

MUSICWEEK



United Business Media

Data to be added to downloads list

Mobile sales set for chart

Downloads

by Robert Ashton

As the industry prepares to enter a new chart era with the launch of the combined singles chart, the Official Charts Company has struck another first for chart data.

Music sold through mobiles are set to be incorporated into the UK's charts for the first time, after OCC announced a landmark data deal with Orange last week.

The news comes as it prepares to begin counting downloads through PCs for the new combined physical and downloads chart this coming Sunday.

Orange's data is set to begin contributing to the download chart before the end of April. There is no timeframe yet agreed for the data to be added to the consolidated chart, but sources believe it is likely to follow soon after; it is understood that the issue was discussed by the Chart Supervisory Committee last month.

With 1m regular customers to the Orange World service, which provides access to ringtones and news content in addition to full-length music tracks, sources suggest sales are now likely to be at levels of around the "tens of thousands mark" each week.

Orange, the largest UK mobile operator with 14.2m customers, has deals with all four majors, plus

indies including Skint and V2, which enable it to offer 25,000 tracks for download at £1.50 each.

Another 5,000 tracks are being added each week and Orange UK head of music Mark Ashford says, "It is big step and it endorses what we are doing in the mobile environment."

Universal Music director of new media Rob Wells says the number of downloads sold via Orange is currently outperforming the download service of a traditional high-street retailer.

The OCC is also talking to other leading phone operators about data deals. OCC product and new media co-ordinator James Gillespie says the OCC held trials a couple of years ago, but the volumes of sales at the time did not make their inclusion viable.

"At the moment, people are still getting their heads around downloads to PCs and it is early days with downloads to mobiles, but it is a rapidly growing market," says Gillespie, who says the Orange sales will begin as soon as the OCC overcomes any "integration" issues. "They've completed the testing process, so we know it is ready to go," he adds.

Indie labels, meanwhile, have called for the combined chart's launch to be delayed over concerns about under-representation.

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See p4-5

Parlophone cues Coldplay push

Label unveils details of the campaign for Coldplay's eagerly-awaited third album – and reveals the sleeve artwork p3

Chart shows face radio battle

Kicking off a spread looking at the singles sector, MW examines the changing face of radio chart rundowns p4

Teaching an old prog new tricks

Reissues, DVDs and fresh talent are breathing new life into prog rock – the scene with a longer lifespan than a Yes solo p9

Elton finds home at Sanctuary

Sir Elton John is committing himself to a two-year schedule of touring and recording following his deal with Sanctuary last week.

He has signed a five-year deal with Sanctuary Artist Management, as part of the indie's acquisition of his Twenty First Management company for £16m.

Sanctuary Group CEO Merck Mercuriadi says, "He reaches his 60th birthday in two years. Our aim between now and then is to show the world he's one of the greatest artists of all time. There will be a full creative plan with a new album and a full tour."

Twenty First Management, which manages his creative and business affairs, was owned by Sir Elton, Frank Presland and Keith Bradley. Presland and Bradley

have signed five-year contracts. It will retain its brand and will sit under the umbrella of Trifold, which is part of Sanctuary's Global Artist Management business, rather than under Sanctuary Artist Management UK, which last week appointed Martin Hall as managing director.

Sir Elton says he has been impressed by the approach Sanctuary takes towards its artists.

Sir Elton says he has been impressed by the approach Sanctuary takes towards its artists.



This week's Number 1 Albums: Tony Christie
Singles: Tony Christie
Airplay: N. Brumaglia



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09.04.05/£4.25

09:04:05

MUSICWEEK

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Your guide to the latest news from the music industry

People

HMV hires
EUK executive

HMV has appointed former EUK music trading controller Phil Penman as its new head of music, reporting to product director Steve Gallant. Penman will be responsible for HMV Products' 20-strong music department in a role which has been vacant since the start of the year.

Hit Records founder **David Boyd**, who has worked with acts including The Verve and Embrace, has been appointed to the newly-created position of A&R director of Independentie. He will report to founder and chairman Andy Macdonald.

Nick and Tim Finn reunited on stage with former **Crowded House** member Nick Seymour last Monday to pay tribute to the band's summer tour. Finn, bass player Seymour joined the Fin Brothers during their concert at London's Royal Albert Hall in honour of Hester, who was found hanged in a park in Melbourne over the previous weekend.



Bramigan: new Kerrang! editor

Enap Magazine has promoted **Kerrang!** magazine deputy editor **Paul Bramigan** to editor, replacing Ashley Bird who is leaving to become a DJ and writer. He will take up the new position on April 25.

Martin Hall has been appointed managing director of Sanctuary Artist Management UK. Hall's new role will give him responsibility for all of the company's UK-based operations, representing more than 20 acts.

Universal Music International's international finance manager **Paul Kramer** has been promoted to international finance director. Kramer, who joined the company from Sony in 2002, reports to international finance VP Andy Brown.

Shira Perlmutter is to join the IFPI as executive vice president of global policy. Perlmutter joins from Time Warner and will co-ordinate the IFPI's legal policy strategy internationally.

Digital delivery company Intertune has appointed ex-Video-C employee **Oisín Lunny** as music services product director.

Spiritualized frontman Jason Pierce is to curate the **2005 Orange Evolution** music festival. The event takes place across six venues in Newcastle and Gateshead from May 19 to 30.

Steve Harrison Management has expanded its operation with the arrival of artist manager Jamie Hart and his

act Alfa O. Hart was formerly part of one-time XL/Herb Music signings The Hickways.

Sign here

Stage Three adds
Mosaic catalogue

Stage Three Music has completed a deal to acquire Mosaic Media Group's Mosaic Music catalogue, which includes the classic copyrights of Aerosmith as well as ZZ Top. The agreement is described as a "transforming deal" by Stage Three founder Steve Lewis, taking its 2,000 copyright catalogue to 12,000 and giving the company offices in Los Angeles and Nashville. It will see Mosaic's Lionel Cowley remain with the company, running Stage Three's North American operations.

Cooking Vinyl is to enter the US market as a stand-alone independent label after signing a deal with Koch Entertainment Distribution.

A host of performers has been lined up for this year's **Classical Brit Awards**, which take place at London's Royal Albert Hall on May 25. Already confirmed are 17-year-old violinist Nicola Benedetti, cellist Juñón Leyla Webber, Russian soprano Anna Netrebko and composer and founder of Soft Machine, Nick Jenkins

Roadrunner Records has begun its first global record company to sign up to digital music video distribution service Muzikplugger. In April, Muzikplugger will start tests for the digital delivery of previews and videos in the UK market. Meanwhile, Keith Harris (GMMF, Musician) has been appointed Muzikplugger chairman.

Karmadownload has teamed up with **Drowned in Sound** to launch a non-subscription online music store. The site will carry exclusive material, monthly playlists and material and pre-release albums.

Chrysalis Music Division CEO Jeremy Lascelles will be discussing his views on the future of the music

industry at Bear Stearns's music market and showcase party taking place in the Isobar on Keyworth Street in south-east London this coming Friday.

Diesel-U-Music organisers have started their strongest partnership line-up yet, p6

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Exposure

Vision Awards
awaits entries

Preparations for this year's Music Vision Awards, organised by Music Week and sister title **Promo**, are stepped up this week, with the entry process opened up to candidates for the event. This year's celebration of excellence within the world of moving music images will take place at London's Royal Lancaster Hotel on June 1, with entries due by April 18.

For details of tickets and entries, contact Louise Stevens or James Smith of Ballistic Events on 020 7921 6346 or 6308.

A £2m events arena is opening in Yorkshire this May. The **XSITE** venue, situated on the Xscape site at Coughlough near Leeds, will offer a potential capacity of more than 2,000.

Napster has linked with Channel 4 for a series of six 11-minute music programmes featuring new and established acts. The **Elbow TV** production **Napster Live** will include two song performances by a featured artist, beginning with Garbage on Saturday, April 16.

Video Networks has launched an on-demand dedicated REM channel for subscribers to the HomeChoice entertainment service. The **VLMX REM** channel is the world's first artist-specific video-on-demand package.

Weekend tickets for the **Reading** leg of the August Bank Holiday festival have sold out less than a week after going on sale. Meanwhile, V Festival tickets for the August 20-21 event in Chelmsford and Staffordshire have sold out just two weeks after going on sale.

Enap's Mojo magazine is taking over a West End cinema for a weekend in May to celebrate some of the best music films of all time. **Way West End** will play host to 10 classic movies over May 28 and 29.

The entire **Smashing Pumpkins** catalogue will be available online for the first time from this week. The catalogue, which includes all album releases as well as 114 non-album tracks, will be available from all leading online stores.

Radio One is launching a dance slot that will feature six shows on rotation every week. **The Residency**, which will be championed by the station's Pete Tong, will run from 3am to 5am every Sunday morning from May 1 and will feature, in order of rotation, DJs Eddie Halliwell, No Functin, Jon O'Brir, Kallid, Crissy Criss and Trophy Twins.



Roots Manuva: to play Hyde Park

The line-up for the June 24, 25, 29 and 30 **Wireless Festival** in London's Hyde Park has been increased to include a further seven acts. Organizer Clive Chinnell has added Supersuck, Rufus Wainwright, The Bravery, Graham Coxon, Roots Manuva, Yoko and Soulwax.

More than 35 acts are to perform at July 28 to 31's **Cambridge Folk Festival**, including Caliban Williams, The Proclaimers, Ledwell and Martha Wainwright.

Orange is revamping its music offering, p6

Bottom line

Purple Haze to
challenge court

Purple Haze Records is appealing a court judgment that prevents it from continuing to sell a **Jimmi Hendrix** live album. The action to block the 1969 Stockholm concert release was originally brought by Experience Hendrix last July.

Enap is on course for a steady full-year performance according to a trading update. The unaudited figures for the 12 months to March 31, 2005 state a 2% increase in group turnover.

Russian CD plant RUV Technologies has agreed a settlement with the IFPI over the manufacture of counterfeit CDs. Settling the case out of court, RUV admitted to having infringed copyrights in the past.

Release qualification rules concerning the soon-to-be-unveiled combined singles chart are set to be tightened in a bid to stop labels exploiting them, p4-5

Chrysalis is going back to its roots by embracing artist management, p6

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

V2's Estelle and Mercury signing **Lucie Silvan** will perform at an evening live showcase at London's Café de Paris as part of this year's **Radio Academy-held Music Radio Conference**. BPO Radio & Music new media controller Simon Nelson has been added to the daytime line-up of the April 14 event at Bafta in Piccadilly, while

Universal UK chairman and CEO Lucian Grainge is a keynote speaker at the conference, which will be hosted by BBC 5 Live's Phil Williams. Also taking part will be David Mansfield, who is chief executive of the Capital and GWR merged group GCap Media, Enfield chairman Peter Bazalgette and Ofcom's Tim Suter.

Bosses aim to surpass 10m sales target, as campaign unfolds for what could be 2005's biggest record

Parlophone rolls out new Coldplay album

by Jim Larkin

The newly-unveiled artwork for Coldplay's forthcoming album is set to play a central part in the campaign for what will be the biggest British release of the year. Parlophone managing director Miles Leonard is predicting that the band's third album X&Y can eclipse even the 9.8m worldwide sales which A Rush Of Blood To The Head has racked up since 2002. The campaign has been in planning for eight months and will see the band spend 18 months promoting the new album around the world.

The artwork, exclusively unveiled here by *Music Week*, was devised by Mark Tappin, formerly with Blue Source, the company responsible for the cover of the band's previous album. It depicts the X and Y of the title, together with blocks of colour which will form the basis of the advertising campaign.

The campaign will begin in the middle of April with a street-level campaign involving flyers, which will slowly reveal the colour blocks to be a form of code as the launch approaches. The code has been territories so it will work in all key territories around the world.

"The band wanted something simple but unique," says EMI senior product manager Claire O'Brien. "It is about the unique possibilities when you put two things together. They also wanted to move to colour after the last album which was black and white."

X&Y is released on June 6 with the single, Speed Of Sound, preceding it by two weeks. The single is released to radio on April



Coldplay artwork: key to X&Y campaign

18, while the rest of the album will be available for radio play on May 30.

The band spent the first six months of 2004 writing the album and recorded it in the second half of the year. Leonard believes it marks a new direction for Coldplay. He says, "They've really made a step forward. John's guitar performance is a step up and they've become far more experimental. They'll surprise people with the direction they've taken, but they've still retained what is key to Coldplay - great melodies and emotional vocals from Chris."

He also believes the fanbase picked up with the previous two albums and the experience the band have in touring means the album could top the 10m mark.

"The band are in a different place now," he says. "They spent a year and a half promoting A Rush Of Blood To The Head and ended up in a very strong place. This will be the most important album to come out internationally."

Capitol Music UK president Keith Wozencroft adds, "It's one

of the strongest collection of songs I've ever heard, but it's also the sound of a band moving forward. I think people will come to think of it as a truly great record. There are some very strong singles on there as well."

The launch is, naturally, a significant retail event. Not only is it expected to sell well, but retailers hope it will also encourage occasional buyers into record shops, thus giving retailers a chance to promote other work to them.

HMV product director Steve Gallant says, "We'll make it easy for Coldplay fans to find the album, but also show them where they can get other releases they may like, including singles."

Other labels are seizing on this opportunity. Rather than schedule release dates to avoid conflict with the Coldplay album, they are hoping the increase in customer numbers will drive up their own offerings.

One major company chairman says, "We have quite a few albums around the same time and I am delighted by that, as they will bring lots of people into record shops. We want to be right in stores when the Coldplay record comes out."

The press strategy will centre around interviews in a handful of key titles. The first will be a cover slot with the *NME* in mid-April, followed by a Q cover. A broadsheet feature is also being cued up, with no more than five titles set to be given access. Press officer Chris Latham says, "The point is to cement Coldplay's position as the biggest new band of the 21st Century."

jim@musicweek.com



Cass: US plot is building following KCRW radio play and Island deal to release album

British talent lined up for LA's first Musexpo

Rollo's latest protégée Cass is to be among the new talent which will feature on the bill of the inaugural Musexpo conference taking place in Los Angeles at the start of May.

The British singer will be among a range of acts who will feature in showcases through the four-day event, which is being targeted at key executives in the global business of discovering, developing and exposing talent.

With delegates drawn from the world of music, radio, film and TV, the event is being staged in Los Angeles because of its position at the heart of the "entertainment capital of the world" says Sat Bisla, of A&R Worldwide, the media company which is behind the conference.

The number of delegates is to be capped at around 500, says Bisla. A strong line-up of British executive talent have committed to attend the event, including Island's Nick Gaffield, Capitol's Keith Wozencroft, Radio One's Alex Jones and Radio Two's Colin Martin.

Cass's appearance at the event will come two months after being picked up and championed by LA's KCRW station. The former vocalist behind Rul Da Silva's Touch Me, Cass - previously known as Cassandra Fox - was previously signed to Ministry Of Sound in the UK. Signed to Island Records for the world, the singer's album has been produced by Rollo Armstrong and is being readied for release in the US and UK this autumn.

THE MUSIC WEEK PLAYLIST



KIOSK
One Day I'm Going To Go Stratospheric On You And Change An Era
You, You, You...I Think Me For It (Surface2Air)
The Fresh sound of WAVE (EP, April 18)



VERTIGO MIXED
Andy Votel (Vertigo)
This 63-minute remix set sees Newcast slide into Manfred Mann which in turn morphs into U2's Hear (album, out now)



THE RAKES
Retreat (Moshi Moshi)
This punchy outing produced by Paul Epworth will raise the stakes for their V2 album, due in August (single, April 18)



MINT ROYALE
Wait For You (Faith & Hope)
The first single from the Manc band's third album comes hot on the heels of the current VV ad remix (single, April 11)



STONEBRIDGE
Fk On (Head Kandi)
The heater in commercial house music's another Top 10-play contender, featuring Ultra Naté (single, May 16)



THE SUFFRAJETS
Sold (Tough Cookies)
Fergie Pete Doherty and the downbeat issues, this is a stunningly taught piece of feisty guitar rock (single May 2)



M.L.A.
Arular (XL)
Currently the buzz UK act in the US, the story should feed back nicely in time for the UK album release (album, April)



EELS
Blinking Lights (Vagrant)
This six-track sampler suggests E's epic double album will be a heart-wrenching stunner (album sampler, April 25)



CLEAR STATIC
Talking In Your Sleep (Lizard King)
Wearing their Eighties influences firmly on their sleeves, this will either be huge or end up as a closely guarded secret (single, May)



THE ROGERS SISTERS
Three Fingers (Clo Pare)
The New York trio update ESG and The Sits with their take on twitchy guitar ecstasies (album, April 25)

Analysis

WHO TOPS
THE RADIO
COUNTDOWN
CHARTS
Hit: 40 UK 2.58m
Radio One 2.07m
Smash Hits 1.18m

Listeners aged 16
and over for the
Sunday 4.30pm chart
shows for 04/20/04

Source: Rajar

The above shows

SINGLES DOWN, BUT NOT OUT?

by Paul Williams

As far as a traditional British Sunday goes, it is as deeply ingrained in the culture as washing the car, the *New Of The World* and roast beef and Yorkshire Pudding.

Over the past four decades, switching on the radio late on a Sunday afternoon has become a weekly custom for millions of people across the nation as they wait to discover song by song the nation's favourite tunes of the past seven days.

But, while once the unveiling of the brand new Top 40 was a big enough incentive in itself to lure in the listeners, the producers behind today's multitude of radio's Sunday chart shows have come to realise that the countdowns themselves are no longer popular enough on their own to win audiences.

Between them, Radio One's long-established Top 40 show, commercial radio's market-leading Hit 40 UK and Empa's own Smash Hits chart still command a total of around 6m listeners, but the various countdowns themselves are only one aspect of radio's biggest weekly ratings battle; 'celebrity gossip' is suddenly about as key a buzz phrase in the programmes as 'higest climber' or 'brand new entry' once were.

Last week, Radio One undertook the biggest shake-up in years at its flagship programme, ditching traditional-style presenter Wes Butters after only two years in favour of the more personality-driven JK and Joel. And, most recently, the three hours of the programme which were once taken up exclusively by the singles chart now also heavily feature the albums chart, download countdown and pop celebrity news.

Ahead of the launch of the combined new singles chart on April 17, these changes follow a pattern established about a year ago by IRL's Hit 40 UK which, under brand new production team Something Else, reduced the chart element and increased the gossip under Neil Fox's successors Simon Hink and Katy Hill.

Radio One's head of mainstream programmes Ben Cooper acknowledges part of his own station's changes were prompted by the falling audience numbers tuning into its number one show. While, back in the Nineties, the Beeb was neck and neck with IRL with what was then the Pops Chart – the BBC station is now more than half a million listeners behind Hit 40 UK, which attracted an audience of 2.6m people in the quarter four 2004 Rajars.

"It's still the biggest show on the station, with a 17% share and a 2m audience, but the audience has declined," Cooper says. "The reason for that was Wes was a very good

Celebrity gossip, album charts and download charts are now as important to listeners as the Top 40 Traditional rundown has run out of steam



JK & Joel: their show is now a lot more personality-driven

Goodier: the sales chart used to be the only one that counted

job as a formulaic presenter, almost as a news broadcast revealing the chart, but what I felt was needed now was a more entertaining and personality show."

But, although audience is undoubtedly a factor in the revamp, Cooper adds that most of the audience is far less interested than it used to be in following the charts so precisely and religiously. In response to this, the chart between positions 40 and 21 is

People are not going off music. They're still consuming it, they're just doing it differently

Mark Goodier, Smash Hits Chart

replaced over in the new programme format, with only the Top 20 featured in its entirety.

Instead, Cooper now sees the weekly programme as not just the chart show but "an ultimate review of the week". "What I want you to do is to review the big stories of the week that are important to our audience," he says.

The changing attitude of listeners may reflect the current standing of the singles chart in its various guises, but Hit 40 UK production company Something Else's director Steve Ackerman says the audience is as keen as ever to hear chart music.

