



30.07.05/£4.25

In this week's issue: UK Hall Of Fame gets TV boost;  
Franz Ferdinand interview Plus: the charts in full

# MUSICWEEK



CMP  
United Business Media

# Goldfrapp



SUPERNATURE

"Timeless, yet thoroughly modern. Music without frontiers, Goldfrapp should find themselves the latest Mute act to please a worldwide audience."  
Nigel Harding, Music Week

#### RADIO

- Playlists and support from Radio 1, Radio 2, XFM, GCAP, EMAP, SRH.

#### TV

- Performances : T4, TRL, Channel 4, Popworld. Video : Exclusive screening on Channel 4. Adds to MTV, The Box, QTV, Amp, Chart Show and B4 networks.

#### PRESS

- Covers, features & lead reviews in all areas of music, lifestyle, gay, womens, dance, style, weekend, broadsheet, & daily press.

#### MARKETING

- National & Digital TV Marketing for release of Ooh La La & Supernature. National Street, Outdoor & Print Advertising. Relaunch of the award winning website with great exclusive audio & visual content. Extensive online, digital & mobile marketing campaign.

#### LIVE

- Performances at V2005, TDK, Big Gay Out, Manumission & full UK tour in October already selling out.

#### CLUB

- Pete Tong's Essential New Tune, Buzz Chart No.1, Massive club reactions. Huge remix package from Benny Benassi, Tiefschwarz & Phones.

#### OOH LA LA

SINGLE RELEASED 8TH AUGUST  
AVAILABLE ON CD, DVD &  
LIMITED EDITION CD (1 WEEK ONLY).

#### SUPERNATURE

ALBUM RELEASED 22ND AUGUST  
AVAILABLE ON CD, LIMITED  
EDITION CD WITH BONUS DVD & VINYL.



# MUSICWEEK



CMP  
United Business Media

November event wins heavyweight Channel 4 support including fortnight of documentaries

## Hall Of Fame gets TV boost

### Awards

by Jim Larkin

Channel 4 has thrown its full weight behind this year's UK Music Hall of Fame, lining up a fortnight of music programming in the run-up to the event.

The broadcaster has agreed to run dedicated documentaries every night in the two weeks before the ceremony itself on November 16, upping total coverage from the event to more than 13 hours compared to 12 hours for last year's inaugural event.

Advanced talks are also underway with a major US network for the series to be screened in the US.

The increased TV coverage comes as part of extensive changes to the event, with the use of public voting scrapped in favour of a panel of 60 industry figures which will decide who enters the Hall of Fame. The nightly documentaries will also replace last year's TV format, in which contenders from the last five decades were presented over consecutive Sundays.

Producer Endemol says last year's public vote was designed to engage the viewing audience, but

the aim now is to find artists whose historical importance may not have been matched by commercial success.

Malcolm Gerrie, chief executive of Endemol company Initial, says, "Public vote quite rightly rewarded the big names who have a place in the nation's affections, but we also feel there should be a place in there for people such as Ray Davies or Tom Waits - and I've no agenda in mentioning those two - who wouldn't get through on public vote, but who have unquestionably played an important role in changing popular music."

The UK Music Hall Of Fame Steering Group, which will pick the inductees, will comprise names such as Sir George Martin, Harvey Goldsmith, Lucian Grainge, Paul Gambaccini, Trevor Nelson, Dave Stewart and Music Week editor Martin Talbot.

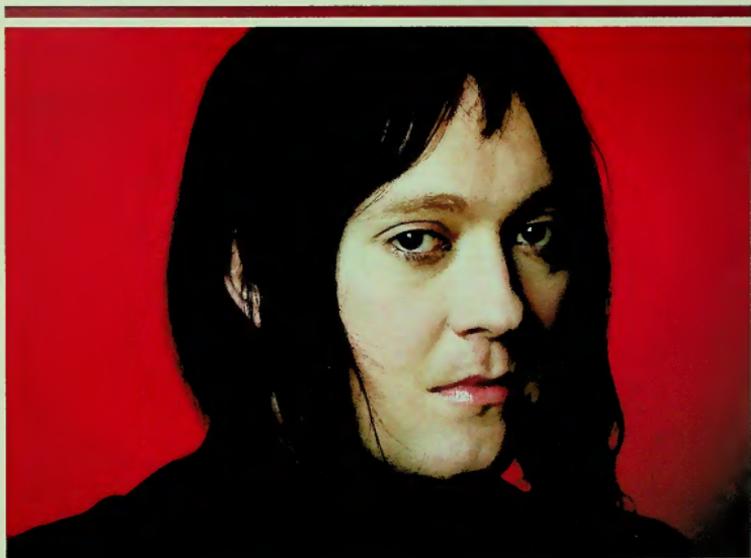
The number of inductees for the second ceremony will be "similar" to the 11 recognised last year, who included the likes of Queen, as well as The Beatles and Michael Jackson. Already, Rob Dylan has been named as a 2005 inductee, while the late John Peel will receive an honorary membership.

This was presented last year to Island founder Chris Blackwell.

The two weeks of TV shows leading up to the event will begin with a three-and-a-half-hour show celebrating the 50 biggest-selling artists who are still active today. Other shows will include a feature on John Peel's record collection.

Talks are taking place regarding a venue for the event, as well as a permanent UK Music Hall Of Fame, along the lines of the US museum in Cleveland, although the Millennium Dome looks to be a favourite location.

jim@musicweek.com



### Mercury nod lifts Johnsons' profile

The influence of the Nationwide Mercury Prize has been underlined by Antony & The Johnsons' I Am A Bird Now, which is enjoying a spike in sales and a first order from supermarket chain Tesco after being nominated last week.

The album emerged as an industry favourite when Music Week canvassed opinion a week ahead of last Tuesday's shortlist announcement, while its inclusion instantly prompted an order for 6,000 copies from Tesco. Sales overall on the week rose by around 50%, although the release was yesterday (Sunday) unlikely to enter the Top 75 albums chart.

Rough Trade has increased its marketing campaign for the album, and ran ads in *The Guardian* and *The Independent* last Friday.

"To date it's been a press-led campaign," says Jamie Burgess, product manager for the act's label, Rough Trade. "We'll step that up a bit now." The label will buy into the Mercury racking at

retail and will release the single For Today I Am A Boy on September 5, the day before the awards ceremony.

Antony & The Johnsons, who recorded their debut album in 1997, have attracted a wealth of critical acclaim with this year's follow-up, which has to date sold 40,000 copies in the UK.

© Mercury news, see p4

### Crazy Frog leads leap for singles

Big singles from the likes of Crazy Frog and Tony Christie, plus blockbuster albums, drove sales in quarter two p7

### This fire still burns brightly

MW receives an exclusive preview of the second album from Mercury Prize and Brit winners Franz Ferdinand p8

### Tuning in to the future of radio

A panel of key radio industry figures offer their views on key challenges - such as the digital revolution - which lie ahead p10

For the latest news as it happens, log on to

MUSICWEEK.com



30.07.05/£4.25

Virgin Megastores' decision to start selling second-hand records potentially opens up a can of worms' – Editorial, p24

30.07.05

Digest

# Your guide to the latest news from the music industry

**MUSICWEEK**  
Incorporating the MSL, Future Hits, Genre Street, Hit Music, Record Mirror and Tours Report

**CMP Information**  
United Business Media, First Floor, Ludgate House, 245 Buckingham Road, London EC1A 9UB  
Tel: (020) 7921 Fax: (020) 7922 8327

**CMP**  
United Business Media

**For direct lines, dial (020) 7922, plus**  
For details, type in name as shown, followed by a cross-reference number

**Publisher**  
Alan Scott  
(020) 7922 8327

**Editor**  
Neil Martin  
(020) 7922 8327

**News editor**  
Paul Williams  
(020) 7922 8327

**Features editor**  
John Jones  
(020) 7922 8327

**Artists features editor**  
Adrian Webb  
(020) 7922 8327

**Talent editor**  
Shaun Clark  
(020) 7922 8327

**Online editor**  
Nicola Shaw  
(020) 7922 8327

**Reporter**  
Jim Larkin (020) 7922 8327  
Cheryl Goodwin (020) 7922 8327  
Adam Jones (020) 7922 8327  
Design consultants  
Alan Scott (020) 7922 8327

**Classified sales executive**  
Mark Edwards (0215) 234600  
David Paterson (01574) 829999  
01574 829999

**For CMP Information group production manager**  
Debra Preece (020) 7922 8327

**Art production**  
Corina Condon (020) 7922 8327

**Production**  
Nicky Hume (020) 7922 8327

**Production**  
Alan Fowler (020) 7922 8327

**Business support manager**  
Liamie Dawy (0421) 200000

**CMP Information 2005**  
VAT registration  
238 6233 56  
Company number  
370721

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or by any information storage or retrieval system, without the express prior written consent of the publisher. The contents of Music Week are subject to information storage and retrieval systems. Registered at the Post Office as a newspaper. Group editor: Healy Brothers, The Blackbox, Queens Road, Ashburton, Kent TN26 9BH

**ABC**  
Average weekly circulation: 100,000  
2004 to 30 June 2004: 96,522  
ISSN - 0265 1548

**SUBSCRIPTION HOTLINE: 01858 438816**  
**NEWSTRATE HOTLINE: 020 7638 4666**

**Subscriptions:**  
£12.95 for 12 issues  
UK £19.95 Europe £25.00 Rest of World £30.00  
UK £19.95 Europe £25.00 Rest of World £30.00  
Subscriptions are cancelled unless the subscriber's name is printed at the end of the subscription. Subscriptions are only accepted in the name of the subscriber.

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

## Bottom line

### Business as usual despite threats

London concerts last weekend were expected to go ahead as planned as promoters continued with business as usual, despite last Thursday's attack on the capital. Gigs by Lenny Kravitz, Jimmy Cliff and Lucinda Williams were due to take place as announced, while last Thursday's events remained largely unaffected by the four minor explosions, which resulted in parts of the Tube network being shut down and cordoned off.

Apple has now sold more than 500M songs through its iTunes Music Store following its launch two years ago. The 500 millionth song was bought a weekend ago by Amy Greer in Indiana, who has been awarded 10 iPods, a voucher for 10,000 songs and a trip to see Goldplay perform.

Mycoltunale has expanded into Ireland and Italy following a strengthening of its relationship with back-end partner Loudeye. The service launched in the UK at the beginning of 2004 and followed with launches in Austria and Switzerland.

### Chart

The music industry lost €3.2m in 2004 and stands to lose a further €33.6m (£23.3m) by 2007 owing to stolen files which have been converted into ringtones, according to new research. Software company Qpass suggests users are saving 15- to 30-second preview clips of music on entertainment and ringtones websites and converting them into ringtones via Bluetooth and infrared.



Five Black Alps on awards line-up

Kerrang! will announce the nominations for the magazine's annual awards during Oxford Street's Virgin Megastore Day Of Rock on August 9. The event, coming 16 days ahead of the awards ceremony itself at an as-yet-unrevealed location, will also include performances from Bullet For My Valentine, Towers of London, Nine Black Alps and the Mascara Store.

Asda asks for better deals from suppliers. p4

Facial, a newly-launched label to Sinead O'Riordan and originating from the indie's German head office, is to debut in the UK on September 26 with the release of the album Things Are Strange by New York band Panthers.

Four London recording studios have been highlighted as delivering the majority of the 2003/04

academic year's top-selling UK albums, according to research conducted by Nottingham University. Heading the list are London's Angel Studios, Air Studios, Metropolis Studios and Mayfair Studios.

The BPI heads to Japan. p5

Thames Valley University is to become the first college to offer a masters qualification combining health studies with music and media. Professional musician Dr Robert Shill and author/psychologist Andy Evans will run the course from September.

Legal sites are hitting illegal file-sharing. p6

### Sign here

### Vital-Pias ties up lucrative deal

Vital-Pias Digital has completed supply agreements with digital service provider and aggregator MusicNet, which provides the back end for the soon-to-be-launched HMV.co.uk site, as well as Cable & Wireless's 24.7 ofshoot, which services Media Markt, Tesco and Channel 4. The two deals will add a further 30 digital music outlets to Vital's distribution list and have also been complemented by new deals with Virgin Megastores France and Benelux Lygia.

Johany Marr has renewed a global deal with Universal Music Publishing ahead of a planned Smiths boxed set in 2006. The long-term deal covers all of Marr's output but the seminal Eighties band plus material since he split, with the exception of songs he wrote as part of Electronic. Marr has been with the publishers' UK company since 2001.

Music culture agency Point Blank has linked up with Orange to give 40 16- to 21-year-olds the opportunity to participate in a two-day free workshop teaching DJing and music production skills. The workshops will be offered on a tour that takes in London, Liverpool, Glasgow and Manchester in August and September.

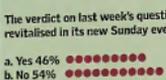
EMI is teaming up with the world's largest Spanish-language media company to create a record label to release songs for the Latin American market. The major partners, with Grupo Televisa to create the 50/50 joint venture record company Televisa EMI, music based in Mexico.

Cut-price download store Wipit last week launched a music merchandise store named Wipit Gear in conjunction with music merchandise company Backstreet. To celebrate the launch of Wipit Gear, the store has produced 50 limited-edition numbered T-shirts designed by fashion designer Nick Tents. The range also includes posters, badgers and nucksacks.

## MUSICWEEK text poll

It's time to vote again in MW's industry poll.

This week we ask: Is it appropriate for high street stores such as Virgin to be selling second-hand CDs?



The verdict on last week's question – will Top Of The Pops be revitalised in its new Sunday evening slot? – was:



Poll operated by StartR!t. Votes cost 25p, with all profits going to Nordoff Robbins. To vote, readers must text the letters 'MW' to 60123.

### Exposure

### RI prepares for Ibiza party

Radio One has announced the line-up for a 12-hour party to mark a decade of broadcasts in Ibiza. The 12-hour back-to-back special at Space on Tuesday, August 13 will be part of a weekend of celebrations to honour Radio One's decade in Ibiza. Pete Tong will kick off the coverage with a live broadcast from Space.

The Kaiser Chiefs are to headline this year's O2 NME Rock in Rio event. The band, which will also feature Maximo Park and The Cribs, begins at the Manchester Apollo on October 15 before finishing at Glastonbury on October 29.

dedicated to Britpop on the channel.

- Katie Melua secures the title track of a new movie. p6
- John Lennon's last stage appearance figures in a new series of Radio Four's Sony Gold-winning For One Night Only saluting legendary concerters. In first of three weekly 30-minute new programmes, beginning at 10.30am on August 27, host Paul Cammachi will revive a 1974 Elton John concert in Madison Square Gardens, New York, in which Lennon made a surprise guest appearance.
- TOP helps lift Paul Weller into the Top 10. p6

### People

### Galaxy chief steps up ladder

Chrysalis Radio has promoted Galaxy's 106 managing director Marilyn Hesly to managing director of the entire Galaxy brand. Meanwhile, Mark Flanagan is leaving the group's LBC after eight years to set up his own political lobbying venture and will be replaced by David Lloyd, who moves from managing director of Galaxy 105 and Galaxy 102 to become managing director and programme director of LBC.

Nino Severino, who worked on acts such as R Kelly, Britney Spears and Justin Timberlake while head of national radio at Fleming Communications, has set up a national radio promoters company called Severino PR.

Chrysalis Radio has promoted Century 106 deputy programme director Andrew Robson to programme director of Birmingham-based 2007 Heart FM. Robson spent more than 15 years at Emip before moving to Chrysalis. He has also worked for local radio stations Viking FM and Key 103.

Former EMI Distribution managing director John Henderson is joining Delta Music's racking subsidiary. Henderson is taking the role of managing director of Delta Music Merchandising, which supplies audio and video products to non-traditional outlets.

Universals' Olive Fisher is promoted. p4



Clair, feature on Bestival line-up

Sunday Best has announced the full line-up for this year's Bestival event, with new additions including Cor, Mylo and Sebastian Teller. The Magic Numbers are to headline the Friday night of the September 9-11 event. The line-up also includes The Roots, The Saturdays, while the weekend is closed by Super Furry Animals.

DJ magazine will celebrate its 10th anniversary with a series of publishing initiatives, events and a party at Ibiza's Pacha on August 13. The magazine will run this year's Ibiza closing party at Space on October 2, as well as the Pacha party.

Natasha Bedingfield wins key UK radio boost. p5

Creation Records founder Alan McGee and one-time Blur guitarist Graham Coxon are to feature in a BBC4 documentary marking the 10th anniversary of Blur's Country House chart battle with Roll With It by Oasis. The documentary, by journalist John Harris, airs on Tuesday, August 16, and is part of a night

Retailer looks to mimic the US shopping experience and bring 'atmosphere' back to stores

## Virgin trials second-hand CD sales

### Retail

By Robert Ashton & Jim Larkin  
Virgin Megastores is preparing a back-to-the-future strategy which could see second-hand CDs and DVDs racked alongside new stock across the chain.

The new initiative, already popular in the US through stores such as Amoeba and Rasputin, is designed to bring "atmosphere" and "vibe" back to increasingly homogenised chains. It also hopes the concept, which is titled Re-Play, will encourage more people to stop and browse as they seek out long-deleted gems from stock brought in by fellow customers.

Virgin's retail project manager Derek Dunlop, who developed the idea after a shopping trip in Los Angeles where late-night second-hand record stores are prevalent, admits that consumers view many music retailers as having "no soul". "This is going back to the old school," he adds.

A six-month trial is being conducted in Megastores in Birmingham and Southampton, where the classical and jazz areas have been

given over to the new Re-Play concept. Customers will be encouraged to bring in unwanted CDs and DVDs, which, depending on their rarity value and condition, will then be cleaned up, possibly repackaged and resold for prices ranging from £2.99 to £9.99.

Dunlop says the company is learning from the experiment MVC had with second-hand stock last year, which was unsuccessful. He explains, "People want the second-hand stuff to look mint, so we will only take unmarked CDs and we will replace cracked cases. That is partly why we are calling it previously-played, like in previously owned and loved."

Staff will be using the CD Warehouse software developed for second-hand stock. If the experiment is successful in the two stores, it will be rolled out across the 120-store chain with around 20-30 metres of stock space devoted to the concept in larger stores.

Paul Birch, managing director of Birmingham-based Revolver Records, does not expect too much resistance from record companies worried they may miss out on a sale to a pre-owned CD. "I think a



Virgin Megastores: aiming to bring 'atmosphere' and 'vibe' back to stores

bit of retro like this might work, although I wonder what will happen to places like Record & Tape Exchange," he says.

As it transpires, existing second-hand specialists appear to be undaunted. Brian Abrams, managing director of Music & Goods Exchange, which runs a number of music exchange shops around London and one in Birmingham, says, "Virgin used to sell

second-hand CDs in their Notting Hill branch and when they abandoned the idea we bought the remaining stock and we'll do the same again."

Asda music buyer Adam Cox concedes there could be a risk of people buying new CDs only to burn and return them, but says "From [Virgin's] point of view, it's another way of increasing sales and profitability."

Suppliers had not been informed of Virgin's plans before their announcement last week. Chris Maskury, commercial director at distributor Pinnacle, was undaunted, saying, "It sounds like eBay or Amazon Marketplace. They've seen their success and are trying to replicate it physically."

But another leading supplier says he is "surprised and disappointed" Virgin had not discussed its plans to sell second-hand product. "I felt dialogue with suppliers was improving," he says.

He suggests one of the biggest risks to Virgin's existing business would be to its campaigns offering, as stores could find their brand new mid-price titles having to compete for sales with second-hand releases only four weeks old and selling at the same price.

He adds, "I think it would potentially damage their brand, as all the market research and retail research we get shows their brand is still very well liked and respected. But gains you make by moving into the second-hand business, you might lose with people who want to shop in top-notch stores." robert@jimsmusicweek.com

## HMV fends off criticism of its Guernsey mail-order depot

HMV has defended its decision to set up a depot in Guernsey for its online mail-order system after being reported to the Treasury, National Audit Office and HM Revenue & Customs.

The Forum of Private Business (FPB) announced last week it was making a complaint about the depot, labelling HMV's move onto the island as "cynical exploitation". The complaint came a month after the Jersey Government confirmed that it would allow no more major retailers to sell goods VAT-free from its shores.

The Jersey Government's stance had followed previous criticism from the FPB about the move by British retailers in Britain - including Asda, Tesco, Woolworths and Amazon - to exploit a loophole which allows them to ship product without paying VAT, provided the goods are worth £18 or less.

The FPB has made its latest appeal - and says it will be meeting HM Revenue & Customs representatives to discuss the issue next month - following complaints from a string of independent retailers.

FPB chief executive Nick Goulding says, "No sooner has Jersey put the no entry signs up than we see HMV, one of the UK's biggest music retailers, setting up in Guernsey. This deeply cynical exploitation of the Channel Islands' tax status is utterly unacceptable and wrong."

He says such actions amount to ripping off the Government of VAT revenue, amounting to tens of millions of pounds, as well as squeezing smaller businesses.

One independent retailer tells *Music Week* that he has even been buying his stock from Amazon,

because it is cheaper than buying direct from suppliers.

HMV issued a statement refuting what it labels "the misinformation claims" of the FPB, insisting that its decision to open up in Guernsey is not "purely to sell its CDs and DVDs VAT-free".

HMV says its decision to move was because it needs larger premises because of the growth of its online trading activities, and Guernsey was the best option in relocation because of the cost-effectiveness of many services, including its postal service, infrastructure and business

support services. It adds that it is investing more than £1m in its new 40,000 square foot facility and also plans a 5,000 sq ft store in St Peter Port to open in spring 2006, with the creation of a total of around 50 jobs.

HMV Europe managing director Steve Knott says, "It should be evident that this is a real and lasting commitment by HMV to Guernsey, which will also deliver benefits to our hmv.co.uk customers. Even without the current tax regime there, HMV would be happy to continue with its operations."

### THE MUSIC WEEK PLAYLIST



**FRANZ FERDINAND**  
**Do You Want To (Domino)**  
First single from the forthcoming album serves as a strong introduction to the new album (single, September 19)



**SUGABABES**  
**Push The Button (Polydor)**  
Dolce Austin's subtle misadventure do get under your skin after a few listens. Cutting-edge pop from the easy trio (single, September 26)



**BRAUND REYNOLDS**  
**Rockit (Phonetic)**  
A hot favorite to emerge from the Miami Winter music conference, this is destined for plenty of summer rotation (single, September 1)



**DAMIEN MARLEY**  
**Welcome To Jamrock (Island)**  
This underground favourite now has a local release and it is Island who will be accompanying the first single from the new GUC album in January (single, September 19)



**GOLDIE LOOKIN' CHAIN**  
**Your Missus Is A Nutter (Atlantic)**  
Set for a short but sweet shelf life, the first single from the new GUC album is damn funny (single, September 5)



**INFADELS**  
**Jagger 67 (Wall Of Sound)**  
Energetic electro-rock fusion with a punk sensibility. Jagger 67 gets better with every listen. Deserves to be a smash, and may well be (single, September 19)



**ASAH JULLER**  
**33 Luv/33-Mark (Breakback Kays)**  
Currently stirring 26-year-old Nigerian singer-songwriter Asah has found Europe with Feni Kuti and pers Afro-soul with broad appeal (tbc)



**PENDULUM**  
**Hold Your Colour (Breakback Kays)**  
Genre-breaking drum & bass. Associated album features guests The Freelancers and has been Zane Lowe's album of the week (single, August 9)



**DAVENDRA BANHART**  
**Cripple Crow (XL)**  
This four-track sampler from the bewitching Banhart indicates his songwriting is getting better and better (album, September 19)



**IRON & WINE/ CALETICO**  
**In The Reins (Touch and Go)**  
A seven-track collaboration that fuses country, jazz and rock. In places raucous, but also incredibly delicate (album, September 12)

**MERCURY MUSIC PRIZE 2005 SHORTLIST**  
Antony & the Johnsons (LA); A Bird New (Bough Tracks); Bury Party; Siobhán Wilson (Wichita);

Coldplay (X&Y); Parthenon (The Got Team); Thunder, Lighthouse Strike (Wimp); The Magic Numbers (Indistinct); Hard-Fi; Slaves Of CCTV (Newcastle); KT Tunstall (Eye To

The Telescope (Bristol); Kaiser Chiefs; Employment (B Unpop); The Magic Numbers (Indistinct); Hazeley; Maximo Park; A Certain Trepidator (Warp);

M.A.A. - Andor (GL); Polar Bear; Hold On The Top Of Friends (Glast); Seth (Lambert); Katy Jay (I Screen);

**DEBUTS ON THE SHORTLIST SINCE 2000**  
2000 - 6/12  
2001 - 6/12  
2002 - 4/12  
2003 - 8/12  
2004 - 7/12  
2005 - 6/12

**MERCURY MUSIC PRIZE 2005 JUDGE**  
Simon Frith, author, academic and music critic; Alison Llewellyn, writer, The Independent; Lauren Lavett;

musician and broadcaster; Colin Jackson, presenter on Radio 1; Emma Smith, John Lewis; deputy music editor, Time Out; Magdalena Taylor;

TV and radio broadcaster; Colin Irvine, author, broadcaster and music journalist; John Williamson, writer, The Growler; and head of store owner; Mark DIXON;

Facility head of music/Q&A regional network; Adrian Thrills, music writer, Daily Mail; Ian Parkinson, head of live music at Radio One; and head of

# Debut album nominations highlight wealth of UK scene Mercury dominated by new indie talent

## Awards

by Stuart Clarke  
The wealth and diversity of new UK talent has been underpinned by a record number of debut albums in this year's Nationwide Mercury Prize shortlist.



Kaiser Chiefs: tasting nomination

Eight of the 12 albums announced as contenders last week are first-time outings, with newcomers Bury Party, The Got Team, Kaiser Chiefs, M.A.A., Maximo Park, Antony & the Johnsons, Hard-Fi, KT Tunstall and The Magic Numbers all vying to take the prize, which will be awarded at a London ceremony on September 6. It is solely left to Coldplay, nominated for X&Y, to add some weight of experience to the list.

to be enormous or do very little at all."

When the Mercury Prize was launched in 1992, the shortlist featured just two debut albums and the remaining albums in the list consisted predominantly of artists on their second, third or fourth full-length release. It included winning act Primal Scream's Screamadelica, U2's Achtung Baby and Simply Red's Stars.

The lack of acts on the list with second albums or beyond potentially brings into question the ability of the UK industry to bring on artists past their first album, although Vivid Distribution managing director Pete Thompson, whose company has accounted for 17 Mercury nominations and three wins since 2000, is optimistic that the debuts merely reflect a vibrant UK scene.

This year U2 and Oasis, both of whom have released strong new albums this year, were notably absent from the list.

"I think it's inevitable that debut albums tend to create more excitement and interest and that the Mercury Prize will drift toward these albums," he says.

"I think there are increasingly other outlets for the career artists to be recognised," says Mercury Prize director Kevin Millburn. "Although the approach of the Mercury Prize has remained rela-

tively unchanged, there's been no great policy shift. Also it's a very cyclical thing."

Necessary Records head Warren Clarke, whose label is represented on the shortlist by Hard-Fi, believes the debuts reflect the vibrancy of the UK industry. "I think having so many debuts in the shortlist is fantastic. It just shows how much great British music is out there at the moment," he says.

Warp general manager Kevin Flemming, represented by Maximo Park, says he is not sure if there is a change of emphasis on the prize, but suggests people are more interested in the prize if it is a selection of new and interesting artists. "I do think that in general people look to the prize now to find out about new artists; it's what people expect now," he says.

Independent labels are the notable dominant force in this year's shortlist, with seven of the albums being released through independents. While Hard-Fi and Kaiser Chiefs were developed by independents, their nominated albums go through major companies.

The list is completed by three EMI albums - Coldplay's X&Y, The Magic Numbers' self-titled debut and Eye-To-The Telescope by KT Tunstall.

Capitol Music UK president Keith Wozencroft says he is delighted with his group's nominations. "I'm particularly pleased for the Magic Numbers. I think that they've made an honest, soulful and uplifting record that deserves attention," he says.

start@musicweek.com

# Asda eyes lower prices to build sales volume

Asda has thrown down a challenge to music suppliers to lower prices further and to work with it to develop more innovative marketing techniques.

The Wait-Mart-owned supermarket has set itself an ambitious 20% growth target in sales of music, DVDs and games, believing it has merely scratched the surface of what it can achieve in turnover and profitability. It says sales this year are behind budget and has called on suppliers to give proposals on how it can drive up sales volumes and improve supply chain efficiencies.

"It's our job to pass on the best prices and it's your job to give us the best deals," said Asda marketing manager for entertainment Tracey Brunton, to an audience of suppliers gathered for the supermarket's summer conference in Leicester Square last Friday.

At the conference, heads of various entertainment departments unveiled a five-pointed strategy designed to improve performance: availability of product, profitability, simplification of store operations,

driving up impulse buys and developing better supplier partnerships.

As part of this philosophy, Asda is planning an overhaul of the way its entertainment sections look. "We want a departmental renovation," said general manager of entertainment Richard Pearson.

Although it undercuts almost every retailer in the country on new CD releases, Pearson says that, for Asda, entertainment products represent higher margin products which enable it to invest in free discounts, thus improving in-store traffic. Some 12m people a week shop in Asda, and it is these volumes which give Asda the power to demand lower prices from suppliers, he says.

"Say to us 'We'll reduce the price of albums if you commit to double sales, or whatever,' and that way we'll all benefit," said music buyer Adam Cox.

Asda is hoping to develop partnerships to drive up sales, such as the recently agreed deal with Universal, through which they jointly sponsor the entertainment section of the GMTV programme.

# Elevated role for Universal chief

Universal's newly-promoted Clive Fisher is to ease the pressure on Lucian Grainge, as the chairman/CEO juggles running both Universal Music International and the major UK operation.

Grainge has put in place a game plan allowing him to continue in his UK role, while also taking the reins from Jordan Larsen as chairman and CEO, by handing over some of his UK responsibilities to Fisher in an elevated role of UK executive vice president. The move will seemingly avoid the need for Grainge to appoint someone to run the UK company in his place.

Fisher will continue in the role of director of legal and business affairs, which he has held for the

past 19 years, but he will take on additional duties previously falling under Grainge. As part of these changes, the new media division, run by divisional director Rob Wells, will now report solely to Grainge, Fisher, rather than to Grainge and Fisher as before. However, executives such as Polydor's co-managing directors David Joseph and Colin Barrow, Mercury managing director Jason Iley and Island managing director Nick Gaffield will still report to Grainge.

Grainge, who took up his additional role at UMI on July 1, says Fisher's experience and knowledge of Universal and the music industry are second to none. He adds, "With his new responsibilities, he will assist me -

as well as the entire executive team at Universal Music UK - as we drive forward and manage our business commercially."

Fisher describes the team at Universal as "the most dynamic and enthusiastic music people in the business."

As well as promoting Fisher, Grainge has also realigned several reporting lines. Universal Music Ireland under managing director Dave Pennefather will now report to group sales director Brian Rose, while Universal's distribution business run by Russell Richards will report to CFO David Bryant.

