

MUSICWEEK



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

From triumph to terror

News

by Paul Williams

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

As the city comes to terms with the terrorist attacks, music companies are joining the rest of London in trying to return to normal. Although music companies escaped the worst of the attacks, record stores in the capital were forced to shut early last Thursday and much of the weekend's live music calendar was wiped out.

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

Liverpool Street station, near where the first blast occurred.

In the aftermath of the attacks, gigs across London were also pulled on Thursday night, the Academy Group postponed its Prodigy show at Carling Academy Brixton until August 7, Nate James at Shepherd's Bush Empire until August 5 and Love at Carling Academy Islington until this Thursday. Sum 91's appearance at The Astoria and UB40's show at Café de Paris were also called off, alongside gigs at smaller venues, including The Barfly, The Marquee and The Water Rats.

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

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

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

Galbraith adds he is "100% certain" conditions will have improved sufficiently for the shows to take place this weekend.

Within the business, EMI reflected the order of the day, spending much of Thursday accounting for all staff and allowing many employees to leave their offices early. EMI Music Publishing shut its doors at 3pm on the day as Charing Cross Road, where it is located, was partially closed.

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

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

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

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

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

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

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

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It was five days which will be forever ingrained on the history of our nation – Editorial, p18

Digest

Your guide to the latest news from the music industry

website has seen the introduction of a number of community elements.

Sign here

C4 adds its name to festival stage

Channel 4 has extended its TV broadcast deal with **V Festivals** to cover sponsorship of the event's second stage. The deal forms part of the TV channel's four-year agreement with the August 20-21 event.

Single Minds are to return with new material after signing a deal with Sanctuary. A new album of original material, *Black and White 050505*, will be released on September 12 and preceded by the single, *One*.

Mobile operator **O2** is combining the launch of its XM handset with a music-to-mobile partnership which will see Grove Arndt's *Andy Cato* supply exclusive tracks to the network's customers. Cato will supply CD customers with two DRM-free tracks each week, direct from the studio. They will cost £1 to download.

SUBTV, the national youth TV channel which broadcasts to a network of university stations, is to air a series of shows filmed at this year's Glasgow Festival. In a partnership deal with the Fairtrade Foundation, SUBTV filmed acoustic performances from artists such as Stephen Fretwell and Clearlake for screening at the beginning of the academic year in October.

Windswep's one-time London office chiefs **Pat McGarry** and **Paul Flynn** have launched **P&P Songs** with UK administration and sub-publishing of Windswep's catalogue as their first deal. Joining them is copyright and licensing manager **Indi Chawla**, who held the same position for Windswep UK. P&P will operate from Windswep's one-time offices in St Peter's Church in west London.

Jamiroq and **mobile partnership**

Sony Ericsson and Jamiroq are linking together in a partnership to help launch the phone operator's first mobile Walkman – the W800i. The collaboration will see various above- and below-the-line initiatives around touring and other activity for the Dynamic album.

Loudeye has signed a deal with software company **Exabe** to provide an advanced recommendation facility for customers who utilise the Loudeye-operated stores. The Exabe software takes a mix of users search, sampled, streamed and purchase history and compares it with other users' data and external information.

MUSICWEEK text poll

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

This week we ask should artists and labels follow Pink Floyd's lead and donate the proceeds from their Live 8-benefited shows increases to the charity?

a. Yes
b. No

The verdict on last week's question – is the BPI right to take its online royalties dispute to the copyright tribunal? – was:

a. Yes 54% ●●●●●●●●
b. No 46% ●●●●●●●●

Poll operated by STARtxt. Votes cost 25p, with all profits going to Nordoff Robbins. To vote, readers must text the letters 'MW' to 60123.



People

Friends grieve over soul icons

● The world of soul music was last week mourning the loss of **Luther Vandross** and the Four Tops' **Renaldo Obeyesekere**. Vandross died aged 54 on a stroke, two years after suffering a stroke, while 69-year-old Benson died the day after being hit by cancer was discovered during an operation.



Vandross: sadly missed

research. The findings from Jupiter Research estimate revenues could reach £2.4bn (£1.6bn) by 2010 – up from £1.1bn (£0.7bn) last year.

Whitfield Street studios is staging a seminar on July 20 to discuss the merits of the Sony developed **Dual Disc**, which features CD on one side and DVD on the other. Music business representatives will be attending the event, including Universal vice president of International DVD Oliver Clark and Franz Ferdinand manager Cernie Ganning.

Coldplay have won five digital sales awards from the **IFPI** in the June awards, the Capital signings picked up platinum digital awards (**200,000 downloads**) for *Speed of Sound and Clocks*, while **Spice** won gold awards (**100,000 downloads**) for *Original sin* and *Wishy Washy*.

Other digital winners include Universal's **U2** (*Vertigo*), two-times platinum and Polyster's *Eric Clapton (Wonderful Tonight)*, gold, while physical awards went to **Def Leppard** (*Vault*), five-times platinum **Dido** (*Life For Rent*), **Life For Rent**.

● The **BBC** has agreed new terms of trade with independent producers, p4
● Lord Sainsbury has pledged tougher action on **copyright crime**, p4
● The **BPI** has urged trading website eBay to ramp up its anti-piracy efforts after thousands of pirated video and CD copies of Live 8 were discovered on sales hours after the event finished.

● The **BPI** has been working closely with eBay to ensure that the illegal listings are removed.
● The last of the three unions representing **BBC** workers has agreed to a revised offer on job cuts at the corporation. **Bectu** has joined **Amicus** and the **NUJ** in accepting revised terms offered by director general Mark Thompson at a meeting on June 9.

● The **BPI** and **MCPSP-PRS** online royalties dispute narrows on p5
● The **DCMS** estimates it is a quarter of the way towards persuading licensees to convert to the new **Licensing Act** before next month's deadline. According to staff at the creative industries minister James Purnell's office, some 25% of the 200,000 club, pub and venue operators who are expected to convert to the new licensing regime have already done so. The cut-off date for applications is August 8.

● **BMC Music Publishing** group managing director Paul Curran was re-elected unopposed as MPA chairman at the organisation's AGM last Tuesday with Nicholas Riddle of Peter's Edition similarly re-elected as deputy chairman. Elected as popular music publishers on the board were Peter Barnes (Pink Floyd Music Publishers), Jonathan Chanson (EMI Music Publishing), Paul Connolly (Universal Music Publishing), Curran, Jane Dyball (Warner/Chappell) and Andy Heath (A&D). Elected as standard publishers were Richard King (Faber), John Minch (Boosey & Jones) and John Schofield (Josef Weingerter).

● **Universal** elabs senior vice president Barney Wragg has been listed as one of the guest speakers for the next **Music Tank** networking session examining the most likely successor to the iPod. I Came, I Saw, iPod – What Next? at Bertell's in London's Soho on July 19 will examine if portable music devices can hold the CD as the future format of choice.

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Bottom line

Deadline set for EU report

● The **European Union** last week unveiled preliminary details of its "impact assessment" report, which investigates collective rights management, good governance of collection societies and the possibility of a pan-European online copyright licence. The proposals, which will come into fruition with a full report in the autumn, are understood to include steps to simplify Europe's copyright and licensing, allowing artists to register copyright for their work with a central body, which would then issue a licence to online retail services across the continent. Interested parties have three weeks to respond. ● **European ringtone revenues** are expected to more than double by the end of the decade, according to new

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

Live 8 sparks massive sales hikes

Live 8

By Paul Williams

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

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

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

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



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

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

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

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

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

Instead Gilmour's focus is on a

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

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

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

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

Responding to criticism of

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

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

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

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

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

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

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

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

"Alex's job is to akin to A&R: he has to know about everything that is happening musically, and he does," says Moot. "He has incredible musical knowledge."

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

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

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

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



Smith, Jones-Donnelly, Moot: 'trexistBle' team and new role

THE MUSIC WEEK PLAYLIST



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



DEPECHE MODE
Precious (Mute)
The Ben Hillier-produced first single from Depeche Mode's new album. Playing *The Angel*, will have you on first listen (single, Oct 10)



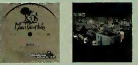
SPEEDY FEAT. LUMIDE
Slentelo (Feel 1)
(Pestiva)
Already gaining specialist spins, this repetition single is set to follow in Daddy Yankee's footsteps (single, Aug 22)



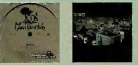
LONGVIEW
Further (14th Floor Records)
Originally released in July 2003, Further is shaping up as one of the year's surprise hits (single, Aug 11)



LEE RYAN
Brightside
Ryan has delivered a polished debut with a collection of songs that will establish him with a broad audience (album, Aug 1)



MEW
Apocalypse
(Sony BMG)
This epic tune takes a few listens, but once you're hooked, the song is unshakable. Xfm is onboard (single, July 11)



K-O-S
Man I Used To Be (Virgin)
K-O-S' ode to the king of pop is an riffsy R&B track that should return the Source Award winner to mainstream radio (single, Aug 29)



THE RAKES
Capture/Release (V2)
Coming off the back of thrilling shows at London's ICA and Glastonbury, this set captures all the band's live energy (album, Aug 15)



HERMAN DUNE
Not On Top (Track and Field)
The US trio deliver a fantastically quirky pop-indie-country hybrid (album, out now)

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

Details of new deal unveiled at Radio Academy event BBC links closer link with indie producers

Radio

by Jim Larkin

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

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

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

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

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

Rajar urged to update monitoring

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

Days after former Wireless Group chief executive Kevin MacKenzie blasted Rajar, Ofcom chief executive Stephen Carter used the Radio Academy Festival to sound a warning that the ratings body must replace its diary system with a reliable monitoring device in order to reward the investment companies have made in digital radio.

