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After Live 8 and Olympic success, terrorist attacks bring London's shops and gigs to a halt

From triumph to terror

News

by Paul Williams

The music industry in London is this week looking to regain a sense of normality following the traumatic events which struck the capital last Thursday.

As the city comes to terms with the terrorist attacks, music companies are joining the rest of London in trying to return to normal.

Although music companies escaped the worst of the attacks, record stores in the capital were forced to shut early last Thursday and much of the weekend's live music calendar was wiped out.

HMV followed Metropolitan Police advice by closing its stores in Leadenhall Market (which is within half a mile of Aldgate Tube station), Canary Wharf and Beckton soon after the incidents took place, and closed its other stores in central and Greater London early. Virgin closed its stores in Piccadilly and Oxford Street early, as well as Bishopsgate, which is near to

Liverpool Street station, near where the first blast occurred.

In the aftermath of the attacks, gigs across London were also pulled on Thursday night; the Academy Group postponed its Prodigy show at Carling Academy Bristol until August 7, Nate James at Shepherd's Bush Empire until August 5 and Love at Carling Academy Islington until this Thursday. Sun 4's appearance at The Astoria and UB40's show at Café de Paris were also called off, alongside gigs at smaller venues, including The Barfly, The Marquee and The Water Rats.

Gigs continued to be hit going into last Friday and to be hit again, including Queens Friday night Hyde Park date, which has been postponed until this Friday, while REM's Saturday gig at Hyde Park was likewise put on hold for seven days. Blue's Wembly Pavilion show on Thursday was axed, with ticket-holders told they could attend either the Friday or Saturday night gigs, which were still expected to go ahead.

Clear Channel Entertainment Music head of music promotions Stuart Galbraith says there were three key reasons for the postponements. "Firstly, the emergency services said they wouldn't be able to provide us with medical cover because they're so stretched," he says.

"Secondly, we'll be running a heightened state of alert which would require police resources that won't be available until next weekend. And thirdly, you can't put 85,000 people in Hyde Park if the public transport system isn't working properly."

Galbraith adds he is "100%-certain conditions will have improved sufficiently for the shows to take place this weekend." Within the business, EMI reflected the order of the day, spending much of Thursday accounting for all staff and allowing many employees to leave their offices early. EMI Music Publishing, having shut its doors at 3pm on the day as Charing Cross Road, where it is located, was partially closed.

In turn, Universal Music's global chairman and CEO Doug Morris sent a message to employees worldwide, reporting the apparent safety of all London staff while offering words of support and condolence.

The terrifying events shattered the atmosphere in London, after the landmark Live 8 show and the success of London's bid for the 2012 Olympics, announced less than 24 hours earlier. Music industry executives reflected on the potential boost which the Olympics could deliver, with the construction over the next seven years of half a dozen new stadia.

Industry sources have told *Music Week* that talks have already taken place between the music business and Olympic planners to determine which venues might be suitable for concerts. There are six planned in Stratford, east London, alone, including the 80,000-seater Olympic stadium and multi-sport complex.

One insider says that now London has been declared the host,

tenders for building the stadiums will be offered and the music industry needs to ensure that final designs are drawn up with music in mind. The arenas are broadly planned, but finer details and other facilities – such as for concerts – can now be added.

Lord Coe and the British bid team also made it clear in their pitch to the IOC that music was uppermost in their minds. The "candidate file" says London plans to link music festivals with the Olympics.

The document states, "The UK has often used music to highlight the value of unity and in 2012 our most important music festivals – from Glastonbury to Glyndebourne – will also provide staging points for the Torch Relay."

Paul Williams



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As Live 8 acts benefit from exposure, Pink Floyd's Gilmour calls for royalties to be donated

Live 8 sparks massive sales hikes

Live 8

By Paul Williams

Pink Floyd's David Gilmour is playing down any spin-off tour plans from the band's spectacular Live 8 reunion, despite the fact that their sparkled renewed demand for their back catalogue.

The veteran EMI signings experience the biggest sales upsurge among the event's performers, with 2001's Echoes: The Best Of Yesterday (Sunday) looking to re-enter the Top 40 and The Dark Side Of The Moon, Wish You Were Here and The Wall all challenging for Top 75 returns.

What they did was remind people how brilliant they are," says Virgin Retail head of music Joe McNicholas. "It's the first time that line-up has been together for 24 years and what you've done is re-ignited interest in the band and got a new audience into Pink Floyd."

The four-song performance marked the first time since the end of The Wall tour in June 1981 that the band's principal writer and



Pink Floyd at Live 8: original line-up reunited for live performance after 24 years

bassist Roger Waters had played live with Pink Floyd after a highly-documented falling out. Such were the deep divisions between some band members, that Waters even unsuccessfully sued David Gilmour for touring under the Pink Floyd name in the Eighties.

"It was pretty surprising I must say to find ourselves in that position [back on stage] after all our years of grumpiness," says Gilmour, who tells *Music Week* he and Waters are now on "pretty amicable terms". "We've communicated a

couple of times via e-mail since the concert and he headed back to the States where he lives these days. It's very nice that you and goodbye."

Despite the huge acclaim in the media for the performance and the resultant lift in sales, Gilmour is unenthusiastic about turning it into any full-scale reunion. "It wouldn't be absolutely impossible for a similar thing to happen again on a one-off basis, but that's it for me, he says. "I've moved on in the last 20 years."

Instead Gilmour's focus is on a

new solo project. "I'm in the middle of making a record, which will be out under my own name in the new year and I'm doing a few dates to support that," he says.

Naturally, the huge lift in sales of the band's albums has delighted Gilmour, but he is now leading calls for Live 8 artists to give up CD royalties made as a result of their Hyde Park performances. A statement he issued last week calling on other artists and record companies to join him in the gesture prompted others such as Paul McCartney, Annie Lennox, Keane and The Who to follow suit.

"I don't think anyone did the concert for the wrong reasons," says Gilmour. "I'm sure they were taking part because they want the G8 leaders to tick those three little boxes and create the possibility of a massive change for Africa. But at the same time, easy money from this is dirty money."

Virgin's McNicholas says the chain began experiencing an uplift in sales thanks to Live 8 as early as the morning of the event.

Responding to criticism of

record companies profiting from the show, Universal issued a statement last week saying, "Universal Music Group is donating 100% of the revenues it receives from the worldwide sales of the Live 8 digital downloads. In addition, the company has paid [or, has agreed to pay] significant costs associated with our artists' Live 8 performances around the world. We do not expect to profit from Live 8, nor would we want to do so."

In turn, an EMI source says it had already committed a significant sum to Live 8 in the form of a multi-million pound advance and royalty rate for the forthcoming DCD release, which Bob Geldof had already acknowledged was crucial in enabling the free Hyde Park show to take place.

Renewed interest in the Floyd catalog could as part of a huge increase in sales of albums by Live 8 performers with more than a third of yesterday's Top 75 chart titles' sales influenced by the event.

● Viewpoint, p18
● The Market, p23
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Radio One chief to depart for key publishing A&R role

One of British radio's top programmers, Radio One's Alex Jones-Donelly, has sensationally quit the station for a new career in A&R.

Jones-Donelly is to join EMI Music Publishing at the beginning of September in the role of senior vice president, A&R, in a move which is due to be confirmed today (Monday).

The appointment is a coup for Guy Moot, who took over as managing director just two months ago. Jones-Donelly will report in parallel to both Moot and Mike Smith, EMI Music

Programming's senior vice president and director of A&R.

"Alex's job is so skin to R&B; he has to know about everything that is happening musically, and he does," says Moot. "He has incredible musical knowledge."

He adds, "There are times when it is important to look beyond other record companies and publishers in order to bring in new ideas and perspective on our business."

Jones-Donelly, who joined Radio One from Kiss FM in 1997 as music scheduler, before becoming head of music three years later

and head of music and live music in June 2004, says he has mixed emotions about leaving Radio One. "I've had a fantastic time here," he explains. "The station is currently in such great shape, but I feel I need a new challenge and the opportunity to work with Guy and his amazing team at EMI was just too irresistible to turn down."

Radio One controller Andy Parfitt says the task of replacing Jones-Donelly will now begin. "The fact that one of our top guys has been offered this kind of job is a vote of confidence for our musical direction and impact," he says.



Smith, Jones-Donelly, Moot: 'Irresistible' team and new role

THE MUSIC WEEK PLAYLIST



RICKY MARTIN
FEAT. FAT JOE
& AKON
"I Don't Care
(Señor BMC)"
This is a brilliant return and looks set for some high rotation this summer (single, Sept 19)



DEPECHE MODE
PRECIOUS (MUTE)
The most母produced first single from Depeche Mode's new album. Playing The Angel, will have you on first listen (single, Oct 10)



SPEEDY FEAT.
STINKO
(Feel It)
Already gaining specialist spins, this reggaeton single is set to follow in Daddy Yankee's footsteps (single, Aug 22)



LONGVIEW
FURTHER ON UP
(4th Floor Records)
Originally released in July 2003, this is shaping up as one of the year's surprise hits (single, Aug 13)



LEE RYAN
LEE RYAN
(Brightside)
Ryan has delivered a polished debut with a collection of songs that will establish him with a broad audience (album, Aug 11)



MINT ROYALE
SINGING IN THE
RAIN (SONY
DIRCTION)
Mint Royale's cutting-edge reworking of the Gene Kelly classic is back on the schedule (single, Aug 8)



MEW
APOCALYPSO
(SONY BMG)
This epic tune takes a few listens but once you're hooked, the song is immediately Xfm is onboard (single, July 11)



K-O'S
MAN I USED TO BE
(VERGINIA)
K-O's ode to the king of pop is an riffy R&B track that should return the Source to mainstream radio (single, Aug 29)



THE RAKES
CAPTURE/RELEASE
(V2)
Coming off the back of thrilling shows at London's 100 Club and Glastonbury, this set explores all the band's live energy (album, Aug 15)



HERMAN DUNE
NOT ON TOP
(TRACK AND
FIELD)
The US trio deliver a fast-paced quirky pop-country hybrid (album, Oct now)

► 'I came to a decision before Live 8 that I couldn't profit out of doing something like this' – David Gilmour, p18

Details of new deal unveiled at Radio Academy event

BBC builds closer link with indie producers

Radio

by Jim Larkin

The BBC has forged a new relationship with independent radio producers, it emerged at last week's Radio Academy Festival.

The Radio Independents Group, a trade body formed last year to represent the interests of independent programme-makers, announced the results of six months of talks with the BBC regarding commercial terms.

The two groups have agreed a new terms of trade deal which will boost independent production companies by allowing them to retain copyright on programmes commissioned by the BBC.

They will be free to exploit revenues outside the UK and online once their programmes have been given a worldwide debut on the BBC itself. The BBC will retain a licence to use the programmes on its networks for 10 years, with an option to retain rights for a further five. For all programming other than specialist music, comedy and drama, there will be an automatic break clause after five years if the BBC no longer sees any public service value in the programme.

RIG secretary Neil Gardner, who unveiled the deal at the festival in Edinburgh, says the deal represents a significant change in the BBC's approach. "We've seen a sea change in the way we're treated

Rajar urged to update monitoring

Pressure is increasing on radio ratings body Rajar to introduce a more reliable audience measurement system which can meet the challenges created by digital technology.

Days after former Wireless Group chief executive Mark Macdonald blasted Rajar, Ofcom chief executive Stephen Carter urged the Radio Academy Festival to sound a warning that the ratings body must update its survey system as a more accurate measuring device in order to reward the investment companies have made in digital radio.

Such companies, Carter argues, are currently unable to monitor their justified revenues from advertisers and would be helped by more modern and accurate measurement than the current discrete system provides. He says digital radio is attracting an 8% audience share, but only 6% of annual

compared to previous years," he says. "We feel there's much more of a level playing field now."

Likewise, Jenny Abramsky says the aim of the negotiations, which began in December 2004, was to create a trading situation which was "fair and represented the interests of both parties".

Elsewhere at the festival, commercial radio acknowledged the importance of BBC radio, together with its crucial role in lifting the fortunes of the music sector. "It's without the doubt the most public broadcasting service in the world," said GCap Media content director Dirk Anthony.

Keith Pringle, managing direc-

tive of 95.8 Capital FM, said commercial radio is increasingly aware of its ability to unite to produce excellent programmes, while also recognising regional variations across the commercial network.

The sunburst Radio Aid day, along with election coverage, last week's Live 8 collaboration and the way all stations have united behind three charts, had shown the ability of the sector to work together and Pringle even suggested a possible series of events in which commercial stations would pool resources to produce world class programmes based around next year's football World Cup.

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Radio presenters under spotlight

The Radio Academy Festival voiced a strong message to the industry: not to lose sight of its traditional strength of strong presenters amid widespread talk of digital acceleration.

The call came as two of the most high-profile broadcasters of recent times came under the spotlight. John Peel was the subject of a tribute session, while Chris Evans announced his return to radio.

Evans, appearing on stage with former Radio One controller Matthew Bannister, said he will present a Radio Two Saturday afternoon show for an initial period of seven months, with a start date yet to be confirmed.

"If I wasn't on the radio again it wouldn't bother me," he said, adding that his reason for accepting the Radio Two job was because it was simply "a good enough offer".

His announcement came as the results of a study were also unveiled, indicating that radio's crucial youth audience values personalisation above all else.

The answer to attracting that youth audience lies more in understanding social trends than technological ones, according to a BBC youth expert and the audience insight brand Sparkler enlisted by the BBC to address the issue of falling audiences among under-30s.

Gill Gallie, BBC head of youth marketing, called in Sparkler in light of figures revealing 16- to 25-year-olds were listening to five hours less radio per week compared to just two years ago.

Sparkler held focus group sessions with 16- to 25-year-olds and found those who started work after 1993/4, when e-mail became commonplace, were so nonchalant about digital technology that

they were almost bored by discussing it.

Calling the under-30s the "digitile generation", Sparkler founder partner John Robson said, "The under-30s, for all their adult life, digital technology has been there for them and on the whole it's worked pretty well. People in radio are obsessed with talking about digital technology, but for under-30s it's not really an issue."

Presenters who are viewed as "friends", such as Chris Moyles or Collin and Edith, are more important than music selection in attracting this age group, he said. Radio is also able to build up a sense of community by hosting events which encourage loyalty among listeners. Gallie says, "Radio has always offered friendship and this is increasingly important to the digitile generation."

Minister unveils plan to tackle copyright crime

The music industry's demands for a hard-hitting response to intellectual property (IP) theft were answered last week, when the first IP crime congress unveiled the Government's action plan on tackling internet pirates.

Lord Sainsbury, minister for science and innovation, told the two-day conference at the Royal College of Surgeons that IP crime costs companies and taxpayers around £4.5bn every year. As a result, the Government is responding with a four-point plan.

"The Government treats this kind of organised criminal activity seriously," he said. "It undermines the success of legitimate UK businesses and puts consumers at risk. Our message is simple: it is our objective to pursue and eliminate the activities of those that make profits from counterfeiting and piracy."

Sainsbury said the new plan will involve:

- setting up an intelligence database to allow enforcement groups to share information;
- training for trading standards officers to enable them to deal effectively with IP crime;

■ establishing a baseline assessment of intellectual property crime and publishing annual enforcement reports to monitor success; and

■ greater collaboration between national and international government agencies.

EMI Group chairman Eric Nicoli, a key speaker at the conference last Tuesday and Wednesday, welcomed the Government's response, adding that he hoped the recent review of copyright laws by the DCMS would "strengthen rather than loosen existing laws". He added, "We hope that our Government will lobby the EU hard to increase copyright protection for recordings to bring it in line with international standards and protect our vital musical heritage."

Nicoli, the music industry's representative on the IP Forum, also told his audience that the music industry had been "disproportionately affected" by IP crime. "Just because there are positive signs doesn't mean that the threat of IP crime has diminished in any way," he added.

DAVID GRAY

With his third studio album, *Life In Slow Motion*, David Gray has delivered a set which looks destined to return him to the top of the charts, according to the latest quarter. Gray has teamed up with a producer for the first time: Maris de Vries (Björk, U2, Madonna).

Atlantic Records managing director Max Lousada believes that this is the radio record everyone has been waiting for.

"We feel comfortable we have three to four strong singles," he says.

"During our first wave of presentations to radio, everyone had the same response: that this is a massive, classic David Gray

album." Gray's last album, *A New Day At Midnight*, sold 2.5m copies in the UK driven by just one single.

Life In Slow Motion will be released on September 12 preceded by the single, *The One I Love*.

On August 29, it has received the seal of support from RCA head Clive Davis; the label has made a US priority and will be released simultaneously with the UK.

"Clive has given it a massive thumbs up and we'll be working closely with RCA to ensure a close, global roll-out," says Lousada.

"Our ambition is to make it one of the biggest albums of the fourth quarter."

CAST LIST: Management: Rob Holmes, Monday; Managing director: Max Lousada, Atlantic; A&R: Christian Tattersfield, 14th Floor; Marketing: Nicola Myer, Atlantic Press; Peter Holt, Music Radio; Radio: Dominic Christian, Jason Barlow, Radio Regional Radio; Carine Curtis, Marco Douglas, Atlantic; TV: Sarah Haynes, Jon Saint, Atlantic; Sales: Linda Carter, Warner Music.

SNAP SHOT



Island Records, TV:
Mike Mooney, Island
Records, Marketing
Interscope: Larry, Island
Records
Management: International
Marketing; Katie
Bartlett, UMI

THE RASMUS
CAST LIST
Manager: Sille
Hansen
Heartagram
Management:
National Press: Judy
Shaw, JS publicity
Regional press:

Hannah Ferby,
Island Records;
National radio: Steve
Plane, Radio 1;
McEvans Charley
Byrnes, Island
Records; Regional
radio: Phil Witts,
Jacqui Penner.



Produced by Mikael Nord
Anderson and Martin Hansen - the
team behind Dead Letters - *Hide From The Sun* is the band's sixth
album to date and Island
marketing director Nilda Fabel is
looking to build on the extensive
fanbase the band has now
established in the UK market; the
band will tour the country after
the album's release.

"We're looking to match or
exceed the sales of *Dead Letters*,
which was a platinum album here,"
says Fabel.

Record labels and publishers continue royalties stand-off

The music industry faces several more weeks of tense stand-off over the BPI's referral of the online royalty rate to the copyright tribunal before the MCPS-PRS replies.

The copyright tribunal is giving the MCPS-PRS 28 days for its lawyers to respond to the recent legal move made by record companies and online services to challenge the 12% - discounted to 8% - licensing scheme introduced in 2002.

An assistant to copyright tribunal chairman Christopher Tootal says the government body only came into official receipt of the referral at the middle of last week, giving the MCPS-PRS a deadline of around August 3.

The assistant says Tootal has various options in the directions he gives once the MCPS-PRS has responded, including advertising the case to gather input from third parties.

A MCPS-PRS spokesman says that the body is already organising an internal team to marshal and coordinate its defence of the royalty rate, probably headed by group CEO Adam Singer. An external team of lawyers will also be

We don't know what the answer is...What we've been trying to do is invest in a peace deal

Steve Porter, MCPS-PRS

appointed to help defend the case, which some estimate could cost the parties £1m each.

As the two sides polish their legal arguments, other voices have added to the debate, including MCPS-PRS managing director Steve Porter, who offered a more conciliatory line than his CEO.

Porter told last Tuesday's MPA AGM, "It should and could have been avoidable, but I think both sides of the argument must take share of the blame. I don't think it's us saying the BPI has failed." He added, "The line we've tried to stress is we don't know what the answer is and on that basis the BPI can't know either. What we've been trying to do is invest in a peace deal."

MPA chairman Paul Curran told the same event, "This is not a battle between record companies

and music publishers: it's a battle between record companies and songwriters, who will receive the lion's share of income saved."

The referral was discussed at the BPI Council meeting last Wednesday, where members voiced their confidence that they would win the tribunal battle. "This is not just about the BPI versus MCPS-PRS," says BPI general counsel Geoff Taylor. "The whole online community thinks that the online licence is unreasonable."

Aim chairman and CEO Alison Wenham says her organisation was not invited to become party to the reference. However, she adds that she is happy for the BPI to argue the case for her members because "the same arguments are the same arguments".

Manager Keith Harris concedes that some of his colleagues may also find their loyalties divided. "My view is there must have been a way [to solve it] rather than going to the copyright tribunal," he says. "But the writing was on the wall when iTunes dictated the price of a download. Since then, we have been fighting amongst each other for crumbs."



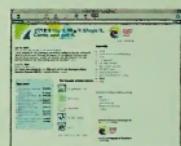
BBC seeks support for online archive?

The BBC is lobbying for music industry support for a new online initiative offering the public free access to content from the Corporation's archive.

Up to 100 hours of programming will initially be made available during a 15-month pilot scheme for Creative Archive (creativearchive.bbc.co.uk), which will allow users to view and edit the material as they see fit for their own use, providing it is not for a commercial purpose. Alongside the BBC, Channel 4, the British Film Institute and the Open University are already on board.

The BBC's Creative Archive project director Paul Gerhardt said last Tuesday's MPA AGM to outline the initiative, which he said would utilise content which no longer had a broadcast or commercial value. "The content in this service will almost certainly be determined by age or commercial value," he told the meeting at London's The Warehouse.

However, he added that such content could then find new commercial value in this new home. He gave the example of a teacher who could use the available material free to create something for his class, but if the teacher wanted to sell it to other schools he would need to negotiate with the BBC.



Creative Archive: offering free access

The initiative comes as part of BBC efforts to face up to problems of a rising number of sites illegally posting up the Corporation and other broadcasters' programming online. In a memo to BBC heads of new media forecast Tom Loosmore told the AGM that the Beeb was planning to make its TV programmes available to stream online for seven days after broadcast to allow people to "catch up". It will not be possible to store or forward on the content, which will disappear once the time limit is up and will only be accessible in the UK. The BBC already makes available radio programmes online to access after their original broadcast.

"People don't want to go out and break the law, but they certainly want to access content," said Loosmore.

Record-breaking Live 8 show was culmination of work by worldwide operation involving legal sta

'This was the biggest event of

Charity

by Jim Larkin

Anyone reading the national press on Sunday or Monday morning last week could have been in no doubt - Live 8 was the greatest show of all time.

Forget some of the very few negatives - the fact that the show over-ran by two hours, or Pete Doherty's shambling performance - the union of the world's greatest talents, in front of a 205,000 Hyde Park audience, was a triumph.

Certainly, promoter Harvey Goldsmith was left with no doubts. "It's completely different to Live Aid," he says. "This was the biggest event of all time, musically. There were 164 TV stations, 1,000 radio stations and something like 2bn people watching on the day. It was amazing."

But the greatest show in the world does not come together easily, without arm-twisting and a degree of pain. The creation of the show was a race against time from the moment it was announced, at 32 days' notice, by Bob Geldof and Midge Ure at a press conference on May 31.

As Band Aid trustee and IFPI chairman and CEO John Kennedy says, "It is a different world now, compared to Live Aid. We have definitely moved into a world where a handshake isn't good enough any more. Where before one page was enough, now the contracts are about 15 pages."

When it came to preparing the Hyde Park site itself, the team

behind Live 8 enjoyed some of the same benefits as the Live Aid team enjoyed 20 years before. Where the Live Aid team were able to repurpose the stage erected for a Bruce Springsteen show just a few days earlier, the Live 8 workers could use some of the infrastructure which was left by Clear Channel's O2 Wireless Festival.

The armies of workers faced a race against time after that event drew to a close at around 10.30pm on the Thursday evening, after Kasabian came off stage.

Clear Channel's Wireless Festi-

It's completely different to Live Aid. This was the biggest event of all time, musically

Harvey Goldsmith

While much of the basic infrastructure was already in place, the scale of Live 8 demanded the installation of further equipment and technology, all within the 38 hours from the end of Wireless to curtain-up at 1pm on Saturday. For one thing, the 12 giant TV screens with a total area of 472 sq m represented the largest concentration of screens ever used at a European outdoor concert site.

In turn, the long, thin nature of the site meant that digital delays were necessary to ensure that the images coming out of the screens were subject to a short delay to be in sync at the back of the arena (because video signals travel at 690 mph, compared with sound at 750 mph).

In addition, of course, there were the more tedious elements of the infrastructure, including 300 portacabins, 20 marquees and 200 toilets, as well as media technology including 300 telephones, 50 high-speed connections and three wireless broadband systems.

By Saturday morning, the installation of such technology was completed and the job of running the event began, with around 400 media beginning to queue up to get on site by mid-morning. By this time, the live broadcasts had already started, as the acts began their soundchecks and the 205,000 audience began to enter the arena.

Harvey Goldsmith recalls, "It was brilliant - the most extraordinary day. The spirit of co-operation from every single crew and band all over the world was amazing."



Geldof, Carey, McCartney and the African Children's Choir: getting the point across

"The running of the site went like clockwork," adds Stuart Galbraith. "After the show finished, the site was completely clear within half an hour."

But, of course, there was that over-run. Goldsmith says, "We

knew we were going to over-run, but we knew we'd be able to cope with it. It was caused by the simple fact we had to change the sets for 27 of the world's top acts, and we did it. It finished at 12am on the dot."

Internet and mobile speed Live 8 message around the globe

by Nicola Slade

How times change. While it took almost 20 years for recordings from Live Aid to become commercially available - via DVD last autumn - Live 8's opening number was on sale within minutes of its performance.

Just 46 minutes after Sir Paul McCartney and U2 took to the Hyde Park stage to perform the first customer snapped up a download of their performance of Sgt Pepper's Lonely Hearts Club Band. Such a quick turnaround from performance to delivery marked just one of the technical accomplishments around the historic event.

The story of what is thought to be the fastest-available download yet began the Wednesday before the event, when Universal Digital e-Labs - the label division selected by both acts to deliver the live download -

received confirmation the superstar acts would be performing Sgt Pepper as the event's opening number. Live 8 organisers had already received approval from the artists and had agreed waivers with the artists' respects, taking 15mph and Parliament that the download release could take place.