Meanwhile, an announcement is expected about Universal label managing director Paul Adams moving to a new role at Mercury.

## GOLDIE LOOKIN' CHAIN

As Goldie Lookin' Chain return with the follow-up to their debut Greatest Hits, Atlantic Records is hoping the new set can solidify their radio presence in the UK.

The six self-titled albums September 19 release will be preceded on September 3 by lead single Your Misus Is A Nutter, which received its first play on Radio 10 last week. A promo, directed by Colonel Blimp's Ben Ivis, was shot in London last Wednesday.

"It's a really strong record, the songs are very consistent," says Atlantic's director of A&R Steve Sasse. "I was encouraging them to come up with strong, memorable lyrical ideas."

Greatest Hits has 20 new A&O units in the UK and also received a release in the US, Japan and wider Europe.

## SNAP SHOT



C&S LIST: Management: Canal Docks; Monopols: A&R: Steve Sasse; Max Lousada; Atlantic: Marketing: Len James; Atlantic: Radio: Jason Burman; Atlantic: TV: Paul Sand; & Sarah Hawkins; Atlantic: Press: Neelke; Press: Al Press; Publishing: Kerry M. Goff; EMI Music Publishing.

How do you think radio will be impacted by the digital revolution over the next five years? – Radio feature, p10

## British talent raises profile through Japanese mission

by Jim Larkin

The BPI has organised a two-pronged assault on the Japanese market, designed to enable labels to capitalise on what it sees as an audience hungry for British music.

The association is leading a trade mission for 30 independent labels starting next week, while also organising retail promotions to run in HMV's Japanese stores.

The initiatives coincide with the SummerSonic and Fuji Rock festivals, which feature more acts from the UK than any other international territory, including the US.

"This isn't a campaign just to enable people to do deals that will pay off six months down the line – this is about helping people sell records now," says BPI international manager Matt Glover. "The Japanese like British culture a lot and they're excited by British brands and music."

But Glover points out there are certain "oddities" about the market, such as the way Oasis singles, released years after they come out in the UK, can get into the top five, and as a result he believes a guide to the market is vital for labels looking to export to Japan.

**The Japanese like British culture a lot and they're excited by British brands and music**

Matt Glover, BPI

Glover says, the five-day trade mission, beginning on August 1, is the largest international mission of its type not connected to an already-existing event such as Midsom or SXSW.

Labels including Warp, Hospital and White Noise are taking part in the mission, which will consist of three days of BPI-organised sessions and two days left free for labels to meet with contacts.

Representatives from all the majors, as well as key Japanese indies, will be on hand for the British labels to talk to.

And an industry reception in Tokyo, with 300 invited Japanese guests, will feature keynote speeches from BPI executive chairman Peter Jamieson, HMV Japan managing director Paul

Dezelsky and Japanese record companies association RIAJ chairman Osamu Sato. The reception will see live sets from The Music, Maximo Park and The Go! Team.

At the same time, there is to be a push of British music at retail level, with 500,000 copies of a magazine promoting UK music being given away inside HMV's 50 stores in Japan, along with a bespoke sample CD. This will be supported with in-store artist appearances, with Kaiser Chiefs already confirmed for one such appearance.

British government support for the operation is being provided via UK Trade & Investment, which has offered grants and organisational assistance for the mission.

Glover cites Kaiser Chiefs as one of the emerging British acts which are proving popular among the young Japanese audience. The Tokyo Hot 100 radio airplay chart currently features 11 UK acts, ranging from new talent such as The Ordinary Boys and Jen to veteran acts including Madness and Brian Eno.

jen@musicweek.com

**IRON MAIDEN  
CAST LIST**  
Markinson, Paul  
Fletcher, EMI, Press  
William-Lutz, EMI  
New Music Share  
Fremann, EMI  
Radio and TV, Tony  
Cook, Screen

Promotions:  
Management, Rod  
Smillwood,  
Sanctuary.



Iron Maiden have almost completely monopolised the Top 10 of Sweden's mid-price catalogue albums chart after breaking box-office records at Gothenburg's Ullevi Stadium, where they recently played to 57,000 people. The concert was broadcast live on national terrestrial television across all of Scandinavia, resulting in a huge upswing in back catalogue album sales. As a result, the EMI signings last week filled

nine of the Top 10 places on the Swedish catalogue chart, while claiming two of the Top 10 on the full-price albums chart. The band are now touring the UK with Ozzyfest, where they are second on the main stage bill behind Black Sabbath. The original studio recording and a live version of their 1983 hit *The Trooper* is released as a single in the UK on August 15, ahead of live album *Death On The Road* on August 29.

## Bedingfield earns US radio boost

Natasha Bedingfield has won a place on influential New York station Z100's playlist just days before the US release of her debut album.

The Clear Channel-owned broadcaster last week came on board with her introductory US single *These Words*, as the single moves 59-48 in its fifth week on the *Billboard* Hot 100.

Z100's endorsement neatly comes in the middle of a first full US promotional trip for Bedingfield, who, by the time she leaves on August 10, will have been seen on high-profile TV shows such as the *Late Late Show* (August 3), *The Tonight Show* with Jay Leno (August 5) and *Good Morning America* (August 8).

"It's tremendous," says Sony BMG senior international marketing manager Juliette Joseph. "The most important thing for us is the American company have embraced her as one of their own."

Despite the fact that a US deal was struck with Epic towards the end of last year, Sony BMG has hidden its time in launching Bedingfield in the States. While initially focusing on breaking her in the UK and mainland Europe, it has now fully switched its attention to the US, culminating in the release of her first album, *Unwritten*, there on August 2.

The ground work was set out with an initial visit at the end of



Bedingfield: Stateside success looms

last year, when Bedingfield met record company personnel, while this current trip has helped to consolidate growing interest on radio and TV for *These Words*, which has been playlisted by both MTV and VH1. The schedule includes a performance at an MTV event in Las Vegas and appearances next week at the *Roy* in Los Angeles and New York's Canal Room.

Press coverage has come through *Blender* and *People* magazines, while interest online from the likes of AOL and iTunes Music Store has helped send her into the Top 30 of *Billboard*'s digital chart.

However, with return visits already pencilled in for September and December, Joseph stresses that Sony BMG is in this for the long haul.

"The most important thing for us with Natalie is it's not just about this single," says Joseph. "It's about the artist and the album."



**RIISING LEGAL DOWNLOADS**  
Legal downloads around the world in first half of 2005 (2004 12-month total)  
US: 157m (155m)  
UK: 10m (1m)

Germany: 8m  
France: 4m  
Total of four markets: 160m (157m)  
Source: IFPI

## Labels welcome boost after show's move to Sunday V2 nails O/P effect for Weller sales rise

### TV

by Paul Williams

V2 was yesterday (Sunday) pointing to Paul Weller's performance on the new-look Top Of The Pops as he looked set to land one of his highest-charting solo singles yet.

From The Floorboards Up, which Weller performed during the veteran music programme's BBC debut last Sunday evening ahead of release the next morning, was looking on course to place him around the top five of the singles chart to become his biggest solo hit in a decade.

A director of marketing and promotions Neil Ashby says Weller's high chart entry is "absolutely" linked to his TOPP appearance. "It's one of his best mid-week" he adds. "A lot of that is a direct response to his TOPP performance."

If the sales reaction to Weller's performance is any guideline, it suggests the show's new timeslot directly after the new chart is unveiled could return it to the days when appearances almost guaranteed a boost in sales. "If TOPP can become a show that makes people buy records that would be great for everybody," says BBC head of production Mark Cooper, who declares himself very happy with the musical mix of the first show but stresses the new programme is still "work in progress".



Weller: on course for top five hit

"I think it went pretty well," he adds. "We had the strongest mix of music for some time, although in some ways it was quite a fluke week with Weller coming back and Bananarama. It is also satisfied with the opening show's overnight TV ratings of 1.1m, even though that is notably down on around the 2m figure achieved when the show was in its old Friday night BBC1 slot. He notes that the show claimed a 6.5% share of the available audience, compared to 6.0% typically achieved by BBC1 in that Sunday slot, while 83% of the audience were under 35, compared to 44% when on BBC1.

"All television figures in the summer are relatively low," he adds. "What I want to do is evolve the show, to have a bit of word of mouth and a bit of a positive buzz

around it so by the time of the big months like October, when lots of acts are out and people are buying records, we have the right show."

The new-look programme has been generally welcomed by pluggers, although some thought it was a bit of a "mish-mash" in places and questioned the choice of the show's two vintage clips, Take That performing It Only Takes A Minute and Madness's Driving In My Car, which they suggested appeared to have been rather randomly chosen and "not in context".

Anglo Pluggings's Dylan White believes the BBC has made a "bold move" with the programme. "I would say the overall mix of the show is very Radio Two, which is fair enough," he says, although he suggests a 15-year-old would not have been too interested in the show's line-up.

Polydor's director of TV and DVD Iain Funnell welcomes the show's "greater emphasis" on the albums chart. "We need that," he adds. "Too many hits were missed last year, like Keane and Scissor Sisters."

Virgin Records director of media Steve Morton backs the new timeslot, while adding, "It's kind of older, which I like. It's very important for the BBC to make it work for the music industry and we're very keen for it to work, but the BBC needs to promote the new slot and promote the fact the format has changed."

pa@wv@musicweek.com

## Melua to get US push from Hollywood tie-up

Katie Melua's label Dramatico is looking to launch a renewed assault in the US after securing a deal for her to sing the title track of a new DreamWorks movie starring Reese Witherspoon.

Melua has recorded a cover of the 1987 Cure hit Just Like Heaven for the film, which is due to open in the States in September before launching in the UK in November. Her version will also feature on her as-yet-untilled second album, which will be released in the UK on September 26 and will come out across the Atlantic through Universal early next year.

The album's producer and Dramatico label head Mike Batt says the movie theme came about after New York-based industry veteran Josh Zienan, who works Melua in the US, fell into conversation with the movie's music supervisor Ralph Salt about the singer. Salt turned out to be a fan of Melua and agreed for her to record the track for the movie, co-producing it with Batt while she was in Los Angeles.

Melua, who returns to the US at the end of August to perform on the Today show, achieved moderate success in the US with her debut album, but Batt acknowledges this movie tie-in will add new impetus to breaking



Melua: recorded Cure cover for movie

her there. "You can never tell what it can do but it will build up further interest," says Batt.

Meanwhile, Dramatico has teamed up with Siemens for the launch in September of a new mobile MP3 player, which will be pre-loaded with the video of the new album's first single, plus an audio cut from both the first and the new album. Separately, Siemens will make available a memory card, which will hold the standard new album and a bonus track not available elsewhere.

The single Nine Million Bicycles will be premiered at 8.15am next Monday on early Melua supporter Terry Wogan's Radio Two breakfast show and commercially released on September 19.

## Legal downloads hit file-sharing

Broadband internet use and lawsuits are taking their toll on illegal file-sharing, as the number of global legal downloads tripled in the first half of the year.

New figures from the IFPI show that legal music downloads in the US, UK, Germany and France for the first six months of 2005 totalled 180m, to easily outstrip the 157m downloads in the whole of 2004 and triple the 57m for the first six months of last year. In contrast, the illegal file-sharing sector remained virtually flat.

Despite a 13% rise in the number of broadband lines installed, most users appear to be sticking to legal sites. The number of illegal music files available on file-sharing networks and websites rose just 3% from 870m to 900m.

The picture for the UK market also shows that legal downloads are finally on an exponential growth curve: single-track downloads were up tenfold to slightly more than 10m in the first half of 2005, in the same period in 2004.

This, coupled with mounting lawsuits and legal action against illegal file-sharers, including those brought by the BPI, is having the effect of changing consumer attitudes towards the online market: more than one in three file-sharers surveyed in the US and UK now cite the fear of legal action as their prime reason for stopping illegal file-sharing.

IFPI chairman and CEO John Kennedy believes that the new data is "real evidence" that the

tide is turning away from illegal activity towards the 300-plus legal digital sites now available - three times the number just a year ago. He stresses that the 11,500 lawsuits brought against illegal file-sharers in a dozen countries since the end of 2003 have had the desired effect as a deterrent.

"Whether it's the fear of getting caught breaking the law or the realisation that many networks could damage your home PC, attitudes are changing and that is good news for the whole music industry," says Kennedy. However, he adds that the pressure needs to continue. "We are not there yet. Many file-sharers still appear to be gripped by a habit they are finding hard to break."

Download figures above



### SNAP SHOT

### THE YOUNG KNIVES

The Young Knives last week signed a worldwide publishing deal with BMG Music Publishing.

The deal is understood to be worth six figures, and was spearheaded by A&R director Caroline Ellis and her band have been the subject of

much A&R interest over recent months. Ellis, who is credited with bringing Coldplay and Keane to BMG, says she is "chuffed to bits" with signing them.

"They are amazing songwriters and three of the most entertaining performers I've seen," she adds.

"Andy Gill's production on the EP is fantastic and I can't wait for the album."

General manager Ian Ramsay adds, "Gees, guitars, humour and intelligence equals pop genius. The Young Knives are little rock n' roll world. It's genuinely

thrilled to be on their team."

The band's debut EP was released on the Transgressive label earlier this year and they will enter the studio this month to record their debut album, with Andy Gill producing. The band are yet to sign a label deal.

CASE LIST: Management: Ducon Ellis, Scruffy Management. Press: Laura Martin, Scruffy PR. Radio: Caroline Ellis, Scruffy PR. Publishing: Caroline Ellis, Joe Elichs, Tom Campion, BMG Publishing. Agent: Sue Harbottle. Lawyer: Mike Hall, Russell.

# Strong-selling singles and blockbuster albums brought labels cheer in the second quarter

## Smash singles lead big leap forward

### Market shares

by Paul Williams

The UK singles chart was in such despair during the first quarter of this year that, Elvis Presley fans aside perhaps, few would have paid it much attention.

Not even the glitz of the 1,000th chart-topper in January could inject any real excitement into a countdown in which number one were routinely selling just 20,000 copies and releases could make the Top 10 with merely a few thousand sales.

But, by quarter two, the outlook had changed beyond all recognition, mainly as a result of download sales being incorporated into the main singles chart for the first time but also because a handful of releases such as Crazy Frog's Axel F

and Tony Christie's (Is This The Way To) Amante/Sil (UMTV) were routinely characterise the market.

In fact, it was almost like old times on the chart with number one tending to stay there for at least a fortnight – there were just five chart-toppers in the quarter compared to 11 in quarter one – while some hits were logging chart runs in months rather than weeks. This latter trend resulted from combining physical and download sales in April, which had the long-desired effect of slowing down the chart and keeping afloat popular tracks for longer.

Such was the impact of downloads on the market that digital tracks outsold physical singles by more than 1.1m units in the quarter, clocking up 6.56m sales to help the overall singles market rise by

54.4% year-on-year to 110.04M. At present, however, the Official Charts Company and Millward Brown have yet to configure their systems to include digital sales in the quarterly market share figures.

Bizarrely, the quarter's top-selling single, Crazy Frog's Axel F – although famously born out of a ringtone – owed little to the digital revolution, with around 95% of its 452,000 copies sold over the three months being achieved on CD. The tune leaptfrogged its label Gut to new heights on the singles market, ranking ahead of Warner as the fourth top singles corporate group with an 8.4% market share. It also gave distributor Pinnacle its best singles run since the close of 2002.

Above Guy Holmes's Gut it was left to the big boys to fight it out, but for Sony BMG the quarter yet again saw any hopes of outshining fellow "super major" Universal quickly dashed. While last time it trailed Universal by 12.2 percentage points, by quarter two Lucian Grainge's group had almost doubled Sony BMG's score with a 12.7% share. Tony Christie's Amante, which ranked as quarter one's top seller, eased to its one-month sale to again rank as Universal's top seller and finish second overall. Universal claimed seven of the period's 10 biggest sellers, led by Polydor whose releases such as Snoop Dogg's Signa (fifth top seller of the quarter) and Will Smith's Switch (sixth) helped it to finish as



Crazy Frog: spawned massive hit Gut, pushing it to fourth place on singles market

the top-ranked company for the first time since the start of 2003 with a 15.0% share.

Universal faced a far tougher battle on albums, as EMI enjoyed the most successful run since the end of 2002, when Robbie Williams' Escapology topped the Christmas chart. Leading the charge this time was Coldplay, whose X&Y required just 27 days to achieve 907,233 sales as the period's top seller. It was joined in the quarterly Top 10 at number seven by fellow Parlophone release Demon Days by Gorillaz, helping parent group EMI to a 22.1% albums share, overtake Sony BMG and narrow lead Universal's lead to just 3.8 points.

The Coldplay and Gorillaz albums were among a slew of big-name releases to hit stores during a quarter when even the most battle-hardened retailers acknowledged tough high-street trading conditions. Joined by new offerings from the likes of Oasis and The White Stripes, the new releases helped the artist albums sector rise 2.2% on the year with 25.14m units sold over the counter. But that was not enough to offset huge declines on compilations where the market dipped 14.2%, in turn reducing the overall albums market year-on-year by 1.7%.

After a quiet few months, Warner had something to shout about as its steady campaign with James Blunt finally paid off with a hit album in Back To Bedlam and singles smash You're Beautiful.

Gut's Crazy Frog antics resulted in it almost quadrupling closest challenger Ministry of Sound's 2.2% market share to easily finish as top singles indie. Possibly reflecting the big dip in the compilations market, MoS also failed to achieve its regular status as top albums indie as its 1.6% share was outclassed by both Sanctuary (2.4%) and Beggars (2.3%).

Sanctuary's albums showing was down to sales achieved over a number of titles, but Beggars' share was largely due to Basement Jaxx's The Singles (fifth of the quarter) and White Stripes' Get Behind Me Satan (7th), giving the independent its highest albums share since the time of The Prodigy's The Fat Of The Land in 1997.

You almost have to go back as far as then – 1999 to be precise – when the singles market last experienced an annual rise. But, going by quarter two's digital-busted figures, 2005 is on course to be the year when that happens again. Add to that an impressive summer album line-up and it leaves only complications where there is little to get excited about at present.

### Q2's Top 10 singles

1. CRAZY FROG Axel F (Gusto)
2. TONY CHRISTIE FEAT. PETER DINKlage (Is This The Way To) Amante/Sil (UMTV)
3. AKON Lonely (Universal)
4. GORILLAZ Feel Good Inc (Parlophone)
5. SNOOP DOGG FEAT. C WILSON/JAY TIMBERLAKE Signa (Geffen)
6. WILL SMITH Switch (Interscope)
7. OASIS Lyla (Big Brother)
8. SPICE FEAT. LYON BROTHER Ghetto Gospel (Interscope)
9. BODYROCKERS I Like The Way (Mercury)
10. BLACK EYED PEAS Don't Phunk With My Heart (A&M)

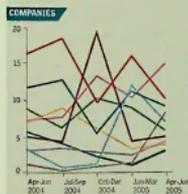
SOURCE: OFFICIAL UK QUARTERLY COMPANIES

### Q2's Top 10 albums

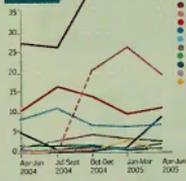
1. COLDPLAY X&Y (Parlophone)
2. OASIS Don't Believe The Truth (Big Brother)
3. JAMES BLUNT Back To Bedlam (Atlantic)
4. FATLIPS Forever Faithless - The Greatest Hits (Cheeky)
5. BASEMENT JAXX The Singles (XL)
6. AKON Trouble (Universal)
7. GORILLAZ Demon Days (Parlophone)
8. WARIOUS Now That's What I Call Music 60 (EMI Virgin/UMTV)
9. FOOT FIGHTERS In Your Regular (B&O)
10. KATIE'S CHIEF'S Employment (Columbia/Polydor)

SOURCE: OFFICIAL UK QUARTERLY COMPANIES

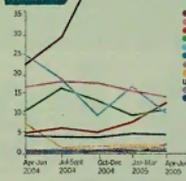
### Singles



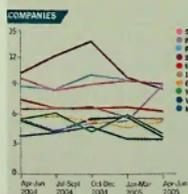
### GROUPS



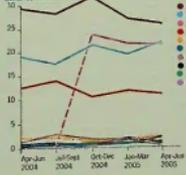
### DISTRIBUTORS



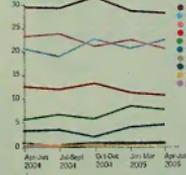
### Albums



### GROUPS



### DISTRIBUTORS



SOURCE: THE UK OFFICIAL UK QUARTERLY COMPANIES

**TAKE IT OUT  
WORLDWIDE**  
Late 2001 Franz  
Ferdinand are  
born when Alex  
Kapranos, Nick  
McCarthy, Bob  
Hardy and Paul  
Thomson start

writing tunes  
together  
May 22, 2002  
Band perform first  
show in Royal Cella  
Hemplo's bedroom,  
Saxafield Street,  
Glasgow  
July/August 2003

Band signs to  
Domino  
September 2003  
Release debut EP,  
Darts Of Pleasure  
January 12, 2004  
Take Me Out  
released, debuting  
at number three in

the UK  
February 9, 2004  
Debut album  
released in the UK,  
debuts at number  
three  
February 9, 2004  
Take Me Out debuts  
number three in the

US Modern Rock  
chart  
February 16, 2004  
Album released in  
the US  
March 10, 2004  
Band signs licensing  
deal with Epic in  
the US  
August 16, 2004

April 2004 Second  
single, 'Mature',  
released. Debuts  
at number eight in  
the UK  
August 23, 2004  
Take Me Out wins  
best breakthrough  
video at the US  
MTV Awards

Third single,  
Michael, is released.  
Debuts at number  
17 in the UK  
August 23, 2004



# Franz keep moving forward

With Brit Awards and a Mercury Prize to their name, Glasgow four-piece Franz Ferdinand have not rested on the success of their debut album but pressed on with the job of making the follow-up. *Stuart Clarke reports*

In an era when gaps between albums are typically measured in years rather than months, Franz Ferdinand have wasted little time in readying their highly-anticipated second album.

Reflecting what manager Cerne Canning says is the strong work ethic of the Domino signings, the band gave themselves just one month's break before returning to the studio in February to begin work on the follow-up to 2004's 3m-selling debut, setting up camp in a makeshift cottage studio on the outskirts of Glasgow.

Overseeing production and mixing the album, which was recorded within six months, was Rich Costey, who the band worked with in 2004 to re-record the hit *This Fire* and whose credits include Weezer, Rage Against The Machine, Doves and Bloc Party.

Frontman Alex Kapranos says it was not so much a conscious decision to record the second album quickly; rather they were just eager to keep moving forward.

"There's an awful trend of bands taking massive amounts of time between records," he says. "I don't think that's because of the artist. I think it just comes down to the fact that, from an organisational perspective, it takes so long to bring everything together. We said 'Sod this, we wanna get in the studio now!'"

"It actually feels like ages since we recorded the first album. I think we've given our label quite a headache by releasing it this year."

"The band didn't want to spend a year making the second album," adds Canning. "They wanted to keep the artistic momentum and also to make a record that reflected the aesthetic of the band."

The homely surroundings of the studio in the Scottish countryside were a welcome contrast to Tambourine Studios in Malmö, Sweden, where the band recorded their self-titled debut with *Mute* *Week* producer of the year Tore Johansson. Kapranos says the environment was suited to the creative process and remembers relaxed evenings sitting around in the pub, talking about their favourite records.

"In a lot of ways, being in a band and recording, you approach it the same way as you would as a consumer. You know, you sit around in a pub and talk about your favourite records. That's the way we approach recording and that was one of the things that appealed to us about recording at home in Scotland. It was really conducive to that environment. We'd get out a bottle of red wine or pull out records and listen to them and talk about it."

The album was recorded live and the band were conscious of not ironing out all the mistakes. "Rich kept talking about the strange thing that happens when all four of us play together," says Kapranos. "There's a level of precision you get as a producer when you build a track up, but Rich was more interested in capturing the character that comes when we play together."

The album was mixed at Avatar Studios in

September 6, 2004 Michael is certified double platinum in the UK  
 September 7, 2004 Band wins the Mercury Music Prize and, on the

same day, GG awards them band of the year  
 October 5, 2004 Take Me Out wins best video at Q Awards  
 November 2004 Band signs

publishing deal with Universal  
 December 5, 2004 Band receive an invitation to the annual Buckingham Palace Christmas bash – but can't attend

December 8, 2004 Band are nominated for three Grammy awards; album is certified platinum in the US (then called  
 February 11, 2005 Band win two Brit Awards

February 17, 2005 Band win two NME Awards  
 February–July, 2005 Band record their second album  
 May 26, 2005 Take Me Out named best contemporary song

at the 52th Ivor Novello Awards

FRANZ FERDINAND  
 CAST LIST  
 Manager: Corne Canning  
 Supervision Label: A&R: Lawrence Bell, Domino Publishing  
 A&R: Frank Topa

Universal, Drinking Water, Mike Givoli, Holter Sheffer, Radio: Brad Hunter, Angie Hildwell  
 TV: Karen Williams, Big Sister, National press: Steve Phillips, CoolTunes Regional

press: Carl Cotteridge, Coastline Marketing, Mark Mitchell, Bart McDonough, Dominio



Studio line-up: Franz Ferdinand hard at work on their second album

There's an awful trend of bands taking massive amounts of time between records  
 Alex Kapranos, Franz Ferdinand

There are not many groups that have the guts to do that; I think it's a really bold move  
 Lawrence Bell, Domino Records

## A sneak preview



### DO YOU WANT TO

Launching straight into the chorus hook, this is an obvious first single and will have no trouble taking the Scots back into the charts. One of the most tracks which most directly echoes the sound of their debut album, Do You Want To's energetic bass and rhythm couple with a memorable guitar shuffle while Kapranos distinctive lead vocal sits high in the mix. Part Take Me Out, part My Sharona, very much Franz Ferdinand.

### WALK AWAY

A brilliant showcase for the band's development as songwriters, Walk Away's subtle chorus sensibility puts the spotlight on some of Kapranos's most captivating lyrics yet. A bright acoustic guitar strum provides a consistent thread behind an electric guitar melody and lyrics such as: "I love the sound of you walking away".

### OUTSIDERS

Perhaps the best example yet of the "song to make girls dance to" that Kapranos keeps talking about, Outsiders sees a disco beat providing the backbone to an uptempo guitar shuffle with a real Eighties punch.

### TURN IT ON

Wearing their Gang Of Four influences firmly on their sleeve, a memorable call and response vocal through the verse is sure to provide for plenty of audience interaction at their live shows. There's also plenty of tension and release in the build-up to the chorus, as Kapranos repeats the phrase: "You know I know where you are".

### THE FALLEN

An edgy electric guitar melody soars atop the contrasting, uptempo rhythm section, while the chorus gives way to a cool rhythm section highlighted by the "la la la la" vocal hook.

Manhattan, Costey's home stomping ground and a building which has played a starring role in albums such as David Bowie's Let's Dance and Scary Monsters, Dire Straits' Brothers In Arms and Madonna's Like A Virgin.

The band's approach to recording highlights, perhaps, a strikingly relaxed attitude – many bands would have felt under immense pressure to follow what was such a hugely successful debut. Since its release in February 2004, Franz Ferdinand's first album has sold more than 30m copies worldwide. Adored by the international music press, the band's cosmopolitan appeal has seen them topping the charts from Iceland to Mexico and awards have come thick and fast, from two Brit Awards in February (for British rock act and British group), three Grammy nominations, an Ivor Novello, a US MTV award and the Nationwide Mercury Prize.

"The last album just grew and grew," notes Domino Records managing director Lawrence Bell. "It started as this word-of-mouth thing and ended up as this mammoth thing. I wasn't surprised by the success, but it certainly surpassed expectations. This time around it's a different approach in a sense because we're already at a certain level. We can reach more people, go to different places. You've just got to have total confidence in a band that are this good."

Bell is notably enthusiastic about the speedy turnaround on the album. "It's a brilliant thing to do and makes it very exciting," he says. "There are not many groups out there that have the guts to do that; I think it's a really bold move. It means the world to them to keep things moving."

The label will lead with Do You Want To as the first single, which will be at radio on August 12, ahead of its commercial release on September 19, while the band will this week head to New York, where they are set to shoot a video with Diane Martel (who has previously worked with Justin Timberlake, Snoop Dogg and N'E'R'D among others). The track was one of a handful of new songs to be leaked online after the band performed in Russia this year and are currently being hosted on an unofficial band website.

In the tradition of their debut, the new album will be a self-titled affair with the artwork providing the only obvious visual distinction

between the two. Kapranos says he felt it was important people discovered the album with as few preconceptions as possible.

"When we put out the first album, we didn't feel there was a word that summed up the record and when we started to pull the songs together for this album we felt the same," he says. "You don't have to give everything in your life names. I don't think any of us are like that. I like the idea that people will give it their own names."

Just as with the campaign for their debut album, the artwork will provide a common thread throughout the second album campaign. Linking singles, live dates and online activity, it has already started to appear on tour posters for their upcoming US and German dates.

From a commercial viewpoint, Canning has his sights set firmly on exceeding the 3m-plus sales of the band's debut album, but believes his most important role as manager is to ensure the band keep having fun.

"Success is exciting, but for Franz Ferdinand it has always been the creative process that is most important and taking that to their fans," he says. "We have tried to keep them playing and being creative to keep that cycle together, so they're never anything more than a creative being."

Domino has a licence deal with Sony BMG for the world outside Europe, a relationship which has played a strong part in the "spread" of the band's success, with the first album hitting platinum for 1m sales in the US alone (see right).

The relationship with the major will see the band continuing to innovate. In the US, Sony BMG will release the new album in the Dual Disc format – which combines DVD and CD content on one two-sided disc – with a bonus disc giving UK fans access to the same material.

Bell notes that the label has seen a 30% spike in sales since the introduction of the Dual Disc, which has been hailed by the major's global chief Andy Lack as a key priority going forward. "It's pretty important for Sony BMG and, from the band's perspective, it's an opportunity to give their fans more content."

For Kapranos, the main goal is simply to move forward. "The bands that manage to retain their character while changing, they're the ones I look up to, and hopefully we can do that," he says.

## Where Franz Ferdinand's debut sold



Music Week's panel of key radio executives offer their views on the challenges and changes which lie ahead

# Plugged in to the future of radio



The arrival in recent months of new initiatives driven by the digital revolution – such as podcasts, direct-to-digital-radio downloads and Radio Three's recent Beethoven download initiative – has raised the prospect of a radio sector on the cusp of huge change. And not without huge challenges.

Current trends, particularly in the digital arena, are increasingly driving consumers towards the convenience of determining what they listen to, when they listen to it and on what device.

Some of these trends will undoubtedly run counter to the traditional presenter/listener relationship – while others will enhance it. How radio embraces this shift will be key to the medium's future.

Many stations are already exploiting new technology in ways that will revolutionise how they interact with their audience and, potentially, develop new streams of revenue.

At this time of change, *Music Week* asks some of the radio industry's key players about the challenges and opportunities ahead.

