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**In this week's issue: Live 8 gears up for July event;  
MW launches lyrics search Plus: the charts in full**

# MUSICWEEK

  
CMP  
United Business Media



***Deliverance***  
June 20th 2005



**Deliverance**

**DELIVERANCE - THE ALBUM**  
**ARTIST: SHAYAN**  
**RELEASE: JUNE 20TH 2005**  
**CATALOGUE NO: FMPBCD1**

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Radio Ads across both  
National and Regional Networks

**TV**  
National TV advertising  
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# MUSICWEEK



United Business Media

Geldof to unveil details on Tuesday

## Live 8 gets set for July

Live

by Jim Larkin

Bob Geldof is finally set to officially lift the lid tomorrow (Tuesday) on next month's Live 8 concert.

The Band Aid co-founder is due to address an afternoon press conference at London's Grosvenor House Hotel, where he is expected to confirm the first details of the July 2 event being staged to fight poverty in Africa, including which acts will be playing.

Geldof and Midge Ure used the same venue last Thursday to make their first public statements on the event at the 50th Ivor Novello Awards. Despite being the subject of intense media speculation, the only details to have been confirmed have been the date, the Hyde Park venue and the aim of influencing G8 leaders meeting the same week in Gleanagles.

After collecting an award for Do They Know It's Christmas? at the Ivors, Geldof delivered an impassioned plea urging the industry to support the event, which, he believes, could be of huge historic importance.

"Once more unto the breach," he said. "What started 20 years ago is coming to a fine political point in that in a few weeks Midge and I need you again. When the leaders of the world's richest nations meet finally in this country, there's more

than a sea chance the boys and girls with guitars will finally get to tilt the world on its axis."

Last week's declaration reflected a mood in the Geldof camp that was altogether more upbeat about the prospects of the show happening. Previously, insiders had admitted they were struggling to find artists which are available to play the event.

At the Ivors, Sting said he would support the event and *Music Week* has learned that The Killers have been added to the bill. Meanwhile, Robbie Williams, Joss Stone and Annie Lennox also look likely to perform.

Perhaps most dramatically, the Spice Girls are also expected to be announced among the acts performing. Representatives of each member are refusing to comment publicly, but it is known Simon Fuller has been in talks with Bob Geldof and inside sources are saying the group are ready to confirm a reunion this week. However, the group will only have a week to rehearse before the show.

Press reports have suggested that the show will open with U2 and Sir Paul McCartney performing a version of Sgt Pepper's Lonely Hearts Club Band. A U2 spokeswoman last week said, despite a scheduled show in Vienna on the day of Live 8, the collaboration was "not impossible".

jim@musicweek.com



## Live Aid duo win second Ivor gong

In advance of this week's expected Live 8 announcement, Band Aid composers Bob Geldof and Midge Ure picked up the second Ivor Novello Award for Do They Know It's Christmas? from Sting (right) last Thursday.

The award, for the best-selling UK single, came 20 years after

they picked up a gong in the same category.

To coincide with the 50th Ivors, *Music Week* this week links up with MTV and VH1 to launch Project Lyric - a search for the UK's all-time favourite lyrics.

To kick-start the project, *Music Week* examines the craft of lyric-writing with an in-depth feature, which includes contributions from top lyricists including Hal David, Van Dyke Parks, Jim Steinman,

Nicky Wire, Paul Heaton, Diane Warren and Ms Dynamite.

Over the next few issues, *Music Week* and MTV will give the music industry the opportunity to nominate their favourite lyric. These will then be whittled down, before a national, public vote through MTV culminating in a full weekend of programmes across MTV and VH1 towards the end of the summer.

See p7 for details on how to vote

## US giant unveils plans for Dome

US live operation AEG is set to turn the much-troubled Millennium Dome into a world-class music powerhouse **p3**



## EMI puts focus on digital

Major underlines investment in digital music as its sales in the sector more than treble in the past 12 months **p4**

## Classical Brits hit right notes

Awards strike balance between core and crossover, as Sir James Galway leads strong Universal showing **p10**

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Digest

## MUSICWEEK

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United Business Media

**CMP Information**, Unitless Media, 8th Floor, Langside House, 245 Brompton Road, London SW19 9JL. Tel: (020) 7921 + ext (see below) Fax: (020) 7921 8327

For direct lines, dial (020) 7921 plus the extension below. For e-mails, type in name as shown, followed by @musicweek.com

**Publisher** Aun Soong (aun@musicweek.com)  
**Editor** Leahy Talbot (l.talbot@musicweek.com)  
**News editor** Paul Williams (p.williams@musicweek.com)  
**Features editor** Anna Jones (a.jones@musicweek.com)  
**Acting features editor** Adam Webb (a.webb@musicweek.com)  
**Talent editor** Stuart Clarke (s.clarke@musicweek.com)  
**Online editor** Nicola Meehan (n.meehan@musicweek.com)  
**Reporter** Jim Larkin (j.larkin@musicweek.com)  
**Chart consultant** Alan Jones (a.jones@musicweek.com)  
**Design consultants** Agript  
**Chief sub-editor** David Bard (d.bard@musicweek.com)  
**Sub-editor** Phil Brooke (p.brooke@musicweek.com)  
**Picture editor** Simon Ward (s.ward@musicweek.com)  
**Online business editor** Owen Lawrence (o.lawrence@musicweek.com)  
**Database manager** Nita Tessa (n.tessa@musicweek.com)  
**Business development manager** Katherine Trivet (k.trivet@musicweek.com)  
**Sales manager** Paul Walker (p.walker@musicweek.com)  
**Account manager** Scott Green (s.green@musicweek.com)  
**Display sales executive** Patrick Walker (p.walker@musicweek.com)

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## Your guide to the latest news from the music industry

## Exposure

## Capital DJ to host creative awards

● Capital FM's drivetime presenter **Richard Bacon** has been lined up to host this Wednesday's **Cads 05 Music Vision Awards** taking place at London's Royal Lancaster Hotel on June 1. Ladytron will DJ at the after-show party at the event, which is organised by *Music Week* and sister title *Promo*.



Bacon: hosting this week's C&amp;A Awards

● Bands and designers are being lined up for the second **Fashion Rocks** event in Monaco later this year. The October 27 show, in aid of youth charity The Prince's Trust, will bring together a dozen of the world's biggest fashion designers and music stars. It is co-created by *Initial*, which is also its TV producer.

● Country singer **Carrie Underwood** has won the fourth series of *American Idol* after winning the public vote over co-finalist **Bo Bice**. Some 28.1m viewers tuned in to watch the two-hour final.

● **Tom Vek** is to play a gig at London's **Apple Store** tomorrow (Tuesday) as part of *Tunes Live* from London series. *Stereoglyph* began the series last month.

● Finland is to co-host the opening night party of next year's **Midnats**, providing a showcase for Finnish acts. The night is being jointly organised by newly-created trade association

**Export Finland**, with the backing of the Finnish Ministries of Trade and Industry, Education/Culture and the Foreign Ministry.

● **Get Loaded** has announced the full line-up for its *Get Loaded In The Park* festival. *Headliners* The Happy Mondays are joined by *Stereo MCs*, *Armand Van Helden* and *Flowers* will act at the August 29 event on Clapham Common.

● UK viewers cannot get enough of *European*, p4

● **Enap** is confident of a Kerrang! magazine revival, p5

marketing executives from key territories including the UK

● **Gorillaz** have become the second UK signed Parlophone act in the past few weeks to make the **Top 20** *Billboard* Hot 100, after *Feels Good Inc* climbed 57 places to 17.

● **Labelmates** *Collypy's* *Specter Of Sound* debuted at eight on the chart at the end of April.

● **Sony BMG** chief executive **Andy Lack** painted an uncertain picture for the future of the music industry at last week's Reuters Telecoms, Media and Technology Summit in Paris. While he acknowledged the importance of downloads, ringtones and dual discs, he said that they were not expanding the industry.

● The High Court dispute over ownership of music popularised by the **Buena Vista Social Club** phenomenon has been adjourned until October. US company **Pearl International Corporation**, which is the original publishing rights holder, is suing **Turner Music** for a year, in the form of promotional credits for *Turner's MusicStream* service.

● **Chris Squire** (Yes, The Slyn) and **Stephen Nardelli** (The Slyn) have teamed up after four decades apart to launch **Umbrello Entertainment Group**. The company will be home to label **Umbrello Records** and satellite TV network **That TV**.

● **Mercury Records** has signed a deal with **Mike Oldfield** that will result in a new studio album in September. In addition, Mercury has secured all of Oldfield's back catalogues, including *Tubular Bell*, which will transfer to the label in 2008.

● **Former Split Enz** and **Crowded House** principal songwriter **Nick Cave** has signed a long-term publishing deal with **Chrysalis Music**. The New Zealand artist's agreement covers the world outside Australia.

● Australia's independent trade association **Air** has struck a deal with **Rights Router** that will see its members' recordings become available

for sale through online and mobile services worldwide.

● **Annie Lennox** and **Peter Gabriel** have joined the line-up for **Nelson Mandela's 46664** concert in the Arctic Circle. They join **Robert Plant**, **Brian May**, **Razorlight**, **Zucchero**, **Sharon Core** and a number of African and Scandinavian artists at the concert, which takes place this Saturday at Tromsø in Norway.

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## Sign here

## Loudeye hooks up with music ISP

● **Loudeye** has teamed up with Dutch ISP Planet Internet for a new digital music bundle initiative. Through the new service, **Planet Internet** offers its ADSL Comfort and ADSL Advanced customers free music for a year, in the form of promotional credits for *Turner's MusicStream* service.

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## People

## Publishing chief joins MCPS-PRS

● **Crispin Evans** is to join the **MCPS-PRS Alliance** in August as general counsel after a 25-year career in music publishing. He joins from **Universal Music Publishing International**, where he was senior VP of international legal and business affairs.



Evans leaving Universal Music Publishing

● **Fopp** appoints two former *HMV* executives, p5

● **Atlantic Records** last week confirmed reports that bass guitarist **Frankie Poullian** and *The Darkness* had parted ways. The remaining members of *Bob Geldof* rallies the industry for *Live 8*, p5

● **Chrysalis Radio** is signing its commitment to its presently digital-only rock station *The Arrow* by appointing a programme director **Alan Carruthers**, who until now has been splitting the role with his responsibility of being programme director for *West Midlands-based 100.7 Heart FM*, will now relinquish his heart role to concentrate on *The Arrow* full time.

● **Xfm** has poached **Kerrang!** 105.2's *Sony Award-winning* *Du Luco* to host its weekend breakfast show. *Luco* will join the kitchen in July, replacing **Sarah Darling** who will continue to work on *Music: Response* with **Tan Campbell**.

● **Sanctuary Group** has issued a statement to deny reports **Matthew Knowles** is no longer managing his daughter **Byoncé** *Knowles*.

● **Phillipe Ascoli** has left **Virgin Records**, p4

● **Gilberto Gil** was last Monday presented with a **Polar Music Prize** by the King of Sweden in the 14th year of the awards.

● **Universal's Mariah Carey** has tightened her grip on the US's all-time chart-topping list by achieving her 16th *Billboard* 100 number one with *We Belong Together*, which her behind only the *Beatles* (20 number ones) and *Elvis Presley* (18).

## Bottom line

## Major to create indie network

● **Universal** is creating a London-based worldwide dance network through which it intends to co-ordinate the release and promotion of dance music from independent labels. The network will comprise A&R and

Stuart Clarke, Adam Webb and Matt Slade have all joined *Music Week*, to reinforce its editorial and sales operations. Clarke, a former editor of the Australian music industry publication *The Music Network*, takes over this week as *MW*'s talent editor. His appointment follows the arrival of Webb,

who has taken over as acting features editor, covering for **Joanna Jones**, who is on maternity leave. In turn, **Matt Slade** has joined as sales manager, overseeing the *MW* sales team. *Slade* previously worked at consumer publishing companies including *Hachette Filipacchi* and *Enap* *Music*.

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

US giant to relaunch venue as music-focused complex

## AEG unveils its plans for O2-backed Dome

### Live

by Jim Larkin

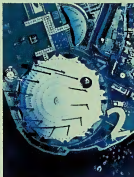
The £2.2bn overhaul of London's Millennium Dome will create a musical powerhouse containing the UK's largest arena, a secondary stage and a permanent home for the UK Music Hall Of Fame.

The development plans were announced by Anschutz Entertainment Group last week, with the fanfare typical of the company's native Los Angeles. The live giant plans to transform the previously ill-fated Dome into Europe's premier live music venue when it opens in April 2007.

The plan is to create a space containing a 23,000-all-seated arena as well as a 2,000-capacity venue, an exhibition space, an ice rink and an outdoor performance area. The Dome has also officially been renamed The O2 through a £6m per-annum sponsorship deal with the Olympic organization.

"Britain is the number one live music-loving country in the world and we're amazed that it doesn't have a world-class venue," says AEG president and CEO Tim Leiweke. "This is our biggest project to date and we're going to blow everyone away with it. There's not going to be anything close to it in Europe. The next best will be the Berlin Arena, and we're building that."

AEG Europe's CEO and president David Campbell points out that the venue is flexible enough to switch between 12,000 and 23,000 capacity and he also believes demand is there. "There were 800 major live shows in London last year and the potential is there for many more. We want this to be a 'must play' venue for the biggest acts in the world."



Dome: rebranded O2 will open in 2007

He says other arenas in the UK are "very nice but slightly outdated," going on to point out the £29m being spent on Wembley arena will not make it a daunting competitor. "Moving a stage from one end to the other and tarring it up a bit doesn't make it a new arena by any stretch of the imagination. The O2 is a state-of-the-art, purpose-built facility, whereas Wembley was originally built as a swimming pool."

In turn, Leiweke's comments were treated with scepticism by some in the UK live industry. "We thought we already had some world-class venues," says National Arenas Association chair and Wembley Arena sales and marketing director Peter Tudor, who also questioned the planned capacity. "It's very ambitious, because how many people can play to that size of venue?"

AEG either owns or operates several major arenas around the world, including the Staples Center in LA and the MEN Arena, currently the UK's highest-capacity arena. Its venues have played host to the likes of U2, Paul McCartney,

The Rolling Stones and The Eagles, and Leiweke says acts of this calibre to play The O2.

O2 will be sending customers clips from AEG events staged worldwide before the new venue opens, as well as footage from The O2 once it does. O2 customers will also be offered priority access to tickets, a members' only bar and fast-track entry.

AEG is in advanced negotiations with the BPI and television production company Endemol over the creation of a permanent Music Hall Of Fame to compare with the museum in place for its US equivalent in Cleveland. This would be linked with the Channel 4 programme of the same name and feature an extensive display of music memorabilia.

Leiweke remains undaunted by the troubled history of the Dome. "The problem with the Dome wasn't the structure but the content," he says. "When it opens people are gonna ask 'Why didn't they do this in the first place?'"

The location in North Greenwich has strong transport links thanks to the development of the Jubilee line in time for the Millennium Dome opening. AEG is promising an innovative Thames-based transport system, while a successful British Olympic bid would result in a further strengthening of links to central London. AEG is also promising an innovative ticketing system.

AEG has secured a long-lease agreement with the Government to take over the site. Dome maintenance will continue to be publicly funded until the venue opens its doors in two years' time, from which point AEG will pay a regular performance-related contribution to the Government.

jm@musicweek.com

## A&R veteran takes on key EMI publishing role

EMI Music Publishing continues its reorganisation for the post-Reichardt era this week, with the elevation of Mike Smith to head the company's A&R operations.

As the company's head of 16 years Peter Reichardt left the company last week, Smith was confirmed in the role of senior vice president and director of A&R. He replaces Guy Moot, who was elevated from UK & Europe A&R executive vice president to take on the managing director role last month. Moot also confirmed the elevation of William Booth to executive vice president/general manager a fortnight ago.

Moot says, "Mike has played a major part in the success of EMI Music Publishing during his time at the company. His track record speaks for itself and I am delighted to be able to extend his current role to oversee and lead the A&R department."

Smith has worked with EMI Music Publishing since joining as A&R manager in 1992 from MCA Music. Since joining EMI, Smith has signed a string of key writers

to the company, including Guy Chambers, The White Stripes, Blur, The Libertines, Gorillaz and Doves.

Smith says he is looking forward to the challenge of running the department, but says he is determined to remain as active as pigs or hogs. "Anyone who knows me knows how much I enjoy going out and seeing acts and that will not change," he says.

"Now is an amazing time for British music," he adds. "There are some really ground-breaking acts that are coming through that are going to have a great resonance for years to come. In my advancing years, I am still seeing bands that are playing among the top 10 gigs of my life."

Smith includes Arcade Fire, the Canadian outfit who he signed to the company last week, among the exciting new wave of talent. "They are one of the most remarkable bands of their generation and have made an amazing record," he says. "Now it is down to us and Rough Trade to get the word out to as many people as possible."



Smith pictured with Moot and new EMI Music Publishing signings Arcade Fire

## THE MUSIC WEEK PLAYLIST



**PUSSYCAT DOLLS FEAT. BUSTA RHYMES**  
**Dolls** (A&M)  
We agree with Kean Kelly (Discogs, May 28) - this song is a monster. This has "it" written all over it (single, September) (bc)



**MAXIMO PARK**  
**Going Missing** (Warner)  
Maximo Park have a serious hit on their hands. Great news for their new family at Universal Publishing who signed the band last month (single, July 18)



**LEE RYAN**  
**Army Of Lovers** (Brightside)  
Radio is making all the right noises about the debut single from Ryan. A truly classic pop song that will stand the test of time (single, June 18)



**HARD-FI**  
**Hard To Beat** (Atlantic)  
Second single from the Skaans group promises to deliver more airplay success with Radio One and Xfm leading the attack (single, June 20)



**THE REVELATIONS**  
**You're The Loser** (Fierce Panda)  
Yes, it sounds like The Supremes, but who cares? This is a refreshing pop song that could well be one of this summer's indie hits (album, July 25)



**BEN MOODY FEAT. ANASTACIA**  
**Everything Burns** (Sony BMG)  
Eminence guitarist/writer's debut solo single appears on the current A&R buzz (album, July 20)



**THE RIFLES**  
**When I'm Alone** (Extra Mile)  
Recently signed by Universal Publishing, the debut single from The Rifles more than lives up to the current A&R buzz (single, July 30)



**GUILLEMOT**  
**Made Up** (Lovesong) (unsigned)  
Fronnie's Pyle Dangerfield is a charismatic showman and Supergrass circa 1995. A stand-out on MTV's Go Home sampler (EP, July 4)



**TERMITES**  
**Set Yourself On Fire** (EP) (Meadowcroft)  
Catchy rock-pop somewhere between Blur and Supergrass circa 1995. A stand-out on MTV's Go Home sampler (EP, July 4)



**MEK O'BAAAM**  
**You And I** (Earsugar)  
Debut album of flab-free indie that echos modern-freaks for a refreshing back-to-basics approach (album, June 27)

## Chairman highlights major's investment in technology

# EMI digital sales rise as overall profits dip

### Labels

by Robert Ashton

EMI Group chairman Eric Nicolli is predicting that digital business will account for 5% of the major's turnover by the end of this year, after its sales in the sector more than trebled in the past 12 months.

Digital sales hit £49.7m - £35.6m coming from EMI Music and a little more than £14m from publishing - in the year to March 31 2005, making up 2.5% of total group turnover. By quarter four, digital's share had increased to 3.5%, giving Nicolli confidence those sales will double across the current financial year, although he is reluctant to offer a more concrete picture. "Clearly it is not straight-line growth," he adds.

This is still some way short of the 25% target for the contribution of digital sales that EMI is setting by the end of 2010 financial year. But the EMI management, which saw pre-tax profits slip 13.1% to £141.9m and sales tumble 5.1% to £1.94bn in the same period because of lower-than-anticipated re-orders and the delay of albums by Goldplay and Gorillaz, now believes downloads will pull the global market - and more importantly its group - out of its current financial doldrums. Nicolli believes the digital market can bring about growth within the global music industry of 5% over the next five years.

Nicolli says he believes this will be the case because much of the



Jones: success shows shifting market

new digital sales will not cannibalise physical sales.

Nicolli, who now says that EMI is a completely different animal from five years ago with £35m of restructuring costs already delivered (£10m ahead of schedule), says, "The consumer shift to digital is momentous and will return the global market to growth. Research shows that digital will not eat physical. It is incremental growth."

Nicolli, who has overseen a massive IT investment to enable EMI to more efficiently capture the revenues from digital, also believes the shift to digital will be "good for our profitability" because of the absence of costs normally associated with physical product such as manufacturing and distribution.

Nicolli's colleague, EMI Music chairman & CEO Alain Levy, admits, "Overall we didn't have a great year, but it is a temporary setback." In addition to developing long-term careers and building

### EMI results

|                   | 2005      | 2004 (15 cents) | % change |
|-------------------|-----------|-----------------|----------|
| Turnover          | £1,942.8m | £2,128.7m       | -8.6%    |
| Profit before tax | £41.3m    | £133.3m         | -33.7%   |

FIGURES IN £ MILLIONS UNLESS OTHERWISE STATED

more global superstars from local repertoire, Levy also sees the future as digital. Although he concedes it is difficult to predict how consumers will behave in the digital landscape of the future - he points out that in the US most revenue is from downloads, while in Japan more than 90% of revenues are from mobiles - he is encouraged by the rapid rate of growth in downloads, mobiles and subscription.

"Digital is a key driver for growth and we feel better about where the market is going," he says. "The new revenues are expected shortly too with Levy adding, "We expect to deliver improved performance this year."

Levy also reveals that new research clearly demonstrates digital users spend more on music, but that they also continue to acquire a large proportion of their music in physical form. And, because the 44-plus age bracket spends the most money on downloads and CDs, Levy also suggests that the company is targeting its A&R to an older demographic. "We have seen the success of Norah Jones, so we are reviewing A&R on a continual basis," he adds.

robert@musicweek.com

### EUROVISION

- TOP 10
1. Greece (230 points)
  2. Malta (92)
  3. Romania (258)
  4. Israel (154)
  5. Latvia (153)
  6. Moldova (148)
  7. Serbia & Montenegro (137)
  8. Switzerland (128)
  9. Norway (125)
  10. Denmark (125)

### PEOPLE IN PLANES

#### Wetland outfit

People in Planes have signed a deal with US indie Wind-up, home to acts including Excusehouse, Creed and Drowning Pool. The long-term, seven-figure tie-up incorporates the finished album, recorded with producer Sam Williams (Supergirl) in late 2004. In addition, the band signed their publishing to Wind-up sister company Wivodes Music Publishing.

First tipped by *Music Week* in January 2004, People in Planes attracted attention after their inclusion on the SXSW bill this year. Co-manager Jo Hunt of M4 Management says they felt no pressure to sign

#### with a major.

"We went with Wind-up so we can be involved as they bring their unique philosophy to the UK," she says. "The company motto is 'developing career artists' and they've proven that this is more than a mere slogan."

Wind-up president Steve Lerner says, "It was our first listen. [PIP] have originality and make creative intelligent music with incredible hooks. There's a lot of people that can bring all of those attributes together. We flipped when we first heard it."

The band's first single, Talking Heads, was released in April and won support from Zane Lowe at Radio One.

CAST LIST Management, Jo Hunt & Jake Bourne/Head, M4 Management PR, Keith Hogan, PFA Media (US) Label, Wind Up, Co-publishing Wivodes Music Publishing LLC, Agent, Jackie Redford, Monitor Regular Artists & Scott Thomas, X-Ray Touring

### SNAP SHOT



## Eurovision is TV hit despite low UK placing

Britain's Eurovision entry may have struggled once again, but the UK's enduring love affair with the event remains high as it now claims the contest's highest television ratings in Europe.

