



In this week's issue: HMV and Virgin cue up digital push;  
V2 backs European indie network Plus: the charts in full

# MUSICWEEK



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MAKING” - THE SUN**



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# MUSICWEEK



HMV and Virgin poised for launches

## Retailers get set for digital

### Digital

by Paul Williams

The UK's digital music market will be radically transformed over the next few days as high-street giants HMV and Virgin Retail roll out their long-awaited online services.

Virgin will kick off a landmark week for the digital sector this Friday with the launch of its new downloads/subscription service, while HMV is now putting the finishing touches to its own service ahead of a planned launch next Monday.

Both specialists have backed their respective services with multi-million-pound budgets - Virgin has earmarked around £5m for the development and launch of its operation, while HMV's £10m investment includes more than £1m put aside for an initial marketing campaign.

With the two rivals launching so closely to one another, the pair are understandably very sensitive about unveiling details of their pricing plans until just before their respective sites go live. However, HMV is expected to reveal its hand this Thursday at a press briefing at Bafta in London's Piccadilly.

Virgin will host a formal launch for its service at its flagship Oxford Street store the following morning, which will see an appearance by Sir Richard Bran-

son. The store's basement will also stage a party in the evening, which will include performances by Bloc Party and The Rakes.

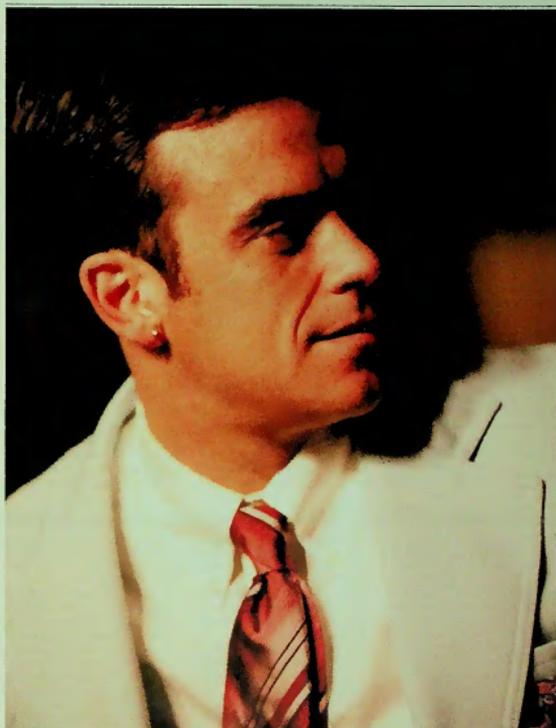
Ahead of its own launch and party, which will take place at The Marquee in Leicester Square, HMV has unveiled it will be backing the new service with a month-long series of live performances, beginning with The Bravery at its flagship Oxford Circus store this Thursday. Exclusive tracks from the shows will be available on the site.

Virgin's marketing and e-commerce director Steve Kincaid is convinced the launches will help expand the market.

"One of the big advantages we have over some of the technology companies out there is we both have a pretty successful store base and we have a lot of people who buy a lot of product from us currently," he says. "With Virgin, we've been selling music to people for 30 odd years so we know how to do it."

His sentiments are shared by HMV head of digital Mark Bennett who says, "While it's fair to say that consumers have more choice than ever before, it's also the case that in an environment still largely in a state of flux, they will look to a trusted brand with a strong specialist reputation, such as HMV, to deliver the service and products they require."

psl@mp@musicweek.com



### Robbie ready to get Tripping out

Robbie Williams will personally deliver his new single Tripping to key UK radio stations on September 5 ahead of the launch of his new album Intensive Care. The album will be launched in 32 venues across Europe thanks to plans to cinecast live his October 9 concert in Berlin.

The EM1 artist's show at Berlin's Velodrom will be cinecast in high definition and surround sound, and TV broadcasts of the concert are expected to follow.

"When you've got an artist as big as Robbie you have that situation where they can't be in every market," says EM1 Records managing director Terry Felgate. "We're in the position now with technology where we can counteract that."

Williams signed an 18-month partnership with T-Mobile last month and the relationship will come into play for the first time from September 5 to 11 when T-Mobile customers will be able to download ringtones, wallpaper and realtones of Tripping ahead of its release to other digital music providers. The single's physical release will be on October 3, while the album will be issued on October 24.

### Playloder deal takes P2P legit

Reactions have been mixed to Playloder's link-up with Sony BMG to launch a service offering file-sharing **p6**

### BMG takes lead in publishing

Powered by Coldplay and Crazy Frog, publisher gains edge over rivals in close-fought race for second-quarter title **p7**

### Why sevens are a magic number

Once written off as a redundant format, sales of vinyl seven-inches have soared, fuelled by the indie scene **p8**



For the latest news as it happens, log on to **MUSICWEEK.com**



03.09.05/£4.25

▷ 'We could be heading back to a time when albums had to play second fiddle to individual tracks' – Editorial, p16

03.09.05

Digest

## MUSICWEEK

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# Your guide to the latest news from the music industry

## Exposure

### Lemar leads Mobo shortlist

► Some BMG Lemar is leading this year's **Mobo Awards** trail with five nominations. 679 Recordings' Kano is up for four awards, including best UK act of the year and best newcomer, for which he will go up against British artist and producer Sway, who performed at the nominations party in London last week. The ceremony takes place on September 22 at London's Royal Albert Hall. Full nominations on musicweek.com



Lemar leads Mobo nominations list

► **Chrysalis Radio** debuted its Heart radio brand in the East Midlands last Friday, when 106 Century FM officially became Heart 106 FM. The move creates a radio "super-region" in the Midlands area for Heart, which operates 100.7 Heart FM in the West Midlands.  
► Reprise act **Green Day** triumphed at the **Kerrang! Awards** last Thursday after receiving the award for best band on the planet. An Iggy award went to Marilyn Manson, while US band My Chemical Romance won best album and best video. Iron Maiden were recognised with an hall of fame award.  
► **Radio One** has announced that the first John Peel Day will take place on October 13. The day is intended to be a celebration of Peel's life and will see gigs staged across the UK under the Peel Day banner. Before this, there will be a London gig organised by Radio One, with details yet to be confirmed.  
► TV chart show **CDUK** has appointed three new presenters to host its Saturday morning show which returns in September. Lauren Laverne, Mylene Klass and Jimmy P will present the weekly show.  
► Organisers of this year's 10th anniversary three-day **Amsterdam Dance Event**, which begins on October 27, will include a line-up of more than 400 DJs, while the focus has shifted to live events.  
► **GMG Radio's** London-based **102.2 Smooth FM**, which was rebranded on June 7 from its previous name of Jazz FM, is unveiling its first significant advertising campaign next month to attract new listeners. The £1.5m promotion takes in TV and posters, including activity on the London Underground.  
► A show on **Virgin Radio** will become the latest radio slot to be made available as a podcast. The Tim Loveloy Show, which sees Loveloy move to Virgin Radio from Sky Sports Soccer, will feature music, sport news

and celebrity interviews.

► **Radio station Magic 105.4** is adding a host of guest DJs to its line-up in a new show called **My Magic**. Craig David will launch the two-hour show, which starts on Saturday September 17 at 7pm, while other artists to feature include Sheryl Crow, Bananarama, James Blunt, John Armatrading and David Power.  
► **Wembley Arena's** redevelopment is now half complete: p5

## People

### EMI insider fills top A&R role

► EMI Records managing director Tony Felgate has filled the long-vacant role of head of A&R by promoting A&R manager Matt Edwards. Edwards has been in his previous role since November 2002 after joining the major from XL/Hero Music where he was creative manager. He also worked for ETO Management.  
► **Card Lipkin** has been promoted to the newly-created post of chief financial officer at **BMG Music Publishing Worldwide**. Lipkin will continue to oversee all finance and administration activities for the company's worldwide business.

► **Bob Moog**, one of the great pioneers in the development of electronic music, died from a brain tumour at the age of 71 on August 21. Moog, inventor of the Modular Synthesizer, had been diagnosed with the condition glioblastoma multiforme in April of this year.

► **Fru Hazlett**, the former managing director of Yahoo! UK, has joined **Virgin Radio** as its chief executive. Hazlett, who has previously worked at Capital Radio Group, Guardian Media Group and Centaur Communications, has taken up her role assuming full responsibility for the running of the GMG-owned national radio stations.  
► **GC&P** has appointed a programme controller for its regional stations based in Kent. Craig Boyd will join GC&P Media's Invicta FM station on September 12 and will take responsibility for local strategy and audience development. Boyd has previously worked at 105.4 FM, Leicestershire Sound and stations in Cambridge, Peterborough and Dublin.

► **Metropolis Group** has appointed Jim Parsons as executive producer for the production division. Parsons has produced and directed shows for ITV, Channel 4, Sky One and the BBC.  
► **Chrysalis Radio** has poached Capital 95.8 FM's Jamie Scott to become producer of its Heart Breakfast. With Jamie Theakston Show. He begins on September 12.

## Bottom line

### Universal unveils 'music' mobile

► **Universal Music** is to introduce a music-focused mobile phone to the UK market in partnership with wireless consultant Single Touch Interactive. The Movel! phone will provide access to personalized content from the major artists using Single Touch's 147 download technology.  
► The European Digital Media Association (EDIMA), the body which aims to represent the interests of online retailers and distributors, has welcomed **Napster** as its newest member.  
► **Guardian Media Group** Radio has taken a controlling stake in Reading 107 FM, increasing its shareholding in the Berkshire station from 37.5% to 60% with immediate effect. GMG Radio took the opportunity to take control of the company after Milestone Radio Group decided to sell its stake.  
► **Legal action** taken by the estate of **Jim Hendrix** against a London company which had claimed the rights to release Hendrix recordings has been officially concluded. Because the London label, Purple Haze Records, had failed to pay £25,000 costs by a cut-off date last week, it lost its right to appeal against Experience Hendrix. In February, a High Court judge had ordered Purple Haze to stop selling Hendrix material.

► **Labels** are lining up music video releases for Sony's new **PlayStation Portable**, p4

► **Rod Malden** manager Rod Smallwood has called the disruption of the bands set on the closing night of the Ozfest tour the worst thing he has seen in 30 years in the music industry and called for an apology from those responsible. The band's performance at the Hyndal Pavilion

near LA on August 20 was marked by missiles being thrown at the musicians

► **Britain's first rock school** is to open in September. **Streetlights Contemporary Music School**, aimed at 10- to 20-year-olds, will feature tutors who have worked with artists including Paul Weller, The Game, Daniel Bedingfield and the Spice Girls.

► **VZ** is launching a pan-European licensing business, p4

► **Sony's** first indie conference is rapidly selling out, p4

► **Music Choice Europe** is poised for acquisition by privately-owned company IG Co in a cash deal worth £2.65m. The deal is now subject to investor approval. Some 75% of the shareholders in the company are required to agree to the terms before the deal can go through.  
► **Pam Sheyne**, the New Zealander who has contributed to hits for Christina Aguilera and Jessica Simpson and is now based in the UK, has signed a four-year sub-publishing deal with **BMG Music**. She will work with BMG Music Publishing's Andrew Jenkins for all her AppleTreeSongs and PlumTreeTunes catalogues. Sheyne is pictured below with Jenkins and manager Nigel Rust.

## Sign here

### UK's Music Choice poised for buyout

► **BMG Music Publishing** has separately signed Gilbert O'Sullivan and Mike O'Dfield. In O'Dfield's case, the agreement will not include catalogue, but will cover his upcoming new Universal album. O'Sullivan, however, will have all worldwide catalogue represented by BMG, excluding Japan and South East Asia.  
► **Dave Malcolm** has signed a deal with Gales Peterson's subsidiary label Blueprint Recordings. A cover of the Whitney Houston hit *Saving All My Love For You* will be released as a single on October 10 followed by an album, *You Go To My Head*, on October 24.  
► **Sony BMG** is to supply video content for NTL's Video On Demand TV service. The service is available to 400,000 digital cable subscribers in the UK. NTL already signed up Universal and Warner.



► **Los Angeles-based** urban print and online portal Urban Network and London's entertainment consultancy One Solution International has signed a partnership deal designed to make marketing, networking and distribution initiatives easier to complete on an international level.

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## MUSICWEEK online poll

Welcome to the **MusicWeek** poll. To vote, simply visit our website at **musicweek.com** and click on the poll link.

The question we are posing is: The UK's summer festival season has this year been the busiest yet with new events such as Wireless joining long-time regulars including Glastonbury and V. But has the market become too saturated?

In last week's text poll, you answered the following: The Bee Gees have been discussing plans for a remake of Seventies movie *Blockbuster*. Saturday Night Fever. Would a remake be, in the group's own words, a tragedy? The results were:

a. Yes 81% ●●●●●●●●●●  
b. No 19% ●●●●

Cloud darkens over indie after concerns over debt prompts Warner to withdraw interest

## Sanctuary adrift in choppy waters

### Companies

by Robert Ashton

Warner Music Group's call to break off talks with Sanctuary last week could spell the end of the group's boast of being the only 360 degree music company with a finger in every pie from management to merchandise.

Sanctuary may have successfully negotiated with its bankers for a new £120m debt facility, but, according to a broker at Numis Securities, its debt is already beyond the £110m mark, giving it just £10m of breathing space.

That is not much considering how rapidly the debt has risen: it was only £74m in September 2004 and half the current level, at £31m, in September 2003. One analyst says, "That's too high. The 360 degree model now looks like smoke and mirrors; it's all unavailing."

Such views are shared by many in the City and the industry who believe Sanctuary's options are narrowing by the day. In one of several statements issued last Tuesday, the music group claims to still be in discussions with a "num-

ber of other parties" following the breakdown of talks with WMG.

However, with WMG out of the game, brokers are struggling to unearth who these other parties might be. Although some US private equity companies were understood to be casting their eye over the business, the Numis analyst says the debt level might have put them off. Endemol founder John de Mol, who owns around 20% of Sanctuary, was also mooted months ago as a possible saviour.

Sanctuary bosses have made no secret that becoming a private entity again could suit them. It is understood discussions with de Mol would have explored this scenario. However, nothing has been heard on this since, leading many to suggest that potential investors or buyers like WMG and de Mol have concluded there is not much there at the price Sanctuary might want.

The problem for most analysts is that the 360 degree model has not proved itself. The debt level has crept up as Sanctuary has spent big time on advances, acquisitions and the expensive launch



Morrissey; insider says, "It would be OK if Sanctuary had 10 Morrisseys, but they don't"

of Urban Division, run by Beyoncé's father Mathew Knowles. One source says that Sanctuary may be the biggest music management group in the world, but it is difficult to see the benefits of having such stellar names as The Who, Robert Plant, Beyoncé and Elton John under it, especially after having paid a premium for them. "It seems an unproven profit idea," he says. "The idea is to release Plant's album, but it does-

n't mean it will sell. It would be OK if they had 10 Morrisseys, but they don't."

An insider suggests that the 360 degree model is actually costing the group more. One recent remastering project could have been done for a "packet of fags and a pint", but the source says Sanctuary insisted it went through its Town House complex using the services of an expensive engineer with the final bill in the thousands.

Now with the share price hovering around 10p - it plummeted nearly 40% in one day last week - and the company issuing another depressing trading update with "further deterioration of the results for the full year", analysts are not expecting much from the full year.

In fact, the advice from the City now is to cut costs and sell and Sanctuary is paying heed, having already in place a £7.25m cost saving package. Part of this includes redundancies of around 10% of its 700 workforce.

The group has also signalled its intention to sell off non-core businesses such as the studios and publishing, but nothing has yet happened and sources suggest publishing, at least, will achieve very little in the open market.

A Sanctuary spokesman concedes there are a "number of areas" to sell off, but is optimistically talking up releases around September and October. "We have a lot more than the majors," he suggests.

But, by then, Sanctuary is more than likely to have dropped a few more of its 360.

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## Hit 40 UK breaks new chart ground with AC rundown

Hit 40 UK's new adult contemporary countdown will mark a new first when it appears in the autumn, becoming the UK's first chart to focus on artists rather than individual tracks.

The survey, which has the working title of the AC Chart, will broadcast across 54 adult contemporary stations, including Heart, Real Radio and Century. It will be compiled by the Official Charts Company from airplay statistics and album and single sales, including downloads and DVD sales.

Hit 40 UK managing director Rob Corlett has explained that the new chart will be a boon for the music industry. "It's something the music industry can really get behind. Albums are going to be a part of what it's about and it's a new format and a great format for them to promote albums," he says.

He also believes that the unique way in which the chart is compiled will give it a stability often missing from singles charts. "We don't want to fluctuate massively, but we want tracks to

move in and out at the right speed," he says.

The show, which will be made by independent radio production company UBC, will be broadcast every Sunday between 4pm and 7pm when the main Hit 40 UK show is broadcast on 120 other commercial stations. It will reach an estimated 772,000 listeners. Melanie Sykes and Heart 106.2's Nick Smith are confirmed as the presenters.

More details have also emerged about Hit 40 UK's new urban music chart show, due to

start this autumn. The chart, to be known as Fresh 40, will be compiled from a combination of sales and airplay. The programme will be made by Somethin' Else and broadcast across youth radio brands, including the Galaxy, Kiss and Vibe networks, on both analogue and digital platforms, reaching an estimated 786,000 listeners. As with the AC chart, it will be broadcast on Sunday afternoons, between 4pm and 7pm.

Although Hit 40 UK is yet to finalise all of the details of Fresh

40, Corlett says that it will have a single presenter, to distinguish it from the company's other chart shows. "Fresh 40 is very different from Hit 40 UK and the AC chart." It is really looking at the combination of dance and R&B and it's definitely track-based," he says.

"We are looking for good up-and-coming urban presenters with the right attitude and tone for the show. Music is very much at the core of Fresh 40, as opposed to AC, which is music and personality."

### THE MUSIC WEEK PLAYLIST



**JAMES BLUNT**  
High (Atlantic)  
Blunt's new single originally released in 2004, will replace the singer a place at the top of the charts well into the fourth quarter (single, October 3)



**MATTAFIX**  
Passer By (Buddhist Punk)  
The follow up to Big City Life affirms the talent of this UK duo, who recently completed their debut album (single, October)



**ERNESTO VS BASTIAN**  
Dark Side of the Moon (Deluxe)  
This dark, vocal wane track, with its huge sound, is currently touring clubs and is poised to cross over in a big way (single, September 26)



**THE CRIMEA**  
Tragedy Rocks (Warner Bros)  
The debut album from this UK group possesses an unrelieved individuality and charm (album, October 10)



**BATTLE**  
Demons (Transgressive)  
This slice of emotional, melancholy rock hooks the listener on the first spin, while the intelligent lyrics are of interest (single, August 26)



**THE FALL**  
Fall Heads Roll (Sanctuary)  
Almost 30 years into their career, the Manchester veterans have produced perhaps their most finely crafted and recorded work to date (album, October 3)



**BOW WOW**  
Feat. OMARION Let Me Hold You (Sony BMG)  
Sampling Luther Vandross' If Only For One Night, this Jermaine Dupri-produced track features a killer hook. His best yet (single, October 10)



**JAMIE LIDELL**  
Multiply (Warp)  
The disc track from Lidell's Anne-kristen album is pure 21st Century soul music from this formerly British indie artist (single, October 3)



**TEDDY THOMPSON**  
Separate Ways (Foghorn Records)  
Thompson's second album, his first for Venice, showcases a songwriter and lyricist of superb ability. Word of mouth will spread (album, November 7)



**WASHTI BUVANI**  
Lookaftering (FatCat)  
Gulf heritage Buvani offers beautifully stark, orchestral folk with canvas from Owen Jones, Adam and Joana Newsom (album, Oct 10)

Licensing venture to offer sales and distribution support

# V2 move gives indie platform in Europe

## International

by Robert Ashton

Indie labels will have a new label platform to launch their acts across the Continent next month when V2 Music pushes the start button on a new pan-European licensing venture, Cooperative Music.

The new outfit is designed to license repertoire from the world's hottest independent imprints, including Wichita, Stetana, Luaka Bop, Bella Union, Memphis Industries and City Slang, and provide them with help in sales, distribution and marketing throughout most of Europe and, in some cases, Japan and Australia.