## Digital's impact on radio

How do you think radio will be impacted by the digital revolution over the next five years? What shape will radio take in 2010 and beyond?

**Jez Nelson, director, Something Else Directions**

Time shifting is the biggest issue. In five years' time, a new generation will expect the best programmes or content when they want it, how they want it on whatever device they have to access the internet. How we navigate this content is key.

**Dee Ford, managing director, Enap Performance**

Future reinvention will be led by technology – helping radio programmers open up the Pandora's Box of creativity – giving listeners what they want, when they want it and in large doses. We will need to continue to deliver big, satisfying personality-rich programmes on our biggest platforms, while also offering bespoke programming, and downloadable content for people who need to create their own entertainment environment.

**Mark Goodier, CEO, Wise Buddha**

Radio needs to quickly evolve from where it has headed in the past 10 years and get away from being a jukebox and much more of a companion. Where stations have done this recently – notably Radio One and Radio Two, as well as Classic FM – there have been remarkable audience results. If the listeners are simply offered 10 songs in a row they can predict, then they might as well programme their iPod to do the same job. What radio programmers need to focus on is the communication they have with their listeners and how they encourage their DJs and presenters to work hard to achieve this, rather than simply delivering the station format.

**John Simons, programme director, GMM Radio, Guardian Media Group**

Without doubt digital is our future. It's unthinkable, as we increasingly live in a digital world, that radio cannot enter that world, whether it be DAB, DTT, satellite, internet or any other digital platform. The key to this is through brands that have a clear identity, such as Smooth and Real Radio.

**Gordan Davidson, programme director, The Local Radio Company**

Radio was made for digital. Our one-on-one relationship with our listener has given us a head-start on being trusted to provide quality entertainment and information. But this will only be the case as long as we develop these services at a speed the audience demand. That's why access to the digital platform for smaller local stations has to be sorted out now. As an industry, we should not be wasting this advantage in looking at how we "get on" to digital, we should be already planning how we are going to expand and use digital.

**Graham Bryce, managing director, Xfm, Choice FM and Capital Gold**

The biggest impact on radio by digital will be the continued take up of DAB digital radio as the replacement for analogue radio. The other digital platforms will increase in importance, but will still be small in terms of listeners and listening hours compared to DAB. Within the DAB environment, it will bring increased competition but also increased opportunities, with brands such as Xfm and Choice building national presences and stations such as Capital Gold, which currently broadcasts on AM, becoming significant players.

**Simon Daglish, sales director, Classic FM**

Digital is the way forward; the current set-up gives an indication to the future – 50% of digital licences are specialist station, whereas only 8% of analogue licences are specialist. We will see an explosion of listening enhanced by the varied digital offering. Listeners will become more discerning; too much choice will mean the strongest established brands will benefit.

**Paul Jackson, acting chief executive, Virgin Radio**

In 2010, digital radio will be a mass-market product. The interest in DAB has proved that people want a quality service and DAB growth is clearly following the same boom curve as digital TV. By 2010, we will also see other platforms exploiting the existing broadcast capacity to its maximum – DRM is particularly exciting and potentially as revolutionary as DAB. Having said that, radio will continue to be a multi-platform medium reaching people through their computers, TVs, phones or radios. Without caring or understanding how or why, consumers will probably tune into their favourite station via two or three different platforms across the day.

In 2010, digital radio will be a mass-market product

Paul Jackson, Virgin Radio



**Andy Parfitt, controller, BBC Radio One**

Five years is a long time – but my view is that the cheap and cheerful “utility” local music radio will decline and strong national or even international brands will be in the ascendant. This will be especially so with brands with real content depth, since one of the characteristics of the digital revolution is the ability to atomise a schedule – where different programmes or versions of programmes can be listened to on demand and podcast or sections of content can be put together from a menu. This is exciting stuff and it will benefit those with rich editorial content.

The spectacular rise in broadband connections in the UK and developments on digital TV platforms will also offer opportunities for radio stations to visualise themselves in new ways. Webcams will seem out of date when you can switch to a live video stream or hit red to get a video stream into your living lounge.

## Competitive issues

How can radio compete with current digital trends, where consumers compile personalised playlists for their own listening convenience?

**Richard Huntingford, chief executive, Chrysalis Group**  
There are certain things that radio provides that you just can't get on something like an iPod. Radio is more than just a jukebox – it's a companion. It provides personality, humour and spontaneity that can't be replicated elsewhere. It's also a valued source of news and information and will still be the main medium for launching new music. It's a great medium of discovery and listeners trust their radio to bring them the most exciting new

music and entertainment. Even if you have thousands of songs on shuffle on an iPod, it starts to get tedious after a while and there is already research evidence that iPod usage drops off after a few months and people start to return to their radio.

**Andy Roberts, group programme director, Emap Radio**

I think we can start by allowing listeners to play more within our gardens. The BBC has done some interesting things in this area, experimenting with downloadable programmes. Commercial radio has to do the same. To do this though, it's about making programmes and creating and owning the content. We've learnt a lot from joining together in recent months to create event-led programming and we must continue to do this and get people excited once more about our output.

**Andy Parfitt**

Radio complements brilliant DJ talent (Zane Lowe, for example) and acts as a fulcrum for all this – so radio has to develop credible and exciting talent that can be a leader in these communities. In addition, we will encourage our listeners using Radio One's expertise to help them make great soundtracks and personal listening experiences. With the help of podcasts and downloads, Radio One can become integrated into people's playlists.

**Lesley Douglas, controller, BBC Radio Two**

I think that is where radio has a real strength – and in particular BBC Radio. In a world where there is a proliferation of music and a fragmented marketplace, expert views of presenters such as Mark Lamarr, Mark Radcliffe, Steve Lamacq and Bob Harris will provide the BBC with a unique



With the help of podcasts and downloads, Radio One can become integrated into people's playlists

Andy Parfitt, Radio One

and crucial role. Some indicator of quality will be key – and such presenters are exactly that.

I also think it will be important for us to continue to challenge listeners and consumers. Although there is a role for personalisation and specialisation, the most exciting thing about music is where you hear a song, artist or genre that you never knew about, but that you end up loving.

**John Simons**

People still need to have a source, which opens up new music to them and reminds them of great tracks they've forgotten about. Plus, personality presenters will always stand out and can't be copied or downloaded. Radio is well placed to face this challenge as long as we embrace creativity, and maintain our respect for the music we play.

## Best radio development?

Which piece of programming or “radio moment” most caught your ear in the past 12 months?

**Jez Nelson**

Matthew Bannister's return to 5 Live. I think he's one of the best speech broadcasters anywhere. Charles Hazelwood is a genius music broadcaster.

**Dee Ford**

UK Radio Aid. Not only did the collaboration deliver an amazing result for those in need, but it helped to bulldoze the established dysfunctional walls which existed between commercial radio groups. Now, for the first time, commercial radio companies can work together when appropriate to build listenership and advertiser excitement.

## FAST

 Your latest release in broadcast quality - where you want it, when it's needed - complete with promotional material, including video, press releases, artwork and PRS details.

Tracks can be embargoed to arrive at a specific date and time, and our verification system enables you to keep track of which stations have listened to your material.

## SECURE

 IMD Fastrax is the only digital distribution service with its own private network and dedicated equipment. As delivery isn't dependent on the internet we guarantee secure, reliable delivery.

Tracks are available for previewing via our website, so authorized individuals can listen to new music releases from their desktop PC.

## TRUSTED

 No-one is more experienced at digital delivery than IMD and we are the only company to cover all UK commercial radio stations.

Unrivalled customer service and reliability for over eight years means we are acknowledged throughout the industry as the premier distributor of broadcast quality digital content.

## Just one call

for all your radio and TV distribution requirements

For no-hassle, fast, reliable delivery of music and video to radio and TV, talk to the experts.

Call Ross or Sarah on 020 7468 6888 or email [info@fastrax.co.uk](mailto:info@fastrax.co.uk)

**IMD Fastrax**  
MOVING SOUND AND VISION

[www.fastrax.co.uk](http://www.fastrax.co.uk)

**Richard Huntingford**

UK Radio Aid in support of the tsunami charity effort, which was broadcast in January. It was fantastic to see the commercial radio industry putting aside its day-to-day rivalries to demonstrate what a powerful and compelling medium it can be.

**Mark Goodier**

Commercial radio did an amazing job on the tsunami appeal programme, UK Radio Aid. I was very proud to have been part of a broadcast which was brilliantly produced and, as well as raising much needed cash, provided listeners with a reason to tune in and stay tuned.

**Simon Daglish**

Has to be Radio Aid day.

**Paul Jackson**

Radio 5 Live's coverage of Euro 2004 was absolutely sublime and their entire output is in a class of its own.

**Tarrant Steele, managing editor, BBC iXtra**

It's hard not to pick the coverage of Live 8 as one of the most impactful pieces of radio in the past 12 months - with very little notice, a worldwide series of concerts was brought together and broadcast to an expectant nation. For those listening it was like being a part of history and the sheer scale of the events made one feel both small and connected with others across the world hearing the same thing.

For similar reasons, and also for its unparalleled co-operation, the commercial radio sector's

coverage of the tsunami relief concert was a programme to behold - when commercial radio comes together and broadcasts with one voice it showed its true size and scale - and that it happened at all was remarkable.

**Lesley Douglas, Radio Two**

I would have to say The Beethoven experience. To see more than 1m people downloading Beethoven says something important about our (or my) preconceptions about musical tastes. We all have a lot to learn from that.

**Most exciting innovation?**

Which innovation in the radio sector has most caught your eye in the past 12 months?

**Jez Nelson**

Radio Three's offering of Beethoven downloads was a watershed moment. Radio Three controller Roger Wright is one of the smartest, most adventurous men in radio and this was an important project.

**Richard Huntingford**

A groundbreaking Galaxy new music podcasting initiative which we'll be announcing shortly. This follows the hugely successful experiment we ran using LBC content, which produced 18,000 downloads in one week.

**Mark Goodier**

I was very impressed with Virgin Radio getting in very early on the mobile phone radio revolution and making their programmes available on 3G. Many people don't want to carry more than



one device, so to be able to deliver radio very flexibly via the phone network is a great idea - especially considering it was outside the London TX area and in better quality than AM.

**John Simons**

The Commercial Radio sector finally coming together and working in harmony with UK Radio Aid, UK Leaders Live, Live 8, and the new 3 Chart initiative under the Hit 40 UK umbrella. We've finally realised that we are a force to be reckoned with if we all stand together and work as one against the BBC.

**Gordon Davidson**

DAB radios for under £30.

**Andy Roberts**

I think it had to be the way in which the BBC used the freeview platform to enhance Radio 6's coverage of Glastonbury. It was interesting, for no right or wrong reason, to see how visually they brought text messages and interactive graphics to the TV screen to complement the radio station's coverage.

**Graham Bryce**

I have been interested in the developments around downloads, podcasting and archiving of shows online. All these elements enable listeners to enjoy our content at their leisure and this will increase in the future.

**Paul Jackson**

Podcasts are interesting; they're downloadable highlights of programming, reaching listeners

To see more than 1m people downloading Beethoven says something important about our (or my) preconceptions about musical tastes

Lesley Douglas,  
Radio Two

**MUSICWEEK**

## 72% of TV/Radio Programmers use Music Week to find out about new music\*

- Airplay charts
- Playlists
- Sales charts
- New talent - tracking artists from signing to sales success
- Music Week and MusicWeek.com: *the music business resource for everyone in radio*

\*Source: NOP Research

who otherwise wouldn't have consumed it – the perfect way to drive trial and build understanding of your station. Virgin Radio was the first UK station to provide a daily podcast and we're seeing really encouraging take-up of the service. We have also taken part in the first DRM trial and the potential exploitation of the AM spectrum to greater effect should excite everyone in radio.

#### Tarrant Steele

The entry of Sony into the portable DAB market, with its latest Walkman is to be welcomed and should help further increase the popularity of DAB – as should the introduction of the DAB Electronic Programme Guide.

#### Lesley Douglas

Although it isn't a new development, I think the growth of the radio player over the past 12 months has been significant. Not only does it make radio feel like part of the contemporary marketplace (because of the ability to time-shift), but it allows people to really choose what they want to listen to (which has not always been possible in the previously "live" environment of much of music radio).

## Shaping up for the future?

Which innovation do you expect to take off in the next 12 to 18 months?

Richard Huntingford

In addition to the Galaxy podcast referred to above, the introduction of interactive "red but-

ton" technology on digital radio will be the catalyst for music radio brands enjoying a significantly enhanced position in the new converged digital world.

#### Jez Nelson

The rights issue surrounding music podcasting will be cracked and Gilles Peterson's Worldwide will become the UK's most popular podcast.

#### Dee Ford

I hope it will be DAB in cars. I firmly believe the future is about providing content across a diversity of means of delivery – that's Freeview, cable, satellite, internet as well as DAB, because listeners are already populating all those platforms.

But, while DAB has a long way to go yet, it really is crucial to growing future digital audiences. In-car listening accounts for a significant proportion of UK radio listening and there will be big scale digital audience growth when tuning in while driving becomes commonplace.

#### John Simons

The 3 Chart initiative from Hit40 UK, which will now include an A/C chart and an urban chart and will finally include the whole commercial network. Hit40 UK already beats the Radio One chart, so this combined offering will be awesome.

#### Andy Roberts

Radio on-demand – at the moment, it's not quite "Tivo-Radio" and its not a full 24-hour radio service being streamed on the net. These are programme modules housed on a website allow-



**I would love to see the ability for impulse downloading of songs via digital radio to take-off in the next year**

Graham Bryce,  
Xfm, Choice FM,  
Capital Cold

ing users to cherry-pick programmes of their choice. It's not specific to just radio station brands either, this is where it will get interesting – suddenly you can have FFM radio online or downloadable Homebase house-tips. It won't just be about music – it's comedy sketches, news you can use and ammunition for pub-banter. It will all be electronically delivered to listeners' mp3 players each morning, rather like electronic magazines.

#### Gordon Davidson

The launch of more multiplexes, allowing more stations access to the digital platform.

#### Graham Bryce

I would love to see the ability for the impulse downloading of songs via digital radio to take-off in the next year. It's coming and I hope we can deliver it in the coming year.

#### Andy Parfitt

Podcasting could be huge, the latest iTunes upgrade makes it so simple (other providers are available) – I've started subscribing to "keeping an eye on Wisconsin". Also, the Sony PSP: the screen quality is amazing and it can do games, movies, tunes – wireless of course.

#### Tarrant Steele

We still await the merging of mobile phones with DAB radio. FM Mobiles have been available for some years and I would hope in the next 12-18 months DAB chips will appear in mobiles which should signal a huge increase in interest and listening among younger listeners.

[www.musicpointuk.com](http://www.musicpointuk.com)

#### FOR RADIO:

Secure online delivery of broadcast quality audio - right to where you need it  
Metadata, Video Streams, Biographies and much, much more - at the click of a button

#### FOR LABELS:

A serious cost effective alternative to mailing CDs  
DRM Protected previews and encrypted secure delivery  
Online reporting that YOU control

email: [info@musicpointuk.com](mailto:info@musicpointuk.com)

Tel: 01483 510910



DELIVERING NEW MUSIC

"Presenting new music with passion on air is key for us - Musicpoint helps by making it easy for presenters and programmers to audition new music together. Musicpoint's ability to carry artist info and rich content with the tracks helps us to do the most important thing - get listeners into the music."

Bern Leckie (GCAP Media)

# SCREAM

PROMOTIONS

## NATIONAL TV & RADIO PROMOTION



Carling Weekend



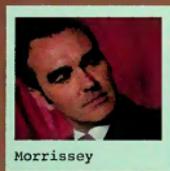
Iron Maiden



Download



The Fight



Morrissey



My Awesome  
Compilation



The BRIT Awards



Juliette  
& The Licks



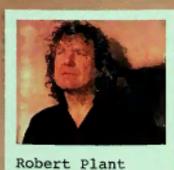
O2 Wireless  
Festival



Kelly Osbourne



Kerrang Awards



Robert Plant

Please contact:  
Tony Cooke, Claire Jarvis or Phil Halliday  
at SCREAM Promotions  
0207 434 3446

In order to survive in today's competitive market, independent PR companies are seeking new revenue streams. The UK's expanding festival scene has proved to be a lifeline. *By Allan Glen*

# PRs set up camp with festivals

With record companies demanding more column inches from their press budgets, independent PR teams working in an overcrowded market are being forced to look for additional revenue streams – and it appears many have found their saviour in the shape of festival promotions. With huge outdoor shows taking place almost every weekend during the summer months, any self-respecting promotions company without an event or festival on their roster looks almost woefully out of date.

As one senior PR source explains, "Some of the fees we receive from record labels haven't gone up since 1990, but the demands and expectations have gone through the roof. There's some serious competition to win pitches for every band around. For a lot of PRs, festivals are a lifeline."

But to compete, PRs have to come up with more and more innovative ideas to gain coverage – even if this means cutting out journalists.

To promote the White Stripes' album *Get Behind Me Satan* and the band's headlining appearance at Glastonbury Festival, Beggars Group press officer Colleen Maloney sent out a press release which contained an interview between Meg and Jack. Together with a live review from Mexico, the resulting feature made it on to the cover of *NME* without a journalist from the magazine talking to the band (see campaign of the quarter box opposite).

At Fifth Element, Chris Hewlett, who looks after PR for Clear Channel, Emap, Universal and Sanctuary, says his company are also targeting newspapers and magazines with tailor-made interviews to promote events.

"We provide targeted, original press materials, especially press releases, and we have in the past interviewed artists ourselves in order to generate an interview for syndication," explains Hewlett. "One of our in-house interviews ended up being syndicated across North America."

But traditional symbiotic relationships forged in the industry are still proving fruitful for many independent PRs.

One such example is Jayne Houghton's Press Counsel, which, as well as doing PR for New Order and Hard-Fi, now has contracts with Glastonbury, Guilfest, the Jersey Festival and the recently announced week-long Brighton Live event, due to take place from October 3.

"With Glastonbury, we're there more as consultants with the in-house team, while at other festivals we not only do the PR but we also get involved in the managing and co-ordinating of the events," says Houghton.

"Festival and event PR is particularly big busi-

## Beggars' simple strategy earns its Stripes

Competing for headlines when two of the year's biggest albums are also being released in or around the same week will always be a challenging and aspirin-inducing moment for press officers. But when those albums happen to be by British media-savvy favourites Oasis and Coldplay – and the band you're promoting are American and steadfastly refuse to do any interviews – it takes something special to bring newspapers and magazines onboard.

For *The White Stripes*' fifth album, *Get Behind Me Satan*, Beggars Group head of press Colleen Maloney's strategy was to be as stark and straightforward as the band's music.

"We knew that Jack and Meg were not going to be doing any interviews so we decided the only way to make an impact would be to let the music do the talking," says Maloney. "It sounds so simple but we thought taking a punk rock approach would be the best way."

The first playback of the album was held at the Cabinet War Rooms in London with a selected audience of 300, including journalists, TV and radio producers, and fans.

"It was important that we reflected the nature of that recording process and the DIY attitude of the band," says Maloney. "On the back of one of the press releases, we ran a piece where Meg interviews Jack. This



was picked up by the *NME*, which ran the interview alongside a live review from Mexico and turned it into a cover story."

The Blue Orchid single was sent to journalists on June 6. The same day it was released on iTunes. All album promos were sent out on vinyl and a teaser advertising campaign was launched in *Time Out* and *The Guardian Guide*.

Then followed fold-out adverts using other images from the artwork in *Mojo*, *Uncut*, *Q* and

*Word*. The only interview with a European publication features in the current issue of *Mojo*.

"Having the band headlining Friday night at Glastonbury was obviously a major help to us in the campaign," adds Maloney. "The broadsheets are major supporters of the band and we gained a lot of coverage that way. Looking back, the campaign was either very complex in its simplicity or the other way round. But the main thing is, it worked."

Back to basics: Beggars was forced to adopt a different approach for the recent White Stripes campaign

ness now, and with the likes of the Jersey Festival and Brighton Live, we're playing a big part in not only the promotional aspect of the festival but also the behind-the-scenes management work."

"When it comes to gaining publicity, it's just a matter of finding the spirit of an event and playing to its strengths."

But with the festival season reaching saturation point, finding and exploiting the USP can be increasingly challenging for independent PRs.

This was a particular conundrum for Andy Saunders at Velocity Communications who, over Glastonbury weekend, had to convince the media that the O2 Wireless Festival in Hyde Park was a worthy alternative.

"We also had the added problem of it taking place just before Live 8," says Saunders. "Having said that, you need to identify and highlight the USPs of your own event. So, as well as highlighting the great line-up, we played heavily on the fact that people could easily get to the festival on the tube or bus, that they didn't need to camp and that afterwards they could get home just as easily and sleep in their own beds."

As things stand, Glastonbury is still the only festival guaranteed to sell out before an act is announced (although it should be noted that T In The Park has already sold 25,000 advance tickets for 2006's event.) However, for most other festivals, it is still the headliners that draw the crowds.

## Live events bring wider opportunities

The proliferation of festivals has also made an impact on the traditional role of the pluggier – not least because of the conflicting demands of sponsors and media partners also increasingly involved in outside events. And although this throws up potential conflict for those expected to sell the bands and the bands, most pluggiers appear to be fairly sanguine about the realities before them.

"With festivals, it can seem to be a bit corporate at times," says Tony Cook at Scream Promotions, who plugs the Carling Weekender in Reading and Leeds among several other events.

"But in the end it still has to come down to the bands that are playing, not the brands that are being promoted. If such and such a band are paying X amount of money to build a stage and help pay for Y amount of bands then fair play to them, they're not doing it for nothing."

"But that should never take away from the fact that the live music scene in Britain is probably the best it has ever been and kids who pay around £100 for a festival ticket are getting to see some



Going overground: The Subways did backstage interviews at Glastonbury

amazing bands for their money. If we can keep them happy, then the whole process benefits everyone."

Bringing TV and radio sponsors on board at festivals has become a key part of the pluggier's role according to Anglo Pluggings's Dylan White.

"It's been an amazing year to be working in this side of the business, simply because the number of opportunities the festivals create are endless," he says. "With something like Gullfest, I brought on Radio 2 as sponsors three years ago and they are still with us. It helps the festival and it helps the brand."

"It's all about trying to capture the imagination of producers and giving them something slightly different," he adds. "My personal favourite was arranging a competition with Radio One where two listeners won silver service at

We Love Homelands. These two prancers were walking in skafis and macs but had butlers following them around with trays of canapés and glasses of champagne."

And, of course, the promise of extended media coverage from actually participating in an event is beneficial for the artists themselves.

For Jo Hart of Hart Media, a fantastic example of this was The Subways, who received crucial interest at TV and radio after supporting Oasis in London.

"The band also played Glastonbury and we were then able to organize backstage interviews over the weekend with the radio and TV stations we deal with," she says.

"With so many festivals around, there are some brilliant opportunities for pluggiers to get involved in what is going on."

But even when these are finally confirmed, it's not simply a case of sitting back and watching the coverage piles up, as Cake's CEO Mike Mathieson – whose company is looking after V – is quick to point out. "The fact that Oasis are playing this year has undoubtedly helped to ensure the festival is sold out," he says, "but from a PR perspective it's then up to us to make sure the subsequent coverage is more about brand awareness and picking on the points that will lead to the continued success of the festival."

Away from the south of England, T in the Park is rapidly gaining a reputation as one of the UK's premier events and certainly more than just a Scottish festival. This year it is estimated 40% of all its tickets were sold over the border.

To attract additional media coverage, Sera Holland, partner at Material MC, which handles PR for the event, came up with what she believed was the ultimate prize in festival competitions – personal photo shoots.

"We just thought it would be a bit of fun and a great way of publicising the event, rather than doing the usual win tickets-style competition," says Holland. "The fact that we're the only major festival in Scotland certainly helps us when it comes to bringing the newspapers and magazines on board."

Also well-versed in the need for innovation and diversity are Hall or Nothing, who have a 16-year track record in festival PR. For press officer Lewis Jamieson, who is responsible for the Carling, Reading and Leeds Festivals, the key is to cover as many outlets as possible. "The festivals lend themselves to multiple PR angles so, for example, this year we have run four pieces in jobs and

## VELOCITY COMMUNICATIONS

ARTISTS • EVENTS • NEW MEDIA • CORPORATE STRATEGY  
PRESS AND MEDIA RELATIONS FOR THE MUSIC INDUSTRY

### '02 MUSIC WIRELESS FESTIVAL

IN THE CITY  
EARLE COURT & OLYMPIA GROUP  
EPITAPH RECORDS  
SONY/ATV MUSIC  
OUTSIDE LINE  
OLY DRAMBERS  
ESTM.COM  
CLEARCHANNEL  
NOTTING HILL MUSIC  
SLEEPER MUSIC  
TRIMEDIA INC  
SANCTUARY  
F4 RECORDS  
KOBALT MUSIC GROUP  
MINISTRY OF SOUND  
SNAPPER RECORDS  
EUROPEAN LIVE MUSIC FORUM (ELMF)  
INTERNATIONAL MUSIC MANAGERS FORUM (IMMF)

## VELOCITY COMMUNICATIONS

CONTACT ANDY SAUNDERS ON 020 7323 1744  
ANDY@VELOCITYPR.CO.UK  
WWW.VELOCITYPR.CO.UK

## tomkins PR

regional radio and tv promotion

PREVIOUS HITS INCLUDE:  
3 x NO. 1 SINGLES, 6 x NO. 1 ALBUMS!

Sunset Slippers, Inaya Day, Freefaller, Free loaders, Frankee, Ice Cube, Danni Minogue, Verbalicious, DJ Cosper, Daryl Hall & John Oates, LMC vs U2, Praise Cals, Groove Coverage and Clubland Albums.

### COMING SOON:

Mint Royale "Singing In The Rain"  
Dancing DJ's v Roxette "Fading Like A Flower"  
Stunt "Raindrops"  
Big Ang feat. Siobhan "It's Over Now"  
Ian Van Dahl "Inspiration"  
Lorenz "Turn The Beat Around"  
Howard Jones "Just Look At You Now"  
Route 1 + Jenny Frost  
Freefaller  
Daryl Hall & John Oates

www.tomkinspr.com

Contact:  
Susie Tomkins or  
Stephen Nixon

The Old Lamp Works  
Rodney Place  
London  
SW19 2LQ  
(t) 020 8540 8166  
(f) 020 8540 6056  
(e) susie@tomkinspr.com

careers supplements looking at the work available at the festival and how the people involved got into the industry," says Jamieson.

"Reading and Leeds have an incredible media profile and this means we can find ways to allow *Tatler* to cover the festival, as well as *Elle Girl*. "In the traditional press arena, we always look for interesting ways to present the festival - my particular favourite of recent years being *Just 17's* Slipknot cartoon-based feature which acted as a great preview for their readers."

Hall or Nothing also PRs the Kerrang! Awards and its aptly-named Day of Rock launch event - held this year on August 9 - an event always popular with press officer Gillian Porter.

"The Day of Rock is something the tabloids take to very quickly as it is a bit more fun, a bit less serious than your average awards launch," says Porter. "With awards shows, it's not a matter of trying to get publicity to sell tickets, so it's a case of trying to arrange tactical coverage."

"In the past, we've had Britt Ekland and Lionel Blair at the events. Jennifer Saunders came along to the awards show with her kids, who are serious metal fans and told their mum they'd never forgive her if they didn't get tickets. Those type of stories always interest journalists at the tabloids."

And, what's it possibly not every day you get such an array of characters under the same roof, such scenarios undoubtedly sum up the diversity and opportunity that event promotion can offer.

With competition so strong elsewhere in the sector, and whether traditional or non-traditional methods are used, the explosion of live events is certainly helping ensure the world of PR remains in robust health.

## Coldplay's Speed Of Sound dominates Q2 airplay

Few will be surprised by the dominance of Coldplay's *Speed Of Sound* in quarter two, which, after an exclusive spin from Steve Lamacz on April 18, made it's airplay debut at number nine.

That first week saw Radio One and Radio Two providing 74.87% of the single's audience. From here it was straight to the top spot where it would remain for seven weeks, peaking in the week of physical release on June 4 with 2,162 plays and an audience of 79,98m. Not that it did much good in the Official UK Singles Chart, where Crazy Frog ruled supreme.

Perhaps more intriguing is the appearance of The Corals' *In The Morning* at number two. Easily the band's most successful single at radio, it debuted at number 31 on April 23 and quickly vaulted to number 7 after strong support from Beat 106, Rock FM, Clyde 1 and Hallam. It reached number two on May 21, where it remained for four weeks after climbing from 31-7-3-4-2-2-2-2. It peaked on June 4 with 2,302 plays and an

### Top 25 airplay hits of Q2 2005

| ARTIST | Title (Company)  | Plays   | Aud    | McLadd/Regional                | Promoter |
|--------|--|---------|--------|--------------------------------|----------|
| 1      | COLDPLAY Speed Of Sound (Parlophone)                     | 705,616 | 20,343 | Parlophone/Parlophone          |          |
| 2      | THE CORALS In The Morning (Sony BMG)                     | 608,011 | 21,100 | Sony BMG/Sony BMG              |          |
| 3      | NATALIE IMBRIUCCIJA Sister (Sony BMG)                    | 584,476 | 28,090 | Lucki PR/Sony BMG              |          |
| 4      | SNOW PADDY FEAT. J. TIMBERLAKE Sister (Polydor)          | 528,075 | 20,521 | Polydor/Polydor                |          |
| 5      | THE BLACK EYED PEAS Don't Phunk With This... (Polydor)   | 414,977 | 18,981 | Polydor/Polydor                |          |
| 6      | ATHLETES HEAT Light (Parlophone)                         | 416,415 | 16,549 | Parlophone/Parlophone          |          |
| 7      | DESTINY'S CHILD Girl (Sony BMG)                          | 412,250 | 18,051 | Sony BMG/Sony BMG              |          |
| 8      | GORILLAZ Feel Good Inc. (Parlophone)                     | 410,077 | 12,518 | Parlophone/Parlophone          |          |
| 9      | MARCO Let Me Love You (Sony BMG)                         | 414,723 | 18,514 | Sony BMG/Sony BMG              |          |
| 10     | KT TUNSTALL Other Side Of The World (Relentless)         | 395,915 | 13,472 | Relentless/Virgin              |          |
| 11     | ROB THOMAS Lonely No More (A&M/GC)                       | 338,720 | 13,136 | A&M/GC/Sonic                   |          |
| 12     | DASIS Like (Epic Records)                                | 321,569 | 10,237 | Angie Plugging/Pulsar Plugging |          |
| 13     | RAZESLIGHT Somewhere Else (Mercury)                      | 315,185 | 8,712  | Mercury/Mercury                |          |
| 14     | U2 City Of Blinding Lights (Island)                      | 328,581 | 10,240 | Anylo Popping/Island           |          |
| 15     | JEM Just A Ride (Sony BMG)                               | 328,275 | 8,777  | Sony BMG/Sony BMG              |          |
| 16     | AMERIE I Think (Sony BMG)                                | 318,815 | 8,666  | Sony BMG/Sony BMG              |          |
| 17     | BOB ROYCE'S I Like The Way (Mercury)                     | 295,408 | 8,999  | Mercury/Mercury                |          |
| 18     | THE JAMIE FEAT. SO EXOTIC Radio 1's On Line 11 (Polydor) | 278,415 | 8,672  | Polydor/Polydor                |          |
| 19     | JAMES BLUNT You're Beautiful (Atlantic)                  | 274,367 | 8,823  | Atlantic/Celentik              |          |
| 20     | OWEN STEFANI FEAT. EVE GISH Girl (Polydor)               | 268,193 | 14,134 | Polydor/Polydor                |          |
| 21     | OWEN STEFANI Hollaback Girl (Polydor)                    | 268,193 | 8,455  | Polydor/Polydor                |          |
| 22     | STEVE WONDER So What The Fuss (Island)                   | 268,228 | 6,309  | Island/Island                  |          |
| 23     | STUDIO 8 I See Gals (Krazy) (Ministry Of Sound)          | 262,710 | 7,396  | FCL PR/Teremedia               |          |
| 24     | MARCO'S I Must Get Out (Sony BMG)                        | 266,006 | 9,980  | Sony BMG/Sony BMG              |          |
| 25     | LEMAR Time To Grow (Sony BMG)                            | 253,382 | 14,176 | Sony BMG/Sony BMG              |          |

SOURCE: HASC/CTMRA

audience of 78,21m, marginally short of Coldplay's audience,

but a huge 66.7% greater than KT Tunstall's at number three.