A peak of 9.4m people tuned in to watch this year's show which, although down on last year's peak of 11.2m, means more Brits are watching the show than the event's previously most enthusiastic nation, Germany. The BBC has already commissioned coverage of next year's event.

"The production values were so fantastic this year that UK are buying parts of the stage set," says BBC Eurovision producer Bonnie Smith. "It was a great show and in terms of entertainment you can't beat it. You had darkness from the Norwegians, you had granies on stage and some excellent quirky pop."

Smith was one of the people behind the song selection for Britain's entry Javine, who finished third from last with just 18 points with the song Touch My Fire. The single only managed to reach number 18 on the UK singles

chart after its release in the week of Eurovision and looked set to slip back further last week. Nevertheless, the experience appears to have breathed life into the Popstars graduate.

"It didn't go Top 10 or get a good placing at Eurovision, but before Christmas Javine didn't have a career and now she has a future," says Smith.

Javine was back in the studio last week recording the follow-up, provisionally entitled Serious, which is being released through Island in August. Her manager, Jonathan Shalit, says Eurovision exposure has prompted Hollywood interest, with enquiries arriving about Javine appearing alongside Beyoncé in a film version of Broadway musical Dreamgirls.

There are a number of theories about Britain's continued unpopularity - the most common being disagreement with the UK involvement in Iraq - but few have proposed changes to the voting system. "These things usually occur in phases," says Smith. "We were unpopular at the time of the Falklands conflict and recovered, and I'm sure we will again."

## Virgin chief in new venture

Philippe Ascoli is returning to his native France to launch his own label with EMI, after exiting his post of Virgin Records UK managing director.

The major last Friday confirmed Ascoli's departure from Virgin in a switch which will see him linking up with EMI France for a new label venture, as well as taking up a senior creative advisory role across EMI Music Continental Europe under chairman and CEO Jean-François Cociillon. Ascoli, who will exit his Virgin post shortly, says he has mixed feelings about the move. "It's a great opportunity for me, but also I'm really sad to leave such a fantastic team at Virgin and also so many great artists," he adds.

Ascoli's new label will have its

own offices in Paris, but will plug into one of EMI France's labels and use the major's marketing, distribution and back-end facilities. Having 10 years ago founded his own French-based label, Source France, with artists including Air, Phoenix and Saïan Supa Crew, Ascoli observes, "I'm coming back to my roots really. It will be classic and quality music - what I have always done."

Ascoli's departure from Virgin comes as the company prepares to exit its 20-year home of Kensal House in London's Harrow Road around late summer for a site in Crown House, Hammersmith Road. Ascoli was appointed to the role by the then Virgin Records UK president Paul Conroy in September 2001, having been previously

running Source Records UK, for whom he signed acts including Turin Brakes and Kings Of Convenience.

Ascoli says he is most proud of the roster, which has been built up at Virgin over the last three years, including The Thrills and his last signings The Kooks. Under his control, Virgin's joint venture with Relentless has this year surpassed double platinum sales with Joss Stone's second album *Mind Body & Soul*, while its KT Tunstall album *Eye To The Telescope* has reached the Top 10 last month and has sold more than 140,000 copies over the counter.

EMI says it plans to fill the managing director's role, but is not yet ready to announce a successor to Ascoli.

► 'The Experience Hendrix case could act as a watershed in the fight against illegal copying' - Viewpoint, p12



## Former HMV bosses take top roles at Fopp

Former HMV Europe and retail industry chief David Pryde has re-emerged as the new head of independent chain Fopp.

The retailer ended weeks of speculation by confirming the arrival of Pryde, a former Bard deputy chairman, last Wednesday. He takes on the role of managing director for the chain, which currently operates 17 stores in the UK.

Pryde - who is expected to report to Fopp founder Gordon Montgomery - is joined by fellow former HMV Europe executive Peter Hill, who takes on the role of financial director, a title he also held at HMV.

Neither executive was available for comment last week, although Montgomery issued a statement saying, "I believe that Fopp is a hugely attractive proposition for customers, suppliers and landlords. There is no doubt that David and Peter have the depth of experience to develop a nationwide roll-out of the brand."

Pryde returns to the retail sector two years after resigning from HMV in sudden circumstances in March 2003. In 18 years at the retailer, Pryde worked his way up from starting as a graduate trainee to become managing director, in which role he oversaw HMV's break through the 150-store barrier.

News of the appointments comes on the back of the

departures earlier this year of four directors from the chain, including managing director Peter Ellen.

One source at one of the major chains says, "It was a surprise that Fopp has said goodbye to many of the senior management who had helped get it where it is; it is in a very good place. But David Pryde is an experienced and very good executive who knows retail inside out. I'm sure they will feel that his experience can take them to another level."

The arrival of Pryde at Fopp also continues the widening influence of HMV throughout the retail sector. Former HMV operations director Simon Douglas last September took over as executive director of Virgin Retail, running its UK stores, while Stuart Rowe left his role as e-commerce director last month and is expected to join Play.com in a senior role.

A source at one of the key music suppliers says, "The influence of HMV is pretty simple to explain. They are the best in the business and their experience is very valuable to other retail chains."

The changes at Fopp also come as Music Zone says key management changes, announcing in March a management buy-out backed by Bank Of Ireland and Lloyds TSB Development Capital, with the aim of expanding the chain to more than 100 over the next three years.

## Emap music titles under fire but radio bucks slow market

### Media

by Paul Williams

Emap is confident of a revival at its long-established rock magazine *Kerrang!* after the weekly's poor performance was highlighted in the group's latest financial results.

The publication was identified as an area of "notable weakness" by Emap, having lost a further 10.7% of its circulation year-on-year between July and December 2004, while contributing to a 7% profits decline across its music magazines in the year ending March 31 2005.

In contrast, spin-off FM station *Kerrang! 105.2*, which launched in the West Midlands last June, has been deemed a resounding success by the group and will be subject to a further £2m of investment during Emap's new financial year.

"It's been a phenomenal success," says Emap Radio managing director Dee Ford. "We had hoped in the first Rajars we were going to be able to deliver 1.5m hours and we delivered more than 2m and have consistently delivered over the next two books. We've exceeded our audience target."

### Emap results

|                  | 2005    | 2004 % change |
|------------------|---------|---------------|
| Turnover         | £1,640m | £1,205m +41%  |
| Operating profit | £142m   | £15m +818%    |

TABLE SHOWS YEAR-ON-YEAR RESULTS TO MARCH 31, 2005.  
SOURCE: EMAP

While *Kerrang!* 105.2 capitalised on a demand for rock in its region, Emap Advertising, Performance and Emap managing director Marcus Rich suggests its more niche sister magazine suffered as the scene last year focused around alternative guitar bands such as Franz Ferdinand. However, at the start of this new financial year, Rich adds that advertising for the magazine is up 5% year-on-year as it cashes in on new rock acts such as My Chemical Romance under a revamped editorial team.

The music magazine market in general remains a particular area of concern for Emap. Although Q turned around previous declines circulation figures remain flat, total revenues for this sector dipped 3% during the financial year.

Advertising slipped 10% with the teen music market "continuing

to be tough" and only *Mojo* showing any significant growth.

"The interesting thing about the teen market is actually there's more magazines being sold in the category than there were four years ago," says Rich. "The difference is there are more titles in the category, so what seems to have happened is there are lower barriers to entry."

He notes that *Smash Hits* - whose series of declines was arrested in the last ABCs - is now starting to broaden its coverage from beyond purely music to the likes of TV show *The OC* in an attempt to win readers.

Emap found the radio market tough in the first half of its financial year, although it caught up in the second half of the year and says it is now outperforming what remains a generally weak market.

There were positive signs in the digital radio arena, with revenue quadrupling in the space of a year to around £6m. Digital TV was equally as encouraging, with total revenues improving 14% and sponsorship revenues rising 25%.  
paul.williams@musicweek.com

To mark last week's 50th Ivor Novello Awards, *Music Week* this week examines the skill and craft of Hal David and Jim Steinman to Ms Dynamite and Nicky Wire. To coincide with the feature, we also

# Writing a place in t

*"The lyrics were mostly non-existent simple slogans, one step away from gibberish. This wasn't just stupidity, simply inability to write anything better. It was a kind of teen code, almost a sign language, that would make rock entirely incomprehensible to adults. The first record I ever bought was by Little Richard. The message went: 'Tutti frutti all roots, tutti frutti all roots, tutti frutti all roots, awoopoloobop alopbamboom!' As a summing-up of what rock'n'roll was really all about, this was nothing but mastery."*

Nik Cohn, Awopoloobop Alopbamboom (1971)

Now more than 30 years old, Nik Cohn's words have perhaps never been topped in their ability to sum up the power of the lyric.

The words written by songsmiths invade every part of our lives. Lyrical hooks are reappropriated as advertising slogans, absorbed into our everyday language and even newspaper headlines.

Indeed, to mark the arrival back on Merseyside of Liverpool's triumphant football team last week, *The Times* newspaper chose to quote one of the city's favoured songs with the headline, "You may say I'm a dreamer, but I'm not the only one".

The sentiment was not that intended by John Lennon, but the words extend beyond their original meaning. Perhaps the sign of a truly great lyric.

Whatever magic dust it is that transforms a handful of words into a great lyric, the writing process itself is something shrouded in mystery, as Mike D'Abbo - formerly of Manfred Mann and the writer behind both Handbags & Gladrags and Build Me Up Buttercup - explains.

"You have to acknowledge this thing called the muse," he says. "You have to acknowledge when it descends, and when you do you go with the flow."

"There is a guy called Matthew Manning who claims he has a divine intervention to paint and that he has strange psychic powers where he just has to hold out his hand with a brush in it and then the painting finishes itself. I think the same thing happens with words - they just sort of happen."

Of course, when the muse does strike, and the words come flowing, what determines a "great" lyric or couplet is as broad as the emotions they reflect. And, in music, "great" does not necessarily quantify as complicated. In fact, sometimes "great" is not even coherent. "If you look at something like Riet Petite, written down it looks nonsensical," says John Fogarty, managing director at Minder Music, "but if you listen to the record, then it all makes sense. When that song's on the radio, then I want to turn it up because it's such a joyous sound. All Shook Up is the same. 'Bless my soul what's wrong with me, I'm shaking like a man on a fuzzy tree' - that just says it all."

The perfect song is undoubtedly a blend of elements. But maybe the only certainty about the perfect song is that its appeal will be totally subjective to the tastes of the individual listener.

"It's visceral," explains Diane Warren, Grammy-winning writer of a roll call of hits for Elton John, Tina Turner, Barbra

Songsmiths tune in to their favourite lyrics (clockwise from top left) Brian Wilson and Van Dyke Parks, Diane Warren, Nicky Wire, Paul Houston, Ms Dynamite, (below) Hal David



There were songs where [Burt Bacharach and I] just sat in a room and we built a song like we were building a house

Hal David



Streisand and Aretha Franklin among countless others. "You feel it. You can't intellectualise a song - it's a chills thing, a feeling, the thing that makes you cry. You just get it. You can't touch a song can you, but you can feel it - and with the best ones you do."

In this sense, adds Warren, assessing a lyric is fraught with difficulties; to truly judge a great lyric means divorcing it from the greater whole, she suggests.

"To me the perfect lyric is like the perfect melody," she says. "What touches you, what moves you. But a song is not just a lyric - it has to be a song. So it's hard for me just to look at a lyric without hearing the music that supports it."

It is a viewpoint that Jim Steinman, writer of such classics as Bat Out of Hell, I'd Do Anything For Love (But I Won't Do That) and Total Eclipse of the Heart wholeheartedly supports. "Lyrics are the most important thing to me, much more than music," he says, "although, of course, it's hard to separate the lyrics from the music and even from the song production. Isolating the lyrics is the equivalent of clinically taking out one part

of the brain, like a brain surgeon."

Tracing the evolution of lyric writing is also not without its challenges. Many define the post-war period as marking a shift from the jobbing Tin Pan Alley tradition of songwriting teams towards artists who penned and performed their own works. Today, hip hop, a genre built almost entirely on lyrical skills, is arguably the world's dominant music.

But throughout the ages, methodologies have constantly changed. And even within specific ages, approaches have varied wildly. Who could say, for instance, what was the dominant methodology of the mid-Sixties, a period many consider the golden age of the lyricist, with such disparate talents as Lennon & McCartney, Jagger & Richard, Dylan, Ray Davies, Pete Townshend, Bacharach & David, Holland-Dozier-Holland and Goffin & King among so many others?

"The whole process of songwriting is an evolutionary one and how people go about it varies enormously," says David Ferguson, chairman of the British Academy of Songwriters And Composers. "It's not any one thing - some write as part of a team, some work as individuals and some are



of lyric-writing, talking to industry experts as well as some of the finest exponents of the art, from so launch the first stage of a search to establish the nation's all-time favourite lyrics. By Adam Webb

# the history books



In the case of being a lyricist for Brian Wilson, I had to give serious consideration to something totally unexpected. And I think that's a way to lead a life. I felt ill-equipped, but I did the best that I could because he was

mercury resting  
Van Dyke Parks



just lyricists and nothing else. The whole thing about the conception of songwriting is that there are no fixed rules. Whether you're talking to Holland-Dozier-Holland or Gamble & Huff or Chambers & Williams, I'm sure you'll find that no two songs evolved in the same way.

The classic perception of a lyricist is of a bohemian loner, frantically scribbling down ideas on the back of a bus ticket or in a favoured notebook. But, while there is certainly an element of truth in this – as with all clichés – the individuality of any piece of writing is often matched by the infinitely different methods of working.

Even for Hal David, a man who knows a thing about the lyrical craft, there is no set formula. "Our process was every which way," recalls David of his partnership with Burt Bacharach. "There were songs like Alfie where most of the lyric came first or What The World Needs Now and then there were songs like Raindrops Keep Falling On My Head and Walk On By where most of the music came first. And then there were songs where we just sat in a room and we built a song like we were building a house. You get a foundation somewhere along the way and

You have to acknowledge when [the muse] descends, and when you do you go with the flow

Miles D'Abbo

You can't intellectualise a song – it's a chills thing, a feeling, the thing that makes you cry

Diane Warren

## Your chance to tell us your favourite lyric

What are the greatest words ever to be put to music? A few lines from **Imagine**? A couplet from **God Only Knows**? Or a snatch of words from **Blowin' In The Wind**? Everyone has an opinion. And this week, **Music Week** is partnering with MTV and VH1 to kick off a nationwide search to establish what are the nation's **favourite lyrics**.



To launch **Project Lyric** we are asking all of our readers to nominate their own favourite to help create the **ultimate list** of classic lyrics; this will be honed down by MTV and **Music Week** with a panel of **expert judges** at the end of June ready for a massive **public vote** which will be launched by **MTV**, across all of its UK channels, in the **middle of July**. The process will culminate with a weekend of programming devoted to all of the greatest lyrics of all time at the end of the summer.

To **make your vote count**, either send your favourite lyric – a couplet, or excerpt up to around 40 words long – via e-mail to [ProjectLyric@MusicWeek.com](mailto:ProjectLyric@MusicWeek.com), complete with the name of the **composer** and the song from which it is taken – or log on to MTV's own Project Lyric website, at [www.mtv.co.uk/lyric](http://www.mtv.co.uk/lyric). Over the coming weeks, **Music Week** will feature some of the **best suggestions** and keep you in touch with the progress of the search.

The hunt starts here.

# What is your favourite lyric?: some first thoughts

**Diane Warren**  
Gladys Knight & The Pips: "I Were Your Woman, especially that line, 'You're like a diamond and she treats you like glass. Well you make it hard to love you, but Babe don't ask.' That's a great, great song – but that line just distills the whole song – if I were your woman, you know?"

**Van Dyke Parks**  
I love Allen Toussaint songs. I love those songs with a chorus that says, "I'm gone, I'm gone, I'm gone." It's just gone, gone, gone – he just repeats it like a dog in the yard. I very much love simple lyrics with an economy of words. I just love it all.

## Ms Dynamite

I really like older music like reggae and soul. People like Dennis Brown and Frankie Paul. I think reggae's a lot like country music because there's so many stories and issues entwined into it. I think a lot of modern music brushes over those subjects that are relevant to society. But my favourite song of all time would have to be Bob Marley's Redemption Song. There's just something about it. On a personal level, it just connects with me and my soul.

**Rakesh Sanghvi, MD Sony/ATV Music Publishing**  
It's a very difficult question. That said, one of the most powerful songs for me, lyrically, is Sign O' The Times by Prince. "Sister killed her body cos she couldn't afford to feed it." And we're sending people to the moon.

then you build.

"Writing lyrics, at least for me, is about writing to a melody," he adds. "When I hear music I hear ideas and that's what I heard with something like I Say A Little Prayer. If you look at that lyric, I have the title on the verses not in the chorus which is something that is not really done, but it just felt right that way. To a large extent, I think I'm a craftsman and I know what I'm doing, but I also go with what I hear and what I feel – and if that isn't the traditional way then I won't let it stand in my way."

This brick-by-brick analogy is one also drawn by Paul Heaton of The Beautiful South. "I try to get the first line done and then it goes from there," says Heaton. "It's like doing the first clue to a crossword and then the rest just fills itself. As long as the first clue's worth pursuing then it's worth finishing. It's like a job, like a bricklayer laying bricks – you're not going to leave a wall that you're building, you're going to finish it."

For an artist such as Ms Dynamite, who veers between two different styles, the approach is different again. "In my songwriting and my spitting I do write about different things and in different ways," she says. "Songwriting is much more free and natural and I let ideas come to me – like sometimes I'll be listening to a beat and working off that and other times I'll just be walking down the street and a melody will come into my head. The thing about songwriting is that there is no formula. I never sit around and think I've got to write a song about a certain subject.

"Spitting is much different," she adds. "I'll listen

In September my cousin tried reefer for the very first time. Now he's doing 'orse. It's June."

**David Ferguson, chairman BACS**  
Laurie Anderson, because she invents a new way of going about lyric writing. O Superman was such a bizarre hit, but she's also got that sense of mystery combined with fantastic storytelling. I just love Laurie's ability to not do the obvious and to talk in symbols. On the Big Science album there's the song I Tango that says, "Your eyes. It's a day's work to look in to them," that I think is so witty but also so profound."

**Mike D'Abo, Manfred Mann**  
Sammy Fain and Paul Francis Webster's Love Is A Many Splendored Thing: "Once on a high and windy hill In the morning mist two lovers kissed and the world stood still. Then your fingers touched my silent heart and taught it how to sing. Yes, true love's a many splendored thing."

**Gary Moot, managing director EMI Music Publishing**  
Emineem, Lose Yourself: "You better lose yourself in the music, the moment You own it, you better never let it go You only get one shot, do not miss

your chance to blow This opportunity comes once in a lifetime yo."

**Nicky Wire, Manic Street Preachers**  
As a kid I can remember watching a South Bank Show on the Beatles' Sgt Pepper and how they make Day In The Life with newspaper headlines and abstract thoughts and that was something that really resonated with me. At that age I loved loads of lyrics – the mysticism of Ian McCulloch, the politics of The Clash and of course, the Sex Pistols. "When there's no future, how can there be sin.

Were the flowers in the dustbin, we're the poison in your human machine. We're the future, your future." God Save The Queen is still the best political song ever written.

**Paul Heaton, The Beautiful South**  
Don Schiltz & Paul Overstreet's, Forever And Ever, Amen: "As long as old men sit and talk about the weather

As long as old women sit and talk about old men If you wonder how long I'll be faithful I'll be happy to tell you again I'm gonna love you forever and ever Forever and ever, amen."

## Jim Steinman on You've Lost That Lovin' Feelin'

I've given this a lot of thought, but what I think is the single best lyric in the whole of recorded history is definitely You've Lost That Lovin' Feelin'. I don't even want to talk about the brilliance of the production, which is all about Phil Spector's genius, and all the other little details (like how many songs are there that start with no intro?). That's all amazing in itself.

But what I find astounding about You've Lost That Lovin' Feelin' is that, and I don't know if the writers Mann and Weill were aware of this – and it doesn't matter if they were or not – but the most extraordinary thing about the song is the opening line.

It goes: "You never close your eyes any



more when I kiss your lips. And there's no tenderness like before in your fingertips."

Now, what's brilliant there is the first line: "You never close

your eyes any more when I kiss your lips". What does that mean? It means his eyes are open the whole time. This is a territory of total betrayal, immediately established and so effortlessly. All he's been doing is watching her, because his eyes are open. So there's an almost Pinter-esque lack of trust and suspicion and it's done so effortlessly that no-one even thinks about it.

Then you take it a little further along: "Now there's welcome look in your eyes when I reach for you. And you're startin' to criticise little things I do. It makes me just feel like crying baby 'cause baby, something beautiful's dying."

to the beat and spend much more time on the lyrics and being clever and skilful with the lyrics because that's what it's all about. They serve two different purposes."

Little, these are just individual examples, based on individual circumstances at one particular moment in time. One of popular music's more unusual songwriting scenarios surrounds the making of the Beach Boys' Smile album, where Van Dyke Parks, then aged 21, was drafted in to help realise Brian Wilson's "teenage symphony to God": Parks' wordplay in songs such as Cabin Essence, Surf's Up and Heroes & Villains (which unfolds itself with the still-impressive opening line, "I've been in this town so long that back in the city I've been taken for lost and gone and unknown for a long long time") remains as ambiguously complex as Wilson's brilliant compositions – a fact perplexing to other members of a band better known for its songs about cars, girls and surfboards.

"I was a novice lyricist because I didn't know what lyrics should do," says Parks, 39 years on. "So I didn't proceed with any expectations of what lyrics should do, except reflect the attitude of the musician who brought the feelings forward. So, that's what I did. I thought that the music was pictorial and so I looked for imagery, dissociated imagery."

For Parks, Smile (which he returned to complete with Wilson in 2004, earning second place in the unsung hero of the year category of Mojo's reader's poll) was very much an interpretative experience, as he strove to follow the Beach Boys'

Basically, I think it's a stalking song. I think he's killing her. I absolutely think it's one of the most brilliant head-ups to a murder without mentioning it. That makes it brilliant because (1) that's great and (2) those lyrics are not at all normal pop lyrics.

I always want to yell at people, "You never close your eyes any more when I kiss your lips" – how does he know that? It's because he's got his eyes open. She's in desperate trouble. Call 911! That's how that song affects me and that's how it sounds. The echo is so brilliant, it's like it was recorded in the chamber of a human heart. It's the sound of a guy going mad.

ambitious flights of fancy. "I think we just plunge into space and if we stay in hot pursuit then something will happen. And in the case of being a lyricist for Brian Wilson, I really tell you, I had to give serious consideration to something totally unexpected. And I think that's a way to lead a life: to give serious consideration to the unexpected. I felt ill-equipped to do it, but I did the best that I could because he was mercury resting. He was in prime athletic shape."

Another unique approach is that of the Manic Street Preachers' Nicky Wire, who wrote lyrics with the band's other "non-musical" member, Richey Edwards, until the guitarist's disappearance in 1995, in a style he describes as "jamming with pens".

"The investigation of the band was as much about words as the music," says Wire of an approach that drew on literary and political heroes as much as The Clash and Guns N' Roses (or, as they would have it on Faster: "I am stronger than Mensa, Miller and Mailer; I spent out Plath and Pinter").

"That was quite a unique arrangement where me and Richey wrote the words and Sean and James wrote the music. The words were all part of the 'bedroom plan', but we were lucky that we were able to get a grant to go to university to study politics and read loads of different things."