The network is the brainchild of V2 Music CEO Tony Harlow and Alain Artaud, general manager of V2 Music France and the architect of EMI/Virgin's Labels imprint that he launched a decade ago. They have brought in former EMI Continental Europe marketing vice president Vincent Clerly-Melin to run the new venture and he is now part way through appointing six Cooperative Music label managers in France, Germany, the Netherlands, Sweden, Italy and Spain. They and Clerly-Melin and his UK team will dedicate their skills – and tap into V2 label staff across Europe – to providing international marketing and promotion service to the labels and their



Bloc Party: getting Cooperative push

acts, including Bloc Party and Got Team.

Clerly-Melin says the new venture, which is being established as a separate company rather than a division of V2, follows the work Harlow has been doing in licensing over the past couple of years, including releasing Bloc Party in territories such as France. "They told me he had been doing deals in his spare time, so we thought 'Let's start a proper business with a structure to do this in the best possible way,'" says Clerly-Melin.

He adds that V2 is unique in that it is an indie label with an international structure and, because of its independent culture, is more suited than majors to getting into bed with other indies, which lack distribution and sales clout outside of the UK. The business model is specific in that Cooperative Music wants to work

with the "right labels", but it is offering flexibility in the services it offers. In addition to distribution outside the UK, some labels will be provided a tailor-made international campaign by Cooperative Music while those labels with more international experience, such as Wichita, might plan their own campaigns, which will then be implemented by Cooperative.

While licensed material previously appeared on the V2 label in Europe, Cooperative will release CDs with the domestic imprint's name, which Clerly-Melin says will help indies raise their profile on the Continent.

"Unlike the majors we are not just interested in million-sellers; we have a lot of attention to detail and know that the 100,000 sales all add up," he adds.

Bella Union founder Simon Raymonde says, "When you look at what we are best at doing – finding and nurturing new bands, and helping them get off the ground – and what we actually spend most of our time doing – packing up boxes to send to far-flung corners of the world, re-pressing CDs every week, chasing invoices from the new owners of these boxes – it became fairly obvious that what we needed was both an efficient centralisation to streamline operations and a company that truly loved what we do."

robert@musicweek.com

## RICKY MARTIN

### SNAP SHOT

Ricky Martin will return to the UK for the second time in as many months on September 22. The week-long promo visit will encompass key TV shows including Jonathan Ross, CDUK and Top Of The Pops and which featured a three-day regional radio tour for his new album *Life and Single I Don't Care*.

Sony BMG marketing director Paul McGuire believes the single can help reposition Martin while generating the same kind of hysteria which surrounded his breakthrough *Livin' La Vida Loca*. "I don't care is such a different, strong single – it gives us a strong platform to launch the campaign."

**CASH LIST:** Marketing: Julie Gray, Sony BMG National radio: Joanne Kenney, Sony BMG. Regional radio: Nick Bray, Lynn Swadlowhurst, Sony BMG. TV: Debbie Moran, Sony BMG. National press: Sarah Aspinwall, Sony BMG. Regional press: Beth Brookfield, Sony BMG.

leading into Christmas," says McGuire. "The album should be in the top three in the week of release and we're confident it will be platinum before Christmas."

The single, which is released on September 26, has been playlisted by Kiss and Capital FM.

Sony BMG was keen to let the music do the talking in the early stages of the campaign, initially servicing the song under the artist name RM.

However, product manager Julie Gray notes that it is now very much about alerting Martin's fanbase. "A big part of it will be targeting the female demographic, through such as gyms and playgroups."

## SNAP SHOT



# Video releases target PSP

Sony BMG and Sanctuary are blazing the trail for a new music video format going on sale this week alongside the launch of PlayStation Portable, which plays the discs.

The two groups are bringing out titles on Universal Media Disc, a 2.5-inch disc that can be inserted into the console. UMDs have a storage capacity of 1.6GB, meaning they can store 140 minutes of DVD-quality footage.

Sony BMG is involved in the initial tranche of music-related releases because it is a relative to PlayStation within the Sony group of companies. Sanctuary, meanwhile, has become involved in this early stage following a meeting with Sony Computer Entertainment at Midem.

Sanctuary is releasing three titles – by Iron Maiden, INXS and Bob Marley – while Sony BMG is bringing out eight, including titles



Iron Maiden: UMD release

by OutKast, Foo Fighters and Rage Against the Machine. Other groups are also preparing releases for the coming months, including Universal, which is releasing Scissor Sisters, Razorlight and 50 Cent UMDs shortly.

PSP, which was launched in the US in April, was primarily built as a games console but it also includes an MP3 player and has the ability to play movies on UMD. PlayStation spokesman David Wilson says many companies have

been slow to get on board the UMD format but are now truly getting behind it.

"The main studios are all embracing it after initial reluctance," says Wilson. "I think they were worried about another Mini-Disc situation. But what they found in the US was that two UMDs were being sold for every console bought, which is a strong early uptake."

UMDs are to be racked alongside games within high-street retailers such as HMV and Virgin, and will also be sold in specialist gaming shops. Standard retail price per unit will be £14.99, with a dealer price of £10.21.

Sanctuary vice president of commercial development of visual entertainment Spencer Pollard says, "People buying music UMDs would be the same as those buying music DVDs, which means people in the 25-45 age range."

# Bard indie gathering heads towards sell-out

The Bard Indie Conference is on course to be a runaway success in its first year, with seats quickly running out for the event.

With three weeks to go, more than 165 delegates have already committed themselves to attending the gathering, which takes place at Birmingham's Britannia Hotel on September 21. The full capacity for the conference is 200, although the retail organisation has taken extra rooms at the venue so that more can be accommodated if necessary.

Bard general secretary Kim Bayley says she is delighted by the response to what is a first in the history of Bard. "The response has been really excellent," she says, urging retailers who have not yet booked for the event to do so as soon as possible.

The conference will feature presentations from the four major record companies, along with independent distributors Vital and Pinnacle. In addition, fellow indie distributor Proper is to showcase labels through a stand at the event, while other supporters

include the overall sponsor, courier company ANC.

Other companies which will be participating in the event will be online service provider 7 Digital and Ranger Computers, which will be showcasing its Oscar and Phoenix ES solutions for indie retailers.

The event has been put together by Bayley in tandem with established independent retailer Paul Quirk, who is also deputy chairman of Bard.

"The take-up has been really good and it's justified all the effort and expense," says Quirk. "It's lived up to our expectations, because we knew there would be the demand for an event like this. People are still signing up and it's growing all the time, with further interest from record companies and distributors."

Bard has had to turn down various offers to keep the schedule down to a manageable level, but there will also be a performance from one new band. "We're putting so much into one day and we've got to make sure that we don't overrun," says Quirk.



# Soft launch of ISP service in September will be followed by drive to recruit further majors

## Playlouder takes file-sharing legit

### Technology

by Nicola Sledge

It has taken 18 months of negotiations to deliver the UK its very first legal P2P environment complete with the benefits offered by an ISP, but Playlouder Music Service Provider will finally be up and running next week.

The launch has certainly been a long time coming. The company originally unveiled the idea at Popkomm in October 2004 when it won an IMEA innovation award for the concept. By December, it revealed it had signed up 800 independent labels through Aim at a seminar hosted by the Royal Society of Arts, before, at Midsun this January, Playlouder bosses hinted that it was in preliminary discussions with a major looking to licence its repertoire. Now, eight months later, that deal is finally ready to go.

Towards the end of next month Playlouder MSP will announce a soft launch with the backing of Sony BMG, which has taken the landmark, progressive step of licensing 250,000 tracks to the service. A number of indie, through Aim, are also on board.

Expectations for the new model are certainly high. The service's backer suggests it has the potential to generate up to £330m per year for rights owners, on top of its own cut.

To generate such sums, Playlouder has devised a consumer offering designed to satisfy the appetites of those who are used to obtaining music via P2P and rights owners seeking new methods to monetise and legalise such traffic.

Where PMSMP differs from competitors such as Wipit, Snopce or PassAlong is that it has moulded various aspects of technology into one complete consumer offering.

Playlouder MSP managing director Paul Hitchman, who heralds next month's move as a genuinely rare, British innovation in the digital music space, explains, "Only an ISP is licensable in this way because only an ISP can control the network itself to prevent traffic from escaping into the internet and only the ISP can monitor the network to ensure that all downloads are accounted for, even those going direct from one user to another."

Subscribers can manage their music and sharing using their favoured P2P client - whether it be Kazaa, LimeWire or eDonkey, for example - to swap music within, or even "walled garden" of the PMSMP network. However, sharing music is restricted to subscribers



Foo Fighters: among the 250,000 Sony BMG tracks licensed to Playlouder MSP

to the service and, thanks to a sophisticated firewall, tracks are prevented from entering and leaving the network.

Rights owners who have struck licensing deals with the service will receive payment for every shared "fingerprinted" file - courtesy of a tie-up with audio fingerprinting service Audible Magic - licensed to the service. Revenue will be paid out on a pro-rata basis, so if Sony BMG music accounts for 40% of the traffic on the network, then it will receive 40% of the pool of cash set aside for payments to licensors. But Sony BMG - whose acts include Faithless, Foo Fighters and Oasis - and Playlouder are not disclosing how the share received by the record company is then further broken down.

There is an implicit - albeit unspoken - threat from Playlouder, however, that unlicensed repertoire cannot be identified or blocked, and nor can royalties be paid for its sharing.

The advantage of a system such as PMSMP, says Hitchman, is that licensees can even have tracks blocked which they do not want to be shared - such as pre-release tracks or unapproved bootlegs - by providing fingerprints. Whether PMSMP would be willing to provide the same service for non-licensees is another matter, of course, but in theory it could.

The strategy which PMSMP takes after its soft launch will be crucial. If it takes a conciliatory line, by offering to help non-licensees in such ways, it may placate some of the other majors.

PMSMP asserts strongly its efforts to create a legitimate environment for sharing. It will "seed" its network with repertoire sup-

plied by the licenses so that users can download high-quality versions of the files, wrapped in the DRM of the right owners' choice - with Sony BMG selecting Windows DRM - direct from a central server.

In turn, however, it could take the view that, as an ISP, it is not liable for the actions of its users. However, one record company executive warned, "If it was found that Playlouder was allowing illegal sharing then we would go after them. We would use the law at our disposal and sue them directly."

Hitchman says, "We have ongoing discussions with all of the other majors, and naturally they display some caution about a model which progresses beyond anything they have done before."

One significant concession to those assigned majors - and also, perhaps, an acknowledgment that the service's true benefits will only come when a full house of deals is secured and a substantial number of music fans bring more repertoire into circulation - is that September will only herald a soft launch.

A full launch will follow at the end of this year or early next, notes Hitchman has spent another six months trying to sign up more majors. When it does, it will do so backed by a new round of funding finalised last month, and using the subscriber base already established by the Playlouder website itself, its webcasting deal with Glastonbury Festival and through partnerships with supportive or stake-holding indies such as Martin Mills' Beggars Group.

What impact such a splash will have in the immediate term remains unclear, however. To some, a paid-for P2P service -

### A brief history of peer-to-peer networks

**Late 1970s:** File-sharing in its basic form starts with software clients such as IRC, Hotline and Usenet, allowing users to share different files from one server to another. It is mainly used in companies and government departments.

**October 1999:** MP3s start to be widely used and Shawn Fanning, with the backing of his uncle, launches Napster - a centralised file-sharing network in which files are traded through

**March 2000:** Another central server, March 2000: Gnutella - the first major P2P network, built on Open Source (a system whereby developers can use the coding for free and develop on it), goes live. Unlike Napster, it allows users to share files without them being transferred through a central server. Consequently, many other P2P clients are launched.

**March 2001:** Kazaa launches, followed later in the year by

Grokker and other P2P services such as eDonkey. July 2001: After ongoing legal action, Napster is closed down.

**April 2003:** US court rules that Grokker, in a case brought by MGM, cannot be held liable for copyright infringement on its network.

**February 2004:** Kazaa is served with a "search and seize" order by the Federal Court of Australia. Investigation and subsequent court case begins and is yet to be resolved.

**April 2004:** MGM appeals, but US appeal court once again rules in favour of Grokker.

**June 2005:** Grokker case is heard by US Supreme Court, which overturns previous rulings and finds Grokker liable for "promoting" copyright infringement on its network. Fall-out of decision is still yet to be seen. Case has once again returned to appeal court.

which is essentially what PMSMP is - little more than a Napster subscription service, with enhanced community elements.

Others argue that it is also plundering what remains a niche market. Recent Jupiter Research statistics indicate that, of the 21% of UK households using broadband, only 7% use the music services currently on offer from the likes of iTunes Music Store and Napster. Jupiter research director and analyst Mark Mulligan says, "PMSMP does have the potential to carve out a niche market,

Although they aren't direct competitors to the likes of iTunes and Napster, it has to be recognised that even those players are still operating in a small market."

But PMSMP has nothing if not lofty ambitions, aiming to recruit 100,000 users within a few months of launch. By taking its first, highly significant, step into the realm of major-label licensing, it highlights that it is not going to be easily deflected from those intentions.

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### TOP 20 RINGTONES

By Last	ARTIST	TITLE	Label
1	JAMES BLUNT	YOU'RE BEAUTIFUL	Bud/E1
2	ZPAC FEAT. ELTON JOHN & GETHTO GOSPEL	Unsung/MCA/Blue Sky/Blue Bird	
3	CRIG DAVID	ALL THE WAY	Windward/Warner Cap/CSP
4	DANIEL POWTER	BAD DAY	Sony
5	AKON	BELLY DANCER (BANANAZ)	Playout/Universal/Interscope
6	MVP ROC	VA BOOM (MUSIC CHECK 12)	Universal/Mya/Duck/D&B
7	KELLY CLARKSON	SMILE U BEEN DONE	Mercury/50
8	EMINEM	ASS LIKE THAT	Warner Cap/CSP/Interscope/Universal
9	BOYBROTHERS	LIKE THE WAY	Sony/Interscope/BMG
10	CIARA FEAT. LUDACRIS	OH	Universal/IMP
11	MARJAH CAREY	WE BELONG TOGETHER	Universal/EMIR/CBC/Decca/Sony/JAY
12	BRITTANY CHURCH	CHICK CHICK	DW/CD/D&B/Universal/Mya/Interscope
13	FAITHLESS	FEEL GOOD DAC	BMG
14	BOTHILL	IN SOMNIA	Warner Cap/CSP/Interscope/BMG
15	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	Warner Cap/CSP
16	GOLDFRAPP	OOH LA LA	Warner Cap/CSP
17	GROOVE COVERAGE	POISON	Universal/IMP/Interscope/ATV
18	KAISER CHIEFS	I PREDICT A RIOT	Bud/E1/IMP
19	COMPLAY	SPEED OF SOUND	BIG
20	ELVIS PRESLEY	SUSPENDER	Columbia

The NFL On Call Broadcasts During Coverage of NFL.

Chart compiled from August 15 to 21, 2005.

Crig David's Warner Bros cover of the music has made an impact on the ringtones chart this week as his track All The Way debuts at number three. Meanwhile, Kaiser Chiefs make their first appearance on the chart with I Predict A Riot, which arrives at 18, and Akon makes a 28-place leap into the top five with Belly Dancer (BananaZ). James Blunt -

though now knocked off his singles sales chart throne - continues to reign and eDonkey and Elton John hold at two.

# Powered by Coldplay and Crazy Frog, publisher reverses fortunes to top market shares

## BMG gains edge in close-fought race

### Publishing

by Paul Williams

Even before the first ball of the new football Premiership season had been kicked, pundits were already predicting its outcome was a foregone conclusion with last time's runaway champions Chelsea poised to triumph again.

But it is a different story in the usually predictable battle for the music publishing market share crown, where the push for 2005's title is turning into the most open race for years.

With BMG Music Publishing heading the pack for the first time in its 17-year history in the year's second quarter, there have now been an unprecedented three different leaders on the combined market share table in as many quarters. Perhaps more remarkably, EMI Music Publishing, winner of the annual title for the past 10 consecutive years, has not led a quarterly race now for six months, something that has not happened since the end of 1994 when Warner/Chappell denied it top spot for half a year.

BMG's historic first victory occurred in what stands as the closest outcome yet between the top three finishers, with just 1.2 percentage points separating the leader and third-placed Universal, which had headed the first quarter combined rankings. In between them sits 2005 champion EMI and, at this halfway point, any one of the top three could realistically walk away with the year-end title.

The win for BMG marked a never-before-seen turn of fortunes from the previous quarter, with Paul Curran's company languishing in fourth place in the last period with 11.4% share of the market, nearly half that of then leader Universal. But the arrival of two gigantic – contrasting – forces during quarter two helped BMG to its highest-yet quarterly share with 20.2% of the combined market. Coldplay and Crazy Frog, whose Axel F had famously denied the Parlophone act a number one with Speed Of Sound, found themselves bedfellows in the BMG camp with the publisher claiming 95.4% of the band's X&Y album, which sold an unrivalled 907,339 copies in the quarter. It also had complete control over the Harold Faltermeyer tune Axel F, whose new spawning was the period's top-selling single.

In what represented his first full quarter in charge of the company since taking over from Peter Reichardt, Gray Moot oversaw an EMI slipping to its lowest combined score (9.8%) in nearly two years. That was only good enough to place the group in second place for the second successive quarter, although EMI could so easily have been celebrating another quarterly victory had more of the sales of some of its star albums performer, its writer James Blunt's Back To Bedlam, happened during quarter two rather than in this current quarter. This is especially the case given that BMG only bettered EMI on the combined table by 0.35 percentage points, while

### Catalyst creates strong reaction

Chrysalis Music found itself up against an old adversary in quarter two, as the company which dented it 2003's indie publishing crown returned in spectacular fashion.

Catalyst, set up by one-time Global Chrysalis head Peter Knight, shook up the independent publishing sector back in 2003 when his sizeable interests in the Black Eyed Peas chart-topper Where Is The Love and its parent album Elephant landed him that year's title of top independent. So the arrival of a new single and album from



the same band in quarter two mount the return of Universal, which re-emerged from virtually nowhere to finish second with 26% of the indie rankings behind Chrysalis. Despite holding on to the top position, Chrysalis had a notably less successful second

quarter compared to the previous quarter, although it continued to benefit from 100% control of the Athlete album Tourist.

Among the new arrivals, Edward Kasser took third spot with 6.9% of the indie market after its back catalogue was raided for the Akon hit Lonely. Kobalt's 6.3% fourth place included recently-signing Stefflon's 4.6% share of her own album Love Angel Music Company, while Bucks ranked fifth with 5.1% through shares in James Blunt's single and album.

21.5% share here included more than a quarter of the Oasis album Don't Believe The Truth (second of the quarter) – for which it has Liam Gallagher signed – and three-quarters of Basement Jaxx's The Singles (fifth of the quarter). But its failure to hold onto the combined market share crown it won for the first time in six years in quarter one can be explained by its performance on singles, where it slipped to fourth place with 13.5%.

It was a tough quarter for Warner/Chappell, which fell from

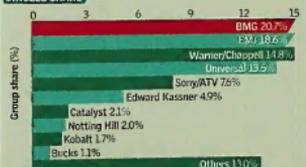
third to fourth spot overall with 10.2%. The continuing popularity of the Neil Sedaka and Howard Greenfield-penned Tony Christie Amarillo hit, in which it claimed 100% control, at least ensured a respectable showing on singles where it took 14.8% of the sector, but on albums it slumped to fifth spot with 8.1%, its worst performance in the market since the second half of 1999.

Warner/Chappell's loss was Sony/ATV's gain as the publisher, under Rakesh Sanghi for the first full quarter, quickly turned around the eight-year low which was experienced in quarter one to turn in its best performance in more than a year. It more than doubled its score on the combined table to take 8.3% in fifth spot, while its 8.7% albums share – four and a half times what it managed in quarter one – was good enough to move it above Warner/Chappell. Its albums story owed much to Noel Gallagher and the new Oasis set, giving it more than 45% of the period's second top seller.