Coldplay: moving fast

5 No 1's and 16 Top 15's including EAMON, JAMIE CULLUM, BRITNEY SPEARS, GARY JULES...

# hart never misses a beat

...JUSTIN TIMBERLAKE / R KELLY / MYLENE KLASS / EASYWORLD / KEALER / MATT GOSS / PHIXX / GEORGE BENSON / FREESTYLERS / GROOVE ARMADA / KINOBE / A GIRL CALLED EDDY / GRAND DRIVE / FAST FOOD ROCKERS / INTENSO PROJECT / THE FEATURES / GWYNETH HERBERT / MOHAIR / TRICKBABY / PAUL HARDCASTLE / COURTNEY PINE / DUEL / JOE / JOHNNY MARR & THE HEALERS / NATALIE COLE / BOND / LOCKDOWN PROJECT / JOOLS HOLLAND / SO SOLID CREW / PERFECTO LABEL / PAUL CARRACK / BETA BAND / FABRIC SERIES / MINISTRY OF SOUND LABEL / OZONE / CHRIS REA / DANIEL O'DONNELL / ELKIE BROOKS / THE BLUE VAN / FANS OF KATE / POLLY SCATTERGOOD / DIANA KRALL / EDWINA HAYES / HONEYRIDERS / AMY SMITH / NIK KERSHAW / YING YANG TWINS / TEDRA MOSES / MILBURN / 888 / RICKY ROSS / JC CHASEZ / AMBULANCE LTD / DJ FORMAT / THE FARM / TOWERS OF LONDON / MELANIE BROWN / LIL JON / THE SUBWAYS

hart media  
regional radio, tv, specialist & student radio promotions  
please contact:  
Jo Hart or Caroline Moore  
the primrose hill business centre  
110 ploucestre avenue  
london NW11 8HX  
t: +44 (0) 207 209 3760  
f: +44 (0) 207 209 3761  
info@hartmedia.co.uk

# THE BEST DIRECTING TALENT AT YOUR FINGERTIPS



## PROMO

The inside guide to the most  
creative work in music vision

To subscribe contact:  
David Pagendam 020 7921 8320  
dpagendam@cmpinformation.com

Plus free DVDs

When it comes to DVD production, pro-audio companies are increasingly focusing their attention on 'content', 'flexibility', 'planning' and 'communication', says Adam Webb

# Tuning in to the needs of the record labels



## Speedy turnaround for Live 8 DVD

As if organising the actual Live 8 concerts in 32 days wasn't demanding enough, transforming the performances into a DVD box set in time for a September release also takes a gargantuan effort. Little wonder that producer Jill Sinclair - currently in the midst of editing - jokes that her colleagues could do with an extra week.

"It's quite full-on regarding deadlines," says Sinclair. "Initially it's a case of working and co-ordinating with all the broadcasters, but it's also great fun. At the moment I'm in one edit suite looking at Colplay, while Frances [Whitaker] is doing Green Day taken over. We've probably next door half of the BBC's post-production facilities."

Utilising the same team that worked on last year's Live Aid DVD (alongside Sinclair and Whitaker is editor Nick Carroll, while Metropolis is taking care of the sound, mastering and authoring), the UK and US highlights will be released through EMI in

September as a four-disc collection featuring the best performances from Germany, France, Italy and Canada. The latter four concerts are also being prepared as individual discs in their own right.

For Sinclair, work began in earnest the day after the event. "Footage-wise, we only knew what we'd be getting on July 2," she says. "So on July 3 we started by creating a running order and a log of all the performances - taking note of everything that happened and any technical problems that couldn't be fixed. Although, unlike Live Aid, in this case there weren't any."

Perhaps the most onerous task was actually editing down 30 hours of performances to a more format-friendly 10 hours. This process began by removing between-song footage and then deciding which artists would have material edited from their sets. "I did that in conjunction with the distributors," explains Sinclair, "but this is purely commercial exercise - we want to sell as many copies as we can."

Work also started simultaneously at Metropolis, overseen by business development manager Alex Sanders. "The tapes from Hyde Park arrived the next day and then it went in to mixing. It is currently in mastering after which it'll go straight onto DVD," says Sanders. "We've had artists running in and out and approving the mixes, so it's great that they trust the team to get on. We're already working on the menus, although we can't reveal the tracklisting because things like that haven't been worked out yet."

Extras on the main set will include a documentary and highlights from both the Japanese concert and Edinburgh's Final Push. However, says Sinclair, the opportunity for UK audiences to watch international footage should act as an extra in its own right. "That will effectively act as our unseen footage. Some of it is amazing. Muse were fantastic in Paris and so were Green Day in Germany. They had the whole of Berlin going wild."

Great expectations: Live 8 DVD could produce the format's biggest-selling disc to date

Over the past 18 months, there can be little doubt that the UK DVD market has come of age. With player penetration fast approaching 70% of all households and new disc prices averaging under the £15 barrier, the format has superseded the poor beleaguered compact disc in the hearts of the buying public. This was clearly underlined in HMV's recently released annual figures for April 2005 which saw DVD accounting for 44.3% of the chain's CD business, compared with 43.9% for CD sales.

For music DVD in particular, this Christmas is already looking pretty mouthwatering. Led by the four-disc Live 8 collection and big artist releases from the likes of U2, Keane and Kaiser Chiefs, plus strong catalogue titles, including George Harrison's 1971 Concert For Bangladesh, there is every reason for UK music retailers to be rubbing their hands in anticipation. In addition, there is the still relatively uncharted promise of DualDisc and the imminent European launch of Sony's handheld PSP console on the horizon.

But against this broadly optimistic landscape there are voices of concern - particularly across the Atlantic, where cinema audiences have fallen markedly this summer. Some US analysts are already whispering that the DVD market has "plateaued" and that the format is fast reaching its technological limitations. Add an uncertain economic forecast, piracy and the ongoing HD-DVD/Blu Ray format war and talk is of urgent preparations to ensure the continued buoyancy of the audio-visual market.

While nothing nearly so dramatic is being discussed in the UK - the HD formats have less immediate relevance to the UK market, for a start - it would certainly be a fair assessment that those involved in the DVD production process have subtly altered their creative approach, particularly with regards to music. Most production companies, studios and authoring houses currently appear to be in the process of either streamlining their operations, increasing the functionality of their facilities or generally tightening channels of communication with the music industry. Indeed, rather than attempting to push the technological boundaries of the format, it seems that strategies are now primarily based around communication, flexibility and content.

"DVD is just the format," says Laura Trill, managing director at Metropolis, where work is now well underway on the Live 8 project. "That's not the thing that matters - it's what you do with the content that matters and you have to think of any project in terms of content. Content is king. DVD is just the box; it's the vehicle. The structure of the car changes - it's what's inside that's important."

"The actual format has settled down now," adds Richard Boote at Strongform. "We all effectively know what you can and can't do with it."

In practice, this means that planning has

become arguably the most important stage of any DVD project. Even those towards the end of production chain, such as authoring houses, are now far more likely to be involved at the conceptualisation of a project to ensure they will have the material they need. This, says Abbey Road's studio manager Trish McGregor, along with greater communication from labels and from the artists themselves, has been a huge factor in pushing the format forward and making DVD's that "feel" good on the eye.

"Planning is everything," says McGregor. "We always take time to sit down with a client to discuss the project before hand. It's also good now with the labels, as they have seen the benefit of the format with their sales figures."

"We're speaking the same language," says Mandi Roberts, head of authoring at Richmond Studios, which recently picked up two gongs at the DVDA Excellence Awards. "A label's DVD budget encompasses the whole production process from the shoot to the edit and the audio - so, when it comes to authoring, you pretty much get what's left over. But that doesn't have to be a problem and there are ways of working round that if you can just sit down in that concept phase and work out some more exciting ways of doing things."

For Andy Evans at The Pavement, the benefits of pre-planning were seen to award-winning effect on the We Are Scissor Sisters And So Are You disc, where he and Pavement colleagues consulted heavily with the band before the shooting of the Brighton gig captured on the DVD. "That in itself gave the finished disc a really seamless feel," says Evans, "so much so that the



menus were actually used in the TV ads.

"Simple, cost-effective things can often be much more valuable than something like multi-angle camera shoots," he adds. "We always make sure we speak to the artists or their management and those people are getting more involved."

A similar scenario surrounded Graham Coxon's Live At The Zodiac, which ditched all forms of technological gimmickry to replicate the sonic overload of a sweaty club gig. "Graham didn't want effects or special lighting or cranes and so we planned the project to come out looking and sounding like that," says Mayfair Studio's owner John Hudson, who oversaw the entire project from shooting to authoring. "You have to suss out what I call the 'authors message' and, when you're filming a live show, that message is basically what the audience feels out there on the floor. That's what you've got to try and get on the screen."

To these ends, pro-audio companies have also evolved to become increasingly flexible in both

Dropped into Abbey Road for final touches: directors from the Directors Label Series DVD (Anton Corbijn, Jonathan Glazer, Mark Romanek and Stéphane Sednaoui)

their outlook and the functionalities that they offer. Authoring houses are now just as likely to have editing, mastering or shooting facilities and vice versa - all of which opens up the creative options for budget-savvy labels and artists.

"We're doing increasing amounts of editing where we can add extra features like backstage footage or produce EPKs," says Trish McGregor. "It's making the Abbey Road facilities more of a one-stop shop, which is really handy creatively, like with the new Directors Label series [to feature the collected works of Anton Corbijn, Jonathan Glazer, Mark Romanek and Stéphane Sednaoui] because it meant that the individual directors could just drop in and add features."

"It also helps with budgets as well. We're currently working on a Beta Band DVD which will feature some short films by John Maclean from the band, and it meant that he could just come in and do them in one go so its really cost effective. Having that facility gets over restrictions of time and deadlines, so it's a big help."

Also keen to stress their flexible service are Whitefield Street Studios and Strongroom. The former, in partnership with consultant Robin Wilson and authoring house Meedja, are looking to market their affordable outsourced DVD production facility, which promises to oversee the process from conception to factory. "We're approaching the actual disc as the end result and we'll use whatever and whoever we need to do that effectively, so it takes the strain from the product manager," says the studio's manager, David Anderson.

Meanwhile, Strongroom has also extended its facilities, offering clients the option to complete



# Classic T STAGE



**Classic Pictures is one of the UK's top independent music DVD labels, with distribution worldwide, ranking # 9 in music DVD market share**

**CLASSIC T STAGE, NOW IN ITS 3<sup>RD</sup> MONTH OF OPERATION PRODUCTIONS THROUGH THIS UNIQUE DVD MUSIC / TV STAGE INCLUDE:**

**M3 CLASSIC WHITESNAKE**

**NAZARETH LIVE FROM T STAGE**

**RICK WAKEMAN'S MADE IN CUBA**

**BILL WYMAN'S DIGITAL DAYDREAMS FILM**

**THE BEST OF BUSHELL ON THE BOX**

**MIKE READ'S POP QUIZ**

**JON ANDERSON - TOUR OF THE UNIVERSE**

**COME AND SEE WHAT WE CAN DO FOR YOU.....**



**2,500sq ft SOUND PROOF STUDIO • FULL LIGHTING RIG, 35ft GANTRY • 48 TRACK ANALOGUE DESK • 64 TRACK PROTOOLS • STEREO, DOLBY 5.1 & 5.1 DTS MIXING • 8 CAMERA CHANNELS, HD OR DIGITAL • 32 CHANNEL STAGE MONITORING • 20ft 16:9 BIG SCREEN PROJECTION WITH 5.1/DTS MONITORING • EDIT, DVD AUTHORIZING & GRAPHIC SUITES • GREENSCREEN/CYCLORAMA • 86 TRACK MOBILE SOUND TRUCK • 8 CAMERA VISION MONITORING/RECORDING TRUCK**

We operate our own production facilities, which enable us to create a title from initial concept through to completion, backed up by our own sales force, PR and marketing department. For further information please call:

Lyn Beardsall  
Classic Pictures  
Shepperton Film Studios  
Station Road  
Shepperton  
Middlesex  
TW17 0GD

T: 0044 (0) 1932 592016  
F: 0044 (0) 1932 592046  
E: lyn.beardsall@classicpictures.co.uk  
W: www.classicpictures.co.uk



# Club Charts 30.07.05

## The Upfront Club Top 40

| Rank | Artist                                 | Track                       | Label          |
|------|--|-----------------------------|----------------|
| 1    | SARA JORGE                             | DIRTY BUSINESS              | Mercury        |
| 2    | PAUL VAN DYK FEAT. WAYNE JACKSON       | THE OTHER SIDE              | Mercury        |
| 3    | LATE NIGHT ALUMINI                     | EMPTY STREETS               | Mercury        |
| 4    | SUMMERBUNK FEAT. GEMMA J               | IF YOU STILL CARED          | Mercury        |
| 5    | LES RITHMES DIGITALES                  | JACOUES YOUR BODY (MAKE ME) | Mercury        |
| 6    | JEFF WANE'S WAR OF THE WORLDS          | THE EVE OF THE WAR          | Mercury        |
| 7    | PAUL JOHNSON                           | SHE GOT ME ON               | Mercury        |
| 8    | SUPRECY VS. FISHROU                    | LET'S GET DOWN              | Mercury        |
| 9    | LIL' LOVE                              | LITTLE LOVE                 | Mercury        |
| 10   | PSYCE                                  | SPECIAL SOMBODY             | Mercury        |
| 11   | RAWELL FEEL THE VIBE                   | TILL THE MORNING COMES      | Mercury        |
| 12   | EL PRESIDENTE                          | WITHOUT YOU                 | Mercury        |
| 13   | MORRY                                  | BECAH ABOUT ME              | Mercury        |
| 14   | LADY SOVEREIGN                         | 95                          | Mercury        |
| 15   | SOUL SEEKERZ                           | TORN ME UPSIDE DOWN         | Mercury        |
| 16   | AMTO FEAT. M/AMI                       | SOUND MACHINE               | Mercury        |
| 17   | ONE HIT WONDER                         | GRACE OF GOD                | Mercury        |
| 18   | JAMIRONDAL                             | SPIN DAVIS IN SILKY JUNE    | Mercury        |
| 19   | AARON SMITH FEAT. LUVU                 | DANCING                     | Mercury        |
| 20   | SOLJASSO V. BANANAQUANA                | REALLY SAYING SOMETHING     | Mercury        |
| 21   | LOVE TO INFINITY                       | FINALLY                     | Mercury        |
| 22   | THOMAS SCHWARTZ                        | MORE THAN A FEELING         | Mercury        |
| 23   | MELANIE C                              | BETTER ALONE                | Mercury        |
| 24   | MAURO PICOTTO                          | LIZARD                      | Mercury        |
| 25   | MATE JAMES                             | UNIVERSAL                   | Mercury        |
| 26   | JAMCAT FEAT. DAVID LEE                 | ANDREWS WISCI'N YOU         | Mercury        |
| 27   | CRAIG DAVID                            | ALL THE WAY                 | Mercury        |
| 28   | STUNT                                  | BANDROOS                    | Mercury        |
| 29   | HEADSTRONG FEAT. TIFF LACEY            | CLOSE YOUR EYES             | Mercury        |
| 30   | AKON                                   | BELLY DANCER (BANANZA)      | TROUBLE NOBODY |
| 31   | DJ PETER PRESTA FEAT. DAVID HASSELHOFF | YOU'RE NOT GUILTY           | Mercury        |
| 32   | KNIGHTS                                | IMOLUSTRINE                 | Mercury        |
| 33   | HOLY GHOST                             | SIREMAMA                    | Mercury        |
| 34   | DEEP DISH                              | SAY HELLO                   | Mercury        |
| 35   | CARA FEAT. LUDAKRIS                    | OH                          | Mercury        |
| 36   | SYSTEM F                               | CRY                         | Mercury        |
| 37   | VERONICA START                         | YOU'RE A STAR               | Mercury        |
| 38   | DIGITAL DOG                            | CLOTHES OFF                 | Mercury        |
| 39   | TEKAS                                  | CETAWAY                     | Mercury        |
| 40   | PASCAL V. BRIAN ADAMS                  | KUM TO YOU                  | Mercury        |

MUSICWEEK  
30.07.05

### TOP 10 UPFRONT CLUB BREAKERS

1. SARA JORGE: DIRTY BUSINESS
2. PAUL VAN DYK FEAT. WAYNE JACKSON: THE OTHER SIDE
3. LATE NIGHT ALUMINI: EMPTY STREETS
4. SUMMERBUNK FEAT. GEMMA J: IF YOU STILL CARED
5. LES RITHMES DIGITALES: JACOUES YOUR BODY (MAKE ME)
6. JEFF WANE'S WAR OF THE WORLDS: THE EVE OF THE WAR
7. PAUL JOHNSON: SHE GOT ME ON
8. SUPRECY VS. FISHROU: LET'S GET DOWN
9. LIL' LOVE: LITTLE LOVE
10. PSYCE: SPECIAL SOMBODY

### COMMERCIAL POP TOP 30

1. SARA JORGE: DIRTY BUSINESS
2. MELANIE C: BETTER ALONE
3. MAURO PICOTTO: LIZARD
4. MATE JAMES: UNIVERSAL
5. JAMCAT FEAT. DAVID LEE: ANDREWS WISCI'N YOU
6. CRAIG DAVID: ALL THE WAY
7. STUNT: BANDROOS
8. HEADSTRONG FEAT. TIFF LACEY: CLOSE YOUR EYES
9. AKON: BELLY DANCER (BANANZA)
10. DJ PETER PRESTA FEAT. DAVID HASSELHOFF: YOU'RE NOT GUILTY
11. KNIGHTS: IMOLUSTRINE
12. HOLY GHOST: SIREMAMA
13. DEEP DISH: SAY HELLO
14. CARA FEAT. LUDAKRIS: OH
15. SYSTEM F: CRY
16. VERONICA START: YOU'RE A STAR
17. DIGITAL DOG: CLOTHES OFF
18. TEKAS: CETAWAY
19. PASCAL V. BRIAN ADAMS: KUM TO YOU
20. ...

### Dirty track does double

By Alan Jones

Making it five weeks in a row that the Upfront and Commercial Pop Charts have had the same number one, Sara Jorge's Dirty Business does the double this week, leaping 14-1 on the Upfront and 24-1 on the Commercial Pop charts.

Although following the recent trend, it's a double which nearly didn't come off, with The Other Side by Paul van Dyk runner-up just half a percent behind on the Upfront Chart, and Melanie C's Better Alone falling in its bid to top the Commercial Pop Chart by an identical margin.

Dirty Business was written by Karen Poole, ex-Aleena's Attic, and Eg White, who has penned songs for the likes of Will Young, Natalie Imbruglia and Charlotte Church. Club mixes of the track were supplied by the Sharp Boys and Soul Seekerz Vs DJ Bomba. It's the follow-up to Jorge's debut single, Shock To The System, which reached number one on the Commercial Pop Chart and number four on the Upfront. Chart released in March, but failed to capitalise on its club success when finally released in March, when it peaked at number 86 on the OCC sales chart.

Daddy Yankee's Gasolina has enough period in the tank to survive atop the Urban Club Chart for a second week and, at the time of writing, is set to break into the top 20 of the OCC sales chart this week too. The first reggaeton track to break through in this country, it enjoys modest club growth of just 7% this week but is barely ahead of Marsh Carye vs Beang together - its predecessor at number one, which closes the gap again to just 4% - and the fast-gaining Touch by Amerie and Playa's Only by R Kelly, which advance 14-3 and 12-4 respectively. Amerie's single enjoyed a 52% increase in support last week, and looks capable of providing her with a second successive number one, following 1 Thing, which spent five weeks at the summit in May and June, and hits 23-29 this week, on its 15th appearance in the chart. Amerie and R Kelly's rapid growth means there are gaps for Chara's Oh (3-5) and Akon's Belly Dancer (5-7), even though both continue to increase their market penetration, and would ordinarily have held their ground or climbed.



M/ami runner-up on Commercial list



Van Dyk runner-up on Upfront list

Produced in co-operation with the BPI  
and based on a sample of more  
than 4,000 record outlets  
© The Official UK Charts Company 2005



As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 30.07.05

### SINGLES

|    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | JAMES BLUNT YOU'RE BEAUTIFUL               | Atlantic       |
| 2  | 3  | MARIAH CAREY WE BELONG TOGETHER            | Def Jam/Island |
| 3  | 4  | LEE RYAN ARMY OF LOVERS                    | Big Top/Island |
| 4  | 2  | 2PAC FEAT. ELTON JOHN GHETTO GOSPEL        | Interscope     |
| 5  | 6  | DADDY YANKEE GASOLINA                      | Musikete       |
| 6  | 8  | PAUL WELLER FROM THE FLOORBOARDS UP        | V2             |
| 7  | 6  | KELLY CLARKSON SINCE U BEEN GONE           | RCA            |
| 8  | 5  | CHARLOTTE CHURCH CRAZY CHICK               | Sony BMG       |
| 9  | 7  | MVP ROC YA BODY (MIC CHECK 1 2)            | Real Gone      |
| 10 | 8  | CRAZY FROG AXEL F                          | Gub            |
| 11 | 4  | ROLL DEEP THE AVENUE                       | Revelation     |
| 12 | 12 | MISSY ELLIOTT LOSE CONTROL                 | Atlantic       |
| 13 | 9  | JINAYA DAY NASTY GIRL                      | At One/Def Jam |
| 14 | 10 | AUDIO BULLYS FEAT. N SINATRA SHOT YOU DOWN | Source         |
| 15 | 11 | KANYE WEST DIAMONDS FROM SIERRA LEONE      | Reprise/Island |
| 16 | 13 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS   | Reprise        |
| 17 | 15 | CORILLAZ FEEL GOOD INC                     | Panopticon     |
| 18 | 6  | BLOC PARTY THE PIONEERS                    | Wichita        |
| 19 | 14 | BOBBY VALENTINO SLOW DOWN                  | Def Jam        |
| 20 | 5  | MAXIMO PARK GOING MISSING                  | Warp           |

### ALBUMS

|    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | JAMES BLUNT BACK TO BEDLAM                                     | Atlantic       |
| 2  | 2  | MICHAEL JACKSON THE ESSENTIAL                                  | Epic           |
| 3  | 2  | COLDPLAY X&Y   | Parlophone     |
| 4  | 3  | FAITHLESS FOREVER FAITHLESS - THE GREATEST...<br>8 Unique/Phon | Cherry         |
| 5  | 4  | KAISER CHIEFS EMPLOYMENT                                       | Mercury        |
| 6  | 6  | JEFF WAYNE THE WAR OF THE WORLDS                               | Columbia       |
| 7  | 11 | GREEN DAY AMERICAN IDIOT                                       | Reprise        |
| 8  | 7  | MARIAH CAREY THE EMANCIPATION OF MIMI                          | Def Jam        |
| 9  | 12 | KEANE HOPES AND FEARS  | Island         |
| 10 | 3  | KELLY CLARKSON BREAKAWAY                                       | RCA            |
| 11 | 9  | FOO FIGHTERS IN YOUR HONOR                                     | RCA            |
| 12 | 5  | CHARLOTTE CHURCH TISSUES AND ISSUES                            | Sony BMG       |
| 13 | 10 | THE KILLERS HOT FUSS   | Island/Def Jam |
| 14 | 8  | RAZORLIGHT UP ALL NIGHT  | Virgin         |
| 15 | 20 | GORILLAZ DEMON DAYS  | Panopticon     |
| 16 | 13 | HARD-FI STARS OF CCTV  | Necessary      |
| 17 | 15 | GWEN STEFANI LOVE ANGEL MUSIC BABY                             | Interscope     |
| 18 | 14 | JOSS STONE MIND BODY & SOUL                                    | Revelation     |
| 19 | 24 | THE MAGIC NUMBERS THE MAGIC NUMBERS                            | Nonesuch       |
| 20 | 10 | DAISY DON'T BELIEVE THE TRUTH                                  | Capitol        |

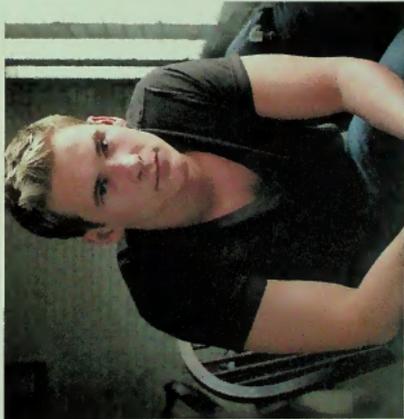
**MUSICWORKS**  
THE INTERNATIONAL CROSS- MEDIA MUSIC CONVENTION & FESTIVAL

NEW TERRITORIES FOR THE ENTREPRENEUR  
31 AUGUST - 3 SEPTEMBER 2005  
GLASGOW, UK

FOR DETAILS AND REGISTRATION GO TO  
[WWW.ALBANDWORKSUSIC.COM](http://WWW.ALBANDWORKSUSIC.COM)  
Tel: +44 (0)181 952 6027

20 **MAXIMINO PARK GOING MISSING**

|    |    |  |                   |
|----|----|--|-------------------|
| 21 | 24 | <b>DEEP DISH SAY HELLO</b>                           | Various           |
| 22 | 4  | <b>ELTON JOHN ELECTRICITY</b>                        | Rock/Pop          |
| 23 | 20 | <b>BODYROCKERS I LIKE THE WAY</b>                    | Mersey            |
| 24 | 19 | <b>MARLO HERE I GO AGAIN</b>                         | J                 |
| 25 | 50 | <b>CENT JUST A LIL BIT</b>                           | Intrance          |
| 26 | 23 | <b>AKON LOVELY</b>                                   | Universal         |
| 27 | 24 | <b>THE BLACK EYED PEAS DON'T THINK WITH MY...</b>    | Intrance          |
| 28 | 22 | <b>GWEN STEFANI HOLLABACK GIRL</b>                   | Intrance          |
| 29 | 17 | <b>RACHEL STEVENS SO GOOD</b>                        | Pop/R&B           |
| 30 | 28 | <b>COLDPLAY SPEED OF SOUND</b>                       | Pop/Rock          |
| 31 | 30 | <b>TONY CHRISTIE/P KAY (IS THIS THE...) AMARILLO</b> | Universal TV      |
| 32 | 31 | <b>AMERIE I THINK</b>                                | Columbia          |
| 33 | 6  | <b>HEATHER SMALL PROUD</b>                           | Arista            |
| 34 | 25 | <b>BACKSTREET BOYS INCOMPLETE</b>                    | Necessary         |
| 35 | 37 | <b>HARD-FI HARD TO BEAT</b>                          | Parade's Box      |
| 36 | 6  | <b>NINE 7 WEEKS</b>                                  | EA                |
| 37 | 34 | <b>FOO FIGHTERS BEST OF YOU</b>                      | EA                |
| 38 | 40 | <b>KAISER CHIEFS EVERYDAY I LOVE YOU LESS...</b>     | BlazePop/Pop/Rock |
| 39 | 38 | <b>WILL SMITH SWITCH</b>                             | Intrance          |
| 40 | 42 | <b>RAZORLIGHT SOMEWHERE ELSE</b>                     | Virgin            |



LEE RYAN: FIRST SOLO EFFORT CHARTS HIGH

**COMPILATIONS**

|    |    |  |                      |
|----|----|--|----------------------|
| 1  | 1  | <b>IGATECRASHER CLASSICS</b>                       | Various (10 Stars)   |
| 2  | 2  | <b>RENAISSANCE - THE CLASSICS</b>                  | Reunions             |
| 3  | 3  | <b>IN THE MIX - REVIVAL</b>                        | Virgin/EMI           |
| 4  | 6  | <b>R&amp;B DANCE MIX</b>                           | Sony BMG TV          |
| 5  | 6  | <b>THE BEST R&amp;B ALBUM EVER</b>                 | EMI/Virgin/Universal |
| 6  | 4  | <b>CLUBLAND 7</b>                                  | Intrance             |
| 7  | 5  | <b>ESSENTIAL R&amp;B - SUMMER 2005</b>             | Sony BMG TV/Various  |
| 8  | 7  | <b>THE LATINO MIX</b>                              | Sony BMG TV/Various  |
| 9  | 6  | <b>KISS PIT'S HIP HOP CLASSICS</b>                 | Universal TV         |
| 10 | 8  | <b>THE BANDS 05 - II</b>                           | Virgin/EMI           |
| 11 | 6  | <b>ELECTRIC 80'S</b>                               | Sony BMG TV          |
| 12 | 10 | <b>POP JR</b>                                      | Universal TV         |
| 13 | 12 | <b>HAPPY SONGS</b>                                 | Virgin/EMI           |
| 14 | 9  | <b>HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER</b> | W&A                  |
| 15 | 13 | <b>NOW THAT'S WHAT I CALL MUSIC! 60</b>            | EMI/Virgin/Universal |
| 16 | 6  | <b>TEENAGE KICKS</b>                               | EMI/Virgin/Universal |
| 17 | 11 | <b>NOVELTY NO 1'S</b>                              | Virgin/EMI           |
| 18 | 14 | <b>MASSIVE R&amp;B</b>                             | Sony BMG TV/Various  |
| 19 | 17 | <b>DRIVING ROCK BALLADS</b>                        | Virgin/EMI           |
| 20 | 6  | <b>DIRTY DANCING (OST)</b>                         | EA                   |