"What really surprised me when we started doing it, was that the pattern of [listening] behaviour was exactly the same whether you look at Radio One or commercial radio. That 4-7pm slot is a massive appointment-to-listen slot. If you look at the Rajar graph, it's amazing just to see this jump at four o'clock right up until seven, then

everybody switches off," he says. The continuing popularity of the chart shows – if not quite the charts themselves – is clearly illustrated by Absolute Radio's Liverpool-based Juice FM, which only started broadcasting Hit 40 UK last June and saw its share of listening hours in the slot double from 4.4% to 8.8% in quarter four last year.

Former Radio One chart show presenter Mark Goodier, who now hosts rival Smash Hits countdown on Empa's radio stations, observes that between the three charts a similar number of people are listening to 10 years ago. "People are not going off music. They're still consuming it, they're just doing it differently," he says.

Like Radio One, Hit 40 UK has embraced the *Heat* generation's demand for gossip and celebrity news, while carefully balancing that with still prominently featuring the chart countdown. Something Else's Ackerman says, "We want to trend the Top 10 as sacrosanct. That's when people want to know who's number one, so we then build up the tension, but we also want to balance the chart show with an entertainment show."

"We've evolved the show," adds Hit 40 UK managing director Rob Corlett. "It's been in existence for 20 years on commercial radio, but it's become more entertainment based and livelier and spikier than the competition out there."

Meanwhile, at a time when both countdowns will shortly embrace downloads data for the first time, the different approaches to chart compilation have been brought back into focus. While Radio One until April '97 will continue broadcasting a Top 40

reflecting only the depressingly weak physical singles market, the Hit 40 UK has been cushioned by an airplay element supplying half its data.

Ackerman is convinced the airplay element gives Hit 40 UK an advantage. "The airplay chart is more a reflection of public tastes," he says.

Radio One's Cooper, though, remains completely opposed to an airplay element in his station's featured chart. "The beauty of the Official chart on Radio One is it's our listeners and music-buying consumers who make that chart," he says. "Despite what anybody says about the number of singles bought, it's a true reflection of what is popular."

But, with falling physical sales and ever diverse ways for the public to access their current favourite music, the BBC station's former chart show presenter of 10 years Mark Goodier has a different view. "I could be persuaded that we would need to factor in every possible way you could measure popularity. It's becoming a more compelling argument every time," he says. "I used to believe the sales chart was the only chart that people spend their hard-earned cash. I used to say that for years, but the landscape is different now."

While the debate on having an airplay element in the chart will no doubt rumble on, what is clear is that record companies and radio than ever to keep up with changing demands from their audience. But the continuing popularity of the weekly chart broadcasts confirms that hit music remains as big a draw as it always has.
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Radio One to end show when...

Radio One is to pull the plug on its weekly download chart show after seven months, even though the digital-only show will survive the arrival of the combined countdown.

The BBC station says it will drop the weekly hour-long segment from Scott Mills' Wednesday night programme when the merged physical and digital singles chart launches later this month.

However, the Official Charts Company's product and new media co-ordinator James Gillespie says the chart compiler will continue with the download survey, which launched last September.

The consolidated chart will count sales of simple track downloads, as well as digital sales – bundles of tracks which mimic the multi-track physical single. In turn, the download chart will include tracks not available as a single in a physical format, which will be banned from the new combined chart.

"There are going to be some differences between the new chart and the download chart, so there is enough distinction between the two charts to mean the download chart does not become redundant," says Gillespie.

SUFFRAGETS

A young and still largely unknown garage band signed to a small independent outfit could make history by having a hit single, despite just 250 CD units.

The band are The Suffragets, whose new single *Sold* is released on Tough Cookie on May 2. The label is planning to make the limited run of CD singles available in order to bring attention to the combined physical and digital singles chart under current rules.

It hopes online sales through the likes of iTunes, HMV, Tiscali and My Coke Music will be sufficient to comply with the spirit of the rules of the new combined chart, which requires a physical release for chart qualification.

Managing director Andy Wood says he spoke to the Official Charts Company which advised the label on a run of 250 physical copies would be sufficient to comply with the spirit of the rules of the new combined chart, which requires a physical release for chart qualification.

CAST LIST: Management: Graham Clarke, Nick Moore, Work Hard PR, Record company: Tough Cookie – Andy Wood, MD, Neil Salaman, commercial director, Legal: Dan Woodford, solicitor, CMAA Agency: Adam Egan, PR: OctoCast Agency, Radio Plugger, Wally, Harry, Mark

BPI AWARDS

ALBUMS
The Pogues - The
Ultimate Collection
(VSM) (silver)
Various - The
Albums 25 (EMI
Virgin) (gold)
Various - Club Fever

(EMI Virgin) (gold)
Culture Club - Best
Of (EMI Virgin)
(gold)
50 Cent - The
Massacre (Polydor)
(platinum)
Kings Of Leon - A
ha Shake

Heartbreak (and
Me Down)
(platinum)
Various - Now
That's What I Call
Music 60 (EMI
Virgin/Universal)
(double platinum)

and downloads charts combine

The OCC is also changing the qualification rules for the download chart, which since launch has only incorporated individual track downloads and barred singles bundles.

Gillespie says such bundles will immediately be allowed into the download chart for the first time, provided they mirror a physical format. This will mean that if a physical single contains three tracks, the same tracks must make up the equivalent digital single bundle.

A change in ruling for the download chart will also affect such releases as the McFly double A-side All About You/You've Got A Friend, whose two tracks until now have been listed as separate tracks on the chart. When bundles are counted towards the download chart, the main A-side's sales as an individual download will be added to the sales of the bundle, while the second A-side's individual sales will be listed as a separate entry on the digital chart, though not on the main combined chart.

Once the combined chart is launched, the OCC is planning to continue with a separate physical singles chart, but for industry circulation only.

Indies call for chart delay over concerns they are missing out

Charts

by Robert Ashton

The indie community has called for a delay in the launch of the consolidated singles chart, voicing fears that efforts to increase their presence on the main digital music services will still not be enough to stop them being penalised on the new combined singles chart.

The BPI has unveiled figures which indicate that just two of the 16 indie singles in the physical Top 75 of two weeks ago were not available on at least one of the three main digital platforms - iTunes which had 11, OD2 with 10 and Napster 6.

But some independent label executives have said they believe they could significantly lose out on chart placings in the new rundown, arguing that many independents have yet to do deals with all the participating e-tailers. They add that even those who already have deals in place complain of long queues in getting catalogue uploaded.

Aim chairman and coo Alison Venham wrote to the OCC last Friday calling for the consolidation of the chart to be delayed, until a

series of issues can be "properly addressed".

Venham says the BPI's figures underline the difficulty for independent labels, highlighting that fewer than 70% of the 16 singles on the chart were available on iTunes, just 60% via OD2's services and 50% on Napster.

In her letter, she says indies claimed 21% market share in the physical world in week 11 this year, falling to 12.9% in the digital world; this is a direct result of the lack of market access, she says.

Beggars Group chairman Martin Mills adds, "Everyone accepts that a combined chart is a good thing, but my concern is that it is being rushed and, in making the omelette, too many eggs will get broken."

However, Millward Brown charts director Bob Brown says the data is 100% correct and adds the charts "reflect exactly what is available to buy". He adds the charts will be compromised if there is further delay because of the numbers of downloaded tracks.

BPI executive chairman Peter Jamieson says, "We need to remember that for many of our consumers

the music industry has been slow to grapple with new technology. We owe it to them to drive progress further and faster in the future. We have to embrace the future."

BPI director of strategy and communications Steve Redmond says there will inevitably be gaps with any retailer, but that should not prevent the chart going ahead. "We are advising labels to just focus on the chart tracks," he adds, adding that two companies, The Orchard and Universal Digital Services, can guarantee to get labels' tracks uploaded in a week.

As part of their efforts to help independent labels, Aim has launched its Big Wednesday event for April into a Distribution & Digital Day Beginning at 9.30am and finishing at 5.30pm, the April 13 event will see 24 presentations from digital and distribution companies.

The event will be followed the next day (April 14) at EMI Group's Wrights Lane offices by an EMI-hosted Aim/Impala Digital Day, which will see contributions from digital specialists, including SVP digital development Ted Cohen.

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Retailers will need enough CD singles

Bard is making representations to clarify chart rules for the newly combined singles chart to prevent labels bypassing traditional retailers when they issue singles.

The new consolidated chart makes its debut on April 17, meaning that singles released next Monday (April 11) will have both digital and physical sales counted towards the chart.

Retailers won't get a significant concession for the new rundown earlier this year, securing a ruling that downloads can only qualify if a physical single is also available. But the rule includes no minimum limit on the number of CDs record companies will have to release, giving concern it could be manipulated; some labels had begun planning to release as few as 10 physical, limited units of a title to allow its digital counterpart to enter the chart.

Official Charts Company product and new media co-ordinator James Gillespie says current rules rely on record companies following the spirit of the rules to prevent blank spaces appearing on retailers' sales racks.

But HMV product director and Bard committee member Steve Gallant, who sits on the Chart Supervisory Executive, says the chart rules are being reviewed so the wording reads physical singles must be "commercially available". In other words, the physical singles must be available to any retailer who wants to stock them.

Gallant says, "We can't have a rule stipulating X numbers of CDs must be released, but it's important the copies are widely available."

The OCC says the redraft can come into effect following ad hoc discussions with CSE members.

Traditional retailers have been angered by suggestions that labels may release small quantities of physical product and rely almost entirely on downloads for chart position.

Tim Ellis, owner of What Records in Nuneaton, says he would refuse to stock any future releases by a company which pulled such a stunt.

However, some labels have urged the OCC to take the opposite stance and do away with the requirement for a physical copy to be available at all.

EMI commercial manager for digital media Ian Whitfield says, "We're releasing most of our digital singles at the stage they go to radio. We feel that if, say, we release a Cokoplay download and it sells 50,000 in the first week and gets in the Top 10, then the charts should include it because they're there to reflect what people are buying."

MAP
NOT





Management team: Milan Martynovich, Jeremy Lascelles, Steve Feinberg

Chrysalis returns to management roots

by Paul Williams

Back in 1967, from a tiny flat in west London, Chris Wright and Terry Ellis were busily forging an artist management company which would ultimately give birth to independent giant Chrysalis.

Fast forward nearly four decades and Wright could be forgiven for experiencing something of a sense of déjà vu, as the same Chrysalis, which he now chairs, has just added another strand to its varied interests of recording, music publishing, radio and mobile by moving into the same management arena he started occupying at the tail-end of the Sixties with the likes of Ten Years After and Jefferson Tull.

The expansion into managing acts is the latest in a series of new business developments over the past seven months by Chrysalis' music division, which followed the launch of the Echo Label in the States last summer with the arrival of an artist-nurturing division on this year giving unsigned acts its publishing roster such as Nerina Pallot the chance to release music on their own label.

Music Division CEO Jeremy Lascelles says the artist development service and the launch in the States a week ago of a partnership deal with New York-based management company A Fein Martini bring Chrysalis closer to an aim of becoming a totally rounded music company, while also acknowledging a rapidly changing industry environment.

"It's pretty much a reflection of the times," he adds. "Even a few years ago, if you said we should be in the artist management business I would have said 'Forget it'. But the business is changing in a fast and, say, exciting fashion. If you're still in exactly the same place as you were in the past, you're going to be left behind."

Lascelles is convinced the power of the music business is starting to "shift away" from record companies and the only place it can shift is to artists, making it natural for a company such as Chrysalis to try to be as close to the artists as possible.

Chris Wright says the move into management recognises what his company's music division is all about. "We felt at Chrysalis we're more than anything else in the development of artists business, whether in the case of publishing with David Gray or record company with Feeder or what we're doing with Nerina Pallot, and we can do that managing acts," he says.

Under the link-up with A Fein Martini, which was founded by Steve Feinberg and Mike Martynovich in 2001, Chrysalis instantly has a successful artist management roster with the New York company already boasting a client base including multi-platinum act Good Charlotte and up-and-coming My Morning Jacket. As part of the set up, Feinberg and Martynovich will continue to run A Fein Martini as before, ultimately reporting to Chrysalis Music Division North America president and sales executive Kenny MacPherson, but will at the same time benefit from being part of a long-established, multi-faceted operation.

Artists looking to be managed within the Chrysalis umbrella will automatically come under the wing of Feinberg and Martynovich, who will operate autonomously, although Lascelles is hoping within the next couple of years to expand the US management operation while also establishing a UK arm.

Any unsigned act being secured for management within Chrysalis will have access to a range of other opportunities within the group, although Wright stresses it is not Chrysalis' aim to have an artist signed to every part of the company. "Any artist we sign is under no pressure to sign with the music publishing company or the record company, but we'll be there to help develop them," says Wright.

Lascelles has not ruled out moves into other business areas in the future, although suggestions that he is attempting to create a new Sanctuary are brushed aside. "I'm not going into concert promotion or the merchandise business," he promises.

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Phone operator to launch first mobile ticket service Orange plays its hand with key music deals

Mobile

by Nicola Slatc

Orange emphasised the importance of a series of new partnerships as it unveiled the details of its Find Music programme last week.

The Find Music brand is to launch on May 2, in parallel with a string of deals for Orange mobile customers as the telco vows to future strategy.

In one of its first key deals, the mobile phone firm has linked up with promoters SJM and Metropolis to launch the UK's first mobile ticketing service as part of an overhaul of its music offering.

As well as the SJM and Metropolis partnership, Orange is also: **■ Linking up with Sony BMG in a Faithless partnership, which will offer exclusives for Orange users.**

■ Looking to create localised youth projects through a partnership with East London college Point Blank, which will give budding musicians, singers, DJs and MCs free studio time and advice on how to convert music into ringtones and MP3s

■ Looking to effectively create an "Orange Summer Of Music", by continuing sponsorship of T In The Park and Glastonbury, although it

is no longer sponsoring Carling Weekend: Reading and Leeds.

Orange head of commercial and brand partnerships Julian Diment says the partnerships display Orange's commitment to develop its service into one of the most competitive on the market.

"Music on mobile is developing fast and our customers are smart and aware of this, so it is up to us to earn the right to be involved with this next step. We've had to be more sophisticated in terms of the type of package we offer them."

In an ongoing commitment, 5,000 tracks will be added to the company's MP3 catalogue every week via their technical partner Classroom, he adds. And Orange's proprietary software Fireplayer, which allows consumers to remix their own music for use as ringtones, is being added to the Orange website to customers on all mobile networks.

The Sony BMG Faithless partnership will see a Tritone and a video stream made available and advertised in conjunction with the launch of Sony Ericsson's K9000 3G handset. Sony BMG and Orange are also to work together to organise a secret "rave" with Faithless headlining, exclusively for Orange customers.

The concert ticketing service, which the telecoms company is comparing to its Orange Wednesdays film promotion, will see music fans texted with details about forthcoming gigs and allow them to buy tickets via their mobiles.

Orange is preparing an above-the-line campaign to back the launch; although details are yet to be confirmed, the promotion aims to encourage its customers to register with Metropolis, website www.gigsandtours.com and sign up to the free gig text alerts. Once customers have pre-registered their credit card details with the website, it will be possible to purchase pairs of tickets by replying to the text.

SJM managing director Rob Ballantyne says, "Over the years, we have seen the gig-going public move from physical ticket agencies and phone lines to the web. 70% of our business is now done over the internet. It seemed logical that the next step should be SMS.

"Orange is prepared to invest into this, probably knowing that one-day tickets will be barcodes sent via text and, although that is a way off, our aim for now is to get artists news directly into people's hands. It is a small step into a fast-paced world we are easing our way into."

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Industry backs Diesel awards

The 2005 Diesel-U-Music Awards is set to be the most widely supported yet with a record 25 industry organisations - including Music Week - supporting the event.

The awards, now in their fifth year, are designed to discover unsigned talent across seven categories and have, in previous years, brought acts including Mylo, Tom Vek and Infadels to the attention of the industry.

"Now, slowly, innovative music is starting to matter to the majors again," says Diesel Group UK head of communications Daniel Barton, who was one of the key figures behind the awards' creation.

"We want to be part of the movement back towards real bands and creativity in music and really want to have a positive impact on that process," he says.

"Music organisations such as Music Week, NME, Xfm, Choice Sanctuary and ITM become involved, it just starts getting more exciting for us and more beneficial for the award winners."

Music Week is involved with the



Infadels: 2004's best electronic and best live act pictured with the lads John Peel

awards for the first time and will distribute to readers a CD featuring tracks by the winners.

A number of events are also being organised surrounding the awards. Next week sees the start of a six-date nationwide tour featuring last year's winners, as well as acts including Roni Size, Etienne de Crey and Mainline. Diesel-U-

Music has also taken off internationally, with similar events in mainland Europe, the US and Japan.

Organisers are already inviting entries across the categories: rock, hip hop (which is welcoming "fringe" entries for the first time), electronic, drum & bass/breakbeat, VJ, DJ and leftfield.

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- *THE COX*



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- *THE ACADEMY*
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- *THE COX*



BEYOND SKIN
(Quintessence Records/1999)
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- *THE ACADEMY*
"the album of the year"
- *THE COX*
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- *THE ACADEMY*
"Inventive, intriguing and utterly magical"
- *THE COX*



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(V2 Records/2001)
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(Fabric/2001)
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- *THE COX*
"Intriguing listening"
- *THE ACADEMY*
"Overall, Sawhney delivers a brilliant mix of a brilliant selection of songs"
- *THE ACADEMY*



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(V2 Records/1999)
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- *THE ACADEMY*
"Hood and shoulder above most name compilations"
- *THE COX*

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- The Muso Award for Prophecy (2002)
- The EMMMA Award for Prophecy (2002)
- Media Personality of the Year nomination, RIMA Awards (2002)
- The Boundary Crossing Award, BBC Radio 3 Music Awards for Prophecy (2001)
- The MOBO Award for Prophecy (2001)
- The BBC Asia Award for Music for Prophecy (2001)
- The South Bank Award for Popular Music for Beyond Skin (2000)
- Technics Mercury Music Prize Nomination for album of the year Beyond Skin (2000)
- The Asian Pop Award for Best Mainstream Fusion Act for Beyond Skin (2000)
- The EMMMA Award for Displacing the Priest (1999)



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TOP 10 PROG TRACKS

1. **Pink Floyd** - *Eclipses* (from *Meddle* - EMI CD/MD1061).

The *Dixies* of prog rock according to Jethro Tull's Ian Anderson. Floyd's

boundary-line experimentation reached an early peak on this 23-minute chilled epic.

2. **King Crimson** - *21st Century*

Soldado Man (from *In The Court Of The Crimson King* - Discipline DM0551).

Far from happy with the prog label, Robert Fripp band

continues to this day, but genuinely ground-breaking music can be found on this schizophrenic slink, fusing the best of the band members' rock and

jazz backgrounds.

3. **Emerson, Lake & Palmer** - *Karn Evil 9* (from *Sanctuary* - Sanctuary CMTCD43).

Features are edited by Joanna Jones

Strong-selling music DVDs are thrusting progressive rock back into the limelight, while a crop of new bands are happy to take the genre and twist it into new shapes. *Duncan Holland* reports

Every prog has its day



New format resurrects prog masters

Whether the current interest in prog rock is driven by DVD, or whether prog rock has found an ideal new outlet in the format, is a moot point, but what is undeniable is that the marriage of an old music and a new music carrier has brought dividends for both parties.

Even the most cursory glance at the best-selling music videos of 2004 (both DVD and VHS) reveals prog or prog-influenced names such as Led Zeppelin's *Led Zeppelin: The Song Remains The Same*; Genesis' *The Video Show*; Pink Floyd's *Live In Pompeii*; and Genesis' *Live At Wembley Stadium* nestling among the top sellers, with more titles being released on a weekly basis.

In addition to its Jethro Tull *Isle Of Wight* title (see p10), Eagle Rock has recently released two other prog DVDs in former Genesis' guitarist Steve Hackett's *Once Above A Time - Live In Europe 2004* and Emerson, Lake & Palmer's *Live At Montreux 1997*.