"The decision to rapidly the download came about through a conversation between myself and the IFPI's John Kennedy," says Universal e-Labs vice president Barney Wragg. "Once we got the go-ahead, we only had a few days to make preparations such as organising the team for the day, sorting out how it would actually be achieved and letting the retailers know to be ready."

Once U2 and McCartney completed the performance, their respective producers Steve Lillywhite and Nigel Godrich -



U2 and McCartney: download on sale on Live 8 site within an hour of performance

who is producing the former Beatle's forthcoming album - gathered in the BBC's outdoor broadcast unit alongside Wragg to give clearance to the download, since much was dependent on the

picking up multiple recordings from the station's Leicester Square headquarters and sprinting with them to Universal Music International's St James' Square offices.

On arrival at Universal, the recording was then mastered and electronically transferred to an operations unit in Hanover, Germany, where the track was encoded and attributed the correct metadata. The digital master file was then beamed to an electronic distribution warehouse in the US, where it was subsequently fired out to more than 200 retailers. At 2.46pm - moments after the acts had left the stage - the first sale took place direct from the live8live.com website.

"It was an amazing day," says Wragg. "Some 150 people, including retailers, were involved in making sure that it happened.

staff, stage crews, media team and more

'all time'

But, for an event which was all about raising awareness and putting pressure on the leaders of the G8, success was always going to be measured by press impact.

LD Communications CEO Bernard Doherty, whose company oversaw PR for the event, was genuinely speechless by the press coverage, which spanned 215 pages across all national newspapers on Sunday and Monday. Headlines ranged from "Hyde Park centre stage of greatest show on earth" and "Rolling out in their thousands for the biggest show on earth" to "The world became one" and "This is our moment".

"I can't remember anything like it," says Doherty. "The back page of the *Newspaper of the World* had Live 8 on it rather than sport. When was the last time that happened? The first nine pages were Live 8 and all of it positive, plus a 24-page pull-out, making it 31 in total."

"The day after the day after, the *Daily Mirror* had 29 pages in total about Live 8 and not a single negative word among it."

The warmth of the media had already been established, before the headlines, adds Doherty. "The friendliness of the media was remarkable," he says. "When U2 walked into the media area shortly before their performance, there was no jostling to get an interview. Everyone respected each other and acted for the good of the event, rather than themselves."

"All the 40 photographers there each gave us 100 free pictures to us in any books or photo-

motional material that follows the event."

And all this spin was the result of weeks of advance preparation work by leaders of the team behind the event, not just from Geldof, but from film screenwriter and director Richard Curtis – the main force behind the Make Poverty History campaign – too.

"The support of every editor was immense," says Doherty. "It helped that Richard Curtis went round and saw every editor and got them on board."

"I laid all the papers out on

Now there isn't a person in the UK who doesn't know what the G8 is or when they're meeting

Bernard Doherty, LD

Sunday afternoon and saw that all the headlines were on message. Rather than pop-tastic headlines about how great individual acts were, they used key words like 'justice'. We didn't want the message to be overshadowed by one star."

"The greatest thing is that now there isn't a person in the UK who doesn't know what the G8 is or when they're meeting. Even the 14-year-old whose life is music and computer games knows what the G8 is and can probably even name some of the leaders."

That, indeed, underlines the lasting legacy of this one live music show has had.

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Meanwhile, the free AOL portal has given users the opportunity to view webcasts of each of the concerts from London, Philadelphia, Berlin and Paris. The on-demand versions will be available for up to six weeks, and contain sections broken down by each artist.

A mobile strand also ran alongside the event with the assistance of Starcut, Minick and USA Wireless, which joined forces to allow people at the event and TV and internet viewers to text their names to the Live 8 petition.

Pictures from the show will also be available to download from the platform to users' phones, while Nokia – which was a global co-sponsor of the event with AOL – will launch a new range of its N-branded phones which will come pre-loaded with clips from Live 8 this autumn.

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Corporation confounds cynics with global TV coverage

BBC quality shines as 27m viewers tune in

by Paul Williams

The BBC estimates that nearly half the UK population tuned in at some point to its Live 8 TV broadcast, which broke new ground for the Corporation by plugging into 10 live events across the globe.

Although Barb's overnight viewing figures indicate that an average 6.6m people watched the show, hitting a peak of 9.6m during Robbie Williams' set, Beeb executives reckon that around 27m people took in some of the 11-hour broadcast going out on BBC2 and then BBC1.

BBC events executive editor Nick Vaughan suggests the official figures may be an underestimate because of the large number of people viewing events on shared TV screens.

"What we do know is a large number of people were watching in pubs and at parties and I guess when the final figures are given it will be far more than the 10m mark," he says. "The key figure is 27m, which is pretty astonishing."

While the Corporation's experience in covering large-scale events is second to none, Vaughan believes covering Live 8 was unprecedented, not least in handling such a large number of simultaneous live events and the fact he and his team had only six weeks to put everything together. As such, most of it was unrehearsed.

"We did an 11-hour TV show which was virtually unrehearsed; I think we rehearsed Pink Floyd and a bit of Madonna but basically that was it," he says. "The complexities of doing all that stuff around the world in such a short time were huge."

Vaughan – who also oversaw the BBC's coverage of 2002's Party In The Palace concert marking the Queen's Golden Jubilee – says it was as recently as May 6 that he and others firstly sat down with Bob Geldof to find out what the Band Aid co-founder was planning. "I said to Bob, 'Give me your creative vision'" and Geldof told him, "Imagine this starts with Paul McCartney and ends with Bob Dylan." That's how it's going to start and we build it from there."

An unconvincing Vaughan told him such an endeavor would "never happen", only to bump into Medina of Tralfalgar Square the following day, while covering the V&B Day concert for the Beeb – Geldof's powers of persuasion became completely evident.

"I asked Paul 'Are you involved in this Bob thing?' only for Macca

to reply, 'Involved in it? I'm opening it with Bon Jovi doing Sgt Pepper!'" The night before the show itself, Macca further reminded Vaughan of the Beeb man's early doubts when, having finished a rehearsal of Sgt Pepper with U2, turned to Vaughan standing at the side of the stage and told him, "See, I told you so!"

Twenty years earlier, the BBC acted as Live Aid's TV broadcasters, but despite the Corporation's experience in that role, Vaughan suggests an entirely different set of rules came with the 2005 event: "My sense of it is when Live Aid was done no one had an idea of the scale of it until it happened," he says. "It was flower power co-operation compared to this. It was very kind of luck and see; there were no contracts."

"This time there was a lot of

The complexities of doing stuff around the world in such a short time were huge

Nick Vaughan, BBC

sponsorship, a lot of costs. In those 20 years, the world has moved on tremendously in terms of rights and there's not just one broadcast satellite, terrestrial, streaming..."

The more "professional" business environment meant that, for broadcasters such as the BBC, much of the little time available before the event was taken up dealing with legal matters rather than planning their coverage. "The first month of the whole saga, we all spent the time with contracts with the Band Aid Trust and dealing with rights-holders across the world, which was very difficult."

says Vaughan. "Rather than focusing on the event, the music and the politics, we were tied up with things like who had the radio streaming rights."

Live 8's political stance also presented the BBC with potential headaches: "The message last time was a very simple one: 'Give us your money.' This time it was a political message – that was much more complex," says Vaughan. "For the BBC, it was difficult so we had a lot of discussions about the editorial nature of our coverage."

The BBC also had to contend with the fact there was not "one central kind of governing body" making decisions, with responsibilities shared between Bob Geldof, Harvey Goldsmith, Clear Channel and Richard Curtis, who was overseeing the Make Poverty History messages which were broadcast between the performances. Meanwhile, the BBC itself was working with Gap Media to handle the radio broadcast of the event. Alongside the BBC's coverage, 28 commercial stations turned over their entire output to the event.

Added to that was the difficulty of dealing with all manner of artists back stage. "There are egos and then there are super egos," observes Vaughan. "There are certainly people we came across who I wouldn't want to meet on a dark night and people who we wouldn't work with again."

Despite the huge number of challenges, Vaughan believes the Beeb put together a "pretty impressive operation" that gave viewers a front-row view of the biggest live music event in history.

"As one of the American guys who was here said, 'there's world class and there's the BBC'; a proud Vaughan reflects.

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Robbie Williams: rocking the crowd to win peak TV audience of 9.6m

as teams rush into action

Universal alone had 12 people in the team working on it, some of whom were in the office until 4am the next morning."

The download was not the only example of technology being used to reach a global audience. AOL's web-based coverage pulled in an audience of 175,000 simultaneous viewers at its peak, while the total online viewers for the day hit 5m across 178 countries, including some from countries as far-flung as Nepal, Greenland and Somalia.

The bespoke portal carried streams from each Live 8 event, filmed and created by the TV broadcast crew in each territory, such as the BBC in the UK. The films were then converted into a web stream by a satellite link via Los Angeles where the broadcast was encoded ready for online transmission by an AOL in-house team.

An unconvincing Vaughan told him such an endeavor would "never happen", only to bump into Medina of Tralfalgar Square the following day, while covering the V&B Day concert for the Beeb – Geldof's powers of persuasion became completely evident.

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(Handwritten notes: "Hats Off to You Too", "Surf the Waves")

News

Music Week tracks the progress of Atlantic's rising star, from the Gulf to the charts

✓ James Blunt: the story of 2005?

Talent

by Stuart Clarke

The artist development story of 2005, perhaps, is that of James Blunt. At the end of 2004, besides the odd recommendation in the end-of-year polls, Blunt was unknown.

Today, after a campaign stretching back more than six months, the Gulf War veteran is threatening to edge Coldplay from the top of the albums chart.

After 13 weeks on the chart, his album *Back To Bedlam* has sold close to 600,000 units over the counter, driven by his single *You're Beautiful*, which has been in the singles Top Five for six weeks and counting.

It is a triumph for Atlantic Records, a label which has been synonymous with the success of two of the UK's biggest singer-songwriters of the past few years, in David Gray and Damon Albarn.

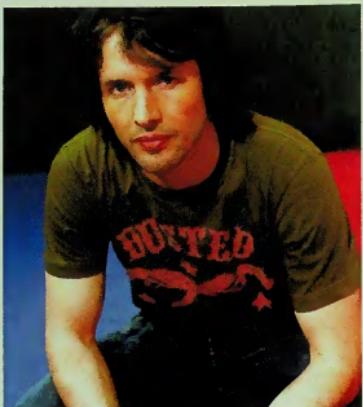
Managing director Max Lousada, who took over the reins of the company at the start of this year, has nothing about the record in their marketing pipeline. "The principle is, this is what we do at Atlantic," he says. "We don't throw 12 acts at the wall each year; we release four multi-platinum albums. Force-feeding music is out of date. If you deliver a great record, people will find it – you just have to help them find it."

Blunt is no overnight success,

however. Unearthed while still serving time in Iraq by Todd International of Twenty First Artists management in 2002, he was one of many unknown artists that made the trip to SXSW in 2003, a move which landed him a deal with Linda Perry's Elektra imprint label Custard Records. Subsequently, Blunt was picked up by Atlantic Records for the world outside North America in a deal spearheaded by Lousada and Korda Marshall, who were then A&R director and managing director respectively.

Lousada says, "We had a belief in the record. We knew we had an album that was consistent, that had 10 great songs. We also knew that it was important that people discovered James, that a key section of the audience took ownership of breaking him so we very consciously didn't shout and scream."

Atlantic released Blunt's debut album in October 2004. His first single, *High*, was at that point receiving low-level radio support and he had two high-profile support slots under his belt through Katie Melua and Elton John. Traditional marketing, however, was kept to a minimum. Instead, the label focused on direct marketing



James Blunt: comfortably poised after selling 600,000 albums

efforts at the gigs, driving people to his website.

In addition, Blunt performed a series of small residencies in and around London. "We started to notice that the same people started to come to his shows week on week between October and January," says Lousada. "Each time they'd come back they'd bring their friends and on, at a very small level, we could see the word of mouth starting to work."

Interland says Blunt's exposure to the audiences of Katie Melua and Elton John was, in hindsight, a hugely important step in the campaign's development, and believes many of those punters are now joining the dots between their initial exposure and going out to buy

The same people started coming back to his shows... each time they'd bring friends

Max Lousada, Atlantic

the single or album.

"At the time it was a gamble," he says. "When James supported Katie Melua, I noticed that her audience wasn't too dissimilar from a typical Elton audience, which is very 30- to 50-year-old. We handed out flyers at the gigs inviting people to sign up if they were interested in knowing when the album was coming out and to my surprise we were overwhelmed."

In late 2004, Blunt's first big break came in the shape of the support on Radio Two, and later Emap

support for first single *High*. Atlantic's director of promotions Damian Christian notes, "The progression of the record happened in stages and Radio Two was a very important part of that."

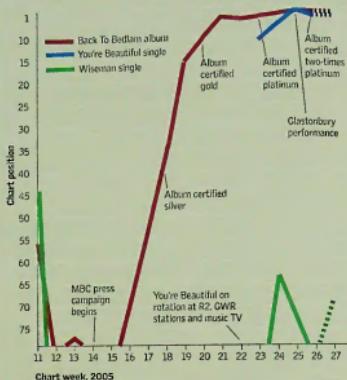
Sales of the album began to move in the right direction, moving 300 then 400 then 500 per week, and the sales, combined with the increasing radio support, gave Atlantic the confidence to mobilise more traditional marketing tools at TV and in the media. In February, coinciding with the radio date of Blunt's second single, *Wiseman*, he appeared on Richard & Judy. Wise men also broadened the radio picture with Capital playlisting him for the first time.

It was around this time that Atlantic also felt confident to mobilise a TV marketing campaign for the first time. Anecdotally, murmurs across the business indicate that, at one point, Atlantic had spent close to £200,000 with only 20,000 album sales to show for it – but that Lousada kept his nerve.

While Lousada himself refuses to give away too many secrets, he says the key was a targeted approach, which he insists does not even add up to a pound a unit, the usual marker for a cost effective marketing campaign.

"TV advertising is about trying to connect with a focused audience," he says. "Too many audits for blanket coverage and it gets too broad and I just don't think that works. We try to focus our efforts around particular shows. We haven't spent anywhere near the amount that people think."

Tracking James Blunt's chart fortunes



SOFTWERK INC.

Come early April, MBC PR was brought on board, coinciding with the radio impact of current hit *You're Beautiful*. Supporters of Blunt from very early on, MBC played a key part in forming public awareness and selling the story that is James Blunt to the UK market.

Attend one of Blunt's shows and you'll get a firm idea who is buying his records and, arguably, buying into the success and importance of the press campaign. There are a lot of women – 16- to 30-year-olds – reluctant boyfriends and an older audience towards the back. People are buying into not only his songs, but also his soldier-turned-singer story. If you have picked up a broadcast over recent

weeks the single debuted at number 12, it defied the odds and moved forward, first to number six, then into the Top Five where it has sat for the past four weeks. And its appeal continues to broaden.

In the final week of June, the track entered the Top 10 of MEF's ringtones top 20 for the first time and it has retained the number one download position for the past three weeks. OOC Chart director Omar Mackatay says it reflects a growing trend in the singles chart that has been largely influenced by the introduction of downloads this year. He notes that the consistency of download sales week on week (last week, Blunt had been at number one for the past four weeks), is balancing the traditionally short life of physical sales.

The focus now switches to international, with Blunt currently doing well in territories from Italy, France, Australia and New Zealand. Meanwhile, his album will be released on September 20 in the US with Atlantic co-chairman and COO Craig Kallman vowing optimism for the project.

In turn, Atlantic will release High in the UK on September 26. Christian says the biggest challenge they will face is moving fans – and media – on from *You're Beautiful*. "The hardest thing for us is getting radio to move on to the next single," he says.

Lousada says, "I sign things that I believe in 120%. We are not big here at Atlantic, we are a small, focused operation and it's starting to show through."

stuart@musicweek.com

JAMES BLUNT
CAST LIST
Manager: Todd
Interland, Twenty
First Artists
Press: Barbara
Clegg
Marketer: Stuart
Camp, Atlantic

Radio: Joanne
Bartmann, Atlantic,
Agent: Paul
Boswell, Free Trade,
Publishing: EMI
Publishing
A&R: Thomas
Hamevic, Atlantic



MW examines the ticketing sector and highlights how online sales and new formats look set to raise the bar even higher

Ticketing boom clicks into place

It is certainly a far cry from the days of standing outside a venue in the pouring rain waiting to buy a ticket with a soggy fiver in your pocket.

The buoyancy of the current live music business is an accepted fact – and the simple process of selling tickets is playing a significant part of that.

According to latest figures from the Office of Fair Trading, 2003 saw the total value of advance ticket sales in the UK at around £1.4bn.

This boom has created a significant market where the main players in the industry – such as Clear Channel, Emap, IPC, Ticketmaster and See Tickets – are willing to invest millions of pounds in content, technology and security in their battle to persuade every potential customer to buy tickets from them. In turn, venues and promoters are more aware than ever of the benefits of selling tickets online.

The online ticket business is an area which Melvin Benn, Mean Fiddler's managing director for festivals, is watching with interest.

Music fans have shown they have an incredible passion for good, high-quality content with a personality
Gigi Dryer, Emap

"The beauty of online ticketing is that it is accessible to nearly everyone," says Benn. "If people are at their work and they want to buy a ticket, it is much easier to do it online than to do it over the telephone where someone could be aware they are on the phone a lot."

"There has been a change in British society towards live music and online ticketing is definitely a part of that change."

All seven Mean Fiddler venues in London use online ticket agency See Tickets, as well as the company's own online ticketing system. The venues switched from rival Ticketmaster at the beginning of 2003.

"We still have tickets for all our venues available from the Astoria, where people can buy them at face value and that is something we will definitely keep," says Benn. "Where online ticketing really helps is for shows of 1,000, where 990 of those tickets are guaranteed to be sold. It is those last 10 that are the hardest to sell and where an online

Tickets are going up to be the busiest year to date for advanced ticket sales

presence really makes a difference."

With 5m page impressions a month and 750,000 opted-in registered users, Emap's Aloud.com is one of the dominant forces in the "front-end" of the online ticketing business. It won best design of a consumer site at the Association of Online Publishers Awards in 2003 and best online property from a media owner at Revolution's awards in 2004. Its main competitor is IPC's nme.com.

As head of co-promotions and ticketing at Emap Performance, Gigi Dryer believes the sector has not yet reached its full potential. "The market is showing high growth and high profit," says Dryer. "Music fans have shown they have an incredible passion for good, high-quality content with a personality. To satisfy that demand we send out 100,000 full colour newsletters and 650,000 e-mail gig alerts."

While Emap concentrates on providing content for the site, Dryer says it partners with "back-end" companies that are driving the sector forward. "At Aloud, we deal directly with promoters," says Dryer. "They are our customers. We deal with all the major promoters, Clear Channel, SJM, 3A, Metropolis, DF Concerts in Scotland and dozens of others."

"It is our role to drive traffic through the site and we leave the 'back-end' side to our partners."

But, as well as creating a burgeoning market, the online ticket industry has also created its fair share of controversy. Besides Bob Geldof's successful campaign to block eBay selling tickets for Live 8, an OFT report announced a radical shake-up in the way tickets were sold, indicating that public were not getting clear information on prices.

Dryer, however, maintains that booking fees and service charges on online tickets are legitimate expenses. "Whenever anyone logs on to Aloud.com to buy a ticket there is a whole process that has to be gone through before the customer receives the ticket," she explains. "Usually the face value of the ticket price is split between the artist, venue and promoter and there is usually a 10% to 15% booking fee added to the face value of the ticket price. From this, the credit card company takes a percentage. See takes a percentage and we take a percentage."

"Added to this, there is a delivery charge which is needed to cover the cost of sending out the tickets by recorded delivery. It all adds up."

While Aloud.com concentrates on drawing users to the site, it is up to its partner, See Tickets, to provide what Dryer calls the "back end" support. See Tickets is the combined ticketing operation of Really Useful Theatres and what was formerly known as Way Ahead. It currently sells more than 8m tickets a year across the music, exhibition, theatre and sport categories and has offices in London and Nottingham. It says 112,500 tickets for this year's Glastonbury were sold through the company.

It provides branded online ticketing services for SJM and Metropolis, 3A, Bookings Direct, Marshall Arts and Mean Fiddler, and supplies tickets for Wembley Arena and Earls Court, as well as back-end support to its partners

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On the other side of the divide, a partnership between Clear Channel and Ticketmaster is proving lucrative for all involved. Clear Channel's site, getLIVE.co.uk, covers live events across virtually every genre from metal to jazz. The service started out as www.cleive.co.uk. Clear Channel's first consumer-facing portal on the web in the UK, providing the company with the opportunity to promote events and sell tickets online linking to Ticketmaster.

Clear Channel's Mark Yovich, director of new media Europe (music), believes the opportunities for online ticket agencies are "limitless".

"Our site now sells tickets to all UK events in the UK, not just Clear Channel's as was previously the case with www.cleive.co.uk," says Yovich. "Out-sourcing ticketing operations leaves us free to look after marketing of our events. Up to 40% of our customers now buy their tickets online."

For every customer who logs on to getLIVE and buys a ticket, it is the responsibility of staff at Ticketmaster's centres in London, Manchester and Glasgow to ensure the customer's credit card details are processed correctly and the ticket is sent out on time.

Launched in the UK in 1981, Ticketmaster - which acquired internet-based box office ticketing software and services company TickitWeb in 1998 - says it has sold 10m tickets through its distribution network in 2004.

It is currently pioneering security system AccessManager and is also planning on introducing a new product which will provide extensive customer management and marketing tools and extensive reporting capabilities.

As well as the main online ticket agencies, other sites attract plenty of potential customers. One of the most popular is eFestivals, which was launched at Glastonbury in 1998; starting as a single webpage when it announced the first confirmed listing, an under-twentys toy tent in the Kidz Field, it now accounts for ticket sales worth £6m a year.

"We deal with all the main online ticket agents," says eFestivals founder Neil Greenway. "Fans come on to the site to see what the line-up is for festivals and there are easy links for them to buy tickets. This way, tickets are just a click away from news about the festival."

Cutting out the amount of time spent on ensuring tickets are available where they should be is a valuable asset for promoters such as Neil Pengelly, promoter of Carlisle, Reading and Leeds Weekend. He believes the rise in online ticketing is a result of people becoming more comfortable using the internet.

The whole use of the internet as a promotional tool probably does help us sell more tickets," says Pengelly. "For example, a lot of bands now have direct ticket links from their site to ours, so for some gigs it becomes a lot easier to reach the right people and let them know the show is on which is the most important part of promoting at the end of the day."

Speeding up transaction times is something V festival director Bob Angus believes benefits everyone. "By making tickets available online, events become more accessible to people, which is great for sales, which, in turn, is good news for bands and promoters," says Angus. "The transaction time is speeded up greatly online and is

Mobi-ticket set to boost business

Such is the advance in mobile phone technology that personal barcodes with ID-user photographs sent to mobile phones via text messages could soon replace paper tickets at gigs.

Edinburgh-based company Mobiqa has pioneered new technology which can send barcodes and ID photographs to those customers who have bought tickets via websites.

Chief executive of the company, Iain McCready outlines a cunningly simple process. "At present we have a system called the mobi-ticket that can send a text message to anyone who has bought a ticket from a website, be it from a venue or an online ticket agency," he says. "Within the text message is a unique barcode relating to the ticket that has been sold. All the customer has to do is turn up at the

venue with their mobile phone and some ID. At the venue a scanner is then used to ensure the ticket is valid."

As well as the mobi-ticket, the company has recently launched the mobi-pass system, which allows the customer to upload a photograph which is incorporated into the barcode. This is redeemed at the venue by scanning the barcode on the phone display with a standard scanner and cross-checking the ID of the bearer.

When the mobi-pass barcode is scanned, the customer's photo is retrieved from the ticket database so that ID can be verified. Mobi-pass can't be transferred like a paper ticket because the photo links the ticket directly to the customer. It recently won the best mobile messaging innovation award at the 2005 Global Messaging Awards in London last month.

The mobi-ticket is already being used in 22 different countries around the world, including the SECC in Glasgow, where the add-on price to the face-value of tickets is £1.20.

McCready adds, "As well as combating touting and



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forgeries, venues can track attendance in real-time for health, safety, and audit purposes.

The multimedia version even enables colour images, branding and artist's video to accompany the barcode and ticket copy text for those mobile phones that support it."

New-look ticketing:
how the
"mobi-ticket"
might appear

instantaneous for both the customer and the outlet, as opposed to telephone bookings taking an operator approximately five to 10 minutes per transaction."

Selling tickets online is becoming normal business practice for venues, as it allows them to tap into the customer database the agencies hold.

Steve Forster is group operations director for Academy Music Group, which owns Academy venues around the country, including Brixton Academy and Shepherd's Bush Empire. He estimates 70% of tickets sold for AMG venues are through the internet.

"The majority of shows at AMG's larger venues, such as Brixton Academy, are promoted through external promoters and the venue will usually retain 40% of tickets to sell on behalf of the promoter per event," says Forster. "There are three main ways in which we do this, which are cash sales to personal callers to venue box offices, for which there is no booking fee incurred, then via online and tele-sales with our ticketing agency, Ticketweb."

"These three ways for customers to purchase tickets gives customers choice and flexibility. Promoters will allocate the further 60% to other ticket outlets, for example with Brixton shows, these are often agencies such as See Tickets, Ticketmaster and Starsgate."

Ears Court also uses See Tickets, and Suzie Pollock, entertainment manager at the venue, believes there are major benefits to linking up with an online ticket agency.

"Our relationship with See Tickets allows us to benefit from their professional and reliable service, which makes purchasing tickets quick and

The whole use of the internet as a promotional tool probably does help us sell more tickets

Neil Pengelly,
promoter
Reading/Leeds

efficient," says Pollock. "It also allows us to benefit from See's extensive database of subscribers, their technical expertise and their impressive technical infrastructure."