**FORTHCOMING**

|                             |                                      |             |        |
|-----------------------------|--------------------------------------|-------------|--------|
| <b>KEY SINGLES RELEASES</b> | JESSICA SIMPSON WRECK BOLT           | SONY BMG    | AUG 29 |
|                             | COLDPLAY FIT YOU PROPERLY            | EMI         | AUG 22 |
|                             | THE NOTORIOUS B.I.G. MY ADONIS       | EA          | AUG 22 |
|                             | JENNIFER LOPEZ CHERY PE              | SONY BMG    | AUG 22 |
|                             | KAISER CHIEFS I PRODUCT A RICH PROUD | EA          | AUG 22 |
|                             | OASIS THE MIGHTY DOME                | BIG BROTHER | AUG 22 |
|                             | SIMON WEBBE LAY YOUR HANDS VIRGIN    | EA          | AUG 22 |
|                             | ATHLETE TOURIST RADIOPHONIE          | EA          | AUG 15 |
|                             | JHONNIE WICK 17 SMOKE DONS           | SONY BMG    | AUG 15 |
|                             | THE NOTORIOUS B.I.G. MY ADONIS       | EA          | AUG 15 |
|                             | SNIP DOGG UPS AND DOWNS POLYDOR      | EA          | AUG 15 |
|                             | AKON BELLY DANCER (GOMAZAI) ISLAND   | EA          | AUG 8  |
|                             | AMERIE TOUCH SONY BMG                | EA          | AUG 8  |
|                             | CRAIG DAVID ALL THE WAY WARNER BROS  | EA          | AUG 8  |
|                             | COLDPLAY 001 LA LA LAUTE             | EA          | AUG 8  |
|                             | CORRIJON JANE PRODUCTIONS            | EA          | AUG 8  |
|                             | COLDPLAY 001 LA LA LAUTE             | EA          | AUG 8  |
|                             | MARCO NUMBERS LOVE BELIVE            | EMI         | AUG 8  |
|                             | THE MITCHELL BROTHERS A BAG OF FUNNY | EA          | AUG 15 |

**KEY ALBUMS RELEASES**

|  |         |
|--|---------|
| GOLDIE LOOKIN CHAINS TRIC ATLANTIC     | SEPT 19 |
| DANDY WARHOLS WOLFGANGS OF PARADISE    | SEPT 12 |
| DAVID GAY LIFE IN SLOW MOTION          | SEPT 12 |
| ALEX PARKS KINDESTY POLYDOR            | SEPT 5  |
| ELBOW LEADERS OF THE FREE WORLD V2     | SEPT 5  |
| JAM BROWN THE GREATEST PROUDOR         | SEPT 5  |
| AUDIO BULLS CREATION VIRGIN            | AUG 29  |
| THE NOTORIOUS B.I.G. MY ADONIS         | AUG 29  |
| SEAN PAUL TRIC ATLANTIC                | AUG 29  |
| CRAIG DAVID TRIC WARNER BROS           | AUG 22  |
| COLDPLAY SUPERNATURAL EMI              | AUG 22  |
| HAVE MYST LATE REGISTRATION ROCKAFELLA | AUG 22  |
| SUPER FISH ANIMALS LOVE KISS EPIC      | AUG 22  |
| THE MITCHELL BROTHERS A BAG OF FUNNY   | AUG 15  |

**OASIS DON'T BELIEVE THE TRUTH**

|    |    |  |              |
|----|----|--|--------------|
| 20 | 18 | <b>KT TUNSTALL EYE TO THE TELESCOPE</b>      | Big Brother  |
| 21 | 21 | <b>REM IN TIME - THE BEST OF - 1988-2003</b> | Various      |
| 22 | 17 | <b>JEM FINALLY WOKEN</b>                     | Universal TV |
| 23 | 16 | <b>JACK JOHNSON IN BETWEEN DREAMS</b>        | Blade        |
| 24 | 21 | <b>JAMIROQUAI DYNAMITE</b>                   | Sony Music   |
| 25 | 25 | <b>SAM COOKE PORTRAIT OF A LEGEND</b>        | Universal TV |
| 26 | 27 | <b>JOHN LEGEND LOYAL TO THE GAME</b>         | Columbia     |
| 27 | 20 | <b>2PAC LOYAL TO THE GAME</b>                | Intrance     |
| 28 | 23 | <b>EMINEM ENCORE</b>                         | Intrance     |
| 29 | 59 | <b>QUEEN LIVE AT WEMBLEY STADIUM '86</b>     | Intrance     |
| 30 | 59 | <b>SCISSOR SISTERS SCISSOR SISTERS</b>       | Pygmyone     |
| 31 | 31 | <b>GIYPSY KINGS THE VERY BEST OF</b>         | Columbia     |
| 32 | 32 | <b>50 CENT THE MASSACRE</b>                  | Intrance     |
| 33 | 33 | <b>STEPHEN FRETWELL MAGPIE</b>               | Edgemoor     |
| 34 | 6  | <b>THE OFFSPRING GREATEST HITS</b>           | EA           |
| 35 | 19 | <b>SNOW PATROL FINAL STRAW</b>               | Columbia     |
| 36 | 38 | <b>BASEMENT JAXX THE SINGLES</b>             | Fusion       |
| 37 | 28 | <b>THE WHITE STRIPES GET BEHIND ME SATAN</b> | EA           |
| 38 | 36 | <b>THE GAME THE DOCUMENTARY</b>              | Intrance     |
| 39 | 49 | <b>PINK FLOYD ECHOES - THE BEST OF</b>       | EA           |



JAMES BLUNT: RETAINS ALBUMS CHART DOMINANCE

1. **PRE-RELEASE AIRPLAY TOP 20**

| Rank | Artist/Track                                   | Label       |
|------|--|-------------|
| 1    | MARKY SPACER FEAT. LEE FIELDS 'EVERYBODY'      | Blanco      |
| 2    | JAY ROBERTSON 'TOMMY'S BURNIN' ALONE'          | Sir         |
| 3    | CHLOE FEAT. LUDOVICUS 'OH'                     | Uka         |
| 4    | ADAM GILVY 'DREAMERS YOU AND ME'               | Goat        |
| 5    | WANTING HANUS 'YOU AND ME'                     | White House |
| 6    | DAVID DASH 'ALL THE WAY'                       | Mercury     |
| 7    | MICHAEL 'THE GREAT LIFE'                       | Mercury     |
| 8    | FRANÇOIS 'NOVA LULA'                           | Mercury     |
| 9    | COLLEEN 'NOVA LULA'                            | Mercury     |
| 10   | GOULDING 'OH'                                  | Mercury     |
| 11   | LETT 'OVER THE LINE'                           | Mercury     |
| 12   | MARTIN GILL 'BE THE HEART'                     | Mercury     |
| 13   | PRESIDENTS 'FEEL ALMOND WILSON LOVE SPINAWIND' | Mercury     |
| 14   | DUNCAN 'I'S MIGHTY' 'COULD BE AT HOME'         | Mercury     |
| 15   | FRANK 'THE GREAT LIFE'                         | Mercury     |
| 16   | YOUNG 'NOVA LULA'                              | Mercury     |
| 17   | YOUNG 'NOVA LULA'                              | Mercury     |
| 18   | YOUNG 'NOVA LULA'                              | Mercury     |
| 19   | YOUNG 'NOVA LULA'                              | Mercury     |
| 20   | YOUNG 'NOVA LULA'                              | Mercury     |

1. **COOL CUTS CHART**

| Rank | Artist/Track                                   | Label   |
|------|--|---------|
| 1    | BRISTOL VS. BASTIAN BAKING 'SOUL OF THE LADON' | Mercury |
| 2    | ROB SIMPSON 'LOVE OF THE KILLION'              | Mercury |
| 3    | WINTER 'THE KISS OF THE ANGELO'                | Mercury |
| 4    | PAULI 'THE KISS OF THE ANGELO'                 | Mercury |
| 5    | LAMARQUE 'STAYERS IN THE SNOW YINE'            | Mercury |
| 6    | ROBER 'SANGERS' 'LIGHT OF THE MUSIC'           | Mercury |
| 7    | THE SHARP 'NOVA LULA'                          | Mercury |
| 8    | ATV FEAT. INMA 'NOVA LULA'                     | Mercury |
| 9    | SOUL 'MEANING' 'NOVA LULA'                     | Mercury |
| 10   | DINO 'MEANING' 'NOVA LULA'                     | Mercury |
| 11   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 12   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 13   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 14   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 15   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 16   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 17   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 18   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 19   | EMERSON 'THE GREAT LIFE'                       | Mercury |
| 20   | EMERSON 'THE GREAT LIFE'                       | Mercury |

1. **ALBUMS**

| Rank | Artist/Album                                   | Label   |
|------|--|---------|
| 1    | DAVID YANKEE 'COASTLINE'                       | Mercury |
| 2    | AMERIE 'TOUCH'                                 | Mercury |
| 3    | REBEY 'THE GAME PLAYERS ONLY'                  | Mercury |
| 4    | CHLOE FEAT. LUDOVICUS 'OH'                     | Mercury |
| 5    | ADAM GILVY 'DREAMERS YOU AND ME'               | Mercury |
| 6    | WANTING HANUS 'YOU AND ME'                     | Mercury |
| 7    | DAVID DASH 'ALL THE WAY'                       | Mercury |
| 8    | MICHAEL 'THE GREAT LIFE'                       | Mercury |
| 9    | FRANÇOIS 'NOVA LULA'                           | Mercury |
| 10   | COLLEEN 'NOVA LULA'                            | Mercury |
| 11   | GOULDING 'OH'                                  | Mercury |
| 12   | LETT 'OVER THE LINE'                           | Mercury |
| 13   | MARTIN GILL 'BE THE HEART'                     | Mercury |
| 14   | PRESIDENTS 'FEEL ALMOND WILSON LOVE SPINAWIND' | Mercury |
| 15   | DUNCAN 'I'S MIGHTY' 'COULD BE AT HOME'         | Mercury |
| 16   | FRANK 'THE GREAT LIFE'                         | Mercury |
| 17   | YOUNG 'NOVA LULA'                              | Mercury |
| 18   | YOUNG 'NOVA LULA'                              | Mercury |
| 19   | YOUNG 'NOVA LULA'                              | Mercury |
| 20   | YOUNG 'NOVA LULA'                              | Mercury |

**#1 Single**  
**5 SEPTEMBER**  
**ON 5 SEPTEMBER**

**DIRTY BUSINESS**

www.dirtybusiness.com

**New Releases**

**Charts**

**Singles**

**Albums**

**Playlist**

**Airplay**

1. **URBAN TOP 30**

| Rank | Artist/Track                                   | Label   |
|------|--|---------|
| 1    | DAVID YANKEE 'COASTLINE'                       | Mercury |
| 2    | AMERIE 'TOUCH'                                 | Mercury |
| 3    | REBEY 'THE GAME PLAYERS ONLY'                  | Mercury |
| 4    | CHLOE FEAT. LUDOVICUS 'OH'                     | Mercury |
| 5    | ADAM GILVY 'DREAMERS YOU AND ME'               | Mercury |
| 6    | WANTING HANUS 'YOU AND ME'                     | Mercury |
| 7    | DAVID DASH 'ALL THE WAY'                       | Mercury |
| 8    | MICHAEL 'THE GREAT LIFE'                       | Mercury |
| 9    | FRANÇOIS 'NOVA LULA'                           | Mercury |
| 10   | COLLEEN 'NOVA LULA'                            | Mercury |
| 11   | GOULDING 'OH'                                  | Mercury |
| 12   | LETT 'OVER THE LINE'                           | Mercury |
| 13   | MARTIN GILL 'BE THE HEART'                     | Mercury |
| 14   | PRESIDENTS 'FEEL ALMOND WILSON LOVE SPINAWIND' | Mercury |
| 15   | DUNCAN 'I'S MIGHTY' 'COULD BE AT HOME'         | Mercury |
| 16   | FRANK 'THE GREAT LIFE'                         | Mercury |
| 17   | YOUNG 'NOVA LULA'                              | Mercury |
| 18   | YOUNG 'NOVA LULA'                              | Mercury |
| 19   | YOUNG 'NOVA LULA'                              | Mercury |
| 20   | YOUNG 'NOVA LULA'                              | Mercury |

1. **POWER PROMOTIONS**

| Rank | Artist/Track                                   | Label   |
|------|--|---------|
| 1    | DAVID YANKEE 'COASTLINE'                       | Mercury |
| 2    | AMERIE 'TOUCH'                                 | Mercury |
| 3    | REBEY 'THE GAME PLAYERS ONLY'                  | Mercury |
| 4    | CHLOE FEAT. LUDOVICUS 'OH'                     | Mercury |
| 5    | ADAM GILVY 'DREAMERS YOU AND ME'               | Mercury |
| 6    | WANTING HANUS 'YOU AND ME'                     | Mercury |
| 7    | DAVID DASH 'ALL THE WAY'                       | Mercury |
| 8    | MICHAEL 'THE GREAT LIFE'                       | Mercury |
| 9    | FRANÇOIS 'NOVA LULA'                           | Mercury |
| 10   | COLLEEN 'NOVA LULA'                            | Mercury |
| 11   | GOULDING 'OH'                                  | Mercury |
| 12   | LETT 'OVER THE LINE'                           | Mercury |
| 13   | MARTIN GILL 'BE THE HEART'                     | Mercury |
| 14   | PRESIDENTS 'FEEL ALMOND WILSON LOVE SPINAWIND' | Mercury |
| 15   | DUNCAN 'I'S MIGHTY' 'COULD BE AT HOME'         | Mercury |
| 16   | FRANK 'THE GREAT LIFE'                         | Mercury |
| 17   | YOUNG 'NOVA LULA'                              | Mercury |
| 18   | YOUNG 'NOVA LULA'                              | Mercury |
| 19   | YOUNG 'NOVA LULA'                              | Mercury |
| 20   | YOUNG 'NOVA LULA'                              | Mercury |

**THE UK'S LEADING DANCE MUSIC PROMOTIONS COMPANY**

Specialising in Tastemaker, Mainstream and Crossover Club Promotions.

stimp@power.co.uk or 020 8932 3030

www.power.co.uk

These charts are also available online at [musicweek.com](http://musicweek.com)

more work under one roof. "We've just started working on a Motorhead DVD to celebrate their 30th anniversary and that involved everything from the live location sound recording at Brixton Academy, the picture editing, sound and encoding," says studio owner Richard Boote. "So we've moved from being just an audio facility to entering for pictures and voiceovers and documentaries as well, although the menuing and encoding will usually be taken care of by our partners at The Pavement."

An alternative course has been taken by Shepperton-based Classic Pictures, which has already filmed, mixed and authored DVDs for the likes of Whitesnake and Nazareth at their custom-built facilities. "We envisage our in-studio DVDs becoming part of the touring circuit, a bit like the Old Grey Whistle Test in the Seventies," says marketing manager Ben Williams. "Bands will park the tour bus out front and bring in their equipment like it was the next date on their tour. We want to remind everyone of the heritage of Shepperton and the fact that The Who owned the studios in the Seventies and recreate that sound and feeling. For us, it's great to hear the sound of a bass drum kicking in from next door."

However, warns Laura Trill, for all the talk of "one-stop-shops" and "umbrella facilities", labels will still have to tread carefully in order to realise their concepts. "We always say there are three things," she says. "There's fast, there's good and there's cheap. You can have any two of those, but you can't have all three."

But, even if companies are looking towards strategies based around quality content and planning over gimmickry, there is evidently untapped



Scissor Sisters: live DVD benefited from pre-planning with pro-audio company The Pavement

technological potential left in the medium.

While the on-off format war (currently on) between the HD-DVD and Blu Ray formats (the former innovated by Toshiba, the latter by Sony) is primarily affecting the US, where high definition television is the norm, most UK companies are futureproofing their material in HD for future release.

The first US HD-DVD and Blu Ray releases are still planned for Christmas 2005, but one format definitely coming to these shores is Sony's PlayStation Portable (PSP). Launched in Europe on September 1, this handheld device with wireless connectivity and the capability to play games, music and movies is already creating waves in the US and Japan. The player's UMD (Universal Media Disc) titles have been flying off US shelves since April, with movies such as House Of Flying Daggers and Resident Evil: Apocalypse already selling upwards of 100,000 units.

UK production house The Pavement has been chosen by Sony Computer Entertainment

Europe (SCEE) as one of the first European facilities to produce video-based UMDs. For founder Andy Evans the format marks a useful halfway stage between DVD and the HD formats of the future. "I've bought and owned an iPod," he says excitedly, "but now that I've had one, I wouldn't buy another. With the PSP you can get a 2GB videostick and download all your photos and music and, because it operates with physical disc media, you can also play movies and games. It's also an open format, which means you don't have any of the programming restrictions that you have with DVD."

"UMD is very much akin to the specs for HD and Blu Ray," he adds. "So, while DVD is like a single piece of video that you're trying to make look interactive, this actually is interactive. It's not clunky at all and you can have rolling 3D menus or menus that pop up from the side of the screen."

"For me it's exactly like it was 10 years ago with DVD, only then there was no demand. This platform is going to be launched in September and the demand is going to be huge."

Tailormade for "snack viewing" - which may ultimately suit music better than film - several UMD music titles are already planned to sit alongside the more predictable collection of action movies. How these appeal to UK consumers will be interesting to note - although, along with DualDisc, the proliferation of CD/DVD collections and, perhaps most significantly, current speculation that Apple is seeking to license music video through its iTunes Music Store, it appears that the music industry's rapid metamorphosis from an audio to an audiovisual business will continue regardless.

DVD Association Awards, New York, July 19 2005

Winner 2005 DVD Facility Excellence Award

Winner 2005 Video Encoding Quality Award

Congratulations to Cirque du Soleil on winning the 2005 Studio Award for TV Series Excellence for Fire Within, designed and authored by Richmond Studios



richmondstudios<sup>r</sup>

+ 44 (20) 8332 1690

kate@richmondstudios.com

www.richmondstudios.com

## Consultant role lures Select boss

After almost a decade in the job, Barry Holden has decided to step down as marketing director of Select Music UK to pursue opportunities as a consultant to the record industry. He is set to leave Select's Redhill headquarters at the end of August before returning to work in his new freelance capacity at the beginning of 2006.

"I hope to take a sabbatical until Christmas to oversee work on our family house," he explains. "I'll step back into things as a marketing consultant early next year, initially aiming my fire at



Holden: new challenges

the classical business." He adds that the increasing trend towards outsourcing across the range of classical labels has created leeway for marketing freelancers that did not exist when he came into the business in the early Nineties.

Holden's successor will inherit

encouraging 2005 Q2 sales figures from Naxos and a strong platform for the company to grow its distribution business. "I couldn't have hoped for better as a sign off than these Q2 figures," he adds. "Look at the enormous gap between us as a label and our second-placed competitor, Sony Classical. I know I've said before that there is good evidence that as many as one in three core classical purchases come to Naxos, but I'm beginning to wonder if that isn't an under-estimate."

Holden is similarly upbeat in his forecasts for the classical market, in particular the development of the classical digital download market, which, he says, has begun to deliver a

respectable income stream through the iTunes Music Store over the past six months.

"The marketing still has to be done, regardless of whether the format is physical or non-physical," he says. "In fact, it is harder to market downloads and the area really demands the most effective methods of communicating with potential purchasers. That is a significant challenge that I am eager to address."

## Chandos staff feel the pinch

It is understood that Chandos Records placed 22 of its staff on

redundancy notice at the beginning of July.

The Colchester-based classical label, which also runs a distribution business, has increasingly felt the pinch of a classical market buoyed up by high-profile core and crossover releases and budget brands.

"In the old days they could afford to do everything in-house, from shipping, sales and marketing to editing and artwork origination," observes an industry insider. "Chandos more than washed its face in the past, but it has become tougher and tougher for the company to generate the cash to maintain such a large payroll." andrewstewart1@btccol.co.uk

**Alwyn**  
Piano Concertos Nos. 1 & 2, etc.  
Donorice, BSO/Judd (Naxos 8.557590)



Used to mark the centenary of

William Alwyn's birth, this disc has all the makings of a hit for Naxos. The budget label's British Piano Concertos series has already garnered critical praise for its choice of repertoire and Peter Donohoe's big-hearted solo performances. This title, marketed as Naxos' July disc of the month, steps into fertile repertoire territory, presenting insightful accounts of Alwyn's piano concertos. Thanks to the success of an earlier Alwyn Edition on Chandos, the composer already has a healthy following among record collectors.

**MacMillan**  
Seven Last Words from the Cross  
To Deum, etc. Polyphony; Britten Sinfonia/Layton (Hyperion CDA67460)



In an ideal world, Hyperion's August disc of the month would sell by the truckload. Although its performance in the classical market is likely to fall short of that, the sheer quality of James MacMillan's Seven Last Words, the intensity of Stephen Layton's interpretation and the unrestrained, heartfelt performances of Polyphony and Britten Sinfonia should guarantee critical acclaim and strong consumer interest. The faith-based character of MacMillan's sacred music extends from the contemplative to the anguished, heard at its uncompromising best in the Seven Last Words.

**Geminiani**  
Sonatas for cello and basso continuo. Op.5, McGillivray, McGuinness, Quintero, Crutch (Linn Records CKD251 SACD)



Italian-born Francesco Geminiani spent most of his professional career in the

British Isles, where his contemporaries included Handel, the Castrucci brothers and other émigré musicians. "The intention of music is not only to please the ear," he wrote in 1751, "but to express sentiments, strike the imagination, affect the mind, and command the passions." Alton McGillivray takes the violinist-composer at his word, drawing expressive and imaginative sounds from her baroque cello in company with a fine team of continuo players. Linn's customary demonstration surround sound adds to the album's artistic success.

**Trickler**  
Four concertos for cello and orchestra. Rudin/Musica Viva CO Moscow (Cello Classics CC 1015)



Originally destined for the priesthood, Jean-Baptiste Trickler turned to cello playing and eventually made his way to become a musician in service to the Dresden electoral court. These concertos, never previously recorded, are virtually unknown even to cellists. Thanks to Cello Classics and stand-out performances from Alexander Rudin and the Moscow-based Musica Viva Chamber Orchestra, these captivating works are launched into the market with tender loving care and no little panache. The title is backed by ads in the specialist classical press.

**Breathe - The Relaxing Strings**  
Includes works by Pärt, Geminiani, Vaughan Williams, Corellina, etc (Telarc CD-80635)



Chiller cabinet classics remain a potent force in the market places, helped by the popularity of

Plácido Domingo • Pina Steinhilber  
Tristan und Isolde  
Ilsema Füllemann  
Olga Blažević  
Iris Barstow  
Iris Barstow  
Iris Barstow  
Iris Barstow

EMI CLASSICS

Tristan und Isolde  
Wagner

Chandos and Deutsche Grammophon  
The Royal Opera House, Covent Garden  
Antonio Pappano

Classics FM weekday relaxing classics strand and TV edited compilations from the majors. This album, drawn from the catalogue of Gramophone Award-winning indie Telarc, is streets ahead of the usual mix for this genre. Thomas Manning's Fantasy on a Hymn by Justin Morgan and Barry Griffiths' solo performance in The Lark Ascending are highlights of what amounts to a very marketable summer product.

**Masters Of The Piano Roll**  
Works by R. Strauss, Fauré, De Falla, Grainger etc, performed by their composers (Dal Segno DSPRCDO10)



Dal Segno's remarkable catalogue is primarily given over to recordings made from the piano rolls created in the early decades of the 20th century by composer-pianists. The label owes its existence to the amazing archive of piano rolls collected by Australian music lover Denis Condon. Here, the

Condon Collection yields a totally compelling programme of music, including everything from Richard Strauss's roll of the Dance of the Seven Veils From Salome to Cyril Scott's of his Lotus Land. The reproducing pianos used for this recording are uniformly excellent, delivering 100-year-old performances in stereo sound.

**Weingartner**  
Symphony No.4; Der Sturm etc. Sinfonieorchester Basel/Letjajna (CPO 777 098-2 SACD)



Felix von Weingartner is known today, if at all, as the conductor of one of the earliest electrical recordings made in England and as a fascinating interpreter of Beethoven's symphonies from the pre-LP era. The Symphony Orchestra Basel and its music director, Marco Letojna, are working to restore the conductor's credentials as a composer, backed by Swiss Radio and CPO. Their latest release

## ALBUM OF THE WEEK Wagner

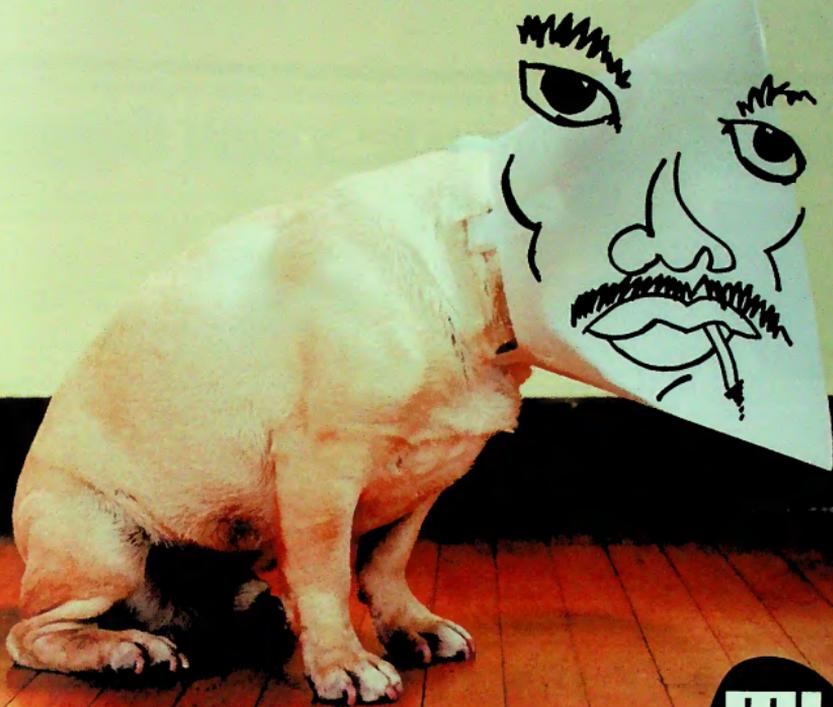
Tristan und Isolde, Domingo, Steinhilber, Füllemann, Papčič, Barstow, etc. Orchestra and Chorus of the Royal Opera House, Covent Garden/Pappano. (EMI Classics 5580062 (3CD + bonus DVD-A)). "You have to give your heart and soul and everything," says conductor Antonio Pappano about recording Wagner's Tristan und Isolde. Covent Garden's music director is not found wanting in this version, one in which Wagner's long phrases and immense musical paragraphs are marshalled to serve the opera's broader dramatic sweep. Plácido Domingo, in heroic form, sets down his first Tristan in what may prove the last audio-only opera set from a classical major. Another sign of things to come is the bonus DVD-A packaged with this release, which offers an unbroken version of the work in 5.1 DTS surround sound.

traces the Brahmsian nobility of Weingartner's Fourth Symphony, written in 1916, coupled here with the unpretentious Serenade for strings and strongly etched incidental music to The Tempest.

**Bernstein**  
Peter Pan, Eder, Narducci, Amber CO/Frey (Koch International Classics 375962)



Before Bernstein stunned audiences with West Side Story, his incidental music to a Broadway production of Peter Pan starring Boris Karloff as Captain Hook and Jean Arthur as Peter. All-round musician Alexander Frey restored the show's original music and oversees its world premiere recording with a delightful sense of nostalgia and understanding of Bernstein's genius for melodic writing. This RSK issue, distributed by ISK Entertainment, is backed by a strategic press and marketing campaign.



05

# MUSICWORKS

THE INTERNATIONAL CROSS - MEDIA MUSIC CONVENTION & FESTIVAL



**NEW TERRITORIES FOR THE ENTREPRENEUR**

**31 AUGUST - 3 SEPTEMBER 2005**

**GLASGOW, UK**

**FOR DETAILS AND REGISTRATION GO TO**

**WWW.MUSICWORKSUK.COM**

**PH: + 44 (0)141 552 6027**



# Virgin's entrance into the second-hand market is a poke in the eye to majors and distributors

## Second-hand music: a new danger

### EDITORIAL MARTIN TALBOT



Virgin Megastores' decision to sell second-hand records potentially opens up a huge can of worms.

It isn't the first time retailers have offered such a service, but the issues surrounding second-hand music have changed since many of us will remember buying old vinyl from the likes of Andy's Records, as far back as the Seventies.

The issue of artist and songwriter royalties is a thorny one, not to mention the potential loss of revenue to those who supply new product to Virgin - the majors and the independent distributors.

But, this in an era when a consumer is able not only to copy his music, but create an identical clone of it.

Buy a CD, rip it onto your hard-drive and - calamitously crashes apart - you have a copy of that music forever, ready to be loaded onto your portable music player, blank CD, whatever. In short, any consumer can play a CD once and keep it forever.

This one will run and run.

There is never any shortage of debate sparked by the Mercury Music Prize nominations list. And nothing changes this year.

On the face of it, this year's list highlights just how

healthy British music is right now. Of the 10 contemporary pop/rock albums selected, all but one - Coldplay's *X&Y* - are debuts.

New British music certainly is on a high. But, are our new acts really that good? Looking at it another way, are there really no established, or developing, acts which can match up to such quality with their second, third or fourth albums?

Of course, the Mercury judges may simply be showing themselves as prone as the wider media to jumping on the exciting new sounds of a new band, rather than the considered craft of an established act's second album. Or, perhaps, despite the continual talk of long-term development, too many acts are not getting a second chance to record their second albums.

I can't help feeling that Athlete's *Tourist* should have been in there, or one of *The Corals*' *The Invisible Invasion*, *The Libertines'* self-titled album, *Doves'* *Some Cities*, *Jamiroquai's* *Dynamite*, *Gorillaz'* *Demon Days*, *U2's* *How To Dismantle An Atomic Bomb* or *Oasis's* *Don't Believe The Truth*.

Perhaps the best way to judge is to think of it another way: if these albums were debuts, would they have been contenders?

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

## Mobiles are destined to take over as music players

### VIEWPOINT PAUL SMITH



The concept of consumers playing music on their mobile phones has received much attention recently, due mainly to the success of *Crazy Frog*. But focusing on the ringtone market is just the starter - the main course is on its way.

The ringtone is essentially a monetising accessory, which serves a mass-market device - it's a common denominator. What's going to really drive the mobile music market forward is a mass market device which will not just facilitate over-the-air downloads, but also store music and make phone calls. Without wanting to

### Why take two devices with you when you can just take one?

sound like a shampoo ad, why take two devices with you when you can just take one?

So far, the device market is occupied by a handful of manufacturers, some of which will be more familiar to us than others. But imagine a product that everybody will carry that will play and store music and can also make phone calls? It's arriving and the *Crazy Frog* phenomenon of today will be superseded by the track/album

storage, "music on the go on your phone" of tomorrow. Moving away from consumption to storage via your mobile, coupled with interoperability between the phone and PC, is what the main course is really about.

Loudyze is not alone with this vision. Our global deal with Nokia has been mirrored by other digital service providers. Last year saw a huge boom within the digital music industry, with more and more consumers becoming aware of digital music's potential - it only took a few months following the download chart's launch before we saw the amalgamation of both physical and digital data.