Ian Rowe, senior product manager at Eagle Rock, says, "To a point, it's true that prog fans are buying DVDs. BVA [British Video Association] research shows that DVD buyers are predominately 25-plus, with the prog audience being somewhat older than that. You can see in the music DVD chart that there is a preponderance of, and enthusiasm for, mature acts."

Indeed, the DVD chart success of those bands indicates a growing thirst for

concert footage. "People really want to see live performances," says Rick Wakeman. "And prog bands regularly sell out huge indoor arenas year after year."

Wakeman, meanwhile, is well represented on DVD through his association with Classic Pictures with four releases, led by the planned release in July of Rick Wakeman: *Journey To The Centre Of The Earth 30th Anniversary Collectors Edition*, while he also crops up on two Yes releases *Yes' Speak - The 35th Anniversary DVD* and *Yes' Acoustic*, both of which are out now.

Other planned Yes-related product at Classic Pictures includes the June-slated Jon Anderson: *Work In Progress - Tour Of The Universe* and the May 23-release of Steve Howe's *Remedy*.

Pink Floyd's high in the music video and DVD charts, along with Led Zeppelin, Rush and contemporaries Genesis and Jethro Tull

On witnessing Emerson, Lake & Palmer's performance at the Isle of Wight 1970 pop festival, John Peel was reportedly moved to remark wryly that they were a "tragic waste of time, talent and electricity".

And so was set the reputation of early Seventies' progressive rock, the vastly successful - but frequently derided - music of the grandiose theme, lyrical obtuseness and extended instrumental passage, but above all, the music of genuine experimentation, frequently in the face of commercial considerations. That the genre was able to blossom was as much to do with the spirit of adventure which characterised the music of the times, as it was to do with the context of a tolerant, or perhaps even inoleant, industry which took a surprisingly laissez faire attitude to its acts.

But what the late broadcaster could not have predicted was that 35 years later, progressive - or "prog" - rock, has not only survived the serious blow of the late Seventies punk explosion but has continued to flourish to the present day, with many younger bands clearly influenced by the pioneering behemoths of old, many of which continue to record and tour to this day.

Rick Wakeman, keyboard player with various incarnations of Yes and now a solo artist, is clear why prog rock continues to thrive today. "People, regardless of age, don't want to be told what to listen to anymore," says Wakeman. "Formatted radio stations and the fashion-conscious media have wittingly, or unwittingly, imposed their views on people of all ages during the past decade or so, but luckily the average person isn't taken in anymore and people want to make their own choices as to what they want to listen to.

"Thankfully, with the outbreak of satellite radio, legal downloads and the odd half-decent journal, people are now able to have a much wider choice and they're grabbing it with both hands," he adds. An early sighting of the tip of the current prog rock iceberg came with 2003's Best Prog Album *In The World... Ever!*, which hit the compilations Top 10. A triple album (of course) and boasting Roger Dean artwork in a nod to the early Seventies, the collection blurred the definition of prog somewhat, but succeeded in exposing the music of prog giants, such as ELP, Yes and Genesis, alongside slightly lesser-known acts including Gentle Giant, Greenslade and Camel. And it all came in at a spiralling 234-plus minutes.

Compiled by Ashley Abram for Music Box, the inspiration originally came from Abram's own interest. "We do around 40 albums a year and obviously the *Now!* series is the main one," says Abram. "But this was music that I was interested in when I was younger and because music is cyclical I thought there would be an interest in it. Although they are always denying it, Radiohead can be seen to be influenced by prog, with *Paranoid Android* in particular."

But what Abram was aware of was that the music still seems to carry with it a negative image. "There seems to be a stigma attached to it," he says. "Perhaps it was seen as too serious, with ELP coming along with the massive tours and the whole entourage. Pink Floyd, who've done things with us in the past, didn't want to be on [the compilation], while King Crimson really didn't want to know at all."

"Obviously, we all make a living out of what's in the charts, but we shouldn't forget that there is a lot of other music," he adds. "Not all music is what's on MTV and maybe this music is an antidote to that. I've been to recent Yes concerts and I'm far from the oldest person there."

Looking at the end of the third disc of Best Prog... Ever! is Van Der Graaf Generator's *A Plague Of Lighthouse Keepers* - a 23-minute epic

Prog

Hardly successful, but slammed for their excesses, this suite lives a hard at the very top of their considerable talents and dates only because of their

pioneering use of early synthesizers.
4. Genesis - Supper's Ready (from *Trotter* - Virgin CASCD1058).

Early Peter Gabriel on Genesis stretching through pomp via charming analogies to folk-rock to set the template for others to follow. And it is

23 members long gigs.
5. Caravan - In The Land Of Grey And Pink (from *In The Land Of Grey And Pink* - Decca

RS29832). Revisiting the UK Canterbury movement (again After, Gong, Soft Machine), this is pure hard without, seamlessly

melding gentle acoustics with jazz influences for a uniquely English sound.

6. Yes - Roundabout (from *Fragile* - Atlantic 756784667). Before the strill mysticism finally won out, Yes were a supremely light

outfit, best heard here on a track underpinned by Chris Squire's seriously funky bass.
7. Gentle Giant - Pantagruel's

Nativity (from *Acquiring The Taste* - Mercury 04228429172). Perhaps a little too clever for their own good, each Gentle Giant track seemed

of life, death, redemption and pretty much everything else between.

Never one of the premier-selling bands of their Seventies heydays, VDGG were most certainly at the forefront of the progressive movement in their attempts to stretch both thematic and musical boundaries - an ambition which is seen today through UK acts such as Mystery Jets, Oceanbase and US top five act The Mars Volta, who continue to fuse punk with progressive rock, two styles which were once considered polar opposites.

Although VDGG bandleader and principal songwriter Peter Hammill has enjoyed an active recording career during the ensuing years, the band itself remained dormant for almost 30 years. But this will all change with the April 25 release of the new album *Present* on the newly-reactivated Charisma label; a series of remastered reissues, kicking off on May 30 with *The Least We Can Do Is Wave To Each Other*, *H To He Who Am The Only One* and *Pawn Hearts* and continuing throughout the summer with six further releases and the band's first live performance as a four-piece for 29 years in the form of a sold-out May 6 date at London's Royal Festival Hall.

Hikaru Sasaki, senior product manager for EMI/Virgin catalogue marketing, says: "The 2,000 boxed-set sold 5,000 in the UK and 13,000 worldwide, which is really good for an expensive release. The Festival Hall concert sold out immediately, with more dates added, while Peter Hammill is now remastering the original nine albums, which will be released during the summer."

Meanwhile, Mal Smith of Delta PR, which is handling the current VDGG activity, believes the time is right to re-evaluate the band's contribu-



Peter Hammill of Van Der Graaf Generator: reaching out to new audience in wake of reissue series

tion. "The time is ripe for a reassessment of VDGG and where they fit in."

Elsewhere, other major label activity sees Universal revisiting its extensive Vertigo catalogue of early Seventies prog with *Time Machine: A Vertigo Retrospective* released on April 11.

Universal product manager Joe Black sees this release as part of a series. "Around two years ago, we released a Decca/Dream boxed set which drew together all the music from those labels," he says. "This was well received and the compiler Mark Powell suggested that we could do the same with the Vertigo label, while we plan to do the same with Island and Polydor later in the year. So this is really number two in an ongoing series."

"Prog is something that people don't really want to admit liking. But the influences can be heard on newer bands."
Joe Black, Universal

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to feature the extracts of several songs, which was perhaps best understood by their record company when eventually persuaded them to

curse a more commercial sound after which they perhaps predictably disappeared from sight.

B. Radiohead - Paved with Paradise (from OK Computer - Parlophone CDDCA0202). Soaring, anglic vocal, slippery guitar

and a riff straight from the bottom of empty bucket... not a Gentle Giant review, but the track that started the whole prog revival debate.

9. Rush - By Your Side (from All The World's A Stage - Universal PICS346272). Although prog was predominantly

European and specifically UK, Canadian three-piece Rush carried the flag worldwide in a fashion of power-chords with high concepts that

remains popular to today with their reportedly a fan

10. Jethro Tull - Thick As A Brick (from Thick As A Brick - Chrysalis

folk makes its case across 40 odd minutes of orchestral rock, jazz and folk. Tull's entire back catalogue is in the process of being

reissued by EMI with bonus tracks, with three more titles due in April.

ance in front of 600,000 people.

Speaking from Moscow during a Russian tour, the band's Ian Anderson explains how the spirit of the Sixties allowed bands such as Jethro Tull to progress.

"We were trying to be originators and not simply relying on American music. Growing up as a musician, it was quite obvious that what had gone before was no longer new," he says. "There was an irreverence about us, which came out on the second album [1969's Stand Up], the first proper Tull album, which had influences of rock, folk, Eastern music, jazz, blues. I was just indulging my fantasies and that really marked us out. John Peel, who had liked our earlier music, didn't really take to Stand Up and seemed quite troubled by it, describing it as too 'complicated.' But it was our first number one in the UK and gave us the potential to jump into the abyss."

Meanwhile, Eagle Rock senior product manager Ian Rowe, is confident about the continuing success of prog music. "There is a revival of interest with magazines such as *Classic Rock*, *Word*, *Mojo* and *Uncut*," he says. "For us, Jethro Tull and Yes DVDs have been very strong sellers. We can tap into this interest with press ads in the national, which may not be editorially that interested in this music, but the readers certainly are."

And this interest is transferring to retail, too. Greg Duggins, owner of St Helens-based specialist retailer Kaleidoscope Records, says, "These bands have a very loyal fanbase and the classic early albums always go when reissued. There are always people who really do want everything an artist releases. The Peter Hamill albums sell well and I'm sure the new VDGG album and re-



sues will as well. People in the shop are already talking about the band's Liverpool show," he says. "People will always be buying records they had on vinyl again and then there are those who are interested in where all this music came from."

Rowe also points out that the giants of the early Seventies remain relevant today. "The longevity of these bands is also important. Yes and Tull tour regularly and pull extremely good crowds - and it's not just people who were there in 1973. They would not be still going if they just depended on what they did 30 years ago," he says.

But has the music of yesterday that promised to be the music of tomorrow, finally become the music of today? Wakeman, in typically combative

The Mars Volta: bringing the influence of prog to new ears, along with other acts such as Muse and Pure Reason Revolution

'I don't think bands like Muse, Air or Mars Volta have ever listened to one word an A&R man has had to say and long may they continue not to do so.'

Rick Wakeman, artist



mood, certainly believes it has.

"A lot of young bands are taking a few elements of prog rock and incorporating it into their own music, in the same way some are taking from jazz, metal or country as well," he says. "This is so healthy and, as long as they are left alone to create, the future is very healthy."

"Also the current generation don't stamp dates on anything anymore. They either like the music or they don't," he adds. "They couldn't care less if Pink Floyd made albums before some of them were born, in the same way a classical music lover couldn't care less if Mozart wrote his first symphony before the horn concertos."

Eagle Rock's Rowe agrees. "Of today's bands, Muse are certainly drawing from the prog influence," he says. Meanwhile, the likes of Pure Reason Revolution, whose 12-minute single The Bright Ambassadors Of Morning released by Sony BMG's new imprint Hologram on April 4, continues in the prog spirit.

Wakeman, looking back to when label intervention was far less prevalent, adds a clarion call to all new bands. "There are great young bands and players around who don't want to be told what to play and by somebody in a record company who doesn't know a hatchet from a crotchet," he says. "They want to express themselves and are doing so accordingly. I don't think bands like Muse, Air or Mars Volta have ever listened to one word an A&R man has ever had to say and long may they continue not to do so."

If this sort of imagination, experimentation and exploration are bywords for prog, then perhaps even John Peel would have been able to find something to embrace in this new trend.



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The London Phil, RPO Live and LSO Live cue albums Orchestra labels warm up

by Andrew Stewart

The advance of orchestra-branded labels rolls on in April and May with the launch of London Philharmonic Orchestra, the first two titles from Brodsky Records and the relaunch of RPO Live, one of the pioneers in the sector.

In addition, Sir John Eliot Gardiner's Monteverdi Productions presents the third title in its ongoing cycle of Bach's sacred cantatas, while LSO Live is gearing up for the issue of Shostakovich's Eighth Symphony conducted by Mstislav Rostropovich.

Since becoming executive director of the Royal Liverpool Philharmonic last June, former Decca senior producer Andrew Cornall has moved swiftly to inject fresh life into the orchestra's label. The Liverpool Phil broke fresh ground in 1998, when it created RLPO Live as a company owned and operated by the orchestra's musicians. Its progress was effectively limited by distribution problems, although the RLPO Live catalogue has clocked up 20 titles, with Mahler symphonies and



London Philharmonic new label

works by neglected Merseyside composer Frederic Austin impressive among them. Cornall has brokered a new distribution deal with Avic; meanwhile, it is understood that Cornall is in discussion with potential partners with the resources necessary to make further recordings.

London Philharmonic Orchestra, the LPO's eponymous label, is set to launch on May 2 with the release of four titles. New live recordings of Shostakovich from the orchestra's principal conductor Kurt Masur and Rachmaninov

under principal guest conductor Vladimir Jurowski appear in SACD format. Previously unrelaxed concert recordings of Wagner and British music, conducted respectively by Klaus Tennstedt and Bernard Haitink, reinforce the strength of the label's launch.

The LPO's management has taken note of tips and wrinkles presented by existing orchestra-owned labels. Each disc offers generous running time and a mid-price retail position, while Select Music UK will take responsibility for overall distribution. According to Vladimir Jurowski, LPO Live "gives us the opportunity to release recordings which capture the energy and adrenaline of a live performance, which is so often missing from studio recordings".

Important and attractive recordings should come as standard from Wigmore Hall Live!, which has announced the outline of a substantial individual donation, the Wigmore Hall has invested in state-of-the-art recording equipment. andrewstewart1@iscali.co.uk

Casken
Golen. Music Projects London/
Bernas. (NMC D113 (2CD)).



Prague's rabbinical legend of the golden, a man forged from clay, came to stand as a metaphor of liberty and creation among the city's Jewish community. John Casken's chamber opera addresses the unintended consequences of the golden's life, marked by destruction and mayhem. "The story of the golden," the composer observes, "warns of the dangers of putting too much faith in technology."

Thanks to NMC's inspired Ancora series of reissues, this compelling contemporary score makes a welcome return to the catalogue.

Beethoven

Complete sonatas and variations. Wispelwey, Lazić. (Charnel Classics CCS SA 22605 (2SACD)). Dutch cellist Pieter Wispelwey has risen to the top of his trade in his performing residencies at New York's Lincoln Centre and on home turf at Amsterdam's Concertgebouw. His latest Charnel Classics release bluntly contradicts the argument that today's classical artists lack character and

spontaneity. The boldness and imagination of these thrilling interpretations, intensified by Dejan Lazic's accompaniments and demonstration sound, place them high in the Beethoven premiere league.

Haydn

The Paris Symphonies. Concertus Musica Wien/Harmoncourt. (Deutsche Harmonia Mundi 82876 60602 2 (3 CD)).



Written in the late 1780s for one of Europe's finest orchestras, that of the Concert de la Loge Olympique in Paris, Haydn's so-called "Paris" Symphonies were massive hits with audiences.

Nikolaus Harmoncourt makes a feature of every unexpected twist and turn in the composer's symphonic argument, aided and abetted by the vividly coloured sounds of his period instrument band. The quirky, kaleidoscopic originality of Haydn's thought strikes home in these unrestrained performances.

Songs With Orchestra

Works by R. Strauss, Duparc, Berg, Poulenc, Baudouard; Danish Radio Sinfonietta/Pirischner. (EMI Classics 5 86500 2).

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For her contribution to EMI's Debut series, Danish soprano Sine Bundgaard offers works that ideally suit her light, alluring lyric coloratura voice, charming the birds from the trees with Strauss orchestra lieder and underlining her versatility in Poulenc's rarely recorded *La Dame de Monte-Carlo*. Positive critical reaction should boost retail interest in this disc, which also boasts exquisite orchestral playing and sensitive conducting.

Jonathan Lemalu

Opera Arias. Including works by Mozart, Rossini, Gounod, Verdi, Wagner. Lemalu: New Zealand SO/Judd. (EMI Classics 5 57605).



It's not so long ago that Samoan-born New Zealand Jonathan Lemalu was turning heads as a student at London's Royal College of Music. His career has developed steadily over the past five years, helped by the support of an EMI Classics Debut disc and subsequent elevation to the label's list of contracted artists. An album of opera arias, built upon the singer's

proven form in Mozart, provides the first fruits of his exclusive contract. There is also Wagner's Duetman and Verdi's Falstaff as markers for future stage roles, impressively delivered by the most exciting bass-baritone to emerge since Bryn Terfel.

Finzi

I said to love; Let us garlands bring. Before and after summer. Williams, Burnside. (Naxos 8 557644).

Having mined the old Collins Classics archive for many of its English Song series, Naxos here offers a stand-out new recording from baritone Roderick Williams and highly regarded accompanist Iain Burnside. Their partnership in three Finzi cycles can stand comparison with the best in the catalogue, underpinned by a shared conviction that words by Shakespeare and Hardy demand to be heard and brought to life.

Rachmaninov

Piano Concerto No.2; Paganini Variations; Lang Lang; Orchestra of the Mariinsky Theatre/Gergiev. (Deutsche Grammophon 00289 477 5499 (SACD)).

No shrinking violet, this young Chinese pianist can come across in interviews as unnerveingly confident. This quality goes towards his fearless



interpretations of two warhorses of the romantic piano literature, allowing him to throw off the baggage of received opinion and perform with a spontaneity and sense of freshness that both works need. His work is enhanced by virtuoso orchestral playing from Valery Gergiev and his St Petersburg orchestra.

Beethoven

Symphonies Nos. 3 and 5. NBC SO/Toscanini. (Living Era Classics

AJC 855).

Sanctuary's Living Era series has, until now, flourished as a label delivering out-of-copyright, jazz, popular and nostalgia titles. The addition of a budget classical line reflects the growing appetite for great classical recordings from the increasingly distant and often unfamiliar past. There's no denying the claims to greatness of Toscanini's 1939 readings of Beethoven's third and fifth symphonies, presented here in

ALBUM OF THE WEEK Massenet

Werther. Bocelli, De Carolis, etc., Orchestra del Teatro Comunale di Bologna/Abel (Decca 474 4557 (2CD)). Conductor Yves Abel whips up the emotional fervour of Massenet's romantic opera, which is based on Goethe's novel *The Sorrows of Young Werther*. Although the main selling point for this recording rests with Andrea Bocelli (pictured), its broader appeal lies in the ensemble strength of the casting, the quality of musicianship from orchestra and children's chorus and Abel's sensitive pacing of the score. Bocelli fans will not be disappointed by this disc, which rings out with the necessary blend of joy and suffering.

impressively clean mono sound.

Renderekci

Cello Concerto No.2; Partita; Stabat Mater. Rostropovich, Penderecki, Filharmonia Orchestra, etc. (Apex 2554 61932-2). Warner Classics' budget Apex series offers dream material to classical collectors this month, not this unbeatible digitally remastered coupling of works by Polish avant-garde composer Krzysztof Penderecki.

This represents an historic gala concert at the Aotea Centre, New Zealand, to launch the Kiri Te Kanawa Foundation.

Accompanied by the Auckland Philharmonia, Kiri invited some of her native Kiwi friends including Dame Malvina Major, Simon O'Neill and Helen Medlyn and performs all the operatic favourites.

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- How do you feel about McDonald's offer to pay artists to rap about its products? Write to mwletters@musicweek.com

The news that mobile downloads are becoming chart eligible is a progressive step forwards

The future's bright...

EDITORIAL MARTIN TALBOT



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London SE1 9UR

So, the onward march of technology continues.

To some, the news that sales of downloads to mobiles are to be included within the UK's charts will represent a further step in the chipping away at the physical music sales business.

But there is no resisting it. Following the addition of PC downloads to the official charts – with data beginning to be incorporated next week – accepting mobile data was inevitable.

It is as impossible to welcome data from one form of digital download and bar another, as it would have been, two decades ago, to argue against the incorporation of data from CD sales while simultaneously allowing vinyl data.

But any Chicken Lickens out there who are ready to predict that the sky is about to fall in need not dive for their industrial-strength umbrellas just yet.