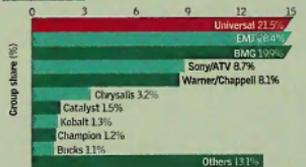
Sony/ATV's turnaround came in what was a rollercoaster opening first half to 2005, with some companies so close to one another that a sudden big seller here or there will be enough to tip the balance in someone's favour. With BMG, EMI and Universal all in a shut with the annual crown, only one thing is certain – after Peter Reichardt's exit, there will definitely be a new face collecting the publishing silverware in next year's Music Week Awards. [paulw@musicweek.com](mailto:paulw@musicweek.com)

### Publishing shares: quarter two 2005

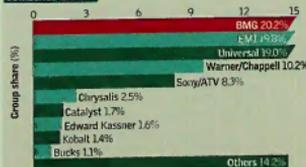
#### SINGLES SHARE



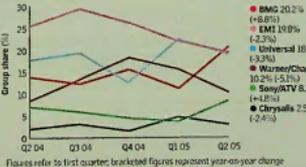
#### ALBUMS SHARE



#### COMBINED SHARE



#### QUARTERLY SHARE



Figures refer to first quarter; bracketed figures represent year-on-year change

### Top 10 singles for Q2 2005

TITLE	Artist	Publisher	
1	THE WAY TO YOU	AMARILLO Sedaka/Greenfield	BMG 100%
2	LOVELY	Winters/Mar/Thom/Edward Kasser	Warner-Chappell 100%
3	FEEL GOOD	INNOVATIVE	EMI 50%/BMG 50%
4	WALK AWAY	EMINEM/Aftermath & Copyright Central	25%
5	SIGNS	Broadway/Williams/Ruggo/Simmons/Taylor/Wilson	Universal 50%/EMI 44.4%/BMG 22.2%
6	SWITCH	SMITH/BENNETT/HOLLAND	Universal 55%/Notting Hill 45%
7	LYLA	GALLAGHER	Sony/ATV 100%
8	OHETTO	GOSPEL/Shaker/Tanpin/Exams/Muthers/Resto	Universal 93.3%/EMI 6.7%
9	I LIKE THE WAY YOU DANCE	JAMMET	BMG 33.3%/Sony/ATV 66.6%
10	DON'T PHUNK WITH MY HEART	ADAMS/BOARD/POLON/JAY	BMG 35%/EMI 10%/Universal 55%/Chappell 30%/Others & CC 20%

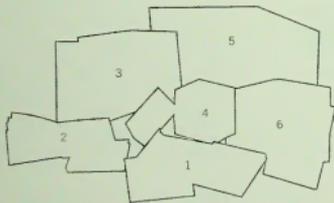
### Top five albums for Q2 2005

TITLE	Artist	Publisher	
1	X&Y	COLDPLAY	BMG 95.4%/Warner-Chappell 10.6%/Others 3.7%
2	DON'T BELIEVE THE TRUTH	OASIS	EMI 45.5%/Universal 25.5%/Warner-Chappell 18.2%
3	BACK TO BEDLAM	JAMES BLUNT	BMG 69.9%/EMI 16.6%/Warner-Chappell 4.6%/Bucks 19.4%
4	FOREVER FAITHLESS	FAITHLESS	BMG 25%/EMI 1.6%/Warner-Chappell 32.6%/Champion 29.6%/Others 11.2%
5	THE SINGLES	BASEMENT JAXX	EMI 3.3%/Sony/ATV 25%/Universal 76.3%/Others 4%/Others 14.4%

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Once dismissed as a redundant format, vinyl seven-inches have soared in popularity in the past year. *Adam Webb* talks to labels and retailers about the format that refuses to die

# The return of the magnificent seven

Over the past few years, claims that physical product would soon be consigned to the dustbin of history have been made frequently enough, mostly by those pushing the latest digital technology. And, certainly, some non-digitised consumer goods have been travelling down that long road to redundancy. Last Christmas for instance, Dixons announced it was scrapping sales of video recorders, and the same retailer recently sounded a similar death knell for 35mm film-based cameras – from this month onwards it will only stock digital models.

So why, according to recent BPI figures, is the UK music industry bucking this trend when it comes to sales of vinyl, and seven-inch singles in particular? The latter have recently been soaring. Q2's sales of 288,780 marked an 87% increase on the same period in 2004.

"It reminds me of that scene in *Monty Python's Holy Grail* with the two knights trying to chop each other to bits," says Impress Music MD Richard Stern. "People keep trying to kill the seven-inch single, but it just won't die."

Certainly, most manufacturers and brokers are reporting a consistently strong market for seven-inch vinyl – almost certainly driven by the current vogue for guitar-driven bands whose fanbases crave collectible memorabilia. In turn, this has seen a plethora of innovative releases, from coloured and etched vinyl and picture discs to singles with intricate handmade artwork.

"It's probably been more constant than any other format over the past few months," says Mel Gale at London-based vinyl plant Audio Services Ltd, which became part of Sonopress in April 2004. "We've even had to sub-contract out at some points when we haven't been able to cope with demand, and we've been running to capacity at 20,000 a week. In summers past it has been quite quiet and we've reduced the hours per week that we've worked, or used fewer people on shifts, but that definitely isn't happening now."

"We've always done a lot of vinyl since we started 15 years ago and we've definitely been busier with seven-inches," adds Karen Emanuel, MD of Key Production, which has recently overseen several bespoke singles such as the picture disc of Bloc Party's *The Pioneers*. "It's an interesting format – it's a collectors thing. You can't collect digital, but people like vinyl for the size and the artwork. You can do interesting things like coloured vinyl and that just makes it all the more collectable. There's definitely been a swing in the vinyl business from dance towards indie."

Others also link a sea change in listening habits to 45% resurgence. "I think it's undoubtedly connected to the rise of indie bands over the past year

## Numbers add up for seven-inch

The impact of a carefully marketed 45 was highlighted perfectly by *The Magic Numbers' Hymn For Her*. Released in a limited edition of 500 last November, the Mercury-nominated band's debut release was sold exclusively at gigs and via Rough Trade. But, despite such wilful obscurity (perhaps because of it) the single and its now instantly recognisable Pete Fowler cartoon sleeve, became a crucial element in building the band's profile. It was still their only release when they sold out London's 2,000-capacity Forum in May 2005.

For Heavenly Records MD Martin Kelly, such rarity value helped create an aura of desirability and inclusiveness around the band.

"We wanted to get something out as a taster to generate interest while the band were recording the album and it did



better than we ever imagined," he says. "Jeff Barrett and I have worked that trick several times in the past. Seven-inches cater for genuine music fans, so it's a great way of spreading the word."

Demand for the single outstripped supply immediately and its currency remains high, with copies still attracting bids on eBay in excess of £25.

"I just think that people really

like them," adds Kelly. "They're a really cool artifact for people and we've since done two picture discs [for *Forever Lost* and *Love Me Like You Singles*] that have sold really well."

"But with *Hymn For Her* it was more a bid to get to tastemakers. It's just the demand ended up being colossal. We only pressed 500, but we could have sold more than 4,000."

The Magic limited-edition vinyl helped fuel buzz

**I think it's undoubtedly connected to the rise of indie bands over the past year or so**

Ian Gowans, Musichouse

or so with the likes of Franz Ferdinand and The White Stripes breaking through," says Ian Gowans, operations manager at Musichouse, who cites a recent etched edition of Maximo Park's *Going Missing* (right) as a good example of how labels are using the format. "There's a collectability to the seven-inch and there's a certain amount of kudos about owning something cool – having a tune on an iPod is not quite the same. Basically it's all about giving fanbases what they want."

And this is paying obvious dividends for the labels themselves. "With Maximo Park it's been by far the best-selling format," says Warp international manager James Burton. "On week one with the last two singles it was seven-inch first and then CD1 and CD2; downloads weren't that important at all. It's down to this return of indie rock – people are collecting singles again. We've done creative editions with all our singles and fans are picking them up."

XL Recordings product manager Ben

Beardsworth has noticed a similar impact, particularly with a band such as the White Stripes whose lo-fi aesthetic has always been suited to the 45. "The seven-inch is a great fit with the White Stripes," he says. "It's the classic single format, and the one that's most closely associated with serious music lovers. Seven-inches were an important part of their early career

and, now that they are doing things on a much bigger scale, it's still a totally relevant format for them. We sold 5,000 Blue Orchid seven-





inches over the counter the first week it was released and would usually expect to press up twice that amount."

Also to benefit are retailers, which are devoting increasing rack space to the format. For Billy Campbell at Rough Trade's Ladbroke Grove shop this again fits with the current demand for 'real' music. "The seven-inch has always been this DIY, punky, rock'n'roll thing, which, of course, is very new," he says. "People love that DIY aspect, especially if there's a limited handprint on there or a piece of art, and we find people come in weekly and get one of everything."

"We've also been running our own in-house label [For-Us] which has put out about 20 seven-inches, including the first releases for people like

Picture this: some of Key Production's recent vinyl output

Seven-inches have sold really well for the past couple of years

Melanie Armstrong, HMV

Adem and The Earlies. We do them in limited runs of 500 and they're a bit of a labour of love."

The growth is not limited to specialists either. "Seven-inches have sold really well for the past couple of years," says Melanie Armstrong, head of rock and pop at HMV. "It's been pretty constant over that period rather than explosive, and it's mainly rock and indie releases, but we still sold something like 1,000 copies of the Magic Numbers single last week."

Obviously profit margins are fairly non-existent here (HMV was selling the Magic Numbers picture disc for £0.99) but the impact on the charts is considerable. When physical and digital sales were combined back in April, it was predicted that downloads could potentially bump up certain singles by a couple of places. For some this has undoubtedly been the case, but for others the seven-inch effect is far more pronounced.

Certainly, a look at first-week sales from three of this year's singles makes interesting reading. The White Stripes' Blue Orchid (number nine, June 5) was split CD 62.2%, seven-inch 30.4% and digital 7.4%; Paul Weller's From The Floorboards Up (number six, July 24) CD 55.4%, seven-inch 38.6% and digital 6.0%; and The Rakes' Work Work Work (number 28, August 7) CD 48.9%, seven-inch 45.9% and digital 5.1%.

Downloads do play their role, but for such artists it is still a relatively minor one compared to the strength of the good old 45.

And so the overriding message for guitar bands seems fairly self-evident: a skinny tie and an asymmetrical haircut is not enough to get ahead; you'll also need that limited edition seven-inch etched vinyl picture disc single as well.

UK manufacturers are meeting

## Facing some

Manufacturing has certainly undergone something of a tempestuous year. Against a backdrop of digital downloads and falling sales, the fire that destroyed VDC back in July (and subsequent news that the Wembley-based company have now bought out rival MPO) and the ongoing question over who will buy Deluxe seem symptomatic of a sector seemingly in an almost continuous state of flux.

"There's no shadow of a doubt that this market turbulence has made an impact," says Iain Morrison, MD of Thamesdown SDC, which has itself been merging the operations of SDC UK and Future Video Services into its purpose-built Swindon site. "There's a reduced number of operators out there and clients are aware that replicators are not making a huge amount of money and so they're all trying to back the winning horse."

Morrison estimates that music now accounts for approximately 16% of Thamesdown's business, an increase of 5% since the merger. However, this is something of a double-edged sword. "Music is actually a fairly small proportion of our business," he says, "but I'm fairly pleased about that because the margins are so small."

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# the challenges of tough times by takeovers and diversifying time pressing issues

But elsewhere there are reasons to be upbeat. Far from making physical product obsolete (see p9) the digital revolution has only fuelled consumers' thirst for music in all its forms. The key for manufacturers – as with retail – has been to place their eggs in several different baskets.

"The days are long gone when our plant was just a Universal plant," says Deluxe Global Media Services Blackburn general manager Andrew Lloyd-Jones. "We've now got such a range of clients that we've had to diversify – we can press more than 650,000 discs a day in Blackburn. That means we've got to concentrate on what we're very good at and go on providing a quality product for our clients."

These points are echoed by Clive Robins, MD of Clear Sound & Vision, whose business remit far exceeds the world of manufacturing. "I don't like the term 'broker,'" he says. "I describe us more as a project management company. We've been doing this since 1997 and though our business is still based around manufacturing, we're now got far more involved in things like DVD. That means anything from designing the menus to managing the authoring and the special packaging. It's now much more than a manufacturing business."

"Business is steady," adds Impress Music MD Richard Stern, "but you have to remember the disc market also includes the CD-Rom and that part has become increasingly important over the years. We were initially all vinyl, then we did CD when it became the dominant sound carrier, but it's also an information carrier. That's business we can't turn away and DVD is also becoming more prevalent. We are now offering DVD at practically the same price as CD."

In addition to this diversity, the need for physical product to be pressed in the UK also remains paramount.

Again, flexibility here is the key, says Clive Robins, and manufacturers have to cut their cloth to suit their projects. "There's different products that fit into different pigeonholes," he adds. "When we're involved in chart product then we have to deliver within 48 hours and there's no way you're going to be able to do that from China, or even from mainland Europe. Other times we have customers who want product delivered into Tokyo and so working from the UK is not really appropriate."

Working with short lead times leaves little alternative to using UK plants, says Lyncic DVD sales director Sam Menezes. "The response



Deluxe: focusing on diversity and quality

**When we're involved in chart product then we have to deliver within 48 hours**

Clive Robins, Clear Sound & Vision

times that are required within the music industry mean that overseas replication is often not an option," she says. "We understand that in our industry those comfortable lead times that we would all like to work to more often than not don't exist. In an emergency the customer wants a viable solution – not to be quoted standard lead times or to add another 24 hours because they're replicating in mainland Europe."

"Geography is vital for lead times," adds Andrew Lloyd Jones. "There is a huge increase in our order lines every day and they are only matched by a decrease in volumes. We're processing double the order lines that we were 18 months ago and that's a huge challenge for us. But going forward it's important that we offer our customers that stability."

## ICONIC



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The faceless nature of downloads is reinvigorating creative design, as labels increasingly look to art to bolster their artists' brand identities. *Allan Glen* highlights recent projects

# Downloads fan flames of creative packaging

It may seem a contradiction in terms, but rather than spell the end for creative design, the advent of digital downloading appears to have reinvigorated the entire packaging and design sector. Indeed, faced with the faintly anonymous prospect of playing digital files through an iPod, many labels, artists and managers believe downloading and online consumption has only heightened the need for creative exploitation of their visual brands.

Such developments have certainly been noted by Peter Chadwick, owner of Zip Design, and currently working on projects for Lemar, Cream and Zero 7 vocalist Moezz. "Downloads are undoubtedly changing the way we work but not in the most obvious way," he says. "The faceless nature of downloads is creating an aversive effect; because downloads don't have an identity, there is more demand for a visual awareness of the artist to balance this out."

Close working relationships between designers and artists are still the way forward, adds Chadwick – particularly when it comes to executing something fresh and innovative.

The Moezz project came about because Lee Cannon from her label was a fan of our identity and the Vertigo album campaign we

Because downloads don't have an identity, there is more demand for a visual awareness of the artist to balance this out

Peter Chadwick,  
Zip Design

Caching in:  
Johnny Cash's  
boxed-set *The Legend* includes  
72-page booklet  
with two  
double discs

did for Groove Armada. As ever, if you have a good relationship with the client, and there is trust between designer and client, there is always scope to push the packaging and design content and explore bespoke solutions.

"Also, there is more scope to work on brand websites. This is proving to be an advantage for a lot of designers with the required skills and expertise."

The recent surge of headlines generated by Coldplay's abstract artwork for X&Y highlighted the central role that design can play throughout a campaign. Referencing Peter Saville's work for Factory Record's from the Seventies and Eighties, the meaning of Mark Tappin and Simon Goffon's Tatra-style sleeves was discussed by everyone from the curator of the Hayward Gallery (a cleverly conceived element of a campaign which works a technological-looking modular abstract design across all the publicity material) to the editor of *The Sun's* Bizarre column ("Blimey, it's weird"). More pertinently, the distinctive collage formed the basis of the band's current identity, from live visuals to posters to their official website.

Certainly, the working relationships between UK labels, design studios and packaging companies remains relatively healthy, with many studios continuing to work several music projects at any one time. Such a juggling act is

essential given the competition in the current marketplace according to Ed Templeton, art director at Brighton-based Red Design.

"Our major job at the moment is the new McFly campaign," says Templeton. "But we tend to work on between five and 10 music projects of varying size at any one time as budgets don't allow for us to concentrate on one project at a time."

"With McFly, we were invited to pitch before Christmas by Island product manager Sarah Boorman with a brief of producing a more mature look and feel for the band. We got through to a second stage where we developed one of our proposed directions a little further and, following more negotiations, we were appointed."

"Even though McFly are a big-selling act, Island are working to a keen budget," he adds, "so some tough negotiation was required on Island's part to bring together the quality of creatives we suggested to their target within budget."

The results saw Red Design devise the look and feel of the entire campaign, as well as suggesting the photographer (Hamish Brown) and illustrator (Sarah Howell).

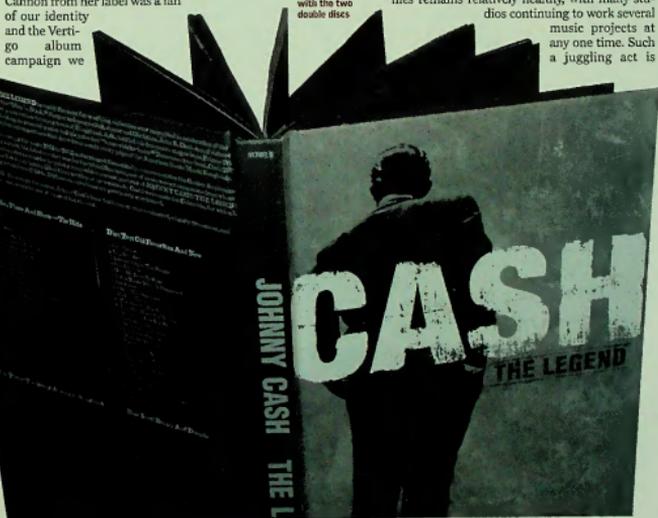
"Our ability to be flexible was important on this project," explains Templeton, diplomatically. "With input from the band, management and record company it took a few twists and turns along the way, so we had to be able to accommodate everyone while still retaining the integrity of the design."

Templeton also adheres to the belief that downloads will only invigorate the design sector. "As digital formats grow, it means creative packaging becomes even more important," he says. "Collector formats and limited editions are using innovative, interesting, quality packaging to 'repay' the loyalty of the fans. As well as being collectible it adds a sense of worth to a project. The CD package will be around for a long while yet, but just as another option – like vinyl is now perhaps."

Becoming involved at a project's conception is becoming increasingly commonplace for designers and packagers, as labels come to terms with how digital distribution has altered the way consumers think about the visuals of a band or artist.

"We get involved with most projects at an early stage, enabling us to get a good overview of the eventual direction a project will take," says Big Active creative director Gerard Saint, whose company worked on Athlete's *Tourist*, Garbage's *Bleed Like Me* and – currently – Goldfrapp's *Supernature*. "It's our job to create strong visual design solutions that provide the defining look to a project. We aim to apply this look consistently across the campaign from the packaging to the marketing material in its many forms."

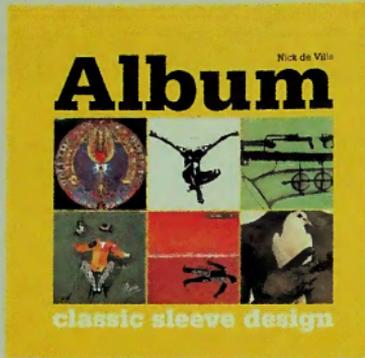
"Design is an investment and creative solutions will pay dividends when valued appropriately. It's a false economy to view budgets as something that can be cut back to the point where good design is



## Book publishers pay tribute to sleeve design

From a ransom note-style collage in fluorescent yellow and pink to an underwater baby grasping at a dollar bill, the album sleeve has produced some of the most iconic images of the 20th Century. These are celebrated in one-time Roxy Music art collaborator Nick De Ville's lavish coffee table book *Album* (pictured) – a 256-page tome dedicated to the enduring power of the record cover and highlighting some of most innovative and provocative images of the past 60 years: from William Claxton's visual interpretation of jazz in the Fifties through to Jamie Reid's Situationist Sex Pistols cut-ups to more recent examples from Blue Source, Farrow Design and The Designers Republic.