Despite the Manics' reputation for polemic, Wire says he is not averse to simplifying the lyrics when a song demands it. "There's certain songs where I've cut words out to make them more engaging," he says. "Like You Stole The Sun

I tend to write songs that have a beginning, a middle and an end so I'm kind of telling a story. I'm like a balladeer in the classic tradition

Jimmy Webb



**IVOR NOVELLO WINNERS**  
**PRS most performed work:** *Take Me Out* by Robert Hardy, Mike Kaprona, Nick McCarty, Paul Thomson (Universal)  
**Best original film**

**score:** *Enduring Love* by Jeremy Sams (MCS)  
**Ivory classical award:** Sir John Tavener  
**Best-selling UK single:** *It's Christmas* by Bob Geldof, Midge Ure (Warner/Chappell)  
**Best song musically and lyrically:** *Dry Year* by Eyes by Mike Skinner (Merseybeat)  
**Best original film**

**music for television:** *Blackwood* by Rob Lane (BBC Worldwide/Backlist)  
**International hit of the year:** *Simon by Simon* by The Edge, Adam

Clayton, Larry Muller Jr (Globe Mountain)  
**International achievement:** *International* by Robert Smith  
**Special award for songwriting:** Mick Jagger/Keith

Richards  
**Songwriters of the year:** Keane  
**Album award:** *First Straw* by Snow Patrol  
**Special International award:** Lou Reed  
**PRS outstanding songwriting:** The British music

Duran Duran  
**Outstanding song collection:** Queen  
**Special International award:** Lou Reed

From My Heart, which literally has a chorus that goes 'You stole the sun from my heart'. But, saying that, we've also got Richey's masterpiece, The Holy Bible."

Because lyrics can so perfectly summarise the environment of their creation, notions of a "golden age" or that the craft of lyric writing is a diminishing talent are fallacies, argues David Ferguson. "There are no givens that songwriting in its current form will look as it does now in 50 years. Certainly, if you look at the Ivors from 50 years ago and compare them to now, then there's no qualitative difference, but there is a difference in style and sound and content. Songwriting is a reflection of what is current."

"All through my life people have sneered at art forms," he continues. "I mean, when I was a kid people sneered at The Beatles whereas now they're on the school's syllabus. Look at Eminem, clearly he's a fantastic lyricist, but it's a personal opinion if you like him or not. The real trick of what makes a fantastic song is if someone can connect with an audience. It doesn't matter whether that's a large or a small audience, just so long as you connect. Any other judgement would be commercial and not artistic."

"You can guarantee there'll be people of a certain age, who think what they heard when they were young is much better than what was around today," says John Fogarty, in a reference to last week's hits shortlists.

"But if you take a song like Dry Year, Eyes, it's just a modern way to express an emotion. You'll get people who'll say it's not as good as something like Night & Day by Cole Porter, but it's from different social conditions and from a different place. If it's attractive to the listener or if it makes you think or you can sing along, then who's to say it doesn't capture the mood as well as someone like Frank Sinatra singing In The Wee Small Hours."

And if, in Ferguson's words, songwriting is a reflection of the here and now, it follows that it will always be an integral part of songwriting. "It's not just the subject matter, it's the way that you put it," says EMI Music Publishing managing director, Guy Moot. "It's about having the eloquence to stand out from the pack. It can be social commentary, it can evoke romance, it can be disposable but catchy."

"Ms Dynamite is a prime example of a great lyricist," adds Moot. "It's not that she talks about issues that other rapper's aren't, it's the way she delivers and how she does it so eloquently and articulately."

"This sense of both timelessness and being of a time - that audiences always need to hear the expression of universal emotions, to tap into what Van Morrison once termed the inarticulate speech of the heart - should ensure a viable future for the lyrical craft. The language may change, but the emotions underpinning it do not."

It is a complicated subject, no doubt, but who better than Hal David, a man who built his career on making the sophisticated sound effortless, to have the last word.

"When I look back on the work I wrote," he says, "for the most part it's in a very conversational style. Something about being natural feels right to me. There's some wonderful songs out there but, in my point of view, the lyrics can sometimes feel a bit contrived. I try not to do that."

"I really try to keep it, and I have to be careful when I use the word 'simple' because it wasn't that simple, but it's got to feel natural. Simple is a deceptive word. Natural is a better one."

"For me that quality of naturalness is the most important - a great lyric sounds like anyone could have said it, except that most people wouldn't have been able to."

Who could possibly put it better?

## As the Ivors turn 50, songwriters young and old win recognition

Lou Reed rounded off a perfect day for the 50th Ivor Novello Awards as he saluted the integral part the UK had played across his entire solo career.

As the Velvet Underground co-founder (pictured) joined such illustrious company as Leiber & Stoller and Holland-Dozier-Holland by collecting the special international award at last Thursday's ceremony, he recalled how the UK's early favourable response to Walk On The Wild Side had led to him achieving a global hit breakthrough.

"Someone on the BBC played it and it got plays in London and the rest of the world paid attention because of the UK," he recalled. "That was in 1972, then in 1977 with Perfect Day the BBC said 'let's re-record that, bring in some contemporary people' and lo and behold I had something as popular as Walk On The Wild Side."

The UK's enthusiasm for his music was repeated again this year as a remix of his track Satellite Of Love made the Top 10. "I went to the company in the US (with some remixes) and got the usual response, which is 'no', and I mentioned it to someone here and, lo and behold, 'let's use them' and out came Satellite Of Love as a remix in London and, guess what, same thing."

Reed's reminiscences reflected a heavily nostalgic afternoon inside London's Grosvenor House Hotel, as the Ivors organisers capitalised on the golden opportunity to look back on five decades of the prestigious event. But equally as striking was the weight of emerging British songwriting talent being honoured. Universal Music signings Franz Ferdinand and The Streets, BMG Music's Keane and Big Life's Snow Patrol were all among the winners, with the latter picking up the first best album prize in the event's history for The Final Straw.

"British songwriting is in rude health at present and we're proud to have two of this generations' most gifted talents in Franz Ferdinand and The Streets," says Universal Music managing director and Europe executive vice president Paul Connolly. Two years after taking the best contemporary song for Weak Become Heroes, The Streets' Mike Skinner grabbed a second Ivor as Dry Year Eyes was named best song musically & lyrically, while Franz Ferdinand beat off Skinkner's Blinded By The Lights to claim a first Ivor as Take Me Out was named best contemporary song.

With his charges in the States recording new material, it was left to Franz Ferdinand's manager Cerne Canaling to deliver a text-message acceptance speech from the band. "We're in New York recording some more tunes but if



you give us a prize for one of these, then we'll promise we'll pick it up ourselves," the message pleaded hopefully.

Little more than a year after the release of their debut album Hopes & Fears, Keane walked off with one of the event's most cherished honours by being named songwriters of the year. "If you're someone who is very shy like me, writing a song allows me the chance to say these things that are bursting to get out," said the band's Tim Rice-Oxley.

Last autumn Keane were part of the historic re-recording of the Warner/Chappell-handled Do They Know It's Christmas, which repeated its Ivors win in 1985 as best-selling UK single by winning the same prize again for its writers Bob Geldof and Midge Ure. After original Band Aid voice Sting handed them their honour Geldof thanked "all the new kids on the block who weren't there when Sting, Midge and I did the first one" before going on to make his biggest public declaration yet about the expected live Aid II event.

UZ signed to Blue Mountain in the UK and Universal for the rest of the world, won their third career Ivor as Vertigo was declared International Hit of the year, while EMI Music-signed Cathy Dennis reached a new landmark by beating Annie Lennox's career tally

of four Ivors to become the event's highest-honoured female as the Britney Spears hit Xenie (PRS most performed song) gave her a fifth award. She used her acceptance speech to give a special thank you to her publisher's departing chairman and CEO Peter Reichardt.

"This is the end of my corporate life," said Reichardt, "but hopefully not the music business, which you know I love with a deep, deep passion, particularly these awards, and thank goodness I've managed to carve my way in this wonderful, wonderful business," he said. The current Eighties revival was reflected during the afternoon, with The Cure winning the international achievement award and Duran Duran the outstanding contribution to British music. The band's lead singer Simon Le Bon stressed the best advice he could offer up-and-coming bands was to write as much as they could. "It's the one expression of a band that really counts," he said. "It's something really useful you can leave behind when you've gone."

Meanwhile, The Rolling Stones and Queen were both honoured in this 50th anniversary year. Mick Jagger and Keith Richards were bestowed a special award for songwriting, while Queen won the outstanding song collection award.

Paul Williams

**The thing about songwriting is that there is no formula**

Ms Dynamite

**I try to get the first line done and then it goes from there. It's like doing the first clue to a crossword and then the rest just falls itself**

Paul Heaton

**The instigation of the [Manics] was as much about words as music**

Nicky Wire

## Awards strike balance between experience and youth

# Classical Brits hit right notes

by Andrew Stewart

Core classical values and no shortage of glamour stood high on the agenda for this year's Classical Brit Awards at London's Royal Albert Hall last Wednesday (May 25).

The annual event struck a careful balance between youth and experience, mainstream and crossover, offering awards to independent labels Hyperion Records and Naxos alongside artists contracted to the classical majors. A version of the show, presented by Lesley Garret, was broadcast on ITV1 and ITV3 yesterday (Sunday).

Sir James Galway crowned a good night for Universal Classics when he collected the BPI's award for outstanding contribution to music from Lord Putnam. The film-making peer spoke of the impact Galway's work had on the classical world in the early Seventies. Putnam recalled the "trinkets flying around from people who did not think it was the way to go", suggesting that the Belfast-born flute player was living proof that serious classical music and crossover classics could happily co-exist in the



Galway: outstanding contribution award

same marketplace.

Galway, who cut most of his 30cm-selling albums for RCA, tickled the fancies of an audience rich in record company executives with his speech. He went on to thank his new colleagues at Universal Classics and Jazz, adding that it was "a great pleasure to have a record company with people who can read a musical score".

Other performance highlights of the evening's show included an abridgement of *Alegría's Miserere*, delivered by orchestral/ensemble album of the year award winners The Sixteen and a performance from Deutsche Grammophon's star

soprano, Anna Netrebko, in her element in Massetti's waltz song from Puccini's *La Bohème*. Katherine Jenkins scooped the NS&I album of the year award, dedicating it to her father's memory. Karl Jenkins offered a slice of his new *Requiem*, while Julian Lloyd Webber and violinist Corina Beliza gave the world premiere of part of Andrew Lloyd Webber's *Phantasia*, both compositions recorded by EMI Classics.

Hyperion, hit last week by a High Court ruling against its copyright appeal, gained some comfort as winners of the critics award for the label's acclaimed set of Rachmaninoff's piano concertos. American Marin Alsop (Naxos), John Adams (Nonesuch), John Williams (Warner Music and Sony BMG) garnered awards respectively for female artist of the year, contemporary music and soundtrack composer, while Bryn Terfel (Universal Classics) made the grade as male artist of the year and cellist Natalie Clein (EMI Classics) picked up the title as young British classical performer.

andrewstewart@btiscall.co.uk

**J. Strauss II**  
Waltzes, Polkas, Overtures, Orchestra  
Anima Aeterna/Immersed (Zig-Zag  
Territories ZZT020601)



Conductor and pianist Jos Van Immerseel challenges traditions forged over the past 70 years by

Viennese performers of music by the so-called Waltz King. Period instruments, original scores and a huge dose of fun went into the making of this disc, one in which such over-familiar pieces as the Blue Danube Waltz and Trisch-Tratsch Polka emerge as if they'd been composed only yesterday. Zig-Zag Territories' peerless production values contribute to the overhaul of Strauss' contemporary image.

**Róza**

Three Choral Suites from Ben-Hur, Quo Vadis & King of Kings, Mormon Tabernacle Choir, Cincinnati Pops Orchestra/Kunzel. (Telarc SACD-60631 (SACD))

**Róza**

Hungarian-born Miklós Róza became the doyen of Hollywood composers in the late Forties and Fifties with Oscar-winning soundtracks for *Spellbound*, *A Double Life* and *Ben-Hur*. Gramophone's 2004 label of the year, Telarc, offers the world premiere recordings of three choral suites from quintes-

sential Róza movie scores. Elquent performances and full-blooded surround sound are part of an impressive mix.

**Mahler**

Symphony No.9, San Francisco Symphony/Tilson Thomas. (San Francisco Media 821936-0007-2 (2SACD))



With two Grammy Awards and positive reviews in the bag, Michael Tilson Thomas and the San Francisco Symphony reach the midway point in their self-promoted Mahler project with a heart-on-sleeve performance of the Ninth Symphony. While the partnership's recording of the Resurrection symphony short-changed the world's emotional extremes, their latest vision of Mahler at his most transcendent is up there with the best Ninths in the catalogue.

**My Lady Rich**

Works by Byrd, Dowland, Holborne, Tessier, etc. Van Evera, etc. (Avie AV 0045)

Lady Penelope Rich, sister of the Earl of Essex and an inspirational figure at the court of Elizabeth I, attracted the amorous and platonic interest of the finest poets and musicians of her age. This album

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**PROMO**

The about to arrive video

throws the spotlight on Lady Penelope's importance as muse and patron, its contents beautifully performed by soprano Emily Van Evera, lutenist Christopher Macrongiello and a first-class ensemble team. Issued and marketed under Avie's umbrella, the Lady Rich project captures the passion of all concerned for the music and its presentation.

#### Wagner

Der Ring des Nibelungen. Soloists: Bayreuth Festival Choir & Orchestra/Barenboim. (Warner Classics 2564 62093-2 (14 CD + bonus DVD))

When it was released on the Teldec label in the early Nineties, Daniel Barenboim's Ring cycle grabbed the attention of serious Wagnerites and convinced many that it was up there with catalogue's finest, whether recorded in the studio or, as here, caught live. Warner Classics continues its inspired budget-priced repackaging of the Barenboim catalogue with one of the decade's classical retail bargains, offering revamped editions of the original bulky librettos, cardboard sleeved discs and a bonus DVD of highlights from the Unifil filmed version.

#### Gluck

Paride ed Elena, Kozema, Gritten, etc; Gabrieli Consort & Player/McCreesh. (Archiv 477 5415 (2CD))  
With its revamped core classical marketing and press team, Universal Classic and Jazz should have no trouble in pushing the case for an album of this quality. Certainly, the obituary writers of mainstream classical recordings will struggle to cope with the vital energy of Gluck's little-known opera, recorded following a sensational performance at the Barbican Centre in 2003.

#### Nicola Benedetti

Works by Szymanowski, Chausson, Saint-Saëns, etc. Benedetti; LSO/Harding. (Deutsche Grammophon 987 057-7)

For her debut album on the famous yellow label, 17-year-old virtuoso Nicola Benedetti opted to open her discography with Szymanowski's First Violin Concerto, the work that secured her victory in last year's BBC Young Music Of The Year competition. Benedetti's appearance at the Classical Brits and a genuinely heavyweight marketing and PR support should result in sales akin to those for crossover classics.



#### ALBUM OF THE WEEK

**Williams**  
Star Wars - Episode III: Revenge Of The Sith. London Voices; LSO/Williams.

Sony Classical SK 94220  
John Williams' latest Star Wars OST is a classic of adventure movie scoring, easily matching the composer's finest Hollywood soundtracks. There's a freshness about the music here, with credit due to the LSO and Sony's engineers for capturing a thunderous performance. Above all, though, *Revenge Of The Sith* owes its success to the composer's invention and craft. The inclusion of a 70-minute bonus DVD, with music and images drawn from the entire Star Wars saga, adds to the album's marketability.

#### Grieg

Peter Gynt. Soloists; Estonian National SO/P. Järvi. (Virgin Classics 5 45722 2)  
Estonian conductor Paavo Järvi has made a stack of fine recordings, but his latest account of Grieg's incidental music to Ibsen's picturesque play, Peter Gynt, stands out as something special, helped by thrilling choral singing and a sense that everyone concerned cares deeply about the music.

#### Stainer

The Crucifixion. Choir of Clare College, Cambridge/Brown. (Naxos 8.557624 (1 CD + bonus disc))  
Naxos marks its 18th birthday by promoting Stainer's Passion Meditation in a performance which blends Victorian sentimentality with a modern sense of drama. This has all the musical ingredients to spark retail interest, which will surprise those who unfairly dismiss The Crucifixion as drab Victorianism.

#### Mahler

Lieder. Fischer-Dieskau, Barenboim. One of the greatest baritones ever recorded, Dietrich Fischer-Dieskau was still on top form when he set down these Mahler interpretations in partnership with Daniel Barenboim in February 1978. The multi-talented German artist turns 80 on May 23, with this carefully remastered EMI Classics reissue high on the list of birthday tributes.

# JULIAN LLOYD WEBBER & SARAH CHANG PHANTASIA

A stunning new orchestral work based on themes from Andrew Lloyd Webber's smash-hit musical *The Phantom of the Opera*, with soloists Julian Lloyd Webber and Sarah Chang

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THE CLASSICAL  
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Do you love or loathe The Crazy Frog track?  
Are novelty singles good for business? Write to  
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## As the Ivors celebrate our best songwriters, *MW* endeavours to name the best lyric ever

# The secrets to writing great lyrics

### EDITORIAL MARTIN TALBOT



There is little doubting the Ivor Novello Awards' status as the music industry's favourite awards event.

It is something to do with laid-back atmosphere, its status as a hype-free event, without the prying eyes of the television cameras. It is one of the most enjoyable ways to while away a sunny spring afternoon.

The Ivors' secret, perhaps, lies in the fact that it represents the acclaim of one's peers, in an area which remains unfettered by the progress of technology. In these days of sequencers and samples, the process of songwriting remains the same as it has ever been.

Technology has changed recording methods – just as it has, of course, offered new tools for the composer – but songwriting remains a craft, an art which cannot be replicated by a computer. A great song is created from the imagination and emotion summoned up by the human brain.

And what makes a great song remains largely indefinable. At last week's 50th Ivors, modern classical composer John Tavener came up with one of the best tests I have yet heard. He retold the advice of his friend, a hermit prince who lives alone on a Greek

island, that, "If a song is any good, you can sing it – if you can't, it's shit." It is a sentiment which I, for one, find hard to dispute.

But there is nothing so enjoyable as whiling away a few hours mulling over such issues. And this week, *Music Week*, MTV and VH1 launch what will hopefully be the parlour game for the summer ahead – Project Lyric.

Greats of the written word including Hal David, Diane Warren, Jim Steinman, Nicky Wire, Paul Heaton and Van Dyke Parks make it clear in this week's feature (p6-9) that defining what makes a great lyric is a dastardly task. But we will all have a view.

For me, few words have evoked a more romantic notion than Morrissey and Marr's *There Is A Light: "And if a double decker bus, crashes into us, to die by your side, is such a heavenly way to die"*.

It wouldn't be everyone's choice, of course, but that's the joy of such diversions. And if you do disagree, make sure you let us know what your choice would be – you can nominate your favourite via e-mail at [ProjectLyric@MusicWeek.com](mailto:ProjectLyric@MusicWeek.com) or at [www.mtv.co.uk/lyric](http://www.mtv.co.uk/lyric).

[martin@musicweek.com](mailto:martin@musicweek.com)  
Martin Talbot, editor, *Music Week*,  
CMP Informatics, Eighth Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 1UR

## Positive outcome of Hendrix case will boost performers

### VIEWPOINT PADDY GARDINER



Artists and musicians should take comfort from a recent court decision in which performers' rights were used to halt the sale of an unauthorised CD.

Experience Hendrix – the successor to Jimi Hendrix's estate – relied on the guitarist's performers' rights to prevent the sale of a CD of a concert by The Jimi Hendrix Experience in Stockholm in 1969.

Performers' rights are entirely separate to copyright and, although they are used rarely, they allow artists to prevent any recordings of performances being exploited without their consent. In this case, Per-

formance rights are tested. If performers begin to refuse to authorise the sale of their recordings on the strength of their performers' rights, this does not mean that the music industry could grind to a halt. Most artists enter into exclusive recording agreements under which their recording rights effectively pass to the record company. Likewise, session musicians and singers are usually asked to sign waivers which confirm that they have given all the necessary consents to the exploitation of their performance.

However, artists may retain their performers' rights and assert these against those who might seek to exploit their work without paying for it. For these artists, the Experience Hendrix case could act as a watershed in the fight against illegal copying and distribution. Paddy Gardiner is an associate in Eversheds' Media Group and acted for Experience Hendrix in this case. Eversheds acts for artists including Elton John, U2, The Beatles and the Bob Marley Estate.

### Performers' rights prevent recordings being exploited

Howe Records and its owner, Lawrence Miller, were ordered to stop the sale of their Stockholm Concert CD as they had not obtained the performer's consent.

The Hendrix case confirms that performers which take place in the UK or EU are protected irrespective of the fact that they may be decades old. Moreover, each member of a band or group has their own performers' rights, which they can assert independently.

## Should we rejoice in the Crazy Frog phenomenon?

### The big question

Should we be jumping for joy that the Crazy Frog track is driving people into shops and getting up sales or hopping mad at the music-buying public for this latest lapse in taste?

#### Miles Leonard, Parlophone

"Novelty records come along a few times every year. There is always a place for them and that's what pop music is about. I don't begrudge it [Crazy Frog]. Novelty records are a British tradition."

#### Iain Spillman, Virgin Megastores

"We should be jumping for joy that Crazy Frog, Alan & Tony Christie records may not be to everyone's taste, but they are creating an interest in the singles market and exceptional sales are something that should be welcomed. Within the industry, there has been huge discussion about the success of Crazy Frog against the credibility of Colplay, which I do not believe to be valid. This has been happening since charts began."

#### Alexis Petridis, The Guardian

"This is a record being bought by really young kids and students, who are basically the two groups of people that the industry is really worried about illegally downloading music. I think the music industry should probably be grateful that they're actually putting their hands in their

pockets, so let's not stamp on the frog, at least not yet."

Cliff Bane, Snapper Music and author of *The UK Record Industry Annual Survey*

"Along with Paul McCartney and Air, any frogs or indeed any animals (Roland The Rat, Kevin The Gerbil) who sell records must be good. But will it cause another EMI profit warning?"

#### Mike Sault, Mercury

"A bit of both really. Anything can drive people to counterpoint and there's always the chance that they'll buy something else. As long as it gets people into shops, who cares? It attracts such a broad demographic."

#### Austin Wilde, EMI Music

"Publishing UK  
"A rise in record sales is to be applauded. Crazy Frog is a clear signal that excessive marketing spend will always work a tune into the nation's psyche."

#### Nigel Howe, Rough Trade

"Well, it certainly doesn't get anybody into our shop. Even my 11-year-old can't stand it. It's one of those records without any redeeming features whatsoever. To be honest though, I don't have any strong feelings either way."

#### Aldrin Rondaux, Adrians

"It can't be that bad a record if people want to buy it. I'm all in favour of anything that sells. If someone does a Max Bygraves remix that people want to buy, then I'll be selling it."

## As it ramps up its investment in music content, Channel 4 boss **Andy Duncan** discusses where the money is going and why music is important

### Quickfire

With an extra eight hours a day of music programming on E4 and a multi-million pound investment in a music website, Channel 4 is clearly not mucking about. What's the general thinking behind the decision to step up the commitment to music?

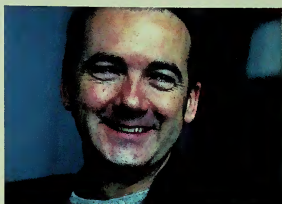
Take as a starting point the fact Channel 4 has historically enjoyed a strong relationship with the music industry, going back to things like *The Tube* and forward to shows like *Popworld* today. Depending on your perspective, music is either an artform or it's a hobby, but it's something that plays a key role in the lives of everyone, particularly the younger audience that we try to reach. So the latest steps are a logical extension of that relationship.

Does the Channel 4 brand suit any particular musical genre or is the aim to be as diverse as possible?