There is no doubting that mobile delivery has a future, and the evidence – in the form of mounting sales – is growing.

As things stand, though, it is only just getting into its stride. There are significant limits on the potential for mobiles as a music carrying device. Mobile memory is simply not big enough and no

alternative solutions are on their way yet.

Of course, memory is sure to grow. But after that obstacle lies the mundane issue of battery power. Even if there were room to store hundreds of tracks on a mobile, the power is not yet there to listen to them.

What impact mobile sales will have on physical business is still to be determined too. There is no guarantee that a download purchased via mobile will replace a physical sale.

The concept of allowing consumers to buy a track or an album at any moment, 24/7, as they hear it in a bar or club, or coming out of a gig, is hugely exciting. But it is also, potentially, an incremental sale.

The buzz within the digital world – both among mobile operators and the labels' own new media gatekeepers – is deafening. And these new markets can only grow, over time. But that time can allow smart operators in the physical world to adjust their models, develop their own propositions.

I, for one, believe physical formats will outlive us all. There will always be a demand.

But digital business offers the opportunity to dramatically expand the market for music. And that can only benefit us all.

In-store downloads could solve sale-or-return issue

VIEWPOINT PHIL COOPER



In response to the article "Retailers split over Bard's returns plan" (*MW* 26.03.05, p10) and the idea of destroying unsold units being ludicrous in today's world of recycle, recycle, recycle, I find it hard to believe that, with the current influx of new technology and the increase in digital download technology, some kind of in-store download-and-burn system is not already in place.

For example, superstore giants such as Asda and Sainsbury's could install the relevant technology to allow instant burning of CD singles

An in-store download-and-burn system... this would cut out problems with sale or return

that have been listened to by the customer on the usual in-store listening pod.

Once ordered, the CD could be burnt and on-body printed in minutes, the only thing that would need pre-preparation would be the packaging/sleeve and, if units were not sold, then the only waste would be the packaging. This would also cut out any of the problems associated with "sale or return" issues

that have plagued many labels in the past and also allow some smaller or independents a foothold in some of the larger retail stores who previously would not have had access to their material.

And why stop here? This system could be placed in HMV, Virgin and other chain-run music stores across the country and perhaps the globe. The system needs to be easy enough for your technophobes and quick enough for the impulse shopper. I would imagine there would be errors and some waste, but over the long term this would be negotiable.

Having experienced first hand the problems with sale or return at main stores such as HMV I would see this as an ideal opportunity to counteract the problem of stock being sent back months after it went out to them and the unsellable state it is often returned in.

I am sure there are many other pros to this idea and, of course, this would need investigating fully, but I do see it as an alternative to what is in place now and the answer to many of the associated problems that arise with current returns procedures, sale or return and even storage.

Phil Cooper is a former pluggin' and DJ who is currently a student at Lga.

Is the McDonald's rap offer taking sponsorship too far?

The big question

McDonald's is offering rappers money to mention its products in their songs. Is this an acceptable practice or is it taking sponsorship too far?

Jeremy Lascelles, Chrysalis Music Group

"I can only assume their profits have been so badly hit since *Supreme Me* came out that they're in desperation mode. We can probably thank Morgan Spurlock for this. Personally I think it sucks – then I think McDonald's also sucks – but it is no different really from product placements in the movies. What is so astonishing is that McDonald's can be so brazen about it."

Nick Stewart, Endeavor Records

"Over the years, artists of one sort or another have been associated with various products, then in the Sixties Dylan and Saz. The Beatles and the Stores didn't want anything to do with the big corporate machine. But there's a lot of money to be had, particularly in urban music where in some ways money is more important than anything else with bling, so I'm not surprised this area is being targeted."

Clive Bishop, CMC

"Any sponsorship like this or anything that affects creativity and comprises lyrics cannot be good. It also comprises the artist's credibility."

Steve Gallant, HMV

"Lots of brands have been mentioned in songs, sometimes much to the annoyance of the brand concerned, but the idea of paying for it is bizarre and I'd wonder how commercial radio would respond to playing songs advertising brands when they themselves are trying to sell advertising space. From an artist's point of view, they should sing about what they believe in, not what they've been paid to sing about – most credible artists would agree. I can't imagine Chris Martin taking a \$40m cheque to sing about Big Macs."

Lohan Presencer, Ministry of Sound

"I think that is incredibly cynical. Product placement, and music can work well, like in adverts for Lexus or Lynx, but it has to be magical and this smells of cynicism. Also, it begs the question whether some media will be allowed to play it if it is advertising."

Domink Caisley, TBWA/Stratham music team

"I don't think there is anything wrong with it. Product placement is an established part of marketing and marketing is an established part of the music industry. The artist has a choice to make. They can mention it or not. It's down to the artist. There's no difference with McDonald's or any other brand. Musicians have to live. Getting money from product placement can be a good way of getting money to survive."

The latest artist to follow Simply Red's independent business model is **Melanie C**, who is releasing her new album via her own label Red Girl Records

Quickfire

Your new single and album are being released on your own imprint. How does it feel to be a label-owning music mogul?

I've funded the album so it's a bit of a risk but it's a risk I'm willing to take. Hopefully, if we have success, the financial rewards will be good, but I have set up it up with my own money knowing that I might lose it. I was quite nervous before starting the album, but now it's all come together. I'm really pleased with the route I have taken.

So are you running the label yourself or have you hired staff to do the dirty work for you?

I have a great manager who has years of experience across the business and is brilliant in setting things up. And we have also been handpicking people to work on the campaign who are experts in their fields, from press to marketing and radio. I have found it liberating and inspiring to be working without the influence of a major label. I hired an independent A&R consultant, who introduced me to many new writers. The songs seemed to come together quickly and the whole process has been really enjoyable so far. Did you leave Virgin Records amicably?

I always had a great deal there and had lots of control. After two albums, both parties agreed that the best thing to do was to go our separate ways.

Did you get the idea for doing your own label from Simply Red, who have enjoyed great success with such a business model? I guess that would have been part of



the inspiration, but I think I would have done Red Girl anyway.

Apart from the business arrangements, how does this album differ from your previous output?

It's got a live feel to it, which is what I set out to capture. I knew what I wanted to achieve with this album musically and have done it. But my band is still the same band I have had for years. My guitarist Paul Gendler has been with me for more than nine years now, since the Spice Girls, so it still feels like I have my team around me. I co-wrote all but one of the tracks on the album, so it feels very personal. I'm wearing my heart on my sleeve, but the lyrics are open to interpretation and, apart

from anything else, I think they are just great songs. The album has a good live feel to it thanks to the producer Greg Haver, who has previously worked with bands such as the Manic Street Preachers, Super Furry Animals and Catatonia. What's next on your career agenda?

I still have an ambitious track that drives me. I strive to be a better performer all the time, but am more laid-back now than I was a few years ago. I'm happy accepting that you can't change history and can look back and appreciate what I have achieved.

Melanie C is a former Spice Girl and now a solo artist whose third album *Beautiful Intentions* is released next week.

DOOLEY'S DIARY



Delving deep for charity

Remember where you heard it: It was both an emotional and a costly night for Sir Alex Ferguson at last week's *HMV Football Extravaganza*, where he saw his missus splash out his hard-earned cash. Lady Ferguson helped the night at London's Grosvenor House Hotel reach a record-breaking **£602,000** for Northolt Robbins, successfully bidding **£17,000** for a Man Utd shirt signed by Eric Cantona, who was on Fergie's top table... Also delving deep was Sony BMG's Rob Stringer, who scored the bargain of the night by paying **£90,000** for a media package worth **£275,000**, while one-time London Records exec Tracy Bennett paid 10 grand for Thierry Henry's shirt and boots – bizarrely, Bennett then gave the prize back for re-acceptance because he hates Arsenal. Others going home with the goods included Universal's Brian Rose, who paid **£16,000** for a package comprising match visits to every Premiership club, and Charlton's Danny Murphy, who spent **£10,000** on a Vegas trip (to see Sir Elton John). Ferguson might be a footballing giant, but his former player Steve Bruce restores his musical tastes 'leave a lot to be desired'. Rather impressed by a Fergie-compiled CD given out at the event featuring the likes of Abba and Louis Armstrong, Bruce blasted: "He used to threaten us with this shit..."

Having given up artist management 30 years ago, Chris Wright fumes for the worse when Jeremy Lascelles suggested Chrysalis should do it all around. "His music CEO soon talked him round." He assured me I don't have to take the phone calls at 3am when the limo doesn't turn up and I don't have to go on the road with the ghouls," a relieved Wright recalls. Richard Manners' long-time PA Rudo Showva enjoyed some new-found celebrity last Friday after appearing as the subject of BBC3's *Spendtholics* the previous night. Apparently, Warner/Chappell should take some of the blame for her spending habits – bottled water, shoes, handbags and nail treatments being her main luxuries. As the show revealed matters really got out of hand when her work moved to High Street Ken. About to board a plane to Ananiko, no less, Tony Christie got the fright of his life from UMTV's Brian Berg when the real-life bin of his singles and albums number ones. Informed by Berg that he was the company's first artist album number one since Buddy Holly in 1993, the shocked singer replied, "You got me sitting at the airport about to get on a plane and you're talking to me about Buddy Holly." And what did his air-hothead say? "Hi, I'm Peggy." Want to see the *Evening Standard* award out its way to get an independent view of Queens Brixton Academy gig with Paul Rodgers last week. "It was magic," gushed a certain Steven Price, third, 45, from High Wycombe. Yes, that's the same Steven Price who is co-managing director of Queen label EMI's commercial division. It's not uncommon for new bands to say they will be as big as The Beatles, but one new band can lay claim to actually being The Beatles. They are The Mavericks, whose lead singer Paolo played the part of John Lennon in a controversial recently-filmed CD programme about the life of Princess Margaret, in which the Royal is portrayed as a fun-loving good time girl who hung out and got high with the Fab Four.



He just refuses to retire and is still determined to show the world that he remains the best in the business. But that's enough about Brian McLaughlin (right), because over at the *HMV Football Extravaganza* last Tuesday the man of the moment was Sir Alex Ferguson (centre, next to Arsenal and Scotland legend Frank McLintock) who was honoured with a lifetime achievement award. HMV man Brian McLaughlin revealed confusion reigned during his first discussions with Sir Alex about the event. Fergie phoned McLaughlin straight back when getting a personal from him, but in the phone conversation that followed it was clear he had his wires crossed. "I thought you were the Brian McLaughlin who used to play for Scotland 25 years ago," a confused Ferguson explained.



Razorlight, Rachel Stevens, Robin Gibb, Beverley Knight and Island Records general manager Jason Iley were among a host of music stars and executives helping to launch a new advert for the Male Poverty History coalition of 300 aid charities last Thursday. The features superstars including Brad Pitt, Bone and P Diddy clicking their fingers to symbolise the death of a child every second in the third world through poverty. Touring bands are now promising to screen the ad at their shows and several festivals, including V and Glastonbury, are also pledging their support to the campaign.



A splendid turn-out of executives visited the Royal Hospital for neuro-disability in Putney, South London, last week to mark the launch of a new CD library, which has received huge support from across the business. The service has been initiated by Alan's Alison Wenham and husband Nick – a former Entertainment UK exec – who share a close association with the Royal Hospital. The library is designed to enable patients and residents to borrow from more than 1,000 CDs donated by EMI, Sony BMG, Universal, Warner and a string of indie, with EMI set to co-ordinate and supply all new releases. EMI has also donated listening equipment. Pictured at the event – which heard words from Feargal Sharkey and EMI's Ian Foster – are EMI's Mike McMahon, Alison Wenham, EMI's Graham Lambdon, Nick Wenham and HandMade's Rob Salter.

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There's much to admire about Windswept Music Publishing, from the way it manages its artists... Windswept goes from

Music publishing companies have come a long way since the days when they were regarded as little more than a collection service for royalties. Nowadays publishers, the good ones that is, function on a range of levels, offering a broad sweep of copyrights for use in film and television, or to be covered by recording artists, signing and nurturing artists and songwriters of their own and creating an environment where talent can flourish.

One such company is Windswept Music Publishing. Founded in the US in the mid-Eighties, Windswept began life as a joint venture between Chuck Kaye – the then retiring president of Warner Chappell – and Fujii Pacific, headed up by Ichi Anzuma. Shortly afterwards, it bought the Roulette Music catalogue – the foundation stone of the whole company – and soon acquired the Riva Catalogue.

The UK arm was established by Bob Grace, who had run Rondor Music Publishing in the UK, in 1993. The UK operation quickly established itself, highlighted by the signing of the Spice Girls by then managing director Grace. In 1995 Windswept sold off in excess of 30,000 titles – including huge worldwide hits by Kool & The Gang, KC And The Sunshine Band and the Spice Girls – to EMI Music Publishing and, in essence, started again from scratch.

In the UK, under the new moniker of Windswept Music (London) Limited, the company quickly re-established itself among the leading independents and, less than two months into the new venture, had signed Craig David to a long-term deal. Since then it has had more than 140 Top 40 singles, including at the last count, 14 number ones.

UK office takes shape

The UK office, based in Hammersmith, west London, has subsequently developed into a full service operation representing new artists, non-performing songwriters and carefully selected sub-publishing deals, plus it has recently entered a number of high-profile joint ventures.

It also maintains very close ties with its Los Angeles-based parent company and its satellite offices in New York, Atlanta and Nashville, which over the past five years have generated numerous hits for the likes of Eminem, Destiny's Child, Beyoncé Knowles, Kings of Leon, Usher and Ciara while the US operation also continues to represent key UK independents Mute Songs, Big Life Music and B-Unique.

In 2003 Peter McCamley (executive director) and Paul Flynn (finance director) stepped up to take charge of the UK operation utilising and expanding the A&R bedrock McCamley was developing



Windswept: (clockwise from top left) Peter McCamley and Craig David at the Ivor Novello Awards in 2000; John McLaughlin with Westlife celebrating number one success in 2000

together with Flynn's solid business foundations.

Executive director McCamley was born with Windswept since 1995. "I was brought in to help bolster the few songwriters they had, chase more covers and stimulate activity on the songs they owned at that time. I also looked to expand the roster and sign new people." One of McCamley's first signings was 911's songwriter John McLaughlin, a deal which was followed up by signing the group as well.

"Success at home and abroad followed and this kick-started John's career as a songwriter," says McCamley. "While the Spice Girls were a fantastic signing for the company, it was important that we did not become a one-hit wonder company. It was essential to follow up their success with another one."

Flynn meanwhile had joined the company a year earlier, straight from qualifying as an ACA from Harris & Trotter. Says Flynn, "It was a fantastic opportunity to combine the qualification and experience with music clients I had gained at H&T with the buzz of working in the

music industry. Peter and I work closely together as we continue striving to take Windswept to the next level. We both know our own strengths but have sufficient knowledge about the other's area of expertise to make the relationship a very complementary one."

Small team nets big results

Crucially, both McCamley and Flynn are keenly aware that for all creative activity, without watertight contracts, accurate registrations and a diligent approach to business it all comes to naught. "While I give Peter as much creative support as possible, I get a huge buzz from going to gigs and meeting songwriters, but I'm very much aware that my greatest contribution to the success of the company is in managing the legal and financial workings of the company," says Flynn.

He adds that working together with people like John Benedict (Benedicts Grant); Robert Allan (Mayer, Brown, Rowe & Maw) and Melvyn Segal (ABG) has been both entertaining and hugely rewarding. "I feel I'm learning all the time. Particularly with John [Benedict] being so close, we speak daily, mainly

about sport, admittedly, but John is a highly innovative lawyer who has to make sense of the contractual mazes that result from Peter and my negotiations."

It is the strong combination of business and A&R which makes the team effective, according to John Benedict. "Peter and Paul are team players and work very much together. There are no egos in the way, there's no pushing and shoving. They just get on jointly with the job in hand. Peter is one of the most impressive music publishing A&R men I've ever met. He's thorough, methodical, conscientious and knows every area of music. It's not a job, it's a lifestyle to him."

2000 saw the arrival of Indi Chawla, who came from Point Entertainment having previously spent three years at Polygram as a senior royalty assistant. Her combined role of copyright, royalties and licensing was a "big ask", but she has thrived under the responsibility and 2004 proved to be Windswept UK's best ever to date in its licensing history.

Further local signings, a number of innovative joint ventures both in the UK and in the US, and the important acquisition of the Trio Quartet catalogue –

KEY WINDSWEPT
HITS FROM 1999
TO DATE

Artful Dodger
With Craig David
– Revisited
(November 1999)
Craig David – Fill
Me In (March
2000)
Enimem – The

Real Slim Shady
(June 2000)
Craig David –
Seven Days (July
2000)
Craig David –
Walkin' Away
(November 2000)

Atomic Kitten –
Whole Again
(January 2001)
Shaquay – Anais
(May 2001)
Usher – You
Remind Me (June
2001)

and writers, to how it capitalises on sync deals and its joint ventures. By Hamish Champ

Strength to strength



04 Windswept's Peter McCamley, Indi Chawla and Paul Flynn

which features hits such as River Deep Mountain High, Leader Of The Pack, What A Wonderful World and Fever – has boosted Windswept's copyright base and reputation as a creative force.

Key strengths power company

Windswept's single biggest strength is that it is A&R-led, says John Benedict. "It's an oft-quoted phrase for a lot of players in the business, but it has always been the case right from the beginning for Windswept. Traditionally they set up and do administration deals and licensing but look at a company of the size of Windswept in the UK and the calibre of the artists they've had over the years, they have been very well placed in the market. Whether it has been the Spice Girls or Craig David, it really doesn't matter whether you're selling on records, downloads or ringtones, provided that the songwriters you are representing are successful."

"Another of Windswept's key strengths is the fact that they have both high-profile artist writers and a very good roster of working writers, notes John. "Acting for them as I do, I look at the charts and I

see Usher or whoever and the credit is for Windswept; they have a bunch of writers all of whom are actively participating in the success of recording artists."

The company is interested in finding, discovering and nurturing new and existing talent, adds Mayer, Brown, Rowe & Maw's Robert Allan, "which they do with deals like Craig David in the UK and the various writers who do things with Beyoncé in the US, while at the same time they've got a good knack of finding very nice catalogues and winning the auctions and not always simply with more money than their competitors."

The UK office has a compact staff of five, McCamley, Flynn & Chawla together with Emma Burgess (creative co-ordinator) and Lisa Webb (reception/admin assistant). Having such a small staff means that no-one can afford to be precious about his or her job spec – if there is a job to be done, the person on hand does it. For example when the basement flooded in last summer's storms, while the girls cleared files and boxes to higher ground, Flynn and McCamley rolled up their trouser legs and led the mopping up operation.

The small number of employees also means that each member of staff knows every writer; if they have a problem or query, or just need a shoulder to cry on, they know that there is always a friendly and knowledgeable person on the end of the phone.

The future for Windswept

So what does the future hold for Windswept in the UK? Peter McCamley is emphatic in his response. "The same as what we've achieved over the past five years. We're not a company that is going to be signing a deal a week, that's not the way we do business. If of these us here in London don't see something we like, even in a 12-month period, then we won't sign anybody. It really is about the quality, not the quantity. We don't have to have market share. It's very nice if we get it, but we are in business to make a bottom line profit and there are always quality artists coming along and I like to think those are the kind of people we are looking out for and trying to sign."

Flynn adds, "With all of the turmoil in the industry at the moment and over the past few years we feel it is vital, now more than ever, to play a role in the wider industry. It is so interdependent; no one can afford to stand alone. We place great importance on taking active roles in industry forums, be it the MPA PPC or MCPS/PRS Alliance audit, copyright or royalty committees of which both Indi and I are regular contributors."

With such a well-rounded approach, Windswept can only go from strength to strength.