De Ville, now a professor of visual arts at Goldsmiths' College, believes that the book



undervalued. Music and design of images have always been inextricably linked in the modern sense and this needs to be perceived as an asset."

On the question of whether digital will kill the creative star, Saint points to the workings of the book industry: "A simple analogy is the hardback and softback approach. Did the digital revolution kill off the printed page? Of course not. It simply altered it. Bookshops still sell books. Physical books are as cherished as ever and the production values just seem to get better and better."

"All it takes is a bit of entrepreneurial lateral thinking – seize the opportunity or be damned."

Another development has been the move away from location shoots towards more studio-based work. Lys Hayes, business development manager at White Label Productions, which is overseeing projects for opera singer Renée Fleming and Universal-signed singer Lisa Miskovsky, believes there are two reasons for this.

"A studio shoot offers creative freedom for the designer working with the approved photographs as well as cost-savings over a location shoot," she says.

Planning for the Fleming project began in 2004 when White Label discussed the initial brief with Decca's marketing team. They then developed a concept which led to the eventual style of the photoshoot. "Our art director has worked with Renée Fleming since she was first signed to Decca, so this project is the latest in a successful long-term collaboration for us," explains Hayes.

"The biggest challenge here is to get the creative concept right with the selection of photographer, location, styling and planning for the shoot. The dresses by Freddie Leiba were commissioned especially for the New York photoshoot, where we needed to ensure the resulting images were suffi-

cient for the forthcoming two albums. The shoot was booked at a New York studio rather than on location, to provide styled images around which a background could be designed from scratch."

In the packaging sector, it is new fabrics and printing processes that are capturing the attention of labels in the run up to the notoriously competitive Q4. At Think Tank Media, work is currently ongoing for the Prodigy's singles album, *Their Way*.

"For the Prodigy project, we basically got involved at a very early stage and sourced a model company to produce two versions of a badge for the cover," says the studio's director, Dean Rose.

"After a series of meetings with the model maker and after mock-up samples were approved by the band, the final results were a silver badge for the standard version and gold for the deluxe, which also includes a 52-page perfect-bound book and jewel case into a slipcase with embossed logo."

"There are lots of options that we are looking at for Q4. Designers in general are asking for things that are going to make their next campaign or project stand out and there are numerous materials that require special printing processes or are more intriguing."

According to Adam Teskey, managing director of CMCS, the desire by record labels to have their products stand out at retail will ensure they always come knocking on the door of packaging companies and design studios.

"As consumers look for greater choice in-store, there is a growing realisation among producers that product differentiation is the only real way to heighten sales," says Teskey, who has recently overseen packaging projects for Turin Brakes and Jamie Cullum. "By offering our clients a cost-conscious, quality service, the packaging that CMCS

emphasises the indelible link between music and art – even if research into this previously derided form (at least from the higher echelons from the art world) proved problematic."

"Although a number of anthologies have been published," he says, "most are uncontextualised compilations of personal favourites, with captions that often omit basic information and text that is generally skimpy."

"For much of its history, album sleeve design – particularly for rock music – was despised by the graphics mainstream. Moreover, much of it was collaborative, the work of a range of specialists (and amateurs) often brought together for a single project. All this led me to suspect that research would be tricky; attributions and

careers hard to piece together. And so it was."

What is proving an ever-popular genre, other books dedicated sleeve art currently on the shelves or due to be published include *This Ain't No Disco – New Wave Album Covers* (Jennifer McNight-Trontz, Thames Hudson Ltd); *Vixens of Vinyl: The Alluring Women of Vintage Album Covers* (Benjamin Darling, Chronicle Books); *Naked Vinyl: Classic Album Cover Art Unveiled* (Tim O'Brien, Chrysalis Impact); and *The Greatest Album Covers of All Time* (Miles and Grant Scott, Collins Brown, published September 29). Meanwhile, a second edition of *The Worst Album Covers in the World... Ever* (Nick DiFonzo, New Holland Publishers) comes out in October.

### If anything, downloading has helped increase the demand for special packaging

Julian Malin, Pozzoli

produces for our clients works to encourage interactivity. It actively urges consumers to view and purchase packs in-store."

Teskey points to two recent Sony DADC releases – a four CD Johnny Cash boxed-set and the Harmonia Mundi Mozart 2006 Edition which also incorporated a 140-page thread-bound diary as examples of how CMCS produced an aesthetically pleasing yet tactile end product. "Both packs with their rigid casebound exteriors ensured maximum protection for their disc and booklet contents which, when combined with the impressive print quality and matt lamination finish, worked effectively to heighten the perceived consumer value of the product," adds Teskey.

More intriguing still is CMCS' partnership with Modo Production on its 100% biodegradable, 100% recyclable ACT-PAC tray. Modo managing director Tim Bevan says the packaging reaffirms both the company's commitment to design and their green credentials. "Design and functionality can go hand-in-hand with consideration for the environment," he says. "The ACT-PAC breaks new ground in this respect."

And, as with design, packagers are also thankful for the advent of downloads. According to Julian Malin, European sales director with Pozzoli, the proliferation of digital has ultimately driven the physical market forward. As well as campaigning this year for U2, Beck, Jeff Wayne and Oasis, Pozzoli is currently working on packaging projects for Sigur Ros and Abba.

"If anything, downloading has helped increase the demand for special packaging," he says. "This would suggest that the consumer use digital formats to sample a product and when they decide to purchase they want added value packaging for their collection."

Eye-catchers: (l-r) a more mature look for McFly; artistic appeal for Mozart; raised security from Goldfrapp; bold symbolism marks Prodigy's return; simplistic approach for Lemar



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Evidence suggests the single will benefit from the digital trend to buy tracks individually

# The renaissance of the single

EDITORIAL  
PAUL WILLIAMS



Since Epic Records mined Michael Jackson's Thriller for six singles (seven in the States) back in the early Eighties, the role of the single has become little more than a mini-advert for the parent album.

But that wasn't always the case. Once singles largely existed as entities in their own right, standing as the latest musical statement of what an artist was about. Indeed, The Beatles' singles output existed almost entirely separately from any of their albums.

So Warner chairman and CEO Edgar Bronfman's disclosure at a conference in Aspen last week that his company is the latest to be planning singles-only releases online offers more evidence that a new era could be on the way for the single. It also adds further weight to the suggestion that the rapidly-growing digital market indicates we could be heading back to a time when albums had to play second fiddle to individual tracks.

Unlike in the albums-dominated physical world, where a customer risks ending up with some tracks they might not like, what is driving the digital sector is the ability to choose songs as one fancies, regardless of whether the label has deemed the tracks as "singles" or not. Meanwhile, there appears to be less

interest in buying digital versions of entire albums.

Given all that, Bronfman's announcement that Warner is planning to release digitally some tracks in "clusters" of a few songs every few months rather than entire albums seems to make perfect sense, even though it ultimately raises fundamental questions about the record industry's entire existing business model, which is built on making money out of albums. Warner's move won't, as some might suggest, mean the death of the album, but it is an acknowledgement that the tried-and-tested physical model of putting out an album, then sustaining its life by plundering it for single after single, simply won't work in the digital world for many acts. Fans of so-called more serious acts, Radiohead being an obvious example, will certainly still crave albums as works in their own right, but for more mainstream pop acts, the stand-alone digital single could be where the future lies.

Such moves will bring into question labels' present relationship with physical retail as well as forcing a re-examination of the existing single/album release model. However, the shift in buying patterns back towards purchasing individual tracks rather than albums is already an inescapable reality.

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## War Child will succeed with a little help from our friends

VIEWPOINT  
JULIAN CARRERA



When I joined War Child last autumn, I joined an organisation with a rich musical legacy dating back even before the epochal release of Help in 1966. The organisation had also just launched warchildmusic.com, a unique music download website that has been supported by many people in the music industry over the subsequent months.

With the 10th anniversary of Help around the corner, we felt we could only mark the event if we could do justice to what Help represented at the time and the rea-

### The response from the industry and the bands was phenomenal

son behind it – to make a great record, to put some real news in the mind of the music fan and mark a moment in musical history.

In 2005, the public has been incredibly generous and rightly concerned about Darfur, the tsunami, the G8 and Niger. Equally, conflict is on TV every night. But we feel the majority of people have become desensitised to what is shown. Thousands of dead children become statistics – but we

still don't know what it really means to be a child growing up in a war zone. And we know that we can make a difference.

So Help: A Day In The Life was dreamt up. Like last time, we'll ask 20-odd brilliant artists *à la jour* to give us a day and record a song. We'll make it into an album and release it that same day on War Child Music. As soon as we announced we were doing it, the response from the industry and the bands was phenomenal.

With the support of Rob Partridge, Terri Hall, Tony Crean, John Kellest, Andy Macdonald, and all at Independent and Vital, we hope Help: A Day In The Life will magnetise a new generation of artists. Thanks to the generosity of Independent, we will be shipping a six-figure sum to our programmes on the day of release, so the positive impacts of the album will be felt immediately.

And if a few people join us in being indignant at the problems and pressures of being a young person growing up in a place where the bullets keep flying, then Help: A Day In The Life will have succeeded.

Julian Carrera handles PR for War Child and is project managing Help: A Day In The Life.

## What action would sort out Sanctuary's problems?

### The big question

What should Sanctuary do to get itself out of its current difficulties?

#### Roger Armstrong, Ace Records

"I think they've hit problems because of being a listed company. There is a driving force to make money for the shareholders and you lose control of what is best for the company. The result is a rapid expansion they can't deal with, or aren't ready for. Equally, Sanctuary have fallen victim to the dichotomy between the way the investors perceive the industry and the way insiders do. The nature of the industry is that it is often erratic and risky. That's not in the music world's understanding this, but it makes the City unwilling to invest."

#### Steve Banyan, Union Square

"The best thing would be to sell some divisions. Most of us in the industry are keen for Sanctuary to survive. It's not a good thing if another large indie gets snapped up by a major. We would prefer them to downsize a bit and build it up again."

#### Jonathan Shalit, Skailf Global

**Entertainment & Management**  
"They're trying to build a record industry brand at a time when the record industry is dropping in value. But, on the plus side, Sanctuary have still got some very charismatic, amazing people involved in the

company and the Stock Market doesn't necessarily dictate the future of a company. If they hold steady and are sensible how they restructure, there's no reason why they can't survive, but it will mean some painful decisions on their part."

#### John Aizlewood, Q magazine

"It's a great shame and it looks very much like the dream has gone. Now that they've tried to find a buyer and that's failed, it's imperative that they try and get rid of all the extraneous bits of their empire and close those bits that aren't profitable."

#### Robin Lincoln, HQ/Capital Private Equity Media team

"It should break itself up and sell off its component parts. It may be too late to do this in a controlled manner."

#### Oisín Lunny, Interoute

"Sanctuary have an amazing catalogue across a broad spectrum of quality music. This should be given an additional lease of life through digital distribution and innovative use of online and mobile technology."

#### Garry Kemp, Top Banana Management

"Sanctuary has expanded too fast. That's what's caused the current problem. They've also signed a lot of artists that other record companies wouldn't touch, which is why they have a cash flow problem. It's hard to say what they should do without a closer look. My best advice would be for them to bring in some external specialist consultants to advise them."

# MUSICWEEK

# Club Charts 03.09.05

## The Upfront Club Top 40

Rank	Artist	Track	Label
1	BASMENT JAXX	DO YOUR THING (2005 REMIXES)	Atlantic
2	JENN CINTEA	COME RAIN COME SHINE	Mercury
3	EMAY VAJES	SOME NOISE	Mercury
4	ROUTE ONE FEAT. JENNY BROST	CRASH LANDING	Atlantic
5	LEAH CONTACT	HIGH	Mercury
6	GOOD BOUND	BURNING SUNSHINE	Mercury
7	BODYROCKERS	ROUND & ROUND	Mercury
8	FREEDWIND	MOMENT OF MY LIFE	Mercury
9	LADYTRON	DO YOU EVERYTHING YOU TOUCH	Mercury
10	ERNESTO VS BASTIA	DARK SIDE OF THE MOON	Mercury
11	STEVE MACE & STEVE SMITH	LOVIN' YOU (ROBEY (THE) BIG TRACK)	Mercury
12	FATHLESS	INSONANIA 2005	Mercury
13	FATH	EVANS MISERIALIZED	Mercury
14	SUPADLY VS. FISHBORN	LET'S GET DOWN	Mercury
15	DJ BOMBAY & J. PAOLO FEAT. SANDY LAMB	ESUMA	Mercury
16	FREMANSONS FEAT. AMANDA WILSON	LOVE ON MY MIND	Mercury
17	IAN VAN DAHL	INSPIRATION	Mercury
18	THE BRAVERY (UNCON)TIONAL/JAN HONEST	MISTAKE	Mercury
19	X-PRESS 2 FEAT. KURT WACKER	GIVE IT UP	Mercury
20	SEX ON MONDAY	BRING BACK THE LOVE (HOLD ME DOWN)	Mercury

Rank	Artist	Track	Label
21	PARADISE DOLLS	TOUGH WYSE	Mercury
22	LEE CARBERA FEAT. MIMI	WATCH YOU	Mercury
23	TAMMILIN	POINTLESS RELATIONSHIP	Mercury
24	PEYTON III	RISE A TIGHTER PLACE	Mercury
25	ARNAUD VAN HEEDEN	WHEN THE LIGHTS GO DOWN	Mercury
26	MYLO FEAT. MIAMI SOUND MACHINE	DOCTOR PRESSURE	Mercury
27	DA PLAAZ VS. GLEA	WE DON'T HAVE TO TAKE OUR...	Mercury
28	THE DRE ALLEN PROJECT FEAT. DAWN ROBINSON	FLY	Mercury
29	VARIOUS BOSS SAMPLER (LP SAMPLER)		Mercury
30	LIBERTY & SONG 4	LOVERS	Mercury
31	FREEDOM FIVE	NO MORE COME-GETATIONS	Mercury
32	VARIOUS BIG THINGS 3	LIVING FOR THE WEEKEND	Mercury
33	JAMROQUA	SEVEN DAYS IN SINNY JUNE	Mercury
34	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DOIN' CHA	Mercury
35	MINT ROYALE	SINGIN' IN THE RAIN	Mercury
36	GOLDPEAP	OOH LA LA	Mercury
37	LORENZ TURN	THE BEAT AROUND	Mercury
38	COL REFINESSED		Mercury
39	THOMAS SCHWARZ	MORE THAN A FEELING	Mercury
40	THREE LEVELS FEAT. CAT SIMMONS	HOCK U ZANTE	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

1. **CELESTIN** THE DRIFTERS: SUNDAY OF YOUR LOVE
2. **TOMMY VEE**: YOUR BODY
3. **FRANK & SONNY**: IT'S A BEAUTIFUL DAY
4. **DANSON**: THE HEART OF A GIRL

## Albums

# News

## New



Basement Jaxx (clockwise from top left): Jaxx duo strike it lucky

## Jaxx duo strike it lucky

by Alan Jones

It's third time lucky for Basement Jaxx, who jump 3-1 on the Upfront Club Chart this week with Do Your Thing. To register their first number one of the year at the third attempt, Chart regulars since 1997 they just reached number one in March 2004, with Plug It In. The subsequent remix of Good Luck provided Basement Jaxx's final chart hit of last year, peaking at number three. Earlier this year, they reached number two with Oh My Gosh and number three with U Don't Know Me. Do Your Thing has a commanding victory this week, finishing 23% ahead of runner-up Vern Cane's Come Rain Come Shine.

**Cineta** is a New York-based singer born in the Philippines - does, however, take pole position on the Commercial Club Chart, where Come Rain Come Shine jumps 12-1 and narrowly beats **Route One's** Crash Landing (with former Atomic Kitten babe Jenny Frost on vocals) which debuts at number two. Cineta's single is based around an instrumental sample from Paul McCartney's Silly Love Songs, a song which was not among the 12 McCartney tracks refurbished in contemporary dance style on the recent *Twin Frenzy* album, though other Mecca memories like *Maybe I'm Amazed*, *Live And Let Die* and *Coming Up* were included on said disc in radical revisions.

Meanwhile, **Rihanna**, another female vocalist of exotic origin, moves to the top of the Urban Chart, with her debut single *Pon De Replay*. The De-Jan signed singer, originally from Barbados and aged just 17, won a dense, fun, new, tussle for the Urban Chart apex, narrowly beating **Sinoo Doo's** Ups and Downs (the former, reportedly, Tony Yayo's So Seductive and **Pussycat Dolls'** Don't Cha). Rihanna's cool Caribbean style is filtered through veteran Americans *Evan Rogers* and *Carl Sturken*, who co-wrote and produced *Pon De Replay* and previously teamed this by the likes of Kelly Clarkson, Christina Aguilera and Jessica Simpson. Eterna, 911, Marlene McCullough, Boyz n the Hood, US and, whose version of their song *Soldier Of Love* was a big US hit and a modest UK one in 1998.

### COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	RIHANNA	PON DE REPLAY	Mercury
2	CELINETA	COME RAIN COME SHINE	Mercury
3	ROUTE ONE FEAT. JENNY FROST	CRASH LANDING	Mercury
4	SINOO DOO	UPS AND DOWNS	Mercury
5	SUPADLY VS. FISHBORN	LET'S GET DOWN	Mercury
6	TAMMILIN	POINTLESS RELATIONSHIP	Mercury

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



As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 03.09.05

### SINGLES

		Billboard	Def Jam
1	1	OASIS THE IMPORTANCE OF BEING IDLE	Blond
2	2	RIHANNA PON DE REPLAY	Blond
3	3	DANIEL POWTER BAD DAY	Warner Brothers
4	4	SIMON WEBBE LAY YOUR HANDS	Innocent
5	2	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
6	3	THE BLACK EYED PEAS DON'T LIE	A&M
7	6	GIRLS ALLOUD LONG HOT SUMMER	Polygram
8	1	MCFLY I'LL BE OK	Island
9	8	KAISER CHIEFS I PREDICT A RIOTS/INK THAT...	Bludgeon/Polystar
10	6	THE WHITE STRIPES MY DOORBELL	XL
11	6	FREEMASONS FEAT. A WILSON LOVE ON MY MIND	Island
12	4	CRAZY FROG POPCORN	Capitol
13	7	KELLY CLARKSON SINCE U BEEN GONE	RCA
14	9	GOLDFRAPP OOH LA LA	Mercury
15	4	THE ROLLING STONES STREETS OF LOVE/ROUGH...	Vegetal
16	4	BABYSHAMBLES FUCK FOREVER	Rough Trade
17	11	CIARA FEAT. LUDACRIS OH	LaFace
18	10	AKON BELLY DANCER (BANANZA)	Universal
19	6	AMERIE TOUCH	Columbia
20	6	MINT ROVALE SINGIN' IN THE RAIN	DuckDoo
21	17	MATTFAX BIG CITY LIFE	Bedhead Park

### ALBUMS

		Album	Label
1	1	JAMES BLUNT BACK TO BEDLAM	Mercury
2	2	GOLDFRAPP SUPERNATURE	Mercury
3	2	COLDPLAY X&Y	Parlophone
4	3	KAISER CHIEFS EMPLOYMENT	Bludgeon/Polystar
5	6	CRAIG DAVID THE STORY GOES	Warner Brothers
6	4	FAITHLESS FOREVER FAITHLESS - THE GREATEST... ONLY	Cherry
7	6	GORILLAZ DEMON DAYS	Parlophone
8	8	THE MAGIC NUMBERS THE MAGIC NUMBERS	Nonamy
9	5	DANIEL POWTER DANIEL POWTER	Warner Brothers
10	7	MADELEINE PEYROUX CARELESS LOVE	Rosetta/EMI
11	11	KELLY CLARKSON BREAKAWAY	RCA
12	13	OASIS DON'T BELIEVE THE TRUTH	Big Brother
13	18	KT TUNSTALL EYE TO THE TELESCOPE	Rhino/Isco
14	6	BLACK REBEL MOTORCYCLE CLUB HOWL	Epic
15	10	JEFF WAYNE THE WAR OF THE WORLDS	Columbia
16	14	JAMIROQUAI DYNAMITE	Sony Music
17	17	THE BLACK EYED PEAS MONKEY BUSINESS	A&M
18	28	JACK JOHNSON IN BETWEEN DREAMS	Island
19	6	SUPER FURRY ANIMALS LOVEKRAFT	Epic
20	19	THE KILLERS HOT FUSS	Island/Parlophone
21	23	THE WHITE STRIPES GET BEHIND ME SATAN	XL

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Rank	Artist	Track	Label
1	THE MISERABLES	ROLLS RAINY COIN	Capitol
2	THE MISERABLES	THE MISERABLES	Capitol
3	CHINA CRISIS	TOO	Parlophone
4	LETS PORNERS	POORNERS	Parlophone
5	SHERIFFS OF SWIRLING	LET'S GET DOWN	Parlophone
6	ANDY BEAT	AMAMI SOUND MACHINE	Capitol
7	KAYNE WEST	WET DROGGER	Parlophone
8	SCAM PAUL	WE'RE DRIVING	Parlophone
9	GOAT	LOOKING FOR YOU	Parlophone
10	THE BARRAGE	UNION TOWN	Parlophone
11	JAMES P. MOORE		Parlophone
12	ANDY BEAT		Parlophone
13	ANDY BEAT	THE SINGERS	Parlophone
14	FACILITIES	INSOMNIA	Parlophone
15	KOS YAK	USED TO BE	Parlophone
16	LIBERTY X	YOUNG LOVERS	Parlophone
17	ANDY BEAT	THE WINDY	Parlophone
18	LEE CHARLES	WINDY YOU	Parlophone
19	XPRESS 2	FEAR WINDY	Parlophone
20	ANDY BEAT	SIBIRIAN	Parlophone

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

**BASEMENT JAXX**

RELEASED - 26TH SEPT

NO. 1 COOL CUTS CHART

NO. 1 CLUB CHART

THE UK'S NO. 1 MAINSTREAM PROMOTIONS COMPANY

**Playlist**

**Singles**

**Charts**

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**COOL CUTS CHART**

Rank	Artist	Track	Label	
1	QUAN	BOSSMAN	FEEL	MOBILE ONE
2	STEVE DAVE & STEVE SIMON	LOVE	VOL MORE	
3	TIESTO	UP / LEARN IN THE DARK	Capitol	
4	THE BEAT	THE BEAT	Parlophone	
5	MARTIN SCORCE	FLUENCY	Parlophone	
6	MARFARMET	YEAH & SUNSHINE	EMMO	
7	MARFARMET	YEAH & SUNSHINE	EMMO	
8	THE BEAT	THE BEAT	Parlophone	
9	ICD	SUNSHINE	TELEVISIONS	
10	ROBERTO	YEAH	EMMO	
11	THE BEAT	THE BEAT	Parlophone	
12	THE BEAT	THE BEAT	Parlophone	
13	FREEDOM FIVE	THE BEAT	Parlophone	
14	PRINCE	THE BEAT	Parlophone	
15	SOUL	THE BEAT	Parlophone	
16	JAM	THE BEAT	Parlophone	
17	SMITH	THE BEAT	Parlophone	
18	MACE	THE BEAT	Parlophone	
19	MACE	THE BEAT	Parlophone	
20	MACE	THE BEAT	Parlophone	

**URBAN TOP 30**

Rank	Artist	Track	Label
1	RIHANNA	LOVE	REPUBLIC
2	SMOKE	DOPE	THE BEAT
3	TONY YOUNG	SECRET	THE BEAT
4	PRINCE	DOPE	THE BEAT
5	AMBER	TOUCH	Capitol
6	QUAVEN	THE BEAT	Parlophone
7	BLACK PANTHERS	THE BEAT	Parlophone
8	THE BEAT	THE BEAT	Parlophone
9	THE BEAT	THE BEAT	Parlophone
10	THE BEAT	THE BEAT	Parlophone
11	THE BEAT	THE BEAT	Parlophone
12	THE BEAT	THE BEAT	Parlophone
13	THE BEAT	THE BEAT	Parlophone
14	THE BEAT	THE BEAT	Parlophone
15	THE BEAT	THE BEAT	Parlophone
16	THE BEAT	THE BEAT	Parlophone
17	THE BEAT	THE BEAT	Parlophone
18	THE BEAT	THE BEAT	Parlophone
19	THE BEAT	THE BEAT	Parlophone
20	THE BEAT	THE BEAT	Parlophone

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Rank	Artist	Track	Label
1	THE BEAT	THE BEAT	Parlophone
2	THE BEAT	THE BEAT	Parlophone
3	THE BEAT	THE BEAT	Parlophone
4	THE BEAT	THE BEAT	Parlophone
5	THE BEAT	THE BEAT	Parlophone
6	THE BEAT	THE BEAT	Parlophone
7	THE BEAT	THE BEAT	Parlophone
8	THE BEAT	THE BEAT	Parlophone
9	THE BEAT	THE BEAT	Parlophone
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11	THE BEAT	THE BEAT	Parlophone
12	THE BEAT	THE BEAT	Parlophone
13	THE BEAT	THE BEAT	Parlophone
14	THE BEAT	THE BEAT	Parlophone
15	THE BEAT	THE BEAT	Parlophone
16	THE BEAT	THE BEAT	Parlophone
17	THE BEAT	THE BEAT	Parlophone
18	THE BEAT	THE BEAT	Parlophone
19	THE BEAT	THE BEAT	Parlophone
20	THE BEAT	THE BEAT	Parlophone

With James Blunt, Daniel Powter and Craig David leading a recent revival, **Nick Phillips** is preparing for a busy second half of the year for Warner Music

## Quickfire

**Warner was quiet for a while, but now things seem to have exploded for you. Is that a coincidence or was there a masterplan behind it?**

We were quiet because we didn't have that many records coming out. You can't just make them appear. But what we're seeing now is a culmination of everyone putting their heads down and doing an amazing job with the records they have to work with. James Blunt is an amazing success story.

**What is it about James Blunt and Daniel Powter that people are responding to?**

I just think they're fantastic songs. With James, his album is very good, with wonderful songs and wonderful singing and it hits the right note. It's hard to define specifically why it's become so huge. It's all part of the magic potion. It's like David Gray with *White Ladder* - where did that come from?

**Their rise throws into sharp contrast the decline of pop acts in the charts. How long do you think it will take for pop to recover the status of two or three years ago?**

Pop music has always been around and going through its various phases and I'm sure it will be back, although we're not a particularly pop-centric label. I guess you can trace the current lull to shows like *X Factor* and *Fame Academy* because, in a sense, they're the purest form of pop you can get and it was always going to be difficult to follow on from that.

**How's the new Darkness album coming along and can it repeat the success of the first one?**

It's currently at the mixing stage in LA. Max Lousada has just flown out there. I've no doubt it will be an excellent album and I'm sure it will be very successful.



**679 has become one of the coolest labels around. How much guidance does it receive from the parent company?**

Absolutely none whatsoever. Nick Worthington is incredibly well respected and creatively he does whatever he wants. In fact, we rely on him to tell us what to do, not the other way round.

**Do things feel different following the buyout of the group?**

It's really settled down, although there's no material change as far as I can see. We're just doing what we're supposed to be doing, which is having big hit records, and when you're doing that people are happy. So right now, things feel pretty good.

**How would you describe the link between Warner Music and Warner/Chappell Publishing?**

It seems like your recording and publishing businesses are a lot closer than other majors.

Warner/Chappell is in our building and we have a really good relationship with Richard Manners and his team. He's been very clever. I think Damien Rice was a fantastic signing and it was smart to have him signed for both recording and

publishing. We do have a close relationship, but it feels right. There's a mutual respect between each business.

**Has Warner Bros moved in yet?**

No, not yet. They're moving to a building round the back of ours. It makes sense for us all to be in the same vicinity to improve the communication links.

**Looking ahead, what do you think will be your biggest releases between now and Christmas both in terms of the big names and those less well known that may break through and surprise people?**

That's difficult because I don't usually comment on release schedules. There are a few albums we've got slated for the fourth quarter, but until we definitely know that's when they're out then it's best not to talk about them. But obviously there are albums by David Gray and James Blunt that will do very well in the second half of the year. I think Hard-Fi will continue their rise and I predict good things for *The Subways*.

Nick Phillips is chairman of Warner Music UK, which recently occupied the top three spots in the singles chart for the first time in its 45 year history.

## DOOLEY'S DIARY



### Highs and lows of the week

**Remember where you heard it:** There are some nervous people out there. **Sanctuary's** problems are, according to an insider, bound to have an impact on magazines like *Majic* and *Uncut*, which have practically been house journals for the old codgers on the record group's roster. One person who isn't usually nervous is **Anthony H Wilson**, The Factory founder was taking some R&R in Vietnam last week before his A&R fest *In The City*. But Wilson's urbane charm might be stretched to the limit with one of his guests, **Sex Pistol Steve Jones**. After failing to entice Johnny Rotten to ITC a few years back, Wilson is beaming Jonesy in from his radio show in LA where the guitarist-cum-DJ is best known for his unique vocal delivery (belching, l-o-n-g-p-a-u-s-e-s) and with **Sire boss Seymour Stein** also flying in for the October event, punk is never likely to be far off the agenda. This year's **Mobo Awards** are to be hosted by comedienne **Gerry Devoaux** and another mystery presenter described as a "Hollywood A-lister". But at last week's nominations party, Devoaux was questioning her business skills. "I was so eager to do this that I think I've sold myself short - they're paying me in Nandos". Meanwhile, the **BPI** may want to think about recruiting the services of **DJ Sway**, who was also at the Mobo party. When asked to freestyle, he embarked on a three-minute rap all about the evils of **illegal downloading**, the choice line

being "How come everyone knows my songs but no-one's buying my albums?". We've heard of pop stars reinventing themselves, but things have started to get silly - when you play the new single by **Jamie Cullum** on your computer, it is displayed as Crystalline Green by **Goldfrapp**. It's all go at **Echo**, which has parted company with **I Am Kloot** and The Stands, but is now pressing on with the likes of **BRNO** and The Engineers... After **Bing & Bowie**, **Kylie & Nick Cave** and **Eton & Pete Doherty**, get ready for the latest **bizarre music pairing**. People may try to put it down, but The Who's legendary **Roger Daltrey** is joining forces with 1966 other than **Digby** for a cover of **My Generation** as part of the launch of **HMV's new digital service**. It will be recorded at Whitfield Street Studios this coming Sunday, ready to officially launch the download site the following day. Naturally, the track will be made available as a download with all proceeds going to the Teenage Cancer Trust, which has **Galtie** as a patron... Look out for **Oldie Lookin' Chain** performing at Cardiff's Millennium Stadium ahead of the England-Wales World Cup qualifier this Saturday... What do **David Bowie** and **Anne Robinson** have in common? The answer is they've both worked with **Paul Rodriguez**. Rodriguez played trumpet with Bowie in his first band **The Manish Boys** in the Sixties and has since gone on to become a very successful publisher of dance music and also TV themes, including *The West End Land*. Last weekend, he held a huge summer party at his **Highbate mansion**, attended by the current crop of hardcore dance artists as well as several older veterans, including the man responsible for Renee And Renato's *Save Your Love*... **Barbra Streisand** has been forced to change the name of her follow-up to 1980's *Gully* from *Gully Pleasures* to *Gully II* in the UK as a result of the nostalgic music brand owned by **Sean Rowley** and **Dean Marsh**, who, coincidentally release their material, like *Streisand*, on **Sony BMG**...



Drinking buddies **Crazy Frog** and **Chris Martin** sadly did not make it, but their publisher **Sony BMG Music Publishing** certainly popped along for the team for a few celebratory pints the other day to mark a landmark for the team. An event at The Farm in Fulham last Monday marked the first time **BMG** had topped the combined quarterly market shares, a victory helped along the way by the **Frogs Axel F** and **Martin and co's X&Y** albums. On hand to dish out the well-deserved praise was **Warner Music Publishing International's** newly-appointed president **Andrew Jenkins**. Pictured, left to right, are UK general manager **Tan Ramage**, Jenkins, International head of global marketing **Steve Levy** and UK financial director **Will Downs**.



**Warner Music UK** and **Warner/Chappell** are close, but last week their relationship was further cemented with their first joint staff day out. Daycapping to the **Chessington World Of Adventures**, their day out included an **IT'S A Knockout Tournament**, which was won by the team led by accounts manager **Gayle Loader**. Pictured (l-r) are director of **Warner Classics** **Matthew Cosgrove**, **Warner Bros** managing director **Korla Fawcett**, **Warner Music** chairman **Nick Phillips**, **WSM** managing director **Mario Werner**, **14th Floor Records** managing director **Christian Tattersford** (pictured in T-shirt in front of **Mario Werner**), **Atlantic Records** managing director **Max Lousada** and **679** managing director **Nick Worthington**.



The music industry bade a fond but fitting farewell to **Marilyn Manson** last week, when he was presented with the **Icon Award** at the **12th Kerrang! Awards**. **Manson**, who says he is retiring from music to concentrate on films, was honoured in front of a house full of rock royalty, all engaging in the bacchanalian festivities that have come to mark the **Icon**-organised awards. **Green Day**, for example, picked up two awards, with frontman **Billie Joe** saying, "Whoever has the biggest hangover tomorrow should get an award next year." Also in attendance was **Trent Reznor**, who received the classic songwriting title, as well as **Iron Maiden**, **The Foo Fighters**, **Roger Taylor**, **Korn**, **Fightstar** and **Feeder**.

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# Datafile

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Week 35

Upfront p22 > TV & radio airplay p25 > New releases p28 > Singles & albums p30

## FAST CHART

### SINGLES

**NUMBER ONE**  
OASIS THE IMPORTANCE OF BEING VULNERABLE  
Oasis increase their tally of number one singles to eight with a title which provides only the third instance of a Top 40 hit containing the word "die", and the second occurrence of "Importance".

### ALBUMS

**NUMBER ONE**  
JAMES BLUNT BACK TO BEDLAM  
Atlantic  
Still selling in massive quantities, especially at Tesco, where it was less than 48 last weekend. Blunt's debut album outsold nearest rival Goldfrapp by more than 25%, and sold upwards of 60,000 copies for the 12th week in a row.

### COMPILATIONS

**NUMBER ONE**  
NOW 64 EMI/Virgin/JUMTV  
Its sales dipping by 22.1% on its fifth week at number one, Now 64 still has a commanding 76% lead over the UMTVWSM collaboration Festival, which has been runner-up for four weeks. Now 64 sold 44,812 copies last week, to bring its come to 678,533.

### AIRPLAY

**NUMBER ONE**  
COLDFLAY FIX YOU Parlophone  
Intropective rock rules the top of the airplay chart, with singer-songwriters James Blunt and Daniel Powter forced into supporting roles this week, while Fix You by Coldplay climbs into pole position, with a marginally bigger audience than Powter's single, even though it was played 93 times less.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Defenbach Set And Drift (We Love You); Kanye West Late Registration (Roc-A-Fella); McFly Wonderland (Island); Sean Paul (Atlantic); Eric Clapton Back Home (Reprise);  
**SEPTEMBER 5**  
Elbow Leaders Of The Free World (V2); Architecture In Helsinki (In Case We Die) (Moshi Meshi); Busta Rhymes (bc (Polydor); The Rolling Stones (bc (Virgin);  
**SEPTEMBER 12**  
David Gray Life In Slow Motion (East West); Ian Brown The Greatest (Polydor); Dandy Warhols Warlords Of Mars (Parlophone); Bloodhound Gang Hefty Fine (Polydor); Tracy Chapman Where You Live (Elektra); Lil Kim The Naked Truth (Atlantic); Paul McCartney Chaos And Creation In The Back Yard

## The Market

### Late summer brings sales high

by Alan Jones  
Good weather, desirable new releases, new sales initiatives from Virgin and MVM, a VAT-free weekend at Tesco and payday for monthly wage earners helped both singles and albums markets register double digit gains last week.

Albums enjoyed a 17.7% sales hike to 2,568,998 - their highest level for three weeks and their 15th best tally in 34 trading weeks so far in 2005 - while overall singles sales jumped by 14% to 300,611, their highest figure for 12 weeks. Physical singles sales were also at a 12 week high at 405,827, while downloads reached a three week best of 494,984.

Bucking the trend - understandably given its massive recent sales - James Blunt's Back To Bedlam album suffered a 6.1% dip in sales week-on-week to 66,391, taking its cumulative sales to 1,209,919. The album has now spent eight straight weeks at number one, the longest run for any album since The Beatles' hits set 1 reigned for nine weeks in 2000/1, and the longest by an album of new material since The Spice Girls' Spice in 1997/8. It is also the longest reign for a Warner Music album since Alanis Morissette's Jagged Little Pill in 1997.



James Blunt: Back To Bedlam slips in sales as rest of market rallies in summer rush

Goldfrapp's Supernature nabbed second place behind Blunt, ending Coldplay's four-week stranglehold on runners-up slot with X&Y. However, with upcoming single Fix You moving to the top of the airplay chart, X&Y topped its sales 14.4% week-on-week to 49,116 - its highest level for six weeks - and its cumulative total to 1,308,177.

Meanwhile, after an impressive 14 consecutive weeks in the Top 5, Forever Faithless - The Greatest Hits slips 4-6. Its sales were barely down, however, falling just 3% to 25,687 last week, while its come of 627,284 make it the year's eighth biggest selling artist album.

On the singles chart, a double negative yields positive results for Black Eyed Peas, who follow-up

number three hit Don't Think With My Heart with Don't Lie, which debuts at number six this week on sales of 22,656. Both singles are from the band's Monkey Business album which sold its 200,000th copy on Saturday, and holds at number 17 this week after selling a further 15,892 copies - 27.4% more than the previous week and its highest tally for 10 weeks.

Finally, the improved market made the levels of sales required for a Top 10 single last week a massive 50.8% higher than the previous week, at 12,821 against 8,505. The last time the benchmark was set higher was 12 weeks ago, when Audio Bullys' Shot You Down was in tenth place with sales of 14,927.