At King Tut's Wah Wah Hut in Glasgow, staff have been quick to pick up on the online revolution. DF Concerts promoter and booker at the venue, Dave McGeachan, says if a customer comes in to buy a ticket and all paper tickets have already been sold, they can use a Ticketmaster machine installed near the bar. When buying a ticket from this machine, no additional booking fees are added.

"As well as the venue and Ticketmaster machine, we also sell tickets through Ticketmaster.co.uk, GigginScotland.com and the TicketScotland shop in Glasgow," explains McGeachan.

If people are at school, college or work and want to buy a ticket, then having so many different ways of buying them can only be a good thing."

As far as the online revolution goes next, Jonathan Brown, secretary of the Society of Ticket Agents and Retailers, is convinced the only way forward is for advances in security technology and legislation to ban touts.

"The sporting industry is lobbying the Government for legislation to crack down on touts and this is something we intend to fully support for the entertainment industry," says Brown. "There is no guarantee we will be able to change anything, but putting pressure on the Government is one way forward."

If one thing is assured in the live sector, however, the days of fans queuing up for tickets outside venues are certainly long gone.

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Distinctive acts, a healthy live scene and an expanding festivals are highlighting the strength of Norway, a small country which continues to make waves worldwide. By Olaf Furniss

Shining through in the midnight sun

Over the past five years, Norway's music scene has established itself as one of the most exciting in the world in proportion to its population of just over 4m.

Buoyed by a huge upsurge in demand for local repertoire and burgeoning international interest in its acts, the industry and the artists which fuel it, have grown in confidence.

Moreover, music sales have yet to suffer the slump affecting most territories and, in the past three years, the live sector has grown to such an extent that industry insiders now estimate that one in four Norwegians will attend a music festival this year.

Many attribute the boom partly to the launch of nationwide radio station P3 some 12 years ago. The broadcaster forms part of the state NRK network and targets the 15- to 30-year-old age group, with a mixture of pop, rock, hip-hop, R&B and electronica in its daytime schedule.

Since being appointed P3 head of music two years ago, Håkon Moslet has devoted a third of the playlist to domestic repertoire and reports positive audience feedback. "Listeners completely accept the fact that a third of our playlist consists of Norwegian acts," he says.

While P3 played a large role in establishing a local pop culture, the live sector is also widely credited with boosting the domestic scene with the creation of Byalarm in 1998.

The three-day showcase/industry event takes place every February in one of five cities outside Oslo and, since last year, has added international acts to its line ups.

"Byalarm has played a really important role in giving the Norwegian music industry confidence in itself and putting a focus on new talent," says Moslet, who also believes that it has instilled a sense of competition among music journalists to seek out the hottest new acts.

With an ever-greater presence of international industry figures, it is also yielding benefits for domestic talent. The Beautiful People were booked for the Sonar, Reading and Leeds festivals on the strength of their performance this year. And Sylvia Massy Shivy - who has worked with acts including Tool, The Red Hot Chili Peppers and Luscious Jackson - has just finished producing the debut album *Pheromones*, by Oslo band Animal Alpha. It is released on indie Racing Junior next month.

While Byalarm has a strong industry focus on local talent, Oslo's two-day Øya Festival in mid-August reflects the public's demand for seeing its domestic stars live.

Post delivers first-class debut



Hailing from a small village on Norway's west coast, Robert Post was discovered while driving a taxi in his hometown.

Post used to play his demos over the car stereo, a move which went largely unnoticed until, by a stroke of luck, Mercury Records director of A&R Mike Sault hopped into the car. The song he heard was *Got None*. Post's debut single.

Post subsequently signed a

worldwide deal with Mercury Records and was also quickly picked up by Nettwerk management.

With a sound reminiscent of classic songwriters, Got None, released on August 15, is currently whipping up a storm of interest at UK local radio with GWR and Enap among the early supporters. The track has also been playlisted on key French adult network, Europe 1.

Runar Eggesvik was a co-founder of the event in 1999. "When we said we would have Norwegian acts headlining, people laughed at us," he says. Eggesvik is now the main booker for Byalarm - as well as owner of Oslo's Café Mono, arguably the epicentre of the capital's music scene - and points to the rise in the number of venues in Norway's key cities as further evidence of the shift in tastes.

"Robert is one of those natural songwriters and possesses a real global appeal," says Sault. "It's all about having a great songs, and Post has got them in abundance."

Post will hit the road for a strong of UK dates with Aimee Mann this week and his debut self-titled album, produced by Mike Hedges (The Cure, Manic Street Preachers), will be released on August 22. Watch this space.

"There are 20 venues in Oslo now; five years ago there were four," he says, adding that the live scene is a key figure in keeping music sales up.

In that time, the number of music festivals has also expanded, with events such as Traenafestivalen on a tiny island below the Arctic Circle augmenting established gatherings such as Øya and the more internationally-orientated Quart.

Nevertheless, despite the growing confidence

Post: dressed up for success

Kaizers break barriers



If evidence were needed of Norway's ability to produce a uniquely brilliant band, Kaizers Orchestra provide it in spades. Boasting the charisma of The Hives combined with the live force of Ramstein, they have managed to notch up multi-platinum sales at home and have festival promoters across Europe beating a path to their door.

Formed in 1999, this six-piece act puts on a show which makes musical use of 1.2 tonnes of mechanical junk, a specially tuned pump organ and a set of oil drums provided specially by the company StatOil in one of the most unusual sponsorship deals popular music has yet seen.

Having failed to attract major labels early on, they teamed up with leading Norwegian manager Elvind Brydøy and set about booking their own gigs and releasing their first two albums through Oslo label Farmen. "For

of industry insiders and artists alike, fuelled by the success of acts such as Lene Marin, Madrugada, Röyksopp, Turbonegro and Kaizers Orchestra, there is also a sense of realism.

EMI Norway marketing director Bjørn Rogstad points to a first-quarter fall in CD sales which has fuelled speculation that there will be a downturn. "There is a danger that it will become a self-fulfilling prophecy and that people will be reluctant to invest in new artists," he warns.

He echoes the almost universally held view that the key to success is to continue signing acts with their own distinctive character. "We can't compete with the US and UK when it comes to manufactured acts," he says.

Vegard Waske, Bylarm's international coordinator, who is also a booking agent and manager for Bureau Storm - whose roster includes Jaga Jazzist and metal act Enslaved - is more candid. "The Swedes have always tried to copy Anglo-Saxon music, but the Norwegian character is more stubborn, which contributes to artists wanting to create something different," he says. "This shows among the bands who have had success abroad."

Arguably the most extreme example of where Norway offers something truly unique is in the metal genre and, in particular, black metal, although artists such as Röyksopp and Annie have blazed a trail in electronica. Nevertheless, many in the Norwegian industry overlook the success of pop act Lene Marin or the relatively accessible rock of Madrugada.

Since its creation in 2000, Music Export Nor-

way has been a good foundation to have done things on our own," says guitarist Geir Zahl.

Singing in a dialect even some Norwegians do not understand, the band originally set their sights no further than making it at home, but after playing at Eurosonic in 2003, they soon realised that their appeal transcended any language barriers, as European festival bookings began to mushroom. In fact their schedule was so tight they had to turn down an offer to play Glastonbury. "People don't need to understand all the lyrics to get into a band," says Zahl.

Having decided to set up their own Kaizer Records for the Norwegian market, the band recently signed a licensing worldwide licensing deal with Universal Germany and will release their third album in Norway, GSA, Benelux and Denmark on August 15.

Magnet attracts worldwide attention



Drawing on a vast array of influences, Magnet - aka Even Johansen - makes music that, stylistically, follows in the footsteps of Kings Of Convenience and Röyksopp. Treading a middle ground between breezy folk and subtle electronica, his long-since deleted debut album Quiet And Still was released on Norwegian independent Rec90 in 2000, but

way has proved adept at boosting rock and pop acts at industry events including Midem, SXSW and Popkomm.

"Music Export Norway has helped quite a bit both on dealing at government level and getting a profile at music business conventions," says Vegard Stromsodd, co-owner of Pilot Management, which represents acts including Xploding Plastix, We, Silver and Serena Maneesh, as well as acting as a booking agent for over 20 other artists.

He is one of several younger managers who have actively pushed their artists outside Norway and credits international revenues with accounting for some 20% of his company's income last year.

Among the first to look further afield was Elvind Brydøy, co-owner of Vox Management. While managing Bertine Zetlitz in the late Nineties, he started to look to the rest of Europe and turned contacts to his advantage. Kaizers Orchestra, who recently signed a worldwide licensing deal with Universal Germany. "We won't sign artists if we don't think we could try to do something internationally," he says.

Anders Odden, a veteran of the black metal scene and the music business advisor at Norway's musicians union, MFO, adds that booking agents with both international contacts and connections to mainstream festivals, also play a key role.

"You can't live off Norwegian sales alone with metal," he says, citing Enslaved's deal with Bureau Storm as boosting the band's profile enough generate 90% of their last album's sales outside Norway.

Labels are also looking abroad for economic reasons, and not just to shift units. "Studios in Norway are really expensive," says Per Nordin,

it was 2003's *On Your Side*, which propelled him to global critical acclaim. *On Your Side* received a nomination for best new alternative album at the 2003 Atlanta Awards, Norway's equivalent to the US Grammys, and spawned minor alternative hits in *Where Happiness Live*, *Last Day Of Summer* and *Lay Lay Lady* which he performed with Gemma Hayes.

Magnet's new album, *The Tourniquet*, will be released in the UK on August 22 through Atlantic. An exclusive double seven-inch single of *Hold On* will precede the album on August 15, featuring two bonus tracks titled *The Mourning and Mute*. He will perform with a full band on August 17 at London's 93 Feet East, before returning to the UK for a tour in September.

the managing director of Oslo indie Honey Milk Records, who opted to send his signings Serena Maneesh to Steve Albini's US studio, as it was only marginally more expensive than making a domestic recording.

"Musicians and labels are starting to look outside, which is good for diversity and for meeting other people in the industry," he says.

Nevertheless, few would argue that it is important to keep one foot on home turf, most notably Kaizers Orchestra guitarist Geir Zahl. "If it wasn't for our success at home in 2002, we could never have gone to Europe and lay the foundations for our next release," he says.

Moreover, the recent addition of a video jukebox window on state TV channel NRK 2, has augmented the already strong support in the media and provided a new promotional opportunity which did not previously exist. "It has changed the way that bands think about music videos," says Odden.

Most in the Norwegian industry are quietly optimistic that things will develop further, but there is widespread frustration at the lack of government support for the industry.

Stromsodd believes that direct state assistance for artists is among the most generous in the world, but agrees that more needs to be done to help music businesses. "There is support for artists, but not for business and infrastructure," he says.

It remains to be seen whether the recent drop in CD sales was a blip or indicative of a longer-term trend. However, with live attendances at a record high, Norwegian artists enjoying success at home and abroad, and a whole new generation of professionals building international contacts, it is unimaginable that we will not be hearing from more Norway in the future.

The Norwegian character is stubborn, which contributes to artists wanting to create something different. This shows among the bands who have had success abroad

Vegard Waske, Bylarm

Fjord focus

Music Week teams up with Music Export Norway to produce a sampler from some of the strongest talents to emerge from this nation, which sits on the edge of the Arctic, but which produces talent to melt the heart – from Maria Solheim and Ina, to Sondre Lerche and Thomas Dybdhal



Northern rock: (clockwise from top left) Maria Solheim, Nathalie Nordnes, Jim Stärk and Ina

1. INA: If You Could Only See Me
Offering Scandinavia good looks, a polished production and a good song to boot, there is no reason this track couldn't work in the UK market. If You Could Only See Me would be at home in a closing scene for The OC or a similar TV drama. Possessing instant listener appeal, this is shimmering guitar-driven pop with a killer hook.
Contact: tarjei@waterfall.no

2. MARIA SOLHEIM: Too Many Days
Critically acclaimed yet still widely unknown outside of her home country, Solheim pens melody-rich folk songs which stand out on the international stage. On Too Many Days, understated instrumentation gives her voice space to breathe, as she delivers some of the most heart-warming tones you're likely to hear. Brilliant stuff.
Contact: hege.mari.folkestad@kk.no
www.mariasolheim.com

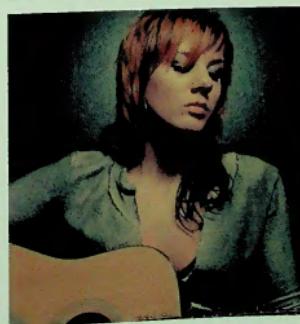
3. NATHALIE NORDNES: Cars & Boys
Nordnes released her debut single aged 18 in 2002. Hush Hush went on to achieve gold status in Norway, spending 19 weeks in the charts. Cars & Boys is the first release from Nordnes' new album Join Me In The Park and, with its upbeat, summery production, there is no doubt it has been tailored for radio. Straightforward pop.
Contact: gyro.leira@eminusic.com
www.nathalienordnes.com

4. JANOVE OTTESEN: Black And White Movie
Perhaps best known as vocalist of acclaimed Norwegian band Kaizers Orchestra, who have released two albums to date, Jonove's first solo outing is a musical fusion that sits somewhere between Matthew Sweet and Oasis. Black And White Movie's appeal lies in its unshakable chorus hook, in which a falsetto vocal takes the song somewhere else. Mid-tempo rock high on the melody.
Contact: gyro.leira@eminusic.com
www.janoveteisen.com

5. SONDRÉ LERCHE: It's Over
Signed to Virgin Records at age 17, Sondre Lerche released his debut album Faces Down, three years ago.

6. THE JESSICA FLETCHERS: Magic Bar

Originally released by the Perfect Pop label in Norway, The Jessica Fletchers' latest single is a slab of summer rock awash with melody. The memorable chorus hook, "Have a cigarette/Enjoy the magic bar" is sure to have you singing along.
Contact: tom@thejessicafletchers.com
www.thejessicafletchers.com



NORWAY NOW

- 2005
- 1. INA – If You Could Only See Me
- 2. MARIA SOLHEIM – Ton Many Days
- 3. NATHALIE NORDNES – Cars &

Boys

- 4. JANOVE OTTESEN – Black And White Movie
- 5. SONDRÉ LERCHE – It's Over
- 6. THE JESSICA FLETCHERS – Magic Bar

7. SAMSAYA – Ever Been Had?

- 8. BERMUDA TRIANGLE – Secret Pillow
- 9. THE BRIMSTONE SOLAR RADIATION BAND – Lunatickets
- 10. WE: Catch Electric

Electric

- 11. THE MARGARETS – Surf Alone
- 12. WILLIAM HUT VS THE END OF FASHION PARK – It's The Breeze
- 13. JIM STÄRK – Morning Song

Morning Song

- 14. THOMAS DYBDHAL – Cecilia

new album, Smugglers, looks destined to cement their name across the European festival circuit for summers to come. Catch Electric was produced by Chris Goss (Queens Of The Stone Age, Masters Of Reality, Mark Lanegan) and he has managed to catch a live energy that quite simply rocks.
Contact: info@nummusic.com
www.nerock.org

11. THE MARGARETS: Surf Alone

Hailing from the tiny Norwegian island of Giske, The Margarets received critical acclaim in 2002 for their debut album, What Kept You?, which debuted at number two. Consisting of two brothers and four cousins, the band's new single Surf Alone is lifted from their second album, Love Will Haunt You Down. Contact: yngve.nærs@amusic.com
www.themargarets.com

12. WILLIAM HUT VS THE END OF FASHION PARK: It's The Breeze

Lifted from Hut's third studio album, It's The Breeze is a gloriously uplifting slice of guitars and melody brushed with lush arrangements and a polished production. The influence of REM or Paul Simon is hard to miss. www.williamhut.com

13. JIM STÄRK: Morning Song

Stärk's music has the feel of the timeless songwriters such as Bruce Springsteen or Steve Earle. Morning Song is driven by a simple, guitar-oriented sound and a slick, faultless production keeps the song in check, as Stärk moves through a simple verse-chorus-verse structure. Contact: julie@opnop.no
www.jimstark.no

14. THOMAS DYBDHAL: Cecilia

Twenty-five-year-old Dybdahl already has a Norwegian Grammy Award to his name and has released three albums, each achieving gold or platinum sales status in Norway. Cecilia is lifted from his latest album, Stray Dogs which was released in 2004, debuting at number one. Contact: kenneth@voxmanagement.no
www.thomasdybdahl.com



Massive demand for Beethoven downloads bodes well for online future Radio Three scores with MP3 success

by Andrew Stewart

If asked to suggest the biggest stars of the download world, few music fans would suggest the name of a certain Ludwig Van Beethoven. But in the wake of the BBC's Beethoven Experience project, that has all changed.

The unprecedented initiative offered every note of the composer's music, all available as a free download. The result was extraordinary; more than 65,000 downloads were made of Ludwig's first five symphonies, offered in decent modern performances from the BBC Philharmonic and conductor Gianandrea Noseda. The

impressive statistics, albeit generated with free MP3 files, have received a mixed response from the music business.

While some argue that the activity further undermines the value of music, others are encouraged by the potential for classical downloads which it appears to highlight.

"I think this has actually illustrated very clearly that there are a lot of people out there who are prepared to go to the effort of downloading complete symphonies," says Matthew Cosgrave, managing director of Warner Classics. "Now, I know these were



Wright: surprised by download response
free, but this is still extremely encouraging."

Simon Nelson, controller of

BBC radio and music interactive, explains that he worked closely with Radio Three's controller, Roger Wright, to test the potential market for free downloads of classical music. He adds that, before launching the idea, the corporation spoke with interested parties at record companies and trade organisations. "This Beethoven trial proves there are fantastic opportunities for the BBC, but we're both at pains to reassure everyone that we are aware of the issues that our moves could present for our partners in the music industry."

According to Wright, industry

Classical is edited by Adam Webb

fears concerning the BBC's free offer of a complete Beethoven symphony cycle are outweighed by the experiment's proof of market potential. "We had no idea that we'd draw this level of response," he explains. "These are not studio recordings - they're radio programmes, complete with announcements and so on. They were only available for seven days, which is consistent with our radio-on-demand scheme."

Wright adds that the classical record companies he contacted were eager to learn from Radio Three's Beethoven download experience. "We will share our information with the widest possible group, which should benefit the whole industry. It is an astonishingly immature market. Now, a lot of people are thinking 'Yes, there is something in this.'

andrewstewart1@tskall.co.uk

ALBUM OF THE WEEK

Mahler (arr. Stein)

Symphony No.4. Royal Manchester Concert Orchestra/Boyd. (Avie 2069).

Erwin Stein transcribed Mahler's Fourth Symphony for chamber ensemble in 1920. Although the orchestral parts disappeared when Stein escaped the Nazis in 1938, the work was reconstructed from the arranger's annotated score in the early Nineties. There's more than a touch of the coffee house or cabaret band about Stein's instrumentation, which spotlights details hidden in Mahler's original score. Recorded live, this release stands out as one of the year's best classical albums. Its qualities flow from the Manchester Concert Orchestra's excellent musicianship and an expansive performance from soprano Kate Royal. Above all, conductor Douglas Boyd (pictured right, with Royal) stamps his interpretation with individuality.

performances in May 1977 at The Kitchen, New York's prime venue for experimental arts. Here is Reich's "process music" at its most provocative and persuasive, done live with breathtaking precision and terrific panache. The Kitchen's dry acoustics add to the visceral impact of Six Pianos, while the free-swinging, feedback-creating microphones of Pendulum Music here sound like a cross between a Kafkaesque conversation and an episode of The Clangers.

Shostakovich
Symphony No.13 "Babi Yar".
Alekashkin, Bavarian Radio
Symphony Orchestra and
Choir/Jansons. (EMI Classics 5
57902 2).

The "musician's conductor" Mariss Jansons continues with his indispensable Shostakovich symphony cycle, tackling the composer's heroic Thirteenth. The work, completed in 1962, bravely challenged Khushchev's regime to recognise the Nazi massacre of 33,000 Jews in the ravine near Kiev known as Babi Yar, setting Evgeny Yevstushenko's controversial poetry to music of elemental force and expressive variety. This compelling performance, fuelled by an inspired Jansons and Sergei Alekashkin's mighty bass singing, sets a new benchmark in the Shostakovich catalogue.

Kats-Chernin - Ragtime
And Blue
Works for piano and violin. Nicolls,
Sweeney. (Signum Classics
SIGCD058).
Russian-born Australian
composer Elena Kats-Chernin's
salon pieces project her
overriding concern for expressive
communication. Sara Nicolls and
Nicola Sweeney's performances
reveal the mix of open emotion
and irony in Kats-Chernin's

miniatures for violin and piano. The album's rags share common ground with the music of Shostakovich's famous jazz suites. Classic FM has taken to this album, with presenter Natalie Wheen devoting considerable air time to its contents.

Chausson
Le roi Arthur. Schroeder, Bullock,
O'Neill, Le Roux, McIntyre; Apollo
Voices; BBC SO/Botstein. (Telarc
CD-80645 (3CD)).

Gramophone's
label of the year, Telarc, marks the sesquicentenary of Chausson's birth with a very fine new account of the French composer's lyrical three-act opera, King Arthur. This, the work's second complete recording, amounts to a vibrant performance, crowned by thrilling choral singing in the opera's apotheosis and sumptuous, atmospheric music making in it beguiling second act (complete with exquisite off-stage singing from Cardiff Singer of the World finalist, Andrew Kennedy).

Schoenberg
Choral works; Chamber Symphony
Op.9. Accentus; Ensemble
Intercontemporain/Equilibré. Nott.
(Naxos V 5008).
Paris-based professional chamber
choir Accentus has built its
international reputation in recent
years thanks to a series of
thoughtfully compiled and
beautifully sung recordings for Naxos.
The group's founder, Laurent Equilibré, has a happy knack for repertoire selection.
She also stands out as a
conductor with imagination, able
to lead her singers without
restricting their natural flair. The latter
registers memorably in two
performances of Schoenberg's
Fiedle auf Erden, with and without
orchestral accompaniment, and in a
sublime choral transcription of
the composer's Farben.

Reviews

Daniel Barenboim & The West-Eastern Divan Orchestra
Including Tchaikovsky's Fifth
Symphony and bonus DVD. West-
Eastern Divan Orchestra/Barenboim.
(Warner Classics 2564 62190-5
(CD+DVD+DV).

Inspired by the friendship between Daniel Barenboim, an Argentine-born Israeli, and Palestinian academic and polemicist Edward Said, the West-Eastern Divan Orchestra offers a potent symbol of cooperation and collaboration in the Middle East. The band's idealism registers powerfully in the bonus DVD documentary and the Barenboim-Said interview footage, and also in the orchestra's emotionally charged performance of Tchaikovsky's Fifth. This release rolls out in advance of the orchestra's

appearances at this summer's Proms and Edinburgh Festival.

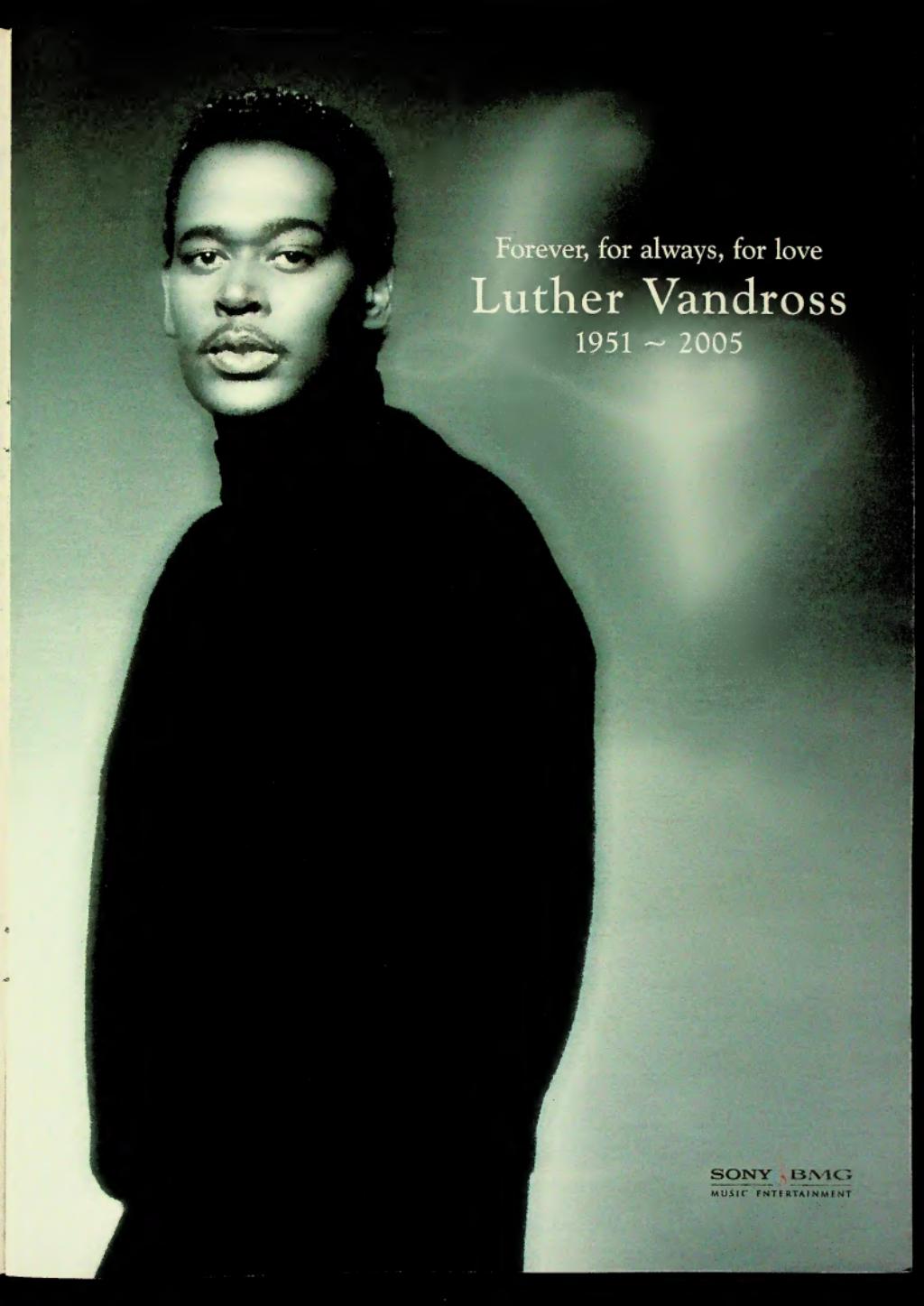
Borodin
Symphony No.2; Polovtsian Dances,
etc. RPO/Schmidt. (Regis RRC
1215).
At super-budget price, Robin Vaughan's Regis label continues to rescue excellent recordings and reissue them under licence. Regis has already done collectors a favour by bringing Ole Schmidt's justifiably admired Nielsen symphonies back to the catalogue. The Danish conductor's Borodin disc, impressively recorded in 1997 with the RPO on top form, comes with a history of five-star reviews and deserves to find a new audience.