Westlife - Queen Of My Heart (November 2001)
Busted - That's What I Go To School For (September 2002)
Craig David

What's Your Flava? (November 2002)
50 Cent - In Da Club (March 2003)
Blue - You Make Me Wanna (March 2003)
Busted - You Said

No (Acad 2003)
Craig David - Rise & Fall (April 2003)
Blair Squad - (September 2003)
Wendy Williams - (September 2003)
Deepest Blue - Give It Away (February 2004)

Rich Project
Feat. Jay Sean - (March 2004)
Blair Squad - (September 2003)
Deepest Blue - Give It Away (February 2004)

US affiliates: talent powerhouse

Windswept's 40-strong US operation, headed up by company CEO Evan Medow and his number two, Jonathan Stone, focuses around several highly successful direct signings including Ginuwine, Fischerspooner and DJ Hi Tek, alongside a number of innovative joint venture deals which allow the company's creative forces to work closely with some of the leading songwriting talent in the industry today.

One of the longest established joint ventures Windswept has on its books is the decade-old deal with LA Reid's HitCo. With offices in Los Angeles, Atlanta and New York, the operation brings to Windswept's stable such songwriting talent as Beyoncé Knowles; Sean Garrett, who co-wrote Usher's 2004 hit Yeah, material for other artists including Destiny's Child and most recently the queen of crunk, Ciara (who has also been signed by Windswept); Tab, who has written for Britney Spears, and Gordon Chambers, whose material has been recorded by the likes of Anita Baker and Whitney Houston. HitCo also counts on its roster of talent Steve Kesper, responsible for co-writing TLC's worldwide smash No Scrubs and early Destiny's Child songs such as Bills Bills Bills, and Pooch Bear, who has also written material with RnB sensation Usher.

Windswept's operations are spread across the US, with a designated office in Nashville, where signed writers include Jeffrey Steele, who writes contemporary country music for the likes of LeAnn Rimes and was BMI Songwriter of the Year in 2004. His big hit, indeed a Number One, was These Days with Rascal Flatts. Peter McCamley describes Steele as a "waking hit machine".

Nashville is also home to another Windswept joint venture with one of its writers, Chris Farren, called Combustion Music, which he runs along with Ken Levitan, the well-known US manager. One of Combustion's early signings was Kings Of Leon, while they have also signed Drew Ramsey, who mainly works in the urban

area. Ramsey's key act is India Arie, for whom he co-wrote and produced the majority of her second album.

Meanwhile, Windswept's LA office is home to a joint venture called Blotter Music, which is run by record producer Steve Lindsey. His clients include Bridget Benetane who has had huge hits in recent years including Breakaway by Kelly Clarkson and who also wrote Delta Goodrem's single Lost Without You. The other key client Blotter has is bass player/producer Mike Elizondo. "Shortly after the company signed him he became Dr Dre's writing and production partner," says McCamley, "so he's had tracks on every Eminem album, 50 Cent, Dre's own records, D12, G Unit and The Game; plus we've always got one or two singles per album by those acts. He's had two big live singles, Satisfaction and Let Me Blow Your Mind, plus the Mary J Blige hit, Family Affair and a piece of the new Gwen Stefani single, Rich Girl."

Windswept's CEO, Evan Medow, is in no doubt as to the reason such leading lights in the industry come to work with his company. "The very fact that they're involved with someone like LA Reid makes people sit up and take notice. All the people who we have deals with: LA Reid, Steve Lindsey at Blotter, Combustion Music, they all have something special to offer."

Medow says the company's standing in the industry is a consequence of doing the job properly. "We've built a reputation up and it has become a brand, if you like. We are known for getting things done, and there is more to that than just putting in the copyrights." As any observer of Windswept will note, their attention to detail, quick response times and open-door policy combine to considerable effect for the creative community.

Medow adds, "There are a lot of companies out there, both independent and major, who have neither our reach nor our sophistication. We have talented people working for us and we are very well placed for the future."



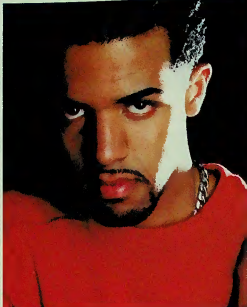
Windswept acts: Ciara, Kings Of Leon

Usher - Yeah (March 2004)
 Outkast - The Way You Move (March 2004)
 Jay Sean - Eyes on You (June 2004)

News Next Door - Ministry Of Mayhem (October 2004)
 Destiny's Child - Love Myself (November 2004)
 Enimem - Just

Love II (November 2004)
 Clara - Goodies (January 2005)
 Destiny's Child - Soldier (January 2005)
 Nelly feat. Tim

McCreaw - Over And Over (February 2005)



Priority artists handled by Windswept: Jamie Scott (left), Craig David

Long-term development for quality talent underpins company strategy

Windswept builds on UK-signed roster

The day after the sale of most of Windswept's catalogue to EMI at the end of July 1999 the company effectively started up again from scratch. But it was only a matter of weeks before they signed an artist who McCamley had been monitoring for some time but had been unable to move on due to the corporate atmosphere at the time.

"Craig David had been someone who we'd wanted to sign for nearly a year. After our partial sale went through we were delighted he signed to us. He also signed to Wildstar Records on the same day," McCamley says. Windswept worked very closely with Wildstar's Colin Lester

- who is also David's manager. "We talk a lot about his collaborations and we've got a great working relationship with him." Meanwhile, Colin Lester is equally fulsome in his praise of Windswept. "Peter is one of the most creative publishers in the business. He's an absolute joy to work with and he's got a great ear for songs."

Craig David's success came as no surprise to McCamley and Windswept have been busy getting the singer "out there" to consolidate his position. "We've introduced other co-writers to him, both here and in the US, plus we've pitched a lot of his material both here and in the US for film and TV."

Co-writers are an important part of the mix, says McCamley, as is a proactive approach on pretty much any relevant matter concerning David. "He works with a number of writers, some of whom are ours, but his main collaborator is Mark Hill. I speak to Craig's manager every day or every other day, just generally on Craig, either giving them ideas or if they have a problem we try and solve it. He's currently working on his third album. On that we've made suggestions as to whom he could work with. He likes to work to backing tracks so we're supplying him with pieces of music that he can write over at the moment."

Alongside Craig David, other exclusive artist songwriter signings for the company include Jamie Scott, who is signed to Sony, and Thea Gilmore, who was signed to an independent label called Hungry Dog Records but is currently talking to majors. "Plus we've a girl called Janece Bennett under development," says McCamley. Meanwhile, recent signings include Ina (see page 10) and Sandi Thom, who writes and performs mature pop, along the lines of Texas.

Windswept's policy is to try and sign artists before they have record deals and sign them to long-term deals, says McCamley. "We look after their development. We'll help them find a manager if they don't have management or, if they do have a manager, we'll work with them in order to get a package together that we think is right to get a record deal for that particular artist."

Finding the right artist is a job in itself, says McCamley. "We have an open door policy on demos, plus I go out to a lot of gigs and we ring round every lawyer in town to see if they've got any new clients. We're not a high signing company. It was a new act on we'll try and get them to a certain level before we sign somebody new."

Pop/soul singer Jamie Scott is a case in point. "We signed him just over three years ago and spent a good 12 months developing his writing skills, putting him together with other writers and guiding him through his own writing. At one stage, about two years ago, he was unmanaged, having parted company with his original manager. We shortlisted three or four different managers and he chose one of them to be his current manager."

Windswept was also instrumental in securing Scott's record deal. "We chose a particular A&R person, Lincoln Elias, at Sony and introduced him. Lincoln fell in love with Jamie's music and Sony signed him. He's currently putting the finishing touches to his debut album and we think he's going to be around for a very long time."

McCamley acts as a sounding board, listening and offering solutions to problems or ideas where they are needed. "We're hands on when it comes to making suggestions," he says. "We tend to find that most of the A&R guys and the managers of the people we work with are very open. Sometimes the artists are, sometimes they aren't. At least they know

Profile: John McLaughlin

One of Windswept UK's most successful writer signings to date is Glaswegian John McLaughlin who, together with Steve Gilmore, put together the pop act 911 in the mid-Nineties, making a name for himself in the process with a series of hits including *Bodyshakin'* and *The Journey*.

As the success of 911 grew, so too did the clamour in the publishing world to sign him. But McLaughlin was struck by Windswept's individual approach and emphasis on long term development right from the start.

"Along with a couple of the major publishers Pete McCamley had got in touch," says McLaughlin. "He went out to his city to track me down at In The City in Dublin and we got on well."

"I saw an opportunity to be taken care of as a songwriter. I went with Windswept because I figured they would pay more attention to helping me progress [since] this was my first venture into writing pop songs."

And, McLaughlin believes, the decision to go with Windswept was the right one from the word go.

"They lined me up with so many different great co-writers and sent me round the world to write and those experiences strengthened me as a songwriter," he adds.

That experience led him to work with Simon Cowell, who picked up

When *The Lights Go Out for Five* which went Top 10 in the US, earning McLaughlin a BMI award and another track on the *Sive* album.

"Then I found myself doing all sorts of things, working on things for Billie Piper through to Cliff Richard and with the people at Mirylin in Stockholm. It was a great



From pop to The Pogues: Shane McGowan (left) and John McLaughlin

time," he recalls.

Later teaming up with songwriter Steve Robson, McLaughlin wrote for David Charvet (of Baywatch fame) and Queen Of My Heart for Westlife, *You Make Me Wanna For Blue* and assorted songs for Pop Idol.

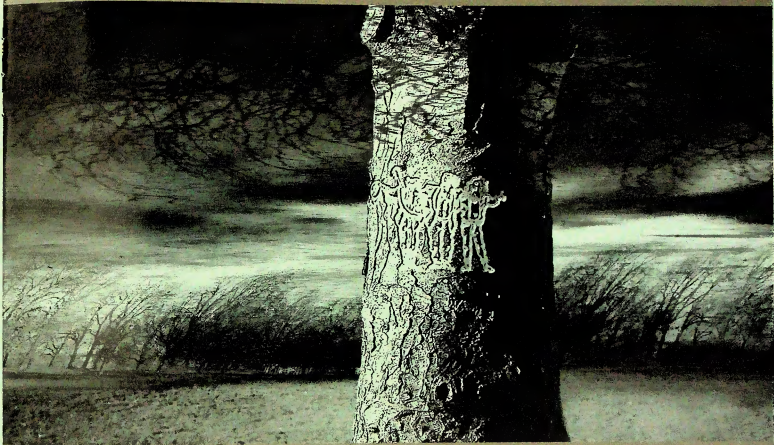
They later helped Richard Rashman, who also manages McFly, put *Busted* together.

Windswept was a constant presence throughout, says McLaughlin. "All this time Pete was giving me encouragement and acting as a sounding board for all my ideas. When I started, doors were open all the time for free pop and I found that easy to do, but also a bit of a struggle in a way because my real love of music is rooted in the harder side of things, stuff like Tom Waits

and *Subway Sect*."

McLaughlin adds. "Pete has encouraged my ambitions whereas perhaps other people might have advised me to write a load of songs and try to get a track here or a track there. I've tried doing all that, writing six songs to try and get one or two cuts on an album. I like getting involved in putting the act together, such as *Busted*." And *News Next Door*, whom he put together with Ian Brown and who have now been licensed to Warner UK.

McLaughlin's current work is in progress include a band called *Wired*, two brothers from Dallas - "Blur meets The Streets meets Bowie" - and a girl group called *The Prototypes*, which, McLaughlin says, is akin to "a female *Joy Division*".



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we're interested in what they're doing and coming up with ideas that can take them forward, that we're there for them. We have a close personal relationship with all our clients and they know that if they have a problem they can always ring up or come and see us and talk to us about it, any time they want."

As well as artist signings, Windswept has 10 non-performing songwriters signed to the London office. "A key writer in this area is John McLaughlin," says McCamley. "He's been signed to us for nine years and was originally involved with 911. Subsequently he's written for 5ive, Billie, Cliff Richard and Blue among others." McLaughlin likes to develop his own artists, says McCamley. "He was very much involved with Busted in the early days, helping the manager put both band and album together – he also co-wrote the majority of that album – including the band's first and third singles What I Go To School For and You Said No – and producing the album." (See songwriter profile, page 49).

Among the roster of non-performing songwriter signings are Swedish songwriting/production duo, Quiz & Larossi who have enjoyed success with Westlife, Geri Halliwell and Il Divo. The pair are currently working on songs for the next Il Divo album and have just had a number one in Australia with Pop Idol contestant Antony Callea's second single Rain.

But the list does not stop there. Also signed are Stuart Kershaw – who enjoying great success with Atomic Kitten including writing and producing their Europe-wide number one, Whole Again – and Andy Wright, who has co-written and produced the last two Jeff Beck albums and has also produced Simply Red.

"We've also got two other young writers called Chris Ballard and Andy Murray, who we signed on a development-type publishing deal about six years ago. They've worked with 911, Lucie Silvas, Peter Andre, Blazin' Squad – for whom they wrote and produced the last four singles and are currently working on their new album – plus they have a couple of acts in development."

Hooking up Windswept writers with the right artists remains an important part of the creative process, says McCamley. "We will put our writers together with the right person. If they aren't ours, as long as it works, that's great. If a new song has got hit written all over it, we target the highest profile appropriate artist."

Good communication is also essential, he says. "Because we have a small roster – rarely more than eight to 10 at any one time – it means we can maintain a daily dialogue with them all. Over a period of time, if the advice you've given them seems to have worked, then they'll keep coming back for more."

Windswept's reputation as a hot-house of creativity

Classic writers bo

It is a testament to the creative and commercial forces at play throughout the Windswept organisation that it retained the loyalty of a number of key sub-published writers in the wake of the 1999 partial asset sale.

Given the scale of the upheaval six years ago, some observers might have expected such classic songwriters as Burt Bacharach (Walk On By; Close To You; Raindrops Keep Falling On My Head), Steve Miller (The Joker; Abracadabra) and Albert Hammond (When I Need You; One Moment In Time) to seek new homes for their material, but it is to Windswept's credit that they continue to be sub-published or administered by the company. That they signed new writers, including US singing legend Carly Simon, Tom Snow, dance DJ/remixer Ferry Corsten, Carl Sigman and US singing sensation Josh Groban, subsequently only serves to enhance Windswept's reputation as a hot-house of creativity.

Linda Komorsky, senior VP/general manager of Beverly Hills-based Dimensional Music Publishing, which repre-

sents Steve Miller's catalogue, says the key to her excellent working relationship with Windswept is communication. "They are very accessible, they contact me all the time and you've a choice of so many good people to use there. They are responsive and they don't let things sit around; they deal with things quickly." Komorsky notes that Windswept's promotional approach keeps her catalogue in the frame for radio in the UK. "They use great promo people to remind the radio community in the UK that the repertoire exists, and it's great that they can boost its profile in that way."

As with their exclusively-signed clients, the company takes a wholly proactive approach to working their sub-published songwriters' material and, whenever they are in town, the company goes out of its way to ensure they gain the widest coverage possible.

Exposure is key, says Windswept executive director Peter McCamley. "We try to give as much creative and promotional input as we can. We retain the services of Ron McCreight and Robert Lemon of Sharp End PR, they come in every two weeks and we sit them down and we set

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Looking forward to many more years to come...**

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MUSICWEEK

Club Charts 09.04.05

The Upfront Club Top 40

Position	Artist	Track	Label
1	BLACK ROCK FEAT. DEBRA ANDREW BLUEWATER	Black Rock	Bluewater
2	NEW 54 FEEL GINDY MITZELLE SHINE ON	54 Feel	Mercury
3	THE CHOSEN FEW V TEARS FOR FEARS EVERYBODY WANTS	The Chosen Few	Mercury
4	STONEBRIDGE VS. ULTRA MATE FREAK ON	Stonebridge	Mercury
5	TIESTO AND GIOE FOR STRINGS	Tiesto	Mercury
6	MARILYN CAREY IT'S LIKE THAT	Marilyn Carey	Mercury
7	FREEMASSONS FEAT. AMANDA WILSON LOVE ON MY MIND	Freemasons	Mercury
8	RAVA HOT TUN GROOVE	Rava	Mercury
9	72	ROCKERS I LIKE THE WAY	Mercury
10	NEW C-BODY FACTORY & FREEDOM WILLIAMS GONNA MAKE	C-Body	Mercury
11	THE CHOSEN FEW V MIK & SUGAR STAY AROUND	The Chosen Few	Mercury
12	NEW THE ONES GET INTO IT	The Ones	Mercury
13	ROMAN FUELEL GHEI'S NOCH?	Roman Fuelel	Mercury
14	AMADA LET ME LOVE YOU	Amada	Mercury
15	ROZALIA EVERYBODY'S FREE 2005	Rozalia	Mercury
16	16	RIKARD & FEAT. SAMANTHA STOCKS LET THE SUNSHINE THRU	Rikard
17	17	MERPHANTS OF DANCE FEAT. CLAIHE MAJIDIN LET ME BE THE ONE	Merphants
18	NEW FINN RAZEVICH FEAT. NAOMI BEDROO 7TH WAVE	Finn Rzevich	Mercury
19	20	ROCCO GENERATION O' LOVE	Rocco
20	19	DIE-FEELS MESSAGES	Die Feels
21	21	THE HUSTLER WAKING LOVE TONIGHT	The Hustler
22	22	MELANIE C NEXT BEST SUPERSTAR	Melanie C
23	23	MARIE MILLER CAN'T SLOW DOWN	Marie Miller
24	24	GOLDIE LOU FEAT. D'VONTO DUFFE GROOVE	Goldie Lou
25	25	HAI & EMANUEL WERKEND	Hai & Emanuel
26	26	CASSIUS HENRY O'BERBUSH	Cassius Henry
27	NEW VARIOUS BIG TUNES 2 (UP SAMPLER)	Various	Mercury
28	28	BRAND NEW HEAVIES FEAT. NICOLE ELISSO SURRENDER	Brand New
29	29	BASEMENT JAXX ON MY GOSH	Basement Jaxx
30	30	MAY GRABAM VS. YES OWNER OF A LONELY HEART	May Grabam
31	31	UTRABEAT FEEL IT WITH ME	Utrabeat
32	32	STUDIO B I SEE GIRLS	Studio B
33	33	EXHIBIT ADAMNY S G MIND/RAIN'T GONNA CHANGE	Exhibit
34	34	LOST WITNESS FEAT. TIF LACEY HOME	Lost Witness
35	35	TERRI WALKER WHOPPIE DANCY	Terri Walker
36	36	VARIOUS FLOORFILLERS 3 (UP SAMPLER)	Various
37	37	UP EARTHED	Up Earthed
38	38	ELECTROHEAVZ OUT OF ASIA	Electroheavz
39	39	EARSURE DON'T SAY YOU LOVE ME	Earsure
40	40	SHAPESHIFTERS BACK TO BASICS	Shapeshifters

Black Rock destroy rivals

by Alan Jones

With a list of supporters including Pete Tong, Tall Paul, Judge Jules, Mike Gray, K-Klass, Phix & Smalls and Public Domain, it is probably no surprise that Bluewater by **Black Rock** Feat. **Debra Andrew** is number one on both the Upfront and Commercial Pop charts this week. On the former chart, where it moves 5-1, it is by far the most emphatic number one of the year, ending up with a gaping 43% lead over **Stirne** On by **54 Feel**, **Cindy Mizelle**, which has an otherwise magnificent week, debuting at number two. Bluewater has a smaller but still emphatic 25% lead over **Mai C** Next Best Superstar at the Commercial Charts apex.

Of Swiss origin, it is a hugely commercial house track that started life – as so many significant crossover club hits do – as an instrumental, and was first released in the UK as a very limited release on the Pictologic label last year, before transferring to Postiva. It is Postiva's third number one already this year, following **Reflects** Need To Feel Loved and **Shapeshifters'** Back To Basics and was promoted in a multiplicity of mixes by **Rozza & Dimitri** – the Swiss duo who created it – in the first place – the **Loverfeiz** and **Ernesto & Baslan**.

Despite its obvious crossover potential it has yet to make a big impression on radio, not least because a quarter of earlier crossovers – **Studio B** I See Girls and **Sunset Strippers'** Falling Stars – are already established on Radio One's **A-list** and are effectively impairing its progress, at least temporarily. It is, however, getting massive support from all our stations in the Galaxy group and was more than two dozen times by **Scotty's** station **Cool FM** in the last week, while the promo videos is getting initial support from **MTV Dance**.