To absolutely be as diverse as possible is part of our role to take risks and to set our priority interests. We're a public corporation and we want to be doing something that everyone will want to watch for some of the time, so we need to cover everything.

Why decide to call in *Popjustice* and *Holy Moly* to run the website?

We're a publisher-broadcaster. Our core business is in making TV programmes, but we want to bring in outside specialists where we can to produce content to support that. The specific decision as to who to appoint was made by the new media team. Channel 4 is a cool brand and we want to work with people who reflect that. How much are you paying them? We're initially investing more than £1m and will look to invest more over time. To put it into context, new media is one of our three priorities: there's the core platform of Channel 4 itself,



there's the extra channels such as E4 and then there's new media. We're spending more than £1m alone on broadband to improve the site and more than £1m on content for it.

**Holy Moly is a cool brand, but have you seen the e-mail? Is there not a part of you that worries it'll get you sued at some point?**

Well, it's part of our remit to push the boundaries and that's something we'll be doing. But, saying that, we also have a very capable legal team so we'll be working within the law.

**Which websites do you regard as competition for Channel4/music?**

There's a lot of competition out there, but the best way to answer that is to ask what are the unique things we're offering? Channel 4 is an innovative brand that fits well with the music industry. Music is right across the three legs of our strategic plans, be it T4, E4 or Sash Music and I don't think there are many online providers that can offer this level of integration.

**On a commercial level, how do advertisers respond to music programming as opposed to other forms of entertainment for the younger audience?**

It varies enormously. One of the things

advertisers will want is ratings, and when we screen big concerts like we did with the Robbie show we get huge ratings. But often music is quite specialist in its appeal and therefore some shows don't prove so popular. But with those shows what we're able to offer is a very targeted audience, which advertisers also want. **You've just announced a £188m war chest for further investment. How much of this will be music related?**

We haven't broken it down into x for music and y for drama. To be honest, in TV terms it's not that huge an amount, but it gives us some good options. It's a question of asking how we can use the money to strengthen our service. Part of it will be used to fund extra budgets for programme making and part will be used to strengthen our commercial activity, and music will certainly be one of the areas we'd like to do deals in this respect. We're interesting in talking to people and if they have the right proposition, we'll work with them. Andy Duncan is chief executive of Channel 4 which runs digital entertainment station E4 as well as the music website www.channel4.com/music.

**know: I am a Freeman of the City of London and the Haberdashers' Company so I can drive my sheep across London Bridge and be hung by silk rather than rope.**

**Most embarrassing moment: Larry Mullen Jr from U2 kept making gestures at me during a U2 interview with Foyx and I didn't really twig. After about 10 mins, he got off his chair and said "I'll get my own cup of tea then" - oops.**

**Who is your all-time hero, professionally or otherwise: My mum.**

**What is the best piece of business advice given to you: "You need to do the job before you get the job," as in volunteer and get your face known so that when vacancies crop up, you are the first person they think of for the role.**

**What do you predict will be the most significant music industry development over the next five years? The way it's going, everyone will store music on iPods.**

### DOOLEY'S DIARY



### Coming together at the Ivors

Remember where you heard it: For a jazz fan, **David Ferguson** is clearly more hard bod than cool. Still seething about what has happened to his favourite radio station, the **BBC** chairman used the platform of last Thursday's **Ivors** to beat another pop at **Jazz FM** - this time for daring to become **Smooth FM**. Taking a blast at regulator **Oofon** for allowing it, he declared, "I'm going to bid for Poetry **FM** - after two years we'll change the format to **Soft Porn FM**."

Unavoidably absent from the event they may have been, but Ivors-winning **Frans Ferdinand** cheekily managed to get one over on their manager **Cerrie Canning**, who was tested their acceptance speech to his mobile phone. His closing line, which he had to read out: "My name is Cerrie Canning and I'm the sexiest manager here tonight." Meanwhile, **Stephen Fry** confessed he was a "surprise" choice to be presenting the classical award. "You probably expected me to give the dance award," he knowingly acknowledged. "Dance music is, of course, my life". Winning a second Ivors is all very well, but **Mike Skinner** had better things to do than collect it. He was otherwise busily engaged after "a magnificent gig" the night before in Istanbul. **Robert Smith** did make it for his award, but

the event's afternoon timing hardly helped for inspired speech-making. "It's too early in the day really." The **Cue** man complained. **Mike and Keef** didn't make it, so it was left to **Richards' son Marion** to pick up a special songwriting gong for the pair. About as laid-back as his old man, **Marion** did a more-to-enthusiastic thank you for the gong, before helpfully adding, "By the way it's up on eBay in the hour". Publisher **Ellis Rich** won the Too Much Information Award for declaring on stage, "I've had my sexual experience

has been accompanied by music written by people in this room, except **Les (Red)** and **Berry (Mason)** - **Delilah** was a bit too fast." Thanks **Ellis**. A special farewell to **Peter Reichard**, who compeared **Paul Gambaccini** dubbed the king of the Ivors last Thursday, while he also named **Cathy Dennis** - picking up her fifth statuette - as the best female writer - as **Queen** of the Ivors. **Dooley** could help thinking that **Gambo**, of course, is a candidate for both titles. Oh, what were **EMI Group bosses** thinking at last week's **EMI analysts' meeting**? When publishing head

**huncho Martin Bandler** finished his presentation and "handled" back to our fearless leader, "Up stepped **Eric Nicol** with a list of no flattering riposte "It's a good job publishing awards are not based on a beauty parade." And to thank **Barders' division** just delivered another 49% sales growth for Nicol. The chairman also said the recent **Warner IPO** had been "interesting" as a spectator and didn't rule out a "corporate move if it creates value for shareholders".

However, he dismissed **Roger Ames'** recent appointment as having any bearing on the IPO with **David Munn**, specifying that **Ames'** role boiled down to using "his good brains" and "radical ideas" in all kinds of areas. The headline approaches - labels have until this Thursday to get in their Mercury Prize entries...



He may be back with a new band and a new image, but former **Busted** pin-up **Charlie Simpson** hasn't moved too far when it comes to labels. His new band **Fightstar** has signed on the dotted line with **Island**, which was also home to **Busted**. It may not last until the year's 3,000, but as far as **Fightstar's** career goes, **Thunderbirds** are

certainly go and they're all set to be coming to a chart near you very soon. Pictured, left to right: **are Craig Jennings** from **Sanctuary Artist Management**, **Island A&R Louis Bloom**, **Universal managing director Paul Adams**, **Fightstar's** **Al Westwood**, **OMar Abidi** and **Dan Haigh**, **vice commissioner Liz Kessler** and **Fightstar's** **Simpson**.

### Inside track

**Joanna Stoller** produces **Richard Bacon's Go Home Show** on **95.8 Capital FM**. **Richard Bacon** will be presenting the **CADS/Music Vision Awards** which take place this Wednesday.

**Name: Jo Stoller.**

**Born: Canterbury, June 18, 1976.**

**First job in the music business: I started on reception at Capital.**

**Where you would like to end up before you retire: A vineyard in France.**

**First record you bought: Mel and Kim's *Respectable*.**

**Last record you bought: I get them all at work, although I did buy a Rolling Stones album at Christmas.**

**First gig: U2's *Zooropa*, Cardiff Arms Park.**

**Your current favourite book: DVD, game or gadget: Book - *Life Of Pi* by Yann Martel; DVD - Phoenix Nights;**



**gadget - my breadmaker.**

**Best friend in music business: My husband works for Five Live, does that count? Otherwise, everyone in the office at Capital is cracking.**

**Greatest passion other than music: Sport.**

**Best thing that has happened to you in the past 12 months, personally or professionally: I've got married. I've qualified as a massage therapist and I've landed the fantastic job producing Richard Bacon's Go Home Show.**

**Tell us a secret about yourself that most people in the business won't**





# Club Charts 04.06.05

## The Upfront Club Top 40

| Rank         | Artist  | Label        | Rank         | Artist   | Label        |
|--------------|---|--------------|--------------|--|--------------|
| 1            | 2   | 3            | 4            | 5  | 6            |
| Let's Get It | Let's Get It  | Let's Get It | Let's Get It | Let's Get It   | Let's Get It |
| 1            | TERRI WALKER THIS IS MY TIME                              | Mercury      | 21           | MICHAEL WOODS & AJ FEAT. MARCELLA WOODS SO SPECIAL       | Mercury      |
| 2            | SINNY HOOEY LOVE  | Mercury      | 22           | FRANKY PACE YOU'VE GOTTA DO                              | Mercury      |
| 3            | SOL SHAKER FEAT. LORNA BINE HYPNOTIC EROTIC GAMES         | Mercury      | 23           | BCD PROJECT FEAT. BECKY LANE ALL I THINK ABOUT IS YOU    | Mercury      |
| 4            | PLASTIC DREAMS HOSE (MOVE YOUR BODY)                      | Mercury      | 24           | AARON SMITH FEAT. LUVU DANCIN'                           | Mercury      |
| 5            | SOUL PUNK SHIN VS. RAULI ROSARIO YOU USED TO HOLD ME      | Mercury      | 25           | THE FADERS JUMP  | Mercury      |
| 6            | MARLO HEBE I GO AGAIN                                     | Mercury      | 26           | ESCAPE WHAT I GOTTA DO                                   | Mercury      |
| 7            | JUPITER AGE FEAT. SHEILA JORDO YEARS JUST LEAVE ME        | Mercury      | 27           | STEVE HONDER SO WHAT THE RUSS                            | Mercury      |
| 8            | TEARS FOR FEARS CALL ME MELLOW                            | Mercury      | 28           | RITMO DYNAMIC CALINDA 2005                               | Mercury      |
| 9            | CHAYNA CHANDANDY YOU WANT ME                              | Mercury      | 29           | GROOVE COVERAGE POUSIN                                   | Mercury      |
| 10           | THE KNIFE PRESS THIS ON                                   | Mercury      | 30           | STATE OF EXISTENCE FEAT. KATE CHADWICK I FEEL LOVE       | Mercury      |
| 11           | WLP MOST VALUABLE PAVAS! ROCK YA BODY 'N'IC CHECK 1,2     | Mercury      | 31           | ERSURE ALL THIS TIME STILL FALLING OUT OF LOVE/HERE I GO | Mercury      |
| 12           | ALICE GOST BACK ROCK A BREAK (THE PARTY'S ON)/ENERGY BOMB | Mercury      | 32           | POKER PETS FEAT. MATE JAMES LOVIN' YOU                   | Mercury      |
| 13           | BON GARCION BREAK YOU                                     | Mercury      | 33           | K-KLASS FEAT. ROSIE GAINES DANCE WITH ME                 | Mercury      |
| 14           | ARMIN VAN BUUREN SILVERS/SERENITY                         | Mercury      | 34           | GADUO FEAT. ALEXANDRA PRINCE SO MANY TIMES               | Mercury      |
| 15           | FAITHLESS FEAT. ESTELLE WHY GO?                           | Mercury      | 35           | AUDIO BUILDYS FEAT. NANCY SINATRA SHOT YOU DOWN          | Mercury      |
| 16           | DJ SAMMY JH   | Mercury      | 36           | JAVINNA TOUCH MY FIRE                                    | Mercury      |
| 17           | NEW ORDER WE ARE THE ONE                                  | Mercury      | 37           | FRANCESCA YOU ARE THE ONE                                | Mercury      |
| 18           | BASEMENT JAXX U DON'T KNOW ME/THE SINGLES (EP)            | Mercury      | 38           | RIOTACT CALIFORNIA SOUL                                  | Mercury      |
| 19           | TINO MAASI THIS IS MY TIME                                | Mercury      | 39           | LEE STEAT DANIELLE NOT OVER YET                          | Mercury      |
| 20           | MIRAGE/AL BACK FROM DJ/ITA SPACE                          | Mercury      | 40           | MELODY CLUB BABY (STAND UP)                              | Mercury      |

### TOP 10 UPFRONT CLUB BREAKERS

- DORNO D'OUVE OF STONE
- RICHIE'S STRINGS SO GOOD
- JAMROCK FEELS JUST LIKE IT/SOLO/DYMMATE
- JAULET FOR THE NIGHT
- ALEXANDROU LITTLE LOVE

### Walker sprints to double

by Alan Jones

Just two months after she topped the Upfront Club Chart and peaked at number two on the Commercial Club Chart with last single Whoopie Daisy, Terri Walker goes one better, topping both charts simultaneously with follow-up This Is My Time.

One of Britain's most promising R&B singers, Walker – shortlisted for both Mercury Music Prize and Mojo awards in 2003 – will be hoping that crossing over into the dance arena pays bigger dividends this time than it did with Whoopie Daisy, which failed to fulfil its promise and peaked at number 41 on the OCC sales chart after its club success. Her record company will be hoping that This Is My Time – supported by DJs such as Seb Fontaine, Stonebridge, Tal Paul and Pritts & Small as well as the vast majority of our chart returners – can beatlastly lackluster sales of Walker's fine album Love, which peaked a whole 101 places lower than Whoopie Daisy in March and has so far sold fewer than 5,000 copies.

Whether or not This Is My Time goes on to bigger and better things, it tops the Upfront Chart by a margin of 3,495 over Sun's Without Love, while its Commercial Club success is in the form of a 2.7% advantage over girl group The Faders' Jump.

Meanwhile, America's 1 Thing enjoys a fifth straight week atop the Urban Chart. Remarkably, it's still gaining strength, although its increase in support last week was its most modest yet, improving exactly 100 week-on-week. But stars looking more vulnerable to the charge of 50 Cents' Just A Lil Bit. The 50 Cent track, put on 28% more support last week and jumps 4-2 as a result. It's looking increasingly likely to become 50 Cents' third number one of the year.

Finally, congratulations to Mario, who is climbing the top 20 of all three charts with Here I Go Again, which jumps 23-7 on the Urban Chart in a Backstreet remix, while dance mixes by m4Uve powered a 14-6 move on the Upfront Chart and a number 20 climb on the Commercial Pop Chart. Here I Go Again is taken from the same album – Turning Point – as Maroon's remarkably successful last single Let Me Love You, which was also a major club hit in all three charts, and went on to top the OCC sales chart.



50 Cent, working as the Urban top spot. Terri Walker: Commercial and Upfront winner.

### COMMERCIAL POP TOP 30

- 1
- 2
- 3
- 4

# MUSICWEEK

## The Official UK Charts 04.06.05

### SINGLES

|    | Artist  | Genre        |
|----|---|--------------|
| 1  | <b>CRAZY FROG AXEL F</b>                              | Pop/Rock     |
| 2  | <b>COLDPLAY SPEED OF SOUND</b>                        | Alternative  |
| 3  | <b>AKON LONELY</b>                                    | Columbia     |
| 4  | <b>AMERIE I THING</b>                                 | Pop/Rock     |
| 5  | <b>GORILLAZ FEEL GOOD INC</b>                         | Big Brother  |
| 6  | <b>OASIS LIVLA</b>                                    | Alternative  |
| 7  | <b>THE BLACK EYED PEAS DON'T THINK WITH MY HEART</b>  | Alternative  |
| 8  | <b>GWEN STEFANI HOLLABACK GIRL</b>                    | Alternative  |
| 9  | <b>AUDIO BULlys FEAT. NANCY SINATRA SHOT YOU DOWN</b> | Soul         |
| 10 | <b>TONY CHRISTIE FEAT. PETER DINKlage - AMARILLO</b>  | Universal TV |
| 11 | <b>THE GAME FEAT. 50 CENT HATE IT OR LOVE IT</b>      | Alternative  |
| 12 | <b>SNOOP DOGG/C WILSON/J TIMBERLAKE SIGNS</b>         | Golfen       |
| 13 | <b>BODYROCKERS I LIKE THE WAY</b>                     | Retro        |
| 14 | <b>JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN</b>     | Pop          |
| 15 | <b>THE MAGIC NUMBERS FOREVER LOST</b>                 | Heavy        |
| 16 | <b>MAX GRAHAM VS YES OWNER OF A LONELY HEART</b>      | Blues        |
| 17 | <b>WILL SMITH SWITCH</b>                              | Alternative  |
| 18 | <b>THE CORAL IN THE MORNING</b>                       | Delaware     |
| 19 | <b>ROB THOMAS LONELY NO MORE</b>                      | Alternative  |
| 20 | <b>MY CHEMICAL ROMANCE HELENA</b>                     | Retro        |
| 21 | <b>KELLY OSBOURNE ONE WORD</b>                        | Southern     |
| 22 | <b>KAIZER CHEFS FEEL GOOD INC</b>                     | Alternative  |

### ALBUMS

|    | Artist   | Genre             |
|----|--|-------------------|
| 1  | <b>GORILLAZ DEMON DAYS</b>                             | Alternative       |
| 2  | <b>FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS</b> | Dance             |
| 3  | <b>THE CORAL THE INVISIBLE INVASION</b>                | Delaware          |
| 4  | <b>JAMES BLUNT BACK TO BEDLAM</b>                      | Alternative       |
| 5  | <b>AUDIOSLAVE OUT OF EXILE</b>                         | Alternative       |
| 6  | <b>AKON TROUBLE</b>                                    | Alternative       |
| 7  | <b>KAIZER CHEFS EMPLOYMENT</b>                         | Blues/Jazz        |
| 8  | <b>SYSTEM OF A DOWN MEZMERIZE</b>                      | American/Columbia |
| 9  | <b>GWEN STEFANI LOVE ANGEL MUSIC BABY</b>              | Alternative       |
| 10 | <b>ATHLETE TOURIST</b>                                 | Pop/Rock          |
| 11 | <b>KT TUNSTALL EYE TO THE TELESCOPE</b>                | Retro             |
| 12 | <b>VAN MORRISON MAGIC TIME</b>                         | Alternative       |
| 13 | <b>ELVIS PRESLEY ELVIS BY THE PRESLEYS</b>             | Classic/Rock      |
| 14 | <b>BASEMENT JAXX THE SINGLES</b>                       | Alternative       |
| 15 | <b>50 CENT THE MASSACRE</b>                            | Alternative       |
| 16 | <b>SHAKIN' STEVENS THE COLLECTION</b>                  | Alternative       |
| 17 | <b>KEANE HOPES AND FEARS</b>                           | Alternative       |
| 18 | <b>GREEN DAY AMERICAN IDIOT</b>                        | Alternative       |
| 19 | <b>STEVE BROOKSTEIN HEART &amp; SOUL</b>               | Pop/Rock          |
| 20 | <b>THE KILLERS HOT FUSS</b>                            | Pop/Rock          |
| 21 | <b>MARLAH CAREY THE EMANCIPATION OF MIMI</b>           | Blues             |



| WEEK | ARTIST        | TRACK         | WEEKS ON CHART | PEAK POSITION |
|------|---------------|---------------|----------------|---------------|
| 1    | THE BEE GEE'S | STAYIN' ALIVE | 1              | 1             |
| 2    | THE BEE GEE'S | DISCO 20/20   | 1              | 1             |
| 3    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 4    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 5    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 6    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 7    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 8    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 9    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 10   | THE BEE GEE'S | TRIPLES       | 1              | 1             |

**PRE-RELEASE AIRPLAY TOP 20**

| WEEK | ARTIST        | TRACK         | WEEKS ON CHART | PEAK POSITION |
|------|---------------|---------------|----------------|---------------|
| 1    | THE BEE GEE'S | STAYIN' ALIVE | 1              | 1             |
| 2    | THE BEE GEE'S | DISCO 20/20   | 1              | 1             |
| 3    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 4    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 5    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 6    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 7    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 8    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 9    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 10   | THE BEE GEE'S | TRIPLES       | 1              | 1             |

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



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**COOL CUTS CHART**

| WEEK | ARTIST        | TRACK         | WEEKS ON CHART | PEAK POSITION |
|------|---------------|---------------|----------------|---------------|
| 1    | THE BEE GEE'S | STAYIN' ALIVE | 1              | 1             |
| 2    | THE BEE GEE'S | DISCO 20/20   | 1              | 1             |
| 3    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 4    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 5    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 6    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 7    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 8    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 9    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 10   | THE BEE GEE'S | TRIPLES       | 1              | 1             |

**URBAN TOP 30**

| WEEK | ARTIST        | TRACK         | WEEKS ON CHART | PEAK POSITION |
|------|---------------|---------------|----------------|---------------|
| 1    | THE BEE GEE'S | STAYIN' ALIVE | 1              | 1             |
| 2    | THE BEE GEE'S | DISCO 20/20   | 1              | 1             |
| 3    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 4    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 5    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 6    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 7    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 8    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 9    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 10   | THE BEE GEE'S | TRIPLES       | 1              | 1             |

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| WEEK | ARTIST        | TRACK         | WEEKS ON CHART | PEAK POSITION |
|------|---------------|---------------|----------------|---------------|
| 1    | THE BEE GEE'S | STAYIN' ALIVE | 1              | 1             |
| 2    | THE BEE GEE'S | DISCO 20/20   | 1              | 1             |
| 3    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 4    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 5    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 6    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 7    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 8    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 9    | THE BEE GEE'S | TRIPLES       | 1              | 1             |
| 10   | THE BEE GEE'S | TRIPLES       | 1              | 1             |





peacock



04.06.05

## CD/DVD set to score with dads

### The Plot

Sony BMG builds on CD/DVD format for Father's Day, with dad-friendly setlist teamed with sporting clips

VARIOUS WORLDS BEST DAD (SONY BMG) Sony BMG is aiming to capitalise on Father's Day buying habits with the release of World's Best Dad on June 6, an album/DVD package that combines a selection of classic songs with a DVD celebrating the great sporting moments of the past 100 years. The CD/DVD concept has played an increasing role in the major's strategic release schedule over the past year. In addition to a number of karaoke releases which hit the shelves in 2004, January's Work It Out compilation, an aerobics DVD and accompanying music CD, sold well for the group and built confidence in the format. "This is the first time we're really getting this type of market with the format," says Sony BMG marketing manager Hayden

Williams, who believes the compilation is on target to sell upwards of 100,000 units.

Included on the DVD, which is narrated by sports pundit Steve Rider, are highlights from Brazil's World Cup campaign of 1970, The Munich air disaster, England's 1966 World Cup win and features on eminent Olympians such as Sir Steve Redgrave and Carl Lewis.

Williams is confident that, despite the traditionally short nature of gift-buying periods, World's Best Dad has a far broader appeal that could extend its life at retail. "We'll definitely be focusing a bulk of our marketing around the first two weeks of release," he says. "However, the nature of the compilation gives it more longevity - there's no reason why you couldn't give this album as a gift at any time of the year. The sport element in particular brings quite a lot to the plate for retail."

The tracklisting incorporates a range of contemporary music from the likes of Jamiroquai (Canned Heat), The Zutons (Don't Ever Think) and Elvis Vs JXL (A Little Less Conversation), alongside classics by artists such



THE FATHER'S DAY PACKAGE

as The Jam (Town Called Malice), Free (Alright Now) and Meat Loaf (Bat Out Of Hell). "We didn't want to pigeonhole the album," says Williams. "Not all dads listen to Seventies. We wanted it to be the sort of album that had songs that Dad would like to hear on the radio."

The album is released on June 6 with an expected price-point of around £15 and Sony BMG will be rolling with a strong TV marketing campaign for the fortnight leading up to Father's Day. As part of this, radio competitions have been secured with Radio Two, Magic, Heart and Virgin Radio. "We identified the need to target mothers as they're often the ones buying the gifts. Likewise, we expect to be organising a few promos with kids TV on Saturday mornings," says Williams.