Hartke
Titul: Cathedral in the Thrashing Rain, Hillard Ensemble,
etc./Crockett. (ECM New Series 476
0512).
American composer Stephen Hartke, born in 1952, deserves to be heard in the UK and beyond. His postmodern scores, drawing

deep from the well of plainsong and also inspired by poetic and visual imagery, are strikingly original, as this revelatory disc from ECM proves. From the off, Titul changes the mood with lightning speed, moving from monkish contemplation to wild outbursts and back again. The seven-movement work for male voices, violin and percussion sets ancient Roman texts in Old Latin, including signo signs and epitaphs. Cathedral in the Thrashing Rain translates Japanese poet Takamura Kotaro's evocative impressions of Notre Dame Cathedral in Paris into music that you can almost touch and smell.

Steve Reich And Musicians,
Live 1977
Including Six Pianos; Music for
pieces of wood; Violin Phase, etc.
(Orange Mountain Music
OMM001B).
Issued on Philip Glass's Orange Mountain Music, the contents of this album were recorded during a four-night series of





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MUSIC ENTERTAINMENT

We will bounce back from last week's atrocities, and can look forward to 2012 with pride

A time for our heroes to shine

EDITORIAL

MARTIN TALBOT



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Anyone who lives or works in the UK will find it hard to recall a week of such tumultuous events as last week.

From the inspiration of Live 8, through to the joy of London's Olympic triumph, to the atrocities which hit the capital less than 24 hours later, it was five days which will be forever ingrained in our history.

I won't waste ink on the cowards who brought carnage to the streets of London last Friday. London and its inhabitants have reserves of strength which will not be diluted by those who choose such gutless tactics.

This week, we will return to the Underground, we will cram music venues across London and the country. We will mourn with a sense of humanity, but even if we all stopped and shuddered for a few hours last week – our way of life will continue as before.

It is this way of life, our freedom, which leads 200,000-plus people to cram into a royal park in central London and call for an end to global poverty. It is this same spirit which will ensure that the next seven years are spent not worrying whether our lifestyle will be attacked again – in the name of some spurious cause – but preparing for one of the great-

est events London has ever seen.

The glorious success of the London Olympic bid last Wednesday can have an enormous impact on British culture over the next seven years and beyond. The essence of the Olympic dream is the belief that, wherever you are, whatever your background, the impossible is possible.

Sport and music have so much in common, as central planks in the vibrant youth culture which makes Britain so special. Music – like sport – has long been the means by which Britons have stepped out of their immediate circumstances to become heroes. In turn, those heroes have inspired others.

There are so many examples, it is pointless to even begin naming them. But they are all around us – in the charts, on live stages, at Live 8, even. And there will be many more.

Some might say that the more youngsters are lured towards sport, the fewer will be lured towards music. But that is to misunderstand the wider impact that an event such as the Olympics in 2012 can have.

If a generation of young people are inspired to go for their dreams, that can only light up every part of youth culture in this country.

Live 8 acts should donate resulting profits to charity

VIEWPOINT
DAVID GILMOUR



Because there was a bit of fuss after Live Aid in 1985 about it benefiting people's career, I came to a decision before Live 8 that I couldn't profit out of doing something like this. Afterwards I felt that was the right moment to make a statement about what I was doing and try to encourage one or two others. It's fantastic other artists have now come on board.

I don't think anyone did the concert for the wrong reasons. I'm sure they were taking part because they wanted the G8 leaders to tick those little boxes and create the possibility of a mas-

I came to a decision before Live 8 that I couldn't profit out of it

sive change for Africa and that's the important thing. But, at the same time, easy money from this is dirty money. Everyone is up there on this massive telecast; the TV audience is massive and it's a hell of a plug putting it crudely, and it just isn't justifiable to hang on to that extra money.

I will donate any money that comes from above sales from Live 8 to something that will benefit Africa, whether it is Oxfam or the

Live Aid Foundation or give some to both.

As far as I'm concerned, I haven't specifically worked out what to give, but I imagine the best way of doing it would be to take the accounting quarter for, say, July 1 to September 1, and compare it for last year and donate the difference between those two sums. I don't want to be too precious about what other people should do; it's up to their own consciences. We weren't on a major tour and putting out a major album whereas for other people like Coldplay, who were already number one and on tour, it will be harder to calculate.

We'll have to see what the record companies do. I've spoken to the boss of our record company [EMI] and told him what I'm doing and encouraged him. Universal Music have said they're donating the proceeds from the downloads.

We're all from a very well-off industry here and this is a well-off country. These artists are getting an enormous, unexpected boost to their careers and I think it's just incumbent upon them to do something like this. It's everyone's moral responsibility to do it.

David Gilmour performed with Pink Floyd at the Hyde Park leg of Live 8.

How can we capitalise on the London Olympics?

The big question

How can the music industry best capitalise on London's successful Olympic bid?

Stephen Godfrey, Rough Trade

"By using it as a context to promote more multi-cultural music to the mainstream and to provide younger generations, especially those living in rural communities, with the opportunity to hear and make music from around the globe. The first step would be to appoint an Olympic music programming advisor to Tessa Jowell with, among other things, the responsibility of creating an Olympic digital radio channel" that acts as a focused centre for developing and promoting exciting new global music."

Stuart Galbraith, Clear Channel Entertainment Music

"I sincerely hope there will be a full cultural programme of events along with the games. London will have a huge influx of people and it's an excellent opportunity to stage concerts and show off the range and breadth of the musical talent the country has."

Charlotte Sossman, Xfm and Choice FM

"Unlike Athens in 2004, when the Greeks offered Ireland a showcase for their musical talents with Björk at the opening ceremony, London 2012 should be a celebration of British

talent across a wide spectrum of genres. It will be a real opportunity for established acts as well as newer artists; not only at the opening and closing ceremonies but throughout the competition. A decent Games anthem with a great riff certainly wouldn't hurt."

Jim Lahat, BBC London FM 94.9

"I can't see how it can. The trouble is that anything music-related will just get swallowed up in media coverage by all the sports news and the extortions of the Olympics themselves. That said, you can imagine the Best Olympics Album In The World Ever coming out on Virgin."

Sir Harry Corwell, Live Drotie Music

"There's bound to be loads of opportunities for live shows, so we should fly the flag for British music. It can do no harm to our position in the world."

Jack Horner, Frutk Music

"There now follows seven years of heavy investment in development in sport, from a grassroots education level right through to the new venues and stadiums to host the games. The music industry should take a leaf from this long-range forward planning and work towards building as strong a set of foundations for our future music industry as will be created for our sports industry. There is an imminent threat that valuable enabling sponsorship budgets which are assigned to music may be redeployed in higher profile sporting activities in the years to come."

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info@u-myx.com



Revolutionary interactive software called U-MYX is letting fans remix their favourite acts – and is re-energizing music downloads, ringtones and the struggling CD singles market. By Adam Woods

U-MYX PUTTING REMIXING INTO MUSIC FANS' HANDS

How to launch your rescue bid for the CD single:

Step one: devise a cheap and simple piece of software that allows fans to remix songs themselves.

Step two: stick it on the B-side of a single by one of the UK's biggest fanbase-driven rock acts. Fans will flood the message boards with their own mixes.

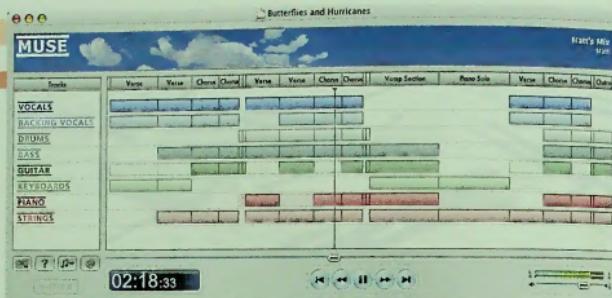
Step three: get it on Channel 4 News. John Snow will tip you as the future of music.

Any marketing brain who mapped out such a presumptuous course would probably stumble at the second step, if not the first. But telling the story in hindsight is U-MYX creator Olly Barnes, who launched the interactive music software on September 20 2004 with Muse's Butterflies And Hurricanes single and found himself explaining the logic to Britain at teenage that night.

"There was a reporter there who happened to be a Muse fan, and he read in the *NME* that they were going to be the first to launch this new format," says Barnes. "He put a post on the Muse message board and asked if anyone was excited about it. Then he got in touch with me and said, 'Can we cover it?'"

So there was Olly Barnes, a slightly embarrassed first-time entrepreneur, sandwiched in a five-minute spot between the weather and the Ken Bigley kidnapping.

That was the beginning of a transformational year in the life of U-MYX, during which the technology has won the support of powerful backers and world-famous



artists and has already been featured on more than 20 singles.

Within the year, U-MYX will have launched in Japan and onto mobile, taking its wares to In The City and, with a bit of luck, begun to establish itself in record company minds as a default element of the promotional push.

Back in September, the Channel 4 exposure briefly and literally made U-MYX a household name, with just one release on the books. "I was having my breakfast one morning a couple of days later, and there was Lorraine Kelly talking about U-MYX," says Barnes. "Our marketing budget for launching was precariously zero and we got seen by about 11m people."

If you haven't seen U-MYX in action in its CD guise, it isn't hard to paint a mental picture. Simply insert

a U-MYX-enabled CD into a PC or Mac and a window opens, presenting the breakdown of a song's components in cross-section (see above). The instruments and vocal tracks are listed down the side of the window, with coloured tabs running from left to right highlighting where each one comes in and drops out. Clicking on the tabs deletes them from the mix, clicking again reinstates them; a separate control allows you to adjust the volume of each element.

Having artfully messed around with the song, played it through and created something new and very possibly unique, fans can save their work in a tiny aGK file. They can then show it off online to others who have also bought the single; no music is shared, just the U-MYX settings, keeping the song itself out of the reach of anyone who has not forked out.

"When we encourage people to share around their files, they don't share audio files, they share U-MYX files, which are the size of an email," says Barnes. "We are not encouraging people to swap and trade as such, which is very important. The only people who can listen to the mixes are people who have the single."

The beauty of such a concept is in its simplicity, in keeping with what Barnes calls the U-MYX promise which is, very simply: "Your mum could do it." That doesn't mean it is limited in scope. Far from it. The functionality of U-MYX has already evolved significantly in the nine months since its launch, adding features according to the needs of the band in question.

But while the basic application remains as straightforward as possible, far more sophisticated is the line of attack U-MYX has taken since the first CD appeared nine months ago. While U-MYX's potential as a CD add-on is what has introduced it to the world, there are other strands to the story too.

Through a joint venture with mobile technology company Tac Group, U-MYX has already created a ringtone remix application, called U-MYX Mobile, which is set for launch in autumn 2005.

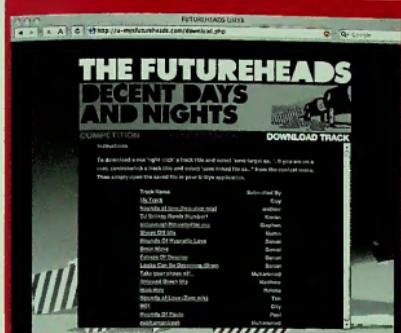
Furthermore, negotiations are underway with a view to creating a TV version through Sky Interactive, and several major brands have expressed an interest in harnessing the technology for promotional purposes. Meanwhile, the ability of U-MYX to give heritage artists a stake in the online and mobile space has still to be fully explored.

As more and more releases come their way, and awareness of U-MYX grows, songs will be offered for sale online alongside standard songs at a slightly increased rate, the cost of which will be justified by the exclusive new parts featured in the U-MYX version. A number of major artists are already recording their new material with U-MYX in mind, including extra performances and outtakes that fans would normally never have got to hear.

Nonetheless, Barnes would have to concede things have got off to a good start. "It got there quite nicely under the radar," he says. "I think if I had started with \$10m and loads of lawyers, we wouldn't have been as well received by the creative people. But I'm a musician, and most of my friends are



MIX SHARING



Each U-MYX player has a weblink button on it, which, when clicked, takes the user through to a simple, chart eligible website where mixes can be uploaded / downloaded by fans. The large uptake on U-MYX makes these sites

producers and engineers, and the fact that I created the software with musicians in mind has made a real difference."

In addition to a small coterie of programmers, Barnes has built an experienced business development team around him. Former BMG and Telstar managing director Jeremy Marsh agreed to back the technology and become U-MYX chairman five minutes into his first meeting with the dramatically enthusiastic Barnes in September 2004. "My first reaction on seeing it was, 'This can become the industry standard B-side,'" says Marsh.

Also on board is Andy Saunders of Velocity Communications, once of Creation Records, whose mind was made up when he began to consider the many directions the concept could fly off in. He has come in on a profit-share basis to help "commercialise" the U-MYX concept.

Indeed, other than the application itself, Barnes's enthusiasm for his creation may be U-MYX's greatest asset. In 2002, having toiled in undiscovered bands of his own for years, he found himself reflecting on all the perfectly worthwhile material created in the studio which, nonetheless, never makes it onto the finished mix.

"U-Myx is a fantastic way of understanding and learning how songs, sounds and production are put together. It is a way into the minds of your favourite artists. Enjoy it and learn from it - the future of music could be in your hands."

Grant Nicholas, Feeder

"People write in the studio and end up with so many different ideas," says Barnes. "You have got three great guitar parts and you can't get all of them on there - what can you do with them? I had the idea for U-MYX and I thought, 'Right, the band doesn't work and no-one will give me a job in the music industry, so I might as well do it.'"

From 2002, Barnes spent the best part of two-and-a-half years tirelessly plugging the idea before Muse became the first adopters. In April of 2004, Barnes managed to bring in the first outsider investor, in the shape of Hong Kong venture capitalist Global Mind Technologies.

"They basically specialise in high-risk, back-of-napkin ideas," says Barnes. "They loved the idea at a time when no-one was really talking to me as if this was a serious project. They got a few people involved and put in some money."

Shortly afterwards, two years of knocking on doors began to pay off when Muse's label Tast Media, short of ideas for B-sides, decided to give U-MYX a try on condition that they could be the first to take the technology out into the market. Barnes met with the band and their producer Rich Costey, the stems of Butterflies And Hurricanes were provided for encoding and U-MYX as a de facto format was born. Having announced details of the project to their fanbase, Muse ran a competition through their official website looking for the best mix of the single, with the band themselves acting as judges.

No sooner than the single was released, the band, the label and

a fantastic data collection mechanic. With the forthcoming Lady Sovereign single Nine To Five, users will need to go to such a site and enter their details to download the new vocal/instrumental tracks from The

Burnes: created software with musicians in mind

U-MYX got first-hand evidence of the software's ability to grip a fan community. "Every fanbase sits on it differently," says Barnes now. "As soon as the Muse one went out, we had about 50 mixes submitted on the Monday alone and, by the end of the competition, 20% of fans who bought the single had entered a mix. New Order fans on the other hand did nothing but talk about it on messageboards for two weeks, then suddenly hundreds of mixes flooded in within days before the competition ended."

The compelling nature of such an offer to die-hard fans was illustrated when one Muse follower in Australia paid \$50 on eBay for a copy of the single. Muse manager Tom Kirk believes the format has an appeal for the less obsessive follower too.

"The attraction is the way the kids can see how the song can be broken down in parts, and that feeling that once they have unclocked all the tabs and started to layer it up again, they will have an idea of what the whole thing is about," he says.

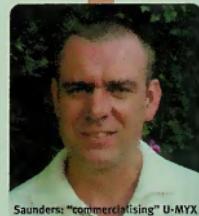


Mattioli: took role as chairman

And after nine months on the market, it is fair to say uptake of U-MYX has snowballed - certainly in relation to the cautious reception with which Barnes was greeted during the tough times of 2003 and early 2004. The Killers were next to come in, but rather than being driven by the record company marketing department, as one might expect, the idea came from the artists themselves.

"Brandon Flowers is a Muse fan," says Barnes. "He bought the Butterflies And Hurricanes single and thought it was fantastic, so Lizard King came to us and asked if we would do it for them."

Since then, more and more labels have signed up and more and more U-MYX singles have hit the shelves. Sanctuary has backed the format with Ocean Colour Scene and Robert Plant, who has weighed in with Feeder. Muse, Anna and Engineers, Sony BMG's Brightside imprint has used it for Roots, Universal for Bon Jovi, JLo and Lady Sovereign, Warner for New Order and the Futureheads. And all the while, the very definition of the



Saunders: "commercialising" U-MYX



Muse: strong response to U-MYX from fans

application has continued to evolve with use.

"It is growing all the time, because bands have said, 'Can we have that?'" says Barnes. "With Muse, it was so simple. We had eight tracks and you had to have three on at any one time. The Killers said, 'Okay, let's have more than that – let's say you can strip it down to nothing and build it up again.' Then Feeder said, 'Why don't we have the volume controls like you have in ProTools?'"

The Feeder example represents arguably U-MYX's most high-profile moment since Barnes's baptism of fire on Channel 4 News. When the

band offered a U-MYX version of their *Feeling A Moment* single as the CD2 B-side in April, they invited fans to submit their mixes, with the lure that the best one would become a B-side of the next single, *Pushing The Senses*.

For a band who have long-fostered relationships with their online fanbase, this was an opportunity that did not take much selling. At one point, CD2 of the Feeder single was charting 4,000 places higher than CD1 in the Amazon sales rankings. And when *Pushing The Senses* came out on June 27, Pete Lavelle's Squeaky Clean U-MYX of *Feeling A Moment*

debut as the B-side of the seven-inch single.

The degree and pace of the uptake, and indeed the nature of the remixes themselves, vary from case to case. "The big thing for Rooster fans, who are mostly girls, was hearing the person they love," says Barnes. "They were putting up mixes with just the vocalist and nothing else. For Muse fans, having a Matt Bellamy guitar part stripped down was the coolest thing on earth."

The August release of Lady Sovereign single *Nine To Five* represents a first move for U-MYX, both into urban territory and into

the enticing world of the legitimate mash-up. The U-MYX file on the B-side allows fans to drop in vocals from The Ordinary Boys' cover of the same song. The potential for such collaborations is genuinely infinite, and there are other ideas along equally revolutionary lines.

"Rich Costey wants us to offer the ability to move song sections around," says Barnes. "It is easy to do if you install a piece of software, but it is not easy to do so straight off a CD with no installation, which is important for us. Having said that, my guys look like they've figured out a way of doing it now."

For the past nine months, U-MYX

U-MYX RELEASES



1. Muse – Butterflies & Hurricanes (Atlantic)
2. The Killers – Somebody Told Me (Lizard King)
3. Ocean Colour Scene – Free My Name (Sanctuary)
4. Feeder – Feeling A Moment (Echo)
5. Rooster – You're So Right For Me (Echo)
6. Robert Plant – Shine It All Around (Sanctuary)
7. Morcheeba – Wonders



8. Never Cease (Echo)
9. Engineers – Home (Echo)
10. Bon Garcon – Freak U (UMTV)
11. The Futureheads – Hounds Of Love (Warner Brothers / 679)
12. Jojo – Not That Kind Of Girl (Mercury)
13. Matafix – Big City Life (Buddhist Punk)
14. Lady Sovereign, Nine



15. Soul'd OUT – To All! The Dreamers (for Japanese newspaper promotion)
16. Soul'd OUT – Iruku (Sony Japan)
17. Mike Oldfield – Four songs on forthcoming album
18. The Riverclub – My Girl (Bravestarr)



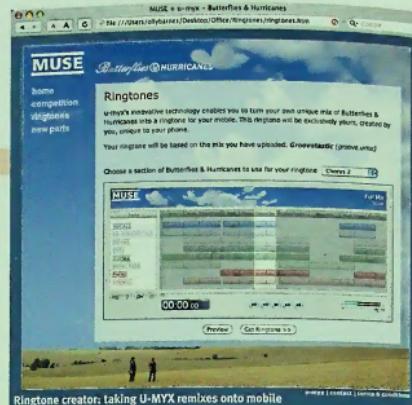
"The reason why U-MYX was interesting to us was because Muse had been very busy and they didn't have any new B-sides to give me for the *Butterflies And Hurricanes* single. We were scratching our heads, trying to see what else we could do to make it a worthwhile package, because we didn't want to put remixes on there, or any of that rubbish. Olly had phoned and asked if he could come in. We get a lot of this, as you can imagine, but his approach was unusual and seemed half-credible, so we asked him in, thinking the worst that could happen was that it would be a wasted 10 minutes. And fortunately, they turned out to be 10 very worthwhile minutes."

We gave him a huge list of things to satisfy us on: that it wasn't the usual bass, drums and backing track thing; that it was all a credible set-up; that Peter Gabriel or someone else

hadn't done it before; that it wasn't a copy of something else that had failed. Also, we wanted to make sure that the appearance of it on-screen was quite sexy, and that it would have a Muse brand across it and fit the band's image. And the poor chap went away, did it all and came back again.

I thought it was an amazing technology. What was interesting to us was that we would be the first to use it, so we secured an exclusive agreement. We ran competitions on it and had the fans do their own remixes which the band would listen to and judge. Muse aren't a band that traditionally do remixes – in fact, I don't think we have ever done one – so we thought we would give the fans the opportunity to remix it for them and we got an incredible response through the band's site."

Salta Jaffery, managing director, Taste Media



Ringtone creator: taking U-MYX remixes onto mobile

MUSIC WEEK

Club Charts 16.07.05

The Upfront Club Top 40

Soul Seekerz hit top

by Alan Jones

For the last three weeks in a row, our Upfront and Commercial Club Charts have had the same number ones. This

	Position	Last week	Weeks on chart	Artist/Title
1	1	1	1	SOUL SEEKERZ TURN ME UPSIDE DOWN
2	3	2	3	LIL' LOVE LITTLE LOVE
3	2	3	3	AARON SMITH FEAT. UML DANCIN'
4	13	3	4	DIGITAL DOG FEAT. JONES OFF
5	12	2	5	PAUL JOHNSON SHE GOT ME ON
6	22	1	2	LEIS RYTHMES DIGITALES JACQUES YOUR BODY (MAKE ME)
7	4	1	2	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)
8	7	3	3	KNIGHTS LIMOUSINE
9	4	4	4	KASKADE STEPIN OUT
10	17	4	4	KENNY HAYES DAYBREAKER
11	2	2	2	SUMMERJUNK FEAT. GEMMA J IF YOU STILL CARED
12	10	1	1	PREFECTO AL STARZ THE CLUB THEME
13	1	1	1	SLUNKEE MINA SUMMER RAIN
14	2	1	1	TONY DI BARTO LIVE FOR YOU
15	1	1	1	JEFF WAYNE'S WAR OF THE WORLDS THE EVE OF THE WAR
16	20	1	1	SLUNKEE MINA SUMMER RAIN
17	25	2	2	KILLA DEF FEAT. CARRIE RYAN FREED FROM DESIRE
18	17	2	2	PASCAL V. BRYAN ADAMS RUN TO YOU
19	6	2	2	HOLY GHOST SUPERMAN
20	4	4	4	DISCO BROTHERS TIME STILL DRIFTS AWAY

* Disc Out
** Weeks

TOP 10 UPFRONT CLUB BREAKERS

Last

Week

As used by Top Of The Pops and Radio One

MUSIC WEEK

The Official UK Charts 16.07.05

SINGLES

1	1. 2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Atlantic
2	2. MARIJAH CAREY WE BELONG TOGETHER	Def Jam/Island
3	3. JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
4	4. CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
5	5. (W) KELLY CLARKSON SINCE U BEEN GONE	RCA
6	6. CRAZY FROG AXEL F	Gado
7	7. 6. MWP ROC YA BODY (MIC CHECK 1.2)	Re:Acta
8	8. (D) KANYE WEST DIAMONDS FROM SIERRA LEONE	Def Jam
9	9. AUDIO BULLY'S FEAT. NANCY SINATRA SHOT YOU DOWN	Source
10	10. (C) RACHEL STEVENS SO GOOD	Polydor
11	11. MISSY ELLIOTT LOSE CONTROL	Atlantic
12	12. 7. BOBBY VALENTINO SLOW DOWN	Def Jam
13	13. GORILLAZ FEEL GOOD INC	Parlophone
14	14. BACKSTREET BOYS INCOMPLETE	Jive
15	15. GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
16	11. MARIO HERE I GO AGAIN	1
17	17. 12. AKON LONELY	Universal
18	18. 13. 50 CENT JUST A LIL BIT	Interscope
19	19. BODYROCKERS LIKE THE WAY	Reprise
20	20. (C) JOSS STONE DON'TCHA WANNA RIDE	Reprise/Warner
21	21. 16. BLACK EYED PEAS DON'T PHUNK WITH MY HEART	Interscope

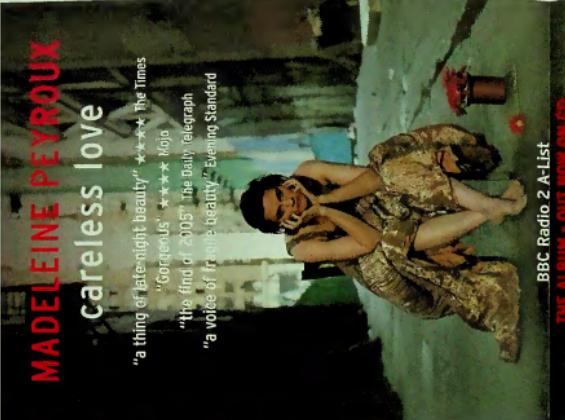
MADELEINE PEYROUX

Careless love

"a thing of fleeting beauty" ★★★★ Mojo
"Congenital" ★★★★ The Times
"the find of 2005" The Daily Telegraph
"a voice of fragile beauty" Evening Standard