The top three of the Upfront chart is unrecognised for the fourth week in a row, with **Maros**' Let Me Love You in bronze medal position, behind **Mariah Carey's** It's Like That with **50 Cent's** Candy Shop at the top. In fact, the 50 Cent track has now spent six weeks at number one, without leaving anything come within 20% of catching it, and has thus overhauled his first hit of the year **Disco Inferno**, which topped the chart for five weeks in January and February.



Mai C Top Three Upfront comeback

Debra Andrew Bluewater week

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	CANDICE JAY LOVE THIS FEELING	Candice Jay Love	Mercury
2	SECONDO GET DITA RED	Secondo	Mercury
3	WARRIORS HEAVY WINTER MUSIC CONFERENCE SAMPLES 2005	Warriors	Mercury
4	LOVED VS. THE BAD BAND/NOVA BAND CROUCHER/LIVE CROUCHER/LIVE	Loved	Mercury

MUSICWEEK

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	BLACK ROCK FEAT. DEBRA ANDREW BLUEWATER	Black Rock	Bluewater
2	54 FEEL GINDY MITZELLE SHINE ON	54 Feel	Mercury
3	CASSIUS HENRY O'BERBUSH	Cassius Henry	Mercury



Produced in co-operation with the BPI and based on a sample of more than 4,000 record outlets
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As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 09.04.05

SINGLES

1	1	TONY CHRISTIE FEAT. PETER DINKlage	AMARILLO	Universal UK
2	2	ELVIS PRESLEY (YOU'RE THE) DEVIL IN DISGUISE		RCA
3	2	MARIO LET ME LOVE YOU		J
4	3	MARIAH CAREY IT'S LIKE THAT		Def Jam
5	4	50 CENT CANDY SHOP		Interscope
6	5	KYLIE MINOGUE GIVING YOU UP		Parlophone
7	3	MCFLY ALL ABOUT YOU/YOU'VE GOT A FRIEND		Island
8	6	WILL SMITH SWITCH		Interscope
9	6	LEMAR TIME TO GROW		Sony Music
10	6	RACHEL STEVENS NEGOTIATE WITH LOVE		Polydor
11	6	MORRISSEY REDONDO BEACH/THERE IS A LIGHT...		Alexa
12	6	STUDIO B I SEE GIRLS		Data
13	7	GWEN STEFANI FEAT. EVE RICH GIRL		Interscope
14	9	SUNSET STRIPPERS FALLING STARS		Bricktop
15	8	NATALIE IMBRUGLIA SHIVER		Bluebird
16	11	JEM THEY		Alto
17	10	NELLY FEAT. TIM MCCRAW OVER AND OVER		Capitol/Interscope
18	13	THE FADERS NO SLEEP TONIGHT		Polydor
19	12	BASEMENT JAXX OH MY GOSH		XL
20	14	JENNIFER LOPEZ GET RIGHT		epic
21	17	PHANTOM PLANET CALIFORNIA		epic

ALBUMS

1	1	TONY CHRISTIE THE DEFINITIVE COLLECTION		Universal UK
2	3	BASEMENT JAXX THE SINGLES		XL
3	2	STEREOPHONICS LANGUAGE SEX/TOLENCE/OTHER?		V2
4	5	50 CENT THE MASSAGE		Interscope
5	6	NEW ORDER WAITING FOR THE SIREN'S CALL		London
6	6	GA GA		Sony Music
7	7	GWEN STEFANI LOVE ANGEL MUSIC BABY		Interscope
8	4	QUEENS OF THE STONE AGE LULLABIES TO...		Interscope
9	11	JEM FINALLY WOKEN		Alto
10	10	THE KILLERS HOT FUSS		Luft/King
11	9	GREEN DAY AMERICAN IDIOT		Reprise
12	16	KASABIAN KASABIAN		RCA
13	13	MARIO TURNING POINT		J
14	8	THE KAISER CHIEFS EMPLOYMENT		81 Home/Polydor
15	6	WILL SMITH LOST AND FOUND		Interscope
16	31	AKON TROUBLE		Universal
17	12	SCISSOR SISTERS SCISSOR SISTERS		Polydor
18	48	DAMIAN RICE O		polygram/Parlo
19	17	KEANE HOPES AND FEARS		Island
20	20	LEMAR TIME TO GROW		Sony Music
21	34	THE BRAVERY THE BRAVERY		Virgin

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20	14	JENNIFER LOPEZ GET RIGHT	Epic
21	17	PHANTOM PLANET CALIFORNIA	Dmc
22	16	AKON LOCKED UP	Universal
23	6	AVRIL LAVIGNE HE WASNT	Arista
24	6	THE DEAD 60'S THE LAST RESORT	Dunmore
25	6	TWISTA FEAT. FAITH EVANS HOPE	Careful
26	20	CABIN CREW STAR TO FALL	Dota
27	23	GREEN DAY HOLIDAY	Reprise
28	19	SHAPESHIFTERS BACK TO BASICS	Polaris
29	22	STEREOPHONICS DAKOTA	V2
30	6	THE ARCADE FIRE NEIGHBOURHOOD #2 (LAIKA)	Rough Trade
31	6	MICHAEL BUBLE HOME	Reprise
32	6	ESTELLE GO GONE	V2
33	6	DO ME BAD THINGS WHAT'S HIDEOUS	Mutiny
34	27	BRITNEY SPEARS DO SOMETHIN'	Jive
35	26	BEVERLY KNIGHT KEEP THIS FIRE BURNING	Polystone
36	6	YETI NEVER LOSE YOUR SENSE OF WONDER	Leaf Night
37	5	ELVIS PRESLEY RETURN TO SENDER	RCA
38	24	GA BOHEMIAN RHAPSODY	Sony Music
39	6	HANSON LOST WITHOUT EACH OTHER	Columbia
40	6	BULLET FOR MY VALENTINE 4 WORDS (TO...)	Waltz Music



TONY CHRISTIE FEAT. PETER KAY: THIRD WEEK AT THE TOP

COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 60	EMI/Regimental
2	2	FLOORFILLERS 3	UMTV/ATV
3	6	KISS PRESENTS THE R&B COLLECTION	Universal TV
4	6	BIG TUNES 2 - LIVING FOR THE WEEKEND	Mercury Of Sound
5	3	THE ALBUM 5	Virgin/EMI
6	5	ESSENTIAL R&B - SPRING 2005	Sony BMG/Intony
7	6	POP PRINCESSES 2	Sony BMG/Intony
8	4	WESTWOOD - THE INVASION	Def Jam
9	6	REAL EIGHTIES - HITS PLUS EXTENDED MIXES	Sony/Regimental
10	8	HARDCORE NATION	WGN
11	9	HEADBANGERS BIBLE	WEA
12	7	CLUB FEVER	Virgin/EMI
13	10	12 INCH 80'S	Family Recordings
14	13	POP PARTY 2	BMG/Intony/Intony
15	14	BRIDGET JONES - THE EDGE OF REASON (OST)	Island
16	12	CLUBMIX 2005	Universal TV
17	18	CLASSIC FM - MUSIC FOR BABIES 2005	Dance! FM
18	6	TWISTED DISCO 0205	Red Land
19	11	MORE BEST WORSHIP SONGS EVER	Virgin/EMI
20	6	FRESH & FUNKY HOUSE ANTHEMS	Virgin/EMI

FORTHCOMING

KEY SINGLES RELEASES		
COLDPLAY SPEED OF SOUND	PASOPHONIC MAY 30	
Geri Beale	INNOCENT MAY 23	
Daniel Bedingfield	THE WAY YOU DO	MAY 16
Gwen Stefani	HOLLABACK GIRL	MAY 16
Jennifer Lopez	HOLD YOU DOWN	EPC MAY 16
Oasis	VIVA LA DIVO BROTHER	MAY 16
Gorillaz	FEEL GOOD INC	PASOPHONIC MAY 9
Blac Party	BANQUET	WOLFE MAY 9
Bustyni's	CHILD GIRL	SONY APRIL 25
Elvis Presley	A LITTLE LESS - RCA	APRIL 25
Boyz n the Bay	SO RIGHT	DEF JAM APRIL 25
Swans	POLOOR	APRIL 25
Anastacia	HEAVY ON MY HEART	EPC APRIL 11

KEY ALBUMS RELEASES		
COLDPLAY	X&Y	PASOPHONIC JUNE 6
Geri Beale	PASSION	VERGIN JUNE 6
Oasis	DON'T BELIEVE THE TRUTH	MAY 30
Blur	BROTHER	MAY 30
Britney Spears	BRITNEY	MAY 16
Elvis Presley	ELVIS PRESLEY	MAY 9
Elvis Presley	ELVIS PRESLEY	MAY 2
Mariah Carey	THE EMANCIPATION OF MIAH	APRIL 18
Meredith Brooks	THE EMANCIPATION OF MEREDITH	APRIL 4
Natalie Imbruglia	COUNTING DOWN THE DAYS	APRIL 4

20	30	LEMAR TIME TO GROW	Sony Music
21	34	THE BRAVERY THE BRAVERY	Long
22	23	MICHAEL BUBLE IT'S TIME	Reprise
23	25	WILL YOUNG FRIDAY'S CHILD	S
24	6	BRANDY THE BEST OF	Arista
25	18	JOSS STONE MIND BODY & SOUL	Elektra/Intony
26	22	PRINCE THE HITS/THE B-SIDES	Polygram
27	15	BECK GUERO	Intony
28	26	QUEEN GREATEST HITS II & III	Polystone
29	41	USHER CONFESSIONS	Arista
30	24	JOSS STONE THE SOUL SESSIONS	Reprise
31	20	MOBY HOTEL	Mute
32	6	JOHN LEGEND GET LIFTED	Columbia
33	29	FRANZ FERDINAND FRANZ FERDINAND	Dunmore
34	44	THE VERVE URBAN HYMNS	Mercury
35	23	IL DIVO IL DIVO	Sony Music
36	33	ATHLETE TOURIST	Polystone
37	42	GREEN DAY INTERNATIONAL SUPERHITS	Reprise
38	40	NATASHA BEDINGFIELD UNWRITTEN	BMG
39	27	THE POGUES THE ULTIMATE COLLECTION	WSA
40	34	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Bluff



NEW ORDER: TOP FIVE RETURN

...ivity is cemented as classic songwriters remain loyal Boost Windswept



Albert Hammond: represented by Windswept

targets for certain people."

Some examples of their success include their input on Burt Bacharach's last UK trip, when the pair organised a Radio 2 interview with Steve Wright and a TV interview with Gloria Hunniford, and also in securing Album Of The Week status at Radio Two for Carly Simon's Greatest Hits album which came out last year. Indeed, the contribution made by

McCreight and Lemon gives the added value that helps to set Windswept apart from its competitors and Sharp End meets the challenges head on. "In this day and age it's almost unique to have a company like ours retained to do this sort of business," says Robert Lemon, "but with our expertise being Radio 2, and given the breadth of Windswept's copyrights covering the sort of music that Radio 2 broadcasts, it's a good fit. With their catalogue we can get regular exposure."

Sharp End's connectivity with this sort of repertoire also means when a record company releases an album that features Windswept material it can step in and help on promotion duties. "If a release has something that Windswept has an interest in we will call the label and offer, on behalf of them, to support any campaigns such as TV or radio that they may be considering undertaking," McCamley cites The Farm catalogue, which Windswept picked up recently and includes The Nineties smash Altogether Now, as a case in point. "Altogether Now was selected as the official England football song and the guys worked closely with Demon Records

to make sure the record got as much airplay as possible," says McCamley.

How do record companies react to such an offer? "At first they are surprised," says Lemon, "then they are suspicious. And finally they are delighted." It is a unique way of operating, he adds.

Carl Sigman may not be a writer that immediately springs to mind but when you see his list of credits which include classics such as (Where Do I Begin) Love Story, Arrivederci Roma, Pennsylvania 6-5000 and Robin Hood you can understand why Windswept are so pleased to look after his catalogue. With the help of Sharp End, Windswept were able to set up an hour-long special on the Russell Davies show on Radio 2 on Carl's work, which was aired last year and included a contribution from Sigman's son, Michael.

Meanwhile, given Windswept's reputation for being great publishers to work with, the phone is always ringing. "We are often approached to represent catalogues. We choose our clients very carefully, but it is a pleasure to represent songwriters of the calibre of Albert Hammond, Burt Bacharach, Carly Simon and Steve Miller," says McCamley.

And the opportunities to exploit the material penned by such writers are numerous, McCamley adds. "There'll always be an advert that comes up, their songs are great to pitch for films as well. It's about quality, not just quantity. Every time an advert comes in we look at it

through all the different clients that we've got. Our catalogue is relatively small in comparison to the majors, so we're very aware of everything we control for the UK and we can react to what is needed, as well as go looking for things."

The methodology seems to appeal to these "star" writers. "We treat all our clients exactly the same, whether they are exclusively signed people on long term deals where we own their copyrights or writers on fixed term administration/sub-publishing deals. Indeed, we are proud that someone like Burt [Bacharach] has been with us for more than 10 years." Bob Fead, president of Burt Bacharach Music, says, "Windswept provides great musical sense; strong business practices and a staff that is dedicated to being the best. We enjoy being a small part of their success."

Another writer the company has been proud to represent for a long period is Albert Hammond, whose hits include The Air That I Breathe (Hollies), When I Need You (Leo Sayer), One Moment In Time (Whitney Houston), Nothing's Gonna Stop Us Now (Starship) and Don't Turn Around (Aswad and, later, Ace Of Base). "He's had hits in just about every decade," says McCamley. "Albert is still very active, both as a writer and a recording artist. He's signed to an indie label in Germany which has good international connections and has an album coming out very soon," says McCamley.

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on the story so far... here's to the next chapter!

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KEY MOVIE SYNCs

Movie, track, writer(s)
 1. *Bridget Jones's Diary* - *Woman Trouble* (David)

Hil/Deveraux/Coop.

2. *51st State* - *Take The Money & Run* (Miller)

3. *Hope Springs* - *All You Ever Do Is*

Bring Me Down (Anderson/Malo)

4. *The Dreamers* (By Bernard Bertolucci) - *Songs For Our Ancestors* (Miller)

5. *Bridget Jones 2 - The Edge of Reason* - *What The World Needs Now Is Love* (Bacharach/David, Crazy In Love (Knowles/Carter/Hennessy/Record)

6. *Life & Death Of Peter Sellers - Girl From Ipanema* (Bacharach/De Mott)

7. *It's All Gone Pete Tong* (New) - *Rock Your Body*

Rock (Consten)

8. *Miramax* (New Jim Hennessy Production) - *Close To You* (Bacharach/David)

9. *Micklyo & Me* (New Working Title Production) - *Wicky* (Bacharach/David/Gallery/Carter/Hennessy)

10. *Heights* (New Merchant Ivory Production) - *2* (Bacharach/Hennessy)

Last year, Windswept achieved its best licensing year to date, which was aided by its Trio Quartet catalogue and sync deals

Movies and ads call on publisher

Any good publisher seeks to add value to its copyright by placing songs in a notable film or TV programme or advertising campaign and Windswept is no exception. Indeed, last year marked a record year in the UK operation's licensing history.

But the real key to success, alongside having material in the catalogue that people want to use of course, is building and maintaining relationships with people in that business. At Windswept UK that job falls to Indi Chawla, copyright, licensing and royalty manager. "Good communications were vitally important following the asset sale in 1999," says

Chawla. Coming into the company after the sale was positive, she adds, because she was able to quickly grasp the catalogue Windswept retained. "We did have people thinking we'd been bought by EMI and that we were no longer independent, so it was important to go out and tell people that we were still around, thriving and very much independent."

And fostering that close contact, by holding regular meetings with music supervisors and ad agencies, continues to be key to the business. "It's very important to update people on what we have, particularly after we've signed new writers and/or artists or bought new cata-

logues," she says.

After Windswept purchased the Trio Quartet catalogue the number of copyrights they owned grew immediately and dramatically, notes Chawla. "It was full of gems spanning various decades from the Forties to the Seventies which, inevitably, increased the depth and breadth of our catalogue."

Sending out samplers is another important part of the process of getting exposure for that extensive catalogue. Chawla says, "It is important to relay aspects of our catalogue to music users by maintaining a regular dialogue with them. We have found that samplers are a

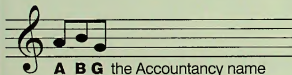
very important tool in this relationship."

In the US, Windswept has a similar approach. "Because of the catalogue range, we have the film and TV community know and respect us," says John Anderson, head of Windswept's film and TV division in Los Angeles. "When we send them samplers every two to three months we'll have a Fischer-Spooner track, next to Destiny's Child, next to a LeAnn Rimes track, next to The Game, Gwen Stefani, Pete Townshend and so on. And, because of that diversity, people pay attention," he says.

On a day-to-day basis, Windswept also aims to be as accommodating as possi-



Windswept sync tie-ins: (left to right) Bridget Jones, forthcoming movie



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KEY AD SYNCS

Ad. track
writer(s)1. Guinness - So
Nice (Sammer
Santola) (Gimbel/
Valle/Valle)2. Dilan - Always
Something There
To Remind Me
(Bacharach/David)3. Kraft Foods
(Quinyale) -
Whiskin' & Hoplin'
(Bacharach/David)4. Mars Inc (Bisc
&) - When I Need
You (Hammond/
Sayer)5. Halifax - Angel
(Miller/Ertacny/
Curtis/Taylor)6. Adidas/Clima
Cool - Look Who's
Perfect Now
(Dawson/Dark/
Press)7. T-Mobile -
So Easy (Blue
On Blue)

(Bacharach/ David).

8. Sky Sports -
This Guy's In Love
With You
(Bacharach/David)9. Chevrolet -
Teach Me Tiger(Rino Tempo/April
Stevens)10. N Power -
Happy Together -
(Gordon/Bonner)11. Nestle/Chocola
- What The WorldNeeds Now Is
Love (Bacharach/
David)12. National
Australia Group -
Altogether Now
(Horton/Gimes)13. M&S Foods -
So Nice (Sammer
Santola) (Gimbel/
Valle/Valle)14. Ericson - To All
The Girls I've
Loved Before
(Kammond/David)15. Lords Stone -
Close To You
(Bacharach/David)

View All: Pete Tong, The 51st State, Dusty Springfield, Burt Bacharach, The Carpenters

ble. "Music publishers are often criticised for the time it takes to clear tracks for licensing projects," says Chawla. "This can result in deals being lost. I believe Windswept can pride itself as a company that can be relied upon in turning around quotes and approvals extremely quickly." This can only be done effectively once one has developed good relationships with writers, affiliates and managers, all of whom understand the importance of quick turn-around times.

"I have a great relationship with all the management teams, including those of Burt Bacharach and Steve Miller and I can get responses quickly. It is easy to lose a deal if you can't do that."

Windswept also has a reputation in being helpful to potential music users who are having trouble locating other publisher shares. "I try and help out where I can," Chawla adds. "As I deal with copyright issues, I can often point them in the right direction. On numerous occasions I have offered 100% controlled Windswept tracks which are sync-friendly to music users whose deadlines mean they need a response imminently. Working quickly to meet a potential client's needs is crucial in the sync game and having a well-rounded approach and good knowledge of the catalogue is also essential," she says.

Ross Sellwood of RDF Media says,

"Windswept is a relatively small operation, but they punch above their weight. They've got really good songs, and in their Bacharach/David copyrights - which they administer over here - they've got an absolute goldmine. The programme Wife Swap owed a particular debt to their catalogue and those classic songs and, on something like the Faking It series we did for T4, they helped us out considerably on the hip hop and backing dancer programmes, where we used a lot of urban stuff like 50 Cent, Dr Dre, Eminem, Beyoncé and Usher. They're also great to work with from an administrative point of view. If we pitch an idea to them they can turn it around and get responses very quickly, often in a couple of days."

"This intimate knowledge of the catalogue is a key asset to the company. "It helps you enormously when you're registering a copyright that it's there in the box, so to speak, and that it may be sync-friendly," says Chawla. "Placing Happy Together (Gordon/Bonner) for the NPower commercial resulted from a pitch and the song had literally just come under our control."