Such companies, Carter argues, are currently unable to command their justified revenues from advertisers and would be helped by more modern and accurate measurement than the current diary system provides. He says digital radio is attracting an 8% audience share, but only 5% of annual

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

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

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

Keith Pringle, managing direc-

tor of 95.8 Capital FM, said

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

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

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advertising revenue. Rajar is currently trialling three measurement devices, with a fourth wireless-mounted telemetry currently on hold. The group's managing director Sally de la Botogera says progress is being made, but his warning digital technology creates tough challenges. She says trials of three systems - non-Arbort, Eurasia and Ipsos - have shown they work well in laboratory conditions, but need to prove themselves in the field.

The Festival also heard from Brad Bedford, vice president of Arbitron, which made one of the systems being tested by Rajar. He says Arbitron has developed a system that relies on encoded signals and can detect radio, television and cinema audio, as well as music playing inside shops and sporting events.

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

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

Minister unveils plan to tackle copyright crime

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

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

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

Sainsbury said the new plan will involve:
■ setting up an intelligence database to allow enforcement groups to share information;
■ training for trading standards officers to enable them to deal effectively with IP crime;

■ establishing a baseline assessment of intellectual property crime and publishing annual enforcement reports to monitor success; and
■ greater collaboration between national and international government agencies.

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

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

DAVID GRAY

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

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

"We feel comfortable we have three to four very strong singles," he says. "During our first wave of presentations to radio, everyone has had the same response: that this is a massive, album of David Gray's fourth quarter."

CLASS LIST: Management: Rob Hooten, Mondo Music; director: Max Loucaida, Atlantic; A&R: Christian Battersfield, Island; Marketing: Nicola Myers, Atlantic; Press: Peter Hill, M&M Floor; Radio: Damian Christian, Bruce Barnum, Atlantic; Regional Radio: Calvin Curtis, Marcus Douglas, Atlantic; TV: Sarah Hawkins, Jon Saint, Atlantic; Sales: Lutz Carter, Warner Music.

SNAP SHOT

Radio presenters under spotlight

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

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

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

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

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

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

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

Sparkler held focus group sessions with 16- to 35-year-olds and found those who started work after 1993/4, when e-mail became commonplace, were not so chameleon about digital technology that

Record labels and publishers continue royalties stand-off

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

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

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

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

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

We don't know what the answer is... What we've been trying to do is invest in a peace deal
Steve Porter, MCPS-PRS

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

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

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

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

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

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

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

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

THE RASMUS CAST LIST
Manager: Silke Hoferer, McCartney Management.
National Press: Judy Slone, 26 polkcity.
Regional press:

Hannah Forby, Island Records.
National radio: Steve Pizon, Nick McGowan, Charley Byrnes, Island Records.
Regional radio: Paul Wilks, Jackie Penner.

Island Records, TV.
Mimi Moorey, Island Records, Marketing.
Charlie Laby, Island Records.
International Marketing: Kate Barlett, UML.



The Rasmus will follow their million-selling breakthrough album, *Dead Letters with Hide From The Sun* this year. The album, which has been scheduled for a worldwide release on September 12, will be preceded by the lead single, *No Fear* which is set to hit retail on August 29, on Island Records.

Director Jörn Heitmann - the name behind Rammstein clips for Keino Lust, Amerika and Ohne Dich - will shoot the video for the lead single in Germany this week.

Produced by Mikael Nord Anderson and Martin Hansen - the team behind *Dead Letters - Hide From The Sun* is the band's sixth album to date and Island marketing director Heidi Fabell is looking to build on the extensive fanbase the band has now established in the UK market; the band will tour the country after the album's release. "We're looking to match or exceed the sales of *Dead Letters*, which was a platinum album here," says Fabell.

BBC seeks support for online archive

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

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

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

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



Creative Archive offering free access

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

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



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

This was the biggest event of

Charity

by Jim Larkin

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

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

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

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

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

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

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

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

Clear Channel's Wireless Festi-

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

val director Stuart Galbraith says, "The transition of the site from Wireless to Live 8 was totally smooth. I was even amazed myself at what the team achieved in 24 hours."

"When Kasabian [the last band to play Wireless] were playing the main stage, the two other tents were being stripped out. By the time they finished, the PA and amps were out of the Xfm tent."

"There was a team of 1,000 people working there. We'd already put the perimeter fence in place, so all that needed doing was removing the dividing fence, along with any fencing not needed for Live 8."

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

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

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

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

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



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

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

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

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

Internet and mobile speed Live 8 message around the globe

by Nicola Slade

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

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

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

received confirmation the superstar acts would be performing Sgt Pepper as the event's opening number. Live 8 organisers had already received approval from the artists and had agreed waivers with the artists' respective labels Island and Parlophone that the download release could take place.

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

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



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

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

actual performance itself.

A deal struck with Capital Radio allowed Universal to record the performance via an ISDN connection and a runner from the major was given the task of

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

On arrival at Universal, the recording was then mastered and electronically transferred to an operations unit in Hanover, Germany, where the track was encoded and attributed the correct metadata. The digital master file was then beamed to an electronic distribution warehouse in the US, where it was subsequently fired out to more than 200 retailers. At

2.46pm - moments after the acts had left the stage - the first sale 150k place direct from the live8live.com website.

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

ff, stage crews, media team and more

all time'

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

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

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

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

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

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

motional material that follows the event."

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

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

"I laid all the papers out on

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

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

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

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

as teams rush into action

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

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

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

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

A mobile strand also ran alongside the event with the assistance of StarCust, Minick and USA Wireless, which joined forces to allow people at the event and TV and internet viewers to text their names to the Live 8 petition. Pictures from the show will also be available to download from the platform to users' phones, while Nokia – which was a global co-sponsor of the event with AOL – will launch a new range of its N-brand phones which will come pre-loaded with clips from Live 8 this autumn.
aol@musicweek.com

Corporation confounds cynics with global TV coverage

BBC quality shines as 27m viewers tune in

by Paul Williams

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

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

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

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

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

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

Vaughan – who also oversees the BBC's coverage of 2003's Party In The Palace concert marking the Queen's Golden Jubilee – says it was as recently as May 6 that he and others finally sat down with Bob Geldof to find out what the Band Aid co-founder was planning. "I said to Bob, 'Give me your creative vision' and Geldof told him, 'Imagine this: It starts with Paul McCartney and U2 doing Sgt Pepper. That's how it's going to start and we build it from there.'"

An unconvinced Vaughan told him such an opener would "never happen", only to bump into McCartney at Trafalgar Square the following day, while covering the VE Day concert for the Beeb – Geldof's powers of persuasion became completely evident.

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



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

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

Twenty years earlier, the BBC acted as Live Aid's TV broadcaster, but, despite the Corporation's experience in that role, Vaughan suggests an entirely different set of rules came with the 2003 event. "My sense of it is when Live Aid was done no one had an idea of the scale of it until it happened," he says. "It was slower power co-operation compared to this. It was very kind of suck and see; there were no contracts."

"This time there was a lot of

The complexities of doing stuff around the world in such a short time were huge
Nick Vaughan, BBC

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

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

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

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

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

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

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

"As one of the American guys who was here said, 'there's world class at the BBC'," a proud Vaughan reflects.
aol@musicweek.com

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

James Blunt: the story of 2005?

Talent

by Stuart Clarke

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

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

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

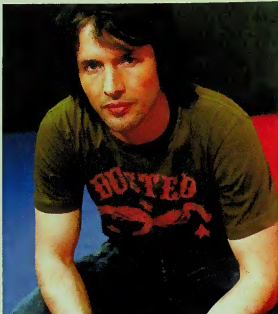
It is a triumph for Atlantic Records, a label which has been synonymous with the success of two of the UK's biggest singer-songwriters of the past few years, in David Gray and Damien Rice.

Managing director Max Lousada, who took over the reins of the company at the start of this year, has no doubts about the reasons for his ongoing triumphs. "The principle is, it is what we do at Atlantic," he says. "We don't throw 12 acts at the wall each year, we release four multi-platinum albums. Force-feeding music is out of date. If you deliver a great record, people will find it - you just have to help them find it."

Blunt is no overnight success, however. *Unearthed* while still serving time in Iraq by Todd Interland of Twenty First Artists management in 2002, he was one of the many unknown artists that made the trip to SXSW in 2003, a move which landed him a deal with Linda Perry's Elektra imprint label Custard Records. Subsequently, Blunt was picked up by Atlantic Records for the world outside North America in a deal spearheaded by Lousada and Korda Marshall, who was then the A&R director and managing director respectively.

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

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



James Blunt: comfortably poised after selling 600,000 albums

efforts at the gigs, driving people to his website.

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

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

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

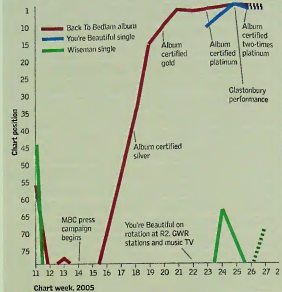
Sales of the album began to move in the right direction, moving 300 then 400 then 500 per week, and the sales, combined with the increasing radio support, gave Atlantic the confidence to mobilise more traditional marketing tools at TV and in the media. In February, coinciding with the radio date of Blunt's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

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

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

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

Tracking James Blunt's chart fortunes



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

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

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

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

The focus now switches to international, with Blunt currently doing well in territories from Italy, France, Australia and New Zealand. Meanwhile, his album will be released on September 30 in the US with Atlantic co-chairman and COO Craig Kallman voicing optimism for the project.

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

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

The progression of the record happened in stages and Radio Two was important

Damian Christian, Atlantic

months, chances are you have stumbled across a James Blunt article, accompanied by the quintessential photo of him sitting atop a tank in Iraq.

Five weeks ahead of *You're Beautiful's* release on May 30, GCap's former GFC stations made a firm commitment to the track that marked a turning point in the project. The video, too, started to find its feet introducing Blunt to a younger audience. "It connected with a generation of fans that really hadn't been exposed to him at that stage," notes Lousada.

JAMES BLUNT
CAST LIST
 Manager: Todd Interland, Twenty First Artists
 Press: Barbara Charvat, MBC
 Marketing: Stuart Clark, Atlantic
 Radio: Jasper Burnham, Atlantic
 Agent: Paul Brown, Free Trade
 Publishing: EMI
 AS&R: Thomas Hannon, Atlantic



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

presence really makes a difference."