**CAMPAIGN SUMMARY**  
Marketing/Product Management: Hayden Williams, Sony BMG  
TV/Radio/Proms: Kate Aronowich, LD Communications  
Media Planning/Buying: Andy Matthews, Vetus

### TASTEMAKERS TIPS

#### Clecat & Newsense Speaking As One EP (Broken Tooth Entertainment)

RACHEL HOLMES, SELECTADISC, NOTTINGHAM

"Clecat and Newsense, two members of the Melbourne-based Hospice Crew, spit witty lyrics over raw, sinister beats. Containing three tracks - which prove that as well as delivering conscious lyrics, they can also rap battle style - the Speaking As One EP was my introduction to Australian hip hop and a great one at that. I can't wait to hear more."

#### Ali Farka Touré and Toumani Diabate In The Heart Of The Moon (World Circuit)

TIM CUMMING, THE INDEPENDENT

"The album was recorded in a

handful of studio sessions in a hotel room overlooking the Niger river in Bamako and it is released in the order in which they played them. The songs are derived from popular Malian tunes from the Fifties and Sixties. It sounds as natural as rainfall, no rehearsals, barely more than a nod between them, with Ali supplying the structure for Toumani to weave his incredible magic. The kora and guitar seem locked into each other's orbit, like the sun and moon. It's like taking sugar and introducing it with honey," says Ali. Ry Cooder calls it the most beautiful music he's ever heard. He's probably right. It's certainly the best world music release of the year.

#### Milburn Lipstick Licking (Rick Construction)

FRICK MARTIN, NME

"Arctic Monkeys aren't the only gang of teen guitar-slingers kicking up a storm in the steel city, y'know. Milburn's Lipstick

### THE INSIDER

## Recordstore.co.uk



From its humble beginnings as an independent label, Recordstore has grown into one of the UK's largest e-commerce and online fulfilment companies. Currently operating more than 150 online stores for clients including Robbie Williams, Van Morrison, MTV and Dido, the company also operates its own consumer-facing stores: www.recordstore.co.uk and www.teeshirtstore.com

Founder and managing director Russell Coulthart established Transient Records in 1998 as the internet continued to emerge as a way of selling music directly to fans. "We realised

there was a gap in the market for direct sales from artist or label sites and we therefore expanded this side of the business," says Coulthart. "[We started] running online stores for our friends from their websites, and this has grown into the current business."

Recordstore operates with alongside physical product such as T-shirts and books. "Our e-commerce software is one of the only systems in the UK which

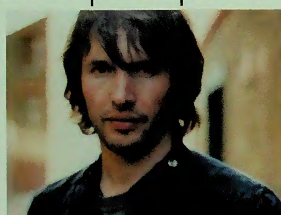
## Atlantic sharpens Blunt focus as campaign reaches pivotal point

### Campaign focus

Seven weeks since Back to Bedlam entered the UK albums chart, Atlantic is gearing up to take the James Blunt album campaign to the next level.

Blunt has been on a rising tide of awareness since his first UK single, High, hit shelves in early 2004 and Atlantic last week achieved a milestone when Back to Bedlam hit the gold sales mark. Yesterday (Sunday) it was expected to move into the Top 10 for the first time. "It's at a really pivotal stage now," says Blunt's manager Todd Interland of 21st Artists. "The new single (You're Beautiful) is released next week, the album is sitting at number six on the mid-weeks and he has just been moved onto the main stage for Glastonbury."

The release of You're Beautiful as a single today (Monday) will coincide with the announcement of further live dates in October. From there, Blunt will head to the US where Atlantic has scheduled a September 20 album release. The campaign Stateside is shaping up



well, with the label placing two of Blunt's songs on an acoustic compilation album to be released throughout the Starbucks coffee chain. His first US single High will go to radio in July or August, with Atlantic targeting AAA formats.

The past 12 months have been a period of growth for Blunt. Consistent tours and ever-growing press support have fuelled word of mouth, while three important support slots in 2004 - Elton John,

Katie Melua and Lloyd Cole - exposed him to big audiences. Interland believes it is those same audiences that are now buying the album, spurred by a strong press campaign courtesy of M&C PR, which was brought on board at Easter, and blanket TV advertising over recent weeks.

You're Beautiful was sitting at number one on both the iTunes Most Requested and Shazam Charts last week.

### RADIO PLAYLISTS

#### RADIO 1

**A1 LIST**  
America) Thing: Black Eye Peas Don't Think With My Heart Colby: Speed Of Sound  
Destiny's Child: Get Right Fighters: Be Not Worried For Good Life: Green Day: Wake Me Up When September Ends: Gwen Stefani: Hollaback Girl: Andrew W.K.: Just Like A Star: J. Lo: The White Stripes: Bleed Through U2: City Of Blasting Light

#### RADIO 2

**B1AC** Pete: Elton John: Ghetto Gospel: Andie: Billys: Stop You Down: Basement: Jack U: Don't Know: Bobby: Hellfire: She's Over Him  
Chris Brown: Frank: U: Charlotte: Chances: Crazy Chick: Goo: So Many Times: Goo: Charlotte: The Chronicles Of Life And Death: John Legend: Outrageous People: KT: Tinseltown: Other Side Of The World: Max: Graham: Ve: You Owner Of A Lonely

Heart: MVP: Roc: Yo Body: Nelly: N: Day: Say: Elliot: Act: California: Soul: Stormtroopers: Separate: The: Heavy: Frontier  
**C LIST**  
Bizarre: Rockstar: Daesha: Rites & Lisa: Harem: Unleashed: Piano: DJ: Sanyan: Why: Funeral: For A Friend: Sweetest: Hand: If: You: Best: Khan: Remon: Mr: Missy: Elliott: Love: Control: My Chemical Romance: Helix: The: Magic: Numbers: Forever: List  
**U-1FRONT**  
Jack: Johnson: Don: People: Pussycat: Dolls: feat: B'lyla: Wynona: Don: C: G: Boy: Super: City: The: Moment: The: Ordinary: Boys: Will: Be: Boys: The: Subways: Rock & Roll: Queens

#### RADIO 2

**A LIST**  
Ben: Folds: Little: Delgado: Juan: P: Sanyan: James: Blunt: We: Beautiful: Jem: Jem: A: Bill: Keith: Urban: Doves: Co: By: KT: Tinseltown: Other: Side: Of: The: World: U2: Miley: Cyrus: Lohan: Sanyan: Robert: Cray: For: a: Lonely: Tears: For: Fears



**EPI AWARDS**  
ALBUMS  
Awards – Touch  
(Kale),  
Saw Breaker –  
Karl And Soul  
(gals)  
The Libertines – The  
Libertines (Album)

**MUSIC DVDS**  
Oasis – Definitely  
Maybe (three times  
platinum)

Licking is a Libertines-inspired shot in the arm of riotous garage-punk, seeing fresh-faced frontman Jon Carroll go from schoolboy dreamer to star in waiting in the space of three minutes."

## The Magic Numbers Forever Lost (Heavenly)

ALAN CARRUTHERS, PROGRAMME DIRECTOR, THE ARROW



"Jangly guitars, Beatlesque harmonies, throbbing beats – we could be back in 1965, but this single is actually taken from The Magic Numbers eponymous debut album, which is out today (Monday). They fit well into the Belle & Sebastian/Thrills school of pleasant little ditties and should go down well at their numerous festival appearances over the summer."

## Jamie Lidell Multiply (Warp)

TOM LOUSSADA, PROGRAMME DIRECTOR, RADIO MAGNETIC

"This is strong soul in a Motown vein. Marvin Gaye and David Ruffin might do something like this if they were making music today. With a classic, raw, raunchy sound, Multiply is streets ahead of most other so called soul and R&B out there at the moment."

## DJ T Rising/Galaga (Get Physical)

"Rising is the first single from DJ T's debut partial album and encapsulates the LPs (and labels) sound perfectly. The clever use of organic percussion alongside old school drum sounds in house music is nothing new. When combined with infectious bass, chunky analog synths and an arrangement aimed at the dance-floor, the result is monumental."

## My Top 10

**ROGER SANCHEZ**  
Producer & DJ

1. JACKANNE SHINE (INTERSCOPE)
2. MARTIN SOLVEIG EVERYBODY (MIXTURE)
3. ROGER SANCHEZ TURN ON THE MUSIC (SWEET)
4. DEEP EN DENKE AFTER MIDNIGHT (SWEET)
5. THE MUSIC DREAMS (AFTERMATH)
6. BRAZILIAN GIRLS (DON'T STOP) (NERVE)
7. THE PUSYYCAT DOLLS HOT LIKE ME (ALAMI)
8. D.O.A.S. FEAT. TECHNOBUNCH PUMP UP THE JAM (PROSTIVIA)
9. YIN YANG TWINS THE WHISPER (SONG (MUSIC))
10. THE BRAVEARY FEARLESS (BLDG)

"It's a mixed bag from me as I listen to everything out there. I'm loving Jackanne's album as well as the Game's on my hip hop kit. My first single from my new album of the same name Turn On The Music is massive for me at club level, while the D.O.S.'s track is the biggest track of the moment. I can't get the Pusyycat Dolls track out of my head and The Braveary and Brazilian Girls are the hottest new electronic rock acts out now."

## IN-STORE NEXT WEEK



**Instore** – Oasis, Green Day, Black Eyed Peas, Turin Breasts, Mötley Crüe, Beach Boys; **Single of the week** – Ben Adams; **Artist of the week** – Oasis; **Compilation of the week** – Bonkers 14



**Windows** – Coldplay, Oasis; **Instore** – White Stripes, Kraftwerk, ELO, Geri Halliwell, Tube DVD, Jean Michel Jarre DVD



**Instore** – Vitalic, Jaga, Jose Gonzales, Mia, Mugison, Teenage Fanclub, Juliette and the Licks, The 5.67.89z



**Windows** – Coldplay, White Stripes, June Campaign; **Instore** – Coldplay, Isoler, Roy Ayers, Randy Crawford, Herbaliser, Status Quo, Finch, Tenderfoot, Sons & Daughters, Roger Sanchez, Geri Halliwell, Kraftwerk, Foreigner, Telemusik; **Press ads** – KT Tunstall, Damien Lazarus, NastyDirtySexMusic, Break DJ Shadow, Mellowic Today, White Stripes, Herbaliser



**Artist of the Week** – Coldplay



**Windows** – Coldplay; **Instore** – Coldplay, White Stripes, ELO, Clubbers Guide, The Tears, Kraftwerk; **Recommends** – Sons & Daughters, Dream Theater, DJ Shadow, Finch, Joe Perry, Mackson



**Major listening posts** – Griffin House, Chris Hillman, Mckee, Daniel Lanois, Bikini Atoll, Guster, Maria; **Selecta listening posts** – Go Kart Motard, Biomechanical, Motion City Soundtrack, Brian Eno, St. Etienne



**Instore** – The White Stripes, The Tears, Clubbers Guide Summer 2005, Geri Halliwell



**Instore** – Coldplay, White Stripes, Geri Halliwell, Lyrind Skyvind, Randy Crawford, Foreigner, The Tears, Bobby Valentino, James Blunt, Kraftwerk, ELO, Love Day, Clubbers Guide Summer 2005



**Instore** – UB40, Poshie, Jamiroquai, U2, Ordinary Boys, Coldplay, ELO, The Way We Were, World's Best Dad, No.1 Summer Dance, Deep Purple, Jeff Buckley, Kraftwerk, Bobby Valentino, Clubbers Guide Summer 2005, The Tears, White Stripes, Randy Crawford



**Windows** – Coldplay, White Stripes; **Instore** – Coldplay, White Stripes, The Tears, Kraftwerk, Joy Zipper, Finch, U2, Jamiroquai; **Press ads** – Defected label campaign, White Stripes, The Tears, Noise Next Door, Jamiroquai, Geri Halliwell, Pond Life; **Radio ads** – The Ordinary Boys, The Departure, John Legend



**Deals of the week** – Geri Halliwell, White Stripes, Coldplay, album of the week – Clubbers Guide, Album Recommends – The Tears



**Albums of the week** – Gorillaz, Randy Crawford; **single of the week** – The Ordinary Boys; **Instore** – Gorillaz, Randy Crawford, Geri Halliwell, The Tears, White Stripes, The Ordinary Boys, Jamiroquai

## Recordstore.co.uk TOP 10

1. Oasis Don't Believe The Truth (Big Brother)
2. Ruffless Forever Follies (Sony BMG)
3. Death From Below 1979 (A Woman... 679 Records)
4. Sasha Fandacion NYC (Global Underground)
5. Maxim Fallen Angel (CD + download)
6. Blaze Heat, Barbara Tucker Most Precious Love (Defected)
7. Felix Da Housecat & Harrison Crump Don't You Go (Subliminal)
8. Embrace A Glorious Day (Independent)
9. Diechback Favourite Friend (W&A Sound)
10. Bio Party (Various) (Mintar Shock remix/Vulpix)

allows customers to purchase physical and digital products at the same time," notes Courtart. The company has seen phenomenal growth in T-shirt

## We are moving into non-music sectors. We have launched an online store for Jason Button

sales over the past year. Digital sales are also enjoying growth, although Courtart notes that the catalogue is currently limited.

"We plan to increase this to 500,000 tracks during the year," he adds.

In addition to managing the basic infrastructure of the online stores, the company has been releasing promotional campaigns that serve to highlight upcoming music for clients and give fans a more unique shopping

experience. Recent competitions have seen customers who place pre-orders of albums entered into a prize draw to win signed copies of the original artwork, or the first 1,000 orders receiving a free item of merchandise.

Courtart says development of the music aspect of recordstore's business is a small part of their future. "We are moving into non-music sectors. We have just launched the first online store for Jason Button [Formula 1 driver] and are currently developing the main website," www.recordstore.co.uk website. Recordstore.co.uk, Unit 5, Walsgro Works, Waldo Road, London NW10 6AW. Tel: 020 8964 9020 Email: mail@recordstore.co.uk Website: www.recordstore.co.uk

Everybody Loves A Happy Ending/Call Me  
Mellow: The Coral In The Morning

8. Brian McKnight Demons  
9. Damien Rice & Lisa Hannigan Unplayed  
10. Embrace A Glorious Day  
11. Don't Want To Be... Jack Johnson Good People  
New Order  
12. Jamiroquai: Roy Thomas Lonely No More  
13. U2 City Of Blinding Lights

14. Daniel Bredin/The Vay, Embrace Here I Go  
15. Impossibile Again, Guster Control, Ash Rose  
16. The Highlights, Ed Lang Simple Music  
17. Hippies Ten Days, Oziah Court Bikers, The Truth  
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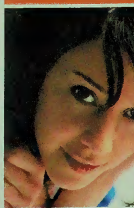
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**Singles**

**50 Cent**  
Has 'The Game' usurped his former mentor's role as gangsta do-jour? This has yet to pick up the levels of airplay support enjoyed by his labelmate, while the song itself sadly lacks much of the appeal Fiddy's earlier singles offered.

**Basement Jaxx**  
U Don't Know Me (XL XLS251CD1)  
The revival in Basement Jaxx's fortunes looks set to continue (they recently won a Grammy and hit number one on the UK albums chart) with this dance stomper, which teams Basement beats, fuzzy guitars and Lisa Kekaula's blues-rock vocals. It is B-listed at Radio One, while the duo's headline appearance at the Wireless festival on June 25 will help raise exposure.

**Melanie Brown**  
Today (Amber Calfe AMBER002)  
Former Spice Girl Mel B makes her return to the solo arena with this independently released, upbeat pop song. Produced by Kevin Malpass, the track sees a syncretised string section and simple programmed beat playing host to her sweet vocal. It is the first single from her new album *LA State Of Mind*, which is released on June 27.

**DJ Sammy**  
Why (Data DATA90CD5)  
This cover of Annie Lennox's 1992 Top Five hit does indeed prompt the question - why? It is certainly an unlikely choice of song to be given a clubland makeover, but someone out there likes it - it is C-listed at Radio One and recently reached number two in *MW's* Upfront Club Top 40, which could help generate a fourth consecutive Top 10 hit for the DJ/producer.

**The Faders**  
Jump (Polydor FADE1)  
While the debut single from the girl-trio trio sounded not unlike *Lur For Life*, this follow-up bears

more than a passing resemblance to Blondie's Maria. It is executed with admirable panache and peppered with cut production touches such as gun sound effects, the result is a very strong pop record that deserves to be taken to heart by radio.

**Fightstar**  
Paint Your Target (Island CD8977)  
Fightstar dish up their first chart-eligible single, a blistering, distortion-heavy aural assault that promises to provide the em-rockers with a strong commercial impact. A melodic guitar arpeggio keeps the colour through the verse, transcending into a wall of distortion for the chorus as Charlie delivers the song's killer hook. Its release coincides with a UK tour that kicked off last week.

**Garbage**  
Sex Is Not The Enemy (A&E WE4591CD1)  
This second single from the Top Five album *Bleed Like Me* has failed to ignite the same excitement at radio as its predecessor *Why Do You Love Me*. However, with a fast-approaching run of five dates in June, the retail response is sure to be no less enthusiastic. The band stick to their familiar formula, with Shirley Manson delivering a host of punchy one liners atop a bed of rumbling synths and uptempo rhythms.

**Green Day**  
Wake Me Up When September Ends (Reprise W674CD1)  
This is a gloriously fourth single from the punky renaissance third-platinum album *American Idiot*, which has now been in the Top 30 for 36 consecutive weeks. Released on the eve of their sold-out Milton Keynes National Bowl gigs, it is keening across-the-board airplay support, and could well give them a third Top 10 hit of their current campaign.

**Jack Johnson**  
Good People (MCA/MSCTD04017)  
A hugely popular talent in the US and Australia, Jack Johnson has delivered his most musically upbeat record yet in the form of his third album *In Between Dreams* and this first single is a strong introduction for the

uninitiated. Good People is a breezy three-minute song driven by rhythmic acoustic guitar strums which provide the backbone to Johnson's lazy, infectious vocal.

**Kano**  
Remember Me (679 679/L101CD1)  
Kano continues his patchy run of C-listed at Radio One, it is presumably an attempt to woo the summer market, but there are far better tracks on his forthcoming album and wider recognition for the east London MC may well have to wait until then.

**The Mystery Jets**  
On My Feet (Good And Evil 671015CDX)  
Despite sharing a producer (Paul Epworth), label and a recent tour with the Futureheads, The Mystery Jets seem unlikely to repeat their success, lacking the tunes and pop nous of Sunderland's finest. There are some good ideas here, but the whole is probably too wayward for daytime radio.

**Roxykopp**  
Only This Moment (Wall Of Sound WALLD104)  
Soaked in lush synths, this return from the Norwegian duo takes up where their platinum-selling debut album *Melody AM* left off. Its infectious melody and vocals have helped take it onto Radio One's 1-Upfront list, while mixes from Alan Braxe and Headman have delivered club support.

**Albums**

**Amerie**  
Touch (Columbia 520166Z)

Comparisons with Beyoncé are unavoidable, mainly because Crazy In Love producer Rich Harrison is behind a number of tracks on this album, but that should not deter from the fact this is a very strong R&B record. The single 'I Think' is the obvious highlight, but the album works as a consistent whole and is likely to sell well following extensive TV and radio airplay.

**Ry Cooder**  
Chavez Ravine (Nonesuch 755979877Z)  
After almost 10 years working in Cuba and leading his shelf with the Grammys he won for his efforts there, Cooder returns to the Land Of The Free with this concept album that documents the loss of the Chavez Ravine community in the Fifties, bulldozed to make way for a sports stadium. He is joined by giants of the Latino music community such as Don Tosti and Little Willie G, resulting in an extraordinary album from a musical legend.

**The Departure**  
Risky Words (Parlophone 4749532)  
It has been a speedy journey to this debut album - the Northampton five-piece only formed last year - which makes one wonder whether the process has been rushed to stay ahead of the pack of Eighties-sounding bands coming through. However, it holds up well and is consistent throughout, with the three singles surrounded by equally good material. The re-release of their debut single *All Mapped Out* should help their cause.

**Funeral For A Friend**  
Hours (Atlantic 5050046/4943820)  
With Atlantic committed to an international release, Funeral For A Friend are in a position to build substantially on the foundations laid by their god beat *Casually Dressed & Deep In Conversation*. Produced by Terry Date (Pantera, Deftones), Hours is dominated by a tight, compressed sound and sees the bandishing out some of their most commercially accessible songs to date in *Streeter* and *Drive*. Coinciding with a national tour next month, this will prove a reliable seller over the next three months.

**Shelby Lynne**  
Suit Yourself (EMI 312057Z)  
Lynne is one of those big voices that can stop a city in its tracks. Her effortless delivery serves to highlight the beauty of her songs and arrangements and on this album, joined by the likes of Benmont Tench (Tom Petty) and Tony Joe White, her talent is right out front.

Records released 13.06.05

**ALBUM OF THE WEEK**

**Foo Fighters**  
In Your Honour

Sony BMG 8287670195Z  
There is no doubting Dave Grohl's ambition on this latest album. It is a 20-track double CD release featuring one disc of his hardest and most heartfelt work to date and another disc of acoustic tracks. Although the second disc can drag a little, this is the Foo Fighters' best work to date and suggests their Reading/Leeds headline slot should be one of the live moments of the year. Sony BMG is making the album one of its key summer priority releases.



**The Magic Numbers**  
The Magic Numbers (Heavenly HVN153CD)

The Magic Numbers have built up their profile handsomely in time for their debut album's release, leaping from small venues to London's Forum within a year. This 12-track set is refreshing because it goes against current trends and, even though its retro sounds echo Seventies acts, the band manage to sound fresh, while the strength of the songs melodies shine through. The distinctly summery feel of this album will sound perfect at this year's host of summer festivals.

**Roslin Murphy**  
Ruby Blue (Epic ECHD63)

Murphy's debut solo set fuses Molohe's leftfield pop nous with the egghead experimentation of producer Matthew Herbert to great effect. The airy yet absorbing atmosphere adds an extra dimension to the sensual songs, which get under the listener's skin after a few plays. Although not destined to be a commercial triumph, Ruby Blue's class shines throughout.

**Ralph Myers & The Jack Herrin Band**

*Your New Best Friends* (Rykodisc/Emperor Norton ENRT012)  
Although less well known than Roxykopp, this Norwegian trio created one of the albums of 2003 with *A Special Album*. This album of heavyweight breaks (the band have two drummers), easy listening strings and feelfood attitude should become a favourite at festivals and beyond.

**Saint Etienne**

*Tales From Turnpike House* (Sanctuary SANCD0271)  
This concept album is about the seemingly drab prospect of a day in a tower block but it never forgets its perfect pop sensibilities and even makes room for an appearance from David Essex. Saint Etienne's recent albums have been unfairly overlooked by the record-buying public and it would be cruel if this went the same way.

This week's reviewers: David Baird, Phil Brooks, Ben Cardew, Stuart Clarke, Jim Larkin, Owen Lawrence, Nicola Stace, Nick Teerl, and Simon Ward and Adam White.