## KEY INDICATORS

### SINGLES

Sales versus last week: +14.0%  
Year to date versus last year: +31.8%

### MARKET SHARES

Universal	34.8%
Sony BMG	21.0%
Warrner	14.2%
Indies	13.7%
EMI	13.5%

### ALBUMS

Sales versus last week: +18.9%  
Year to date versus last year: +26.2%

### MARKET SHARES

EMI	27.6%
Sony BMG	23.0%
Warner	18.8%
Indies	14.1%
Universal	13.0%

### COMPILATIONS

Sales versus last week: +13.1%  
Year to date versus last year: 35.4%

### MARKET SHARES

Universal	30.8%
EMI	22.3%
Sony BMG	16.9%
Indies	15.6%
Warner	14.1%

## RADIO AIRPLAY

### MARKET SHARES

Universal	31.0%
EMI	20.6%
Sony BMG	17.6%
Warner	12.8%
Indies	4.1%

## CHART SHARE

Origin of singles sales (Top 75): UK: 61.3% US: 34.7% Other: 4.0%  
Origin of albums sales (Top 75): UK: 65.3% US: 34.7% Other: 0.0%

For fuller listings, see musicweek.com

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Defenbach Set And Drift (We Love You); Kanye West Late Registration (Roc-A-Fella); McFly Wonderland (Island); Sean Paul (Atlantic); Eric Clapton Back Home (Reprise);  
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### (Parlophone) Sigur Rós Takk (EMI);

**SEPTEMBER 19**  
Coldie Lookin Chain The Best GIG Album Ever Part 2 (Atlantic); Devendra Banhart Cripple Crow (XL); Bon Jovi Have A Nice Day (Mercury); Echo And The Bunnymen Siberia (Cooking Vinyl); Katie Melua Peace By Piece (Dramatic); Shaggy Clothes Drop (Island); Skye Mind How You Go (East West);  
**SEPTEMBER 26**  
The Corrs Home (Atlantic); The Mitchell Brothers A Breath Of Fresh Air (679); Sheryl Crow Windflower (Atlantic); Jamie Cullum Catching Tates (UCJ); Sean Paul The Trinity (Atlantic);

**SEPTEMBER 28**  
The Beta Band Greatest Hits (Regal); Noisette Next Door Play It Loud (Warner Bros); Ms Dynamite Judgment Days (Polydor); Franz Ferdinand You Could Have It So Much Better (Domino);

## NEW ADDITION

**THIS WEEK**  
Mylo Doctor Pressure (Breastfed); Dandy Warhols Smoke It (Parlophone); David Gray The One I Love (East West); Corinne Bailey Rae (Parlophone); Gwen Stefani Cool (Polydor); Jessica Simpson These Boots Are Made For Walking (Sony BMG); The Bravery Unconditional (Loog); Faithless Inesencia 2005 (Cheeky); Fox Fighters DDA (Sony BMG); R Kelly Plays Only Live!;  
**SEPTEMBER 5**  
Coldplay Fix You (Parlophone); Shaggy Wild Tonight (Island); Ian Brown All Albaze (Polydor);  
**SEPTEMBER 12**  
The Subways With You (WEA); Kaiser Chiefs I Predict A Riot (Polydor); Bon Jovi Have A Nice Day (Mercury); Sean Paul Well Be Burning (Atlantic); Jem Wish I (ATO); Jamie Cullum Get Your  
Eighties survivor Howard Jones will release his first new album in seven years on October 10. Revolution Of The Heart has been co-produced and co-written by Jones with dance producer Robbie Bronnimann, and will be premiered via a live show at the old Flairs Aylesbury venue, on Friday September 9 2005.



## SINGLES

**THIS WEEK**  
Mylo Doctor Pressure (Breastfed); Dandy Warhols Smoke It (Parlophone); David Gray The One I Love (East West); Corinne Bailey Rae (Parlophone); Gwen Stefani Cool (Polydor); Jessica Simpson These Boots Are Made For Walking (Sony BMG); The Bravery Unconditional (Loog); Faithless Inesencia 2005 (Cheeky); Fox Fighters DDA (Sony BMG); R Kelly Plays Only Live!;  
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Coldplay Fix You (Parlophone); Shaggy Wild Tonight (Island); Ian Brown All Albaze (Polydor);  
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The Subways With You (WEA); Kaiser Chiefs I Predict A Riot (Polydor); Bon Jovi Have A Nice Day (Mercury); Sean Paul Well Be Burning (Atlantic); Jem Wish I (ATO); Jamie Cullum Get Your

Way (UCJ); 50 Cent Outta Control (Polydor);  
**SEPTEMBER 19**  
Kanye West Gold Digger (Roc-A-Fella); The Duke Spirit Cats Across The Land (Loog); Franz Ferdinand Do You Want To (Domino); Rachel Stevens I Said Never Again (But Here We Are Again) (Polydor); Kelly Clarkson Behind These Hazel Eyes (Sony BMG); Sheryl Crow Good Is Good (Polydor); Stereophonics Devil (V2);  
**SEPTEMBER 26**  
Ricki Martin I Don't Care (Sony BMG); Charlotte Church Call My Name (Sony BMG); Tatu All About Us (Polydor); Basement Jaxx Do Your Thing (XL); Miley Elliott; Travy Ery (Atlantic); Ms Dynamite Judgment Day (Polydor); Sugababes Push The Button (Atlantic);  
**OCTOBER 3**  
Backstreet Boys Just Want You To







**SINGLE OF THE WEEK**

**James P Nookie**

**Smoke SMOOVE04**  
The steady beats and absurd lyrics of Soca star James P's debut UK single have migrated from the Caribbean to the UK over the past few weeks, and with a weekend of invaluable exposure at Notting Hill Carnival now under its belt, the song is expected to explode over the coming weeks. Radio One (8-1st), Capital and Kiss 100 are already supporting Nookie, and with more support likely to follow, it looks like a top-end crossover success is on the cards.

**Singles**

**50 Cent**  
Outta Control (Interscope 9885436)  
50 Cent's third single from the all-conquering *The Massacre* album is a fairly formulaic offering, save for Dr Dre's ever-reliable sick beats and strings. The rapper is going ahead with UK dates in the wake of Eminem's cancellation of the Anger Management Tour.

**Battant**  
Jump Up (Firewire FIRE005)  
This debut single from the London three-piece fitness electro-pop with stripped-down punk attitude. The band are a fearsome live presence; they burst out from the Haywire parties that Andrew Weatherall runs in London and Barcelona, and Weatherall himself provides a mix here under the Two Loose Swordsman guise with Keith Tenniswood.

**Bon Jovi**  
Have A Nice Day (Mercury 989584)  
This certain-raiser and title track from Bon Jovi's new album is an upbeat ode to the freedom of the rock'n'roll lifestyle. Now that ironic scenerasters have co-opted the Eighties rock genre it is hard to take this single entirely seriously, which is a shame because it is among the best things Bon Jovi have recorded.

**The Dead 60s**  
Riot Riot (Delatonic DLTD0041)  
This ska-flavoured outburst from the Liverpool band looks set to give them the crossover success they deserve. Blending equal parts of The Specials and The Clash, it is already receiving support from Radio One.

**Hard-Fi**  
Living For The Weekend (Necessary/Atlantic HARD040CD)  
This is another quality rocker from the gold-awarded Stars Of CCTV album. It is a delicious blast of guitars and strings, and will surely put the Staines four-piece back in the Top 10. An A-listing at Radio One and plays on Xfm can only help matters.

**Jamie Cullum**  
Get Your Way (ICI 9873425)  
The first taste of Cullum's new album *Catching Tales* is a cool, beat-driven track that moves with a lazy swagger. Co-produced by Stewart Levine and Dan The Automator, it is punctuated by a beat and rolling piano riff, which provides the backdrop to Cullum's storytelling lyrics. It is playlisted at Radio Two and Capital.

**Jem**  
With 1 (ATO JEM003)  
Jem's sound has proved a hit at radio, with previous singles *They* and *Just A Ride* helping to propel her debut album to platinum UK status. This summery third single is enjoying similar levels of airplay support - including a Radio One A-listing - and benefits from a six-week run as theme tune for ITV's *Celebrity Love Island*.

**Sean Paul**  
We Be Burnin' (Atlantic AT0218CD)  
This percussion-driven tribute to herbal highs features a gloriously cascading chorus that easily makes it the equal of previous high-water mark *Like Glue*. As a recent playback illustrated, Sean Paul has a tireless energy for promotional duties and the campaign surrounding this Radio One A-listed single will be huge.

**The Subways**  
With You (City Pavement/Infected WEA292CD)  
This Ian Brodie-produced track arrives on the back of an intense live schedule for *The Subways*, who have recently toured with Oasis and Weezer as well as appearing at festivals across Europe. With You is an uplifting, guitar-driven rock song that will prove essential for the band's core fanbase.

**Sebastian Teller**  
La Ritournelle (Lucky Number LUCKY004CD)  
Having already sold 4,000 copies in the UK as an import on Air's *Record Makers* imprint, this emotional anthem now sees a full release. A long intro featuring by piano, strings and subtle beats is joined by Teller's husky vocal only four minutes into the seven-minute original version. Jo Whitley is among its supporters.

**Albums**

**The Black Velvets**  
The Black Velvets (Vertigo 01633)  
This album's debt to the likes of Led Zep and Sabbath is obvious from the first note, but there are more than enough rock'n'roll thrills inside. Coming on like the older, more muscular brother of Rooster, it suggests a bright future for the band.

**Jan Brown**  
The Greatest (Polydor 98728741)  
Brown's solo career to date has been an eccentric beast, with material ranging from the sublime (*FEAR, Can't See Me*) to the ridiculous (*Keep What Ya Got*). Whatever, he has always proved good value and remains one of British pop's true individuals, as this entertaining collection attests.

**Tracy Chapman**  
Where You Live (Atlantic 7567838032)  
For her new album Chapman has collaborated with Peter Gabriel/Suzanne Vega producer Tchad Blake, who brings a soft, reflective tone to the music. Recorded with guitarist Joe Gore, the album retains Chapman's unmistakable sound but is a more uplifting work than her earlier writing. She tours the UK in November.

**CocoRosie**  
Nooks Ark (Touch & Go TG2810D)  
The Casady sisters return with a hypnotic second album, full of delicate charm and haunting melodies. Follow travellers Osowndra Barnhart and Antony (from The Johnsons) help make it as bewitching as its predecessor *La Maison de Mon Rêve* - hopefully their inclusion will help elevate CocoRosie's profile.

**The Dandy Warhols**  
Oxidation Or Warlords Of Mars (EMI 8745902)  
Fresh from the profile-raising *Dig!* rockumentary in which they claim to be "a lucky band", the Dandies live up to their word by returning with their best album to date. From the joyous pantomime

**ALSO OUT THIS WEEK**  
**SINGLES**  
Gavin DeGruar, Follow Through (4)  
Pryor, 11 Hours Higher Place (Hed Kandi)  
Tony Tya's So

**Selective (Interview)**  
**ALBUMS**  
Unting Nations, One World (Gothic)

Records released 12.09.05



**ALBUM OF THE WEEK**

**David Gray**  
*Life In Slow Motion*

**IHT/Atlantic 5046797662**  
Gray's first album in three years is a masterpiece of introspective writing and performance, and arrives at a time when solo singer-songwriters are at the fore. *Life In Slow Motion* is more in the vein of *White Ladder* than 2002's *New Day At Midnight*, which suits his writing style. The standout cuts are the beautifully orchestrated opener *Allià*, the radio hit and first single *The One I Love*, the startling hymn-like *Ain't No Love* and the breathtaking *New And Always*.

of the single *Smoke It* to Stoogestyle jams such as *A Loan Tonight*, it is both the greatest and most rock'n'roll record of the year.

**Elbow**  
Leaders Of The Free World (V2 VVR1032552)  
Elbow's third album ranges from the furious title track to the anthemic single *Forget Myself* and the downbeat *Great Expectations*, which simmers with regret and loss. With shows at the Carling festivals and two smaller ones in London and Manchester already sold out, the quality of the songs on this album (plus a bonus DVD) could be the ammunition Elbow need to move on to the next level.

**King Creosote**  
KC Rules OK (Names/679 JAMMAMES11LP)  
Kenny Anderson is a hugely prolific fellow. After self-releasing more than 20 albums on his Fence label alongside like-minded folkies UNPOC and James Yorkston, he has now teamed up with The Earlies, who provide backing for his warm, observational songs. With the backing of 679, this could well be his breakthrough release.

**Paul McCartney**  
Chaos And Creation In The Back Yard (Parlophone 3379582)  
After the commercial low of 2001's *Driving Rain*, McCartney really is delivering this time. Thankfully, co-producer Nigel Godrich really puts Macca through his paces, and the result is the former Beatle's most consistently strong album in years. With McCartney playing most of the instruments, the set has a somewhat personal feel, organic at times like his 1970 solo debut, but this is balanced by some interesting production twists from Godrich.

**Damian Marley**  
Welcome To Jamrock (Island 989549D)  
As the title track makes a splash at Carnival and on the Radio One playlist, Island issues the second album from 'Junior Gong', Bridging reggae and dancehall with some tough-edged yet positive lyrics, its hip-hop-injected

beats should bring it a wide potential audience in the UK.

**The Pussycat Dolls**  
PCD (Polydor 9885657)  
This perfectly-formed debut from the six-headed girl band has a swagger and confidence about it that is impossible to ignore. From the single *Don't Cha* through the a seductive cover of *Tainted Love*, it is primed to be huge.

**The Rasmus**  
Hide From The Sun (Island 9873692)  
Following in the footsteps of last year's gold album *Dead Letters*, The Rasmus have kept their production team, Martin Hansen and Mikael Nord Andersen, for this next offering. This fifth album is smarter and tighter, with some classic, memorable tunes and a few edgier tracks. It will please current fans and should go some way to convincing others.

**Sigur Ros**  
Takk (EMI 3372522)  
This fourth album from Sigur Ros is another multi-layered outburst into orchestral pop. Hailed by critics as being perhaps their most accessible yet, it has an emotional, hypnotic feel which is matched by a strong focus on melody.

**Simple Minds**  
Black & White 050505 (Sanctuary SANC390)  
Simple Minds' first album since 2002's non-charting *Cry* sees the Scottish four-piece reawakening themselves after a mid-life wobble. Whether that is enough to trigger a commercial turnaround is open to debate, but there is material on this album that should attract interest beyond their fanbase.

**Status Quo**  
We Party Ain't Over Yet (Sanctuary SANDY400)  
In a world of worrying flux, it is good to have bands around like Status Quo to produce records that do exactly what they say on the tin. In what is their 40th year in the business, the band are knocking out some of their poppiest moments to date.

This week's reviews: Digital Burt, Phil Brooke, Jimmy Brown, Eric Cartson, Jim Larkin, Owen Jones, Emma Jones, Paul J. Williams, Nicky White, and Simon Ward.

03.09.05

# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	THE PUSSYCAT DOLLS	DON'T CHA	IMP	513
2	4	GORILLAZ	DARE	REPUBLIC	424
3	2	COLDPLAY	FIX YOU	REPUBLIC	423
4	6	MARIAH CAREY	SHAKE IT OFF	DEF JAM	383
5	18	SEAN PAUL	WE BE BURNIN'	ATLANTIC	372
6	5	FOO FIGHTERS	DOA	RCA	367
7	8	AKON	BELLY DANCER (BANANZA)	ISLAND	330
8	10	RIHANNA	PUN DE REPLAY	DEF JAM	318
9	11	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	309
10	7	AMERIE	TOUCH	COLUMBIA	308
11	13	JESSICA SIMPSON	THESE BOOTS ARE MADE FOR WALKIN'	IMP	308
12	8	GIRLS ALoud	LONG HOT SUMMER	POWERS	303
13	7	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE	298
14	8	FRANZ FERDINAND	DO YOU WANT TO	WEA	283
15	10	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	269
16	23	GWEN STEFANI	COOL	INTERSCOPE	254
17	11	DANIEL POWTER	BAD DAY	WARNER BROS	250
18	10	LIBERTY X	SONG 4 LOVERS	VERVE	253
19	11	KELLY CLARKSON	BEHIND THESE HAZEL EYES	RCA	251
20	13	JEM	WASH I	SONY BMG	243
21	15	50 CENT	OUTTA CONTROL	IMP	238
22	11	KAISER CHIEFS	I PREDICT A RIOT	BANDWAGON	228
23	11	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	225
24	10	MYLO FEAT. MIAMI SOUND MACHINE	DOCTOR PRESSURE	WEA	217
25	10	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE	208
26	11	SIMON WEBBE	LAY YOUR HANDS	IMP	205
27	10	CRAIG DAVID	ALL THE WAY	WEA	201
28	10	OASIS	THE IMPORTANCE OF BEING IDLE	ISLAND	195
29	10	R. KELLY FEAT. THE GAME	PLAYA'S ONLY	JIVE	194
30	11	KANYE WEST	GOLDDIGGER	RCA	189
31	10	NICKELBACK	PHOTOGRAPH	REPUBLIC	189
32	11	CIARA	FEAT. LUDACRIS OH	IMP	185
33	10	FREEMASONS FEAT. AMANDA WILSON	LOVE ON MY MIND	ISLAND	174
34	11	JOHN LEGEND	NUMBER ONE	COLUMBIA	168
35	11	THE WHITE STRIPES	MY DOORBELL	XL	165
36	15	ROB THOMAS	THIS IS HOW A HEART BREAKS	ATLANTIC	158
37	10	MCFLY	I'LL BE OK	ISLAND	153
38	10	FAITHLESS	INSOMNIA	REPRISE	152
39	11	LEMAR	DON'T GIVE IT UP	IMP	151
39	11	VANESSA BROWN	WHIP! 14 D	IMP	151



**4. Mariah Carey**  
Not released until 26 September, Mariah Carey's upcoming single 'Shake It Off' has yet to get going on radio - it was aired only by 1Xtra, Beat 106, Choice FM, Galaxy FM and KISS 100 FM among the 111 stations on the Music Control panel last week - but the video, in which Carey lifts a both, continues to close on the TV airplay chart title. It jumps 6-4 this week with a total of 383 plays.



**5. Sean Paul**  
Sean Paul's first single for 20 months, 'We Be Burnin'' climbs 90-56 on the radio chart this week - but the video is on fire, blazing 69-5 on the TV airplay chart. The video for the introductory single 'Fruit' accompanying album The Trinity was shot in the Mojave Desert, and was given airtime by 14 stations last week, with 74 plays, from 04.4-6.4 from Chart Show TV, 56 from KISS TV, 45 from Flaunt, 30 from The Box, 26 from MTV Dance and 24 from MTV. It also includes its own TV.

The Pussycat Dolls hold on at the top. Sean Paul, Liberty X and Kanye West are the highest climbers.

## MTV MOST PLAYED

Rank	Artist	Title	Label	
1	GWEN STEFANI	COOL	INTERSCOPE	
2	THE MAGIC NUMBERS	LOVE ME LIKE YOU	BLUESWAY	
3	KAISER CHIEFS	I PREDICT A RIOT	BANDWAGON/REPRISE	
3	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE	
5	GORILLAZ	DARE	REPUBLIC	
5	OASIS	THE IMPORTANCE OF BEING IDLE	BIG BROTHER	
7	THE WHITE STRIPES	MY DOORBELL	XL	
8	9	COLDPLAY	FIX YOU	REPUBLIC
8	2	FOO FIGHTERS	DOA	RCA
10	10	JESSICA SIMPSON	THESE BOOTS ARE MADE...	COLUMBIA

## THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	8	FREEMASONS FEAT. A WILSON	LOVE ON MY MIND	ISLAND
2	4	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE
3	5	DANIEL POWTER	BAD DAY	WARNER BROS
4	5	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC
4	3	MARIAH CAREY	SHAKE IT OFF	DEF JAM
6	2	GIRLS ALoud	LONG HOT SUMMER	POWERS
7	1	KELLY CLARKSON	BEHIND THESE HAZEL EYES	RCA
7	6	CRAIG DAVID	ALL THE WAY	WEA
9	12	GORILLAZ	DARE	REPUBLIC
10	21	EMINEM	ASS LIKE THAT	INTERSCOPE

## KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	2	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
2	1	BRITISH WHALE	THIS TOWN AIN'T BIG ENOUGH...	ATLANTIC
3	4	HIM	WINDS OF AUTUMN	WARNER BROS
4	7	BLOODHOUND GANG	FOURTRIP UNIFORM CHARLIE KIDD	CLIFFER
5	1	FOO FIGHTERS	BEST OF YOU	RCA
6	5	TRIVIUM	PULL BATHER ON THE STRINGS OF...	WARNER BROS
6	11	THE FIGHT	CAN'T BE EITHER	REPRISE
8	23	MY CHEMICAL ROMANCE	I'M NOT OK (I PROMISE)	REPRISE
9	1	FOO FIGHTERS	DOA	RCA
9	3	MY CHEMICAL ROMANCE	HELENA	REPRISE

## MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	18	FRANZ FERDINAND	DO YOU WANT TO	WEA
2	4	KAISER CHIEFS	I PREDICT A RIOT	BANDWAGON/REPRISE
2	20	EDITORS	BULLETS	ATLANTIC
2	3	INTERPOL	SLOW HANDS	WEA
5	11	THE WHITE STRIPES	MY DOORBELL	XL
6	6	ARCADIC FIRE	REBELLION (LIES)	ISLAND
7	2	FOO FIGHTERS	DOA	RCA
8	1	GORILLAZ	DARE	REPUBLIC
8	9	MAXIMO PARK	GOING MISSING	WEA
10	72	SIMIAN LE GIBREZ		SONAR

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	10	SNOOP DOGG	LIPS AND DOWNS	CITRUS
2	1	THE GAME	DREAMS	INTERSCOPE
3	6	RIHANNA	PUN DE REPLAY	DEF JAM
4	14	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM
5	3	JOHN LEGEND	NUMBER ONE	COLUMBIA
6	2	TONY YARD	SO SENSITIVE	REPUBLIC
7	16	PRETTY RICKY	GRIND WITH ME	ATLANTIC
8	12	AMERIE	TOUCH	COLUMBIA
8	13	AKON	BELLY DANCER (BANANZA)	ISLAND
8	10	DAMIAN MARLEY	LOVE TO JAMBOCK	ISLAND

## ON THE BOX THIS WEEK

**CD-UK**  
Hard-Fi *Living For The Weekend*  
McFly *Ukulele*  
Ms Dynamite *Adventures*  
Eminem *Relapse*  
Pussycat Dolls *Dirt On This*  
Sugababes *Dolls*  
The Beatles

**GMTV**  
Black Eyed Peas *(Week 1)*  
Akon *(Week 1)*  
John Legend *(Week 1)*

**T4 SUNDAY**  
David Gray *(Week 1)*  
The One I Love *(Week 1)*  
Goldfrapp *(Week 1)*  
Owl La La *(Week 1)*  
Oasis *(Week 1)*  
The Importance Of Being Idle *(Week 1)*  
The Magic Numbers *(Week 1)*  
Love Me Like You

**TOP OF THE POPS**  
Charlotte Church *(Week 1)*  
Gaius *(Week 1)*  
Gorillaz *(Week 1)*  
Jamaica *(Week 1)*  
John Legend *(Week 1)*  
Pussycat Dolls *(Week 1)*  
Busta Rhymes *(Week 1)*  
The Ordinary Boys *(Week 1)*  
Life Will Be The Death Of Mr. Death *(Week 1)*

**CHANNEL 4**  
04 *(Week 1)*  
PlayStation *(Week 1)*  
Freemans *(Week 1)*  
Weekender *(Week 1)*  
05 *(Week 1)*  
Paperwork *(Week 1)*  
McFly *(Week 1)*

**E4**  
E4 Music *(Week 1)*  
3400 *(Week 1)*

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**TOTALLY SCOTTIE**  
Chasing Fame is a desperate game!  
STARTS SUNDAY 9PM

Coldplay nudge past Daniel Powter for pole position with KT Tunstall and Gorillaz both increase their audience by over 50%.