The same ethos goes for Windswept US, as Anderson confirms. "People know we can work with them, that we're available, that we don't overstep, that we're close to the writers, we know what they're doing and we know what the splits of the songs are. We'll help people

clear 100%, sort out the other half if we only have 50%, work it within their budget, help them with the master-side - the full service."

Having notable copyrights which are available for license is invaluable to the business, but one must not under-sell them, Chawla adds. "Negotiation on deals can be tricky, as you have to be able to gauge how much the client wants the song, but you have to stand firm on the value of the song. At the same time you have to be aware of limitations in the current advertising climates, whether relating to budgets or regulatory bodies, which could restrict how music is used for example in alcohol and food advertising."

Chawla says 2004 was the best year to date in Windswept UK's licensing history thanks both to the company's ever-expanding catalogue and a proactive approach. "I think this recent surge in licensing income has been fed by the increasing catalogue, together with our becoming more proactive in how we exploit the compositions," she adds.

And the results in the first months of 2005 - including a key, yet-to-be-announced ad campaign with a tie-in single - bode well for the division in the year ahead. "Licensing deals with a games manufacturer for numerous Windswept tracks and a licensing deal with a banking corporation are underway, leading us to be optimistic for revenue gains this year," she says.

CLIPPER'S



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Alliances with specialist partners such as Drownedinsound.com have helped Windswept tap into rich sources of potential stars

Joint ventures point way ahead

In the competitive world of today's business, recognising a company's strengths – and its weaknesses – can make an enormous amount of difference to its success. Knowing where to focus that company's strengths is key and Windswept is doing this to great effect through a number of recently-signed joint-venture deals which cover both the UK and Europe.

Drownedinsound.com

When Windswept approached the man behind website drownedinsound.com, 22-year-old Sean Adams, they were impressed by his "cutting edge" credentials and subsequently set him up with a joint venture publishing company. "He wanted to form a record label and had been looking to do this for about a year," says McCamley. "He's been looking for a partner and he's got a venture deal with Silentwave, Simply Red manager Ian Grenfell's company. The first record he put out was the Kaiser Chiefs' single *Oh My God*, which is the kind of new act Windswept wants to be involved with."

"He's very much at the cutting edge of new rock acts," says McCamley. "Among the early bands he championed were Razorlight and Bloc Party. He's someone we think will bring in good, new bands, early. He gets a lot of demos sent to him, he puts on band nights himself and he promotes a lot of bands. We set him up with a publishing company so that he can sign really exciting new bands before anyone else has seen them and we

are currently looking at a couple of acts through him."

Adams says Windswept's independent status and ability to work with a range of artists "in a way that best suits them" attracted him to the company. "And they have a great integrity and a name which is established with kudos the world over – I hope, as with our label backers Silentwave, some of that can rub off," he adds.

J-DiD

Meanwhile, at the forefront of the urban scene is the Jamie Binns-owned and run label J-DiD, which has a venture deal with V2. Windswept's McCamley says Binns, who also owns Soul2Streets – the urban promotion company which carries out street promotion for everything from records to pirate radio to Mecca nightclub – is the ideal person to act as a cultural temperature gauge for music in this area. "Through his S2S connection, there are a lot of kids out there with white labels looking for people to promote them or push them in clubs," says McCamley. "The majority go to him to get their records promoted. If there's another record that's going to blow up such as *Babyfaces* we like to think he'll pick up on that very quickly. We sit down with him every week and go through stuff and we've put offers down on two things that he's brought in already."

Binns highlights the personal approach that is part and parcel of his dealings with Windswept. "I meet Peter

once a week to discuss various projects but his door is always open. I can walk in there anytime I want to talk about something," says Binns. He adds that Windswept's size and work ethic are also important factors in his getting together with them. "They are independent, they're not a huge company, they don't just sign anything and when they do sign something they make sure it works."

Waterfall

Another innovative venture with international connections is the deal Windswept has signed with Norwegian outfit Waterfall Music, which is based in Oslo. A production company with a record label and a publishing company, Waterfall previously had a deal with Universal and with them signed and developed nine artists in Norway, subsequently licensing them to international record deals; among them Trucks, who signed to Gut, as well as M2M, Gisli, Span and Babel Fish.

Windswept became involved with Waterfall at the end of last year and has already signed its first artist with them called Ina, a singer-songwriter who is currently making waves in the US.

What attracted the Norwegian outfit to Windswept? Waterfall's Kai Robole says he had heard great things about the publisher from his own network of management representatives in the US and the UK. "They all spoke very highly of the company and what we heard is what you get. They are easy to relate to and Peter is very direct and straight with you." Having spent a number of albeit happy and successful years in a deal with Universal, Robole was nonetheless delighted to have the opportunity to work with a smaller company again. "We had a great time with Universal but it feels good to be with a company the size of Windswept."

Windswept acts as a "satellite" for Waterfall, says Robole. "They help us find projects to work with in the UK and the US and that's a very important tool both for our publishing arm and our records division." Acts that Waterfall has brought to Windswept include singer-songwriter Ina and three-piece male pop band Lorraine.

Cornershop Music

Windswept's fourth joint venture deal is with Cornershop Music, run by Ian Brown. "He brought us singer Thea Gilmore, a British Joni Mitchell," says



Ina, Norwegian act toasts signing

McCamley. "She's very young, 24, and I think she's fantastic. Ian has put five albums of hers out and each one sells twice as many units as the previous release." Ian also does his own PR and has racked up "phenomenal" press coverage, according to McCamley. "He has also got very close with John McLaughlin, they formed a label and have developed the act The Noise Next Door."

For his part, Brown echoes Kai Robole's view of Windswept's upfront attitude. "I love Pete," he says. "He is straight with you, you can talk to him anytime and they not only work their balls off for you but they account on time; everything you want from a London-based publisher. They are independently-minded too, which suits someone like me." Brown not only relates to their independent approach but also the scale of the London office. "You walk through the door wanting to see the accounts people, you just turn left and you're there. Licensing? Turn right."

The way Windswept do their deals illustrates the fact that the team recognise the need to focus on what they do best and outsource other activities to the specialists.

John Benedict, a partner in Windswept's law firm Benedicts Grant and who works closely with McCamley and Flynn, says of such deals: "You're either going to have a very big company that covers rock, urban and pop, or you find ways of outsourcing or doing business with other companies so that you cover those bases. They both recognise that."

"These businesses are pioneering publishing arrangements, where you're getting both the backing of a company like Windswept combining with companies who are closer to the ground in certain areas of music. Windswept plays to its strengths on things like the administration side, licensing and so on, and providing the partner with a good international set-up, while the other partner brings in talent and creative relationships which may be already well established."

Another aspect of the deals is that both parties are also joint owners of the copyright. "That is very important," says Benedict. "The other partner is also investing its time and effort in what is basically a business asset. The writer needs looking after too and we have arrived at arrangements that are not only to the benefit of the two partners but also the talent they sign."



Gilmore: "British Joni Mitchell" brought on board via Rel-up with Cornershop Music

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GORDON CHAMBERS KIM RICHEY FANNY GRACE
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JUNO REACTOR THEA GILMORE
GINUWINE DAVID RYAN HARRIS
JAYSON "KOKO" BRIDGES CANDICE
JTX MCLUSKY POOH BEAR
NICK CAVE & THE BAD SEEDS
GRAN BEL FISHER TALIB KWELI
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Week 14

TV & radio airplay p20 Cued up p24 New releases p26 Singles & albums p28

KEY RELEASES

ALBUMS

APRIL 11
Garbage: *Bleed Like Me* (Warner Brothers); Do Me Bad Things Yes! (Must Destroy); Mudvayne: *Lost And Found* (Sony); Melanie C: *Beautiful Intentions* (Def Girl)

APRIL 18
The Features: *Exhibit A* (Templation); M.I.A.: *Arular* (XL); Leela James: *A Change Is Gonna Come* (Warner Bros.)

APRIL 25
Ben Folds Five: *Ico* (Epic); Eels: *Blinking Lights And Other Revelations* (Polydor); Hot Hot Heat: *Elevator* (Warner Bros.); Bruce Springsteen: *Devils And Dust* (Columbia); The Gitterati: *The Gitterati* (Atlantic)

MAY 2
Green Day: *Ibco* (Reprise); Ludacris: *The Red Light District* (Mercury); Faithless: *Forever Faithless* (Circus); The Tears: *Here Come The Tears* (Independent); Bodyrockers: *The Mercury*; Tom Mcrae: *All Mugs* (Mercury) (DB)

SINGLES

APRIL 11
Anastacia: *Heavy On My Heart* (Epic); Elvis Presley: *The Wonder Of You* (RCA); Daft Punk: *Robot Rock* (Virgin); Maroon 5: *Mid Got Out* (BMG); Ciara: *1, 2 Step* (BMG); Interpol: *Covers* (Matador); Kings Of Leon: *King Of The Rodeo* (Mercury); Razorlight: *Somewhere Else* (Mercury); Melanie Blatt: *See Me* (20th Century Fox)

APRIL 18
Elvis Presley: *Way Down* (RCA); A Rush Hour (Warner Bros.); The Tears: *Refugees* (Independent); Ja Rule: *Caught Up* (Def Jam); Bodyrockers: *I Like The Way* (Mercury)

APRIL 25
Elvis Presley: *A Little Less Conversation* (RCA); Lucie Silvas: *The Game Is Won* (Mercury); Destiny's Child: *Girl* (Sony); Athlete: *Half Light* (Parlophone); Ludacris: *Number One Spot* (Def Jam); Bloc Party: *Banquet* (Wichita); Rooster: *You're So Right For Me* (Triple J); Soapop Dogg: *Feat. Justin Timberlake* (Sigs) (Polydor)

KEY MUSIC WEEK ONLINE

At www.musicweek.com lists extended key releases for the next eight weeks

The Market

Christie still rules after Easter

Alan Jones

With sales generally tumbling after getting a big Easter boost, the previous week, Tony Christie continues to lead the singles and albums charts, though with a much reduced majority on both.

Christie's (Is This The Way To Amarillo) single suffered a 49.9% dip in sales to 130,700 but still outsold nearest challenger Zivis Presley's similarly parenthetical (You've Got The Devil In Disguise) by a margin of almost exactly five to one. Overall, the singles market slipped week-on-week by 23%, to 553,522. Even so, last week was the third biggest week of the year for the format.

Meanwhile, Christie's Definitive Collection rode a 40.2% dip in sales to complete its second straight week at number one, with a seven day tally of 49,416 sales giving it a 17.7% lead over runners-up Basement Jaxx's The Singles - up 3-2 on a lesser 21.8% dip in sales. Overall, the artist album sector suffered an 18% erosion, week-on-week.

Both Amarello and Definitive Collection crossed into platinum sales territory last week, with the single upping its overall tally to 658,891, while the album has now sold 305,333 copies. Amarello jumps 35-17 in the overall 21st century singles sales rankings. Its sales are being further



Tony Christie: Riding the number one spot on both albums and singles charts

compromised by the popularity of the budget Best Of Tony Christie albums - both also number one in their respective charts.

After a huge first week sale of 302,121, Now! 60 suffered a 57.6% dip last week to 127,969 but still outsold runner-up Floorfills 3 by a margin of more than six to one. The Spectrum budget release Best Of Tony Christie moved to the top of that chart for the first time nearly 10 years after its release. Sales of 3,651 were 7.9% lower than the previous week.

Starbury was the last day of the 13th chart week of the year,

and our preliminary tallying of OCC data suggest that the physical singles market thus far in 2004 is 14% down on 2003 - a figure which would be much lower if we included download data. Some 5,754,255 singles were sold, compared to 6,204,801 in 2003, and vinyl was a growth area, with 12" singles registering a 6.4% increase on the first quarter of 2004, and 7-inch singles up a massive 90%. Overall album sales dipped just 0.75% - from 35,227,417 to 34,960,259 - with a 1% rise in artist album sales being more than offset by a 6.6% dip in compilations.

FAST CHART

SINGLES

NUMBER ONE
TONY CHRISTIE (IS THIS THE WAY TO AMARILLO) UMTV
Commanding a 23.6% share of the singles market, and outselling the rest of the top five added together, Amarello prevents Elvis Presley from claiming his fourth number one of the year.

ARTIST ALBUMS

NUMBER ONE
TONY CHRISTIE'S DEFINITIVE COLLECTION UMTV
At number one for the second week, Christie's compilation clocks its sixth on the year-to-date rankings with sales of 305,333 compared to the 494,228 sales the Scissor Sisters' self-filled debut has added to its already immense tally this year to leave it top of the rankings.

COMPILATION ALBUMS

NUMBER ONE
NOW 60
Being released the week before Easter gave Now! 60 maximum initial impact but fuels a higher than normal second week dip. After two weeks in the shops, its overall sales tally of 430,166 are 12.4% below 2004 equivalent Now! 57's same time sales but a whopping 56.7% up on 2003's Now! 54.

SCOTTISH ALBUMS

NUMBER ONE
TONY CHRISTIE
DEFINITIVE COLLECTION UMTV
While Basement Jaxx provide Tony Christie's biggest challenge in the UK as a whole, their The Singles compilation does not match for Christie in Scotland, where they are only four. In their stead, the Stereophonics are Christie's closest competitors, albeit 77% adrift with their Language Sex Violence. Other set:

MUSIC VIDEO

NUMBER ONE
AC/DC FAMILY JEWELS Epic
The definitive AC/DC DVD history found 14,214 buyers last week, and earned the group not only a debut at one in the music video chart but also a 14 debut on the overall video chart - an unusually high placing for a music video.

MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 671	
Sales versus last week: -20.6%		Sales versus last week: -18.3%		Sales versus last week: -30.2%		The total number of consecutive weeks at the first quarter of 2005.	
Year to date versus last year: -18.5%		Year to date versus last year: +0.9%		Year to date versus last year: -6.6%		RADIO AIRPLAY	
Market shares		Market shares		Market shares		UK SHARE	
Universal	53.5%	Universal	32.5%	Universal	44.9%	Origin of singles sales	
Sony BMG	25.5%	Sony BMG	30.4	EMI	31.1%	(Top 75): 73.3% US:	
Others	11.1%	Others	37.2%	Sony BMG	9.3%	28.1% Other: 0.6%	
EMI	6.8%	Warner	16.1%	Others	12.4%	Origin of albums sales	
Warner	2.9%	EMI	14.5%	Warner	0.0%	(Top 75): UK: 65.4% US: 31.9 Other: 2.7	

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TV Airplay Chart

Rank	Week	Artist	Title	Label	Points
1	1	DESTINY'S CHILD	GIRL	COLUMBIA	440
2	1	MARIAH CAREY	IT'S LIKE THAT	DEF JAM	364
3	3	GWEN STEFANI FEAT. EVE RICH	GIRL	INTERSCOPE	342
4	34	SNOOP DOGG	SIGNS	GLITZER	340
5	8	MARIO	LET ME LOVE YOU	J	337
6	7	WILL SMITH	SWITCH	PELVOR	336
7	5	CIARA FEAT. MISSY ELLIOTT	1.2 STEP	LAFACE	333
8	39	TONY CHRISTIE FEAT. PETER KAY	_AMARILLO	UNIVERSAL MUSIC TV	307
9	4	KYLIE MINOUGE	GIVING YOU UP	PARLOPHONE	295
10	4	NATASHA BEDINGFIELD	BRUISE EASILY	PHILADELPHIC	287
11	33	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	EPIC	262
12	34	50 CENT	CANDY SHOP	INTERSCOPE	257
13	31	NELLY FEAT. TIM MCGRAW	OVER AND OVER	CORNINGHAM/ISLAND	253
13	10	USHER	CAUGHT UP	LAFACE	253
13	8	GREEN DAY	HOLIDAY	REPRISE	253
13	28	NATALIE IMBRUGLIA	SHIVER	BRIGHTSIDE	253
17	23	RAZORLIGHT	SOMEWHERE ELSE	VERTELLO	246
18	30	THE CAESARS	JERK IT OUT	WARRIOR	242
19	35	STEREPHONICS	DAKOTA	XL	241
20	15	BASEMENT JAXX	OH MY GOSH	RI	234
21	34	LUCIE SILVAS	THE GAME IS WON	MERCURY	227
22	34	AKON	LONELY	ISLAND	223
23	27	ANASTACIA	HEAVY ON MY HEART	EPIC/RESONANCE	218
24	13	TWISTA FEAT. FAITH EVANS	HOPE	EMI	214
25	11	RACHEL STEVENS	NEGOTIATE WITH LOVE	PARLOPHONE	211
26	29	MELANIE C	NEXT BEST SUPERSTAR	RED JADE	206
27	25	THE KILLERS	SOMEBODY TOLD ME	LEGACY KING	200
28	15	AVRIL LAVIGNE	HE WASN'T	ARISTA	198
29	64	THE CHEMICAL BROTHERS	BELIEVE	FRESHFLESH/RESONANCE	194
30	34	JEM	THEY	A&J	192
31	71	FAITH EVANS	AGAIN	EMI	189
32	13	SCISSOR SISTERS	FILTHY/GORGEOUS	PGO/SIRIUS	185
33	23	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE	180
34	32	ATHLETE	HALF LIGHT	PARLOPHONE	178
35	29	BODY ROCKERS	I LIKE THE WAY	MERCURY	174
36	16	JAY RU	FEAT. LLOYD CAUGHT UP	THE INC	166
37	514	THE KILLERS	SMILE LIKE YOU MEAN IT	LEGACY KING	162
38	43	KINGS OF LEON	KING OF THE RODEO	HAND HE SHOWN	160
39	39	SUNSET STRIPPERS	FALLING STARS	DEF JAM	156
40	226	LINDSAY LOHAN	OVER	COLUMBIA/SOLARISLAND	155

1. Music Control UK Copyrighted from 6:00 a.m. to 10:00 p.m. on Sun 27 March 2005 to 20:00 on Sat 2 April 2005. The TV Airplay chart is currently based on plays on the following stations: MTV, MTV2, MTV Classic, MTV UK, MTV News, The Box, Smash Hits, Max, Max 2, Q and X.



4. Snoop Dogg
Snoop Dogg's *Signs* is the week's fastest grower, rocketing 164-4, and increasing from four stations to 12. Its top 5 sales come from MTV Box (72 plays), The Box (56), KISS TV (46) and MTV Hits (39). Also featuring Charlie Wilson and Justin Timberlake, *Signs* makes more modest but solid gains on radio, moving 34-27 on the chart.



11. Jennifer Lopez
That Jennifer Lopez Get Right topped the sales chart was more a tribute to the support of TV stations than radio. It spent three weeks atop the TV airplay chart but never got higher than number 32 on the radio airplay chart. Radio's attitude to follow-up 'total You Down' remains to be seen but TV seized on it in a big way last week, catapulting it to 30-12, with support from nine stations. Biggest chart risers on its overall tally of 262 plays came from The Box (53 plays), KISS TV (43) and The Chart Show (36).

Destiny's Child and Mariah Carey reverse positions at the top while Snoop Dogg makes a dramatic entry in the Top 10.