# TV Airplay Chart

| Rank | Weeks on Chart | Artist                          | Title                            | Label                 | Pop |
|------|----------------|---------------------------------|----------------------------------|-----------------------|-----|
| 1    | 1              | AMERIE                          | 1. THING                         | COLOMBIA              | 565 |
| 2    | 1              | GWEN STEFANI                    | HOLLABACK GIRL                   | POLYGRAM              | 493 |
| 3    | 17             | GREEN DAY                       | WAKE ME UP WHEN SEPTEMBER ENDS   | REPRISE               | 439 |
| 4    | 4              | SNOOP DOGG/C WILSON/J TIMBERLAK | SIGNS                            | GOTHEM                | 398 |
| 5    | 3              | BLACK EYED PEAS                 | DON'T PHUNK WITH MY HEART        | INTERSCOPE            | 387 |
| 6    | 175            | FOO FIGHTERS                    | BEST OF YOU                      | SONY BMG              | 358 |
| 7    | 36             | BACKSTREET BOYS                 | INCOMPLETE                       | JIVE                  | 353 |
| 8    | 5              | MARIAH CAREY                    | WE BELONG TOGETHER               | MCA/UMG               | 348 |
| 9    | 8              | COROLLAZ                        | FEEL GOOD INC.                   | PARLOPHONE            | 345 |
| 10   | 9              | COLDPLAY                        | SPEED OF SOUND                   | PARLOPHONE            | 336 |
| 11   | 16             | STEREOPHONICS                   | SUPERMAN                         | VE                    | 300 |
| 12   | 67             | CHARLOTTE CHURCH                | CRAZY CHICK                      | SONY BMG              | 299 |
| 13   | 10             | AKON                            | LONELY                           | UNIVERSAL             | 299 |
| 14   | 10             | THE GAME FEAT. 50 CENT          | HATE IT OR LOVE IT               | INTERSCOPE            | 281 |
| 15   | 6              | JAMIROQUAI                      | FEELS JUST LIKE IT SHOULD        | SONY BMG              | 277 |
| 16   | 9              | FAITHLESS                       | WHY GO?                          | CHELSEA               | 268 |
| 17   | 11             | OASIS                           | LYLA                             | BBG BIRDSONG          | 268 |
| 18   | 7              | GOOD CHARLOTTE                  | THE CHRONICLES OF LIFE AND DEATH | EPIC                  | 265 |
| 19   | 103            | MARIO HERE I GO AGAIN           |                                  | SONY BMG              | 251 |
| 20   | 56             | KELLY CLARKSON                  | SINCE U BEEN GONE                | SONY BMG              | 250 |
| 21   | 52             | JEM                             | JUST A RIDE                      | SONY BMG              | 242 |
| 22   | 15             | 2PAC                            | GHETTO GOSPEL                    | INTERSCOPE            | 236 |
| 23   | 10             | DESTINY'S CHILD                 | GIRL                             | COLOMBIA              | 225 |
| 24   | 34             | BEN ADAMS                       | SORRY                            | PARLOPHONE            | 216 |
| 25   | 28             | THE CORAL                       | IN THE MORNING                   | DECCA/SONY            | 195 |
| 26   | 26             | JENNIFER LOPEZ FEAT. FAT JOE    | HOLD YOU DOWN                    | EPIC                  | 192 |
| 27   | 41             | ASHANTI                         | DON'T LET THEM                   | THE INC.              | 181 |
| 28   | 41             | BIZARRE                         | ROCKSTAR                         | SWEETENED             | 177 |
| 29   | 22             | MAX GRAHAM                      | VS YES OWNER OF A LONELY HEART   | BMG                   | 177 |
| 30   | 9              | THE WHITE STRIPES               | BLUE ORCHID                      | JL                    | 175 |
| 31   | 32             | MY CHEMICAL ROMANCE             | HELENA                           | REPRISE               | 174 |
| 32   | 30             | AUDIOSLAVE                      | BE YOURSELF                      | POLYGRAM              | 173 |
| 33   | 28             | ROB THOMAS                      | LONELY NO MORE                   | ATLANTIC              | 171 |
| 34   | 34             | DJ SAMMY                        | WHY                              | BMG                   | 167 |
| 35   | 715            | FIGHTSTAR                       | PAINT YOUR TARGET                | ISLAND                | 167 |
| 36   | 34             | 50 CENT                         | JUST A LIL BIT                   | SWANSON/INTERSCOPE/VE | 162 |
| 37   | 31             | EMINEM                          | MOCKINGBIRD                      | INTERSCOPE            | 153 |
| 38   | 27             | CIARA FEAT. MISSY ELLIOTT       | 1,2 STEP                         | ARCADE                | 151 |
| 39   | 37             | MARIO                           | LET ME LOVE YOU                  | J                     | 150 |
| 40   | 10             | WILL SMITH                      | SWITCH                           | PARLOPHONE            | 147 |

■ Highest Top Airplay Day  
■ Highest Top 40 Airplay

Music Control UK Cancelled Item data published from 2000 to Sun-22 May 2005 to 20:00 on Sat 28 May 2005. The TV Airplay Chart is compiled based on data on the following stations: MTV, M1, M2, M3, M4, M5, M6, M7, M8, M9, M10, M11, M12, M13, M14, M15, M16, M17, M18, M19, M20, M21, M22, M23, M24, M25, M26, M27, M28, M29, M30, M31, M32, M33, M34, M35, M36, M37, M38, M39, M40, M41, M42, M43, M44, M45, M46, M47, M48, M49, M50, M51, M52, M53, M54, M55, M56, M57, M58, M59, M60, M61, M62, M63, M64, M65, M66, M67, M68, M69, M70, M71, M72, M73, M74, M75, M76, M77, M78, M79, M80, M81, M82, M83, M84, M85, M86, M87, M88, M89, M90, M91, M92, M93, M94, M95, M96, M97, M98, M99, M100.

Amerie swaps places with Gwen Stefani at the top, while Foo Fighters, Charlotte Church and Mario make the biggest moves

### ON THE BOX THIS WEEK

**CD:UK**  
Ben Adams Sorry  
Black Eyed Peas Don't Phunk With My Heart  
Dante Bredby/feat Somebody Told Me  
Enrique Iglesias Gwen Stefani Hollaback Girl  
The Notus Next Door She Might

**GMTV**  
Backstreet Boys (ft) Ben Adams (ft)

**HIT 40 UK**  
Amerie Coldplay Speed of Sound  
Foo Fighters Gwen Stefani Hollaback Girl  
My Chemical Romance I Hate Myself and Society  
Stereophonics Superman  
The Chemical Brothers The Swan

**LATER**  
New Order, Rufus Wainwright, The Coral

**MTV UK ADDS**  
The White Stripes Blue Orchid  
Feeder Pushing the Senses

**POPWORLD**  
Ben Adams, Fat Joe Get It Right?  
Melanie B Taylor, The Notus Next Door She Might, The Ordinary Boys They Will Be Strong, The White Stripes Blue Orchid

**14 SUNDAY**  
Charlotte Church Jam, Ozzy Osbourne, The White Stripes

**THE BOX ADDS**  
Brooke Valentine  
Gorillaz Coldplay Speed of Sound  
Fat Joe feat. Nelly Get It Right? (feat. Fat Joe)  
Defend Don't Want to Be a Hero (feat. Defend & Maroon 5)  
The White Stripes Blue Orchid

**TOP OF THE POPS FRIDAY**  
Amerie 1 Thing  
Coldplay Speed of Sound  
Enrique Iglesias Gwen Stefani

Charlotte Church  
Of Lisa And Death  
Gwen Stefani Hollaback Girl  
John Legend Ordinary People  
KRS-ONE City of Blinding Lights

**BBCL**  
Friday Night with Jonathan Ross  
Coldplay Speed of Sound

**BBCE**  
Soul Deep - The Shory of Black  
Popular Music (ft)

**ITV**  
Westlife in profile (ft)  
Ozzy Osbourne (ft)

**CHANNEL 4**  
B4 (ft)  
Mozart  
Alyson Legrand (ft)  
4Music presents Oasis (ft)



### MTV MOST PLAYED

1 **THE WHITE STRIPES** BLUE ORCHID  
2 **FOO FIGHTERS** BEST OF YOU  
3 **COROLLAZ** FEEL GOOD INC.  
4 **GWEN STEFANI** HOLLABACK GIRL  
5 **COLDPLAY** SPEED OF SOUND  
6 **OASIS** LYLA  
7 **THE GAME FEAT. 50 CENT** HATE IT OR LOVE IT  
8 **BLACK EYED PEAS** DON'T PHUNK WITH MY HEART  
9 **AMERIE** 1 THING  
10 **THE CORAL** IN THE MORNING

### THE BOX MOST PLAYED

1 **AMERIE** 1 THING  
2 **2PAC** GHETTO GOSPEL  
3 **MAX GRAHAM VS YES** OWNER OF A LONELY HEART  
4 **AKON** LONELY  
5 **GWEN STEFANI** HOLLABACK GIRL  
6 **SNOOP DOGG/C WILSON/J TIMBERLAK** SIGNS  
7 **JENNIFER LOPEZ FEAT. FAT JOE** HOLD YOU DOWN  
8 **COROLLAZ** FEEL GOOD INC.  
9 **THE GAME FEAT. 50 CENT** HATE IT OR LOVE IT

### KERRANG! MOST PLAYED

1 **FOO FIGHTERS** BEST OF YOU  
2 **SIMPLE PLAN** WE GOE TO OUR LIFE  
3 **SPLUNKIN** BEFORE FOREKET  
4 **GOOD CHARLOTTE** THE CHRONICLES OF LIFE AND DEATH  
5 **GREEN DAY** WAKE ME UP WHEN SEPTEMBER ENDS  
6 **STEREOPHONICS** SUPERMAN  
7 **FIGHTSTAR** PAINT YOUR TARGET  
8 **PAPA ROACH** SCARS  
9 **SYSTEM OF A DOWN** DYOB  
10 **MY CHEMICAL ROMANCE** HELENA

### MTV 2 MOST PLAYED

1 **FOO FIGHTERS** BEST OF YOU  
2 **THE WHITE STRIPES** BLUE ORCHID  
3 **COLDPLAY** SPEED OF SOUND  
4 **COROLLAZ** FEEL GOOD INC.  
5 **SYSTEM OF A DOWN** DYOB  
6 **KINGS OF LEON** KING OF THE ROADS  
7 **INTERPOL** CMERE  
8 **THE GREEN DAY** WAKE ME UP WHEN SEPTEMBER ENDS  
9 **THE FUTUREHEADS** DECENT DAYS AND NIGHTS  
10 **NINE INCH NAILS** THE HAND THAT FEELS

### MTV BASE MOST PLAYED

1 **THE GAME FEAT. 50 CENT** HATE IT OR LOVE IT  
2 **2PAC** GHETTO GOSPEL  
3 **AMERIE** 1 THING  
4 **TWISTA FEAT. FAITH EVANS** HOPE  
5 **SNOOP DOGG/C WILSON/J TIMBERLAK** SIGNS  
6 **MARIAH CAREY** WE BELONG TOGETHER  
7 **NAS** JUST A MOMENT  
8 **LUDACRIS** NUMBER ONE SPOT  
9 **JOHN LEGEND** ORDINARY PEOPLE  
10 **TEEDRA** MOSES BE YOUR GIRL

**7. Backstreet Boys**  
Over three years after last single Drowning the Backstreet Boys are back with Incomplete, and the promo clip for the single rockets 36-7 on the TV airplay chart, with a total of 363 plays including 77 from Chart Show TV, 65 from Floozie and 51 from Smash Hits TV.

**30. The White Stripes**  
Blue Orchid is the introductory single from The White Stripes' eagerly awaited new album Get Behind Me Satan, and debuts at number 30 on the TV airplay chart, while progressing 47-32 on the radio airplay chart. Given an exclusive Channel 4 showcase a fortnight ago, the video for Blue Orchid has spread rapidly and picked up support from a third of the 21 specialist TV stations on the Music Control panel last week. Its highest supporter by far is MTV2, where Blue Orchid was aired 80 times last week, followed by Kerrang! TV (24 plays) and MTV (23 plays).

**COLDPLAY LIVE ON MTV**  
SUNDAY JUNE 5TH AT 9PM





# irplay Chart

music control

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE                               | GENRE       | W    | L    | P     | W     | L   | P | W | L | P | W | L | P |
|------|-----------|----------------|--|-------------|------|------|-------|-------|-----|---|---|---|---|---|---|---|
| 26   | 37        | 17             | MARIO LET ME LOVE YOU                      | R&B         | 1    | 1196 | 32    | 21.60 | -28 |   |   |   |   |   |   |   |
| 27   | 36        | 9              | ATHLETE HALF LIGHT                         | PROGRESSIVE | 1417 | -5   | 21.35 | -34   |     |   |   |   |   |   |   |   |
| 28   | 33        | 4              | FOO FIGHTERS BEST OF YOU                   | ROCK        | 345  | 14   | 21.28 | -13   |     |   |   |   |   |   |   |   |
| 29   | 63        | 1              | KEITH URBAN DAYS GO BY                     | ROCK        | 170  | 55   | 19.28 | 61    |     |   |   |   |   |   |   |   |
| 30   | 35        | 13             | RAZORLIGHT SOMEWHERE ELSE                  | ROCK        | 628  | -6   | 18.51 | -2    |     |   |   |   |   |   |   |   |
| 31   | 37        | 3              | KEANE THIS IS THE LAST TIME                | ROCK        | 863  | 1    | 18.16 | -3    |     |   |   |   |   |   |   |   |
| 32   | 47        | 4              | THE WHITE STRIPES BLUE ORCHID              | ROCK        | 393  | 11   | 17.94 | -20   |     |   |   |   |   |   |   |   |
| 33   | 60        | 1              | NELLY N DEY SAY                            | R&B         | 509  | 41   | 17.05 | 40    |     |   |   |   |   |   |   |   |
| 34   | 25        | 8              | AKON LONELY                                | R&B         | 734  | -4   | 16.94 | -30   |     |   |   |   |   |   |   |   |
| 35   | 20        | 7              | THE KILLERS SMILE LIKE YOU MEAN IT         | ROCK        | 558  | -28  | 16.73 | -23   |     |   |   |   |   |   |   |   |
| 36   | 29        | 14             | BEVERLY KNIGHT KEEP THIS FIRE BURNING      | PROGRESSIVE | 920  | -39  | 16.30 | -26   |     |   |   |   |   |   |   |   |
| 37   | 27        | 3              | CLIFF RICHARD WHAT CAR                     | ROCK        | 129  | -27  | 16.14 | -53   |     |   |   |   |   |   |   |   |
| 38   | 44        | 11             | STUDIO B I SEE GIRLS                       | ROCK        | 525  | -6   | 16.10 | 1     |     |   |   |   |   |   |   |   |
| 39   | 43        | 14             | BASEMENT JAXX OH MY GOSH                   | R&B         | 615  | -11  | 15.85 | -2    |     |   |   |   |   |   |   |   |
| 40   | 46        | 26             | SCISSOR SISTERS FILTHY/GORGEOUS            | ROCK        | 762  | 8    | 15.69 | -2    |     |   |   |   |   |   |   |   |
| 41   | 61        | 1              | JOHN LEGEND ORDINARY PEOPLE                | SOUL        | 346  | -41  | 15.34 | 65    |     |   |   |   |   |   |   |   |
| 42   | 31        | 12             | LEMAR TIME TO GROW                         | SOUL        | 1022 | -33  | 15.11 | -33   |     |   |   |   |   |   |   |   |
| 43   | 41        | 7              | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS   | ROCK        | 514  | 80   | 14.22 | -36   |     |   |   |   |   |   |   |   |
| 44   | 40        | 9              | CIARA FEAT. MISSY ELLIOTT I, 2 STEP        | R&B         | 457  | -27  | 14.07 | -20   |     |   |   |   |   |   |   |   |
| 45   | 50        | 2              | BRIAN MCFADDEN DEMONS                      | ROCK        | 201  | 4    | 13.85 | -2    |     |   |   |   |   |   |   |   |
| 46   | 35        | 8              | CAESARS JERK IT OUT                        | ROCK        | 478  | -27  | 13.77 | -7    |     |   |   |   |   |   |   |   |
| 47   | 34        | 7              | FAITH EVANS AGAIN                          | R&B         | 880  | -30  | 13.71 | -34   |     |   |   |   |   |   |   |   |
| 48   | 49        | 1              | JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN | POP         | 657  | 23   | 13.47 | 39    |     |   |   |   |   |   |   |   |
| 49   | 45        | 18             | USHER CAUGHT UP                            | R&B         | 338  | -12  | 12.88 | -21   |     |   |   |   |   |   |   |   |
| 50   | 82        | 0              | CHARLOTTE CHURCH CRAZY CHICK               | SOUL        | 221  | 163  | 12.72 | 39    |     |   |   |   |   |   |   |   |

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## PRE-RELEASE

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE                                    | GENRE       | W | L | P | W    | L | P |
|------|-----------|----------------|---|-------------|---|---|---|------|---|---|
| 1    |           |                | JAMES BLUNT YOU'RE BEAUTIFUL                    | ALTERNATIVE |   |   |   | 338  |   |   |
| 2    |           |                | JEM. JUST A RIDE                                | SOUL        |   |   |   | 3155 |   |   |
| 3    |           |                | U2 CITY OF BLINDING LIGHTS                      | ROCK        |   |   |   | 2977 |   |   |
| 4    |           |                | GAO SO MANY TIMES... I WISH YOU WERE HERE       | ALTERNATIVE |   |   |   | 284  |   |   |
| 5    |           |                | JAMIROQUAI FEELS JUST LIKE IT SHOULD            | SOUL        |   |   |   | 2297 |   |   |
| 6    |           |                | FOO FIGHTERS BEST OF YOU                        | ROCK        |   |   |   | 2128 |   |   |
| 7    |           |                | KEITH URBAN DAYS GO BY                          | ROCK        |   |   |   | 1929 |   |   |
| 8    |           |                | THE WHITE STRIPES BLUE ORCHID                   | ROCK        |   |   |   | 1795 |   |   |
| 9    |           |                | NELLY N DEY SAY                                 | R&B         |   |   |   | 1705 |   |   |
| 10   |           |                | JOHN LEGEND ORDINARY PEOPLE                     | SOUL        |   |   |   | 1534 |   |   |
| 11   |           |                | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS        | ROCK        |   |   |   | 1422 |   |   |
| 12   |           |                | FAITH EVANS AGAIN                               | R&B         |   |   |   | 1371 |   |   |
| 13   |           |                | CHARLOTTE CHURCH CRAZY CHICK                    | SOUL        |   |   |   | 1272 |   |   |
| 14   |           |                | DAMIEN RICE & LISA HANNIGAN UNPLAYED PIANO      | PROGRESSIVE |   |   |   | 1259 |   |   |
| 15   |           |                | BASEMENT JAXX YOU DON'T KNOW ME                 | R&B         |   |   |   | 1253 |   |   |
| 16   |           |                | GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH | ROCK        |   |   |   | 1194 |   |   |
| 17   |           |                | RIOJACK CALIFORNIA SOUL VIBES                   | ROCK        |   |   |   | 1115 |   |   |
| 18   |           |                | BON CARSON FRECK U UP                           | ROCK        |   |   |   | 968  |   |   |
| 19   |           |                | ROMAN KEATING LOST FOR WORDS                    | PROGRESSIVE |   |   |   | 900  |   |   |
| 20   |           |                | STEREOPHONICS SUPERMAN 2                        | ROCK        |   |   |   | 862  |   |   |

## RADIO CROWERS

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE                              | GENRE | W | L | P | W    | L | P |
|------|-----------|----------------|---|-------|---|---|---|------|---|---|
| 1    |           |                | U2 CITY OF BLINDING LIGHTS                | ROCK  |   |   |   | 1040 |   |   |
| 2    |           |                | JEM. JUST A RIDE                          | SOUL  |   |   |   | 730  |   |   |
| 3    |           |                | DANIEL BERINGFIELD THE WRY                | ROCK  |   |   |   | 1078 |   |   |
| 4    |           |                | MARIO HERE I GO AGAIN                     | SOUL  |   |   |   | 306  |   |   |
| 5    |           |                | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS  | ROCK  |   |   |   | 54   |   |   |
| 6    |           |                | BACKSTREET BOYS INCOMPLETE                | ROCK  |   |   |   | 226  |   |   |
| 7    |           |                | OASIS LYVA                                | ROCK  |   |   |   | 1217 |   |   |
| 8    |           |                | COLDPLAY SPEED OF SOUND                   | ROCK  |   |   |   | 2167 |   |   |
| 9    |           |                | BLACK EYED PEAS DON'T PHUNK WITH MY HEART | R&B   |   |   |   | 1705 |   |   |
| 10   |           |                | AMERIE! IT                                | ROCK  |   |   |   | 1037 |   |   |

## RADIO TWO

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE                                   | GENRE       | W | L | P | W    | L | P |
|------|-----------|----------------|--|-------------|---|---|---|------|---|---|
| 1    |           |                | COLDPLAY SPEED OF SOUND                        | ROCK        |   |   |   | 2167 |   |   |
| 2    |           |                | JAMES BLUNT YOU'RE BEAUTIFUL                   | ALTERNATIVE |   |   |   | 338  |   |   |
| 3    |           |                | THE CORAL IN THE MORNING                       | ROCK        |   |   |   | 1674 |   |   |
| 4    |           |                | KT TUNSTALL OTHER SIDE OF THE WORLD            | ALTERNATIVE |   |   |   | 1078 |   |   |
| 5    |           |                | JEM. JUST A RIDE                               | SOUL        |   |   |   | 306  |   |   |
| 6    |           |                | ROB THOMAS LONELY NO MORE                      | ALTERNATIVE |   |   |   | 1246 |   |   |
| 7    |           |                | KEITH URBAN DAYS GO BY                         | ROCK        |   |   |   | 1929 |   |   |
| 8    |           |                | NEW ORDER JETSTREAM                            | ROCK        |   |   |   | 1070 |   |   |
| 9    |           |                | CLIFF RICHARD WHAT CAR                         | ROCK        |   |   |   | 129  |   |   |
| 10   |           |                | STEVIE WONDER SO WHAT THE FUSS                 | SOUL        |   |   |   | 1037 |   |   |
| 11   |           |                | BRIAN MCFADDEN DEMONS                          | ROCK        |   |   |   | 201  |   |   |
| 12   |           |                | LISA MISHOUVA LISA STARBUST                    | PROGRESSIVE |   |   |   | 1037 |   |   |
| 13   |           |                | DAMIEN RICE & LISA HANNIGAN UNPLAYED PIANO     | PROGRESSIVE |   |   |   | 1259 |   |   |
| 14   |           |                | TRAM BAXTER THE MOON AND 23                    | ROCK        |   |   |   | 1037 |   |   |
| 15   |           |                | TEARS FOR FEARS EVERYBODY LOVES A HAPPY ENDING | ROCK        |   |   |   | 1037 |   |   |
| 16   |           |                | JACK JOHNSON GOOD PEOPLE                       | ROCK        |   |   |   | 1037 |   |   |
| 17   |           |                | U2 CITY OF BLINDING LIGHTS                     | ROCK        |   |   |   | 1040 |   |   |
| 18   |           |                | DARYL HALL & JOHN OATES I'LL BE AROUND         | ROCK        |   |   |   | 1037 |   |   |
| 19   |           |                | BEN BONES FISHING FOR A DREAM                  | ROCK        |   |   |   | 1037 |   |   |
| 20   |           |                | TRIN FRLO LRAKED                               | ROCK        |   |   |   | 1037 |   |   |

## ON THE RADIO THIS WEEK

- RADIO ONE**  
Blue Room  
Matthew Johnson mix  
Miles Davies -  
Turquoise in  
version (DJ)  
New Stickers -  
Social Beaters in  
version (DJ)  
Zane Lowe -  
Cody Ray live (DJ)  
Richi Lagon in  
version (DJ)  
Amie Nightingale -  
Finger quest mix  
(DJ)
- RADIO TWO**  
Gay Chambers -  
Scott Da Funk (DJ)  
The Ivers at 50  
(DJ)  
Real Solutions  
(DJ)  
Cresby, Hills, Nash  
& Young - So Far  
(DJ)  
Hells, We Are  
Conley (DJ)  
Record of the  
week - Tim Minchin  
Good Horrid Man  
Album of the week  
- Craylay X&Y
- RADIO THREE**  
Composer of the  
week - Larnall  
Benson (DJ)  
Jazz Legends -  
Leslie Mokuau (DJ)  
RADIO 4  
Ken Clarke's Jazz  
Greats (DJ)
- 6 MUSIC**  
Gordon Coe - Art  
Bridges live (DJ), Ben  
Folds live (DJ)  
The Music Week -  
Ebone quest (DJ)  
6 Mix - Dope  
Armada (DJ)
- EXTRA**  
Ultra Live - Larnall  
Benson (DJ)
- XFM**  
Larsen Larsen's  
Record of the  
Week - Larnall  
Benson (DJ)  
Live (DJ)  
The Way I Talk (DJ)
- VIRGIN**  
Jason Jann  
Special (DJ)  
Steve Harris - The  
Years in Chron  
(DJ)  
Ben Jones - Orson  
Morton quest (DJ)
- Pete Mitchell** - Jay  
Zapp quest (DJ)  
David Shaw  
Track of the week  
- The Music  
Matters: Forever  
Live

THE HIT SINGLE FROM THE NEW CHANTAL CHAMANDY ALBUM "LOVE NEEDS YOU" AVAILABLE SOON  
[www.chantalchamandy.com](http://www.chantalchamandy.com)



improve 26-25 on the chart.  
29. Keith Urban  
It is rare for country songs to make the Top 50

of the album chart, but this title track from Keith Urban's upcoming album Days Go By is an exception to that rule, and debuts this week at number 29, 13 of its 170 plays and a mix-wise 83.04% of its

audience came from Radio Two. Most of its 34 other stations in Northern Ireland and Scotland.