# The UK Radio Airplay

## RADIO ONE

Rank	Artist	Title	Label	Weeks on Chart	Peak	Score	Address
1	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE	22	26	7154	
2	COLDPLAY	FIX YOU	PARLOPHONE	17	24	7640	
3	THE WHITE STRIPES	MY DOORBELLS	RA	22	24	7162	
4	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	SONY BMG	28	23	7192	
5	RIHANNA	PON DE REPLAY	DEF JAM	18	22	7364	
6	GOLDFRAPP	OOH LA LA	MUTE	24	22	7370	
7	GORILLAZ	DARE	PARLOPHONE	25	22	7537	
8	THE MAGIC NUMBERS	LOVE ME LIKE YOU	HEAVENLY	29	22	7563	
9	THE PUSSYCAT DOLLS	DON'T CHA	ADM	31	22	7587	
10	FREEMASONS FT. AMANDA WILSON	LOVE ON MY MIND	LOADED	25	21	7639	
11	LES RYTHMES DIGITALES	JACQUES YOUR BODY (MAKE ME J)	DATA	32	21	7167	
12	CWEN STEFANI	COOL THUNDER	REPUBLIC	22	20	7482	
13	OASIS	THE IMPORTANCE OF BEING IDLE	BLUESOUND	22	20	7344	
14	KAISER CHIEFS 1	PREDICT A RIOT	REPUBLIC	25	19	7395	
15	SUPAFLY VS FISHBOWL	LET'S GET DOWN THE INDUSTRIES	9	17	905		
16	KT TUNSTALL	SUDDENLY I SEE HELLO	HEAVENLY	9	17	814	
17	DANIEL POWTER	BAD DAY	WARRIOR BROS	34	16	7228	
18	FRANZ FERDINAND	DO YOU WANT TO DANCE	15	16	7448		
19	FOO FIGHTERS	DOA	13A	31	16	866	
20	ROLL DEEP	THE AVENUE	HEAVENLY	23	15	7036	
21	JOHN LEGEND	NUMBER ONE	COLUMBIA	30	15	945	
22	AKON	BELLY DANCER (BANANZA)	ISLAND	18	14	7243	
23	KANYE WEST	GOLDOLOZER	ROCAVELLA	7	13	927	
24	COLLIE HOOPER	CHAIN YOUR YESSUS IS A NUTTER	ATLANTIC	7	12	820	
25	DAVID GRAY	THE ONE I LOVE	INTERSCOPE	31	12	692	
26	SEAN PAUL	WE BE BURNIN'	ADAMANTIC	6	12	656	
27	THE BRAVEHEART UNCONDITIONAL	COOL	6	11	7254		
28	ELBOW	FORGOT MYSELF	9	11	6816		
29	JACK JOHNSON	BREAKDOWN	ISLAND	8	11	6932	
30	SIMON WEBBE	LAY YOUR HANDS	HYUNDAI	8	10	7370	

## INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Weeks on Chart	Peak	Score	Address
1	DANIEL POWTER	BAD DAY	WARRIOR BROS	32	1	279	4263
2	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	23	1	234	4118
3	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE	13A	1	176	7819
4	CHARLOTTE CHURCH	CRASHY CHICK	SONY BMG	9	1	167	2357
5	CRAID DAVID	ALL THE WAY	WARRIOR BROS	21	1	157	2171
6	CWEN STEFANI	COOL THUNDER	REPUBLIC	12	1	158	3696
7	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	SONY BMG	18	1	156	2519
8	NATALIE IMBRIGLIA	COUNTING DOWN THE DAYS	BRIGHTON	14	1	135	1926
9	COLDPLAY	FIX YOU	PARLOPHONE	8	1	130	2762
10	DAVID GRAY	THE ONE I LOVE	INTERSCOPE	12	1	127	3052
11	GREEN DAY	WANK ME UP WHEN SEPTEMBER ENDS	REPUBLIC	13	1	126	1038
12	LEE RYAN	ARMY OF LOVERS	REPUBLIC	11	1	119	1713
13	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	10	1	112	2627
14	SIMON WEBBE	LAY YOUR HANDS	HYUNDAI	8	1	108	3716
15	KT TUNSTALL	SUDDENLY I SEE HELLO	HEAVENLY	8	1	107	1295
16	BOONOCKERS	I LOVE THE WAY WE RY	ADAMANTIC	10	1	107	1046
17	TEXAS	GETAWAY	SONY BMG	11	1	104	3470
18	OASIS	THE IMPORTANCE OF BEING IDLE	BLUESOUND	22	1	102	3750
19	THE PUSSYCAT DOLLS	DON'T CHA	ADM	31	1	102	3885
20	LEMAR	COOL GIVE IT UP	SONY BMG	10	1	101	1263
21	CORILLAZ	DARE	PARLOPHONE	25	1	100	3632
22	MICLY	ITLL BE OK	HEAVENLY	7	1	100	3177
23	MICLY CLARKSON	SINCE U BEEN GONE	SONY BMG	7	1	100	1269
24	THE CORAL	IN THE MIDDLING	REPUBLIC	11	1	100	1394
25	CIBEL ALOND	LONG HOT SUMMER	REPUBLIC	11	1	100	1298
26	KT TUNSTALL	OTHER SIDE OF THE WORLD	HEAVENLY	6	1	100	1258
27	THE MAGIC NUMBERS	LOVE ME LIKE YOU	HEAVENLY	7	1	100	1247
28	ROBERT POST	GET THEE	REPUBLIC	6	1	100	1284
29	FREEMASONS FT. AMANDA WILSON	LOVE ON MY MIND	LOADED	25	1	100	1167
30	RIHANNA	PON DE REPLAY	DEF JAM	18	1	100	3000

Rank	Artist	Title	Label	Weeks on Chart	Peak	Score	Address
1	COLDPLAY	FIX YOU	PARLOPHONE	1512	43	6632	18
2	DANIEL POWTER	BAD DAY	WARRIOR BROS	2473	1	6557	30
3	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	2431	1	6022	18
4	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE	1844	28	5329	29
5	GWEN STEFANI	COOL	INTERSCOPE	1603	19	5039	14
6	OASIS	THE IMPORTANCE OF BEING IDLE	BIG BROTHER	1157	16	5034	3
7	CRAID DAVID	ALL THE WAY	WARRIOR BROS	1642	8	4927	1
8	KT TUNSTALL	SUDDENLY I SEE	HEAVENLY	48	48	48	2
9	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	SONY BMG	1537	7	4689	15
10	DAVID GRAY	THE ONE I LOVE	INTERSCOPE	1248	19	4161	18
11	THE MAGIC NUMBERS	LOVE ME LIKE YOU	HEAVENLY	828	6	3625	1
12	GORILLAZ	DARE	PARLOPHONE	1058	17	3425	
13	THE PUSSYCAT DOLLS	DON'T CHA	ADM	976	30	3315	17
14	SIMON WEBBE	LAY YOUR HANDS	HYUNDAI	1212	17	3085	73
15	RIHANNA	PON DE REPLAY	DEF JAM	754	19	3071	14
16	GOLDFRAPP	OOH LA LA	MUTE	590	6	2916	16
17	CHARLOTTE CHURCH	CRASHY CHICK	SONY BMG	1363	9	2867	24
18	JEM WISH I		SONY BMG	347	46	2860	94
19	FREEMASONS/AMANDA WILSON	LOVE ON MY MIND	LOADED	746	32	28	4
20	KAISER CHIEFS 1	PREDICT A RIOT	REPUBLIC	679	19	2723	9
21	NERINA PALLOT	ALL GOOD PEOPLE	EMMO	97	52	2659	81
22	JOHN LEGEND	NUMBER ONE	COLUMBIA	361	14	2525	31
23	TEXAS	GETAWAY	MELBOURN	971	19	2478	15
24	MCFLY	ITLL BE OK	REPUBLIC	940	13	2373	17
25	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	1221	9	2276	5

▲ Highest Top 50 Entry ▲ Biggest increase in audience ▲ Audience increase ▲ Highest Top 50 Climber ▲ Biggest increase in plays ▲ Audience increase of 50% or more

**1. Coldplay**  
Coldplay register their second consecutive number one airplay hit from the X&Y album this week, with Fix You - due for release next Monday (5 September) - moving 2-1 by dint of its audience of 66.3m, even though its tally of 1,512 plays is only the eighth highest tally on the Music Control panel. The reason for Coldplay's coronation, not surprisingly, is massive support from Radio One and Radio Two - 24 plays on the former and 38 on the latter place. It second on both stations' most-played lists, and provide a hefty 55.5% of its overall audience.

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**8. KT Tunstall**  
Released as a single last week, Suddenly I See continues her rapid ascent of the airplay chart, which has seen it move 82-65-33-11-8. It's the third single from Tunstall's acclaimed debut album Eye To The Telescope, and all have reached the Top 10 of the airplay chart.

## KISS

Rank	Artist	Title	Label
1	THE PUSSYCAT DOLLS	DON'T CHA	ADM
2	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE
3	AKON	BELLY DANCER (BANANZA)	ISLAND
4	THE GAME	DREAMS	INTERSCOPE
5	RIHANNA	PON DE REPLAY	DEF JAM
6	GORILLAZ	DARE	PARLOPHONE
7	KANYE WEST	GOLDOLOZER	ROCAVELLA
8	FREEMASONS/AMANDA WILSON	LOVE ON MY MIND	LOADED
9	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	SONY BMG
10	JOHN LEGEND	NUMBER ONE	COLUMBIA

## XFM

Rank	Artist	Title	Label
1	GORILLAZ	DARE	PARLOPHONE
2	KAISER CHIEFS 1	PREDICT A RIOT	REPUBLIC
3	THE MAGIC NUMBERS	LOVE ME LIKE YOU	HEAVENLY
4	OASIS	THE IMPORTANCE OF BEING IDLE	BIG BROTHER
5	THE DEAD 60'S RIOT RADIO		REPUBLIC
6	COLDPLAY	FIX YOU	PARLOPHONE
7	FRANZ FERDINAND	DO YOU WANT TO DANCE	EMMO
8	ARCADIC FIRE	REBELLION (LIES)	REPUBLIC
9	KRUB REMAIN		SONY BMG
10	THE WHITE STRIPES	MY DOORBELLS	RA

# irplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Peak	Weeks on Chart	Peak
26	11	PAUL McCARTNEY	FINE LINE	REPRISE	151	6	22	60
27	30	BODYROCKERS	I LIKE THE WAY	MERCURY	1159	6	21	93
28	18	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REVEAL	1318	32	21	30
29	21	THE WHITE STRIPES	MY DOORBELL	AL	500	14	21	31
30	29	ROBERT POST	GOT NONE	MERCURY	709	7	21	27
31	41	FRANZ FERDINAND	DO YOU WANT TO	SONO	305	42	20	33
32	27	NATALIE IMBRUGLIA	COUNTING DOWN THE DAYS	BRIGHTLINE	1413	8	20	32
33	25	AKON	BELLY DANCER (BANANZA)	ISLAND	639	4	19	37
34	45	MYLO/MIAMI SOUND MACHINE	DOCTOR PRESSURE	UNRECORDED	671	15	18	32
35	45	THE ROLLING STONES	STREETS OF LOVE	VERGON	90	36	17	23
36	65	LES RYTHMES DIGITALES	JACQUES YOUR BODY...	VECTRA	211	22	17	39
37	28	LEE RYAN	ARMY OF LOVERS	BRIGHTLINE	1192	21	17	27
38	4	SHERYL CROW	GOOD IS GOOD	NEW PIONEER	126	0	16	30
39	40	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE	701	5	15	37
40	37	INAYA DAY	NASTY GIRL	ALL AROUND THE WORLD	746	38	15	30
41	22	ROLL DEEP	THE AVENUE	REINTEGRATE	422	22	15	02
42	50	GIRLS ALONG LONG HOT SUMMER		POLYGRAM	773	26	14	33
43	49	KANYE WEST	GOLDDIGGER	ROCAVELLA	220	34	14	61
44	43	THE CORAL	IN THE MORNING	DECATANG	788	37	14	26
45	17	KT TUNSTALL	OTHER SIDE OF THE WORLD	REINTEGRATE	729	20	14	26
46	37	KELLY CLARKSON	SINCE U BEEN GONE	SONY BMG	775	0	13	44
47	34	FIGHTERS	DOA	RCA	229	12	13	17
48	46	BEULAH SWEET	KINDA SOMETHING	UNIVERSAL CLASSICS	65	38	13	102
49	35	JACK JOHNSON	BREAKDOWN	ISLAND	41	146	13	22
50	42	SUPAFY VS FISHBOWL	LET'S GET DOWN	THE INDUSTRIES	263	73	13	33

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## PRE-RELEASE

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	COLDFPLAY	FIX YOU	INTERSCOPE	6	13
2	GIVEN STEFANI	COOL INTERSCOPE	504		
3	KT TUNSTALL	SUDDENLY I SEE	REINTEGRATE	4	22
4	DAVID GRAY	THE ONE LOVE	REINTEGRATE	4	22
5	GORILLAZ	DARE REINTEGRATE	3	26	
6	THE PUSSYCAT DOLLS	DOA OCA ALIA	3116		
7	JEM HISHI	I WANT YOU	265		
8	MERINA PALLOT	ALL GOOD PEOPLE	285		
9	PAUL McCARTNEY	FINE LINE	REPRISE	2726	
10	FRANZ FERDINAND	DO YOU WANT TO	SONO	2015	
11	MYLO/MIAMI SOUND MACHINE	DOCTOR...	RECORDED	1868	
12	LES RYTHMES DIGITALES	JACQUES YOUR BODY (MAKE)	VECTRA	174	
13	SHERYL CROW	GOOD IS GOOD	NEW PIONEER	1652	
14	KANYE WEST	GOLDDIGGER	ROCAVELLA	1452	
15	RO FIGHTERS	DOA	ALIA	1374	
16	BEULAH SWEET	KINDA SOMETHING	UNIVERSAL CLASSICS	1371	
17	JACK JOHNSON	BREAKDOWN	ISLAND	136	
18	SUPAFY VS FISHBOWL	LET'S GET DOWN	THE INDUSTRIES	134	
19	JEAN PAUL	WE'RE BURNIN'	ATLANTIC	1087	
20	THE BROWNY UNCONDITIONAL	LONG	1040		

## RADIO GROWERS

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	COLDFPLAY	FIX YOU	INTERSCOPE	1512	454
2	THE BLACK EYED PEAS	DO IT LIKE	1844	406	
3	KT TUNSTALL	SUDDENLY I SEE	1394	341	
4	GIVEN STEFANI	COOL	1603	292	
5	MARAH CAREY	DUPRI GET YOUR NUMBER	295	250	
6	THE PUSSYCAT DOLLS	DOA	976	227	
7	DAVID GRAY	THE ONE LOVE	1248	195	
8	FREEDMANS& WILSON	LOVE ON MY MIND	146	191	
9	LIBERTY X	SONG 4 LOVERS	278	181	
10	SIMON WEBBE	LAY YOUR HANDS	1212	179	

## RADIO TWO

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	KT TUNSTALL	SUDDENLY I SEE	REINTEGRATE	1	1
2	COLDFPLAY	FIX YOU	INTERSCOPE	1	1
3	MERINA PALLOT	ALL GOOD PEOPLE	IBAND	1	1
4	PAUL McCARTNEY	FINE LINE	REPRISE	1	1
5	OSASIS	THE IMPORTANCE OF BEING IDLE	BU-SERVICES	1	1
6	JEM HISHI	I WANT YOU	SONY BMG	1	1
7	THE ROLLING STONES	STREETS OF LOVE	VERGON	1	1
8	SHERYL CROW	GOOD IS GOOD	NEW PIONEER	1	1
9	DAVID GRAY	THE ONE LOVE	REINTEGRATE	1	1
10	CRASH DAVIS	ALL THE WAY	WINDMILL BROS	1	1
11	BEULAH SWEET	KINDA SOMETHING	UNIVERSAL CLASSICS	1	1
12	ROBERT POST	GOT NONE	MERCURY	1	1
13	JOHN LEGEND	NUMBER ONE	COLUMBIA	1	1
14	GIVEN STEFANI	COOL	INTERSCOPE	1	1
15	SUPRAGRASS	ST PETERSBURG	PARLOPHONE	1	1
16	COLDPLAY	OH LA LA	MUTE	1	1
17	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	1	1
18	THE MAGIE NUMBERS	LOVE ME LIKE YOU	REINTEGRATE	1	1
19	SIMON WEBBE	LAY YOUR HANDS	INNOVENT	1	1

## ON THE RADIO THIS WEEK

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	Ken Bruce	Country Hits	1	1	
2	Like The Rolling Stones	Stones (Live)	1	1	
3	Pioneers Of Rock 'n' Roll	Johnny Dots	1	1	
4	Country Hits	1	1		
5	Blackout	1	1		
6	Blackout	1	1		
7	Blackout	1	1		
8	Blackout	1	1		
9	Blackout	1	1		
10	Blackout	1	1		

## 6 MUSIC

Rank	Artist	Title	Label	Weeks on Chart	Peak
1	David Arnold	Super	1	1	
2	Fury	1	1		
3	Shorrock	1	1		
4	Shorrock	1	1		
5	Shorrock	1	1		
6	Shorrock	1	1		

921 8340



Black Horse And The Cherry Tree reached number three, easily beating their sales goals, and helping iTunes' album sales to hit 349,667 copies to date.