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

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

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

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

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

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

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

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

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

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

Ticketing boom clicks into place

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

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

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

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

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

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

Gigi Dryer, Emap

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

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

All seven Mean Fiddler venues in London use online ticket agency See Tickets, as well as the company's own online ticketing system. The venues switched from rival Ticketmaster at the beginning of 2005.

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

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

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

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

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

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

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

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

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

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

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

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

Mobi-ticket set to boost business

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

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

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

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

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

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

The mobi-ticket is already being used in 22 different countries around the world, including the SECC in Glasgow, where the add-on price to the face-value of tickets is £1.20. McCready adds, "As well as combating touting and

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

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

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

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

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

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

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

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

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

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

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

Neil Peugsally, promoter Reading/Leeds festivals

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

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

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

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

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

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

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

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

Shining through in the midnight sun

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

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

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

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

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

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

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

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

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

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

Post delivers first-class debut



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

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

Post subsequently signed a

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

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

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

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

Post: dressed up for success

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

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

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

Nevertheless, despite the growing confidence

Kaizers break barriers



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

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

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

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

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

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

Vegard Waske, Bylarm's international coordinator, who is also a booking agent and manager for Bureau Storm – whose roster includes Jaga Jazzist and metal act Enslaved – is more candid.

"The Swedes have always tried to copy Anglo-Saxon music, but the Norwegian character is more stubborn, which contributes to artists wanting to create something different," he says. "This shows among the bands who have had success abroad."

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

Since its creation in 2000, Music Export Nor-

us it was a good foundation to have done things on our own," says guitarist Geir Zähl.

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

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

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

Vegard Waske, Bylarm

Magnet attracts worldwide attention



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

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

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

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

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

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

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

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

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

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

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

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

Nevertheless, few would argue that it is important to keep one foot on home turf, most notably Kaizers Orchestra guitarist Geir Zähl.

"If it wasn't for our success at home in 2002, we could never have gone to Europe and lay the foundations for our next release," he says.

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

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

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

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

NORWAY NOW

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

Days

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

7. SAMSAYA - Ever Been Hurt?

- 8. BERNUDIA TRIANGLE** - Secret Pillow
9. THE BRIMSTONE SOLAR RADIATION BAND - Lunatickets
10. WE - Catch

Electricque

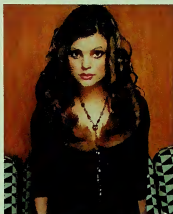
- 11. THE MARGARETS** - Surf Alone
12. WILLIAM HUT VS THE END OF FASHION PARK - It's The Breeze
13. JIM STÅRK -

Morning Song

- 14. THOMAS DYBDALH** - Cecilia

Fjord focus

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



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

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

2. MARIA SOLHEIM: Too Many Days
 Critically acclaimed yet still widely unknown outside of her home country, Solheim puts melody-rich folk songs which stand out on the international stage. On Too Many Days, understated instrumentation gives her voice space to breathe, as she delivers some of the most heart-warming tones you're likely to hear. Brilliant stuff.
 Contact: hege.marit.folkestad@kivno.com
 www.mariasolheim.com

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

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

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



An ambitious set to say the least, the album made its way into *Rolling Stone's* top 50 albums of 2002 and was received well across Europe. It's *Over* is lifted from the follow-up set, *Two Way Monologue*.
 Contact: gyro.leira@emiusic.com
 www.sondrelerche.com

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

7. SAMSAYA: Ever Been Hurt?
 Samsaya's attitude-spoiled urban pop is part Eve, part Destiny's Child, part something quite unique indeed. Unearthed by Norwegian national broadcaster NRK, which playlisted her demo *Pure To Me* in 2003, this singer/actor's new song is slick, sharp and fairly instant.
 Contact: evind@next.no
 www.samsaya.com

8. BERNUDIA TRIANGLE: Secret Pillow

Consisting of producer Jan-Tore Diesel, DJ Ariane and DJ His Noa, Bernudia Triangle have delivered a dreamy electro-pop song which owes its commercial appeal to a catchy "la la la la" hook. A soaring female vocal drives the heart of the song atop a simple bed of 4/4 beats, synths and subtle strings.
 Contact: karen@varthom.com
 www.planetnoise.com

9. THE BRIMSTONE SOLAR RADIATION BAND: Lunatickets

Apart from having an incredibly long name, The Brimstone Solar Radiation Band have to date released one EP in Norway, entitled *Going Out*, and spent years criss-crossing Scandinavia. The band make psychedelic rock in the tradition of The Coral.
 Contact: bjorn@bigdipper.no
 www.rimstone.no

10. WE: Catch Electricque

Part Kyuss, part Queens Of The Stone Age, We are a ballsy rock band whose

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

11. THE MARGARETS: Surf Alone

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

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

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

13. JIM STÅRK: Morning Song

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

14. THOMAS DYBDALH: Cecilia

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



Massive demand for Beethoven downloads bodes well for online future

Radio Three scores with MP3 success

by Andrew Stewart

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

The unprecedented initiative offered every note of the composer's music, all available as a free download. The result was extraordinary; more than 657,000 downloads were made of Ludwig's first five symphonies, offered in decent modern performances from the BBC Philharmonic and conductor Gianandrea Noseda. The

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

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

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



Wright: surprised by download response

free, but this is still extremely encouraging."

Simon Nelson, controller of

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

According to Wright, industry

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

Wright adds that the classical record companies he contacted were eager to learn from Radio Three's Beethoven download experience. "We will share our information with the widest possible group, which should benefit the whole industry. It is an astonishingly immature market. Now, a lot of people are thinking 'Yes, there is something in this'," andrewstewart1@tscall.co.uk



ALBUM OF THE WEEK

Mahler (arr. Stein)

Symphony No.4, Royal Manchester Chamber Choir (Aria 2049)

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

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

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



"The musician's conductor" Mariss Jansons continues with his indispensable

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

Kats-Chernin – Ragtime

Works for piano and violin. Nicolls, Sweeney (Signum Classics SIGCD058).

Russian-born Australian composer Elena Kats-Chernin's salon pieces project her overriding concern for expressive communication. Sara Nicolls and Nicola Sweeney's performances reveal the mix of open emotion and irony in Kats-Chernin's

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

Chausson

Le roi Arthur, Schroeder, Bullock, O'Neil, Le Roux, McIlroy, Apollo Voice, GPO Stockholm. (Telarc CD-90645 (3CD)).



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

Schoenberg

Choral works; Chamber Symphony Op.9. Accentus; Ensemble Intercontemporain/Equilibré. Naïve. (Naïve V 5008).

Paris-based professional chamber choir Accentus has built its international reputation in recent years thanks to a series of thoughtfully compiled and beautifully sung recordings for Naïve. The group's founder, Laurent Equilibré, has a happy knack for repertoire selection. She also stands out as a conductor with imagination, able to lead her singers without restricting their natural flair. The latter registers inescapably in two performances of Schoenberg's Friede auf Erden, with and without orchestral accompaniment, and in a sublime choral transcription of the composer's Fanfan.

Reviews

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



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

appearances at this summer's Proms and Edinburgh Festival.

Borodin

Symphony No.2. Polotskian Danos, etc. RPO/Schmidt. (Regis RRC 1215).

At super-budget price, Robin Vaughan's Regis label continues to rescue excellent recordings and reissue them under licence. Regis has already done collectors a favour by bringing Ole Schmidt's justifiably admired Nielsen symphonies back to the catalogue. The Danish conductor's Borodin disc, impressively recorded in 1997 with the RPO on top form, comes with a history of five-star reviews and deserves to find a new audience.

Hartke

Tituli Cathedral in the Thrashing Rain, Hillard Ensemble, etc./Crockett. (ECM New Series 476 0512).

American composer Stephen Hartke, born in 1952, deserves to be heard in the UK and beyond. His postmodern scores, drawing

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

Steve Reich And Musicians, Live 1977

Including Six Pianos, Violin For pieces of wood, Violin Phase, etc. (Orange Mountain Music OMM0018).

Issued on Philip Glass's Orange Mountain Music, the contents of this album were recorded during a four-night series of



Forever, for always, for love
Luther Vandross
1951 ~ 2005

SONY  BMG
MUSIC ENTERTAINMENT

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

A time for our heroes to shine

EDITORIAL
MARTIN TALBOT



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

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

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

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

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

est events London has ever seen.

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

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

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

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

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

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Live 8 acts should donate resulting profits to charity

VIEWPOINT
DAVID GILMOUR



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

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

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

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

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

Live Aid Foundation or give some to both.

As far as I'm concerned, I haven't specifically worked out what to give, but I imagine the best way of doing it would be to take the accounting quarter for, say, July 1 to September 1, and compare it to their own consciences. We weren't on a major tour and putting out a major album whereas for other people like Coldplay, who were already number one and on tour, it will be harder to calculate.

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

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

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

How can we capitalise on the London Olympics?

The big question

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

Stephen Godfrey, Rough Trade

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

Stuart Galbraith, Clear Channel Entertainment Music

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

Charlotte Soussan, Xfm and

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

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

Jim Lahart, BBC London FM:94.9

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

Sir Harry Cowell, Rive Droite Music

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

Jack Horner, Frukt Music

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

U-myx™

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MUSIC**

www.u-myx.com

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

U-MYX PUTTING REMIXING INTO MUSIC FANS' HANDS

How to launch your rescue bid for the CD single:

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

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

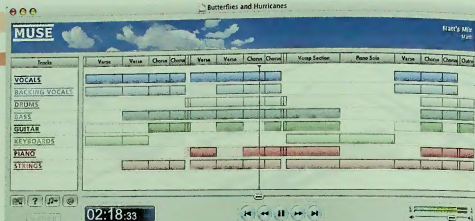
Step three: get it on Channel 4 News. John Snow will tip you as the future of music.