33. Nelly  
Some 14 years after a sample from Radio One, along with 49.7% of its audience while its top play Lil' Jon is 39 from Rive 101, 32 from Kiss FM, 29 from Core, 27 from East 100 and 23 from NorthEast 1.

## GENRE

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE                              | GENRE       | W | L | P | W    | L | P |
|------|-----------|----------------|---|-------------|---|---|---|------|---|---|
| 1    |           |                | BLACK EYED PEAS DON'T PHUNK WITH MY HEART | R&B         |   |   |   | 1705 |   |   |
| 2    |           |                | GWEN STEFANI HOLLABACK GIRL               | POP         |   |   |   | 1037 |   |   |
| 3    |           |                | WILL SMITH SWITCH                         | POP         |   |   |   | 1037 |   |   |
| 4    |           |                | 50 CENT CANDY SHOP                        | R&B         |   |   |   | 1037 |   |   |
| 5    |           |                | BASEMENT JAXX OH MY GOSH                  | R&B         |   |   |   | 1037 |   |   |
| 6    |           |                | TWISTA FEAT. FAITH EVANS HOPE             | R&B         |   |   |   | 1037 |   |   |
| 7    |           |                | CIARA FEAT. MISSY ELLIOTT I, 2 STEP       | R&B         |   |   |   | 1037 |   |   |
| 8    |           |                | JUPITER ACE 1000 YEARS                    | ALTERNATIVE |   |   |   | 1037 |   |   |
| 9    |           |                | MARIO HERE I GO AGAIN                     | SOUL        |   |   |   | 1037 |   |   |
| 10   |           |                | THE PUSSYCAT DOLLS DON'T CHA              | R&B         |   |   |   | 1037 |   |   |

## BEAT 106

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST TITLE                              | GENRE       | W | L | P | W    | L | P |
|------|-----------|----------------|---|-------------|---|---|---|------|---|---|
| 1    |           |                | GORILLAZ FEEL GOOD INC.                   | PROGRESSIVE |   |   |   | 1037 |   |   |
| 2    |           |                | KATISHER CHIEFS EVERYDAY I LOVE LESS.     | PROGRESSIVE |   |   |   | 1037 |   |   |
| 3    |           |                | BODYROCKERS I LIKE THE WAY                | PROGRESSIVE |   |   |   | 1037 |   |   |
| 4    |           |                | THE KILLERS SMILE LIKE YOU MEAN IT        | ROCK        |   |   |   | 1037 |   |   |
| 5    |           |                | BLACK EYED PEAS DON'T PHUNK WITH MY HEART | R&B         |   |   |   | 1037 |   |   |
| 6    |           |                | THE CORAL IN THE MORNING                  | ROCK        |   |   |   | 1037 |   |   |
| 7    |           |                | RAZORLIGHT SOMEWHERE ELSE                 | ROCK        |   |   |   | 1037 |   |   |
| 8    |           |                | FOO FIGHTERS BEST OF YOU                  | ROCK        |   |   |   | 1037 |   |   |
| 9    |           |                | STEREOPHONICS DAKOTA                      | ROCK        |   |   |   | 1037 |   |   |
| 10   |           |                | COLDPLAY SPEED OF SOUND                   | ROCK        |   |   |   | 1037 |   |   |

## GET MUSIC WEEK ONLINE

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# Singles

Crazy Frog enters at number one and dominates sales. Newcomers to the Top 10 this week also include Coldplay, Amerie, Gwen Stefani and Audio Bullys

## PHYSICAL SINGLES TOP 40

| Pos | Last | ARTIST                             | TITLE                             | Label      | Weeks on chart |
|-----|------|------------------------------------|-----------------------------------|------------|----------------|
| 1   | 1    | CRAZY FROG                         | AXEL F                            | Decca      | 1              |
| 2   | 2    | COLDPLAY                           | SPEED OF SOUND                    | Capitol    | 1              |
| 3   | 2    | AKON                               | LONELY                            | Atlantic   | 1              |
| 4   | 2    | AMERIE                             | I THING                           | Capitol    | 1              |
| 5   | 1    | OASIS                              | LYLA                              | Capitol    | 1              |
| 6   | 4    | GORILLAZ                           | FEEL GOOD INC                     | Parlophone | 1              |
| 7   | 3    | BLACK EYED PEAS                    | DONT PHUNK WITH MY HEART          | Atlantic   | 1              |
| 8   | 4    | AUDIO BULLYS FEAT. NANCY SINATRA   | SHOT YOU DOWN                     | Capitol    | 1              |
| 9   | 5    | GWEN STEFANI                       | HOLLABACK GIRL                    | Interscope | 1              |
| 10  | 2    | TONY CHRISTIE FEAT. PETER KAY      | (IS THIS THE WAY TO) AMARILLO     | UMV        | 1              |
| 11  | 7    | THE GAME                           | FEAT. 50 CENT HATE IT OR LOVE IT  | Interscope | 1              |
| 12  | 6    | JENNIFER LOPEZ                     | FEAT. FAT JOE HOLD YOU DOWN       | Elek       | 1              |
| 13  | 1    | THE MAGIC NUMBERS                  | FOREVER LOST                      | Priority   | 1              |
| 14  | 9    | SNOOP DOGG/WILSON/JIMBERLAKE       | SIGNS                             | Capitol    | 1              |
| 15  | 8    | MAX GRAHAM VS YES                  | OWNER OF A LONELY HEART           | Decca      | 1              |
| 16  | 5    | BODYROCKERS                        | I LIKE THE WAY                    | Mercury    | 1              |
| 17  | 1    | MY CHEMICAL ROMANCE                | HELENA                            | Reprise    | 1              |
| 18  | 4    | WILL SMITH                         | SWITCH                            | Interscope | 1              |
| 19  | 10   | BOB THOMAS                         | LONELY NO MORE                    | Atlantic   | 1              |
| 20  | 17   | KELLY OSBOURNE                     | ONE WORD                          | Capitol    | 1              |
| 21  | 16   | EMINEM                             | MOCKINGBIRD                       | Capitol    | 1              |
| 22  | 12   | MYLO IN MY ARMS                    |                                   | Capitol    | 1              |
| 23  | 11   | KAISER CHIEFS                      | EVERYDAY I LOVE YOU LESS AND LESS | Capitol    | 1              |
| 24  | 18   | ARCADIE FIRE                       | POWER OUT                         | Capitol    | 1              |
| 25  | 18   | THE CORAL                          | IN THE MORNING                    | Capitol    | 1              |
| 26  | 1    | LSO/JOHN WILLIAMS                  | BATTLE OF THE HEROES - STAR WARS  | Capitol    | 1              |
| 27  | 6    | BRIAN MCFADDEN                     | DEMONS                            | Capitol    | 1              |
| 28  | 7    | BRITISH SEA POWER                  | PLEASE STAND UP                   | Capitol    | 1              |
| 29  | 9    | NINE BLACK ALPS                    | NOT EVERYONE                      | Capitol    | 1              |
| 30  | 13   | JAVINE TOUCH                       | MY FIRE                           | Capitol    | 1              |
| 31  | 39   | GADJO FEAT. ALEXANDRA PRINCE       | SO MANY TIMES                     | Capitol    | 1              |
| 32  | 5    | SONS & DAUGHTERS                   | DANCE ME IN                       | Capitol    | 1              |
| 33  | 24   | LIL' JON & THE EAST SIDE BOYZ      | GET LOW/LOVERS & FRIENDS          | Capitol    | 1              |
| 34  | 23   | DESTINY'S CHILD                    | GIRL                              | Capitol    | 1              |
| 35  | 22   | CIARA FEAT. MISSY ELLIOTT 1.2 STEP |                                   | Capitol    | 1              |
| 36  | 10   | DANIEL BEDINGFIELD                 | THE WAY                           | Capitol    | 1              |
| 37  | 25   | FALCH EVANS                        | AGAIN                             | Capitol    | 1              |
| 38  | 10   | THE BRAVEYR                        | FEARLESS                          | Capitol    | 1              |
| 39  | 20   | STEVIE WONDER                      | SO WHAT THE FUSS                  | Capitol    | 1              |
| 40  | 27   | 50 CENT                            | CANDY SHOP                        | Capitol    | 1              |

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## DOWNLOADS

| Pos | Last | ARTIST                           | TITLE                            | Label      | Weeks on chart |
|-----|------|----------------------------------|----------------------------------|------------|----------------|
| 1   | 1    | BLACK EYED PEAS                  | DONT PHUNK WITH MY HEART         | Atlantic   | 1              |
| 2   | 2    | CORILLAZ                         | FEEL GOOD INC                    | Parlophone | 1              |
| 3   | 3    | OASIS                            | LYLA                             | Capitol    | 1              |
| 4   | 4    | GWEN STEFANI                     | HOLLABACK GIRL                   | Interscope | 1              |
| 5   | 4    | AMERIE                           | I THING                          | Capitol    | 1              |
| 6   | 4    | AKON                             | LONELY                           | Atlantic   | 1              |
| 7   | 9    | THE CORAL                        | IN THE MORNING                   | Capitol    | 1              |
| 8   | 6    | BODYROCKERS                      | I LIKE THE WAY                   | Mercury    | 1              |
| 9   | 7    | COLDPLAY                         | SPEED OF SOUND                   | Capitol    | 1              |
| 10  | 5    | SNOOP DOGG/WILSON/JIMBERLAKE     | SIGNS                            | Capitol    | 1              |
| 11  | 13   | TONY CHRISTIE FEAT. PETER KAY    | (IS THIS THE WAY TO) AMARILLO    | UMV        | 1              |
| 12  | 14   | WILL SMITH                       | SWITCH                           | Interscope | 1              |
| 13  | 15   | FOO FIGHTERS                     | BEST OF YOU                      | Interscope | 1              |
| 14  | 10   | WEEZER                           | BEVERLY HILLS                    | Capitol    | 1              |
| 15  | 16   | THE GAME                         | FEAT. 50 CENT HATE IT OR LOVE IT | Interscope | 1              |
| 16  | 21   | MAX GRAHAM VS YES                | OWNER OF A LONELY HEART          | Decca      | 1              |
| 17  | 32   | KELLY OSBOURNE                   | ONE WORD                         | Capitol    | 1              |
| 18  | 12   | CAESARS                          | JERK IT OUT                      | Capitol    | 1              |
| 19  | 20   | STEVIE WONDER                    | SO WHAT THE FUSS                 | Capitol    | 1              |
| 20  | 10   | AUDIO BULLYS FEAT. NANCY SINATRA | SHOT YOU DOWN                    | Capitol    | 1              |

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04.06.05  
Top 75

# The Official UK

**2. Coldplay**  
Speed of Sound, the first single from Coldplay's eagerly awaited third album, X&Y and their seventh hit in all, is no match for Crazy Frog, but manages to equal the band's previous highest singles chart position, debuting at number two. 2002's 'In My Place' opened at number two in 2002 with first-week sales of 49,467 while Speed Of Sound sold 36,456 copies in its week. Coldplay's biggest first week in terms of sales came in July 2000 when Yellow opened at number four with 45,799 buyers. Speed Of Sound retains its position at the top of the radio airplay chart, with a total audience of nearly 79m.

**4. Amerie**  
With sales to date of 27,801 copies, Amerie's second album, Touch has already sold twice as many copies as her 2002 debut, album #1 Home. Touch climbed as high as number 23 last week but slips to number 21, its first single 1 Thing debuts at number four with sales of 29,525. The single has been receiving heavy radio, TV and club support for several weeks and is the main reason why Touch has been so successful for the 25-year-old R&B singer from Washington DC.

| Pos | Last | ARTIST                             | TITLE                             | Label      | Weeks on chart |
|-----|------|------------------------------------|-----------------------------------|------------|----------------|
| 1   | NEW  | CRAZY FROG                         | AXEL F                            | Decca      | 1              |
| 2   | NEW  | COLDPLAY                           | SPEED OF SOUND                    | Capitol    | 1              |
| 3   | 2    | AKON                               | LONELY                            | Atlantic   | 1              |
| 4   | NEW  | AMERIE                             | I THING                           | Capitol    | 1              |
| 5   | 4    | GORILLAZ                           | FEEL GOOD INC                     | Parlophone | 1              |
| 6   | 1    | OASIS                              | LYLA                              | Capitol    | 1              |
| 7   | 3    | BLACK EYED PEAS                    | DONT PHUNK WITH MY HEART          | Atlantic   | 1              |
| 8   | NEW  | GWEN STEFANI                       | HOLLABACK GIRL                    | Interscope | 1              |
| 9   | NEW  | AUDIO BULLYS FEAT. NANCY SINATRA   | SHOT YOU DOWN                     | Capitol    | 1              |
| 10  | 5    | TONY CHRISTIE FEAT. PETER KAY      | (IS THIS THE WAY TO) AMARILLO     | UMV        | 1              |
| 11  | 7    | THE GAME                           | FEAT. 50 CENT HATE IT OR LOVE IT  | Interscope | 1              |
| 12  | 6    | JENNIFER LOPEZ                     | FEAT. FAT JOE HOLD YOU DOWN       | Elek       | 1              |
| 13  | 1    | THE MAGIC NUMBERS                  | FOREVER LOST                      | Priority   | 1              |
| 14  | 9    | SNOOP DOGG/C WILSON/JIMBERLAKE     | SIGNS                             | Capitol    | 1              |
| 15  | 8    | MAX GRAHAM VS YES                  | OWNER OF A LONELY HEART           | Decca      | 1              |
| 16  | 5    | BODYROCKERS                        | I LIKE THE WAY                    | Mercury    | 1              |
| 17  | 1    | MY CHEMICAL ROMANCE                | HELENA                            | Reprise    | 1              |
| 18  | 4    | WILL SMITH                         | SWITCH                            | Interscope | 1              |
| 19  | 10   | BOB THOMAS                         | LONELY NO MORE                    | Atlantic   | 1              |
| 20  | NEW  | MY CHEMICAL ROMANCE                | HELENA                            | Reprise    | 1              |
| 21  | 16   | KELLY OSBOURNE                     | ONE WORD                          | Capitol    | 1              |
| 22  | 12   | KAISER CHIEFS                      | EVERYDAY I LOVE YOU LESS AND LESS | Capitol    | 1              |
| 23  | 13   | MYLO IN MY ARMS                    |                                   | Capitol    | 1              |
| 24  | 17   | EMINEM                             | MOCKINGBIRD                       | Capitol    | 1              |
| 25  | NEW  | LSO/JOHN WILLIAMS                  | BATTLE OF THE HEROES - STAR WARS  | Capitol    | 1              |
| 26  | NEW  | ARCADIE FIRE                       | POWER OUT                         | Capitol    | 1              |
| 27  | 18   | JAVINE TOUCH                       | MY FIRE                           | Capitol    | 1              |
| 28  | NEW  | BRIAN MCFADDEN                     | DEMONS                            | Capitol    | 1              |
| 29  | 21   | CIARA FEAT. MISSY ELLIOTT 1.2 STEP |                                   | Capitol    | 1              |
| 30  | 19   | STEVIE WONDER                      | SO WHAT THE FUSS                  | Capitol    | 1              |
| 31  | NEW  | NINE BLACK ALPS                    | NOT EVERYONE                      | Capitol    | 1              |
| 32  | 23   | DESTINY'S CHILD                    | GIRL                              | Capitol    | 1              |
| 33  | 25   | KIT TUNSTALL                       | OTHER SIDE OF THE WORLD           | Capitol    | 1              |
| 34  | NEW  | BRITISH SEA POWER                  | PLEASE STAND UP                   | Capitol    | 1              |
| 35  | 22   | GADJO FEAT. ALEXANDRA PRINCE       | SO MANY TIMES                     | Capitol    | 1              |
| 36  | 27   | 50 CENT                            | CANDY SHOP                        | Capitol    | 1              |
| 37  | NEW  | MARIO                              | LET ME LOVE YOU                   | Capitol    | 1              |
| 38  | 28   | LIL' JON & THE EAST SIDE BOYZ      | GET LOW/LOVERS & FRIENDS          | Capitol    | 1              |

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# Singles Chart

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | TITLE                               | WEEKS ON CHART |
|------|-----------|----------------|--|-------------------------------------|----------------|
| 39   | 24        | 16             | FAITH EVANS AGAIN                                    | Don't Forget About Us (feat. J. Lo) | 10             |
| 40   | NEW       | 1              | SONS & DAUGHTERS DANCE ME IN                         | Don't Forget About Us (feat. J. Lo) | 10             |
| 41   | NEW       | 1              | DANIEL BEDINGFIELD THE WAY                           | Don't Forget About Us (feat. J. Lo) | 10             |
| 42   | 30        | 7              | RAZORLIGHT SOMEBODY ELSE                             | Don't Forget About Us (feat. J. Lo) | 10             |
| 43   | NEW       | 1              | THE BRAVEYR FEARLESS                                 | Don't Forget About Us (feat. J. Lo) | 10             |
| 44   | 34        | 9              | STUDIO B I SEE GIRLS                                 | Don't Forget About Us (feat. J. Lo) | 10             |
| 45   | NEW       | 1              | THE GLITTERR HEARTBREAKER                            | Don't Forget About Us (feat. J. Lo) | 10             |
| 46   | 31        | 6              | CAESARS JERK IT OUT                                  | Don't Forget About Us (feat. J. Lo) | 10             |
| 47   | 33        | 4              | WEZZER BEVERLY HILLS                                 | Don't Forget About Us (feat. J. Lo) | 10             |
| 48   | NEW       | 1              | CHESNEY HAWKES ANOTHER FINE MESS                     | Don't Forget About Us (feat. J. Lo) | 10             |
| 49   | 20        | 2              | NEW ORDER FEAT. ANA MATRONIC JETSTREAM               | Don't Forget About Us (feat. J. Lo) | 10             |
| 50   | 11        | 11             | JEM THEY   | Don't Forget About Us (feat. J. Lo) | 10             |
| 51   | 35        | 3              | PRAYSE CATS FEAT. ANDRE LOVE SHINED ON ME            | Don't Forget About Us (feat. J. Lo) | 10             |
| 52   | 29        | 3              | CLIFF RICHARD WHAT CAR                               | Don't Forget About Us (feat. J. Lo) | 10             |
| 53   | 32        | 2              | MCFLY ALL ABOUT YOU YOU'VE GOT A FRIEND              | Don't Forget About Us (feat. J. Lo) | 10             |
| 54   | 5         | 15             | ATHLETE HALF LIGHT                                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 55   | 39        | 4              | THE KILLERS SMILE LIKE YOU MEAN IT                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 56   | 49        | 6              | LEMAR TIME TO GROW                                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 57   | 9         | 13             | MARIAH CAREY IT'S LIKE THAT                          | Don't Forget About Us (feat. J. Lo) | 10             |
| 58   | 32        | 2              | TURIN BRAKES FISHING FOR A DREAM                     | Don't Forget About Us (feat. J. Lo) | 10             |
| 59   | NEW       | 1              | RIOY ACT CALIFORNIA SOUL                             | Don't Forget About Us (feat. J. Lo) | 10             |
| 60   | NEW       | 1              | WOLFMAN ICE CREAM GUERRILLA                          | Don't Forget About Us (feat. J. Lo) | 10             |
| 61   | 54        | 13             | STEREOPHONICS DAKOTA                                 | Don't Forget About Us (feat. J. Lo) | 10             |
| 62   | NEW       | 1              | MITCHELL BROTHERS FEAT. SWAY HARVEY NICKS            | Don't Forget About Us (feat. J. Lo) | 10             |
| 63   | NEW       | 1              | MOTLEY CRUE IF I DIE TOMORROW                        | Don't Forget About Us (feat. J. Lo) | 10             |
| 64   | 41        | 10             | NATALIE IMBRUGLIA SHIVER                             | Don't Forget About Us (feat. J. Lo) | 10             |
| 65   | 43        | 11             | GWEN STEFANI FEAT. EVE RICH GIRL                     | Don't Forget About Us (feat. J. Lo) | 10             |
| 66   | 32        | 12             | SUNSET STRIPPERS FALLING STARS                       | Don't Forget About Us (feat. J. Lo) | 10             |
| 67   | 58        | 7              | TINSTEI ADAGIO FOR STRINGS                           | Don't Forget About Us (feat. J. Lo) | 10             |
| 68   | 6         | 14             | FAITHLESS INSOMNIA                                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 69   | 51        | 12             | PHANTOM PLANET CALIFORNIA                            | Don't Forget About Us (feat. J. Lo) | 10             |
| 70   | NEW       | 1              | MORNING RUNNER DRAWING SHAPES                        | Don't Forget About Us (feat. J. Lo) | 10             |
| 71   | 36        | 2              | HOT HOT HEAT GOODNIGHT                               | Don't Forget About Us (feat. J. Lo) | 10             |
| 72   | 56        | 7              | FREY ODORS FEAT. THE REAL THING SO MUCH LOVE TO GIVE | Don't Forget About Us (feat. J. Lo) | 10             |
| 73   | 50        | 4              | THE CHEMICAL BROTHERS BELIEVE                        | Don't Forget About Us (feat. J. Lo) | 10             |
| 74   | 37        | 2              | STONEBRIDGE VS ULTRA NATE FREAK ON                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 75   | 63        | 11             | BASEMENT JAXX OH MY GOSH                             | Don't Forget About Us (feat. J. Lo) | 10             |

Sales increase Sales increase +50% Highest New Entry Highest Debut Platinum 100,000 Gold 40,000 Silver 20,000 Chart 2000/01

LET LOVER FEAT 17  
 SWEET 9  
 MICKY D DANCE 19  
 THE REAL THING 20  
 IN THE NAME OF LOVE 28  
 PROBABLY 34  
 IT'S LIKE THAT 35  
 JEM THEY 37  
 FRESH 41

OVER THE HILLS 33  
 OTHER SIDE OF THE HEART 11  
 LOVE'S STRAIGHT UP 14  
 PUNCH AT 16  
 LONKA 18  
 SWEET 19  
 SWEET 19  
 SWEET 19  
 SWEET 19

THE WAY 41  
 THE WAY 41  
 THE WAY 41  
 THE WAY 41  
 THE WAY 41  
 THE WAY 41  
 THE WAY 41  
 THE WAY 41

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

Chart compiled from actual sales last Sunday in addition to a sample of more than 4000 UK juke boxes, the Official Charts Company's 17.5 million weekly PR and BBC's cooperation.