MTV MOST PLAYED

Rank	Artist	Title	Label	
1	7	RAZORLIGHT	SOMEWHERE ELSE	VERTELLO
1	1	BASEMENT JAXX	OH MY GOSH	RI
3	7	GWEN STEFANI FEAT. EVE RICH	GIRL	INTERSCOPE
3	5	MARIO	LET ME LOVE YOU	J
5	5	JEM	THEY	A&J
6	2	USHER	CAUGHT UP	LAFACE
6	2	STEREPHONICS	DAKOTA	XL
6	7	GREEN DAY	HOLIDAY	REPRISE
9	28	50 CENT	CANDY SHOP	INTERSCOPE
10	14	THE CHEMICAL BROTHERS	BELIEVE	FRESHFLESH/RESONANCE

THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	3	KYLIE MINOUGE	GIVING YOU UP	PARLOPHONE
2	56	AKON	LONELY	ISLAND
3	65	SNOOP DOGG	SIGNS	GLITZER
4	3	CIARA FEAT. MISSY ELLIOTT	1.2 STEP	LAFACE
4	145	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	EPIC
6	2	DESTINY'S CHILD	GIRL	COLUMBIA
7	3	MARIAH CAREY	IT'S LIKE THAT	DEF JAM
8	7	50 CENT	CANDY SHOP	INTERSCOPE
8	9	NATASHA BEDINGFIELD	BRUISE EASILY	PHILADELPHIC
10	6	MARIO	LET ME LOVE YOU	J

KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	9	KINGS OF LEON	KICKS	WARRIOR
2	7	MY CHEMICAL ROMANCE	I'M NOT OK (I PROMISE)	REPRISE
3	5	STEREPHONICS	DAKOTA	XL
4	7	FIGHTSTAR	FALANOLUK'S LAUGHTER	SLAND
5	7	THE KILLERS	SOMEBODY TOLD ME	LEGACY KING
6	1	GOOD	CHARLOTTE I JUST WANNA LIVE	EPIC
7	8	AVRIL LAVIGNE	HE WASN'T	ARISTA
7	7	SIMPLE PLAN	SHUT UP!	LAKY/ARTISTE
9	23	ELECTRIC SIX	GAY BAR	XL
9	2	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE

MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	39	THE CORAL	IN THE MORNING	DELTA/SIRIUS
2	23	THE FUTUREHEADS	DECENT DAYS AND NIGHTS	APR
3	1	QUEENS OF THE STONE AGE	LITTLE SISTER	INTERSCOPE
4	2	THE BRAVERY	AN HONEST MISTAKE	LARGO
5	7	BRIGHT EYES	FIRST DAY OF MY LIFE	SMALLVILLE
6	2	KATIESS	CHIEFS OF MY GD	8 (UNIVERSAL/RESONANCE)
6	67	THE KILLERS	SMILE LIKE YOU MEAN IT	LEGACY KING
8	2	THE KILLERS	FUTUREHEADS HOUNDS OF LOVE	APR
9	21	KINGS OF LEON	KING OF THE RODEO	WARRIOR
10	11	KASABIAN	CLUB FOOT	BMG

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	1	MARIO	LET ME LOVE YOU	J
2	33	SNOOP DOGG	SIGNS	GLITZER
3	2	50 CENT	CANDY SHOP	INTERSCOPE
4	3	MARIAH CAREY	IT'S LIKE THAT	DEF JAM
4	5	NAS	JUST A MOMENT	COLUMBIA
6	9	LL COOL J FEAT. 7 AURELIUS	HUSH	DEF JAM
6	4	THE GAME	FEAT. 50 CENT HOW WE DO	ATLANTIC
8	7	TWISTA FEAT. FAITH EVANS	HOPE	EMI
8	6	JOHN LEGEND	USED TO LOVE U	COLUMBIA
10	13	CIARA FEAT. MISSY ELLIOTT	1.2 STEP	LAFACE

THE AMP NUMBER ONE
Tony Christie feat. Peter Kay
(*It's This, The Way To*)
Amusic

HIGHEST CLIMBER
The Chemical Brothers
Delancey
HIGHEST NEW ENTRY
Bright Eyes
First Day Of My Life

FLAUNT NUMBER ONE
Destiny's Child
Girl

HIGHEST CLIMBER
Michael Gray
The Weekend

HIGHEST NEW ENTRY
Jennifer Lopez
Feat. Fat Joe

KISS TV NUMBER ONE
Will Smith
Switch

HIGHEST CLIMBER
Brooke Valentine
Feat. Big Boy & Lil John

HIGHEST NEW ENTRY
Snoop Dogg
Signs

SCUZZ NUMBER ONE
Jenny Eat World
Work

HIGHEST CLIMBER
The Music
Blood From Within

HIGHEST NEW ENTRY
Wine Jack
Walks The Hand That Feeds

THE HITS NUMBER ONE
Akon
Lonely

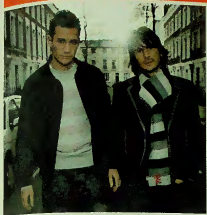
HIGHEST CLIMBER
Natalie Imbruglia
Shiver

HIGHEST NEW ENTRY
Akon
Lonely

SPANKING NEW MUSIC WEEK

COMING SOON

LIVE FROM MANCHESTER



Singles

Ian Brodie
Smoke Rings EP (Deltasonic
6575702)



Brodie continues to distance himself from that "man from the Lightning" tag with material far more representative of his latter role producing the likes of The Coral. The reflective, folksy Smoke Rings, supported by three psychedelicated tracks, comes from his exemplary, underrated solo album *Tales Told*.

The Cessars

Jerk It Out (Virgin D1NSD274)
A big hit when originally released in their native Sweden, The Cessars' Jerk It Out is currently all over TV screens in an ad for the iPod Shuffle. With further airplay courtesy of Radio One (A-listing), Radio Two and Virgin Radio, it looks likely to repeat that success over here, although fans of the original *Carpets* – who the song greatly resembles – may wonder what all the fuss is about.

Hal

The Hits (Rough Trade
RTRADSDP226)
Hal's third single, following the Top 40 success of What a Lovely Day, invites comparisons with Steely Dan, The Beach Boys and, inevitably, The Thrills. Fans of mature guitar pop will be delighted, but it may struggle to appeal beyond a limited fanbase.

Infection
Civil Can Be Cruel (Deconstruction
82676671962)

Newly-revived BMG imprint Deconstruction returns with this catchy electro-pop offering from Australian trio Infection. While the original offers commercial and airplay promise, a bunch of tracks from Dylan Rhymes, King Unique and Alex Dolby give the new dance-floor appeal.

Ja Rule feat. Lloyd
Cool 100 (The Inf/Def Jan
9880931)
Rap renaissance man Ja Rule follows his number one hit,

SINGLE OF THE WEEK

BodyRockers
I Like The Way

Mercury 9871115
This sounds like a track Daft Punk decided to leave off their last album for being too catchy. It takes a traditional rock-style verse/chorus template and bolts on all manner of electronic embellishments, which make it not only a fantastic club record but one that deserves to be a serious contender in the upper reaches of the chart. A B-listing at Radio One and strong support from the likes of The Box have helped it get off to a flying start.



ALBUM OF THE WEEK

M.I.A.
Arular

XLXCD186
Arular is a colourful mish-mash of dancehall, hip hop and pop delivered with a vigour that is lacking in much mainstream pop. M.I.A. exudes street cool and has several tracks on her debut that have strong crossover potential, thanks in part to the tested production skills of Richard X. Impossible to ignore and coming in the wake of M.I.A.'s Stateside splash at SXSW, Arular seems set to be one of the defining albums of 2005.

Steranko

Culturgrenia (Absolute AMD
STA2674CD)
This album – inevitably – doesn't quite capture the intensity of Steranko's ridiculously rock'n'roll stage shows. It is nevertheless a fine rock record, peppered with a diverse set of highlights, from the bubble-rousing Zapatisa to the surprisingly tender Only Love Can Save Us.

Tosca

J.A.C. (K7 1K7180CD)
Austria's Rupert Huber and Richard Dorfmeister (half of Kruder & Dorfmeister) return with their second album of lush jazz-infused grooves. Taking a more varied approach than their debut – much plundered for TV ads – it includes duddy, blues-based and more uptempo outings as well, as Billie Holiday-esque vocals from France's Stasia Furuh.

Various

Vertigo Mixed By Andy Votel (Family 9828454)
The Twisted New co-founder delves into the legendary Seventies label and plucks out dozens of "bairy funk" nuggets from the likes of Aphrodite's Child, Uriah Heep and Warhorse. An intoxicating listen.

VHS Or Beta

Night On Fire (Astralwerks
ASW73245)
This Kentucky quartet follow fellow Americans The Bravery and The Killers in their Eighties revivalist airstream, touching on New Order, Duran Duran and Car reference points and bolstering the package with some frisky 4/4 beats.

Weird War

Illuminated By The Light (Drag City
DC288CD)
Weird War's fourth album is something of a departure. Where previous releases have consisted of garage psychedelic rock, it features a kind of sleazy funk pop, not unlike Funkadelic at their Seventies peak. It is a brave move and well accomplished, but may alienate less adventurous fans.

This week's reviewers: Duggal Baird, Phil Brooks, James Jones, David Knight, Nick Lawrence, James Roberts, Nicola Stale, Mick Tessa and Simon Ward.

Albums

Art of Fighting
Second Story (Bella Union
BELLACD92)



This is the second album from Australian four-piece Art of Fighting, who have built their profile recently with radio support and slots with Stephen Malkmus, Cat Power, Mogwai and Josh Rouse. This album comprises a beguiling set, from plugged-in sawing guitars of Sing Song to delicately plucked songs such as Busted, Broken, Forgotten, which captures the band at their most subdued and melancholy.

Autrechre

Unlited (Warp LC02070)
After 14 years making pioneering electronic music, the leftfield indie of Autrechre shows no sign of abating. On first listen this eighth album sounds, as ever, like music made by aliens from the future but repeated listening is rewarded by the discovery of a soulfulness that belies their more ethereal influences.

Kasey Chambers

Wayward Angel (EMI
72457139823)
Chambers' blend of country, folk and roots is immensely popular in her native Australia, where this album spent five weeks at number one. It is all very sleek and well-produced, but country pop has never found much of an audience in the UK and this remarkable album is unlikely to change that.

Coutstar

Nova Scotia (Endeavour 9871199)
Lead singer Liam McKelvey has assumed many songwriting duties for Coutstar's third album and jettisoned much, if not all, of the band's previous overwrought tendency in favour of a more commercial sound that suits his soft Walker-smooth voice. Open Sadness is an upbeat stomper which bears comparison with Doves.

Herman Dune

Not On Top (Track & Field HEAT33)
Not On Top is Herman Dune's

sixth album and is produced by former Sonic Boom collaborator Richard Formby. Not that it displays any great sonic innovation – rather it is more of the same lo-fi folky pop, except this time recorded in mono. It doesn't quite hit the heights of their last album, *Mas Cambios*, although there are some nice songwriting touches.

The Features

Exhibit A (Island LC01846)
This cracking debut album takes a melodic pop starting point and then shoots it through with punk guitar explosions and a vocal that rises into peaks of raw energy. It sits somewhere between The Strokes and The White Stripes. All in all, it is a cut above the wave of new Eighties-inspired bands taking over guitar rock.

The Funky Lovelives

Somewhere Else Is Here (Outer
ORLCO)
Determinedly downbeat and chilled, the Funky Lovelives look to build on their debut album *Cartouches*. From the warm and fuzzy opener *Sail Into The Sun* to the standout *Till I Tell The Music*, which features Marshmello on vocals, this is a rare treat.

Mary Lonsor & Saint Low

Realistic (Cooking Vinyl COOKCD323)
A far cry from the dark, twisted affair that was Lonsor's collaboration with partner Billy Cose in 2003, *Realistic* is an incredibly warm album, full of head-bop pop melodies and beautiful pedal steel guitar moments. Lonsor's voice isn't that distinct, but it is familiar and oddly reassuring. It is a touching record which would definitely cross over from a Radio Two to Classic FM audience.

Pete Philly and Perquisite

Minstate (Eptaph 6762-2)
This duo have played live shows with The Roots in the past and it shows: their laidback jazzy rap beats all the hallmarks of Philadelphia's finest, but without The Roots' originality or verve. When the album manages to break out the jazzy groove, it is quite engaging, but it is unlikely to stand out in a crowded market.

Wonderful, with another slice of smooth life. The usual poean to high life is sure to play big to the Cristal crowd who flock to his banner. There are murmurs about live dates coming up, so expect another hit.

Midlake

Balloon Maker (Bella Union
BELLACD85)
The second single from Texas five-piece Midlake combines gritty strong guitars, laidback electronic touches and endearingly off-kilter vocals for a different take on Grandaddy and The Flaming Lips. It is lifted from the band's debut album *Bannan & Silvercock*, which was performed live at Bella Union's SWSW showcase on March 16.

Nine Inch Nails

The Hand That Feeds (Island CD0888)
This pounding offering is NIN's first single since 1999's Top 40 hit *We're In This Together*. Featuring Dave Grohl on drums, *The Hand That Feeds* will whet their loyal fanbase's appetite for the forthcoming album *With Teeth*, released on May 2.

The Rales

Retreat (Moshi Moshi MOSHI18CD)
Following May 2004's feverishly received 22 Grand Job on Trash Aesthetics and September's *Strasbourg* on City Rockers, the London act release this one-off single before the start of their deal with V2. Produced by Paul Epworth (Bloc Party, Razorlight, Babyshambles), it is spiky yet polished post-punk cut packed with energy. With the band's current in the middle of an extensive tour, this should raise the stakes ahead of their debut album on V2 in August.

The Tears

Isufengers (Independent
IS0992MS)
It is sometimes easy to forget the impact the Anderson/Butler partnership made on British music when they arrived with *Sucke* almost 15 years ago, but this is a potent reminder of their talent. It is a silky and uplifting tale of outside lover that their brilliantly evoked the pair at their prime and still finds change from three minutes.

Tony Christie retains his top spot ahead of Basement Jaxx, Stereophonics and 50 Cent, while New Order score their 10th Top 10 with *Waiting For The Sirens' Call*.

The Official UK

TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	AC/DC	FAMILY JEWELS	EastWest
2	WILL YOUNG	LIVE IN LONDON	SABOT
3	DANIEL O'DONNELL	SHOWTIME	Parlophone
4	QUEEN	LIVE AT WEMBLEY STADIUM	Parlophone
5	TINA TURNER	ALL THE BEST - THE LIVE COLLECTION	Parlophone
6	NIRVANA	NEVERMIND	Capitol
7	VARIOUS	GASTROPHONY ANTHEMS - THE BEST OF	EMI
8	U2	RATTLE AND HUM	CIC
9	QUEEN	ON FIRE - LIVE AT THE BOWL	EMI
10	THIN LIZZY	LIVE IN CONCERT	BMG
11	CLIFF RICHARD	FROM A DISTANCE - THE EVENT	BMG
12	METALLICA	SOME KIND OF MONSTER	CIC
13	TUPAC	RESURRECTION	CIC
14	MATT MONRO	AN EVENING WITH	Odeon
15	WESTLIFE	THE TURNAROUND TOUR - LIVE	SABOT
16	KIRSTY MACCOLL	FROM CROYDON TO CUBA - THE VIDEOS	Virgin
17	LIVE CAST	RECORDING LES MISÉRABLES IN CONCERT	Voice Collection
18	SCISSOR SISTERS	WE ARE SCISSOR SISTERS	Polygram
19	VARIOUS	LIVE AID	Warner Music
20	JL DIVE	OVEREAK MY HEART (DEGRESSA A MI)	Sony Music

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TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist	Title	Label
1	MICHAEL BUBLE	IT'S TIME	Reprise
2	MADELINE PEYROUX	CARELESS LOVE	Bluebird
3	RAY CHARLES	GOINGS LOVES COMPANY	Liberty
4	NORAH JONES	FEELS LIKE HOME	Bluebird
5	NORAH JONES	COME AWAY WITH ME	Parlophone
6	RAY CHARLES	RAY (J&S)	Bluebird
7	PETER CINCOTTI	ON THE MOON	U2
8	RAY CHARLES	THE DEFINITIVE	WSA
9	JAMIE COLLUM	TWENTYSOMETHING	U2
10	MILES DAVIS	THE COMPLETE BIRTH OF THE COOL	Central Jazz

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THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	TONY CHRISTIE FT PETER KAY	IS THIS THE WAY TO AMARILLO	UMV
2	MCRFLY	ALL ABOUT YOU YOU GOT A FRIEND	Interscope
3	JENNIFER LOPEZ	GET RIGHT	Epic
4	NELLY FT TIM MCGRAW	OVER AND OVER	Capitol
5	EMINEM	LIKE TOY SOLDIERS	Interscope
6	MARIO	LET ME LOVE YOU	J
7	STEREOPHONICS	DAVIDA	U2
8	CIARA FT PETEY PABLO	GOODIES	Capitol
9	BRIAN MCFADDEN	DELTA GOODBORN ALMOST HERE	Island
10	SUNSET STRIPPERS	FALLING STARS	Director
11	CHEMICAL BROTHERS	GALVANIZE	Virgin
12	AKON	LOCKED UP	Universal
13	LL COOL J FT T AURELIUS HUSH		Def Jam
14	ASHANTI	ONLY U	Mercury
15	U2	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Island
16	UNTING NATIONS	OUT OF TOUCH	Giant
17	CABIN CREW	STAR TO FALL	Data
18	50 CENT	CANDY SHOP	Interscope
19	GWEN STEFANI FT EVE RICH GIRL		Interscope
20	JAY-Z & LINKIN PARK	NUMBENCORE	WEA

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BET MUSIC WEEK ONLINE TOO

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

No

5. New Order
With glowing reviews and first week sales of 25,608, New Order's *Waiting For The Sirens' Call* - their first album for nearly four years - is the week's top debut, at five. It does not quite match their last album, *Get Ready*, which opened with sales of 32,669 in 2001, but it lifts the group's tally of Top 10 albums to 10. The new album's introductory single 'Krafty' reached eight, but much less well in chart terms as any New Order single since 1993. Though critics sound to prefer the title track and 'Turns', this album may have legs...



15. Will Smith
Will Smith has had nine Top 10 singles from 10 solo releases but his albums do not do nearly so well, with 1997's big Willie Style barely scraping into the Top 10, at number nine, while 1999's *Willieken*, peaked at number 40, and 2002's *From To Reign* disappointed at number 24. New album *Lost and Found* debuts at number 15. Its first week sales - 15,370 - surpass last. And *Found*'s 22:17 opening and beat Big Willie Style's 5:34. It start (at number 63) but led the inflated 30,173 November opening score of *Willemoon*.

Pos	Artist	Title	Label
1	TONY CHRISTIE	THE DEFINITIVE COLLECTION	Universal
2	BASEMENT JAXX	THE SINGLES	XL
3	STEREOPHONICS	LANGUAGE, SEX, VIOLENCE, OTHER? *	KT
4	50 CENT	THE MASSACRE	Interscope
5	NEW ORDER	WAITING FOR THE SIRENS' CALL	London
6	G4	GW	Sony Music
7	GWEN STEFANI	LOVE ANGEL MUSIC BABY	Interscope
8	QUEENS OF THE STONE AGE	LULLABIES TO PARALYZE	Interscope
9	JEM	FINALLY WOKEN	Atlantic
10	THE KILLERS	HOT FUSS	Island
11	GREEN DAY	AMERICAN IDIOT	Reprise
12	KASABIAN	KASABIAN	Island
13	MARIO	TURNING POINT	Island
14	THE KAISER CHIEFS	EMPLOYMENT	Island
15	WILL SMITH	LOST AND FOUND	Interscope
16	AKON	TROUBLE	Universal
17	SCISSOR SISTERS	SCISSOR SISTERS	Polygram
18	DAMIAN RICE		Elektra
19	KEANE	HOPES AND FEARS	Island
20	LEMAR	TIME TO GROW	Sony Music
21	THE BRAVEERY	THE BRAVEERY	Island
22	MICHAEL BUBLE	IT'S TIME	Reprise
23	WILL YOUNG	FRIDAY'S CHILD	SABOT
24	BRANDY	THE BEST OF	Atlantic
25	JOSS STONE	MIND BODY & SOUL	Island
26	PRINCE	HITS/ THE B-SIDES	Polygram
27	BECK	GUERO	Interscope
28	JOHN GREATEST HITS I II & III		Parlophone
29	USHER	CONFESSIONS	Atlantic
30	JOSS STONE	THE SOUL SESSIONS	Island
31	MOBY	HOTEL	Mercury
32	JOHN LEGEND	GET LIFTED	Columbia
33	FRANZ FERDINAND	FRANZ FERDINAND	Island
34	THE VERVE	URBAN HYMNS	Mercury
35	ILL DIVO	IL DIVO	Mercury
36	ATHLETE	TOURIST	Polygram
37	GREEN DAY	INTERNATIONAL SUPERHITS	Reprise
38	NATASHA BEDINGFIELD	UNWRITTEN	BMG

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