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

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

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

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



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

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

Back in September, the Channel 4 exposure briefly and literally made U-MYX a household name, with just one release on the books. "I was having my breakfast one morning a couple of days later, and there was Lorraine Kelly talking about U-MYX," says Barnes. "Our marketing budget for launching was precisely zero and we got seen by about 15m people."

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

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

Having artfully messed around with the song, played it through and created something new and very possibly unique, fans can save their work in a tiny 4Kb file. They can then show it off online to others who have also bought the single; no music is shared, just the U-MYX settings, keeping the song itself out of the reach of anyone who has not forked out.

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

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

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

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

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

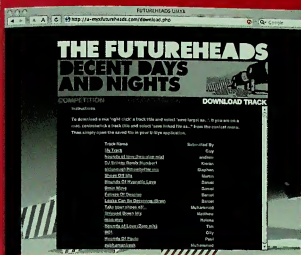
As more and more releases come their way, and awareness of U-MYX grows, songs will be offered for sale online alongside standard songs at a slightly increased rate, the cost of which will be justified by the exclusive new parts featured in the U-MYX version. A number of major artists are already recording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

Nonetheless, Barnes would have to concede things have got off to a good start. "It got in there quite nicely under the radar," he says. "I think if I had started with \$50m and loads of lawyers, we wouldn't have been as well received by the creative people. But I'm a musician, and most of my friends are





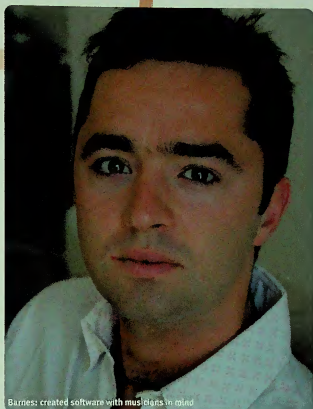
MIX SHARING



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

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

Ordinary Boys. U-MYX is also ready to offer an online true-tone creator from these sites, where once uploaded, fans will be able to select a portion of their mix to have send back to their phone as a ringtone.



Barnes: created software with musibarns in mind

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

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

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

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

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

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

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

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

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

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

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

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

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

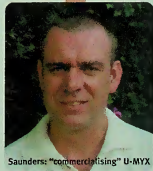
And after nine months on the market, it is fair to say uptake of U-MYX has snowballed – certainly in relation to the cautious reception with which Barnes was greeted during the tough times of 2003 and early 2004. The Killers were next to come in, but rather than being driven by the record company marketing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

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

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



Marsh: took role as chairman



Saunders: "commercialising" U-MYX



Muse: strong response to U-MYX from fans

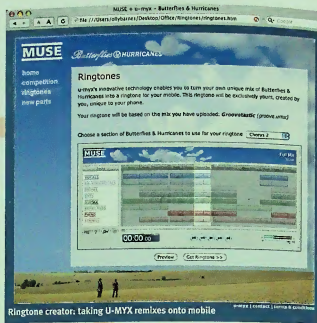
application has continued to evolve with use.

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

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

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

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



Ringtone creator: taking U-MYX remixes onto mobile

duly appeared as the B-side of the seven-inch single.

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

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

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

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

For the past nine months, U-MYX

U-MYX RELEASES



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



8. Engineers - Home (Echo)
9. Bon Garçon - Freerk U (UMTV)
10. The Futureheads - Hounds Of Love (Warner Brothers) (79)
11. New Order - Jetstream (London)
12. Jojo - Not That Kind Of Girl (Mercury)
13. Mafafix - Big City Life (Buddhist Punk)
14. Lady Sovereign, Nine



15. Soul'd OUT - To All The Dreamers (for Japanese newspaper promotion) (Sony Japan)
 16. Soul'd OUT - Inuku (Sony Japan)
- In production:
17. Mika Oldfield - four songs on forthcoming album
 18. The Riverclub - My Girl (Bravestar)



"The reason why U-MYX was interesting to us was because Muse had been very busy and they didn't have any new B-sides to give me for the Butterflies And Hurricanes single. We were scratching our heads, trying to see what else we could do to make it a worthwhile package, because we didn't want to put remixes on there, or any of that rubbish. Oily had phoned and asked if he could come in. We get a lot of this, as you can imagine, but his approach was unusual and seemed half-credible, so we asked him in, thinking the worst that could happen was that it would be a wasted 30 minutes. And fortunately, they turned out to be 30 very worthwhile minutes.

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

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

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

Saifa Jaffery, managing director, Taste Media

MUSICWEEK

Club Charts 16.07.05

The Upfront Club Top 40

| Rank | Artist | Title | Label |
|------|----------------------------------------|---------------------------------------------------|---------|
| 1 | SOUL SEEKERZ | TURN ME UPSIDE DOWN | Mercury |
| 2 | LIT LOVE | LITTLE LOVE | Mercury |
| 3 | AARON SMITH FEAT. LUVI | DANCING | Mercury |
| 4 | DIGITAL DOC | CLOTHES OFF | Mercury |
| 5 | PAUL JOHNSON | SHE GOT ME ON | Mercury |
| 6 | LES RYTHMES DIGITALES | JACQUES YOUR BODY (MARGE ME) | Mercury |
| 7 | AXWELL | FEEL THE VIBE (TIL THE MORNING COMES) | Mercury |
| 8 | KNIGHTS IN LINDSAY | LOVE ME RIGHT | Mercury |
| 9 | KASKADEE | STEPPIN' OUT | Mercury |
| 10 | KENNY HAYES | DANCEFLOOR | Mercury |
| 11 | SUMMERPEAK FEAT. GEMMA J | IF YOU STILL CARED | Mercury |
| 12 | PERFECTO ALLSTAR | THE CLUB THEME | Mercury |
| 13 | SOLASO V | BANANARAMA REALLY SAVING SOMETHING | Mercury |
| 14 | TONY DI BART | I LIVE FOR YOU | Mercury |
| 15 | JEFF WAINE'S WAR | OF THE WORLDS THE END OF THE WORLD | Mercury |
| 16 | SLIMKEE MIXX | SUMMER RAIN | Mercury |
| 17 | KILLLA DEWALT FEAT. CARRIE RYAN | FREED FROM DESIRE | Mercury |
| 18 | PASSOLA V | BRYAN ADAMS RAIN TO YOU | Mercury |
| 19 | HOTY GHOST | SUPERMAN | Mercury |
| 20 | DISCO BROTHERS | TIME STILL DRIFTS AWAY | Mercury |
| 21 | REAXIMOMATOSIS | YOU'RE GONE BETWEEN YOU AND... | Mercury |
| 22 | DEEP DISH | SAV' HELLO | Mercury |
| 23 | MARINA CAREY | WE BELONG TOGETHER | Mercury |
| 24 | U2 | CITY OF BLINDING LIGHTS/ALL BECAUSE OF YOU | Mercury |
| 25 | BANANARAMA | MOVE IN MY DIRECTION | Mercury |
| 26 | LATE NIGHT ALLIUMI | EMPTY STREETS | Mercury |
| 27 | UNITING NATIONS | YOU AND ME | Mercury |
| 28 | JANCAIT FEAT. DAVID LEE | ANDREWS MUSIC 'N' YOU | Mercury |
| 29 | ROLLEEF | THE AVENUE | Mercury |
| 30 | SARA JORGE | DIRTY BUSINESS | Mercury |
| 31 | MATE JAMES | UNIVERSAL | Mercury |
| 32 | WIP | WAITING FOR A GIRL LIKE YOU | Mercury |
| 33 | LADY CONFECTION | 9-5 | Mercury |
| 34 | FISCHERSPOONER | NEVER WIN | Mercury |
| 35 | PATRICK ALAVI | POWER | Mercury |
| 36 | PAUL VAN DAK FEAT. WAJANE | JACKSON THE OTHER SIDE | Mercury |
| 37 | XAVIER | GIVE ME THE NIGHT | Mercury |
| 38 | CAZZI | LIVING ON THE BEACH | Mercury |
| 39 | LOVERUSH UKI | PERFECT HONEY (TEMPTATION) | Mercury |
| 40 | MORCHEBA | LIGHTEN UP | Mercury |

Soul Seekerz hit top

by Alan Jones

For the last three weeks in a row, our Upfront and Commercial Club Charts have had the same number one: This unprecedented unanimity started when **Bananarama's** *Move In My Direction* topped both lists a fortnight ago, continued last week with **Feel The Vibe** by **Axwell**, and remains true in the current chart, with **Soul Seekerz's** *Turn Me Upside Down* sprouting 8-1 Upfront and 18-1 Commercial.

And, as has happened often recently, the battle for chart honours was fought most keenly between two records which are heavily reliant on previous club favourites. Runner-up to *Soul Seekerz* on both charts, *Little Love* by **Lit Love** makes much use of a sample from 1989's *People Hold On* by Coldcut featuring Lisa Stansfield, while *Turn Me Upside Down* includes adlibs of the old *Vicki Sue Robinson* hit *Turn The Beat Around*, although only in instrumental sections thereon.

Soul Seekerz has the upper hand, but the *Lit Love* track has the most commercial appeal at present, on the basis that it provides a vocal hook - although if *Turn Me Upside Down* were to appear in a fully voxed version, its chances of success would improve considerably.

After five weeks at number one on the Urban Chart, **50 Cents** Just A Lil Bit continues to draw impressive support but is finally and narrowly dethroned by **Mariah Carey's** *We Belong Together*. Ms. Carey's record is also on schedule to dethrone 2Pac's *Ghetto Gospel* from the top of the OCC sales chart, and is her best received record for five years. It's more to the point of the Urban Chart coincides with the expiration of its challenge on the Upfront and Commercial Club Charts, where it slides 3-23 and 2-20 respectively. Carey's reign on the Urban Chart may be more short-lived than 50 Cents' - while Fiddy himself is only 2% behind **Kanye West's** *Diamonds* from *Stera*, **Lore and Daddy Yankee's** re-question hit *Gasolina* both more than doubled support last week, climbing 73 and 25-4 as a result, and are less than 10% behind Carey.