The one device which is so prevalent in today's society is the mobile phone. But when it comes to lending itself to music for the mass market, it's not even half-way there. Primarily it's a device which makes phone calls and the peripheral services are simply add-ons, you only have to look at the size of the ringtone market to see this. So, if the device is right and the offer is compelling, bring on the main course and then we can all ponder over what's for dessert.

Paul Smith is sales director of *002* (On Demand Distribution), which is owned by Loudyze.

## Which acts were robbed of a Mercury shortlist nod?

### The big question

Are there any albums which should have been included in the shortlist for the Nationwide Mercury Music Prize?

**Robert Sandall, writer, broadcaster and former Mercury judge**

"I'm surprised the U2 album wasn't on the list and I do think the prize has been repositioned almost as a newcomer's prize. Each year we see more and more of the albums on the list which, if not the first album, is the first album by an artist to have been noticed. Generally speaking, I quite like the list - I'm delighted that the M.A. album and *The Go! Team* are there, but it's a misnomer as album of the year; they should receive it."

**Ash Horns, Reflex, Newcastle**  
"We don't think that anyone who got nominated shouldn't have been. We are particularly glad about *Maximo Park*. The Kaiser Chiefs will probably win. More alternative acts should be on there too, such as *Funeral For A Friend* and *Bullet For My Valentine*."

**Will Kinsman, The Fly**  
"I'm surprised that *Kasabian* and *Mylo* aren't on there - although not amazing records. I think there's more speculation about the nomination list than about the actual winners. You can predict most of the entries, apart

from the token jazz and folk artist, but I think getting a nomination in the first place is probably more important than winning it."

**Mike Batt, Dramatico**  
"I'm not really knocking it, but it's a bit like an indie version of the Eurovision Song Contest; it's all a bit narrow. A lot of these kind of prizes, like the Booker Prize, tend to be for a certain type of book, a certain piece of art or music."

**Reb Brown, Pure Groove Records, London**  
"Initially, I thought *Antony & The Johnsons* would be missed off, but they have actually been listed. *Maximo Park* is a good call, but *Mylo* should have been included for his revolutionary dance music. *Janie Lydell* and *Art Brut* also should have been on there."

**Richard Crosson, Jibbering Records, Birmingham**  
"I can't actually remember who it is on the list. I know *Kasier Chiefs* and *Coldplay* are. Other acts who should have been on there are *Quantic*, *Soul Orchestra* and *One Self*."

**John Kinsley, 3 Beat Records, Liverpool**  
"Mirabai are very talented - they should have been on the list."

**Dan Parker, Roplay, Bristol**  
"*Kid Carpet* from *Arival* deserves recognition. This solo artist uses instruments, such as children's plastic toys, to make his music. It is put together in a very clever way."

## Veteran TOTP presenter **Tony Blackburn** shares his thoughts on the show following its relaunch last week

### Quickfire

**So, what did you make of the decision to relaunch TOTP?**  
It's hard to adopt because I'm not quite as relevant as it was, probably because there weren't the likes of MTV around back when I was doing it. To be honest, it's not a show I watch regularly nowadays. But it was worse to move it to a Sunday because one of the reasons I hadn't watched it in its slot was because it was on at the same time as Coronation Street and I'm a massive Corrie fan.

**What advice would you give producers?**  
I think they need to appeal to a younger audience. I've got an eight-year-old daughter and I don't think she's ever seen it. She watches Nickelodeon and the Disney Channel instead of Top Of The Pops. But it's got a real problem because there's so much choice around for younger viewers and the older audience has moved on to other things, like Newsnight. I just don't know how relevant it is these days. I like soul music and there are so many places I can find soul that I don't need TOTP.

**What was TOTP doing right in its heyday?**  
We got a massive audience because it was the only pop show around. ITV tried a few shows, but nothing with the enduring appeal of TOTP. But nowadays, it's just not as special, like everything in life. I suppose, And, sadly, the charts don't mean as much these days. Who cares what number one is? Why do you think that is?  
Well, for a start, singles don't sell as much as they used to. But also, we're in an iPod generation. I download music rather than go into shops and what's in the Top 20 doesn't really come to my attention. The last thing in the Top 20 I bought was Destiny's Child, but normally if I want soul then



I'll go to a soul station like Classic Gold. But an interesting thing about TOTP these days is that it's started playing album tracks – you don't have to be in the Top 40 these days to get on the show, which would never have happened when I was around.

**How do you think today's TOTP presenters compare with those of your era?**  
In the old days you'd get Radio One DJs, but now you get people who don't relate to music, like some pretty blonde who presents a children's show on a Saturday morning, and you don't know if they're as into their music. I'm not saying we were better, but we were at least the people who were spinning the same records during the week and it gave us a connection with the music that isn't there today.

**Which current acts do you like, other than Destiny's Child?**  
I like both Bedinfields. But unless I hear songs, I really like. I'm not really bothered about a lot of the new acts. I still listen to people like George Benson. But I do think a lot of the acts that I see perform on TOTP now are a lot better than many Sixties acts – I'm not one of the people who says

everything was better in the olden days. They're great dancers and good singers. I really like Ms Dynamite and Will Young is tremendously talented – I'll listen to anything he releases.

**Remind us, what are you up to these days?**  
I'm doing the Classic Gold breakfast show as well as BBC London on Saturdays from 12pm to 2pm. I also do a show from home for REM FM, which is broadcast in southern Spain. I'm also doing a lot for GMTV and I'm working with Keith Chegwin.

**How much of a boost did 'I'm A Celebrity, Get Me Out Of Here!' give your career?**  
Well, I was working a lot before I did it – I did it because I'd never been to Australia and I really wanted to go. And I was on the first series so I had no idea what to expect. But I think it helped in that it presented me in a different light and meant afterwards I did choose what I wanted to do and get back to being on breakfast radio, which is what I really wanted.

**Tony Blackburn first appeared as a Radio One DJ in 1967 and regularly presented TOTP in the Sixties and Eighties.**

**your career:** Writing a review of an early post-Gabriel Genesis album for *MW* and saying it "might" chart – it went straight into the Top Three and Gill Coulson (her manager) reproduced the review in full page ad in *MW* with the copy line, "We just made it!"

**Who is your all-time hero, professionally or otherwise:** Queen Elizabeth I.

**What is the best piece of business advice given to you:** Remember two things: firstly, everyone does know a good thing when they meet it – so be good at whatever you do; secondly, no company is ever going to prevent you from working yourself to death.

**What do you predict will be the most significant music industry development over the next five years?** The emergence of a stable, comprehensible, workable and broadly accepted new business model for the whole industry which allows the public to access music the way they want to (sometimes free, probably) while also allowing music creators and producers to make a fair profit.

### DOOLEY'S DIARY



## Taking Ames for Sony BMG job?

**Remember where you heard it:** Whatever the murmurs about Roger Ames being in line for a top job at Sony BMG, he was certainly in good form at EMI's management

conference in Munich a week ago, mixing with all of these present words is that he is not too keen on his office at Warrington Lane, or at least the view overlooking the top-notch canteen; he has plastered up a huge poster of a strawberry facing out into the world to block out the view, from inside and outside. Dooley would assume... On the subject of that Munich event, Dooley hears that the lucky attendees even got to hear a couple of tracks from the new Kate Bush album. It is definitely on its way folks... Anyone checking out BBC's digital survey online last week may have been tickled by some of the options for the multiple choice question, "Who created the online file-sharing system Napster?"

Besides Steve Jobs and Shawn Fanning, the question offered the name of **Jay Berman** – the former boss of the IFPI – as one of the options. The Corporation chief **Gary Farrow** is certainly showing some skill in doing his own PR, securing a three-page feature in the latest issue of *QQ*. If anyone knows the identity of the bearded wonder who was pictured and was supposed to be one of Gazza's key contacts, a certain Mr David Munn, Dooley would love to

hear from you... Some people certainly have interesting priorities. PA reports of the bombing at Oval station quoted one witness, a DJ who saw a skinny man run past him with others in hot pursuit after last Thursday's bombing attempt. "I saw a man being chased by several others," he says. "I wanted to chase him but I was carrying two heavy bags of records". Dooley is not one to blow the *MW* trumpet too often, but he thinks it worth noting the accuracy of last week's Mercury predictions – of our 10 top tips, only one failed to make the list. The unfortunate one? Poor of Roots Manuwa. Thirty-seven years after he was working it in his first industry job at Liberty Records, Covered Heat's On The Road Again is figuring once more in Mike Batt's career. It's one of a trio of cover versions that show up on the forthcoming second Katie Melua album he has produced, with set also featuring a guest vocal by the soul jazz pianist Manfred Mann/the Blues Band's Paul Jones on a reworking of the Johnny Mercer/Harold Arlen evergreen Blues In The Night... EMI is making a programme about John Peel's legendary record collection. Expect it to unearth some rather pop-tastic discoveries that reveal Peel's tastes weren't always as esoteric as you may imagine... Deals, deals, deals: **Breastfed Records** has secured sought-after outfit **Deaf Stereo** while Stage 3 published artist **David Forde** has signed with **Indiependent** and **EMI Records** has signed a global deal with **Matafux** outside of the UK... Many within the industry gathered at the funeral of **Daydy Gittins** in Wales recently to say farewell to a much-loved colleague. Big congratulations to **Recordstore** CEO and founder **Russel Coulthart** and his wife **Sam** who co-operated on their first new release **Tenyson James Coulthart** last Monday at 5pm. Their baby came in at a whisker under eight pounds and **Russel** is now on paternity leave brushing up on his Victorian poesy...

### Inside Track

**Aim recently appointed Terri Anderson to act as corporate communications consultant, a role in which she will help develop strategies and promote Aim throughout the industry and to the Government.**



**Name:** Terri Anderson  
**Born:** Calcutta, December 3, 1946  
**First job in the music business:** Music Week reporter.

**Before you would you like to end up where you retire:** Where I am – an independent communications consultant with a strong, active working interest in the music industry, but with wider business interests as well.

**First record you bought:** Love Me Do by The Beatles.

**Last record you bought:** Employment by the Kaiser Chiefs.

**First gig:** Early Sixties, oodles tour headlined by The Rolling Stones at the Granada Cinema, Tooting.

**Your current favourite book, DVD, game or gadget:** Blink by Malcolm Gladwell (book).

**Best friend in the music business:** My daughter.

**Greatest passion other than music:** Flying (as a pilot, not as a passenger).

**Best thing that has happened to you in the past 12 months, personally or professionally:** Successful project direction of the Civic World Congress in Seoul.

**Tell us a secret about yourself that most people in the business won't know:** I used to sing in an amateur folk group, but got thrown out of guitar classes as I was so bad at it.

**Most embarrassing moment of**



Barely an hour goes by in *Music Week HQ* without a press release arriving describing how mobile operators are creating significant paradigm shifts (whatever they might be) within music. But rarely has this been demonstrated so noticeably as in this picture taken at a "festival" staged by Orange at its shop in London's Kings Road last week. Dubbed The Simcafest Festival In The World, upcoming

Universal hospitals El Presidents played in front of an audience of around 30, generating content which was made available to download on hundreds of thousands of handsets around the world. It's not quite Coldplay at Glastonbury, but then there's considerably less mud. Pictured (l-r): David Forde, Jimmy McGinty, Laura Marling, Dawn Zhu, Danny Gizzi and Thomas McHeic.

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CIP Information,  
8th Floor, Ludgate House,  
215 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (incl. Acm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online every Friday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for publication the following Monday (once proofreading). Circulation deadline: 10am Wednesday prior to publication for the various booklets; 17 days prior to publication.

## JOBS AND COURSES



**THE NUMBER 1  
INDEPENDENT  
U.S. ROCK LABEL**

### DIRECTOR OF INTERNATIONAL SALES

Victory Records seeks the right individual to coordinate all international sales for the Victory Records product line. This includes the creation, implementation and overseeing of sales and marketing plans and relationship maintenance with our international distribution partners. Candidate must have a full grasp of the international music market, along with proven sales experience.

#### Minimum Qualifications:

Proven U.S. sales experience along with vast knowledge of the international marketplace. The position is in our Canadian office.  
SEND CV along with audio history to: [TONY@victoryrecords.com](mailto:TONY@victoryrecords.com)

### Business Affairs and Licensing Assistant

Experienced graduate calibre all rounder needed for busy international business affairs role. In addition to running the administration of the department and providing limited job support to two lawyers, you will be responsible for negotiating and clearing a wide range of licence deals, and issuing and concussing a wide variety of agreements. Previous business affairs experience preferred, and an eye for detail essential. You will also have excellent computer skills, be a strong and robust communicator, and smile most of the time. Salary commensurate with experience.

Please email your CV together with a covering letter to [lisa.schooley@v2music.com](mailto:lisa.schooley@v2music.com).  
Closing date for applications is  
Friday 8th August 2005.



## A&R

Ambitious young A&R person wanted for established independent label.

Dance, Rock, Indie - whatever your passion, we want to hear from you.

Music industry experience essential.

Send to: MGR PO Box 48660,  
London NW8 0XY

## careermoves

preferred suppliers to the music industry

- ◆ **Financial Researcher** £neg  
This major label is looking for someone with 2 years current researcher experience in an FMCG company. Collating, analysing and presenting qualitative and quantitative statistics for market trends and consumer behaviour; you will be supporting the finance, Ltd Mkt and New Bus teams. [jes@cmoves.co.uk](mailto:jes@cmoves.co.uk)
- ◆ **PA in Marketing** £22K  
A busy North London music library is looking for 2 years current and PA experience in music publishing, advertising or TV production for their Dir of Mkt. You must have exp of managing complicated diaries and SDWps in a MS Office. [jes@cmoves.co.uk](mailto:jes@cmoves.co.uk)
- ◆ **Management Junior** £18K  
North West London Music Management company require Office Administrator/PA to assist with general duties and support the Director. You will be responsible for ordering and maintaining office supplies, maintenance of PC's and telephone systems and organising travel arrangements and diary management. You MUST be an enthusiastic Grad with 12 months admin experience gained within a music management company. [jes@cmoves.co.uk](mailto:jes@cmoves.co.uk)
- ◆ **Royalties Admin** £17K  
Royalty Administrators required by music companies to receive, issue and process royalty statements. You will be educated to GCSE/A-Level standard, have a min of 1 years experience preferably within a music publishing co and be a proficient database user. [richard@cmoves.co.uk](mailto:richard@cmoves.co.uk)

Tel: 020 7292 2900

[www.cmoves.co.uk](http://www.cmoves.co.uk)

Working in Equality of Opportunity (Career Moves is an Employment Business Agency)

## THE MUSIC RECRUITMENT CONSULTANTS 25 YEARS AND STILL No. 1

**SALES DIRECTOR** £80K+  
Inspirational leader and motivator ideally with experience of both entertainment and FMCG. You must have a demonstrable record of successes in all previous roles as well as a passion for the film business.

**HR MANAGER** £90K  
This role requires an exceptional and persuasive HR generalist with the confidence to build strong business relationships within a creative, forward thinking culture. You should have at least 5 years HR experience within fast paced commercial environment as well as the desire to progress within one of the most dynamic entertainment companies in the world.

**HR COORDINATOR** £30K  
Confident HR graduate to support progressive HR team. You will need at least 2 years generalist experience and possess exceptional organisational and administrative skills. This role sits within the international head office, so an appreciation of different cultures and any additional language skills would be an advantage.

**PA to DIRECTOR** £28K  
Focused and professional media PA with flawless PC skills to support dynamic HR Director at major film company. Complex diary management, lots of correspondence and travel arrangements.

[music@handle.co.uk](mailto:music@handle.co.uk)  
020 7569 9999 **handle**  
[www.handle.co.uk](http://www.handle.co.uk)

# Have you clicked on yet?...



move up the  
Career Ladder

Find your next job at [www.musicweek.com/jobs](http://www.musicweek.com/jobs)

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column on  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (incl. 4cm x 1 cut)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Friday at [www.musicweek.com](http://www.musicweek.com)

Booking deadline: Thursday 10am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for serious  
bookings, 17 days prior to publication).

## BUSINESS TO BUSINESS

### PACKAGING

#### POSTING RECORDS?

LP Mailing Envelopes • Single Mailing Envelopes  
Postal Tubes • CD Mailers • DVD Mailers



#### WILTON OF LONDON

ESTABLISHED 25 YEARS

TEL: 020 8341 7070 FAX: 020 8341 1176

### RETAIL

cd dvd vinyl + games

#### red displays

+ storage  
store fittings • displays • storage • counters  
browser-charts • gondolas • sitewall shelves



[www.reddisplays.com](http://www.reddisplays.com)

tel: 01733 239001

### MANUFACTURING

#### Damont audio

Manufacturers of Vinyl Records

- 7" & 12" Available
- Competitive Prices
- A Dedicated Customer Service Team

Tel: 020 8573 5122 Fax: 020 8561 0979  
Email: [Sales@DamontAudio.com](mailto:Sales@DamontAudio.com) Web: [DamontAudio.com](http://DamontAudio.com)

### DEMOS

Leading international music and media  
specialists B.A.R. are currently receiving demos  
from new artists. DJs and bands

All material must be 100% original, sample free and of broadcast quality

To submit your material send CDs to Christian Sobott:  
B.A.R., Abbey House, 71-81 Abbey Church Lane, VIC3B 4HY

For online submissions visit [www.barsubmissions.com](http://www.barsubmissions.com)  
Write to [barsubmissions@barsubmissions.com](mailto:barsubmissions@barsubmissions.com) for more information

CD's submitted to B.A.R. will be returned to you. B.A.R. does not accept responsibility for loss of postal items submitted to B.A.R.

#### THE DAVIS GROUP

- Music • Film
- Artists • Agents
- Producers • Managers
- Writers • Composers
- Publishers • Distributors
- Lawyers • Accountants
- Publicists • Promoters
- Bookers • Tour Operators
- Synchronisation • Licensing

01852 500512

### STUDIOS

#### RAT RECORDS

BUY CD'S  
+ VINYL

SMALL TO VAST  
AMOUNTS

We pay cash and  
collect at your  
convenience

PRICES GIVEN OVER  
THE PHONE

Call Tom on  
01852 500512  
[ratrecords@fsmail.net](mailto:ratrecords@fsmail.net)

### WANTED

#### RECORDS WANTED

CASH PAID

7", 12", LP's, 60's, 70's  
POP, METAL, PUNK  
REGGAE, INDIE.

TOP PRICES PAID FOR  
VINYL IN TOP CONDITION  
COMPLETE COLLECTIONS  
WELCOME

Call Chris: 020 8677 6907  
Mobile: 07536 832314  
Email: [vinylwanted@aol.com](mailto:vinylwanted@aol.com)

### DISTRIBUTION

#### ROLLED GOLD INTERNATIONAL

#### THE WHOLESALER TO THE TRADE

OVER 2,500,000 CD'S/DVD'S AVAILABLE

DISTRIBUTION AND SERVICE  
SECOND TO NONE

INDEPENDENT DISTRIBUTION TAILORED  
FOR INDEPENDENT LABELS

WANT TO SELL ON THE NET ?

INTERNET FULFILMENT SERVICES

EDI ORDERING AVAILABLE

INCREASE YOUR PROFITS WITH  
LOW PRICES/SPECIAL OFFERS

ONE CALL TO OPEN AN ACCOUNT,  
REQUEST A PRICE LIST OR PROPOSAL

VIEW OUR STOCK LIST  
OR ORDER VIA THE NET  
FROM [WWW.ROLLEDGOLD.NET](http://WWW.ROLLEDGOLD.NET)

TEL: 01753 691317 FAX: 01753 692728  
EMAIL: [SALES@ROLLEDGOLD.NET](mailto:SALES@ROLLEDGOLD.NET)

88 BEDFORD AVENUE,  
SLOUGH TRADING ESTATE,  
SLOUGH SL1 4RA

### EVENT

Organising an  
event?  
Advertise it on  
the Notice Board

For more information  
contact Maria on  
020 7921 8315  
[maria@musicweek.com](mailto:maria@musicweek.com)

Session-Pro Records  
Launch Party @ The 100 Club,  
Oxford Street, London.

Thursday 28th July

For industry guest list contact Drew at  
[drew.wilson@session-pro.com](mailto:drew.wilson@session-pro.com)  
or visit [www.session-pro.com](http://www.session-pro.com)

# do you run courses for the music industry?

whether you target those building their skills as they move up  
in the industry or those trying to break into the industry

never has the need been stronger for staff to develop and diversify

music week has the readers you need to reach.

advertise your services to those committed to moving forward. call maria 020 7921 8315 email [maria@musicweek.com](mailto:maria@musicweek.com)



peacock

# Datafile

Britain's most comprehensive charts service

Week 30

Upfront p30 TV & radio airplay p33 New releases p36 Singles & albums p38

## FAST CHART

### SINGLES

**NUMBER ONE**  
JAMES BLUNT YOU'RE BEAUTIFUL  
Atlantic  
James Blunt's smash is the longest standing number one single for Warner since All Saints' February/March 2000 chart-topper Pure Shores. He has been number one for two weeks, from eight weeks on chart.

### ALBUMS

**NUMBER ONE**  
JAMES BLUNT BACK TO BEDLAM  
Atlantic  
In his 16th week on the albums chart, Blunt becomes the first male solo artist to spend three consecutive weeks at number one on the album chart since Justin Timberlake in 2003.

### COMPILATION ALBUMS

**NUMBER ONE**  
GOLDSCHMIDT CLASSICS Ministry Of Sound  
While its sales are holding up remarkably well on its third week at number one - they are down just 4% at 33,386 - Goldschmidt Classics is nevertheless certain to lose pole position next week with EMI/Universal's rolling out Now.61 today (23rd).

### AIRPLAY CHART

**NUMBER ONE**  
CHARLOTTE CHURCH CRAZY CHICK  
Although James Blunt's You're Beautiful closes 4-2, Charlotte Church still has a lengthy lead on her third week at the top of the airplay chart, with Crazy Chick commanding a 17.3% bigger audience than Blunt's single last week.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Madness The Dangenmen Sessions Vol. 1 (V2); Beta Band Greatest Hits (Regal); Juliet Random Order (Virgin); Faith Hill Friends (WEA); Daniel Powter Daniel Powter (WEA); Various Now Is The Writer Of Our Dreams, Tents (Twisted Nerve); Lee Ryan Lee Ryan (Brightside)  
**AUGUST 8**  
No Hope In New Jersey Steady Diet Of Decline (Atlantic); Staind Chapter V (Atlantic); El Presidente Elected (Sony BMG)  
**AUGUST 15**  
The Mitchell Brothers A Breath Of Fresh Air (679); Supergroup Road To Rouen (Parlophone); Allie Crisping At Testame (Regal); Massive Attack Unleashed (Meridian)  
**AUGUST 22**  
Super Furry Animals Love Kraft (Epic);

## The Market

### Jackson and Carey chase Blunt's trail

by Alan Jones  
Remaining atop the singles and albums charts, James Blunt continues his remarkable run by increasing his singles sales for the seventh week in a row and his album sales for the 13th time in 14 weeks.

Blunt is so dominant at present that he would have easily topped both charts this week with only half the sales he actually achieved.

You're Beautiful enjoyed a 19.2% improvement to 46,443 sales to take the singles title for the second week in a row, with a 120.2% lead over Mariah Carey's We Belong Together, which rebounds to number two even though its sales are off 22.4% week-on-week at 91,066. You're Beautiful is the first number one single to increase its sales on its second week at number one since Blu Cantrell's Breathe, which sold 47,312 copies on its first week at number one in August 2003, and 49,192 copies - a 4% hike - the following week.

Meanwhile, Blunt's Back To Bedlam enjoys a modest 1.1% increase in sales to 110,932, putting it 143.7% ahead of nearest challenger, The Essential Michael Jackson. Blunt's album has sold more than 100,000 copies in three of the past four weeks, and has now sold 799,793 copies this



James Blunt: You're Beautiful and Back to Bedlam remain atop their respective charts

year and 764,542 in total. At the current rate of progress, it will pass the million mark in mid-August. It is still somewhat adrift of Coldplay's X&Y - the year's best-seller with 1,066,758 sales to date - but sold 66,372 copies more than its rival last week.

You're Beautiful is now up to fifth on the year-to-date singles rankings, trailing Tony Christie's (3 This The Way To), Amarrillo (1,075,260 sales), Crazy Frog's Axel F (492,487), McFly's All The Way (You've Got A Friend (328,607) and Akon's Lonely (318,158).

Despite the second wave of attempted bombings in the current campaign causing sales to fall at the end of the week, the singles market improved by 3.1%

last week to 780,444, with physical sales increasing 1.8% to 344,098 and downloads up 4.1% at 436,346. Album sales fared better still, with the market improving 6.3% overall to 2,613,959. Artist albums added 6.6%, at 2,002,448 and compilations improved 6% to 511,511.

Compared to the same week last year, however, album sales were down 2%, while physical singles sales were down 28.2% - but one download is added in, combined singles are up to 62.9%. But the majority of download sales are for tracks outside the chart, and the 980 sales which earned Mew's Agobryon anchor position this week would have given it a better 67th place a year ago.

## KEY INDICATORS

### SINGLES

Sales versus last week: +3.1%  
Year to date versus last year: +23.4%

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 31.9% |
| Sony BMG  | 20.6% |
| Warner    | 19.8% |
| EMI       | 13.6% |
| Indies    | 14.8% |

### ALBUMS

Sales versus last week: +6.6%  
Year to date versus last year: +1.2%

### MARKET SHARES

|           |       |
|-----------|-------|
| Sony BMG  | 28.7% |
| Universal | 25.6% |
| Warner    | 19.6% |
| EMI       | 16.5% |
| Indies    | 9.0%  |

## COMPILATIONS

Sales versus last week: +5.0%  
Year to date versus last year: -3.4%

### MARKET SHARES

|           |       |
|-----------|-------|
| Sony BMG  | 31.9% |
| Universal | 23.4% |
| EMI       | 15.4% |
| MOJ       | 24.9% |
| Warner    | 1.2%  |
| Indies    | 2.7%  |

## RADIO AIRPLAY

### MARKET SHARES

|           |       |
|-----------|-------|
| Universal | 30.9% |
| Sony BMG  | 22.1% |
| EMI       | 18.1% |
| Warner    | 17.3% |
| Indies    | 11.6% |

## CHART SHARE

Origin of singles sales (Top 25): UK: 54.8% US: 44.9% Other: 0.2%  
Origin of albums sales (Top 75): UK: 62.6% US: 35.7% Other: 1.6%

For fuller listings, see musicweek.com

## NEW ADDITION

### SHAGGY



Island will release Shaggy's sixth studio album later this year with lead single, Wild 2Nite, arriving on September 5. The lead track features 6-Unit vocalist Olivia, who appeared with 50 Cent on the chart-topping Candy Shop single. The album, Clothes Drop, is scheduled for October and features contributions from Black Eye Peas' WILL.i.am and Sly & Robbie.

## SINGLES

**THIS WEEK**  
Lemon Don't Give Up (Sony BMG); Allie You Own Religion (Regal); Tinn Brakes Over And Over (Source); The Mitchell Brothers Excuse My Brother (679); Texas The Getaway (Mercury)  
**AUGUST 8**  
Super Furry Animals Lazer Beam (Epic); Craig David All The Way (Warner Bros); Noise Next Door (ba) Warner Bros; Supergarage St Petersburg (Parlophone); Garizilz Da (Parlophone); Lady Sovereign 9 To 5 (Island); Amerlie Touch (Sony BMG); The Magic Numbers Love Me Like You (EMI); Akon Bally Baner (Bonzai); Island); The White Stripes My Doorbell (XL); Goldfrapp Oh La La (Mer)  
**AUGUST 15**  
Garbage Run Baby Run (Warner Bros); The Subwavs (ba) (WEA); John Legend

Number 1 (Sony/BMG): Athlete Tourist (Parlophone); Jamiroquai 7 Sunny Days In June (Sony BMG); Snoop Dogg Ups And Downs (Polydor); McFly I'll Be OK (Island)  
**AUGUST 22**  
Girls Aloud Long Hot Summer (Polydor); Calyptia Fan You (Parlophone); Simon Webbe Lay Your Hands (Virgin); Kaiser Chiefs I Predict A Riot (Polydor); Oasis The Importance... (Big Brother); Jennifer Lopez Cherry Pie (Sony BMG)  
**AUGUST 29**  
Mylo Doctor Pressure (Bristle/Dee); Dandy Warhols Smoke It (Parlophone); David Gray The One I Love (East West); Owen Stefanok (Polydor); Jessica Simpson These Boots Are Made... (Sony BMG)  
**SEPTEMBER 5**  
Black Eye Peas Don't Lie (Polydor); The Duke Spirit Acts Across The Land (Loop); Shaggy Wild Tonight (Island)





**ALSO OUT THIS WEEK**  
**SINGLES**  
Paul Johnson She Got Me On (Glast)  
Suzie 50s Fizzlowe Let's Get Down (Eye Incubent)

Quavante Billy's Hit (Stone's Throw)  
**ALBUMS**  
Carline: The Difference Between Houses And Homes (Saddle Creek)  
Suzie Quarter 4 (Atlantic)

Records released 08.08.05



**SINGLE OF THE WEEK**

**Goldfrapp**  
Ooh La La

Mute COMUTS42  
This fabulous single shows a lot of promise for the Goldfrapp's third album *Supernature* (released on August 22). The duo create a captivating piece of what they call "glam noir" which has already playbilled from Radio One (A-list) and Xfm (daytime list). Mixes from Tiefschwarz, Benny Benassi and Phones ensure the track leaves no stone unturned in clubs across the land, while the glossy Dawn Shadforth-directed video is also sure to leave its mark on TV.



**ALBUM OF THE WEEK**

**Daniel Powter**  
Daniel Powter

Warner Bros 7364743322  
Powter's debut single Bad Day has been a phenomenal airplay success and the trick will be translating that exposure into solid album sales. His debut, produced by Mitchell Froom (Elvis Costello, Crowded House) is a sharp collection of tunes that place him alongside James Blunt in the stylistic pigeon-hole. Guitar driven tunes such as Suspect and Song 6 keep the pace, while Jimmy Gets High showcases his emotional side. A solid debut.

**Singles**

**Akon**

Belly Dancer (Banana) (Island)  
MCSTD040426



Akon's follow-up to the 290,000-selling Lonely blends summery uptempo rhythms with an infectious lead vocal that connects with the listener on first listen. With its predecessor leaving the Top 20 only last week, Belly Dancer is poised to take its place across radio playlists (including a Radio One A-listing), which will fuel a healthy chart debut.

**Craig David**

All The Way Warner Bros WE4393011  
A taster for David's third album *The Story Goes...* (released on August 22), All The Way offers no surprises, just an incredibly slick piece of midtempo urban pop that will gently reintroduce David to his fanbase after 18 months out of the limelight. Playlisted across the board (including a B-listing at Radio One) and swiftly climbing the Airplay Top 50, this should give Craig David his ninth Top 10 single to date.