ALBUMS

1	1. 2. JAMES BLUNT BACK TO BEDLAM	Atlantic
2	2. 1. COLDPLAY X&Y	Parlophone
3	3. FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Cleopatra
4	4. KAISER CHIEFS EMPLOYMENT	Big Apple/Polydor
5	5. KEANE HOPES AND FEARS	Island
6	6. (W) HARD-FOI STARS OF CCTV	Atlantic/Accessory
7	7. 6. JEFF WAYNE THE WAR OF THE WORLDS	Cleopatra
8	8. 10. MARIAN CAREY THE EMANCIPATION OF MIMI	Def Jam
9	9. 28. RAZORLIGHT UP ALL NIGHT	Vertigo
10	10. 4. FOO FIGHTERS IN YOUR HONOR	RCA
11	11. 22. THE KILLERS HOT FUSS	Lizard King
12	12. 9. JEM FINALLY WOKEN	A&M
13	13. (W) ROYKSOPP THE UNDERSTANDING	Will Of Sound
14	14. (W) THE OFFSPRING GREATEST HITS	Columbia
15	15. 12. GREEN DAY AMERICAN IDIOT	Reprise
16	16. 39. JOSS STONE MIND BODY & SOUL	Revelations
17	17. 5. JAMIROQUAI DYNAMITE	Sony Music
18	18. 33. REM IN TIME - THE BEST OF - 1988-2003	Warner Bros
19	19. (C) PINK FLOYD ECHOES - THE BEST OF	EMI
20	20. 8. BASEMENT JACKX THE SINGLES	EMI
21	21. 15. GWEN STEFANI LOVE ANGEL MUSIC BABY	Vertigo



BBC Radio 2 A-List

THE ALBUM **401** **ROCK** **100**

www.madeleinepryzewski.com

20	2	BASEMENT JAXX	THE SINGLES	21	8	Gwen Stefani	LOVE ANGEL MUSIC BABY
21	16	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	22	34	JOHN LEGEND	GET LIFTED
22	19	GWEN STEFANI	HOLLABACK GIRL	23	14	R. KELLY	TP 3: RELOADED
23	22	TONY CHRISTIE FEAT. PETER KAY	...AMARILLO	24	13	IKTUNSTALL	EYE TO THE TELESCOPE
24	25	COLDPLAY	SPEED OF SOUND	25	45	SCISSOR SISTERS	SCISSOR SISTERS

COMPILATIONS

25	19	AMERIE	1 THING	26	17	HARD-FO	HARD TO BEAT
26	17	FOO FIGHTERS	BEST OF YOU	27	26	WILL SMITH	SWITCH
28	31	KAI SER CHIEFS	EVERYDAY I LOVE YOU LESS...	29	36	RAZORLIGHT	SOMEWHERE ELSE
30	61	NELLY N DEY SAY	JEM JUST A RIDE	31	20	DAJ SAMMY	WHY
32	23	DJ SAMMY	WHY	33	47	FAT JOE FT NELLY	GET IT POPPIN'
34	47	PROKHOVSKY	BLACK	35	10	BRUCE VALENTINE	GIRLFIGHT
36	29	POND LIFE	RING DING DING	37	43	U2	CITY OF BLINDING LIGHTS
38	38	JOHN LEGEND	ORDINARY PEOPLE	39	45	SNOOP DOGG	FEAT. C. WILSON & TIMBERLAKE
40	40	DAFT PUNK	TECHNOLIC	41	11	CAPITAL	70S POP
42	11	SOUL LOVE		43	10	CLUBBERS	GUIDE SUMMER 2005
44	12	ULTIMATE	70S POP	45	13	SMOOTH	SUMMER SOUL
46	12	70S	LEGENDS	47	16	12 INCH	80S VOL 2
47	17	DAFT PUNK	TECHNOLIC	48	17	BARBIE	SUMMER HITS

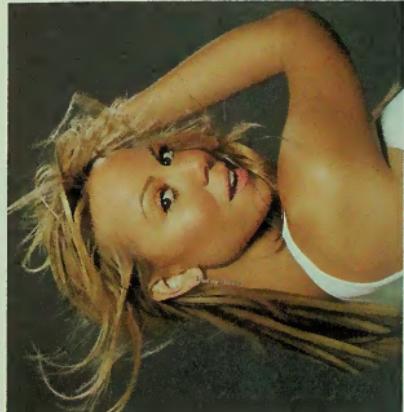
FORTHCOMING

KEY SINGLES RELEASES

AMERICAN TOUCH	BY BROS	AUG 8	THE MITCHELL BROTHERS	A FEATH'N FRESH	
CRAD DAVID	ALL THE WAY	WAHNE BROS	ATTIE 69	AUG 15	
GORILLAZ	PARANOISE	CRAD DAVID TEC	WARNER BROS	AUG 15	
ATHLETIC TOURIST	PASSPHONE	AUDIO BULLY	SUPER FRESH ANIMALS LOVE KARATE	AUG 15	
JAMALIQUA	7 SUNNY DAYS IN JUNE	KANYE WEST	LATE REGISTRATION	AUG 22	
SENIN BNG		ROCA-FELLA		AUG 22	
JOHN LEGEND	NUMBER 1 SURVIVOR	AUDI	AUDIO BULLY GENERATION VIRGIN	AUG 29	
SNOP DOGG PS	AND DOWNPS	SEAN PAUL	MELTY TEC IS AND	AUG 29	
CUPPLAY	TEX	SEAN PAUL	BIG ATLANTIC	AUG 29	
GIBS ALONG	HOT SUMMER POLYDOR	ALEX PARKS	HONESTY POLYDOR	SEPT 5	
JENNIFER LOPEZ	CHERRY PIE SONG	ELBOW TO Y2	ELBOW TO Y2	SEPT 5	
KAI SER CHIEFS	PRELUCE A BOY	DANNY WILHOLM	WORLD'S END OF WARNS	SEPT 5	
OASIS	THE INFLUENCE OF BEING IDLE	DANNY WILHOLM	PANDOLPH	SEPT 12	
BIG BROTHER		DANNY WILHOLM	DAVID GRAY	DAVID GRAY IN SLOW MOTION	SEPT 12
SIMON WEBBE	LAY YOUR HANDS	VIRGIN	EAST WEST	SEPT 12	
DAVID GAY	THE ONE LOVE EAST	VIRGIN	DAVID GAY LIFE IN SLOW MOTION	SEPT 19	
GWEN STEFANI	COOL POLYDOR	VIRGIN	GWEN STEFANI CHAINS TOC ATLANTIC	SEPT 19	

KEY ALBUMS RELEASES

AMERICAN TOUCH	BY BROS	AUG 8	THE MITCHELL BROTHERS	A FEATH'N FRESH	
CRAD DAVID	ALL THE WAY	WAHNE BROS	ATTIE 69	AUG 15	
GORILLAZ	PARANOISE	CRAD DAVID TEC	WARNER BROS	AUG 15	
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JAMALIQUA	7 SUNNY DAYS IN JUNE	KANYE WEST	LATE REGISTRATION	AUG 22	
SENIN BNG		ROCA-FELLA		AUG 22	
JOHN LEGEND	NUMBER 1 SURVIVOR	AUDI	AUDIO BULLY GENERATION VIRGIN	AUG 29	
SNOP DOGG PS	AND DOWNPS	SEAN PAUL	MELTY TEC IS AND	AUG 29	
CUPPLAY	TEX	SEAN PAUL	BIG ATLANTIC	AUG 29	
GIBS ALONG	HOT SUMMER POLYDOR	ALEX PARKS	HONESTY POLYDOR	SEPT 5	
JENNIFER LOPEZ	CHERRY PIE SONG	ELBOW TO Y2	ELBOW TO Y2	SEPT 5	
KAI SER CHIEFS	PRELUCE A BOY	DANNY WILHOLM	WORLD'S END OF WARNS	SEPT 5	
OASIS	THE INFLUENCE OF BEING IDLE	DANNY WILHOLM	PANDOLPH	SEPT 12	
BIG BROTHER		DANNY WILHOLM	DAVID GRAY	DAVID GRAY IN SLOW MOTION	SEPT 12
GWEN STEFANI	COOL POLYDOR	VIRGIN	GWEN STEFANI CHAINS TOC ATLANTIC	SEPT 19	



MARIAH CAREY: SCORES TOP THREE DEBUT



JAMES BLUNT: KNOCKS COLDPLAY OFF TOP SPOT

The U-MYX Process

Artist's recording is converted to
U-MYX & U-MYX Mobile formats

- U-MYX can be bundled on CD, becoming irresistible purchase for fans
- U-MYX can also be sold as download to computer from artist's site/online retailer
- U-MYX offers mix competitions, which are excellent data collection opportunities
- U-MYX allows fans to buy a section of their own mix as a mobile truetone
- U-MYX Mobile lets fans mix their own truetones of a song on their mobile

Lady Sovereign: ground-breaking "upgradeable song" on U-MYX release



has been licensing its software at a promotional price of £1,000 per track plus a small share of royalties, negotiated on a case-by-case basis.

"I want it to be something indie labels will use," says Barnes. "If you can afford to put a record out, you can afford to have U-MYX on it. People who don't even have record deals are looking to put out U-MYX tracks, which is extremely encouraging."

"What appeals to me about U-MYX is the fact that it is simple to use. You really do not need any special knowledge to understand how this thing works and yet it is so much fun. You feel like you're playing a computer game, and yet it is much deeper than that. I also love the way it reacts just so quickly to the mouse click. Don't you hate it when you have to wait until the end of the bar before anything happens? And there's one last thing: it has excellent design.

We only asked them to change one thing about the way the software worked for this particular release, which was to turn off the export button. I can't allow kids to burn their own remixes of the single and sell them somewhere.

The novelty factor is huge. You can't resist buying a CD that has a sticker saying 'features U-MYX software'. You need to know what it is like. It is very hard to predict the

The company would clearly like to establish this as a standard offering on every single B-side, but whether that happens or not, it already has its sights set on markets that will almost certainly prove to be more lucrative, starting with mobile.

"The idea of it being multi-platform is very, very important," says Barnes. "It has got to be seen as a way of enjoying music, not as a

longevity of this software, but given the fact that Oliver seems to put more emphasis on the business capabilities of ringtones and tracks you have to pay for, rather than the usual 'more effects, more editing capabilities', I think it might well gain momentum and wider uptake. The bottom line is that the growth of this software will probably depend more on how record companies deal with it than how kids like it.

I'd also be interested to see how this will develop in the hip-hop/club genre. I am very surprised that there hasn't been a single hip-hop/club/R&B release yet. It seems ideal for sequencer-based music, though.

I don't think the computer version of U-MYX is necessarily better suited to Japan than to anywhere else, but the realtones market over here is so huge that, if that side of things is well marketed, it could very well explode here."

David Wasserman, A&R & product manager, Sony Music Japan

"It is just another way for consumers to get more value out of a single. Anything that is going to help to revive the single and give consumers a better experience is a good thing. The feedback we have had internally and from the consumers we have spoken to about U-MYX is that they absolutely love it. Not only does it drive people to the artists' websites, it also gives us an opportunity to build a relationship with fans, gives them an opportunity to talk to each other and, most importantly, creates a closer relationship between the fans and the artists who are grading and judging the remixes."

PJ Dulay, e-business development manager, Universal Music UK

way of messing around with a computer."

In the mobile space, where the music industry has never quite been able to believe the amount of money that can be made through such crude products as ringtones and realtones, U-MYX offers a music-based application that musicians, producers and labels can understand and appreciate.

"U-MYX Mobile is going to be a derivative of U-MYX," says Jeremy Marsh. "It is not going to be as good as the full Mac or PC experience, but it will have a broader appeal. We are doing this the right way round – if you start with quantity, you can then go to quantity, but if you start with quantity, it is very hard to reverse up the pipeline."

U-MYX is addressing mobile on two fronts. There are plans to let users send their full mixes to their mobile phone, possibly via interactive television. But first to market will be U-MYX Mobile, an application created in partnership with Tao, which employs technology called miniMIXA. This enables music fans to buy ringtones which they can remix via the keypad, with each key corresponding to an individual sample.

From Tao's point of view, the application is a winner because of its potential for personalisation. "If you look at the technology which has taken off in recent years, it has been SMS and it has been email, and the key thing about them is that they are both creative," says Tim Cole, Tao head of audio. "miniMIXA has that, and you certainly get much more value out of it than you get out of a rington."

The ringtone remix service is pitched as a network-neutral alternative to Orange's Fireplayer, and one which is designed to be accessible to as many bands as possible. "Suddenly, you have bands who have played eight gigs at the Hope & Anchor and they have got a track out in U-MYX Mobile, whereas

you wouldn't get a track out on Fireplayer like that," says Barnes.

As this develops, both on-network and non-network portals will be crucial, as will promotions via CD boxes and email marketing to those individuals uploading U-MYX tracks online. Certainly, U-MYX does not aim to sell the mobile content on its own account, any more than it plans to deal directly in online downloads. "What U-MYX never wanted to do was become a retailer," says Barnes. "We wanted to be more like Dolby – a great piece of functionality, and people just sell it however they want to sell it."

Although U-MYX is touring the networks, Barnes is determined to ensure that the application is not limited to one portal on an exclusive basis. "We want it to be something that is there for everyone and not just for the users of one network," he says.

Mobile will very likely provide the platform for the flagship U-MYX service, but there are certain technological issues to deal with first. While a good number of phones can download the miniMIXA software, Tao's ongoing campaign to embed it in handsets at the factory stage is only just beginning to bear fruit.

In the meantime, the future holds numerous evolutionary steps, only some of which have already been set in stone. On August 31, Japan will see its first U-MYX single release with Sony-BMG's Soul'd OUT!, and with substantial press coverage already pending, Barnes expects fireworks in the territory which represents the key market for creative technology of this kind.

The arrival of the first U-MYX-enabled CD album is another milestone. Barnes is confident will be reached soon. With such a move will undoubtedly come further evolution in the functionality of the software. In this regard, U-MYX is genuinely looking to the music industry and the creative community to challenge the boundaries of this format.

"U-MYX will evolve at the pace that creative artists want it to evolve," says Andy Saunders.

With a high-profile stand at In The City in September, U-MYX will

"I just thought U-MYX was a great idea. We really liked it, and we thought fans would like it too. It has worked particularly well in the case of Feeder, because they are a band with a strong fanbase, and that is when it seems to be most effective. It gives fans value for money and it gives them an insight into how a track is put together. And more generally, when everyone is so into downloading, something like this gives them a reason to buy a CD again."

Darrin Woodford, director of A&R, Echo

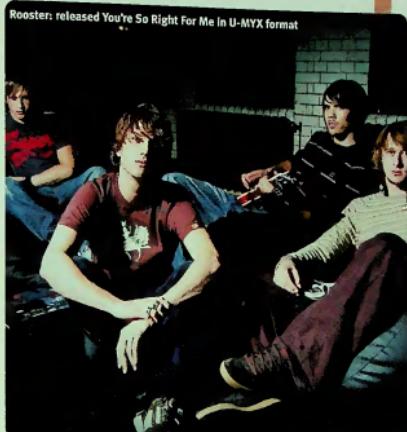


"We used U-MYX on the last Rooster single and we were very pleased with the uptake. I think it's great; it really works and it is a nice angle for formats. As it develops and advances, it could become a really clever tool and a very popular item, because people's taste in music is changing. There is a lot of respect for real musicians and writers – who does what and who plays what. Bands are obviously de rigueur at the moment and there are a lot of fans who love the idea of getting their hands on the music and playing around with the mixes. I think they could be on for quite a big one here."

Hugh Goldsmith, managing director, Brightside

round off its first year with a drive to sell some of the deals that will move the technology forward to the next stage.

The original inspiration for U-MYX – the concept of utilising the software as an avenue that releases



extra musical parts for fans to play with – has yet to be explored for a commercial release. Likewise, the catalogue market, in which fans tend to disdain the lowest common denominator ringtones products, appears to represent a key target for

technology which allows consumers to get their hands on the raw music itself. If a fanbase like Muse's can be so enthusiastic about a B-side, imagine the wider reaction if a rock classic were offered up for deconstruction.

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U-MYX certainly believes it is onto something, and they are not the only ones who do. Having created the programme as a byproduct of the music-making process, Olly Barnes has captured the attention of a growing number of the industry's creative thinkers, and he is depending on them to help keep the product evolving.

Ultimately, he suggests, everyone's goals are the same. "We want the same thing the artists do, which is for them to protect their content and make money," says Barnes. "At the same time, the record company makes money, we make money and the fans have fun." Contact U-MYX on 0207 736 3377 or info@u-myx.com

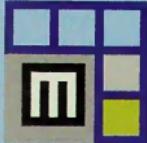
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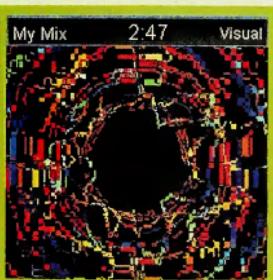
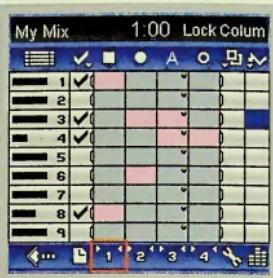
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To further expand the profit opportunity, U-MYX has joined forces with technology leader Tao Group to offer the music industry a new, sexy and downloadable application, "U-MYX Mobile, powered by miniMIXA".



It allows fans to quickly and easily create personal ringtone mixes of tracks from small downloadable artist MIXApaks, available through U-MYX. Artist MIXApaks contain recorded music content that has been encrypted.

Millions of mobile devices are set to include applications powered by miniMIXA, such as the BAFTA award winning SSEYO miniMIXA application*. Revenues from artist MIXApaks are set to climb fast.

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After organising Edinburgh's Live 8, Midge Ure reflects on an emotional but jubilant few weeks

Quickfire

How was Live 8 for you?

He? No, it was fantastic. I didn't see an awful lot of what happened in London, because by the time I'd done hours and hours of interviews backstage on Saturday I couldn't be bothered to watch what was happening on the stage, which is a dreadful thing to say like, 'There's Pink Floyd out there, do I want to watch them?'. But it was a fantastic night. Then to follow that with Edinburgh - which had the most amazing atmosphere I've ever experienced in my life - was brilliant. There were people who hadn't really played in Scotland before and they were all commenting on the atmosphere. The people there were unbelievable.

It was amazing how up for it people were, considering how wet and cold it was.

Y'know, it was funny because the rain stayed off for Bob, but then I came on and it started again, so I decided to open up with a little bit of Travis's Why Does It Always Rain On Me?. But no-one was going to be put off by a bit of rain.

Was there ever a point in the past few months when you thought you wouldn't be able to pull it off? You must have had doubts.

I had huge doubts. Bob phoned and said, 'Right, you're in charge of Scotland,' which is fine to say, but I didn't have a clue how to organise things. I didn't have a Harvey Goldsmith or a Clear Channel. So I phoned an old manager of mine and said, 'Help'. I mean, I can play concerts - that's what I do - but don't ask me about catering or security or tickets or any of that stuff. I got in touch with Graham Pollen from Clear Channel and he drove from London to Bath to see me and he must have realised how worried I looked because he said he'd help. He was absolutely vital.

What was the most memorable moment of the two shows?

I think it would be standing on stage



Live 8 team (l-r): Bob Geldof, Midge Ure and Sting

with Bob and Bono up in Edinburgh before James Brown came on. I'm a working class kid from Glasgow. When I was young I'd be given a clip round the ear by my teachers and told I'd never amount to anything. When The Proclaimers came on to open up and 60,000 people sang along and the atmosphere was electric, I was overjoyed. As far as my London highlight goes, I really don't remember. I'll have to buy the DVD.

The media went into overdrive about the London gig. What did you make of all that?

Amazing. People can be a bit dreadfully cynical about things, but we've been doing this for 20 years. It's who we are. We can sound bombastic, loud-mouthed and argumentative, but thank God we've got people like Bob, Bono and Sting to hammer the point home. Someone asked me how it felt to get into bed with the politicians, but I think it's the other way round - the politicians are trying to get into bed with us. And it's not just people like Bob; it's also about new stars like Jimmy from Razorlight.

So you think there's a new generation coming through that you can pass the torch onto?

There's no doubt in my mind. I was talking to Natasha Bedingfield, who's 24 and doesn't remember Live Aid, but she's totally focused behind what we're doing now. And Busted - before

they finally bust - did an afternoon performance at Wembley to raise funds for Band Aid. My eldest daughter, who's in a band called The Faders, didn't know anything about Live Aid until we watched a documentary on it. She said, 'I knew you'd done something for Africa', but now she totally gets it and feels really strongly about it.

How optimistic are you Live 8 achieves its objective?

The media can be very short-term about things - before Live 8 in Edinburgh, it was the Olympics, now it's the terrible events in London - but I don't think what happened in London will wipe out Africa from the agenda. Africa has a huge platform and Bono and B芋t has built it even bigger. How emotionally draining have the past few weeks been?

It's been dreadful. I'm tired but I can't imagine how Bob feels now. I'm gonna have to phone him and check he's OK. While I was talking to The Corrs or whatever, Bob was about to go on a plane and travelling or seeing the Pope, so he must be absolutely exhausted. But God, was it worth it? I mean, Eddie Izzard played piano for me. How bizarre was that?

Midge Ure came together with Bob Geldof to write the original Band Aid single more than 20 years ago and has since been campaigning to raise money and awareness for Africa.

and Bob Geldof also performed and the event's music director Guy Chambers and Beverley Knight gave a previously unannounced performance of Angels, which acted as an echo of Robbie Williams' performance of the song at the Hyde Park event.

Geldof described the event as a 'political rally' rather than a concert; it featured appearances from leading lights in the world of film, who made impassioned speeches, as well as a televised speech from Nelson Mandela.

Even Ronan Keating unveiled a political edge, quoting Ghandi's 'First they ignore you, then they laugh at you, then they fight you, then you win'.

As with the London equivalent, the event severely overran. Originally scheduled as a three-

hour event beginning at 6.45, it did not finish until after midnight. This was mainly the result of the number of acts - 150 artists in total - who performed on the night together.

Geldof said the aim of Saturday's Hyde Park show was to encourage people to make their way to Edinburgh to take part in public anti-poverty protests. Geldof claimed 250,000 had made their way to the Scottish capital, which was severely marshalled by a large police presence.

However, the Edinburgh show was not as successful in grabbing the front pages as Saturday's night of concerts around the world. Given the events elsewhere, that was perhaps inevitable.

Jim Larkin

DOOLEY'S DIARY



Well connected for Live 8 gossip

Remember where you heard it? If

Live 8's Sgt Pepper digital release wasn't already historic enough, it also probably marks the first download of one of the Fab Four since a Beatles tune became a hit on sale. David Cilmiour tells Dooley that David Brick In The Wall Part 2 was up for consideration for Pink Floyd's Live 8 set, only for the band then to deem it "decidedly off message". "I don't think we wanted to be telling Africans you don't need education," he reflects. Ahead of their own set, Gilmour and his kids braved the crowds (naturally in the Golden Circle) to catch some of the early concert, declaring U2 "particularly good". "They're really on top of their game," he reckons.

Midge Ure, meanwhile, has admitted he was worried the organisation of Live 8 had taken a very heavy toll on Bob Geldof. Talking about the flotilla plan to pick up people from France and sail them across the Channel, Ure said:

"When I saw Bob in that photo in a boat with no cars, I thought, 'One of his has lost it...'. Guy Moot is nothing if not tenacious. He reports that his pursuit of Alex Jones-Donnelly was rather drawn out, until the R1 man gave his answer at Glastonbury. "We must have met about 10 times," he says. "My wife was beginning to ask questions... Moot is certainly popular. At his London gig last week, man of the moment James Blunt thanked Moot and Declan Morell for all they had done for the man who was signed for publication in November 2002. The singer disappointed housewives

everywhere by concluding his intro with the words, "Guy Moot - you are beautiful". Executives from across the business were triumphant at last week's Olympics success. The news was relayed to the BPI Council meeting via text on Wednesday morning, with the result greeted by a huge cheer. Arguably the biggest fan is BPI boss Peter Jamieson, who has been religiously wearing his 2012 campaign badge for three months now, as a self-confessed "Olympics nut". Whether this is because he is old enough to have been alive for the last London Olympics, in 1908, is unclear... Other fans include BMTR's Emma Pike ("fantastic news"), Bard's Steve Knott ("great for the feedstock factor"), Live Music Forum's Feagal Sharkey ("it's a humungous opportunity") and Aime Alison Wenham, who suggests that work should start immediately on a compilation of songs celebrating London. Knott is particularly enthused, with HMV casting up a new 4,000 sq ft store in Stratford for launch this September. As much as anyone, he reflects, the organisers of the games are bringing great cheer to the MCPS-PRS Alliance Managing Director.

Steve Porter reflected at last Tuesday's MPA AGM that Alliance income from cover-moneys has risen by around 40% year-on-year during the first half of the year. In 2004 the sector generated £11m for the Alliance from a frightening 200m free discs. Meanwhile, MPA will mark its 125th anniversary (yes, 125th!) with a series of celebrations including a new £3,000 scholarship. It will also be moving into Berners Street with British Music Rights. Up in Edinburgh, CRCA chief executive Paul Brown took to the stage and turned very slowly through 360 degrees as a gesture of transparency. "I'm a Rajar board member and therefore a fraudulent bastard," he explained... Meanwhile, Steve Lancas recalled some of his favourite John Peel moments, perhaps the choice of which was a total at Glastonbury when Peel said, "I've just shaken hands with a woman dressed as a tart. I've never shaken hands with a tart before. Unless you count Noel Edmonds..."