Daddy Yankee on the up on Urban Chart



Kanye West: support doubles in a week

TOP 10 UPFRONT CLUB BREAKERS

- 1 **GIAN PAUL LUNDGREN** *Like*
- 2 **MARINER** *FEARLESS* *Mercury*
- 3 **TONY CRISTALE** *BOULEVARD* *Mercury*
- 4 **BRISSON** *ADAMTS BELIEFIONS* *Mercury*

MUSICWEEK.com

COMMERCIAL POP TOP 30

- 1 **50 CENTS** *JUST A LIL BIT* *Mercury*
- 2 **MARIAH CAREY** *WE BELONG TOGETHER* *Mercury*
- 3 **DIGITAL DOC** *CLOTHES OFF* *Mercury*
- 4 **WIP** *WAITING FOR A GIRL LIKE YOU* *Mercury*

MUSICWEEK

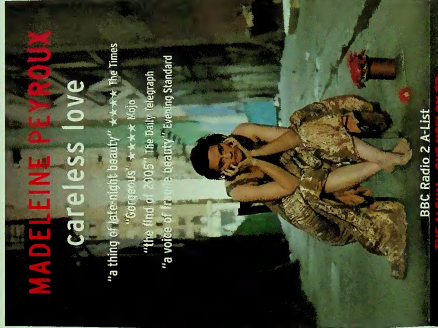
The Official UK Charts 16.07.05

SINGLES

| | | Interscope |
|----|-----------------------------------------------|----------------|
| 1 | 2PAC FEAT ELTON JOHN GHETTO GOSPEL | Def Jam/Island |
| 2 | MARIAH CAREY WE BELONG TOGETHER | A&M |
| 3 | JAMES BLUNT YOU'RE BEAUTIFUL | Sony BMG |
| 4 | CHARLOTTE CHURCH CRAZY CHICK | RCA |
| 5 | KELLY CLARKSON SINCE U BEEN GONE | Geffen |
| 6 | CRAZY FROG AXEL F | Parade |
| 7 | MVP ROC YA BODY (MIC CHECK 1 2) | Parade |
| 8 | KANYE WEST DIAMONDS FROM SIERRA LEONE | Atlantic |
| 9 | AUDIO BULLYS FEAT NANCY SINATRA SHOT YOU DOWN | Def Jam |
| 10 | RACHEL STEVENS SO GOOD | Priority |
| 11 | MISSEY ELLIOTT LOSE CONTROL | Jive |
| 12 | BOBBY VALENTINO SLOW DOWN | Priority |
| 13 | GORILLAZ FEEL GOOD INC | Jive |
| 14 | BACKSTREET BOYS INCOMPLETE | Priority |
| 15 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | J |
| 16 | MARIO HAYE I GO AGAIN | Universal |
| 17 | AKON LONELY | Interscope |
| 18 | 50 CENT JUST A LIL BIT | Mercury |
| 19 | BODYROCKERS I LIKE THE WAY | Mercury |
| 20 | JOSS STONE DON'T CHA WANNA RIDE | Mercury |
| 21 | BLACK EYED PEAS DON'T THINK WITH MY HEART | Mercury |

ALBUMS

| | | Atlantic |
|----|-------------------------------------------------|--------------------|
| 1 | JAMES BLUNT BACK TO BEDLAM | Atlantic |
| 2 | COLDPLAY X&Y | Parade |
| 3 | FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS | Cosy |
| 4 | KAISER CHIEFS EMPLOYMENT | Bis/Signa/Polygram |
| 5 | KEANE HOPES AND FEARS | Island |
| 6 | HARD-FI STARS OF CCTV | Musical/Cosy |
| 7 | JEFF WAYNE THE WAR OF THE WORLDS | Columbia |
| 8 | MARIAH CAREY THE EMANCIPATION OF MIMI | Def Jam |
| 9 | RAZORLIGHT UP ALL NIGHT | Vertigo |
| 10 | FOO FIGHTERS IN YOUR HONOR | RCA |
| 11 | THE KILLERS HOT FUSS | Island/Key |
| 12 | JEM FINALLY WOKEN | A&O |
| 13 | ROYKSOPP THE UNDERSTANDING | Wot Of Sound |
| 14 | THE OFESPRING GREATEST HITS | Columbia |
| 15 | GREEN DAY AMERICAN IDIOT | Priority |
| 16 | JOSS STONE MIND BODY & SOUL | Mercury |
| 17 | JAMIROQUAI DYNAMITE | Sony Music |
| 18 | REM IN TIME - THE BEST OF - 1988-2003 | Mercury |
| 19 | PINK FLOYD ECHOES - THE BEST OF | EMI |
| 20 | BASEMENT JAXX THE SINGLES | XL |
| 21 | GWEN STEFANI LOVE. ANGEL. MUSIC. BABY | Interscope |



MADELEINE PEYROUX careless love

"a thing of 'late-night beauty'" **★★★★★** *The Times*
 "Gorgeous" **★★★★★** *Nipja*
 "the find of 2005" *The Daily Telegraph*
 "a voice of irreplaceable beauty" *Evening Standard*



COMPILATIONS

- 2 **GIGACRASHER CLASSICS** Ministry of Sound
3 **ICLUBLAND 7** U2/Various
4 **RENAISSANCE - THE CLASSICS** Renaissance
5 **ESSENTIAL R&B - SUMMER 2005** Sony BMG/Various
6 **THE BANDS 05 - II** Virgin/RM
7 **HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER** Vesta
8 **POP JR** Universal TV
9 **NOVELTY NO 1'S** Virgin/RM
10 **HAPPY SONGS** Virgin/RM
11 **DRIVING ROCK BALLADS** Virgin/RM
12 **BASS IN YA FACE** Virgin/RM
13 **NOW THAT'S WHAT I CALL MUSIC 60** Virgin/RM
14 **MASSIVE R&B** Sony BMG/Various
15 **CLUBBERS GUIDE SUMMER 2005** Ministry of Sound
16 **ULTIMATE 70S POP** Sony BMG
17 **CAPITAL GOLD SUMMER LEGENDS** Virgin/RM
18 **SMOOTH SUMMER SOUL** Sony BMG
19 **12 INCH 80'S VOL 2** BMG/Various
20 **BARBIE SUMMER HITS** BMG/Various
21 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** AUG 8
22 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** AUG 15
23 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** AUG 22
24 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** AUG 29
25 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** SEPT 5
26 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** SEPT 12
27 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** SEPT 19
28 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** SEPT 26
29 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** OCT 3
30 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** OCT 10
31 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** OCT 17
32 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** OCT 24
33 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** OCT 31
34 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** NOV 7
35 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** NOV 14
36 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** NOV 21
37 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** NOV 28
38 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** DEC 5
39 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** DEC 12
40 **THE MITSCHER BROTHERS A BREATHER OF FRESH AIR** DEC 19

FORTHCOMING

- KEY SINGLES RELEASES**
- AMERIE TOUCH SONY BMG
 - CHAD DAVID ALL THE WAY WARNER BROS
 - GORILLAZ DARE PARLOPHONE
 - JOHN LEGEND LOVE ANGEL MUSIC
 - JOHN LEGEND TP-3 RELATED
 - JOHN LEGEND NUMBER 1 SONY BMG
 - JOHN LEGEND EYE TO THE TELESCOPE
 - JOHN LEGEND IN BETWEEN DREAMS
 - JOHN LEGEND ALL OVER THE WORLD
 - JOHN LEGEND THE VERY BEST OF
 - JOHN LEGEND THE SUBWAYS
 - JOHN LEGEND THE COOKBOOK
 - JOHN LEGEND U2
 - JOHN LEGEND THE WHITE STRIPES
 - JOHN LEGEND STEREPHONICS
 - JOHN LEGEND JOSS STONE
 - JOHN LEGEND SAM COOKE
 - JOHN LEGEND THE MAGIC NUMBERS
 - JOHN LEGEND 50 CENT
- KEY ALBUMS RELEASES**
- AMERIE TOUCH SONY BMG
 - CHAD DAVID ALL THE WAY WARNER BROS
 - GORILLAZ DARE PARLOPHONE
 - JOHN LEGEND LOVE ANGEL MUSIC
 - JOHN LEGEND TP-3 RELATED
 - JOHN LEGEND NUMBER 1 SONY BMG
 - JOHN LEGEND EYE TO THE TELESCOPE
 - JOHN LEGEND IN BETWEEN DREAMS
 - JOHN LEGEND ALL OVER THE WORLD
 - JOHN LEGEND THE VERY BEST OF
 - JOHN LEGEND THE SUBWAYS
 - JOHN LEGEND THE COOKBOOK
 - JOHN LEGEND U2
 - JOHN LEGEND THE WHITE STRIPES
 - JOHN LEGEND STEREPHONICS
 - JOHN LEGEND JOSS STONE
 - JOHN LEGEND SAM COOKE
 - JOHN LEGEND THE MAGIC NUMBERS
 - JOHN LEGEND 50 CENT

- 21 **BLACK EYED PEAS** DON'T PHUNK WITH MY HEART
22 **GWEN STEFANI** HOLLABACK GIRL
23 **TONY CHRISTIE FEAT. PETER DINKlage** ...AMARILLO
24 **COLDPLAY** SPEED OF SOUND
25 **AMERIE** I THING
26 **HARD-FI** HARD TO BEAT
27 **FOO FIGHTERS** BEST OF YOU
28 **WILL SMITH** SWITCH
29 **KATISER CHIEFS** EVERYDAY I LOVE YOU LESS...
30 **RAZORLIGHT** SOMEWHERE ELSE
31 **NELLY N DEY** SAY
32 **JEM** JUST A RIDE
33 **DJ SAMMY** WHY
34 **JOE FOSTER** GET IT POPPIN'
35 **BROOKE VALENTINE** GIRLFIGHT
36 **POND** LIFE RING DING DING
37 **U2** CITY OF BLINDING LIGHTS
38 **JOHN LEGEND** ORDINARY PEOPLE
39 **SNOOP DOGG FEAT. C WILSON/J** TIMBERLAKE SIGNIFICANCE
40 **DAFT PUNK** TECHNOLOGIC