**Gorillaz**

Dare (Parlophone CDPE665)  
One of the highlights of Gorillaz' number one album *Demon Days*, Dare features the d, possibly sober vocals of one Shaun Ryder, whose deep monotone contrasts with Damon Albarn and Neneh Cherry's higher-pitched voices rather nicely. Felt Good Inc. the first single from the album, is still in the Top 20 and this follow-up should have no trouble echoing its predecessor's chart achievements.

**Tyler James**

Your Woman (Island CID900)  
A buzz is building nicely around James in the run-up to debut album *The Unlikely Lad*, due out in the autumn, and this single will do much to enhance that. A cover of the 1997 White Town hit, this is a well-produced track that showcases perfectly why James is considered one of Britain's hottest emerging pop talents.

**Long-View**

Further (Warner 14FLR12CD)  
Two years after first appearing on 4-45 Records, this track has been re-released and has promptly found itself on Xfm, Radio One, Radio Two and Capital's playlists. Long-View have just completed a sell-out tour of the US.

**The Magic Numbers**

Love Me Like You (Heavenly HVN153CD)  
Nationwide Mercury Prize nominee The Magic Numbers have been one of the hits of the summer festival season and with this new single, a rocky stomp with their trademark gold harmonies, should go a long way to cementing their reputation as one of the country's most promising new bands.

**Willy Mason**

Hard To Lie Down EP (Virgin VSCDX1903)  
This five-track EP's title track comes from previous album *Where the Humans Eat*, released in October last year. The remaining lively country tracks were recorded live at Glastonbury – featuring his mother on backing vocals – and owe more than a nod to the likes of Johnny Cash.

**Mattafix**

Big City Life (Buddhist Punk BPCD002)  
A favourite on the *Music Week* stereo, London duo Mattafix have delivered one of the standout tracks of 2005. This laidback, melancholic hip-hop groove, has been B-listed by Radio One and looks destined to spread from there. Mixes come from Sly & Robbie and Solid Groove.

**Nine Black Alps**

Unsatisfied (Island CIDD.899)  
This Radio One C-listed third single from Nine Black Alps' debut is another example of why people are getting excited about the band. It burns with an intensity and sense of self-belief unmatched by a lot of their rivals and should inject a sense of rock'n'roll back into the charts.

**Readers Wives**

Nostalgia (Gear Case BCAGE002)  
This fierce glam-switchback-disco tune should be the one to

catapult London's Readers Wives into the chart after being tipped in the press. It offers a delicious mix of Moroder-esque synths, punk guitar, snaring vocals and a chorus that just won't quit.

**The Revelations**

You're The Loser (Fierce Panda NING72CD)  
The first single from the all-girl trio owes a casual nod to Phil Spector's "Wall Of Sound" era. Sarah, Annika and Louise have been promoting the single at gigs across the capital and with the song having been championed by Alan McGee on his Radio One show, this upbeat single could earn itself a Top 20 placing.

**Rihanna**

Pon De Replay (Def Jam 9884562)  
One of Jay-Z's first signings as president of Def Jam, 17-year-old Rihanna's dancehall-tinged crossover anthem is sure to rival America's 1 Thing for urban track of the summer. A-listed at Capital, B-listed at Radio One and D-listed at Galaxy, Pon De Replay is a taster for Rihanna's debut album *Misc Of The Sun*.

**Stereo MCs**

Paradise (Grafitti GRAFF002CD)  
Stereo MCs prove their may come back single Warhead was no fluke with another top-drawer single. Rob B's distinctive raps are complemented by ethereal vocals and menacing horn samples, while a pair of Paul Daley remixes add a robo-funk backdrop.

**Supergass**

Parlophone CDPE670)  
It had to happen some time – after 10 years of buzzsaw pop, Supergass have gone all melancholy. It won't please all of their fans, but St. Petersburg is an excellent, folk-tinged reflection on growing old and moving on, with just a tinge of The Stranglers' Golden Brown in the mix.

**The White Stripes**

My Doorbell (XL XLS 218CD)  
My Doorbell is a particular highlight among the mixed bag album *Get Behind Me Satan*. With booming drums, rolling piano and stately cypressy simple lyrics, it is a natural choice for a

single and sounds great on the radio, as Xfm and Radio One have already discovered.

**Albums**

**Jain Archer**  
Flood The Tanks  
Pias PIASX060CD



Archer is gradually working his way into the public's consciousness, following Ivor Novello-winning work on Snow Patrol's Final Straw and the Irish release of this debut album. It has been re-recorded for its UK release, which emphasises the power of the melancholy yet pretty songs. A real contender for breakthrough album of the year.

**The Decemberists**

Picaresque (Rough Trade RTRADCD0256)  
After several well-received imports on the Kill Rock Stars label (including the small-scale classic *Castaways & Cutouts*), The Decemberists finally get a full UK release with this, their third album. Morrissey and Shane MacGowan are obvious influences, but Colin Meloy's epic, folk-inflected tales are fleshed out with gorgeously baroque arrangements, making Picaresque possibly their best album yet.

**Espers**

Wichita WEBB084CD)  
US trio Espers have delivered a debut that not only doesn't sound American, but also doesn't sound of this century. A spook, medieval acid folk album in the mould of Pentangle or Fairport Convention, this collection is a welcome exploration of folk's darker corners.

**Field Music**

Memphis Industries MI0430CD)  
This North East band approach their songwriting from the left of centre, seeking traditional conventions to fit their own idiosyncratic sound. The general feel is laidback and summery, with interesting twists and turns along with time-changes and tangential melodic lines.

**Ed Harcourt**

Elephant's Graveyard (Heavenly HVN1.P54D)  
This impressive, download-only, 38-track album gathers B-sides, lost gems and re-recorded songs covering Harcourt's career from 2000 to 2005. Fans of Jeff Buckley would do well to investigate, while Harcourt's fans will find it an essential buy.

**Lethal Bizzle**

Against All Odds (V2 JAD1033592)  
For all its creative vitality, grim has yet to produce much in the way of cohesive artist albums. Along with the recent set from Roll Deep, this effort from ex-More Fire man Lethal Bizzle should go a long way to redressing that – it is fearlessly inventive, infectious and hard as nails, if strangely melancholy at times.

**Nate James**

Set The Tone (One Two ONETWO1P)  
James' debut drips with classic songwriting style; part Stevie Wonder, part Lenky Kravitz. James has collaborated with writers including Cain Emmannuel, Eg White and Peter Vettesse, and the result is a polished, consistent debut packed with commercial appeal.

**The Proclaimers**

Restless Soul (Parverse PERSRECD010)  
They may have been going for around 20 years, but this is only the Proclaimers' sixth full studio album. There is nothing on here quite as memorable as their hits from the Eighties, but it is still a well-crafted work which could well do respectably in the sales stakes thanks to a jubilant Live 8 performance in Edinburgh.

**Sing Sing**

Sing Sing And I (Ariel AEROCDD04)  
Sing Sing's second album follows the duo's debut *The Joy Of Sing Sing*, and was recorded with the financial help of their fanbase. Packed with melodic, clever vignettes, the standouts are the album's Moulder-mixed single *Lover*, the charming *Come Sing Me A Song* and the introspective *Ruby*.

This week's reviewers: David Baird, David Bantle, Ben Brookes, Ben Carline, Stuart Clarke, Jim Larkin, Leo Slaven, Nicola Sides, Simon Vee and Adam Watts





# irplay Chart

music control

| Rank | Weeks on Chart | Artist | Title  | Label         | Weeks on Chart | Label | Weeks on Chart | Label | Weeks on Chart | Label |
|------|----------------|--------|--|---------------|----------------|-------|----------------|-------|----------------|-------|
| 26   | 25             | 3      | <b>LUCIE SILVAS DON'T LOOK BACK</b>                  | MERCURY       | 759            | 0     | 21.34          | -6    |                |       |
| 27   | 28             | 3      | <b>DEEP DISH SAY HELLO</b>                           | POSITIVE      | 427            | 23    | 20.57          | 23    |                |       |
| 28   | 45             | 1      | <b>SUPERGRASS ST. PETERSBURG</b>                     | INDIEPHONE    | 133            | 11    | 20.48          | 139   |                |       |
| 29   | 10             | 6      | <b>HARD-FI HARD TO BEAT</b>                          | NECESSARY     | 465            | 19    | 20.30          | 1     |                |       |
| 30   | 17             | 2      | <b>MADELEINE PEYROUX YOU'RE GONNA MAKE ME...</b>     | READER        | 43             | 72    | 19.78          | 13    |                |       |
| 31   | 26             | 4      | <b>KANYE WEST DIAMONDS FROM SIERRA LEONE</b>         | ROCAWALLA     | 444            | 10    | 19.68          | -9    |                |       |
| 32   | 36             | 25     | <b>THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART</b> | AT&T          | 1143           | 36    | 19.55          | 35    |                |       |
| 33   | 15             | 17     | <b>FOO FIGHTERS BEST OF YOU</b>                      | ISLAND        | 442            | -9    | 19.27          | -2    |                |       |
| 34   | 19             | 17     | <b>BODYROCKERS I LIKE THE WAY</b>                    | MERCURY       | 933            | -28   | 19.21          | -28   |                |       |
| 35   | 3              | 5      | <b>REM WANDERLUST</b>                                | RAMBLER MUSIC | 197            | 18    | 18.84          | -1    |                |       |
| 36   | 49             | 1      | <b>THE WHITE STRIPES MY DOORBELL</b>                 | AL            | 325            | 76    | 18.55          | 177   |                |       |
| 37   | 17             | 1      | <b>NATE JAMES UNIVERSAL</b>                          | ONEWYD        | 473            | 35    | 18.48          | -40   |                |       |
| 38   | 15             | 5      | <b>MVP ROC YA BODY (MIC CHECK 1, 2)</b>              | POSTHIA       | 709            | 7     | 18.07          | 11    |                |       |
| 39   | 34             | 5      | <b>KELLY CLARKSON SINCE U BEEN GONE</b>              | SONY BMG      | 1088           | 0     | 17.64          | -8    |                |       |
| 40   | 33             | 4      | <b>ROB THOMAS LONELY NO MORE</b>                     | ATLANTIC      | 1073           | 37    | 17.53          | -13   |                |       |
| 41   | 13             | 16     | <b>RACHEL STEVENS SO GOOD</b>                        | EMPIRE        | 654            | -69   | 17.52          | -62   |                |       |
| 42   | 30             | 8      | <b>BOBBY VALENTINO SLOW DOWN</b>                     | RED JAW       | 511            | -13   | 15.99          | -5    |                |       |
| 43   | 39             | 1      | <b>CIARA FEAT. LUDACRIS OH</b>                       | LAUREL        | 483            | 25    | 15.94          | -43   |                |       |
| 44   | 43             | 1      | <b>UNTING NATIONS YOU &amp; ME</b>                   | GIT           | 438            | 28    | 15.67          | 17    |                |       |
| 45   | 51             | 38     | <b>RAZORLIGHT SOMEWHERE ELSE</b>                     | VERVO         | 546            | 53    | 15.65          | 12    |                |       |
| 46   | 29             | 10     | <b>JEM JUST A RIDE</b>                               | SONY BMG      | 1370           | -5    | 15.61          | -54   |                |       |
| 47   | 38             | 1      | <b>ROBERT POST GOT NONE</b>                          | MERCURY       | 192            | 22    | 14.31          | 123   |                |       |
| 48   | 41             | 1      | <b>THE GAME DREAMS</b>                               | INTERSCOPE    | 356            | 44    | 14.21          | 28    |                |       |
| 49   | 36             | 18     | <b>SNOOP DOGG/C WILSON/J TIMBERLAKE SIGNS</b>        | QWEST         | 583            | 23    | 13.99          | -31   |                |       |
| 50   | 27             | 0      | <b>STEREOPHONICS SUPERMAN</b>                        | VP            | 310            | 29    | 13.97          | -49   |                |       |

\* Most Cont'd to Copyright from info not listed from 0000 on Sunday 17 July 2003 and 2400 on Saturday 23 July 2003. Stations ranked by audience figures as of last full broadcast.

## on the LIVE VENUE MAP 2005

and 20 times last week, providing 86.54% of its overall audience. Electricity also

got a play on Radio One - a rare accolade for an Ednor John solo single these days.

Dynamite - polished at 13 on the air play chart after it had reached number eight on the OCC sites chart, but follow-up Seven Days in Sunny June can surpass that, and keep 58-18 on the radio air play chart this week, with support totaling 584 plays and an audience of nearly 25m - and it is not even out for another three weeks to its audience.



**28. Supergrass** St. Petersburg, is off to a great start, exploding onto the airplay chart this week at 23. Accurately being 13 stations last week, the single received 20 plays from Radio Two, a fact which accounted for more than 85% of its audience.

### GWR GROUP

| Rank | Weeks on Chart | Artist  | Title      | Label      |
|------|----------------|---|------------|------------|
| 1    | 1              | <b>COLDFEEL SPEED OF SOUND</b>                  | INDIEPHONE | ATLANTIC   |
| 2    | 1              | <b>JAMES BLUNT YOU'RE BEAUTIFUL</b>             | ATLANTIC   | SONY BMG   |
| 3    | 6              | <b>GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS</b> | RENRICK    | INTERSCOPE |
| 4    | 5              | <b>2PAC FEAT. ELTON JOHN GHETTO BOSS</b>        | INTERSCOPE | VP         |
| 5    | 4              | <b>STEREOPHONICS DAKOTA</b>                     | VP         | SONY BMG   |
| 6    | 7              | <b>CHARLOTTE CHURCH CRAZY CHICK</b>             | SONY BMG   | INDIEPHONE |
| 7    | 6              | <b>CORILLAZ FEEL GOOD INC.</b>                  | INDIEPHONE | ATLANTIC   |
| 8    | 9              | <b>THE CORAL IN THE MORNING</b>                 | SONY BMG   | ATLANTIC   |
| 9    | 10             | <b>JOSS STONE DON'T CHA WANNA RIDE</b>          | RENELESS   | MERCURY    |
| 10   | 10             | <b>BODYROCKERS I LIKE THE WAY</b>               | MERCURY    |            |

\* Most Cont'd to Copyright from info not listed from 0000 on Sunday 17 July 2003 and 2400 on Saturday 23 July 2003. Stations ranked by audience figures as of last full broadcast.

### PRE-RELEASE

| Rank | Weeks on Chart | Artist  | Title      | Label |
|------|----------------|---|------------|-------|
| 1    | 1              | <b>DANIEL POWTER BAD DAY</b>                    | MERCURY    | 4127  |
| 2    | 1              | <b>TEXAS GETAWAY</b>                            | MERCURY    | 2643  |
| 3    | 1              | <b>NATALIE IMBRUGLIA COUNTING DOWN THE DAYS</b> | INDIEPHONE | 2166  |
| 4    | 1              | <b>LEMAR DON'T GIVE IT UP</b>                   | SONY       | 256   |
| 5    | 1              | <b>JAMIROQUAI 7 DAYS IN SUNNY JUNE</b>          | SONY BMG   | 2479  |
| 6    | 1              | <b>MARTIN SOLIVEIG FEYDOR</b>                   | RENELESS   | 2338  |
| 7    | 1              | <b>CRAIG DAVID ALL THE WAY</b>                  | MERCURY    | 2259  |
| 8    | 1              | <b>THE MAGIC NUMBERS LOVE ME LIKE YOU</b>       | HEAVENLY   | 2257  |
| 9    | 1              | <b>KATISER CHIEFS I PREDICT A RIOT</b>          | INDIEPHONE | 2205  |
| 10   | 1              | <b>LUCIE SILVAS DON'T LOOK BACK</b>             | MERCURY    | 2134  |
| 11   | 1              | <b>SUPERGRASS ST. PETERSBURG</b>                | INDIEPHONE | 2048  |
| 12   | 1              | <b>MADELEINE PEYROUX YOU'RE GONNA MAKE ME</b>   | READER     | 1978  |
| 13   | 1              | <b>THE WHITE STRIPES MY DOORBELL</b>            | AL         | 1855  |
| 14   | 1              | <b>NATE JAMES UNIVERSAL</b>                     | ONEWYD     | 1849  |
| 15   | 1              | <b>CIARA FEAT. LUDACRIS OH</b>                  | LAUREL     | 1595  |
| 16   | 1              | <b>UNTING NATIONS YOU &amp; ME</b>              | GIT        | 1567  |
| 17   | 1              | <b>ROBERT POST GOT NONE</b>                     | MERCURY    | 1431  |
| 18   | 1              | <b>THE GAME DREAMS</b>                          | INTERSCOPE | 1421  |
| 19   | 1              | <b>THE STANDS WHEN THE NIGHT FALLS IN</b>       | DEAD       | 1381  |
| 20   | 1              | <b>AKON IF U BILLY DANCER (BANAZA)</b>          | GLOBAL     | 1377  |

### RADIO GROWERS

| Rank | Weeks on Chart | Artist  | Title | Label    |
|------|----------------|---|-------|----------|
| 1    | 1              | <b>DANIEL POWTER BAD DAY</b>                    |       | 1212 464 |
| 2    | 1              | <b>INVA DAY NASTY GUY</b>                       |       | 1245 345 |
| 3    | 1              | <b>LEMAR DON'T GIVE IT UP</b>                   |       | 898 322  |
| 4    | 1              | <b>MVP/MIAMI SOUND MACHINE DOCTOR PRESSURE</b>  |       | 233 233  |
| 5    | 1              | <b>CRAIG DAVID ALL THE WAY</b>                  |       | 1021 224 |
| 6    | 1              | <b>JAMIROQUAI SEVEN DAYS IN SUNNY JUNE</b>      |       | 584 234  |
| 7    | 1              | <b>THE MAGIC NUMBERS LOVE ME LIKE YOU</b>       |       | 332 202  |
| 8    | 1              | <b>RAZORLIGHT SOMEWHERE ELSE</b>                |       | 546 189  |
| 9    | 1              | <b>SIMON WEBBE LA YOUR HANDS</b>                |       | 254 187  |
| 10   | 1              | <b>NATALIE IMBRUGLIA COUNTING DOWN THE DAYS</b> |       | 1052 161 |

### RADIO TWO

| Rank | Weeks on Chart | Artist  | Title | Label         |
|------|----------------|---|-------|---------------|
| 1    | 1              | <b>ELTON JOHN ELECTRICITY</b>                   |       | ROCKIT        |
| 2    | 1              | <b>DANIEL POWTER BAD DAY</b>                    |       | MERCURY       |
| 3    | 1              | <b>SUPERGRASS ST. PETERSBURG</b>                |       | INDIEPHONE    |
| 4    | 1              | <b>MADELEINE PEYROUX YOU'RE GONNA MAKE ME</b>   |       | READER        |
| 5    | 1              | <b>TEXAS GETAWAY</b>                            |       | MERCURY       |
| 6    | 1              | <b>R.E.M. WANDERLUST</b>                        |       | RAMBLER MUSIC |
| 7    | 1              | <b>STEPHEN FRETWELL FAMILY</b>                  |       | ITELION       |
| 8    | 1              | <b>JOSS STONE DON'T CHA WANNA RIDE</b>          |       | RENELESS      |
| 9    | 1              | <b>THE MAGIC NUMBERS LOVE ME LIKE YOU</b>       |       | HEAVENLY      |
| 10   | 1              | <b>THE STANDS WHEN THE NIGHT FALLS IN</b>       |       | DEAD          |
| 11   | 1              | <b>NATE JAMES UNIVERSAL</b>                     |       | ONEWYD        |
| 12   | 1              | <b>ROBERT POST GOT NONE</b>                     |       | MERCURY       |
| 13   | 1              | <b>CHARLOTTE CHURCH CRAZY CHICK</b>             |       | SONY BMG      |
| 14   | 1              | <b>LONGVIEW 133</b>                             |       | INTERSCOPE    |
| 15   | 1              | <b>LUCIE SILVAS DON'T LOOK BACK</b>             |       | MERCURY       |
| 16   | 1              | <b>MARIAH CAREY VE BELONG TOGETHER</b>          |       | RED JAW       |
| 17   | 1              | <b>LEE RYAN ARMY OF LOVERS</b>                  |       | SONY BMG      |
| 18   | 1              | <b>NATALIE IMBRUGLIA COUNTING DOWN THE DAYS</b> |       | GLOBAL        |
| 19   | 1              | <b>TONY CHRISTIE AVENUES &amp; ALLEYWAYS</b>    |       | INDIEPHONE    |
| 20   | 1              | <b>DEWILDE EL CAPITAN</b>                       |       | INDIEPHONE    |

Most Cont'd to Copyright from info not listed from 0000 on Sunday 17 July 2003 and 2400 on Saturday 23 July 2003. Stations ranked by audience figures as of last full broadcast.

### GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

### ON THE RADIO THIS WEEK

| Radio One  | Radio Two  | Radio Three                                  | Radio Four  | Radio Five   | Radio Six                             | Radio Seven                      | Radio Eight               | Radio Nine                               | Radio Ten   | Radio Eleven           | Radio Twelve   |   |                         |  |
|--|--|--|---|--|---------------------------------------|----------------------------------|---------------------------|--|---|------------------------|--|---|-------------------------|--|
| Annie Mac - Live from Maria Vika with Anne, Mike Hill, Garry, Phil Keen, DJ Touche (Thurs) | Pete Tong - From Ibiza Gathering with Deep Dish, Aaron Smith, Underworld (Fri) | Good Morning Sunday - David Evans with (Sun) | Record of the week - The Rolling Stones Streets of Love | Album of the week - Madness, The Disappointment Sessions Vol 1 | Composer of the week - Robert Simpson | Jack Legend - Sony Bullies (Fri) | WOMAD Festival 2005 (Sat) | Just On 3 - Clubbing Tony Williams (Fri) | 6 MUSIC - Tom Robinson - Maria McKee/The End 60s in session (Sat) | 6 Mix - Got Copy (Sat) | XFM - Ozzy Osbourne's record of the week - The Magic Numbers: Love Me Like You | Jones Lawrence's record of the week - Mavis Staples Got a Mission (Sat) | VIRGIN - Breakfast Show | Track of the week - Sweeney St. Petersburg |







# Singles Chart

| WEEK | LAST WEEK | ARTIST  | TITLE         | WEEKS ON CHART | PEAK POSITION |
|------|-----------|---|---------------|----------------|---------------|
| 39   | 38        | <b>WILL SMITH SWITCH</b>                                    | (feat. Jay-Z) | 1              | 1             |
| 40   | 42        | <b>RAZORLIGHT SOMEWHERE ELSE</b>                            | (feat. Jay-Z) | 1              | 1             |
| 41   | 45        | <b>JEM JUST A RIDE</b>                                      | (feat. Jay-Z) | 1              | 1             |
| 42   | 43        | <b>STEPHEN FRETWELL EMILY</b>                               | (feat. Jay-Z) | 1              | 1             |
| 43   | 34        | <b>JOSS STONE DON'T CHA WANNA RIDE</b>                      | (feat. Jay-Z) | 1              | 1             |
| 44   | 18        | <b>EDITORS BLOOD</b>  | (feat. Jay-Z) | 1              | 1             |
| 45   | 45        | <b>DOGS SELFISH WAYS</b>                                    | (feat. Jay-Z) | 1              | 1             |
| 46   | 29        | <b>ROOSTER DEEP AND MEANINGLESS</b>                         | (feat. Jay-Z) | 1              | 1             |
| 47   | 47        | <b>HOT HOT HEAT MIDDLE OF NOWHERE</b>                       | (feat. Jay-Z) | 1              | 1             |
| 48   | 49        | <b>NELLY N DEY SAY</b>                                      | (feat. Jay-Z) | 1              | 1             |
| 49   | 10        | <b>SNOOP DOGG/CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS</b>    | (feat. Jay-Z) | 1              | 1             |
| 50   | 48        | <b>DJ SAMMY WHY</b>   | (feat. Jay-Z) | 1              | 1             |
| 51   | 46        | <b>POND LIFE RING DING DING</b>                             | (feat. Jay-Z) | 1              | 1             |
| 52   | 47        | <b>A BETTER OFF WITH HIM</b>                                | (feat. Jay-Z) | 1              | 1             |
| 53   | 52        | <b>JOHN LEGEND ORDINARY PEOPLE</b>                          | (feat. Jay-Z) | 1              | 1             |
| 54   | 10        | <b>OASIS LYLA</b>   | (feat. Jay-Z) | 1              | 1             |
| 55   | 27        | <b>REM WANDERLUST</b>                                       | (feat. Jay-Z) | 1              | 1             |
| 56   | 56        | <b>ICE CITY CITY OF BLINDING LIGHTS</b>                     | (feat. Jay-Z) | 1              | 1             |
| 57   | 49        | <b>FAITHLESS INSOMNIA</b>                                   | (feat. Jay-Z) | 1              | 1             |
| 58   | 47        | <b>OMARION O</b>  | (feat. Jay-Z) | 1              | 1             |
| 59   | 47        | <b>KT STUNSTALL OTHER SIDE OF THE WORLD</b>                 | (feat. Jay-Z) | 1              | 1             |
| 60   | 63        | <b>THE GAME FEAT. 50 CENT HATE IT OR LOVE IT</b>            | (feat. Jay-Z) | 1              | 1             |
| 62   | 55        | <b>ROB THOMAS LONELY NO MORE</b>                            | (feat. Jay-Z) | 1              | 1             |
| 63   | 26        | <b>THE RAVEONETTES LOVE IN A TRASHCAN</b>                   | (feat. Jay-Z) | 1              | 1             |
| 64   | 57        | <b>THE KILLERS SOMEBODY TOLD ME</b>                         | (feat. Jay-Z) | 1              | 1             |
| 65   | 41        | <b>THE CHEMICAL BROTHERS THE BOXER</b>                      | (feat. Jay-Z) | 1              | 1             |
| 66   | 70        | <b>EMINEM MOCKINGBIRD</b>                                   | (feat. Jay-Z) | 1              | 1             |
| 67   | 62        | <b>THE CORAL IN THE MORNING</b>                             | (feat. Jay-Z) | 1              | 1             |
| 68   | 47        | <b>LOUIS XIV GOD KILLED THE QUEEN</b>                       | (feat. Jay-Z) | 1              | 1             |
| 69   | 61        | <b>JAMI ROQUAI FEELS JUST LIKE IT SHOULD</b>                | (feat. Jay-Z) | 1              | 1             |
| 70   | 54        | <b>FAT JOE FEAT. NELLY GET IT POPPIN'</b>                   | (feat. Jay-Z) | 1              | 1             |
| 71   | 32        | <b>THE PADDINGTONS 50 TO A POUND</b>                        | (feat. Jay-Z) | 1              | 1             |
| 72   | 47        | <b>NATE JAMES UNIVERSAL</b>                                 | (feat. Jay-Z) | 1              | 1             |
| 73   | 51        | <b>JUPITER ACE FT SHEENA 1000 YEARS (JUST LEAVE ME NOW)</b> | (feat. Jay-Z) | 1              | 1             |
| 74   | 71        | <b>JAMES BLUNT WISEMAN</b>                                  | (feat. Jay-Z) | 1              | 1             |
| 75   | 47        | <b>MEW APOCALYPSO</b>                                       | (feat. Jay-Z) | 1              | 1             |

**As used by Top of the Pops and Radio One**  
Chart compiled from actual sales but Sunday to Saturday across a range of over 1000 UK sites.



Powered by generous sponsorship of the 'Moiscette's' #932 member women FM Heartcase Avenue, East London's 13

...register their first hit single with The Avenue, which debuts at number 11 on sales of 10,553. Its popularity helps to revive their debut album in At The Drop End, which debuted at number 50 six weeks ago and has climbed 134-92-73 in the last fortnight, with sales last week of 3,332 - a 64.9% increase over the previous week - taking its cumulative sales over the 20,000 mark.



**33. Heather Small**  
Featured as the campaign song for the 2012 Olympic and at the recent celebrations. Prudal has now been reissued as a single. #7 debuts this week at number 33 with sales of 2,699. Small has 10 Top 10 hits as a member of M People, but Prudal's original 16 peaks in 2000 - reissues 8 sold more than 45,000 copies - remains her highest solo chart placing.

The Official UK Singles Chart is produced in co-operation with the BPI and BPI's based on a range of more than 1000 retail outlets. Weekly chart is compiled from sales data collected from 1000+ UK retail outlets.