A man of his word, last month Jason Iley told us that he would take Mariah Carey's 'Emancipation Of Mimi' to the Top 10. At the end of the month, he did just that, come Christmas they will have sold 15m copies. Well, he's come through on the Top 10 promise and last week celebrated the first step toward achieving his sales goal. Here he is pictured presenting

Mariah with a platinum album for her album, 'The Emancipation Of Mimi'. Pictured, left to right, Barry Manilow, Mariah, Carey, Iley, Mar's Surda (management) and Bruno Marsell, director of promotions, Mercury. Carey was also locked in a battle for the number one position with her new single, 'We Belong Together' on Friday.

Review

A notable headline performance from James Brown at Edinburgh's Murrayfield Stadium brought a spectacular series of Live 8 events to a close last Wednesday.

Despite a day of near continual rain and rather low temperatures, the Scottish crowd were in high spirits, but circumstances did result in a lower audience for the Edinburgh show. But what it lacked in numbers compared to Hyde Park, it made up for in the sheer intensity of atmosphere.

There was a strong Scottish theme to the evening thanks to well-received performances from Annie Lennox, Wet Wet Wet, Snow Patrol, Texas, The Proclaimers and Midge Ure. Bono

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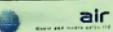
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FAST CHART

SINGLES

NUMBER ONE

2PAC FEAT. ELTON JOHN GHETTO GOSPEL Interscope

The first Anglo-US duo to have a number one since Melanie B and Missy Elliott in 1998 extend their run at the top to three weeks. Elton has spent 23 weeks at number one, with seven different records.

ALBUMS

NUMBER ONE

JAMES BLUNT BACK TO BEDLAM Atlantic

The second new UK artist to have a number one album this year, Blunt's trip to the top was much lengthier than Steve Brookstein, who debuted in pole position in May. Blunt's album was released nine months before reaching pole position, and has moved 138,561/73,798/75,34-16,114-5,3-2,1 since first breaching the Top 200 in March.

COMPILATIONS

NUMBER ONE

GATECRASHER CLASSICS Ministry Of Sound

Last week's top three remain in control of the chart, though last week's number one - Coldplay 7 - makes way for Gatecrasher Classics, which boosted sales by 7% to 32,201 to take pole position.

AIRPLAY

NUMBER ONE

CHARLOTTE CHURCH CRAZY CHICK Sony BMG

Church's first airplay number one heads an all-female top three with a 6.8% margin over runner-up Mariah Carey's We Belong Together, and a 13.4% margin over Joss Stone in third place.

THE SCHEDULE

ALBUMS

THIS WEEK

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

JULY 18

Fat Joe All Or Nothing (Atlantic); Iggy Pop A Million In Prizes (Virgin); Redman Red Gone Wild (Virgin)

JULY 25

The Raveonettes Pretty In Black (Sony); Matthew Herbert Plat Du Jour (Accidental); Orange Juice The Glasgow School (Domestic); Alaris Morissette Jagged Little Pill Acoustic (WEA); Clorox (Parlophone); Come Out West (Indiependiente)

AUGUST 1

Madness The Dangerous Sessions Vol. 1 (V2); The Beta Band Greatest Hits (Regal); Juliette Random Order (Virgin); Faith Hill Fireflies (WEA); Daniel Powter

The Market

Terror attacks hit trading

by Alan Jones

The anticipated positive effect on the albums market of Live 8 evaporated in the wake of the terrorist bombs in London, which resulted in subdued trading for the rest of the week.

Consequently, the albums market dipped by 1.9% to 2,858,121, while the singles market's previously substantial gains were capped at 3%, with sales in the week of 547,258. Physical singles sales were off 6.8% at 374,547 but downloads prospered from sales of tracks which were featured on Live 8 but not easily locatable as a single, and download sales jumped 12.3% to 241,101 – their highest level yet – as a result.

Album sales for Sunday to Wednesday were running 7.8% ahead of the previous week but the bombs went off on Thursday morning, and that day's trade was the worst of the week, and down exactly 2.5% on the previous Thursday, Friday and Saturday were a little better, with sales off 6.4% on Friday and 3% on Saturday.

Of the artists on the Live 8 bill, the show-stopping Pink Floyd saw their albums make most impact, with their 2001 compilation Echoes selling 17,710 copies (a 176.9% increase week-on-week), Dark Side Of The Moon selling

Off The Wall saving 18.2% fall to 84,715 sales, allowing James Blunt to take over at the top with his Back To Bedlam album. Blunt was not on the Live 8 bill, but his album

suffered a minor 3.2% erosion in sales to 97,694 while claiming pole position for the first time.

The album had increased its sales for 11 weeks in a row, prior to last week. Meanwhile, Blunt's current single You're Beautiful increased its sales for the fifth week in a row. Remaining at number three, it sold 33,705 copies last week, a 3.3% increase.

Also making impressive gains in the Top 40: Keane's Hopes & Fears (11-5 on a 45% increase), Razorlight's Up All Night (28-9, 154%), The Killers' Hot Fuss (22-71, 52%), REM's In Time (33-18, 115%), Scissor Sisters (45-25, 127%) and Snow Patrol's Final Strain (30-27, 49%).

Coldplay's appearance could not prevent X&Y suffering an 18.2% fall to 84,715 sales, allowing James Blunt to take over at the top with his Back To Bedlam album. Blunt was not on the Live 8 bill, but his album

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Ahead of Blunt, there was a tight battle for chart honours, with 2Pac and Elton John's Ghetto Gospel eventually emerging triumphant, with sales of 39,627 – the lowest for a number one for 21 weeks – winning it a very slender 0.9991% margin over Mariah Carey's We Belong Together.



Blunt: edging ahead of Coldplay to take top spot on albums chart

KEY INDICATORS

SINGLES

Sales versus last week: +9.8%
Year to date versus last year: +17.9%

MARKET SHARES

Universal	42.1%
Sony BMG	18.0%
Warner	15.1%
EMI	13.1%
Others	11.7%

ALBUMS

Sales versus last week: 0.0%
Year to date versus last year: +1.5%

MARKET SHARES

Sony BMG	23%
Universal	23%
EMI	21.4%
Warner	19.1%
Others	11.7%

COMPILATIONS

Sales versus last week: -9.6%
Year to date versus last year: -13.7%

MARKET SHARES

Universal	22.1%
EMI	25.5%
Sony BMG	22.0%
Ministry of Sound	18.8%
Warner	7.6%

RADIO AIRPLAY

MARKET SHARES	33.8%
Universal	33.8%
Sony BMG	27.3%
EMI	15.8%
Warner	15.4%
Others	7.7%

CHART SHARE

Origin of singles sales (Top 75):

UK: 49.3%; US: 41.3%; Other: 9.3%

Origin of albums sales (Top 75):

UK: 66.7%; US: 33.3%; Other: 0.0%

NEW ADDITION



Jamie Cullum is to release the follow-up to the double-platinum album, Twentyfivesomething, on September 26. The as-yet-untitled set will be previewed via a number of summer live dates, including five consecutive nights at Ronnie Scott's in London, commencing August 29. Cullum has written with Pharrell Williams, Guy Chambers and Dan The Automator.

SINGLES

THIS WEEK

Elton John Electricity (Rocket Man); Rooster Deep And Meaningless (Brightside); Chemical Brothers The Box (Freestyle Dust); Idlewild El Capitan (Parlophone); MIA Lemon Jelly Gun (XL); Hot Hot Heat Middle Of Nowhere (WEA); REM Wanderlust (WEA); Queens Of The Stone Age In My Head (Polydor)

JULY 18

Fightstar They Lived You Better When You Were Dead (Sand); New Order Waiting For The Sirens Call (WEA); Life On Mars (Sony BMG); Lee Ryan Army Of Lovers (Brightside); Lemon Jelly Make Things Right (XL); Lucie Silvas Don't Look Back (Mercury); Paul Weller Push The Hoobards Up (V2)

JULY 25

Tony Christie Avenues And Alleyways (Parlophone)

THIS WEEK

Common Go (Island); Babyshambles Fuck Forever (Rough Trade); Destiny's Child Carter 2 (Columbia); Natalie Imbruglia Counting Down The Days (Brightside); Eminem Ass Like That (Interscope)

AUGUST 1

Lenny Kravitz Give Up (Sony BMG); Alfie Your Own Religion (Regal); Super Furry Animals Lazer Beam (Epic); Turn Brakes Over And Over (Source); Lady Sovereign 9 To 5 (Island); The Mitchell Brothers Excuse My Brother (619); Texas The Getaway (Mercury)

AUGUST 8

Craig David All The Way (Warner Bros); Noise Next Door (Warner Bros); Supergrass St Peterborough (Parlophone); Gorillaz Dave (Parlophone); AmeriCouch (Sony BMG); The Magic Numbers Love Me Like You (EMI)

16/07/05

Targeting the massive passive

The Plot

Universal pitches Beulah towards Norah Jones fans, with sampler and TV ad

BEULAH SWEET KINDA SOMETHING (UNIVERSAL CLASSICS & JAZZ)

After an initial soft release, Universal Classics & Jazz is ready to take the album campaign for Beulah to the next level in August, mobilising more traditional marketing and promotional tools in a bid to take the artist to another level.

The label released a small run of albums into the market on May 30, coinciding with a Songbirds CD sampler which was featured in the *Mail On Sunday*. Beulah's forthcoming single Sweet Kinda Something was the lead track on the sampler alongside cuts from Katie Melua and Eva Cassidy. Marketing director Mark Wilkinson notes, "For an unknown artist to get the lead track is almost unheard of, so we were expecting it to draw a pretty strong reaction."

With the exception of the CD sampler, the label kept marketing and promotion low-key in June, while Mercury PR utilised a residency at London's Cherry Jam throughout the month to introduce key media to the artist.

Universal Classics & Jazz is stringing the next phase of its campaign on the one and only single release from the album Sweet Kinda Something which hits retail on August 29.

Leading into its release, the label is launching the second phase of its marketing campaign with a TV ad spent across cable and satellite networks kicking off on August 1 and running through the entire month.

Wilkinson says the goal is to connect with the Norah Jones-buying audience. "We have no doubt that this album is a huge sell-out with the audience we refer to here as the 'massive-passive,'" he says. "The largely female audience who buy a handful of albums a year, who would have bought Norah Jones, or Katie Melua, will buy Beulah. We just have to get them and we're prepared for the investment."

At retail, Wilkinson says the



goal is to build the album in specialist stores and growing from there. Mercury PR is also set to roll with a second phase of promotion, re-servicing the album on August 15.

A clip for Sweet Kinda

Something was shot in London last week and Beulah is currently on the road with Ronan Keating. Already the single has started to find traction at radio via Terry Wogan at Radio Two. "We've got a lot of confidence in this project," says Wilkinson.

CAMPAIGN SUMMARY

MARKETING: Tom Lewis, Mark Wilkinson, Universal Classics & Jazz

PRODUCT MANAGER: Lindsay McHale, Universal Classics & Jazz

PRESS: Kas Mirrer, Mercury, Linda Valentine, Universal Classics & Jazz

REGIONAL PRESS: Tony Woods, Universal Classics & Jazz

RADIO: Nick Fleeting, Fleming Connell Lander

REGIONAL RADIO/TV: Steve Tandy, Intermedia

TV: Sam Wright, Sesame

WEB: Clare Nash, Universal

AGENT: Paul Franklin, Heller Steller

A&R: David Rose

TASTEMAKERS TIPS

Depeche Mode Precious (Mute)

NICK HEADS, HEAD OF MUSIC, AT IT PRODUCTIONS



"This is the lead single from their new album Playing The Angel, which sounds as freshly minted as if just lifted off Violator or Music For The Masses. They are the band that helped invent Chicago house, Nine Inch Nails, electroclash and are responsible for nail varnish for the boys (yes the boys from Green Day, The Bravery and Bustle over them big time). Thank God they are back, big time. On the first hearing, you should be impressed, on the second hearing you'll be under its bubbling spell. Unlike a lot of recent Eighties comebacks, they can be proud, as it's also one of their best singles and albums – a mighty return to form all round."

Inch-Time Any Colour You Like (Static Caravan)

LOUISE KATTENHORN, PRODUCER ONE MUSIC, RADIO ONE

"What can I say... this is beautiful electroclash written and produced by Stefan Panczak. I love this label. Everything they've put out this year has been sublime."

Tiefschwarz Eat Books (Fine Recs)

SIMON RIGG, MANAGER/BUYER, PHONICA RECORDS

"The second album from Berlin's Schwarz brothers is, surprisingly, a song-based album that should go down well at home as well as in the clubs. Guest appearances from EBTG's Tracey Thorn, Matty Safer from The Rapture and Rupert Browne from Chikinika should give them a crossover appeal, but it is their anathmic electro house production which is their selling point."

THE INSIDER

Radio City 96.7

*radiocity96.7

weekends we hit the older end with our football commentary the Sunday night phone in. Our 24 hours of dance on Friday and Saturday night cater for the younger end." The station takes networked shows only twice a week in the shape of the Friday Night Kiss (7-10pm) and Sunday afternoon Chart Show (4-7pm).

The past few months have seen a number of changes at the station with four new presenters in Simon Ross, Rick Houghton, John Bishop and Andy Mc In addition, the Keed Seed Breakfast show, now in its seventh year, has been relaunched. "We are always looking to improve the product," says Maddock, who attributes the ongoing success of the breakfast show to Seed's ability to relate

Gold award target and Top 10 in sights for buoyant Hard-Fi album

Campaign focus

Hard-Fi's album looked set to make a Top 10 debut yesterday (Sunday) with Atlantic-affiliated Necessary Records now gearing up to take the album to gold sales and beyond leading into the release of second single Living For The Weekend on September 5. Stars Of CCTV, which was released July 4, has shipped 75,000 copies to date.

Living For The Weekend will be the band's third chart-topping single this year. The first, Tied Up Too Tight, was released in March and debuted at 15 and Hard Fi Best Followed, debuting at 15 and Hard To Best followed, debuting at 11. Necessary Records managing director Warren Clarke says he anticipates that the next single will keep all three sales momentum going into the latter end of the final quarter. "There's a real awareness and fondness of this band," says Clarke. "The album did 10,200 over-the-counter sales the first day of release. Interestingly, 1,500 of these were from Tesco, so it's a broad awareness."

After cancelling their Glastonbury appearance due to a



family tragedy, the band have a string of live commitments lined up for the next two months, and their schedule incorporates a two-week trip to the US where they'll hit the festival circuit as well as a slot on the Lollapalooza festival. "We're going to have a lot going on over the next few months," says Maddock. "They're also playing the Manumission Anniversary Weekend in Ibiza on August 6 and we've got something really

interesting lined up for the Notting Hill Carnival in August." The band have already sold out two nights at London's Electric Ballroom for their October October tour.

Kate Burnett from Rapture PR will be servicing the new single to radio stations at the end of July and is confident it will raise the bar for the campaign. She says, "Every time the band has grown the record company has stepped up support steadily."

RADIO PLAYLISTS

RADIO 1

A LIST
2Pac feat. ELLIOT JOHN: Ghetto Gospel
Cheat Sheet: Chick: Galley Speed Of Sound
Coldplay: VAY (Vulture)
Dido: Bidi Bidi Bidihs
Fool Fighters: Best Of Your Day
Wake Me Up When September Ends: Hard-Fi Need To Taste
Days In The Rain: Jerry Lee Lewis
London Anniversary Project: Jose James
Oasis: Wonderwall
Paramore: West: Diamonds From Sierra Leone: Mariah Carey: We Belong Together
Marie Hen: Go Again
Martie Salving: Everybody Reaps
Stevie Ray Vaughan: Deep Blue Avenue
Stevie Nicks: Superstition: U2: City Of Blinding Lights
LITTLE
B LIST
Backstreet Boys: I Want You Back
Chris Isaak: Wicked Game
Celine Dion: My Heart Will Go On
Cheat Sheet: Candy Clark: Daniel Powter
Don't Cha Wanna Be Good: Justin Timberlake
Don't Cha Wanna Be Good: Madonna: Pechoux
You Gonna Make Me Lonesome When You Go: Natalie Imbruglia: Counting Down The Days: Rachel Stevens: So Good: Rooster Deep And

Meaningless: Royce: Only This Moment: The Chemical Brothers: The Beat: The Game: United Nations: You & Me

C LIST
Adele: Right Places: Dolly Parton: Sandie Shaw: Drifters: Oh La La: Jamiroquai: Seven Sunday Days In June: Lee Ryan: Army Of Lovers:
Mattafix: Big City Life: The Magic Numbers: Love Me Like You: The White Stripes: My Darling
LITTLE POINT
BETHEL: While This Town Ain't Big Enough For Both Of Us: Morning Runner: Give Up In Flames: Pendulum: Sunburn: Rihanna: Pon De Run: Stevie Freckle: Emily

RADIO 2

A LIST
Cheat Sheet: Candy Clark: Daniel Powter
Don't Cha Wanna Be Good: Justin Timberlake
Don't Cha Wanna Be Good: Madonna: Pechoux
You Gonna Make Me Lonesome When You Go: Natalie Imbruglia: REM: Woodlawn:

Records released 25.07.05



SINGLE OF THE WEEK

Martin Solveig

Everybody

Defected DFTD107CD

Already a major club success and storming radio playlists (including the Radio One A-list), Solveig's latest hit looks destined to be the soundtrack to this summer. A brilliantly catchy, soulful vocal – courtesy of 65 year old Elmer "Lee" Fields – sits atop a funky groove that is given an extra punch by a big guitar riff. The vocal cry of "everybody" signals a major high in the track's production and you'll be punching the air before you know it.



ALBUM OF THE WEEK

Clor

Clor

Regal REG122CD

Much as it has taken time for this Brixton five-piece to emerge from the shadows, it takes time to appreciate their off-kilter take on pop. But there is little doubt that this debut album is something special. Their blend of angular guitars and quirky synths evokes Sparks, XTC or Devo, yet sounds like nothing else out there at the moment. Standouts include Love & Pain, Good Stuff, Dangerzone and Magic Touch, while current Oritines is simply irresistible.

Singles

!!! Take Ecstasy With Me/Get Up (Warp WAP193CD)

The act otherwise known as Clck Chlk Chlk drop a double-header of cover versions in advance of their second album. The warm, string-backed cover of a Magnetic Fields track on the A-side is more blissed-out than their own percussive work, but all the more energizing for it. The Nate Dogg cover on the flip is a funk-up excursion featuring layers of off-kilter effects.

Bonnie "Prince" Billy & Matt Sweeney

I Give You (Domino RUG209CD) This first single from the duo's recent Superwolf album has all the heartbreaking, understated power we've come to expect from Bonnie "Prince" Billy. It won't be grabbing the headlines or hogging the charts, but in its own quiet way this is another great singe from a master of melancholy.

Tony Christie
Avenues & Alleyways (UMTV 9831670)

This splendid (if rather obvious) follow-up to the biggest-selling single of the year comes once again with an amusing video, this time spoofing every Seventies TV cop show. Another roaring melodic singalong (originally a number 37 hit back 32 years ago) it has no Peter Kay or Comic Relief spin-off this time, but will give his album a new shot in the arm, just in time for his autumn UK tour.

Common
Goi (Geffen MCSTD40245)

With a beautifully soulful production from Kanye West, a poogy hook and Common's typically sharp rap, this excellent single could be a big hit with the right radio support. The track is already picking up plays from Radio One and 1Xtra, but could suffer from being released at the same time as West's own Diamonds From Sierra Leone.

El Presidente

Without You (Sony BMG 82876710722)

This is only the second single from Glasgow five-piece El Presidente, but it sounds effortlessly assured as a summer single that comes on like a widescreen Supergrass. Together with the string of festivals they are playing, this is a band whose profile is set to build nicely over the next few months.

Eminem

Ass Like That (Interscope 9839404)

Lifted from Eminem's triple-platinum album Encore, this hypnotic Eastern-flavoured track sees the rapper singing the praises of boozing and taking swipes at stars including Britney Spears. The video featuring Triumph The Insult Comic Dog is soaring up the TV airplay chart and the song is B-listed at Radio One.

Fischerspooner

Never Win (EMI CAP306311)

This second single from the US duo's second album Odyssey once again highlights that they are much more than one-hit wonders. A support slot for New Order at the Wireless Festival and a residency at Manumission in Ibiza will keep their profile high, while remixes from Benny Benassi and Black Strobe will cut a swath through clubland.

Natalie Imbruglia

Counting Down The Days (Brassidite 82876715582)

This follow-up to the career-reviving airplay number one Shiver is a widescreen melodic power ballad that should put Imbruglia back in the Top 10. Co-written by Matt Prime and produced by Billie Johns, it is C-listed at Radios One and Two and is also on the Capital A-list.

Juliet

Ride The Pain (Virgin VUSCD302)

After the Jaeger Lu Cont-produced Avalon, the 24-year-old Philadelphia singer returns with this second single from her album Random Order (released on August 1). Produced by Jackknife Lee, it is a breaks-driven outing that benefits from Lu Cont's magic touch on his remix.

Lethal Bizzle

Uh Oh (I'm Back) (V2 LCO1801)

Uh Oh has all the frenetic power of Lethal's breakthrough hit Pow, with hit number 11 last Christmas, but with slightly smoother production, courtesy of one-time Ms Dynamite collaborator Sticky. Expect to hear this track's ludicrously catchy chorus coming from lots of car sound systems this summer.

Madness

Shame & Scandal (V2 VVR5033243)

This joyous brass-powered reading of Lord Tanamoo's Sixties ska classic is the perfect vehicle for Madness' return. The release is backed by versions of two other reggae classics – Horace Andy's Skylarking and Linval Thompson's Dreador Than Dread. The band's first album for their new label V2, The Dangerous Sessions Vol. 1, is released next month.

Nine Inch Nails

George Is On (Positiva 3313382)

US house veterans Ali "Dubfire" Shirazinia and Sharam Tayebi return with their second artist album. Neatly covering all the bases, the Washington duo blend deep house, guitar-fuelled dance and downtempo tracks on an album that includes last year's Top Five hit Flashdance and a cover of Fleetwood Mac's Dreams – a surefire future hit, which features Stevie Nicks.

verse structure, Silvas' vocal drives the track, sitting high in the mix and delivering a very visible melody. Radio Two, Emap, GWR and Capital are among the tracks supporters.

Albums

Leo Abrahams

Honeytrap (Just Music TA0012)

Abrahams has worked with the likes of Brian Eno, David Holmes (Oceans 12) Paul Simon, Grace Jones and Nick Cave. This debut album by the inspired guitarist spans many genres – the intricate acoustic picking of Spider, the Bollywood violin extravaganza of Siren, the drenched Kristiansand and the atmospheric waltz of Rise.

Deep Dish

George Is On (Positiva 3313382)

US house veterans Ali "Dubfire" Shirazinia and Sharam Tayebi return with their second artist album. Neatly covering all the bases, the Washington duo blend deep house, guitar-fuelled dance and downtempo tracks on an album that includes last year's Top Five hit Flashdance and a cover of Fleetwood Mac's Dreams – a surefire future hit, which features Stevie Nicks.

Editors

The Back Room (Kitchenware KWD0342)

This Birmingham four-piece are certainly on the rise as their carefully-crafted debut album arrives, with more press coming on board each week and Radio One's Zane Lowe making this his album of the week. Yes, they sound like Joy Division, but the songwriting here is a cut above the pack and suggests there is a future for this band.

Fat Freddy's Drop

Based On A True Story (Karte KLC01002)

This debut album from the New Zealand seven-piece is a mellow blend of dub, soul and funk, given warmth by live brass. Live slots at The Big Chill and Bestival will help spread the message.

Alanis Morissette

Jagged Little Pill Acoustic (Warner Bros 932493452)

Released to celebrate the 10th anniversary of Morissette's landmark debut album, this unplugged set owes its retail appeal to the success of the original, and it is worth looking at the statistics. Today, Jagged Little Pill has sold in excess of 30m copies globally and spent 27 weeks in the UK charts (11 of which were at number one). It also spawned five hit singles, snared her four Grammy awards, eight Juno and a Brit Award. A bankable retail success indeed.

Bob Mould

Body Of Song (Cooking Vinyl COOKCD337)

After venturing into acoustic territory in the past few years, the ex-Sugar, former Husker Du frontman returns plugged in with musicians from his former bands. This is a lovely set of songs sung straight from the heart.

The Stands

Horse Fabulous (Echo CDH064)

Having worked in LA with top producer Tom Rothrock (Beck, Badly Drawn Boy), The Stands' second album is a step away from their Liverpool roots, although Howie Payne's songs still benefit from the simple, direct approach: the standout work here is the Lennon-like Top 30 single Do It Like You Like and Britpoppy Nearer Than Green. They are currently playing festival dates (including V) before a UK tour in the autumn.

Switchfoot

A Beautiful Letdown (Columbia 5153202)

After occupying a spot in the Billboard chart for the past eight months, Switchfoot's fourth album is finally released in the UK. The alternative rock four-piece from San Diego deliver a full-on grunge attack which is sometimes introspective, but mostly exhilarating, particularly on the opener Meant To Live, the melodic This Is Your Life and the sizzling guitar-stomp of Ammunition.

This week's reviews: Cupid (airB), Phil Brooks, Stuart Darke, Jim Larkin, Owen Lawrence, Nicola Stobe and Nick Tesco.