MARIAH CAREY: SCORES TOP THREE DEBUT



JAMES BLUNT: KNOCKS COLDPALY OFF TOP SPOT

PRE-RELEASE AIRPLAY TOP 20

| Rank | Artist | Track |
|------|-------------------------------------------|----------|
| 1 | FRANK MAGLIETTA'S SON OF MAN | Shine |
| 2 | WASSI BILALATI (2x) COY ROX | Rock |
| 3 | WIZ IZAM'S FEEL | Pop/Rock |
| 4 | WADIM SOROKIN'S ALL THE FEELS (EPISODE 1) | Pop/Rock |
| 5 | WADIM SOROKIN'S ALL THE FEELS (EPISODE 2) | Pop/Rock |
| 6 | WOLFEY THE BEASTIE | Pop/Rock |
| 7 | THE CHEMICAL BROTHERS THE COLOR | Pop/Rock |
| 8 | CHAD DICKINSON'S ST | Pop/Rock |
| 9 | WINTER WADERS (2x) AND THE | Pop/Rock |
| 10 | BEASTIE BULL THE GUY | Pop/Rock |
| 11 | BEASTIE BULL THE GUY | Pop/Rock |
| 12 | BEASTIE BULL THE GUY | Pop/Rock |
| 13 | BEASTIE BULL THE GUY | Pop/Rock |
| 14 | BEASTIE BULL THE GUY | Pop/Rock |
| 15 | BEASTIE BULL THE GUY | Pop/Rock |
| 16 | BEASTIE BULL THE GUY | Pop/Rock |
| 17 | BEASTIE BULL THE GUY | Pop/Rock |
| 18 | BEASTIE BULL THE GUY | Pop/Rock |
| 19 | BEASTIE BULL THE GUY | Pop/Rock |
| 20 | BEASTIE BULL THE GUY | Pop/Rock |

These charts are available online at musicweek.com



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Albums
Charts
Singles
Playlist
Airplay

COOL CUTS CHART

| Rank | Artist | Track |
|------|------------------------------------------------------------------|----------|
| 1 | FREEDRICKSON'S FEAT. MADISON WILSON LOVE ON MY MIND | Pop/Rock |
| 2 | EDDY SINGAPORE LOVE REDEEMATION | Pop/Rock |
| 3 | EMILIO SAITO IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 4 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 5 | NEW WOMEN WAITING FOR THE BOY'S GAIL | Pop/Rock |
| 6 | OLAV BASSKILL WINTERLAND | Pop/Rock |
| 7 | SPINNING SPIN WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 8 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 9 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 10 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 11 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 12 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 13 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 14 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 15 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 16 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 17 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 18 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 19 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 20 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |

URBAN TOP 30

| Rank | Artist | Track |
|------|----------------------------------------------------|----------|
| 1 | MARSHAY AND THE JAZZ | Pop/Rock |
| 2 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 3 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 4 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 5 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 6 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 7 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 8 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 9 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 10 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 11 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 12 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 13 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 14 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 15 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 16 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 17 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 18 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 19 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |
| 20 | WINDY WINDY IN THE MOUNTAIN, DARK SIDE OF THE MOON | Pop/Rock |



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| Rank | Artist | Track |
|------|------------------|----------|
| 1 | WIP (2x) THE NEW | Pop/Rock |
| 2 | WIP (2x) THE NEW | Pop/Rock |
| 3 | WIP (2x) THE NEW | Pop/Rock |
| 4 | WIP (2x) THE NEW | Pop/Rock |
| 5 | WIP (2x) THE NEW | Pop/Rock |
| 6 | WIP (2x) THE NEW | Pop/Rock |
| 7 | WIP (2x) THE NEW | Pop/Rock |
| 8 | WIP (2x) THE NEW | Pop/Rock |
| 9 | WIP (2x) THE NEW | Pop/Rock |
| 10 | WIP (2x) THE NEW | Pop/Rock |
| 11 | WIP (2x) THE NEW | Pop/Rock |
| 12 | WIP (2x) THE NEW | Pop/Rock |
| 13 | WIP (2x) THE NEW | Pop/Rock |
| 14 | WIP (2x) THE NEW | Pop/Rock |
| 15 | WIP (2x) THE NEW | Pop/Rock |
| 16 | WIP (2x) THE NEW | Pop/Rock |
| 17 | WIP (2x) THE NEW | Pop/Rock |
| 18 | WIP (2x) THE NEW | Pop/Rock |
| 19 | WIP (2x) THE NEW | Pop/Rock |
| 20 | WIP (2x) THE NEW | Pop/Rock |

The U-MYX Process

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

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



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



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

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

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

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

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

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

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

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

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

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

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

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

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

way of messing around with a computer."

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

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

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

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

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

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

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

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

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

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

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

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

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

Darrin Woodford, director of A&R, Echo



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

Hugh Goldsmith, managing director, Brightside

Rooster: released You're So Right For Me in U-MYX format



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

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

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

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

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

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

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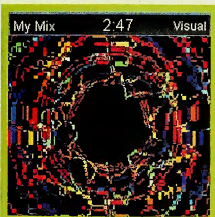
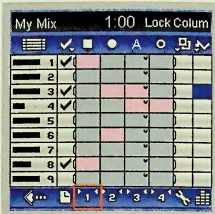
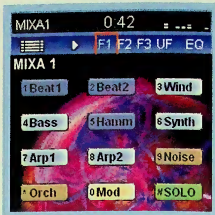
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To further expand the profit opportunity, U-MYX has joined forces with technology leader Tao Group to offer the music industry a new, sexy and downloadable application, "U-MYX Mobile, powered by miniMIXA".



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

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

So, if you want to find out how you can cash in, call Tim Cole at Tao Group on 0118 3779 271 or email tc@tao-group.com

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

Quickfire

How was Live 8 for you?

Well! Na, it was fantastic. I didn't see an awful lot of what happened in London, because by the time I'd done hours and hours of interviews backstage on Saturday I couldn't be bothered to watch what was happening on the stage, which is a dreadful thing to say. Like, 'There's Pink Floyd out there, do I want to watch them?'. But it was a fantastic night. Then to follow that with Edinburgh - which had the most amazing atmosphere I've ever experienced in my life - was brilliant. There were people who hadn't really played in Scotland before and they were all commenting on the atmosphere. The people there were unbelievable.

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

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

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

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

What was the most memorable moment of the two shows?

I think it would be standing on stage



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

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

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

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

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

How optimistic are you Live 8 achieve its objective?

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

How emotionally draining have the past few weeks been?

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

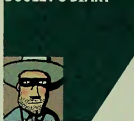
Midge Ure came together with Bob Geldof to write the original Bani Aid single more than 20 years ago and has since been campaigning to raise money and awareness for Africa.

hour event beginning at 6.45, it did not finish until after midnight. This was mainly the result of the number of acts - 180 artists in total - who performed on the night together. Geldof said the aim of Saturday's Hyde Park show was to encourage people to make their way to Edinburgh to take part in public anti-poverty protests. Geldof claimed 250,000 had made their way to the Scottish capital, where an official march was heavily marshalled by a large police presence.

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

Jim Larkin

DOOLEY'S DIARY



Well connected for Live 8 gig

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

Midge Ure, meanwhile, has admitted he was worried the organisation of Live 8 had taken a very heavy toll on Bob Geldof. Talking about the hotlla plan to pick up people from France and sail them across the Channel, Ure said: "When I saw Bob in that photo, he looked with no cars. I thought, 'One of us has lost it'... Guy Moot is nothing if not tenacious. He reports that his pursuit of Alex Jones-Donnelly was never drawn out, until the RM man gave his answer at Glastonbury. "We must have met about 10 times," he says. "My wife was beginning to ask questions... Moot is certainly popular. At his London gig last week, many of the moment James Blunt thanked Moot and Declan Murrell for all they had done for the man who was signed for publishing in November 2002. The singer disappointed housewives

everywhere by concluding his intro with the words, 'Guy Moot - you are beautiful'. Executives from across the business were brought in at last week's Olympics success. The news was relayed to the BPI Council meeting via text on Wednesday morning, with the result greeted by a huge cheer. Arguably the biggest fan of BPI boss Peter Jamieson, who has been religiously wearing his 2012 campaign badge for three months now, as a self-confessed 'Olympics nut', in what this is because he is - as he confesses - old enough to have been alive for the last London Olympics, in 1948, is unclear. Other fans include BMRS' Emma Pike ("fantastic news"), Bani's Steve Knott (great for the feelgood factor?), Live Music Forum's Fergal Sharkey ("It's a humungous opportunity") and Aim's Alison Wenham, who suggests that work should start immediately on a compilation of songs celebrating London. Knott is particularly enthused with HMV coming up a new 4,000 sq ft store in Stratford for launch this September. As well as retailers hate newspaper CD cover-mounts, they're bringing greater cheer to the MCPSPS Alliance. Managing director Steve Pater revealed at last Tuesday's MPA AGM that Alliance income from cover-mounts has risen by about 40% year-on-year during the first half of the year. In 2004 the sector generated £21m for the Alliance from a frightening 200m free discs. Meanwhile MPA will mark its 325th anniversary (yes, 125th) with a series of celebrations, including a new £300k scholarship. It will also be moving into Berners Street with British Music Rights. Up in Edinburgh, CRCA chief executive Paul Brown took to the stage and turned very slowly through 360 degrees as a gesture of transparency. "I'm a Rajar board member and therefore a fraudulent bastard," he explained. Meanwhile, Steve Lamaca recalled some of his favourite John Peel moments, perhaps the choice of which was a time at Glastonbury when Peel said, "I've just shaken hands with a woman dressed as a turd. I've never shaken hands with a turd before. Unless you count Noel Edmonds..."