**Gwen Stefani**  
 In three previous releases away from No Doubt - 2001's Let Me Blow Ya Mind and this year's Rich Girl (both with Eve) and 2004's What You Wish For - Gwen Stefani has always peaked at number four. Hollaback Girl - the third single from her debut solo album Love, Angel, Music, Baby - seems unlikely to continue the sequence however, and debuts this week at number eight. Stefani's album eases a little with the single out, dipping 6-9 but clears 400,000 copies just 28 weeks after its release.



**Stereophonics**  
 Powered by a sample from Nancy Sinatra's 1966 recording of Cher's hit Bang Bang, Studio B's Down debuts at number nine, with sales of 19,950. The West London duo's previous chart hits were We Don't Care (number 15), and The Things I Turned Away (number 22). Stefani has nine previous UK hits to her credit, most recently Let Me Kiss You (46 last October), although she was last in the Top 10 in 1971, reaching number two with Les Hazelwood's You've Ever.

**Stevie Wonder**  
 The Official Charts Company 2003

## HIT 40 UK

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | TITLE                               | WEEKS ON CHART |
|------|-----------|----------------|---|-------------------------------------|----------------|
| 1    | 1         | 1              | CRAZY FROG AXEL F   | Don't Forget About Us (feat. J. Lo) | 10             |
| 2    | 2         | 2              | COLDFEY SPEED OF SOUND                                      | Don't Forget About Us (feat. J. Lo) | 10             |
| 3    | 3         | 3              | AKON LOVELY   | Don't Forget About Us (feat. J. Lo) | 10             |
| 4    | 4         | 4              | AMERIE I THINK  | Don't Forget About Us (feat. J. Lo) | 10             |
| 5    | 5         | 5              | CORRISSA FEEL GOOD INC.                                     | Don't Forget About Us (feat. J. Lo) | 10             |
| 6    | 6         | 6              | OASIS LYLA  | Don't Forget About Us (feat. J. Lo) | 10             |
| 7    | 7         | 7              | THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART               | Don't Forget About Us (feat. J. Lo) | 10             |
| 8    | 8         | 8              | GWEN STEFANI HOLLABACK GIRL                                 | Don't Forget About Us (feat. J. Lo) | 10             |
| 9    | 9         | 9              | ANU BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN                | Don't Forget About Us (feat. J. Lo) | 10             |
| 10   | 10        | 10             | TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILIO) | Don't Forget About Us (feat. J. Lo) | 10             |
| 11   | 11        | 11             | SNOPP DODG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS     | Don't Forget About Us (feat. J. Lo) | 10             |
| 12   | 12        | 12             | THE CORAL IN THE MORNING                                    | Don't Forget About Us (feat. J. Lo) | 10             |
| 13   | 13        | 13             | THE GAME FEAT. 50 CENT HATE IT OR LOVE IT                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 14   | 14        | 14             | ROB THOMAS LOVELY NO MORE                                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 15   | 15        | 15             | BOYBROCKERS I LIKE THE WAY                                  | Don't Forget About Us (feat. J. Lo) | 10             |
| 16   | 16        | 16             | NATALIE IMBRUGLIA SHIVER                                    | Don't Forget About Us (feat. J. Lo) | 10             |
| 17   | 17        | 17             | MAX GRAHAM VS EYE OWNER OF A LOVELY HEART                   | Don't Forget About Us (feat. J. Lo) | 10             |
| 18   | 18        | 18             | JENNIFFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN                 | Don't Forget About Us (feat. J. Lo) | 10             |
| 19   | 19        | 19             | WILL SMITH SWITCH   | Don't Forget About Us (feat. J. Lo) | 10             |
| 20   | 20        | 20             | DESTINY'S CHILD GIRL  | Don't Forget About Us (feat. J. Lo) | 10             |
| 21   | 21        | 21             | THE MASC MIMICS FOREVER LOST                                | Don't Forget About Us (feat. J. Lo) | 10             |
| 22   | 22        | 22             | KT TUNSTALL OTHER SIDE OF THE WORLD                         | Don't Forget About Us (feat. J. Lo) | 10             |
| 23   | 23        | 23             | MARLO IN MY ARMS  | Don't Forget About Us (feat. J. Lo) | 10             |
| 24   | 24        | 24             | LYDIA LET ME LOVE YOU                                       | Don't Forget About Us (feat. J. Lo) | 10             |
| 25   | 25        | 25             | KAYE OBSCURE ONE WORD                                       | Don't Forget About Us (feat. J. Lo) | 10             |
| 26   | 26        | 26             | KEISHER CHEEFS EVERYBODY LOVE YOU LESS AND LESS             | Don't Forget About Us (feat. J. Lo) | 10             |
| 27   | 27        | 27             | EMINEM MOCKINGBIRD  | Don't Forget About Us (feat. J. Lo) | 10             |
| 28   | 28        | 28             | CADDO 50 MANY TIMES   | Don't Forget About Us (feat. J. Lo) | 10             |
| 29   | 29        | 29             | FAITH EVANS AGAIN   | Don't Forget About Us (feat. J. Lo) | 10             |
| 30   | 30        | 30             | DANIEL BEDINGFIELD THE WAY                                  | Don't Forget About Us (feat. J. Lo) | 10             |
| 31   | 31        | 31             | STEVIE WONDER SO WHAT THE FUSS                              | Don't Forget About Us (feat. J. Lo) | 10             |
| 32   | 32        | 32             | MY CHEMICAL ROMANCE HELENA                                  | Don't Forget About Us (feat. J. Lo) | 10             |
| 33   | 33        | 33             | ATHLETE HALF LIGHT  | Don't Forget About Us (feat. J. Lo) | 10             |
| 34   | 34        | 34             | CIARA FEAT. MISSY ELLIOTT L 2 STEP                          | Don't Forget About Us (feat. J. Lo) | 10             |
| 35   | 35        | 35             | RAZORLIGHT SOMEBODY ELSE                                    | Don't Forget About Us (feat. J. Lo) | 10             |
| 36   | 36        | 36             | 50 CENT CANDY SHOP  | Don't Forget About Us (feat. J. Lo) | 10             |
| 37   | 37        | 37             | KEANE THIS IS THE LAST TIME                                 | Don't Forget About Us (feat. J. Lo) | 10             |
| 38   | 38        | 38             | STUDIO B I SEE GIRLS  | Don't Forget About Us (feat. J. Lo) | 10             |
| 39   | 39        | 39             | BEVERLY KNIGHT KEEP THIS FIRE BURNING                       | Don't Forget About Us (feat. J. Lo) | 10             |
| 40   | 40        | 40             | LOU DOGHN WILLIAMS BATTLE OF THE HEROES - STAR WARS         | Don't Forget About Us (feat. J. Lo) | 10             |

## DANCE SINGLES

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | TITLE                               | WEEKS ON CHART |
|------|-----------|----------------|---|-------------------------------------|----------------|
| 1    | 1         | 1              | ANU BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN        | Don't Forget About Us (feat. J. Lo) | 10             |
| 2    | 2         | 2              | MARLO IN MY ARMS                                    | Don't Forget About Us (feat. J. Lo) | 10             |
| 3    | 3         | 3              | PUMPK DJ'S GET YOUR VIBES                           | Don't Forget About Us (feat. J. Lo) | 10             |
| 4    | 4         | 4              | CADDO FEAT. ALEXANDRA PRINCE SO MANY TIMES          | Don't Forget About Us (feat. J. Lo) | 10             |
| 5    | 5         | 5              | MAX GRAHAM VS EYE OWNER OF A LOVELY HEART           | Don't Forget About Us (feat. J. Lo) | 10             |
| 6    | 6         | 6              | BLAZE PRESENTS UOA FEAT. BUCKNER MUST PREVIOUS LOVE | Don't Forget About Us (feat. J. Lo) | 10             |
| 7    | 7         | 7              | BOBBY SWIFT TRIPPER HACKERS                         | Don't Forget About Us (feat. J. Lo) | 10             |
| 8    | 8         | 8              | BOYBROCKERS I LIKE THE WAY                          | Don't Forget About Us (feat. J. Lo) | 10             |
| 9    | 9         | 9              | TINSTEI ADAGIO FOR STRINGS                          | Don't Forget About Us (feat. J. Lo) | 10             |
| 10   | 10        | 10             | THE CHEMICAL BROTHERS BELIEVE                       | Don't Forget About Us (feat. J. Lo) | 10             |

## R&B SINGLES

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | TITLE                               | WEEKS ON CHART |
|------|-----------|----------------|---|-------------------------------------|----------------|
| 1    | 1         | 1              | AMERIE I THINK  | Don't Forget About Us (feat. J. Lo) | 10             |
| 2    | 2         | 2              | AKON LOVELY   | Don't Forget About Us (feat. J. Lo) | 10             |
| 3    | 3         | 3              | THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART           | Don't Forget About Us (feat. J. Lo) | 10             |
| 4    | 4         | 4              | GWEN STEFANI HOLLABACK GIRL                             | Don't Forget About Us (feat. J. Lo) | 10             |
| 5    | 5         | 5              | THE GAME FEAT. 50 CENT HATE IT OR LOVE IT               | Don't Forget About Us (feat. J. Lo) | 10             |
| 6    | 6         | 6              | SNOPP DODG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS | Don't Forget About Us (feat. J. Lo) | 10             |
| 7    | 7         | 7              | JENNIFFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN             | Don't Forget About Us (feat. J. Lo) | 10             |
| 8    | 8         | 8              | WILL SMITH SWITCH                                       | Don't Forget About Us (feat. J. Lo) | 10             |
| 9    | 9         | 9              | EMINEM MOCKINGBIRD                                      | Don't Forget About Us (feat. J. Lo) | 10             |
| 10   | 10        | 10             | STEVIE WONDER SO WHAT THE FUSS                          | Don't Forget About Us (feat. J. Lo) | 10             |

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

Gorillaz power their way to the top of the chart with their second album, while The Coral and Audioslave make Top Five new entries and James Blunt makes strong gains

# The Official UK

## TOP 20 MUSIC DVD

| THE LAST ARTIST FILE | LAST WEEK | NEW | ALBUM TITLE   | ARTIST                  |
|----------------------|-----------|-----|---|-------------------------|
| 1                    | 1         | NEW | ELVIS PRESLEY ELVIS BY THE PRESLEYS                   | BMG Video (50)          |
| 2                    | 1         | NEW | MARC BOLAN & T REX BORN TO BOOGIE                     | Sony Music (50)         |
| 3                    | 3         | NEW | AC/DC FAMILY JEWELS                                   | EMI (75)                |
| 4                    | 5         | NEW | THIN LIZZY LIVE IN CONCERT                            | BMG (75)                |
| 5                    | 4         | NEW | QUEEN LIVE AT WEMBLEY STADIUM                         | Parlophone (5)          |
| 6                    | 6         | NEW | IL DIVO MAMA - THE VIDEO                              | Sony Music (50)         |
| 7                    | 2         | NEW | FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS       | Decca (65)              |
| 8                    | 6         | NEW | QUEEN GREATEST VIDEO HITS - 1                         | Parlophone (5)          |
| 9                    | 9         | NEW | DEAN MARTIN LEGENDS IN CONCERT                        | BMG (75)                |
| 10                   | 8         | NEW | OASIS FAMILIAR TO MILLIONS                            | Big Brother (75)        |
| 11                   | 10        | NEW | JOE STRUMMER VIVA JOE STRUMMER - THE CLASH AND BEYOND | Waterford (50)          |
| 12                   | 10        | NEW | BLONDIE LIVE  | BMG (75)                |
| 13                   | 14        | NEW | FRANK SINATRA LEGENDS IN CONCERT                      | Capitol (75)            |
| 14                   | 11        | NEW | BRIAN MCCADDEN THE LIFE OF BRIAN                      | Mercury (75)            |
| 15                   | 15        | NEW | OASIS LIVE BY THE SEA                                 | EMI (75)                |
| 16                   | 16        | NEW | ELVIS PRESLEY 198 COMEBACK SPECIAL                    | BMG Video (50)          |
| 17                   | 17        | NEW | ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT     | Parlophone (5)          |
| 18                   | 17        | NEW | VARIOUS LATER WITH JOOLS HOLLAND - EVEN LOUDER        | Warner Music Video (75) |
| 19                   | 12        | NEW | TINA TURNER ALL THE BEST - THE LIVE COLLECTION        | Parlophone (5)          |
| 20                   | 13        | NEW | QUEEN ON FIRE - LIVE AT THE BOWL                      | EMI (75)                |

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## TOP 10 R&B ALBUMS

| THE LAST ARTIST FILE | LAST WEEK | NEW | ALBUM TITLE                                   | ARTIST          |
|----------------------|-----------|-----|---|-----------------|
| 1                    | 1         | NEW | AVON TROUBLE                                  | Cherry (75)     |
| 2                    | 2         | NEW | VARIOUS MASSIVE R&B                           | Sony BMG (75)   |
| 3                    | 3         | NEW | COMMON BE                                     | Capitol (75)    |
| 4                    | 3         | NEW | 50 CENT THE MASSACRE                          | Interscope (75) |
| 5                    | 9         | NEW | MARLAIH CAREY THE EMANCIPATION OF MIMI        | BMG (75)        |
| 6                    | 6         | NEW | JOHN LEGEND GET LIFTED                        | Capitol (75)    |
| 7                    | 7         | NEW | THE GAME THE DOCUMENTARY                      | Capitol (75)    |
| 8                    | 8         | NEW | BOBBY VALENTINO DISTURBING THE PEACE PRESENTS | BMG (75)        |
| 9                    | 4         | NEW | AMERIE TOUCH                                  | Columbia (75)   |
| 10                   | 4         | NEW | FAITH FIRST LADY                              | EMI (75)        |

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## TOP 10 INDIE ALBUMS

| THE LAST ARTIST FILE | LAST WEEK | NEW | ALBUM TITLE  | ARTIST          |
|----------------------|-----------|-----|--|-----------------|
| 1                    | 1         | NEW | KAISER CHIEFS EMPLOYMENT                               | Interscope (75) |
| 2                    | 2         | NEW | ALKALINE TRIO CRIMSON                                  | Virgin (75)     |
| 3                    | 2         | NEW | BASEMENT JAXX THE SINGLES                              | BMG (75)        |
| 4                    | 4         | NEW | BELLE & SEBASTIAN PUSH BARNAM TO OPEN OLD WOUNDS       | Jefferies (5)   |
| 5                    | 6         | NEW | THE KILLERS HOT FUS3                                   | Island (75)     |
| 6                    | 4         | NEW | THE ARCADE FIRE FUNERAL                                | High Road (75)  |
| 7                    | 1         | NEW | MAXIMO PARK A CERTAIN TROGGER                          | Island (75)     |
| 8                    | 5         | NEW | ROBERT PLANT & THE STRANGE SENSATION MIGHTY REARRANGER | Sony Music (75) |
| 9                    | 7         | NEW | STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?             | WEA (75)        |
| 10                   | 8         | NEW | BRUCE DICKINSON TYRANNY OF SOULS                       | Sony Music (75) |

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## TOP 10 INDIE SINGLES

| THE LAST ARTIST FILE | LAST WEEK | NEW | ALBUM TITLE  | ARTIST          |
|----------------------|-----------|-----|--|-----------------|
| 1                    | 1         | NEW | CRAZY FROG AXEL F                                    | Capitol (75)    |
| 2                    | 2         | NEW | THE ARCADE FIRE POWER OUT                            | High Road (75)  |
| 3                    | 3         | NEW | BRITISH SEA POWER FUEL STAND UP                      | BMG (75)        |
| 4                    | 1         | NEW | KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS      | Interscope (75) |
| 5                    | 5         | NEW | SONS & DAUGHTERS DANCE ME IN                         | Interscope (75) |
| 6                    | 2         | NEW | KELLY OSBOURNE ONE WILD                              | Sony Music (75) |
| 7                    | 4         | NEW | LIL JON & THE EAST SIDE BOYZ GET LOWLOWERS & FRIENDS | EMI (75)        |
| 8                    | 6         | NEW | WOLFMAN ICE CREAM GHERILLA                           | Bighead (75)    |
| 9                    | 7         | NEW | RIOT ACT CALIFORNIA SOUL                             | Sony Music (75) |
| 10                   | 3         | NEW | STONEISLAND VS ULTRA NINE FREAK ON                   | BMG (75)        |

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## NEW MUSIC WEEK ONLINE TOO

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



**1. Gorillaz**  
Providing the first instance of a member one album selling more than 100,000 copies in a week so far in 2005 - G's self-titled album opened with sales of 264,671 and Stereophonics' Language, Sex, Violence... Other? with 105,037 - Gorillaz' second album proper Demon Days sold 105,000 copies last week. It's far in excess of the 47,903 start (at number three) their self-debuted album did in 2002, and also surpasses the 64,803 copies Gorillaz main man Damon Albarn's full-time group Blur sold when they topped the chart with their last album Think Tank two years ago.



**3. The Coral**  
One of three Liverpool acts to have a number one album in the 21st Century - the others were The Beatles and Atomic Kitten - The Coral have to settle for a lower peak for new album The Invisible Invasion, which debuts at number three on sales of 31,178. The band's self-titled debut sold 24,467 copies to debut at number five in 2002, while June 2003 follow-up found 42,792 buyers when debuting at number one in 2005. The group's 2004 main album Nightsticks And The Sons Of Becker, sold 22,300 debuting at the best year.

**5. Audioslave**  
Providing the first instance of a member one album selling more than 100,000 copies in a week so far in 2005 - G's self-titled album opened with sales of 264,671 and Stereophonics' Language, Sex, Violence... Other? with 105,037 - Gorillaz' second album proper Demon Days sold 105,000 copies last week. It's far in excess of the 47,903 start (at number three) their self-debuted album did in 2002, and also surpasses the 64,803 copies Gorillaz main man Damon Albarn's full-time group Blur sold when they topped the chart with their last album Think Tank two years ago.

| THE LAST ARTIST FILE | LAST WEEK | NEW | ALBUM TITLE  | ARTIST          |
|----------------------|-----------|-----|--|-----------------|
| 1                    | 1         | NEW | GORILLAZ DEMON DAYS                                    | Parlophone (75) |
| 2                    | 2         | NEW | FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS        | Decca (65)      |
| 3                    | 3         | NEW | THE CORAL THE INVISIBLE INVASION                       | Columbia (30)   |
| 4                    | 11        | NEW | JAMES BLUNT BACK TO BEDLAM                             | Atlantic (75)   |
| 5                    | 5         | NEW | AUDIOSLAVE OUT OF EXILE                                | EMI (75)        |
| 6                    | 4         | 37  | AKON TROUBLE   | Universal (75)  |
| 7                    | 9         | 12  | KAISER CHIEFS EMPLOYMENT                               | Interscope (75) |
| 8                    | 2         | 5   | SYSTEM OF A DOWN MEZMERIZE                             | American (75)   |
| 9                    | 6         | 27  | GWEN STEFANI LOVE ANGEL MUSIC BABY                     | Interscope (75) |
| 10                   | 8         | 17  | ATHLETE TOURIST  | Parlophone (75) |
| 11                   | 7         | 18  | KIT TUNSTALL EYE TO THE TELESCOPE                      | Relativity (75) |
| 12                   | 3         | 2   | VAN MORRISON MAGIC TIME                                | Epic (75)       |
| 13                   | 2         | 2   | ELVIS PRESLEY ELVIS BY THE PRESLEYS                    | BMG Video (50)  |
| 14                   | 10        | 10  | BASEMENT JAXX THE SINGLES                              | BMG (75)        |
| 15                   | 12        | 12  | 50 CENT THE MASSACRE                                   | Interscope (75) |
| 16                   | 23        | 7   | SHAKIN' STEVENS THE COLLECTION                         | Epic (75)       |
| 17                   | 21        | 16  | GREEN DAY HOPE AND FEARS                               | Island (75)     |
| 18                   | 10        | 10  | KEANE DAY AMERICAN IDIOT                               | Capitol (75)    |
| 19                   | 5         | 3   | STEVE BROOKSTEIN HEART & SOUL                          | Sony Music (75) |
| 20                   | 17        | 16  | THE KILLERS HOT FUS3                                   | Island (75)     |
| 21                   | 30        | 8   | MARLAIH CAREY THE EMANCIPATION OF MIMI                 | BMG (75)        |
| 22                   | 4         | 4   | ROBERT PLANT & THE STRANGE SENSATION MIGHTY REARRANGER | Sony Music (75) |
| 23                   | 18        | 5   | BRUCE SPRINGSTEEN DEVILS & DUST                        | Columbia (75)   |
| 24                   | 25        | 69  | SCISSOR SISTERS SCISSOR SISTERS                        | Mercury (75)    |
| 25                   | 14        | 4   | CREAM I FEEL FREE - ULTIMATE CREAM                     | Mercury (75)    |
| 26                   | 16        | 14  | TONY CHRISTIE THE DEFINITIVE COLLECTION                | Universal (75)  |
| 27                   | 20        | 17  | THE GAME THE DOCUMENTARY                               | Interscope (75) |
| 28                   | 27        | 11  | STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?             | WEA (75)        |
| 29                   | 27        | 4   | SNOOP DOGG R & G - THE MASTERPIECE                     | Capitol (75)    |
| 30                   | 22        | 2   | FAITH FIRST LADY                                       | EMI (75)        |
| 31                   | 28        | 4   | AMERIE TOUCH   | Columbia (75)   |
| 32                   | 47        | 12  | JOHN LEGEND GET LIFTED                                 | Columbia (75)   |
| 33                   | 13        | 10  | MYLO DESTROY ROCK N ROLL                               | BMG (75)        |
| 34                   | 10        | NEW | ALKALINE TRIO CRIMSON                                  | Virgin (75)     |
| 35                   | 10        | 10  | MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE     | WEA (75)        |
| 36                   | 50        | 16  | OASIS (WHAT'S THE STORY) MORNING GLORY?                | EMI (75)        |
| 37                   | 29        | 43  | RAZORLIGHT UP ALL NIGHT                                | Mercury (75)    |
| 38                   | NEW       | NEW | COMMON BE  | Capitol (75)    |



# FUNERAL *for a* FRIEND



**NEW ALBUM HOURS WORLDWIDE RELEASE JUNE 13TH**

on LIMITED EDITION CD/DVD, CD & DOUBLE GATEFOLD VINYL

includes THE SINGLE STREETCAR

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#### PAST :

- Debut Album **Gold** (100,000+) sales in the UK.
- Three** Consecutive Top Twenty Singles.
- Headlined** the Radio 1 tent at Reading/Leeds Festival 2004.
- Headlined** the NME Awards tour 2004 (supported by Franz Ferdinand, The Von Bondies, The Rapture).
- Supported **Iron Maiden** across Europe / **Linkin Park** across USA.
- Best Newcomer** at Kerrang Awards 2004.
- Front Covers** - Kerrang x 3, NME, Rocksound x 2, Metal Hammer, Big Cheese.
- 250** live Shows in 2004 (inc. 130 in the USA)

#### PRESENT :

- SOLD OUT** Alexandra Palace (8000 capacity) headline show on May 2 2005.
- SOLD OUT** 22 Date UK June / July Tour (30,000 tickets sold)
- Warped** US Tour 2005
- 4 week TV Ad Campaign** Kenang MTV2 E4 Scuzz Paramount & Extreme Sports.
- Poster Campaign** Double 48 Sheet Sites Rockboxes.
- Widespread marketing at **Download Festival**.
- Print / Radio Advertising** - extensive campaign.
- Radio 1** playlist Zone (live session week of release) Rock Show interview this week.
- XFM** playlist Music Response live Session 18th June.
- Mobile** - Dedicated WAP Portal with exclusive album previews and content.
- Video** on MTV MTV2 Scuzz Amp Q TRL



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