16/07/05

TV Airplay Chart

No.	Title	Artist	Label	Week
1	DESTINY'S CHILD LATER 2 U	DESTINY'S CHILD	COLUMBIA	485
2	MARIAH CAREY WE BELONG TOGETHER	MARIAH CAREY	DEF JAM	441
3	EMINEM ASS LIKE THAT	EMINEM	AFTERTHOUGHT/INTERSCOPE/DOCTOR	405
4	ZPAC GHETTO GOSPEL	ZPAC	INTERSCOPE	384
5	FOO FIGHTERS BEST OF YOU	FOO FIGHTERS	ROCKSTAR	355
6	GWEN STEFANI HOLLABACK GIRL	GWEN STEFANI	INTERSCOPE	355
7	COLDPLAY SPEED OF SOUND	COLDPLAY	PARLOPHONE	308
8	BOBBY VALENTINO SLOW DOWN	BOBBY VALENTINO	DEF JAM	300
9	JAMES BLUNT YOU'RE BEAUTIFUL	JAMES BLUNT	ATLANTIC	294
10	AMERIE I THING	AMERIE	COLUMBIA	289
11	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY	DEF JAM	282
12	CHARLOTTE CHURCH CRAZY CHICK	CHARLOTTE CHURCH	Sony BMG	232
13	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	THE BLACK EYED PEAS	INTERSCOPE	274
14	GORILLAZ FEEL GOOD INC	GORILLAZ	PARKERPHONE	265
15	SNOOP DOGG FEAT. C. WILSON & J. TIMBERLAKE SIGNS	SNOOP DOGG	GUTTER	263
16	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	NATALIE IMBRUGLIA	BRIGHTSIDE	252
17	DADDY YANKEE GASOLINA	DADDY YANKEE	POLYDOR	253
18	CIARA FEAT. LUDACRIS OH	CIARA	LATATO	253
19	JOHN LEGEND ORDINARY PEOPLE	JOHN LEGEND	COLUMBIA	252
20	JOSS STONE DON'T CHA WANNA RIDE	JOSS STONE	RELENTLESS	248
21	MVP ROC YA BODY (MTC CHECK 1, 2)	MVP	POSITION	243
22	LEE RYAN ARMY OF LOVERS	LEE RYAN	BRIGHTSIDE	241
23	RACHEL STEVENS SO GOOD	RACHEL STEVENS	PARLOPHONE	232
24	KANYE WEST DIAMONDS FROM SIERRA LEONE	KANYE WEST	ROCKSTARS	220
25	MARIO HERE I GO AGAIN	MARIO	J	213
26	INAYA DAY NASTY GIRL	INAYA DAY	ALL AROUND THE WORLD	201
27	ROLL DEEP THE AVENUE	ROLL DEEP	RELENTLESS	194
28	BACKSTREET BOYS INCOMPLETE	BACKSTREET BOYS	J	188
29	THE GAME DREAMS	THE GAME	INTERSCOPE	185
30	CRAIG DAVID ALL THE WAY	CRAIG DAVID	WARRIOR RIBS	179
31	TONY CHRISTIE AVENUES & ALLEYWAYS	TONY CHRISTIE	UNIVERSAL MUSIC TV	176
32	AKON LONELY	AKON	INTERSCOPE	171
33	DANCING DJS V ROXETTE FADING LIKE A FLOWER	DANCING DJS	ALL AROUND THE WORLD	164
34	KELLY CLARKSON SINCE U BEEN GONE	KELLY CLARKSON	SONY BMG	164
35	THE CHEMICAL BROTHERS THE BOXER	THE CHEMICAL BROTHERS	FIREPOWER/DISCOVERY	162
36	JEM JUST A RIDE	JEM	SONY BMG	161
37	AXWELL FEEL THE VIBE (TIL THE MORNING COMES) (DATA/THOMAS OF SOUND)	AXWELL	DATA/THOMAS OF SOUND	159
38	U2 CITY OF BLINDING LIGHTS	U2	ISLAND	157
39	LUCIE SILVAS DON'T LOOK BACK	LUCIE SILVAS	MERCURY	155
40	50 CENT JUST A LIL BIT	50 CENT	INTERSCOPE	154

Music Credit: UK Compiled from airplay charts from 2000 Mon 7 July 2005 to 2005 Mon 12 July 2005. The TV airplay chart is compiled based on plays on the following stations: BBC1, BBC2, ITV1, ITV2, ITV3, ITV4, ITV5, ITV6, ITV7, ITV8, ITV9, The Box, Smooth, Kiss FM, Magic, Q and Kerrang.

Highest

100

Highest

Top 40

Chart

VACANCY
Singer needed to front world famous rock band INXS.
No pressure.



Fifteen talented singers compete for one of the toughest jobs in rock.
Starting Sunday 17th July at 8pm.



Destiny's Child enjoy a second week in the top spot, while James Blunt finally cracks the Top 10 with You're Beautiful

ON THE BOX THIS WEEK

CD/DVD
Amelle Berrabah: British White (Town And Big City) (2CD)
Dixie Chicks: Home Day (Nasty Girl, James Blunt, You're Beautiful, Kelly Clarkson, You've Gone, Lemar, Don't Give Up, Mariah Carey, We Belong Together, Pussycat Dolls, The Floorboards Up)

GV/TV
Baroness: Live (Lee Ryan Army Of Lovers, Lee Ryan (Entertainment Today))

HIT 40 UK
Americade: Touch (Kanye West, Mariah Carey, Pitbull, Joe Flizz, Pitbull, Kanya West, Diamonds From Sierra Leone, Mariah Carey, We Belong Together, Jason Mraz, The Importance Of Being Idle)

LATER
Amasuri & Mariah Carey: Anthony & Joe Flizz, Pitbull, Mariah Carey, Billy Preston, Coldplay, Jamiroquai, The Magic Numbers

POP/PUNK

Athlete: Blue Party (Powers, Craig David, Kaiser Chiefs, The Specials, Fall Out Boy, Avril Lavigne, Tony Christie)

T4 SATURDAY
Mariah Carey: Supergrass

T4 SUNDAY
John & Vicki Magic: Members Like Me, Like You, Spooky (feat. Lamont, Stereolite)

TOP OF THE POPS/FRIDAY

2Pac, Seal, Elton John, Kylie Minogue, Babyshambles, Jack Palance, Backstreet Boys, Mariah Carey, Nicki Minaj, Craig David, All The Way, Daya Daya, Nelly, Marlo Harris, Goo Goo

BBC1
First night of The Proms from Royal Albert Hall (7/3)

ITV
London's Greatest Hits (countdown of the 50 best tunes associated with London, featuring John, Katie Price, Madness, (Marl) Monarchs, Seal, Du Snood, McMillions)

CHANNEL 4

Reunited (part of new East London band (West) Gorillaz video exclusive (CS))

MTV MOST PLAYED

Pos	Artist Title	Label
1	EMINEM ASS LIKE THAT	AFTERMATH/INTERSCOPE/DOCTOR
2	FOO FIGHTERS BEST OF YOU	RCA
3	CORIALLAZ FEEL GOOD INC	PARKERONE
4	ZPAC GHETTO GOSPEL	INTERSCOPE
5	JOHN LEGEND ORDINARY PEOPLE	COLUMBIA
6	THE WHITE STRIPES BLUE ORCHID	XL
7	U2 CITY OF BLINDING LIGHTS	ISLAND
8	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
9	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
10	MARIAH CAREY WE BELONG TOGETHER	DEF JAM

More Details

THE BOX MOST PLAYED

Pos	Artist Title	Label
1	EMINEM ASS LIKE THAT	AFTERMATH/INTERSCOPE/DOCTOR
2	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
3	DADDY YANKEE GASOLINA	POCOR
4	U2 CITY OF BLINDING LIGHTS	ROCA/LELLA
5	MVP ROC YA BODY (MTC CHECK 1, 2)	POSITIVE
6	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
7	ZPAC GHETTO GOSPEL	INTERSCOPE
8	Bobby Valentino SLOW DOWN	DEF JAM
9	DESTITUTION'S CHILD CATER 2 U	COLUMBIA
10	CIARA FEAT. LUDACRIS OH	LAURE

More Details

KERRANG! MOST PLAYED

Pos	Artist Title	Label
1	EMINEM ASS LIKE THAT	AFTERMATH/INTERSCOPE/DOCTOR
2	THE OFFSPRING CAN'T REPEAT	RCA
3	FOO FIGHTERS BEST OF YOU	RCA
4	THE WHITE STRIPES BLUE ORCHID	XL
5	SLIPKNOT BEFORE I FORGET	ROCKNROLL
6	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)	REPRISE
7	QUEENS OF THE STONE AGE IN MY HEAD	INTERSCOPE
8	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
9	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
10	VELVET REVOLVER SLITHER	BMG

More Details

MTV2 MOST PLAYED

Pos	Artist Title	Label
1	FOO FIGHTERS BEST OF YOU	RCA
2	TEAM SLEEP EVER (POSITION FLAG)	INTERSCOPE
3	QUEENS OF THE STONE AGE IN MY HEAD	INTERSCOPE
4	CORIALLAZ FEEL GOOD INC	PARKERONE
5	INTERPOL SLOW HANDS	BEATCRAFT/BIGUP
6	HARD FAIR-HAIR TO BEAT	ATLANTIC
7	THE FUTUREHEADS DECENT DAYS AND NIGHTS	BMG
8	THE WHITE STRIPES BLUE ORCHID	XL
9	MAXIMO PARK GOING MISSING	MAPS
10	KAISER CHIEFS EVERYDAY I LOVE YOU LESS	B-INT'L/PLAYBOY

More Details

MTV BASE MOST PLAYED

Pos	Artist Title	Label
1	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
2	Bobby Valentino SLOW DOWN	DEF JAM
3	JOHN LEGEND ORDINARY PEOPLE	COLUMBIA
4	AMERIE I THING	COLUMBIA
5	RIHANNA PON DE REPLAY	DEF JAM
6	50 CENT JUST A LIL BIT	INTERSCOPE
7	MISSY ELLIOTT LOSE CONTROL	ATLANTIC
8	EMINEM ASS LIKE THAT	AFTERMATH/INTERSCOPE/DOCTOR
9	ZPAC GHETTO GOSPEL	INTERSCOPE
10	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	INTERSCOPE

Mariah Carey edges closer to the top spot, climbing to number two this week, while Daniel Powter rockets 23 places to 11 and Bobby Valentino enters the Top 20 at 16

RADIO ONE

Rank	Artist/Title	Label	Year
1	GREEN DAY "WAVE ME UP WHEN SEPTEMBER ENDS REPISE"	Reprise	22
2	2PAC "Ghetto Gospel" Interscope	26	
3	GORILLAZ "FEL GOOD INC." PHAROAHNE	21	
4	CHARLOTTE CHURCH "CRAZY CRAZY CRAZY"	22	
5	KANYE WEST "DIAJONAS FROM SISTER LEONE E&FELLA"	22	
6	DEEP SHY "HELL POSITION"	10	
7	BORBY VALENTINO "SLOW DOWN DEF JAM"	21	
8	MARIAH CAREY "WE BELONG TOGETHER DEF JAM"	11	
9	JOSÉ STONE "DON'T CHA WANNA RIDE RELENTLESS"	20	
10	JOHN LEGEND "ORGANIC PEOPLE" Columbia	19	
11	FUG FIGHTERS "BEST OF YOU" RIAA	21	
12	JAMIROQUAI "FEELS JUST LIKE IT SHOULD SORRY" (ING)	21	
13	INAYA DAY "NASTY GIRL ALL AROUND THE WORLD"	18	
14	JEM "JUST A RHYTHM" JIVE	18	
15	HARD-FL HARD TO BE ATLANTIC	21	
16	MARIO "HERE I GO AGAIN" J	17	
17	U2 "CITY OF BLINDING LIGHTS" ISLAND	16	
18	BECK "GIRL GETTER"	16	
19	MARTIN SOLVEIG "EVERYBODY" REBEATED	15	
20	Stereophonics "SUPERNAN"	20	
21	MALLY ELLIOTT "LOSE CONTROL" (R&B)	12	
22	Q-TIP "DEGRADE" I DON'T WANT TO BE J	7	
23	BASEMENT JAXX "I DON'T KNOW KMF ML"	13	
24	FEEDER "PUSHING THE SENSES" ECHO	9	
25	THE CORAL "IN THE MORNING ODISSEY"	4	
26	JAMES BLUNT "YOU'RE BEAUTIFUL" ATLANTIC	11	
27	THE CHEMICAL BROTHERS "THE DOCKER" NINETY-EIGHT/DUST/VERGIN	14	
28	JUPITER AC/DC 1000 YEARS KANTED	6	
29	ROYKSOPP "ONLY THIS MOMENT" HALL OF SOUND	11	
30	COLDPLAY "SPEED OF SOUND" PARADISE	15	
31	M.P.M. "RVC IN BODY" MICK CHIP, 21' 2001	11	
32	EMINEM "AS I LIKE THAT" AFTERMATH/INTERSCOPE/2000	5	

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INDEPENDENT LOCAL RADIO

Rank	Artist / Title	Label	Year	Weeks
1	JAMES BLUNT YOU'RE BEAUTIFUL (AQUATIQUE)	1711	2010	32
2	COLDPLAY SPEED OF SOUND (PARADISO)	2027	2006	31
3	CHARLOTTE CHURCH CRAZY CHICK SAYING	1667	1995	25
4	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART (INTERSCOPE)	1333	2004	24
5	JEM JUST A RIDGE (SYCO)	3679	2000	20
6	THE CORAL IN THE MORNING DEBASING	1712	1995	24
7	MARIAH CAREY BEING BELOVED (GEPAN)	1249	1993	20
8	ROB THOMAS LONGING NO MORE ATLANTIC	1443	1999	18
9	ZPAC GHETTO GOSPEL (INTERSCOPE)	1220	1975	17

30 ♫ GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS (REPRISE)

10 10 KT TUNSTALL

12	JESS STONE CUA CHAWA KUE KELENTES	107	148	204
13	U1 CITY OF BLINDING LIGHTS (SUNG)	109	159	219
14	GORILLAZ FEEL GOOD INC. (PHONOPOLY)	114	122	179
15	BOYDROCKERS I LIKE THE WAY MEMORY	796	1099	164
16	RACHEL STEVENS SO GOOD (PHONOPOLY)	999	106	127
17	NATALIE IMBRUGLIA SHIVER BRIGHTSIDE	103	95	172
18	ATHLETE HALF LIGHT (PHONOPOLY)	995	840	167
19	LUCIE SILVAS DON'T LOOK BACK (MCDUARY)	59	20	90
20	KELLY CLARKSON SINCE I BEEN GOING STRONG	779	809	134
21	MARIO HERE I GO AGAIN	669	703	128
22	SNOW DOG FEAT C WILSON & J TIMBERLAKE SIGNS OFFEN	705	77	175
23	CWEN STEFANI HOLLOWBACK GIRL (INTERSCOPE)	75	75	137
24	LEE RAY ARMY OF LOVERS (BRIGHTSIDE)	565	719	95
25	INAYA DAY NASTY GIRL ALL AROUND THE WORLD	59	72	127
26	TEXAS GETAWAY MCDUARY	329	403	301
27	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS BRIGHTSIDE	406	379	75
28	KEANE THIS IS THE LAST TIME ISLAND	65	56	102
29	ADAM LEVINE (ONE DIRECTION) (PHONOPOLY)	10	10	10

29 6 MVP ROLL-YA BODY (MIC CHECK L 2) POSTURE

30-22 THE KJ

The UK Radio Ai

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MUSIC WEEK

Promote
your
venue



19. Texas
Due for release on
1 August,
Getaway is the
first single from
Texas' upcoming

album Red Book, and catapults 67-19 on the airplay chart. It has already far outperformed the band's last single, 2003's I'll See It Through, which reached 55 on the airplay chart. Twenty-two radio

CHRYSLER

CHRYSALIS		Label
Week	Artist Title	Label
1	COLDPLAY SPEED OF SOUND	PARADISO
2	JAMES BURNT YOUR BEAUTIFUL	ATLANTIC
3	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
4	ROB THOMAS LONGING NO MORE	ATLANTIC
5	2PAC Ghetto Gospel	INTERSCOPE
6	GORILLAZ FEEL GOOD INC.	INTERSCOPE
7	KT TUNSTALL OTHER SIDE OF THE WORLD	REDLINE
8	BODYROCKERS I LIKE THE WAY	MERCURY
9	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
10	MARILAN APPEL WE BELONG TOGETHER	DEF JAM
11	3PO JUST SAW A LIL BIT	INTERSCOPE
12	2PAC GHETTO CHESS	INTERSCOPE
13	GADJO SO MANY TIMES	MAMMA'S/INTERSCOPE
14	SNOP DOGG FEAT. C. WILSON & TIMBLERIDGE SINS GIVER	INTERSCOPE
15	STUDIOL B GIRL SEALS	BIGGASSA
16	MVR ROC VA BODY (MCIE CHECK IT)	POSITIVE
17	MARIAN CAREY WE BELONG TOGETHER	DET JAM
18	GROOVE COVERAGE POISON	ALL AROUND THE WORLD
9	MARDI HERE (LOCAH)	J
10	CIBA SEED (LOUD GROWING)	J

30 10 GIAR

iplay Chart

music control

 Airplay
Last Week
Previous Week
Position on this
Week's Chart

Rank	Artist	Title	Label	Radio	Downloads	Radio + Downloads	Pos.
26	32 2	6 KANYE WEST DIAMONDS FROM SIERRA LEONE	ROCA FELLA	420	22	19.76	9
27	31 16	7 SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS GOTTEN	SONY BMG	815	20	19.73	36
28	15 9	14 JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONY BMG	442	29	19.64	20
29	169 1	0 NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRIGHTSIDE	617	44	18.98	374
30	29 5	0 TIFT MERRITT GOOD HEARTED MAN	LOST HIGHWAY	21	11	18.46	-3
31	17 20	0 NATALIE IMBRUGLIA SHIVER	BRIGHTSIDE	999	15	18.44	27
32	37 3	7 MVP ROC YA BODY (MIC CHECK 1, 2)	POSITIVE	612	1	18.30	36
33	31 3	62 THE TEARS LOVERS	INDEPENDENT	257	48	17.69	-3
34	87 1	0 LUCIE SILVAS DON'T LOOK BACK	MERCURY	826	43	17.57	340
35	24 6	0 STEREOPHONICS SUPERMAN	V2	524	2	17.05	21
36	76 2	0 NATE JAMES UNIVERSAL	MANIFESTO	389	19	16.96	-37
37	57 1	0 DEEP DISH SAY HELLO	POSITIVE	303	14	16.91	48
38	65 4	45 BECK GIRL	LEIFER	174	18	16.55	27
39	43 2	11 MISSY ELLIOTT LOSE CONTROL	ATLANTIC	352	8	16.19	22
40	73 1	0 ROOSTER DEEP AND MEANINGLESS	BRIGHTSIDE	463	13	15.91	82
41	36 11	22 GWEN STEFANI HOLLABACK GIRL	INTERSCOPE	779	3	15.85	-2
42	42 15	0 ATHLETE HALF LIGHT	PURPAPHONE	899	5	15.68	15
43	57 1	0 LEE RYAN ARMY OF LOVERS	BRIGHTSIDE	745	23	15.56	30
44	113 1	0 MARTIN SOLVEIG EVERYBODY	DETECTED	198	214	15.46	168
45	54 17	30 RAZORLIGHT SOMEWHERE ELSE	VIDEOS	334	7	14.38	23
46	24 1	0 JUPITER ACE 1,000 YEARS	MANIFESTO	346	17	14.05	63
47	40 11	75 AMERITE 1 THING	COLUMBIA	502	18	13.99	-2
48	50 2	68 FEEDER PUSHING THE SENSES	EDM	338	19	13.97	15
49	79 3	5 KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	896	7	13.61	-6
50	55 2	45 GAVIN DEGRAW I DON'T WANT TO BE	J	245	11	13.18	13

1 Most Control UK. Compiled from data gathered from 0000 on Sun 3 July 2005 to 2400 on Sat 9 July 2005. Stations ranked by audience figures on total Net Live Radio Data.

PRE-RELEASE

Artist/Title	Label	Total	Airplay	Downloads	Last
1 DANIEL POWTER BAD DAY	WEA INTERNATIONAL	3203			
2 STEPHEN FRETWELL EMILY	PICTURE/POISON	2707			
3 INAYA DA NASTY GIRL ALL AROUND THE WORLD	SONY BMG	2484			
4 TEXAS GETAWAY	UNIVERSAL	2269			
5 NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRIGHTSIDE	1813			
6 TIFT MERRITT GOOD HEARTED MAN	LOST HIGHWAY	1846			
7 LUCIE SILVAS DON'T LOOK BACK	MEGARHYTHM	1758			
8 JAMES JAMES UNIVERSAL	QIVIWO	1696			
9 DEEP DISH SAY HELLO	PICTURE/POISON	1691			
10 ROOSTER DEEP AND MEANINGLESS	BRIGHTSIDE	1591			
11 LEE RYAN ARMY OF LOVERS	BRIGHTSIDE	1556			
12 MARTIN SOLVEIG EVERYBODY	PICTURE/POISON	1546			
13 JUPITER ACE 1,000 YEARS	MANIFESTO	1405			
14 COOLPLAY FIX YOU	PICTURE/POISON	1196			
15 ROLL DEEP THE AVERAGE INEXCUSABLE	SONY BMG	1187			
16 BRENDAN BENSON GOLD HANDS	V2	1145			
17 EMINEM AS I LIVE THAT INFERNO	SONY BMG	1108			
18 BANANARAMA MOVE IN MY DIRECTION	SONY BMG	2089			
19 ELTON JOHN ELECTRICITY	MERCURY	1034			
20 TONY CHRISTIE AVENUES & ALLEYWAYS	UNIVERSAL MUSIC	1013			

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ON THE RADIO THIS WEEK

Artist/Title	Label	Total	Airplay	Downloads	Last
Tim Westwood	live	1000	1000	0	
Joey Mauer	with MC Lethal B	900	900	0	
Scott Mills	record of the week	800	800	0	
Colin & Edith	record of the week	700	700	0	
Vernon Drivetime	record of the week	600	600	0	
The Magic	Love Me Like You	500	500	0	
Zane Lowe	record of the week	400	400	0	
Paul Oakenfold	Album of the Week	300	300	0	
Phil Ramone	Story (1998)	200	200	0	
The Smokey Robinson Story	(1976)	190	190	0	
David "U" Gandy	with Chris Evans	180	180	0	
Guy Garfield	2005	170	170	0	
Paul Walker	Titanic	160	160	0	
Chris Evans	Love Me Like You	150	150	0	
Album of the Week	Charlotte Tilbury Teases & Teases	140	140	0	

RADIO TWO

Artist/Title	Label	Airplay	Downloads	Last
1 JAMES BLUNT YOU'RE BEAUTIFUL	PICTURE/POISON	293	378	
2 BOODYROCKERS I LIKE THE WAY	FANTASY	1195	300	
3 CRAIG DAVID ALL THE WAY	SONY BMG	467	296	
4 TEXAS GETAWAY	UNIVERSAL	624	254	
5 LUCIE SILVAS DON'T LOOK BACK	MEGARHYTHM	626	247	
6 JOSS STONE DON'T CHA CHA WANNA RIDE	RELENTLESS	1442	225	
7 CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	1990	296	
8 NATE JAMES UNIVERSAL	MANIFESTO	389	211	
9 NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRIGHTSIDE	617	189	
10 LUCIE SILVAS LOVE ME LIKE YOU	MEGARHYTHM	455	189	

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RADIO GROWERS

Artist/Title	Label	Airplay	Downloads	Last
1 JAMES BLUNT YOU'RE BEAUTIFUL	PICTURE/POISON	293	378	
2 BOODYROCKERS I LIKE THE WAY	FANTASY	1195	300	
3 CRAIG DAVID ALL THE WAY	SONY BMG	467	296	
4 TEXAS GETAWAY	UNIVERSAL	624	254	
5 LUCIE SILVAS DON'T LOOK BACK	MEGARHYTHM	626	247	
6 JOSS STONE DON'T CHA CHA WANNA RIDE	RELENTLESS	1442	225	
7 CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	1990	296	
8 NATE JAMES UNIVERSAL	MANIFESTO	389	211	
9 NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRIGHTSIDE	617	189	
10 LUCIE SILVAS LOVE ME LIKE YOU	MEGARHYTHM	455	189	

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RADIO TWO

Artist/Title	Label	Airplay	Downloads	Last
1 STEPHEN FRETWELL EMILY	PICTURE/POISON	1000	1000	
2 THE TEARS LOVERS	INDEPENDENT	900	900	
3 DANIEL POWTER BAD DAY	WEA INTERNATIONAL	800	800	
4 TIFT MERRITT GOOD HEARTED MAN	LOST HIGHWAY	700	700	
5 CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	600	600	
6 JOSS STONE DON'T CHA CHA WANNA RIDE	RELENTLESS	500	500	
7 CRAIG DAVID ALL THE WAY	SONY BMG	400	400	
8 TEXAS GETAWAY	UNIVERSAL	300	300	
9 BRENDAN BENSON GOLD HANDS (WARM HEART)	V2	200	200	
10 TONY CHRISTIE AVENUES & ALLEYWAYS	UNIVERSAL MUSIC	100	100	

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RADIO THREE

Artist/Title	Label	Airplay	Downloads	Last
Stage & Screen - Oscar Robinson - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	1000	1000	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	900	900	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	800	800	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	700	700	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	600	600	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	500	500	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	400	400	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	300	300	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	200	200	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	100	100	
WEA INTERNATIONAL - Depth analysis of his lyrics (Most Popular Preview Night/Midnight)	SONY BMG	0	0	

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Artist/Title	Label	Airplay	Downloads	Last
Tim Robbie	With The Chicks	1000	1000	
Joey Mauer	With MC Lethal B	900	900	
Scott Mills	Record of the week	800	800	
Colin & Edith	record of the week	700	700	
Vernon Drivetime	record of the week	600	600	
The Magic	Love Me Like You	500	500	
Zane Lowe	Record of the week	400	400	
Paul Oakenfold	Album of the week	300	300	
Phil Ramone	Story (1998)	200	200	
Joey Mauer	Record of the week	100	100	
Album of the Week	Charlotte Tilbury Teases & Teases	0	0	