Review

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

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

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

and Bob Geldof also performed and the events music director Guy Chambers and Beverley Knight gave a previously unannounced performance of Angels, which acted as an echo of Robbie Williams' performance of the song at the Hyde Park event. Chambers described the event as a "political rally" rather than a concert; it featured appearances from leading lights in the world of film, who made impassioned speeches, as well as a televised speech from Nelson Mandela.

Evan Rosen quoted Ghana's political edge, quoting Ghana's "First if you ignore you, then they laugh at you, then they fight you, then you win".

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



Man of his word, last month Jason Iley told us that he would take Marshy Carey's album into the Top 10 by the end of the month and added that come Christmas they would have sold 1M copies. Well, he came through on the Top 10 promise and last week celebrated the first step toward achieving his sales goal. Here he is pictured presenting

Marshy with a platinum album for her album, *The Emancipation of Mimi*. Pictured, left to right, Benny Medina (manager), Carey, Iley, Mark Sutcliffe (Management) and Bruno Morrell, director of promotions. Mercury, Carey was also booked in a slot for the number one position with her new single, *I Belong Together* on Friday.

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FAST CHART

SINGLES

NUMBER ONE

29AC FEAT. ELTON JOHN GHETTO
GOSPEL Interscope

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

ALBUMS

NUMBER ONE

JAMES BLUNT BACK TO BEDLAM
Atlantic

The second new UK artist to have a number one album this year, Blunt's trip to the top was much longer than Steve Brookstein, who debuted in pole position in May. Blunt's album was released nine months before reaching top position, and his moved 138-56-61-75-79-88-75-53-34-16-11-45-43-2-21 in first breaching the Top 200 in March.

COMPILATIONS

NUMBER ONE

GATECRASHER CLASSICS Ministry of Sound

Last week's top three remain in control of the chart, though last week's number one - Outland 7 - makes way for Gatecrasher Classics, which boosted sales by 7% to 32,443 to take pole position.

AIRPLAY

NUMBER ONE

CHARLOTTE CHURCH CRAZY CHICK
Sony BMG

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

THE SCHEDULE

ALBUMS

THIS WEEK

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

JULY 18

Pat La Rose All Or Nothing (Atlantic); Iggy Pop
A Million In Tens (Virgin); Redman
Red Gone Wild (Virgin)

JULY 25

The Raveonettes Pretty In Black (Sony);
Matthew Herbert Plat Du Jour
(Accidental); Orange Juice The Glasgow
Sound (Domino); Alanis Morissette
Jagged Little Pill Acoustic (WEA); Clor
Clor (Parlophone); Gomez Out West
(Independiente)

AUGUST 1

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

The Market

Terror attacks hit trading

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

Consequently the albums market dipped by 1.9% to 2,868,321, while the singles market's previously substantial gains were capped at 3%, with sales in the week of 847,288. Physical singles sales were off 6.8% at 374,547 but downloads prospered from sales of tracks which were featured on Live 8 but not easily locatable as a single, and download sales jumped 12.3% to 222,101 - their highest level yet - as a result.

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

Of the artists on the Live 8 bill, the show-stealing Pink Floyd saw their albums make most impact, with their 2001 compilation *Echoes* selling 17,710 copies (a 175% increase week-on-week), *Dark Side Of The Moon* selling



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

9,898 (693%), *Wish You Were Here* selling 3,833 (773%) and *The Wall* selling 3,843 (184%) to re-enter the Top 75 in 41, 65 and 74 respectively.

Also making impressive gains in the Top 40: Keane's *Hopes & Fears* (11-5 on a 4% increase), Razorlight's *Up All Night* (26-9, 194%), The Killers' *Hot Fuss* (29-11, 62%), REM's *In Time* (39-18, 115%), Scissor Sisters (45-25, 127%) and Snow Patrol's *Final Straw* (30-27, 49%).

Coldplay's appearance could not prevent X&Y suffering an 18.2% fall to 84,713 sales, allowing James Blunt to take over at the top with his Back To Bedlam album. Blunt was not on the Live 8 bill, but his album

suffered a minor 3.2% erosion in sales to 97,694 while claiming pole position for the first time. The album had increased its sales for 11 weeks in a row, prior to last week. Meanwhile, Blunt's current single *You're Beautiful* increased its sales for the fifth week in a row. Remaining at number three, it sold 33,706 copies last week, a 3.3% increase.

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

KEY INDICATORS

SINGLES

Sales versus last week: -38.3%
Year to date versus last year: +179%

MARKET SHARES

| | |
|-----------|-------|
| Universal | 42.1% |
| Sony BMG | 18.0% |
| Warner | 15.1% |
| EMI | 11.1% |
| Others | 11.7% |

ALBUMS

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

MARKET SHARES

| | |
|-----------|-------|
| Sony BMG | 23.9% |
| Universal | 23.9% |
| EMI | 21.4% |
| Warner | 19.1% |
| Others | 11.7% |

COMPILATIONS

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

MARKET SHARES

| | |
|-------------------|-------|
| Universal | 27.1% |
| EMI | 25.5% |
| Sony BMG | 22.0% |
| Ministry of Sound | 18.8% |
| Warner | 7.6% |

RADIO AIRPLAY

MARKET SHARES

| | |
|-----------|-------|
| Universal | 33.8% |
| Sony BMG | 27.3% |
| EMI | 15.8% |
| Warner | 15.4% |
| Others | 7.7% |

CHART SHARE

Origin of single sales (Top 75):
UK: 49.3% US: 41.3% Other: 9.3%
Origin of album sales (Top 75):
UK: 66.7% US: 33.3% Other: 0.0%

For fuller listings, see musicweek.com

NEW ADDITION



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

SINGLES

THIS WEEK

Elton John *Electricity* (Rocket Man);
Rooster *Deep And Meaningless*
(Brightside); Chemical Brothers *The
Boxer* (Freestyle Trade); Idwild *El
Capitan* (Parlophone); MIA *Bucky Done
Gun* (XL); Hot Hot Heat *Middle Of
Nowhere* (WEA); REM *Wardalast*
(NWEA); Queens Of The Stone Age *In My
Head* (Polydor)

JULY 18

Fightstar *They Lived You Better When
You Were Dead* (Island); New Order
Waiting For The Sirens Call (VIVA); *Cl
Life On Mars* (Sony BMG); Lee Ryan
Army Of Lovers (Brightside); Lemon Jelly
Make Things Right (XL); Lucie Silvan
Don't Look Back (Mercury); Pat Walker
Push The Floorboards Up (V2)

JULY 25

Tony Christie *Avenues And Alleysways*

(UMTV); Missy Higgins *Scar* (WEA);
Common Good (Island); Babyshambles
Fuck Forever (Rough Trade); Destiny's
Child *Cater 2 U* (Columbia); Natalie
Imbruglia *Craving Down The Days*
(B&W); Eminem *Ass Like That*
(Interscope)

AUGUST 1

Lemar *Don't Give Up* (Sony BMG); Affie
Your Own Religion (Regal); Super Furry
Objects *Lazer Beam* (Epic); Tania Bridges
Over And Over (Source); Lady Sovereign
9 To 5 (Island); The Mitchell Brothers
Excuse My Brother (609); Texas *The
Getaway* (Mercury)

AUGUST 8

Craig David *All The Way* (Warner Bros);
Noise *Next Door* (Warner Bros);
Supergrass *St Petersburg* (Parlophone);
Gonitz *Dear* (Parlophone); Amerie
Touch (Sony BMG); The Magic Numbers
Love Me Like You (EMI)

16.07.05

Targeting the massive passive

The Plot

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

BEULAH SWEET KINDA SOMETHING (UNIVERSAL CLASSICS & JAZZ)
After an initial soft release, Universal Classics & Jazz is ready to take the album campaign for Beulah to the next level in August, mobilising more traditional marketing and promotional tools in a bid to take the artist to another level.

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

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

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

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

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

At retail, Wilkinson says the



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

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

CAMPAIGN SUMMARY

MARKETING: Tom Lewis, Mark Wilkinson, Universal Classics & Jazz
PRESS: Kate Mercer, Mercurypress, Linda Vellentin, Universal Classics & Jazz
REGIONAL PRESS: Tony Woods, Universal Classics & Jazz
RADIO: Nick Fleming, Fleming Connolly London
REGIONAL RADIO/TV: Steve Taylor, Intermedia
TV: Sam Whiting, Sensesaw
Web: Clare Koch, Universal
AGENT: Paul Franklin, Heller Siskeler
A&R: David Rose

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

Campaign focus

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

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

After cancelling their Glastonbury appearance due to a



family tragedy, the band have a string of live commitments lined up for the next two months, and their schedule incorporates a two-week trip to the US where they'll hit the road for support dates with The Bravery, as well as a slot on the Lollapalooza festival.

"We're going to have a lot going on over the next few months," says Maddock. "It's also playing the Mummers Anniversary Weekend in Ibiza on August 6 and we've got something really

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

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

TASTEMAKERS TIPS

Depeche Mode Precious (Mute)

NICK NEADS, HEAD OF MUSIC, AT IT PRODUCTIONS



"This is the lead single from their new album *Playing The Angel*, which sounds as freshly minted

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

THE INSIDER

Radio City 96.7

radio city 96.7

Emap's Liverpool station Radio City 96.7 has enjoyed a fantastic run over the last few years, consistently achieving record audience and revenue figures, being named Emap station of the year several times, CRCA commercial radio station of the year twice and Sony station of the year in both 2002 and 2005.