## HIT 40 UK

| WEEK | LAST WEEK | ARTIST  | TITLE | WEEKS ON CHART | PEAK POSITION |
|------|-----------|---|-------|----------------|---------------|
| 1    | 1         | JAMES BLUNT YOU'RE BEAUTIFUL                            | 1     | 1              |               |
| 2    | 3         | MARSH CAREY WE BELONG TOGETHER                          | 2     | 1              |               |
| 3    | 4         | LEE RYAN ARMY OF LOVERS                                 | 3     | 1              |               |
| 4    | 2         | 2PAC FEAT. ELTON JOHN GETTO GOSPEL                      | 4     | 1              |               |
| 5    | 5         | DADDY YANKEE GASOLINA                                   | 5     | 1              |               |
| 6    | 6         | PAUL WELLS FROM THE FLOORBOARDS UP                      | 6     | 1              |               |
| 7    | 6         | KELLY CLARKSON SINCE U BEEN GONE                        | 7     | 1              |               |
| 8    | 5         | CHARLOTTE CHURCH CRAZY SHICK                            | 8     | 1              |               |
| 9    | 7         | MVP ROC YA BODY (MC CHECK 1, 2)                         | 9     | 1              |               |
| 10   | 8         | CRAZY FROG AXEL F                                       | 10    | 1              |               |
| 11   | 9         | INVA DA DYST NASTY GIRL                                 | 11    | 1              |               |
| 12   | 11        | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS                | 12    | 1              |               |
| 13   | 12        | COLORADO SPEED OF SOUND                                 | 13    | 1              |               |
| 14   | 10        | ROLL DEEP THE AVENUE                                    | 14    | 1              |               |
| 15   | 13        | GORILLAZ FEEL GOOD INC.                                 | 15    | 1              |               |
| 16   | 14        | MISSY ELLIOTT LOSE CONTROL                              | 16    | 1              |               |
| 17   | 16        | JOSS STONE DON'T CHA WANNA RIDE                         | 17    | 1              |               |
| 18   | 18        | BODYPROCKERS I LIKE THE WAY                             | 18    | 1              |               |
| 19   | 17        | THE BLACK EYE PEAS DON'T FUNK WITH MY HEART             | 19    | 1              |               |
| 20   | 10        | AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN          | 20    | 1              |               |
| 21   | 15        | KANYE WEST DIAMONDS FROM SIERRA LEONE                   | 21    | 1              |               |
| 22   | 19        | BOBBY VALENTINO SLOW DOWN                               | 22    | 1              |               |
| 23   | 22        | MARIO HE I GO AGAIN                                     | 23    | 1              |               |
| 24   | 23        | THE CORAL IN THE MORNING                                | 24    | 1              |               |
| 25   | 25        | ROB THOMAS LONELY NO MORE                               | 25    | 1              |               |
| 26   | 27        | 50 CENT JUST A LL BIT                                   | 26    | 1              |               |
| 27   | 21        | DEEP DISH SAY HELLO                                     | 27    | 1              |               |
| 28   | 26        | JEM JUST A RIDE   | 28    | 1              |               |
| 29   | 29        | CRAIG DAVID ALL THE WAY                                 | 29    | 1              |               |
| 30   | 36        | TEXAS GETAWAY   | 30    | 1              |               |
| 31   | 24        | GIVEN STEFAN HOLLADACK GIRL                             | 31    | 1              |               |
| 32   | 41        | DANIEL PETERMAN BAD DAY                                 | 32    | 1              |               |
| 33   | 20        | RACHEL STEVENS SO GOOD                                  | 33    | 1              |               |
| 34   | 32        | KT TUNSTALL OTHER SIDE OF THE WORLD                     | 34    | 1              |               |
| 35   | 4         | ELTON JOHN ELECTRICITY                                  | 35    | 1              |               |
| 36   | 37        | LEAMAR DON'T GET IT UP                                  | 36    | 1              |               |
| 37   | 37        | BLOC PARTY THE PIONEERS                                 | 37    | 1              |               |
| 38   | 37        | RAZORLIGHT SOMEWHERE ELSE                               | 38    | 1              |               |
| 39   | 28        | SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS | 39    | 1              |               |
| 40   | 40        | MAXIMO PARK GOING MISSING                               | 40    | 1              |               |

## DANCE SINGLES

| WEEK | LAST WEEK | ARTIST  | TITLE | WEEKS ON CHART | PEAK POSITION |
|------|-----------|---|-------|----------------|---------------|
| 1    | 8         | AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN            | 1     | 1              |               |
| 2    | 4         | AFRO MEDUSA PRESIDA                                       | 2     | 1              |               |
| 3    | 3         | ANNIE HAPPY WITHOUT YOU                                   | 3     | 1              |               |
| 4    | 10        | JUPITER ACE FEAT. SHEENA 1000 YEARS (JUST LEAVE ME NOW)   | 4     | 1              |               |
| 5    | 1         | DEEP DISH SAY HELLO                                       | 5     | 1              |               |
| 6    | 5         | JANAY DAY NASTY GIRL                                      | 6     | 1              |               |
| 7    | 7         | JOE NEGRO MAKE A MOVE ON ME                               | 7     | 1              |               |
| 8    | 2         | KRUMM & FRESH FEAT. SPYDRA TARANTULA/FASTEN YOUR SEATBELT | 8     | 1              |               |
| 9    | 9         | KENDU MALICE MANIPULATION                                 | 9     | 1              |               |
| 10   | 3         | THE CHEMICAL BROTHERS THE BOXER                           | 10    | 1              |               |

## R&B SINGLES

| WEEK | LAST WEEK | ARTIST                                | TITLE | WEEKS ON CHART | PEAK POSITION |
|------|-----------|---------------------------------------|-------|----------------|---------------|
| 1    | 1         | 2PAC FEAT. ELTON JOHN GETTO GOSPEL    | 1     | 1              |               |
| 2    | 2         | MARSH CAREY WE BELONG TOGETHER        | 2     | 1              |               |
| 3    | 3         | DADDY YANKEE GASOLINA                 | 3     | 1              |               |
| 4    | 4         | ROLL DEEP THE AVENUE                  | 4     | 1              |               |
| 5    | 5         | MISSY ELLIOTT LOSE CONTROL            | 5     | 1              |               |
| 6    | 4         | KANYE WEST DIAMONDS FROM SIERRA LEONE | 6     | 1              |               |
| 7    | 5         | BOBBY VALENTINO SLOW DOWN             | 7     | 1              |               |
| 8    | 6         | MARIO HE I GO AGAIN                   | 8     | 1              |               |
| 9    | 8         | 50 CENT JUST A LL BIT                 | 9     | 1              |               |
| 10   | 9         | AMERIE I THINK                        | 10    | 1              |               |

## GET MUSIC WEEK ONLINE TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

# Albums

2007.05  
Top 75

Michael Jackson returns to the chart with a new hits package, but James Blunt remains in charge at the top with his Back To Bedlam debut album.

# The Official UK

## TOP 20 MUSIC DVD

| Pos | Artist                                | Title   | Label                 |
|-----|---------------------------------------|---|-----------------------|
| 1   | EMINEM                                | THE ANGER MANAGEMENT TOUR                       | Interscope (R)        |
| 2   | THE EAGLES                            | FAREWELL TOUR - LIVE FROM MELBOURNE             | Warner Music (V) (CD) |
| 3   | VARIOUS LIVE AID - 20 YEARS AGO TODAY | Warner Music (V) (CD)                           |                       |
| 4   | VARIOUS LIVE AID                      | Warner Music (V) (CD)                           |                       |
| 5   | COLDPLAY                              | LIVE 2003                                       | Parlophone (R)        |
| 6   | QUEEN                                 | LIVE AT WEMBLEY STADIUM                         | Parlophone (R)        |
| 7   | BLONDIE                               | LIVE  | Capitol (R)           |
| 8   | THE OFFSPRING                         | COMPLETE MUSIC VIDEO COLLECTION                 | Capitol (R) (CD)      |
| 9   | U2                                    | GO HOME - LIVE FROM SLANE CASTLE                | Island (R)            |
| 10  | PINK FLOYD                            | ALBUMS: THE MAKING OF THE DARK SIDE OF THE MOON | Capitol (R) (CD)      |
| 11  | AC/DC                                 | FAMILY Jewels                                   | Capitol (R)           |
| 12  | MOTORHEAD                             | STAGEFRIGHT                                     | SPV (R)               |
| 13  | ELVIS PRESLEY                         | ELVIS BY THE PRESLEYS                           | BMG (R) (CD)          |
| 14  | U2                                    | RATTLE AND HUM                                  | Capitol (R) (CD)      |
| 15  | FOO FIGHTERS                          | EVERYWHERE BUT HOME                             | RCA (R) (CD)          |
| 16  | TRIN LIZZY                            | GREATEST HITS                                   | Mercury (R)           |
| 17  | SEX PISTOLS                           | THE GREAT ROCK 'N' ROLL SWINDLE                 | Capitol (R) (CD)      |
| 18  | DIDO                                  | LIVE AT BRITANNIA ACADEMY                       | Cherry (R) (CD)       |
| 19  | GIRLS ALONG GIRLS ON FILM             | Parlophone (R)                                  |                       |
| 20  | DEAN MARTIN                           | LEGENDS IN CONCERT                              | Capitol (R) (CD)      |

## TOP 10 R&B ALBUMS

| Pos | Artist          | Title                       | Label                  |
|-----|-----------------|-----------------------------|------------------------|
| 1   | MICHAEL JACKSON | THE ESSENTIAL               | Epic (R)               |
| 2   | MARIAN CAREY    | THE EMANCIPATION OF MIMI    | Capitol (R)            |
| 3   | JOHN LEGEND     | GET LIFTED                  | Columbia (R)           |
| 4   | THE GAME        | THE DOCUMENTARY             | Interscope (R)         |
| 5   | JOSS STONE      | MIND BODY & SOUL            | Mercury (R)            |
| 6   | VARIOUS ARTISTS | ESSENTIAL R&B - SUMMER 2005 | Sony (R) (CD) (V) (CD) |
| 7   | 50 CENT         | THE MASSACRE                | Interscope (R)         |
| 8   | JAMIROQUAI      | DYNAMITE                    | Sony Music (R)         |
| 9   | EMINEM          | ENCORE                      | Shimmy (R)             |
| 10  | VARIOUS         | KISS PT'S HIP HOP CLASSICS  | Universal (R) (CD)     |

## TOP 10 INDIE ALBUMS

| Pos | Artist                | Title                     | Label                  |
|-----|-----------------------|---------------------------|------------------------|
| 1   | THE KILLERS           | HOT RUSS                  | Island (R) (CD)        |
| 2   | BASEMENT JAXX         | THE SINGLES               | XL (R) (CD)            |
| 3   | ROYKSOP               | THE UNDERSTANDING         | Walt Of Sound (R) (CD) |
| 4   | MAXIMO PARK           | A CERTAIN TRIGGER         | Warp (R) (CD)          |
| 5   | STREPTOPHONICS        | LANGUAGE SEXUOLENCEOTHER? | XL (R)                 |
| 6   | THE WHITE STRIPES     | GET BEHIND ME SATAN       | XL (R) (CD)            |
| 7   | BLOD PARTY            | SILENT ALARM              | Wichita (R)            |
| 8   | FRANK BLACK           | NOISEJOB                  | Cooking Vinyl (R)      |
| 9   | ANTONY & THE JOHNSONS | I AM A BIRD NOW           | Rough Trade (R)        |
| 10  | THE ARCADE FIRE       | FUNERAL                   | Rough Trade (R)        |

## TOP 10 INDIE SINGLES

| Pos | Artist               | Title                   | Label                 |
|-----|----------------------|-------------------------|-----------------------|
| 1   | PAUL WELLS           | FROM THE FLOORBOARDS UP | VEP                   |
| 2   | BLOD PARTY           | THE PLOWERS             | Wichita (R)           |
| 3   | MAXIMO PARK          | GOING MISSING           | Warp (R) (CD)         |
| 4   | CRAZY FROG           | ALEX F                  | Capitol (R)           |
| 5   | THEE WHELKS          |                         | Pendulum Beat (R)     |
| 6   | NATE JAMES           | UNIVERSAL               | 4 (R) (R) (CD)        |
| 7   | LEMON JELLY          | MAKE THINGS RIGHT       | XL (R) (CD)           |
| 8   | PONDIFIL             | RING DING DING          | Capitol (R)           |
| 9   | SUNSHINE UNDERGROUND | PUT YOU IN YOUR PLACE   | City Records (R) (CD) |
| 10  | BEZARBE              | ROCKSTAR                | Sandwich (R) (R) (CD) |

## NET MUSIC WEEK ONLINE TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)



**2 Michael Jackson**  
The latest Michael Jackson compilation, The Essential, debuts at number two after selling 45,527 copies - fans relegate the fact that he has been the subject of a string of previous high selling compilations in the past decade, of which the most recent - Number Ones - has sold 1,323,236 copies in less than two years. The Essential is a career-comprehe...  
winding its way through from the Jackson 5's first hit 'I Want You Back' to Jacko's 2002 number two single 'You Rock My World'.



**10 Kelly Clarkson**  
First American Idol winner Kelly Clarkson has sold 4,911,618 copies of her first two albums in America - back little more than a hundredth of that total here. Clarkson's 2003 debut album Think-A-Minute sold 2,248,019 copies in America, and reached number one - but peaked here at number 52, selling 43,707 copies. Follow-up Breakaway - a number three hit in the States with sales of 2,463,599 in 33 weeks, is showing greater promise here, and debuts at 10 this week on sales of 17,631, following industry debut single 'Since U Been Gone' six success.

| Pos | Artist            | Title                                 | Label                         |
|-----|-------------------|---------------------------------------|-------------------------------|
| 1   | JAMES BLUNT       | BACK TO BEDLAM                        | Capitol (R) (CD)              |
| 2   | MICHAEL JACKSON   | THE ESSENTIAL                         | Epic (R) (CD) (CD)            |
| 3   | COLDPLAY          | X&Y                                   | Parlophone (R) (CD)           |
| 4   | FAITHLESS         | FOREVER FAITHLESS - THE GREATEST HITS | Capitol (R) (CD) (CD) (CD)    |
| 5   | KAISER CHIEFS     | EMPLOYMENT                            | Parlophone (R) (CD) (CD)      |
| 6   | JEFF WAYNE        | THE WAR OF THE WORLDS                 | Columbia (R) (CD) (CD)        |
| 7   | GREEN DAY         | AMERICAN IDIOT                        | Epic (R) (CD) (CD) (CD)       |
| 8   | MARIAN CAREY      | THE EMANCIPATION OF MIMI              | Capitol (R) (CD)              |
| 9   | KEANE             | HOPES AND FEARS                       | Island (R) (CD) (CD)          |
| 10  | KELLY CLARKSON    | BREAKAWAY                             | RCA (R) (CD) (CD) (CD)        |
| 11  | FOO FIGHTERS      | IN YOUR HONOR                         | RCA (R) (CD) (CD) (CD)        |
| 12  | CHARLOTTE CHURCH  | TISSUES AND ISSUES                    | Sony (R) (CD) (CD) (CD)       |
| 13  | THE KILLERS       | HOT FUSS                              | Island (R) (CD) (CD) (CD)     |
| 14  | RAZORLIP          | UP ALL NIGHT                          | Warp (R) (CD) (CD)            |
| 15  | GORILLAZ          | DEMON DAYS                            | Parlophone (R) (CD) (CD)      |
| 16  | HARD-F            | STARS OF CCTV                         | Nonesuch (R) (CD) (CD)        |
| 17  | GWEN STEFANI      | LIVE ANGEL MUSIC BABY                 | Interscope (R) (CD) (CD)      |
| 18  | JOSS STONE        | MIND BODY & SOUL                      | Mercury (R) (CD) (CD)         |
| 19  | THE MAGIC NUMBERS | THE MAGIC NUMBERS                     | Mercury (R) (CD) (CD)         |
| 20  | OSIS              | DON'T BELIEVE THE TRUTH               | Epic (R) (CD) (CD)            |
| 21  | KT TUNSTALL       | EYE TO THE TELESCOPE                  | Parlophone (R) (CD) (CD)      |
| 22  | REM               | IN THE BEST OF - 1988-2003            | Mercury (R) (CD) (CD) (CD)    |
| 23  | JEM               | FINALLY WOKEN                         | Island (R) (CD) (CD)          |
| 24  | JACK JOHNSON      | IN BETWEEN DREAMS                     | Island (R) (CD) (CD)          |
| 25  | JAMIROQUAI        | DYNAMITE                              | Sony Music (R) (CD) (CD)      |
| 26  | SAM COOKE         | PORTRAIT OF A LEGEND                  | Universal (R) (CD) (CD) (CD)  |
| 27  | JOHN LEGEND       | GET LIFTED                            | Columbia (R) (CD) (CD) (CD)   |
| 28  | PAC LOYAL         | TO THE GAME                           | Interscope (R) (CD) (CD) (CD) |
| 29  | EMINEM            | ENCORE                                | Shimmy (R) (CD) (CD) (CD)     |
| 30  | QUEEN             | LIVE AT WEMBLEY STADIUM '86           | Parlophone (R) (CD) (CD) (CD) |
| 31  | SCISSOR SISTERS   | SCISSOR SISTERS                       | Parlophone (R) (CD) (CD) (CD) |
| 32  | GIpsy KINGS       | THE VERY BEST OF                      | Capitol (R) (CD) (CD) (CD)    |
| 33  | 50 CENT           | THE MASSACRE                          | Interscope (R) (CD) (CD) (CD) |
| 34  | STEPHEN FRETWELL  | MAGPIE                                | Parlophone (R) (CD) (CD) (CD) |
| 35  | THE OFFSPRING     | GREATEST HITS                         | Capitol (R) (CD) (CD) (CD)    |
| 36  | SNOW PATROL       | FINAL STRAW                           | XL (R) (CD) (CD) (CD)         |
| 37  | BASEMENT JAXX     | THE SINGLES                           | XL (R) (CD) (CD) (CD)         |
| 38  | THE WHITE STRIPES | GET BEHIND ME SATAN                   | XL (R) (CD) (CD) (CD)         |

| ARTIST          | WEEKS IN CHART | PEAK POS | ARTIST               | WEEKS IN CHART | PEAK POS | ARTIST                | WEEKS IN CHART | PEAK POS |
|-----------------|----------------|----------|----------------------|----------------|----------|-----------------------|----------------|----------|
| JAMES BLUNT     | 1              | 1        | JOSS STONE           | 1              | 1        | JAMIE COLLIER         | 1              | 1        |
| MICHAEL JACKSON | 2              | 2        | THE KILLERS          | 2              | 2        | JOHN LEGEND           | 2              | 2        |
| COLDPLAY        | 3              | 3        | ROYKSOP              | 3              | 3        | ANTONY & THE JOHNSONS | 3              | 3        |
| FAITHLESS       | 4              | 4        | MAXIMO PARK          | 4              | 4        | THE ARCADE FIRE       | 4              | 4        |
| KAISER CHIEFS   | 5              | 5        | CRAZY FROG           | 5              | 5        | BEZARBE               | 5              | 5        |
| JEFF WAYNE      | 6              | 6        | THEE WHELKS          | 6              | 6        | THE OFFSPRING         | 6              | 6        |
| GREEN DAY       | 7              | 7        | NATE JAMES           | 7              | 7        | SNOW PATROL           | 7              | 7        |
| MARIAN CAREY    | 8              | 8        | LEMON JELLY          | 8              | 8        | BASEMENT JAXX         | 8              | 8        |
| KEANE           | 9              | 9        | PONDIFIL             | 9              | 9        | THE WHITE STRIPES     | 9              | 9        |
| KELLY CLARKSON  | 10             | 10       | SUNSHINE UNDERGROUND | 10             | 10       |                       |                |          |

# Albums Chart

| Pos | Weeks on Chart | Artist                     | Title                                   | Label           |
|-----|----------------|----------------------------|---|-----------------|
| 39  | 49             | <b>THE GAME</b>            | THE DOCUMENTARY                         | Various         |
| 40  | 26             | <b>PINK FLOYD</b>          | ECHOES - THE BEST OF                    | Mercury         |
| 41  | 41             | <b>JOSS STONE</b>          | THE SOUL SESSIONS                       | EMI             |
| 42  | 30             | <b>ROYKSOPP</b>            | THE UNDERSTANDING                       | Real Gone Music |
| 43  | 34             | <b>ELO</b>                 | ALL OVER THE WORLD - THE VERY BEST OF   | Capitol         |
| 44  | 44             | <b>OASIS</b>               | (WHAT'S THE STORY) MORNING GLORY?       | Mercury         |
| 45  | 42             | <b>THE BLACK EYED PEAS</b> | MONKEY BUSINESS                         | A&M             |
| 46  | 37             | <b>STEREOPHONICS</b>       | LANGUAGE, SEX, VIOLENCE, OTHER?         | Virgin          |
| 47  | 8              | <b>ELTON JOHN</b>          | PEACHTREE ROAD                          | Rock            |
| 48  | 56             | <b>ELVIS PRESLEY</b>       | ELVIS - 30 #1 HITS                      | Capitol         |
| 49  | 35             | <b>U2</b>                  | HOW TO DISMANTLE AN ATOMIC BOMB         | Island          |
| 50  | 63             | <b>LUCIE SILVAS</b>        | BREATHE IN                              | Mercury         |
| 51  | 43             | <b>COLDPLAY</b>            | A RUSH OF BLOOD TO THE HEAD             | Mercury         |
| 52  | 35             | <b>R.KELLY</b>             | TP 3 RELOADED                           | Mercury         |
| 53  | 45             | <b>SNOOP DOGG</b>          | R & G - THE MASTERPIECE                 | Capitol         |
| 54  | 40             | <b>MISSY ELLIOT</b>        | THE COOKBOOK                            | Capitol         |
| 55  | 0              | <b>M PEOPLE</b>            | FEAT. HEATHER SMALL ULTIMATE COLLECTION | Sony            |
| 56  | 1              | <b>DANNY SEWARD</b>        | WHERE MY HEART IS                       | Leary           |
| 57  | 27             | <b>AKON</b>                | TROUBLE                                 | Mercury         |
| 58  | 64             | <b>THE BLACK EYED PEAS</b> | ELEPHUNK                                | A&M             |
| 59  | 10             | <b>SHANIA TWAIN</b>        | GREATEST HITS                           | Mercury         |
| 60  | 130            | <b>COLDPLAY</b>            | PARACHUTES                              | Mercury         |
| 61  | 0              | <b>NATALIE IMBRUGLIA</b>   | COUNTING DOWN THE DAYS                  | Capitol         |
| 62  | 46             | <b>KASABIAN</b>            | KASABIAN                                | Capitol         |
| 63  | 48             | <b>PINK FLOYD</b>          | THE DARK SIDE OF THE MOON               | EMI             |
| 64  | 0              | <b>MAXIMO PARK</b>         | A CERTAIN TRIGGER                       | Virgin          |
| 65  | 51             | <b>GREEN DAY</b>           | INTERNATIONAL SUPERHEROES               | Reprise         |
| 66  | 54             | <b>DAMIEN RICE</b>         | 16                                      | Capitol         |
| 67  | 44             | <b>FOO FIGHTERS</b>        | ONE BY ONE                              | Capitol         |
| 68  | 49             | <b>JANET CULLUM</b>        | TWENTYSOMETHING                         | Capitol         |
| 69  | 3              | <b>THE ISLEY BROTHERS</b>  | SUMMER BREEZE - GREATEST HITS           | Capitol         |
| 70  | 47             | <b>THE SUBWAYS</b>         | YOUNG FOR ETERNITY                      | WEA             |
| 71  | 0              | <b>GORILLAZ</b>            | GORILLAZ                                | Parlophone      |
| 72  | 65             | <b>CIARA</b>               | GOODIES                                 | Capitol         |
| 73  | 0              | <b>ROLL DEEP</b>           | IN AT THE DEEP END                      | Capitol         |
| 74  | 60             | <b>OASIS</b>               | DEFINITELY MAYBE                        | Capitol         |
| 75  | 0              | <b>BLOC PARTY</b>          | SILENT ALARM                            | Warner          |

Labels: 1. Virgin, 2. EMI, 3. Mercury, 4. A&M, 5. Capitol, 6. Mercury, 7. Reprise, 8. Warner, 9. Island, 10. Virgin, 11. EMI, 12. Capitol, 13. Mercury, 14. A&M, 15. Capitol, 16. Capitol, 17. Capitol, 18. Capitol, 19. Capitol, 20. Capitol, 21. Capitol, 22. Capitol, 23. Capitol, 24. Capitol, 25. Capitol, 26. Capitol, 27. Capitol, 28. Capitol, 29. Capitol, 30. Capitol, 31. Capitol, 32. Capitol, 33. Capitol, 34. Capitol, 35. Capitol, 36. Capitol, 37. Capitol, 38. Capitol, 39. Capitol, 40. Capitol, 41. Capitol, 42. Capitol, 43. Capitol, 44. Capitol, 45. Capitol, 46. Capitol, 47. Capitol, 48. Capitol, 49. Capitol, 50. Capitol, 51. Capitol, 52. Capitol, 53. Capitol, 54. Capitol, 55. Capitol, 56. Capitol, 57. Capitol, 58. Capitol, 59. Capitol, 60. Capitol, 61. Capitol, 62. Capitol, 63. Capitol, 64. Capitol, 65. Capitol, 66. Capitol, 67. Capitol, 68. Capitol, 69. Capitol, 70. Capitol, 71. Capitol, 72. Capitol, 73. Capitol, 74. Capitol, 75. Capitol.

Chart compiled from actual sales data by SoundScan across a sample of more than 1,000 UK stores. © The Official UK Charts Company 2005. Includes all UK and B&I certifications.



**15. Gorillaz**  
With Noel Gordon continuing a slow and steady decline on the singles chart, Gorillaz make it flaring again with favourable reaction to upcoming follow-up Discs. As a result, their Demon Days album ends seven weeks of decline to bounce back this week. The album - which has previously moved 1-2-6-9-11-19-26-27 - jumps to number 15, with sales of 14,737 representing a 45.5% increase week-on-week. The album's nine week sales tally of 326,506 place it well ahead of their self-titled 2001 debut, which had sold 165,715 copies at the same stage.



**34. Stephen Freewell**  
Although Stephen Freewell's new single Emily has attracted a lot of radio support - it is #2 on the playlist chart this week - it makes a modest debut at 42 on the singles chart - but it seems to be sparking album sales. Freewell's Maple album was released last November, falling short of the Top 200 and attracting modest sales of 8,976, before it finally entered the chart at 117 last week. It now moves to 34, with sales to 373,551 week-on-week at 1,564.

Paul, the previous single, peaked at 79 in February.

## TOP 20 COMPILATIONS

| Pos | Artist               | Title                                       | Label   |
|-----|----------------------|---|---------|
| 1   | <b>VARIOUS</b>       | GAILCRASHER CLASSICS                        | Mercury |
| 2   | <b>VARIOUS</b>       | RENAISSANCE - THE CLASSICS                  | Mercury |
| 3   | <b>VARIOUS</b>       | IN THE MIX - REYNAL                         | Virgin  |
| 4   | <b>VARIOUS</b>       | R&B DANCE EVER                              | Capitol |
| 5   | <b>VARIOUS</b>       | THE BEST R&B ALBUM EVER                     | Capitol |
| 6   | <b>VARIOUS</b>       | CLUBLAND 7                                  | Capitol |
| 7   | <b>VARIOUS</b>       | ESSENTIAL R&B - SUMMER 2005                 | Capitol |
| 8   | <b>VARIOUS</b>       | KISS PITS HIP HOP CLASSICS                  | Capitol |
| 9   | <b>VARIOUS</b>       | THE BANDS 05 - II                           | Capitol |
| 10  | <b>VARIOUS</b>       | ELECTRIC BOYS                               | Capitol |
| 11  | <b>VARIOUS</b>       | HAPPY SONGS                                 | Capitol |
| 12  | <b>VARIOUS</b>       | POP JR                                      | Capitol |
| 13  | <b>VARIOUS</b>       | HAPPY SONGS                                 | Capitol |
| 14  | <b>VARIOUS</b>       | HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER | Capitol |
| 15  | <b>VARIOUS</b>       | NOW THAT'S WHAT I CALL MUSIC 61             | Capitol |
| 16  | <b>VARIOUS</b>       | TEENAGE KICKS                               | Capitol |
| 17  | <b>VARIOUS</b>       | NOVELTY NO IS                               | Capitol |
| 18  | <b>VARIOUS</b>       | MASSIVE R&B                                 | Capitol |
| 19  | <b>VARIOUS</b>       | DRIVING ROCK BALLADS                        | Capitol |
| 20  | <b>DIRTY DANCING</b> | (OST)                                       | Capitol |

## TOP 10 DANCE ALBUMS

| Pos | Artist               | Title                                 | Label           |
|-----|----------------------|---------------------------------------|-----------------|
| 1   | <b>VARIOUS</b>       | GAILCRASHER CLASSICS                  | Mercury         |
| 2   | <b>FAITHLESS</b>     | FOREVER FAITHLESS - THE GREATEST HITS | Capitol         |
| 3   | <b>ROYKSOPP</b>      | THE UNDERSTANDING                     | Real Gone Music |
| 4   | <b>VARIOUS</b>       | NICK WARREN - SHANGHAI                | Capitol         |
| 5   | <b>BASEMENT JAXX</b> | THE SINGLES                           | Capitol         |
| 6   | <b>VARIOUS</b>       | RENAISSANCE - THE CLASSICS            | Mercury         |
| 7   | <b>VARIOUS</b>       | R&B DANCE MIX                         | Capitol         |
| 8   | <b>VARIOUS</b>       | ADULT PITS SPACE (IBIZA 2005)         | Capitol         |
| 9   | <b>DEEP DISC</b>     | SAV HELL                              | Capitol         |
| 10  | <b>MYLO</b>          | DESTROY ROCK N ROLL                   | Capitol         |

## TOP 10 ROCK ALBUMS

| Pos | Artist                      | Title                          | Label   |
|-----|-----------------------------|--------------------------------|---------|
| 1   | <b>GREEN DAY</b>            | AMERICAN IDIOT                 | Reprise |
| 2   | <b>FOO FIGHTERS</b>         | IN YOUR HONOR                  | Capitol |
| 3   | <b>THE OFFSPRING</b>        | GREATEST HITS                  | Capitol |
| 4   | <b>TRIVIM</b>               | ASCENDANCY                     | Capitol |
| 5   | <b>GREEN DAY</b>            | INTERNATIONAL SUPERHEROES      | Reprise |
| 6   | <b>SYSTEM OF A DOWN</b>     | MELZERIZE                      | Capitol |
| 7   | <b>VELVET REVOLVER</b>      | CONTRAMAND                     | Capitol |
| 8   | <b>MY CHEMICAL ROMANCE</b>  | THREE CHEERS FOR SWEET REVENGE | Capitol |
| 9   | <b>FUNERAL FOR A FRIEND</b> | HONOR                          | Capitol |
| 10  | <b>ALKALINE TROJAN</b>      | CRIMSON                        | Capitol |

## THE YEAR SO FAR: TOP 20 ALBUMS

| Pos | Artist                 | Title                                 | Label      |
|-----|------------------------|---------------------------------------|------------|
| 1   | <b>COLDPLAY</b>        | X&Y                                   | Mercury    |
| 2   | <b>JAMES BLUNT</b>     | BACK TO BEDLAM                        | Atlantic   |
| 3   | <b>SCISSOR SISTERS</b> | SCISSOR SISTERS                       | Island     |
| 4   | <b>KEANE</b>           | HOPES AND FEARS                       | Polygram   |
| 5   | <b>THE KILLERS</b>     | HOT TIPS                              | Capitol    |
| 6   | <b>GREEN DAY</b>       | INTERNATIONAL SUPERHEROES             | Reprise    |
| 7   | <b>GIVEN</b>           | STEFAN LOVE ANGEL MUSIC BABY          | Mercury    |
| 8   | <b>G4</b>              |                                       | Sony       |
| 9   | <b>TONY CHRISTIE</b>   | DEFINITE COLLECTION                   | Capitol    |
| 10  | <b>KAISER CHIEFS</b>   | EMPLOYMENT                            | Capitol    |
| 11  | <b>FAITHLESS</b>       | FOREVER FAITHLESS - THE GREATEST HITS | Capitol    |
| 12  | <b>DAISY</b>           | DON'T BELIEVE THE TRUTH               | Capitol    |
| 13  | <b>BASEMENT JAXX</b>   | THE SINGLES                           | Capitol    |
| 14  | <b>50 CENT</b>         | THE MASSAGE                           | Mercury    |
| 15  | <b>AKON</b>            | TROUBLE                               | Mercury    |
| 16  | <b>ATHLETE</b>         | YOURST                                | Parlophone |
| 17  | <b>STEREOPHONICS</b>   | LANGUAGE SEX VIOLENCE OTHER           | Capitol    |
| 18  | <b>FRANZ FERDINAND</b> | FRANZ FERDINAND                       | Capitol    |
| 19  | <b>CORRIALLA</b>       | DEMON DYS                             | Parlophone |
| 20  | <b>FOO FIGHTERS</b>    | IN YOUR HONOR                         | Capitol    |

Gold

QUITE GREAT

!PUBLICITY!

[www.quitegreat.co.uk](http://www.quitegreat.co.uk)

Creative: National: Regional: Student: Online PR

Tel: +44(0)1223 830111

E-mail: [harvey@quitegreat.co.uk](mailto:harvey@quitegreat.co.uk)

MD: Pete Bassett

!MUSIC IS OUR LIFE!

From Van Morrison to full label pr;  
from Michael Nyman to club venue pr;  
from Chris Rea to catalogue promotion;  
from Brian Eno to some of the best new bands around...  
Quite Great has it covered!