Rank	Artist	Title	Label
1	THE BLACK EYED PEAS	DO IT LIKE	INTERSCOPE
2	KELLY CLARKSON	SINCE U BEEN GONE	SONY BMG
3	THE PUSSYCAT DOLLS	DOA	ALIA
4	DANCING QUEENS	WALK LIKE A DANCER	ATLANTIC
5	FREEDMANS& WILSON	LOVE ON MY MIND	RECORDED
6	MVP ROO	VA BOOM (MIL CHECK 1, 2)	POSITIVA
7	GO GO GO	MANY THINGS	MANUFACTURED MESSAGES
8	MYLO/MIAMI SOUND MACHINE	DOCTOR PRESSURE	RECORDED
9	SUPAFY VS FISHBOWL	LET'S GET DOWN	THE INDUSTRIES

Pullout is faring a great deal better with follow-up All Good People, which jumps 44-21 on the airplay chart this week. It was aired 17 times on 17 stations - Radio Two aired it 17 times last week - consequently propelling more than 19 in every 20 audience impressions for the song and helping sales of discs to increase week-on-week by 66.7%.

Rank	Artist	Title	Label
1	CRASH DAVIS	ALL THE WAY	WINDMILL BROS
2	MARAH CAREY	DUPRI GET YOUR NUMBER	SONY BMG
3	CLARA FEE	LUDGARDS ON	LAZARUS
4	KELLY CLARKSON	SINCE U BEEN GONE	SONY BMG
5	MVP ROO	VA BOOM (MIL CHECK 1, 2)	POSITIVA
6	AXWELL	FEEL THE BUMP (TIL THE MORNING COMES)	DATA
7	THE BLACK EYED PEAS	DO IT LIKE	INTERSCOPE
8	INAYA DAY	NASTY GIRL	ALL AROUND THE WORLD
9	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE
10	FREEDMANS& WILSON	LOVE ON MY MIND	RECORDED

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# Singles

03.09.05  
Top 75

All change in the Top 20 with 12 new entries. Oasis dethrone McFly for the top spot and, in Carnival weekend, Rihanna makes number two.

## PHYSICAL SINGLES TOP 40

Pos	Artist Title	Label
1	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER
2	RIHANNA PON DE REPLAY	DEF AM
3	SIMON WEBBE LAY YOUR HANDS	IMPACT
4	THE BLACK EYED PEAS COAST LINE	AIM
5	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
6	DANIEL POWTER BAD DAY	WARRNER BROS
7	CITRUS ALBINO LONG HOT SUMMER	FLYDUTY
8	MICKEY ILL BE OK	ISLAND
9	KAISER CHIEFS I PREDICT A RIOTSINK THAT SHIP	BUNDESPREKZE
10	THE WHITE STRIPES MY DOORBELL	XL
11	CRAZY FRG POPCORN	UNITED
12	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND	SONY
13	THE ROLLING STONES STREETS OF LOVE/ROUGH JUSTICE	VERIGN
14	BABYSHAMBLES FUCK FOREVER	ROCKFABRIK
15	KELLY CLARKSON SINCE U BEEN GONE	REA
16	MINT ROYALE SINGIN' IN THE RAIN	DESTRUCTION
17	CIARA FEAT. LUDACRIS OH	IMPACT
18	AMERIE TOUCH	COXHEAR
19	IRON MAIDEN THE TROOPER	EMI
20	CRAIG DAVID ALL THE WAY	SONY
21	AKON BELLY DANCER (BANAZA)	IMPACT
22	GOLDFRAPP OOH LA LA	MUTE
23	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US	ATLANTIC
24	MATTAFFIX BIG CITY LIFE	BUSHNET P&G
25	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	IMPACT
26	MARIAN CAREY WE BELONG TOGETHER	DEF AM
27	MVP ROC VA BODY (MIC CHECK 1 2)	POSTFINA
28	EMINEM ASS LIKE THAT	IMPACT
29	THE GAME DISAINS	IMPACT
30	LEE RYAN ARMY OF LOVERS	IMPACT
31	THE CRIBS MARTELL	IMPACT
32	DADDY YANKEE GASOLINA	IMPACT
33	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	SONY
34	THE CORAL TRENCHING INSIDE OF ME	IMPACT
35	GORILLAZ FEEL GOOD INC	IMPACT
36	ROBERT POST GUT NINE	IMPACT
37	THE MAGIC NUMBERS LOVE ME LIKE YOU	IMPACT
38	UNITING NATIONS YOU AND ME	IMPACT
39	ROLL OVER THE AVENUE	IMPACT
40	KUBIK REHMAN	IMPACT

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## DOWNLOADS

Pos	Artist Title	Label
1	DANIEL POWTER BAD DAY	WARRNER BROS
2	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
3	MICKEY ILL BE OK	ISLAND
4	THE BLACK EYED PEAS COAST LINE	AIM
5	GORILLAZ CARE	IMPACT
6	KAISER CHIEFS I PREDICT A RIOT	BUNDESPREKZE
7	CRAIG DAVID ALL THE WAY	IMPACT
8	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER
9	GOLDFRAPP OOH LA LA	MUTE
10	KELLY CLARKSON SINCE U BEEN GONE	REA
11	THE WHITE STRIPES MY DOORBELL	XL
12	CRAZY FRG POPCORN	MERCURY
13	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	IMPACT
14	MINT ROYALE SINGIN' IN THE RAIN	DESTRUCTION
15	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	SONY
16	AKON BELLY DANCER (BANAZA)	IMPACT
17	CHARLOTTE CHURCH CRAZY CHICK	SONY
18	OWEN STEFANI	IMPACT
19	CRAIG DAVID ALL THE WAY	WARRNER BROS
20	GORILLAZ FEEL GOOD INC	IMPACT

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## MOVING & RIBBLE



**1. Oasis**  
Don't Believe The Truth is Oasis' sixth regular album but the first from which the first two singles have both reached number one, achieving that accolade this week with The Importance Of Being Idle debuting in pole position 14 weeks after first single Lyla. Oscar's eighth number one in all. The Importance Of Being Idle sold 47,232 copies last week while Lyla opened with sales of 75,124. Don't Believe The Truth has sold 563,229 copies in 13 weeks - just 134 copies more than last album.



**2. Rihanna**  
Makeup the peak it achieved on the US Hot 100, Rihanna's debut single Pon De Replay - a R&B and dancehall - enters the chart at number two with sales of 29,623. The 17-year-old from Barbados, born Robyn Rihanna Fenty, releases her debut album, Music Of The Sun... I Rupte - number 44 with Tempted To Touch last week. Rihanna's who have made great achievements in pop music include old school rappers Diddy F, 50 Cent and Trans-Siberian Orchestra.

# The Official UK

Pos	Artist Title	Label
1	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER
2	RIHANNA PON DE REPLAY	DEF AM
3	DANIEL POWTER BAD DAY	WARRNER BROS
4	SIMON WEBBE LAY YOUR HANDS	IMPACT
5	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
6	THE BLACK EYED PEAS DON'T LIE	AIM
7	GIRLS ALBINO LONG HOT SUMMER	FLYDUTY
8	MICKEY ILL BE OK	ISLAND
9	KAISER CHIEFS I PREDICT A RIOTSINK THAT SHIP	BUNDESPREKZE
10	THE WHITE STRIPES MY DOORBELL	XL
11	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND	SONY
12	CRAZY FRG POPCORN	MERCURY
13	KELLY CLARKSON SINCE U BEEN GONE	REA
14	GOLDFRAPP OOH LA LA	MUTE
15	THE ROLLING STONES STREETS OF LOVE/ROUGH JUSTICE	VERIGN
16	BABYSHAMBLES FUCK FOREVER	ROCKFABRIK
17	CIARA FEAT. LUDACRIS OH	IMPACT
18	AKON BELLY DANCER (BANAZA)	IMPACT
19	AMERIE TOUCH	COXHEAR
20	MINT ROYALE SINGIN' IN THE RAIN	DESTRUCTION
21	MATTAFFIX BIG CITY LIFE	BUSHNET P&G
22	CRAIG DAVID ALL THE WAY	SONY
23	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	IMPACT
24	MARIAN CAREY WE BELONG TOGETHER	DEF AM
25	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US	ATLANTIC
26	IRON MAIDEN THE TROOPER	EMI
27	MVP ROC VA BODY (MIC CHECK 1 2)	POSTFINA
28	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	SONY
29	THE GAME DISAINS	IMPACT
30	EMINEM ASS LIKE THAT	IMPACT
31	BODYROCKERS I LIKE THE WAY	MERCURY
32	THE MAGIC NUMBERS LOVE ME LIKE YOU	IMPACT
33	DADDY YANKEE GASOLINA	MERCURY
34	GORILLAZ FEEL GOOD INC	IMPACT
35	LEE RYAN ARMY OF LOVERS	IMPACT
36	UNITING NATIONS YOU AND ME	IMPACT
37	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	IMPACT
38	CHARLOTTE CHURCH CRAZY CHICK	SONY

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7	GIRLS ALBINO LONG HOT SUMMER	FLYDUTY
8	MICKEY ILL BE OK	ISLAND
9	KAISER CHIEFS I PREDICT A RIOTSINK THAT SHIP	BUNDESPREKZE
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33	DADDY YANKEE GASOLINA	MERCURY
34	GORILLAZ FEEL GOOD INC	IMPACT
35	LEE RYAN ARMY OF LOVERS	IMPACT
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38	CHARLOTTE CHURCH CRAZY CHICK	SONY

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# Singles Chart

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
39	THE CRIBS	MARTELL	39	IN NAU	WENNA97921(1)
40	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	40	SHANE	298193(1)(1)
41	THE CORAL	SOMETHING INSIDE OF ME	41	DELICIOUS	307029(1)(1)(1)
42	ROBERT POST	GOT NONE	42	HEAVEN	981273(1)
43	ROLL DEEP	THE AVENUE	43	PIRELLA	91181(1)(1)
44	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)		44	SOLE	974957(1)(1)
45	KUBB REMAIN		45	HENRY	997173(1)
46	KANYE WEST DIAMONDS FROM SIERRA LEONE		46	THEA	916229(1)(1)
47	TEXAS GETAWAY		47	TERY	921744(1)
48	CRAZY FROG AXEL F		48	TERY	921744(1)
49	BLACK REBEL MOTORCYCLE CLUB AIN'T NO EASY WAY		49	ELSA	921525(1)(1)
50	INAYA DAY NASTY GIRL		50	ALL AROUND THE WORLD	926191(1)(1)(1)(1)(1)(1)
51	SNOOP DOGG UPS AND DOWNS		51	COLIN	981972(1)(1)
52	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS		52	8 GROUP/REBEKA	907493(1)(1)(1)
53	COLDFLAY SPOKE OF SOUND		53	CHRISTOPHER	926666(1)(1)
54	TONY CHRISTIE/PETER KAY (IS THIS THE WAY TO) AMARILLO		54	UNION	917606(1)(1)
55	DANCING DJS V ROXETTE FADING LIKE A FLOWER		55	ALL AROUND THE WORLD	926191(1)(1)(1)(1)(1)(1)
56	MISSY ELLIOTT LOSE CONTROL		56	ALLISON	910903(1)(1)(1)
57	MARK OWEN BELIEVE IN THE BOOGIE		57	SHANE	921643(1)(1)
58	NATALIE IMBROGLIA COUNTING DOWN THE DAYS		58	EMERSON	916761(1)(1)(1)(1)(1)(1)
59	LEMAR DON'T GIVE IT UP		59	SONY MUSIC	916452(1)(1)(1)
60	TYLER JAMES YOUR WOMAN		60	CHRISTOPHER	926666(1)(1)
61	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART		61	INTERSTATE	997211(1)
62	JOHN LEGEND NUMBER ONE		62	COLUMBIA	926712(1)(1)(1)
63	THE RESEARCH C'MON CHAMELEON/I LOVE YOU BUT		63	ALL AROUND THE WORLD	926191(1)(1)(1)(1)(1)(1)
64	LIL' LOVE		64	PHOENIX	921572(1)(1)(1)
65	KY FUNSTALL OTHER SIDE OF THE WORLD		65	INTERSTATE	912238(1)(1)
66	LONGVIEW FURTHER		66	183 TUNE	948181(1)(1)
67	SUPERCRASS ST PETERSBURG		67	PHOENIX	926666(1)(1)
68	BOBBY VALENTINO SLOW DOWN		68	DEL JAY	998721(1)
69	FATHEAD INSOMNIA		69	ORION	926721(1)
70	ZORLACHT SOMewhere ELSE		70	VERITY	968941(1)
71	SUPER FURRY ANIMALS LAZER BEAM		71	FACE	916111(1)(1)(1)
72	FOO FIGHTERS BEST OF YOU		72	ROCK	916111(1)(1)(1)
73	DEEP DISH SAY HELLO		73	PHOENIX	921572(1)(1)(1)
74	AMERIE I THING		74	PHOENIX	921572(1)(1)(1)
75	GWEN STEFANI HOLLABACK GIRL		75	INTERSTATE	919212(1)(1)

■ Sales increase ■ Sales increase +25%  
■ Highest New Entry ■ Platinum (600,000) ■ Silver (200,000)  
■ Gold (100,000)

LONG HOT SUMMER 7	ON 7	SEVEN DAYS IN SILVER 28	ST FETERING 27	TUCH PI	The Official UK Singles Chart
LONG HOT SUMMER 7	ON 7	SEVEN DAYS IN SILVER 28	ST FETERING 27	TUCH PI	Chart compiled from actual sales data Sunday to Saturday, across a sample of more than 4,000 UK stores.
LONG HOT SUMMER 7	ON 7	SEVEN DAYS IN SILVER 28	ST FETERING 27	TUCH PI	© 2005 The Official UK Charts Company. All Rights Reserved. DRI and BPI are service marks.

## As Used by Top Of The Pops and Radio One

Chart compiled from actual sales data Sunday to Saturday, across a sample of more than 4,000 UK stores.



**4. Simon Webbo**  
 On the basis of the performance of their first solo singles, honours are even between former Blue boys Les Ryan and Simon Webbo. Ryan's single had the higher debut, charting at number three. Five weeks ago but sold only 20,879 copies to do so. Webbo's single, which describes as "urban folk", debuts a place lower but sold more (23,465) copies. Details of Webbo's album have yet to be announced but Ryan's continues its decline. Falling 6-24-42-59 since release, it sold 3,734 copies last week taking it to 42,297.



## 7. Girls Aloud

Their ninth hit in under five years, Girls Aloud debut all seven with Long Hot Summer on sales of 18,451. Requiring the input of no fewer than seven songwriters, it is their first single to fall outside of the top five. Last week's Wake Me Up was their first hit to go top three but had the excuse of being from the band's What Will The Neighbours Say album, which has sold 500,000 copies. Long Hot Summer, though, is a brand new song, otherwise unavailable, so was expected to fare better.

## HIT 40 UK

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
1	OLACUS	THE IMPORTANCE OF BEING IDLE	1	RAY BRYCE	
2	KIMIANA	TON DE REPLAY	2	DEL JAY	
3	DANIEL	PONTER DAD DAY	3	WALTER DICK	
4	SMOKE	WEBBO LAY YOUR HANDS	4	LEMOND	
5	JAMES BLUNT	YOU'RE BEAUTIFUL	5	ATLANTIC	
6	THE BLACK EYED PEAS	DON'T LIE	6	TORREANCE	
7	GIRLS ALOUD	LONG HOT SUMMER	7	ROBELO	
8	MICKEY	TIL BE OK	8	TRACI	
9	KAISER CHIEFS	I PREDICT A RIOT/SINK THAT SHIP	9	EDOUARD/PIRELLA	
10	THE WHITE STRIPES	MY COORLEL	10	WALTER DICK	
11	CRAIG DAVID	ALL THE WAY	11	LEMOND	
12	FREEMASONS FEAT. AMANDA WILSON	LOVE ON MY MIND	12	WALTER DICK	
13	JAMIROQUAI	SEVEN DAYS IN SILVER	13	SONY BMG	
14	GILLY CLARKSON	SINCE U BEEN GONE	14	DEL JAY	
15	MARIAH CAREY	WE BELONG TOGETHER	15	SONY BMG	
16	CHARLOTTE CHURCH	CRAZY CHICK	16	WALTER DICK	
17	GOLDRAPP	COH LA LA	17	SONY BMG	
18	BOYKROOKERS	I LIVE THE WAY	18	MERCURY	
19	ARON BELY DANCER	BANANZA	19	UNIVERSAL	
20	2PAC FEAT. ELTON JOHN	Ghetto Gospel	20	INTERSTATE	
21	LEE RYAN	ARMY OF LOUVES	21	ENGLISH	
22	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	22	REVEREND	
23	CLARA FEAT. LUDMIRCH	OH	23	LEMOND	
24	CRAZY FROG	POPCORN	24	SONY	
25	CHAM STEFANI	LOVE	25	INTERSTATE	
26	NATALIE IMBROGLIA	COUNTING DOWN THE DAYS	26	BRITANNIA	
27	THE ROLLING STONES	STREETS OF LOVE/ROUGH JUSTICE	27	WYB	
28	MUP DOC	VA BOY (MIX CHECK 1, 2)	28	PHOENIX	
29	COLDFLAY	FIX YOU	29	PHOENIX	
30	THE MAGIC NUMBERS	LOVE ME LIKE YOU	30	HEAVEN	
31	THE PUSSYCAT DOLLS	DON'T CHA	31	ATLANTIC	
32	DAVID GRAY	THE ONE I LOVE	32	183 TUNE	
33	AMERIE	TOUCH	33	COLUMBIA	
34	BASHYAMBLES	FUCK FOREVER	34	REACH	
35	MATTAFIX	BIG CITY LIFE	35	SONY BMG	
36	TEXAS	GETAWAY	36	MERCURY	
37	THE GAME	DREAMS	37	INTERSTATE	
38	MINT ROYALE	SINKIN' IN THE RAIN	38	SONY BMG	
39	LEMOND	DARE	39	PHOENIX	
40	CRAZY FROG	GIVE IT UP	40	SONY	

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## DANCE SINGLES

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
1	FREEMASONS FEAT. AMANDA WILSON	LOVE ON MY MIND	1	LEMOND	91181(1)
2	MINT ROYALE	SINKIN' IN THE RAIN	2	DECEMBER	916452(1)
3	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)		3	SOLE	916452(1)
4	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)		4	SOLE	916452(1)
5	FISHERS/PONNER	HEAVEN	5	SMOKE	916452(1)
6	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	6	SHANE	916452(1)
7	BLAZE PRESENTS IDA FEAT. B. TRUCKER	MOST PRECIOUS LOVE	7	DELICIOUS	916452(1)
8	LIL' LOVE	LITTLE LOVE	8	PHOENIX	916452(1)
9	MR BEASLEY	NEON	9	LAFAYETTE	916452(1)
10	ROLAND CLARKE	THE FIRST TIME	10	FLORIAN	916452(1)

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## R&B SINGLES

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
1	THE BLACK EYED PEAS	DON'T LIE	1	MEMO	916452(1)
2	AMERIE	TOUCH	2	COLUMBIA	916452(1)
3	CLARA FEAT. LUDMIRCH	OH	3	UNIVERSAL	916452(1)
4	ARON BELY DANCER	BANANZA	4	UNIVERSAL	916452(1)
5	MARIAH CAREY	WE BELONG TOGETHER	5	DEL JAY	916452(1)
6	CRAIG DAVID	ALL THE WAY	6	WALTER DICK	916452(1)
7	2PAC FEAT. ELTON JOHN	Ghetto Gospel	7	INTERSTATE	916452(1)
8	MATTAFIX	BIG CITY LIFE	8	INTERSTATE	916452(1)
9	THE GAME	DREAMS	9	INTERSTATE	916452(1)
10	DADDY YANKEE	COOLIN	10	MARSH	916452(1)

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fixmer/mccarthy (f/uk)  
full intention (uk)  
dj jean (nl)  
armin van buuren (nl)  
billy nasty (uk)  
joris voorn (nl)  
mediengruppe  
telekommander (d)

legowelt vs orgue  
electronique (nl)  
sebastien leger (f)  
sneak (us)  
kevin saunderson (us)  
futureshock (uk)  
stonebridge (s)  
josh wink (us)  
the penelopes (f)  
sammy jo (us)  
john acquaviva (can)  
dexter (nl)  
dj shockers (f)  
martin solveig (f)  
gene farris (us)

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marco v (nl)  
jori hulkkonen (fin)  
micatone (d)  
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