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VIRGIN

Artist/Title	Label	Airplay	Downloads	Last
Breakfast Show	Track of the Week	1000	1000	
Virgin	Record of the Week - Field Music	900	900	
Virgin	Record of the Week - The Tears Lovers	800	800	
Virgin	Record of the Week - The Killers	700	700	
Virgin	Record of the Week - The Killers	600	600	
Virgin	Record of the Week - The Killers	500	500	
Virgin	Record of the Week - The Killers	400	400	
Virgin	Record of the Week - The Killers	300	300	
Virgin	Record of the Week - The Killers	200	200	
Virgin	Record of the Week - The Killers	100	100	
Virgin	Record of the Week - The Killers	0	0	

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Singles

16/07/05
Top 5

Strong sales for 2Pac keep Mariah Carey at number two while Kelly Clarkson debuts at number five, and Kanye West and Rachel Stevens enter the Top 10

PHYSICAL SINGLES TOP 40

Pos	Artist/Titl	Label/Downloads
1	MARIAH CAREY WE BELONG TOGETHER	Dreamland
2	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Interscope
3	JAMES BLUNT YOU'RE BEAUTIFUL	Astralite
4	KELLY CLARKSON SINCE U BEEN GONE	RCA
5	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
6	CRAZY FROG AXEL F	Geffen
7	MVP ROC YA BODY (MIC CHECK 1.2)	Postone
8	KANYE WEST DIAMONDS FROM SIERRA LEONE	Roc-A-Fella
9	RACHEL STEVENS SO GOOD	Fontana
10	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Source
11	BOBBY VALENTINO SLOW DOWN	Def Jam
12	MISSY ELLIOTT LOSE CONTROL	Atlantic
13	GORILLAZ FEEL GOOD INC	Philips
14	BACKSTREET BOYS INCOMPLETE	Jive
15	MARIO HERE I GO AGAIN	J
16	AKON LOONEY	Universal
17	50 CENT JUST A LIL BIT	Interscope
18	JOSS STONE DON'T CHA WANNA RIDE	Reprise/Virgin
19	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
20	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	AIM
21	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	UNIV
22	GWEN STEFANI HOLLABACK GIRL	Interscope
23	AMERIE I THINK	Columbia
24	BODYROCKERS I LIKE THE WAY	Memory
25	DO JAMMY YAH	Data
26	NELLY N DEY SAY	Universal
27	PONDILIFE KING DING DONG	Galaxy
28	BROOKE VALENTINE GIRLFIGHT	Virgin
29	FAT JOE FEAT. NELLY GET IT POPPIN'	Atlantic
30	DAFT PUNK TECHNOLOGIC	Virgin
31	WILL SMITH SWITCH	Interscope
32	HARD-FI HARD TO BEAT	Mercury
33	COLDPLAY SPEED OF SOUND	Parlophone
34	THE FOO FIGHTERS JUMP	Polydor
35	JEM JUST A RIDE	ATO
36	FOO FIGHTERS BEST OF YOU	RCA
37	BIZARRE ROCKSTAR	Sony/BMG
38	BECK GIRL	Interscope
39	U2 CITY OF BLINDING LIGHTS	Island
40	COOKIE DO IT AGAIN	The Binary

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DOWNLOADS

Pos	Artist/Titl	Label/Downloads
1	JAMES BLUNT YOU'RE BEAUTIFUL	Astralite
2	2PAC GHETTO GOSPEL	Interscope
3	AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN	Source
4	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
5	GORILLAZ FEEL GOOD INC	Philips
6	MVP ROC YA BODY (MIC CHECK 1.2)	Postone
7	BODYROCKERS I LIKE THE WAY	Memory
8	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
9	COLDPLAY SPEED OF SOUND	Parlophone
10	MARIAH CAREY WE BELONG TOGETHER	Def Jam
11	HARD-FI HARD TO BEAT	Mercury
12	KELLY CLARKSON SINCE U BEEN GONE	Sony BMG
13	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	AIM
14	FOO FIGHTERS BEST OF YOU	RCA
15	GWEN STEFANI HOLLABACK GIRL	Interscope
16	STUDIO B I SEE GIRLS	Delta
17	MISSY ELLIOTT LOSE CONTROL	Atlantic
18	JEM JUST A RIDE	ATO
19	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Big Drop
20	AMERIE I THINK	Columbia
21	STUDIO B I SEE GIRLS	Delta
22	MISSY ELLIOTT LOSE CONTROL	Atlantic
23	JEM JUST A RIDE	ATO
24	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Big Drop
25	AMERIE I THINK	Columbia
26	STUDIO B I SEE GIRLS	Delta
27	MISSY ELLIOTT LOSE CONTROL	Atlantic
28	JEM JUST A RIDE	ATO
29	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Big Drop
30	AMERIE I THINK	Columbia

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The Official UK



2. Mariah Carey

After looking likely to provide Mariah Carey with her third number ones, We Belong Together (1997) was short of 2Pac's Ghetto Gospel, and has to settle for a number two debut on sales of 39,235. Carey's 32nd hit, We Belong Together continues to help her Emancipation of Mimi album, which increased sales by 28% last week to 26,763 - its highest weekly total - while boosting its chart position to 186.22. In the US, where We Belong Together is Carey's 16th number one, the album has sold 2,298,317 copies.



5. Kelly Clarkson

The winner of the first series of American Idol in 2002, Kelly Clarkson registers her third and biggest UK hit, since With Since U Been Gone, the first single from her Breakaway album debuts at five with sales of 19,302. Clarkson's first single Miss Independent reached number six nearly two years ago, after registering first-week sales of 20,770. In the US, Since U Been Gone has sold two more, and has affected 673,145 downloads. The Breakaway album has sold 2,560,016 copies there, and is set to have next Monday (July 18).

1. 2PAC FEAT. ELTON JOHN GHETTO GOSPEL
 (from 'Ghetto Gospel')

2. MARIAH CAREY WE BELONG TOGETHER

(from 'Emancipation of Mimi')

3. JAMES BLUNT YOU'RE BEAUTIFUL

(from 'The Vinyl')

4. CHARLOTTE CHURCH CRAZY CHICK

(from 'Emancipation of Mimi')

5. KELLY CLARKSON SINCE U BEEN GONE

(from 'Emancipation of Mimi')

6. CRAZY FROG AXEL F

(from 'Ghetto Gospel')

7. MVP ROC YA BODY (MIC CHECK 1.2)

(from 'Ghetto Gospel')

8. KANYE WEST DIAMONDS FROM SIERRA LEONE

(from 'Ghetto Gospel')

9. MISSY ELLIOTT LOSE CONTROL

(from 'Ghetto Gospel')

10. RACHEL STEVENS SO GOOD

(from 'Ghetto Gospel')

11. MISSY ELLIOTT LOSE CONTROL

(from 'Ghetto Gospel')

12. BOBBY VALENTINO SLOW DOWN

(from 'Ghetto Gospel')

13. GORILLAZ FEEL GOOD INC

(from 'Ghetto Gospel')

14. BACKSTREET BOYS INCOMPLETE

(from 'Ghetto Gospel')

15. GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS

(from 'Ghetto Gospel')

16. MARIO HERE I GO AGAIN

(from 'Ghetto Gospel')

17. AKON LOONEY

(from 'Emancipation of Mimi')

18. 50 CENT JUST A LIL BIT

(from 'Ghetto Gospel')

19. BODYROCKERS I LIKE THE WAY

(from 'Ghetto Gospel')

20. JESS STONE DON'T CHA WANNA RIDE

(from 'Ghetto Gospel')

21. THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART

(from 'Ghetto Gospel')

22. GWEN STEFANI HOLLABACK GIRL

(from 'Ghetto Gospel')

23. TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO

(from 'Ghetto Gospel')

24. COLDPLAY SPEED OF SOUND

(from 'Ghetto Gospel')

25. WILL SMITH SWITCH

(from 'Ghetto Gospel')

26. KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS

(from 'Ghetto Gospel')

27. RAZORLIGHT SOMEWHERE ELSE

(from 'Ghetto Gospel')

28. NELLY N DEY SAY

(from 'Ghetto Gospel')

29. JEM JUST A RIDE

(from 'Ghetto Gospel')

30. DJ SAMMY WHY

(from 'Ghetto Gospel')

31. FAT JOE FEAT. NELLY GET IT POPPIN'

(from 'Ghetto Gospel')

32. BROOKE VALENTINE GIRLFIGHT

(from 'Ghetto Gospel')

33. PONDILIFE KING DING DING

(from 'Ghetto Gospel')

34. U2 CITY OF BLINDING LIGHTS

(from 'U2 Live')

35. JOHN LEGEND ORDINARY PEOPLE

(from 'Ghetto Gospel')

London
020 7420 2000

16/07/05

Singles Chart

No. 1
Lori White
Waves & Dance
ARTIST TITLE
SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS

No. 2
DAFT PUNK TECHNOLOGIC

No. 3
THE FADERS JUMP

No. 4
BIZARRE ROCKSTAR

No. 5
STEREOPHONICS SUPERMAN

No. 6
JAMIROQUAI FEELS JUST LIKE IT SHOULD

No. 7
BECK GIRL

No. 8
THE KILLERS SOMEBODY TOLD ME

No. 9
THE WHITE STRIPES BLUE ORCHID

No. 10
ROB THOMAS LONELY NO MORE

No. 11
THE GAME FEAT. 50 CENT HATE IT OR LOVE IT

No. 12
ROYKSOPP ONLY THIS MOMENT

No. 13
STUDIO B 1 SEE GIRLS

No. 14
COOKIE DO IT AGAIN

No. 15
THE CORAL IN THE MORNING

No. 16
KT TUNSTALL OTHER SIDE OF THE WORLD

No. 17
EMINEM MOCKINGBIRD

No. 18
OASIS YLA

No. 19
STEREOPHONICS DAKOTA

No. 20
DAMEN RICE & LISA HANNIGAN UNPLAYED PIANO

No. 21
KEANE SOMEWHERE ONLY WE KNOW

No. 22
ALKALINE TRIO TIME TO WASTE

No. 23
THE TEARS LOVERS

No. 24
FAITHLESS INSOMNIA

No. 25
FIGHTSTAR PAINT YOUR TARGET

No. 26
JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN

No. 27
GAVIN DRAWN I DON'T WANT TO BE

No. 28
MAX GRAHAM VS OWNER OF A LONELY HEART

No. 29
KAISER CHIEFS OH MY GOD

No. 30
FEEDER PUSHING THE SENSES

No. 31
SOULWAX NY EXCUSE

No. 32
THE KILLERS SMILE LIKE YOU MEAN IT

No. 33
U2 VERTIGO

No. 34
GREEN DAY AMERICAN IDIOT

No. 35
JAMES BLUNT WISEMEN

No. 36
50 CENT CANDY SHOP

No. 37
TIESTO ADAGIO FOR STRINGS

No. 38
SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS

No. 39
DAFT PUNK TECHNOLOGIC

No. 40
THE FADERS JUMP

No. 41
BIZARRE ROCKSTAR

No. 42
STEREOPHONICS SUPERMAN

No. 43
JAMIROQUAI FEELS JUST LIKE IT SHOULD

No. 44
BECK GIRL

No. 45
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No. 46
KT TUNSTALL OTHER SIDE OF THE WORLD

No. 47
EMINEM MOCKINGBIRD

No. 48
OASIS YLA

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No. 238
GREEN DAY AMERICAN IDIOT

No. 239
JAMES BLUNT WISEMEN

No. 240
50 CENT CANDY SHOP

No. 241
TIESTO ADAGIO FOR STRINGS

No. 242
SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS

No. 243
DAFT PUNK TECHNOLOGIC

Albums

16/07/05
Top 75

Atlantic take James Blunt's album to number one and Hard-Fi become the only new entry to the Top 10 with their debut, Stars Of CCTV.

TOP 20 MUSIC DVD

Rank	Artist/Title	Description	Label
1	EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Music (ITEN)	
2	VARIOUS/LIVE AID - 20 YEARS AGO TODAY	Warner Music (ITEN)	
3	VARIOUS/LIVE AID	Warner Music (ITEN)	
4	COLDPLAY LIVESTRONG	Polydor (IT)	
5	U2 GO HOME - LIVE FROM SLANE CASTLE	Island (IT)	
6	KATIE MELOU ON THE ROAD AGAIN	DreamWorks (IT)	
7	QUEEN LIVE AT WEMBLEY STADIUM	Polydor (IT)	
8	AC/DC FAMILY JEWELS	Epic (ITEN)	
9	PINK FLOYD DABULB: THE MAKING OF THE DARK SIDE OF THE MOON	Eagle Vision (ITEN)	
10	ELVIS PRESLEY ELVIS BY THE PRESLEYS	BMG (VHS/HD)	
11	DIDO LIVESTRONG AT BRIXTON ACADEMY	Clarity (IT)	
12	PAUL McCARTNEY IN RED SQUAD	Warner Music (ITEN)	
13	SIX PESTS THE GREAT ROCK'N'ROLL SWINDLE	SMV Collection (IT)	
14	GIRLS ALoud GIRLS ON FILM	Polydor (IT)	
15	YES SONGS FROM TSIGAS - 35TH ANNIVERSARY	Warner Music (ITEN)	
16	BLONDIE LIVE	BMG (VHS)	
17	THIN LIZZY GREATEST HITS	Mosley (IT)	
18	FOO FIGHTERS EVERYWHERE BUT HOME	ISOL (VHS)	
19	U2 RATTLE AND HUM	ISOL (VHS)	
20	JOHNNY CASH JOHNNY CASH	Arboreto (IT)	

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TOP 10 R&B ALBUMS

Rank	Artist/Title	Description	Label
1	JOHN LEGEND GET LIFTED	Columbia (IT)	
2	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam (IT)	
3	R. KELLY TP 3 RELOADED	Jive (IT)	
4	JOSS STONE MIND BODY & SOUL	Revelations (IT)	
5	JOSS STONE THE SOUL SESSIONS	Revelations (VHS)	
6	JAMIROQUAI DYNAMITE	Sony Music (ITEN)	
7	MISSY ELLIOTT THE COOKBOOK	East West (ITEN)	
8	50 CENT THE MASSACRE	Mercury (IT)	
9	VARIOUS ESSENTIAL R&B - SUMMER 2005	Sony BMG (VHS/HD)	
10	2PAC LOYAL TO THE GAME	Interscope (IT)	

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TOP 10 INDIE ALBUMS

Rank	Artist/Title	Description	Label
1	ROYKSOPP THE UNDERSTANDING	Will Of Sound (VHS)	
2	BASEMENT JAXX THE SINGLES	XL (VHS)	
3	THE KILLERS NOT FUSS	Loco (King (IT))	
4	STEREOPHONICS LANGUAGESEXVIOLENCEOTHER?	V2 (IT)	
5	THE WHITE STRIPES GET BEHIND ME SATAN	XL (VHS)	
6	BLK POLICE SILENT ALARM	Wulva (IT)	
7	ALICE COOPER DIRTY DIAMONDS	Spinefarm (IT)	
8	THE ARCADE FIRE FUNERAL	Rough Trade (IT)	
9	FRANZ FERDINAND FRANZ FERDINAND	Domino (IT)	
10	THE LIBERTINES THE BRACKET	Rough Trade (IT)	

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TOP 10 INDIE SINGLES

Rank	Artist/Title	Description	Label
1	CRAZY FROG AXEL F	Quattro (IT)	
2	ROYKSOPP ONLY THIS MOMENT	Will Of Sound (VHS)	
3	THE TEARS LOVERS	Independent (IT)	
4	SODAUX NY EXCUSE	PAS (VHS)	
5	BIZARRE ROOSTER	Sanctuary (IT)	
6	ALKALINE TRIO TIME TO WASTE	Vagabond (IT)	
7	PONDICE RING DING DING	Get (IT)	
8	STEREOPHONICS SUPERMAN	V2 (IT)	
9	THE WHITE STRIPES BLUE ORCHID	XL (VHS)	
10	CHALETS FEEL THE MACHINE	Seaweed (VHS)	

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TOP 10 MUSIC WEEK UNDINE TOO

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

The Official UK

WEEK	LAST WEEK	MOVEMENT	NUMBER OF TITLE	LAST WEEK
1	14	1	1	14
2	1	5	2	15
3	3	8	3	12
4	7	28	4	28
5	11	61	5	51
6	1	28	6	28
7	6	28	7	28
8	10	14	8	14
9	28	47	9	47
10	4	4	10	4
11	27	57	11	57
12	9	20	12	20
13	1	28	13	28
14	1	28	14	28
15	12	42	15	42
16	39	36	16	36
17	5	3	17	3
18	33	24	18	24
19	17	28	19	28
20	8	16	20	16
21	15	33	21	33
22	14	18	22	18
23	1	28	23	28
24	13	24	24	24
25	45	45	25	45
26	19	7	26	7
27	30	66	27	66
28	6	28	28	28
29	6	6	29	6
30	18	11	30	11
31	23	23	31	23
32	1	1	32	1
33	25	45	33	45
34	25	33	34	33
35	17	5	35	5
36	33	17	36	17
37	49	63	37	63
38	6	6	38	6

WEEK	LAST WEEK	MOVEMENT	NUMBER OF TITLE	LAST WEEK
1	14	1	1	14
2	1	5	2	15
3	3	8	3	12
4	7	28	4	28
5	11	61	5	51
6	1	28	6	28
7	6	28	7	28
8	10	14	8	14
9	28	47	9	47
10	4	4	10	4
11	27	57	11	57
12	9	20	12	20
13	1	28	13	28
14	1	28	14	28
15	12	42	15	42
16	39	36	16	36
17	5	3	17	3
18	33	24	18	24
19	17	28	19	28
20	8	16	20	16
21	15	33	21	33
22	14	18	22	18
23	1	28	23	28
24	13	24	24	24
25	45	45	25	45
26	19	7	26	7
27	30	66	27	66
28	6	28	28	28
29	6	6	29	6
30	18	11	30	11
31	23	23	31	23
32	1	1	32	1
33	MISSY ELLIOTT THE COOKBOOK	Will Of Sound (VHS)		MISSY ELLIOTT THE COOKBOOK
34	U2 HOW TO DISMANTLE AN ATOMIC BOMB	U2 (VHS)		U2 HOW TO DISMANTLE AN ATOMIC BOMB
35	THE WHITE STRIPES GET BEHIND ME SATAN	White		THE WHITE STRIPES GET BEHIND ME SATAN
36	STEREOPHONICS LANGUAGESEXVIOLENCEOTHER?	Get (VHS)		STEREOPHONICS LANGUAGESEXVIOLENCEOTHER?
37	JOSS STONE THE SOUL SESSIONS	Mercury (VHS)		JOSS STONE THE SOUL SESSIONS
38	SAM COOKE PORTRAIT OF A LEGEND	Blackwood (VHS)		SAM COOKE PORTRAIT OF A LEGEND

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Albums Chart

LAST WEEK
LAST WEEK
HIGHEST CHART
PAST 12 WEEKS

39 21 4 THE MAGIC NUMBERS THE MAGIC NUMBERS ②

40 24 18 50 CENT THE MASSACRE ③ ①

41 ④ 36 PINK FLOYD THE DARK SIDE OF THE MOON ② ②

42 38 10 COLDPLAY A RUSH OF BLOOD TO THE HEAD ② ② ①

43 27 6 THE BLACK EYED PEAS MONKEY BUSINESS ②

44 ② 22 ROBBIE WILLIAMS GREATEST HITS ③ ② ④

45 71 33 SNOOP DOGG R & G - THE MASTERPIECE ②

46 44 120 COLDPLAY PARACHUTES ② ②

47 42 160 OASIS (WHAT'S THE STORY) MORNING GLORY? ② ⑪

48 29 40 KASABIAN KASABIAN ②

49 32 4 BACKSTREET BOYS NEVER GONE

50 50 30 GREEN DAY INTERNATIONAL SUPERHITS ②

51 50 5 QUEEN LIVE AT WEMBLEY STADIUM '86

52 35 23 ATHLETE TOURIST ②

53 54 87 DAMIEN RICE 0 ③ ①

54 46 36 ELVIS PRESLEY ELVIS - 30 #1 HITS ② ②

55 48 62 THE BLACK EYED PEAS ELEPHUNK ④ ③

56 53 23 THE GAME THE DOCUMENTARY ②

57 37 7 BOBBY VALENTINO DISTURBING THA PEACE PRESENTS ②

58 47 29 AKON TROUBLE ②

59 56 160 U2 THE JOSHUA TREE ②

60 51 4 UB40 WHO YOU FIGHTING FOR

61 40 3 THE JAM COMPACT SNAP

62 70 69 MAROON 5 SONGS ABOUT JANE ③ ②

63 65 70 U2 THE BEST OF 1980-1990 ③ ①

64 ⑨ 13 U2 THE BEST OF 1990-2000 ② ②

65 ⑩ 90 PINK FLOYD WISH YOU WERE HERE

66 36 2 KANO HOME SWEET HOME

67 ⑥ 16 VELVET REVOLVER CONTRABAND

68 ⑩ 124 EURYTHMICS GREATEST HITS ②

69 ⑦ 22 MARIO TURNING POINT ②

70 ⑫ 12 WHO THEN AND NOW

71 ⑩ 6 THE WHO THE ULTIMATE COLLECTION ②

72 ⑩ 13 TRAVIS SINGLES ②

73 ⑩ 53 DIDO LIFE FOR RENT ② ④

74 ⑩ 6 PINK FLOYD THE WALL

75 ⑩ 54 ELTON JOHN THE GREATEST HITS 1970-2002 ②

Sales Increase -50%

Sales Increase -50%

New Entry

Gold Cluster

Platinum

Diamond

Platinum

Diamond

Gold

Platinum

Silver

Gold

Platinum

Diamond

BRIT Awards

Gold

Platinum

Diamond

Platinum

BRIT Awards

Gold

Platinum

Diamond

Platinum

Chart compiled from actual sales last Sunday to Saturday across a sample of more than 400 outlets nationwide.
① The Official UK Charts Company 2005 Production with BRIT and BAFTA nominations.

② Various artists

③ Various artists

④ Various artists

⑤ Various artists

⑥ Various artists

⑦ Various artists

⑧ Various artists

⑨ Various artists

⑩ Various artists

⑪ Various artists

⑫ Various artists

⑬ Various artists

⑭ Various artists

⑮ Various artists

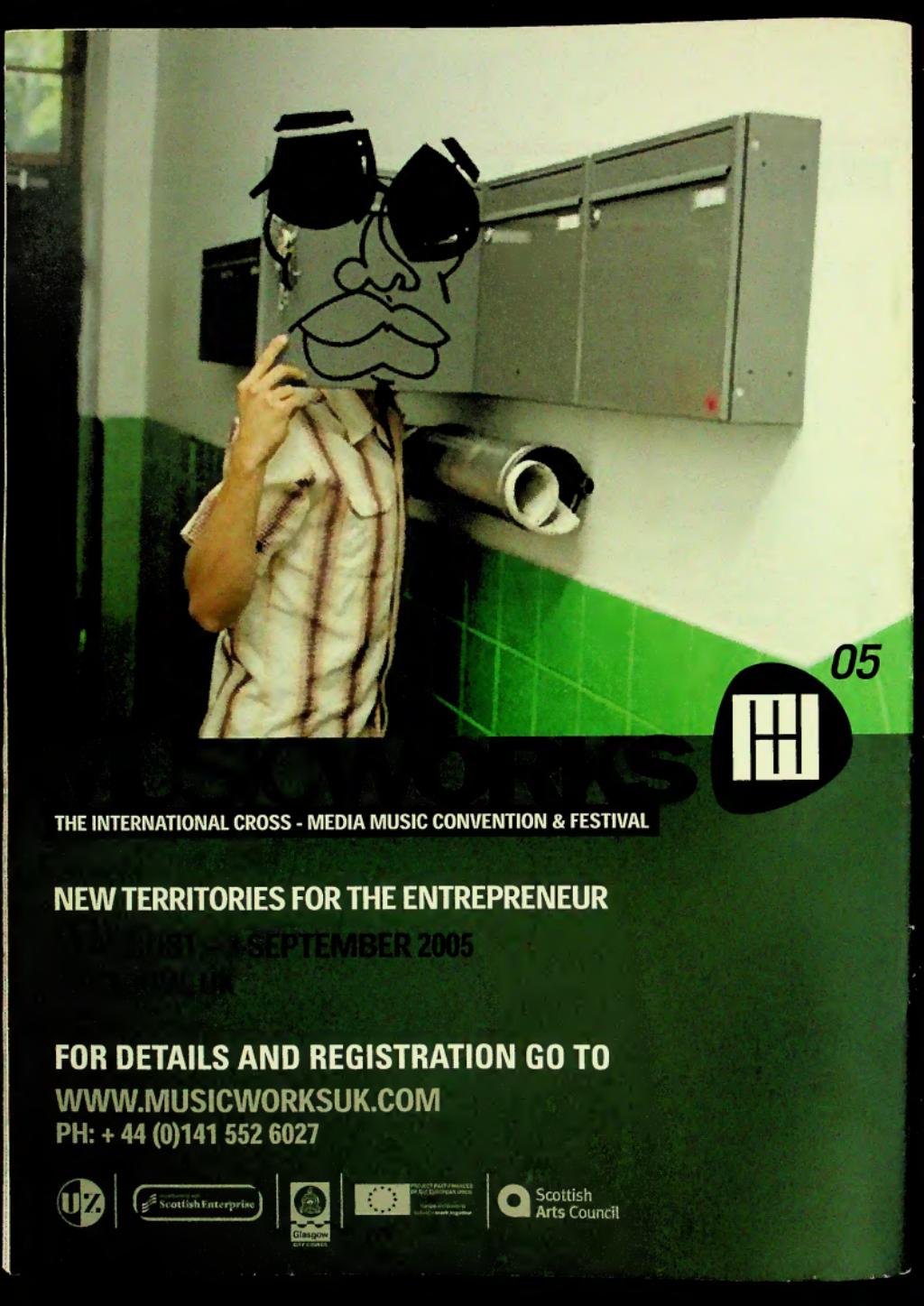
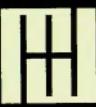
⑯ Various artists

⑰ Various artists

⑱ Various artists

⑲ Various artists

⑳ Various artists

05

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