A heritage ILR station for 30 years, Radio City provides a music mix that is part Hot AC and part CHR, with a target demographic that programme director Richard Maddock broadly describes as "15 to 44". "We travel through a demographic chink," he says. "Evenings have more 15-24, on

Inch-Time Any Colour You Like (Static Caravan)

LOUISE KATTENHORN, PRODUCER ONE MUSIC, RADIO ONE

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

Tiefschwarz Eat Books (Fine Recs)

SIMON RIGG, MANAGER/BUYER, PHONICA RECORDS

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

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

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

RADIO PLAYLISTS

RADIO 1

A LIST

2Pac feat. Ellen Jahn *Ghetto Gospel* *Chocolate*
Church *Chick* *Coltrane* *Speed Of Light*
Coltrane *2XN* *Album* *Deep Blue* *Yes* *Hero* *Foo*
Fighters *Hot Of You* *Green Day* *Wake Me Up*
When September Ends *Hard-Fi* *70s Beat*
Waga Day *Nasty Girl* *Jem* *Just A Ride* *John*
Lennon *Orleans* *Peter* *Jean* *Star* *Don't Cha*
Wanna Get Married *Kanye West* *Diamonds* *From Sierra*
Lacey *Mariah* *Carrie* *Who* *Being* *Talking*
Mariah *Hers* *10* *Ayria* *Marina* *Soviet*
Everybody *Roll Deep* *The Avenue*
Stereophonics *Supremacy* *U2* *City Of Blinding*
Lights

B LIST

Beck *Girl* *Bobby* *Valentino* *Slow Down* *Clara*
Clay *Danielle* *Powell* *Paul* *Day* *Enigma* *Asa* *Like*
This *Jaymes* *Went* *Young* *South* *Jealousy* *Jawler* *Are*
2000 *Wears* *Leanne* *Don't* *Give* *It* *Up* *Madison*
Park *Go* *Mixing* *MVP* *Roc* *10* *Nobody* *Natalie*
Imbruglia *Counting* *Down* *The* *Days* *Rachel*
Stevens *Go* *Good* *Booster* *Deep* *And*

ManoLago *RockySack* *Only* *This* *Moment* *The*
Boxcar *The* *Boomer* *The* *Boomer* *The* *Boomer*
Drum *Working* *Nations* *You* *&* *Me*

C LIST

Alien *Bury* *Dancer* *Daddy* *Yankovic* *Grooves*
Goldfrapp *Oh* *La* *La* *Jamiroquai* *Low* *Sunday*
Days *In* *June* *Lea* *Ryan* *Army* *Of* *Lovers*
Maffia *Sin* *City* *Like* *The* *Mojo* *Warblers*
Love *Me* *Like* *You* *The* *White* *Stripes* *My*
Dorothy

H-UPFRONT

British *Whals* *This* *Town* *Asst* *Big* *Enough* *For*
Both *Of* *Us* *Memorial* *Raiser* *Go* *Up* *In*
Flames *Perdona* *Miss* *Rihanna* *Put* *Do*
Ripley *Shogun* *Freddie* *Emy*

RADIO 2

Charlotte *Church* *Crash* *Clay* *Daniel* *Powter*
But *Don't* *Ellie* *John* *Eric* *Stevie* *Joe* *Stone*
Don't *Ch* *Maura* *Rico* *Maddislee* *Pyrexia*
You *gonna* *Make* *Me* *Lovesome* *When* *You* *Go*
Nate *Nanamas* *REM* *Wendell* *cut*



SINGLE OF THE WEEK

Martin Solveig
Everybody

Defected DFTD107CD
Already a major club success and storming radio playlists (including the Radio One A-list), Solveig's latest hit looks destined to be the soundtrack to the summer. A brilliantly catchy, soulful vocal – courtesy of 65 year old Elmer "Lee" Fields – sits atop a funky groove that is given an extra punch by a big guitar riff. The vocal cry of "everybody" signals a major high in the track's production and you'll be punching the air before you know it.

Lethal Bizzle
Uh Oh! (I'm Back) (V2 LC01801)
Uh Oh has all the frenetic power of Lethal's breakthrough hit Pow, which hit number 11 last Christmas, but with slightly smoother production, courtesy of one-time Ms Dynamite collaborator Sticky. Expect to hear this track's ludicrously catchy chorus coming from lots of car sound systems this summer.

Madness
Shame & Scandal V2 (VVR033243)
This joyous brass-powered reading of Lord Tanamo's Sixties ska classic is the perfect vehicle for Madness's return. The release is backed by versions of two other reggae classics – Horace Andy's Skyarking and Linval Thompson's Dreader Than Dread. The band's first album for their new label V2, The Dangerman Sessions Vol. 1, is released next month.

Nine Inch Nails
Only (Island CD9903)
The second single from the US duo's second album *Odyssey One* again highlights that they are much more than one-hit wonders. A support slot for New Order at the Wireless Festival and a residency at Manumission in Ibiza will keep their profile high, while remixes from Benny Benassi and Black Street will cut a swathe through clubland.

Natalie Imbruglia
Counting Down The Days (Brightside 82876715562)
This follow-up to the career-reviving arippy number one *Shiver* is a widescreen melodic power ballad that should put Imbruglia back in the Top 10. Co-written by Matt Prime and produced by Daniel Johns, it is C-listed at Radio One and Two and is also on the Capital A-list.

Juliet
Ride The Pain (Virgin VSCD302)
After the Jacques Lu Cont-produced *Avalon*, the 24-year-old Philadelphia singer returns with this second single from her album *Random Order* (released on August 1). Produced by Jackie Lee, it is a broke-driven outing that benefits from Lu Cont's magic touch on his remix.



ALBUM OF THE WEEK

Clor
Clor

Regal REG122CD
Much as it has taken time for this Britpop five-piece to emerge from the shadows, it takes time to appreciate their off-kilter take on pop. But there is little doubt that this debut album is something special. Their blend of angular guitars and quirky synths evokes Sparks, XTC or Devo, yet sounds like nothing else out there at the moment. Standouts include *Love & Pain*, *Good Stuff*, *Dangerzone* and *Magic Touch*, while current single *Outlines* is simply irresistible.

Alanis Morissette
Jagged Little Pill Acoustic (Warner Bros 9366493452)
Released to celebrate the 10th anniversary of Morissette's landmark debut album, this unplugged set owes its retail appeal to the success of the original, and it is well looking at the statistics. Today, Jagged Little Pill has sold in excess of 30m copies globally and has spent 270 weeks in the UK charts (31 of which were at number one). It also spawned five hit singles, snared her four Grammy awards, eight Junos and a Brit Award. A bankable retail success indeed.

Bob Mould
Boys Of Song (Cooking Vinyl C000337)
After venturing into acoustic territory in the past few years, the ex-Sugar, former Husker Du frontman returns plugged in with musicians from his former bands. This is a lovable set of songs sung straight from the heart.

The Stands
Horse Fabulous (Echo EDCHD064)
Having worked in LA with top producer Tom Rothrock (Beak, Badly Drawn Boy), The Stands' second album is a step away from their Liverpool roots, although Howie Payne's songs still benefit from the simple, direct approach the stands took here. It's the Lennon-like Top 30 single *Do It Like You Work and Here's Poppy Nearer Than Green*. They are currently playing festival dates (including V2) before a UK tour in the autumn.

Switchfoot
The Beautiful Letdown (Columbia 5153207)
After occupying a spot in the Billboard chart for the past eight months, Switchfoot's fourth album is finally released in the UK. The alternative rock four-piece from San Diego deliver a full-on grunge attack which is sometimes introspective, but mostly exhilarating, particularly on the opener *Meant To Live*, the melodic *This Is Your Life* and the sizzling guitar-stomp of *Ammunition*.

This week's reviewers: Duggie Baird, Phil Brooks, Stuart Clarke, Jim Larkin, Owen Lawrence, Nicola Sade and Nick Tecco.

Singles

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

The act otherwise known as Clk Chk Chk drop a double-header of cover versions

in advance of their second album. The warm, string-backed cover of a Magnetic Fields track on the A-side is more bluesed-out than their own percussive work, but all the more engaging for it. The Nate Dogg cover on the flip is a funked-up excursion featuring layers of off-kilter effects.

Bonnie "Prince" Billy & Matt Sweeney

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

Tony Christie
Avenues & Alleyways (UMTV 9631670)

This splendid (if rather obvious) follow-up to the biggest-selling single of the year comes once again with an amusing video, this time spoofing every Seventies TV cop show. Another roaring melodic singalong (originally a number 97 hit back 32 years ago) it has a Peter Kay or Comic Relief spin-off this time, but will give his album a new shot in the arm, just in time for his autumn UK tour.

Common

Go! (Geffen MCSD04025)
With a beautifully soulful production from Kanye West, a poppy hook and Common's typically sharp rapping, this excellent single could be a big hit with the right radio support. The track is already picking up plays from Radio One and 1Xtra, but could suffer from being released at the same time as West's own *Diamonds From Sierra Leone*.

El Presidente
Without You (Sony BMG 82876710722)
This is only the second single from Glasgow five-piece El Presidente, but it sounds effortlessly assured as a summer single that comes on like a widescreen Supergods. Together with the string of festivals they are playing, this is a band whose profile is set to build nicely over the next few months.

Eminem
Ass Like That (Interscope 9883904)
Lifted from Eminem's triple-platinum album *Encore*, this hypnotic Eastern-flavoured track sees the rapper singing the praises of booty and taking swipes at stars including Britney Spears. The video featuring Triumph The Insult Comic Dog is soaring up the TV airplay chart and the song is B-listed at Radio One.

Fischerpooner
Never Win (EMI CAP306311)
This second single from the US duo's second album *Odyssey One* again highlights that they are much more than one-hit wonders. A support slot for New Order at the Wireless Festival and a residency at Manumission in Ibiza will keep their profile high, while remixes from Benny Benassi and Black Street will cut a swathe through clubland.

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

Albums

Lee Abrahams
Honeytrap (Just Music TA0012)

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

Deep Dish
George Is On (Positiva 331382)
US house veterans Ali "Dubfire" Shirzinia and Sharrm Tyeobi return with their second artist album. Nestly covering all the bases, the Washington duo blend deep house, guitar-fueled dance and downtempo tracks on an album that includes last year's Top Five hit *Flashedance* and a cover of Fleetwood Mac's *Dreams* – a surefire future hit, which features Stevie Nicks.

Editors
The Back Room (Kitchenware KWC0342)

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

Fat Freddy's Drop
Based On A True Story (Kartel KCDL002)
This debut album from the New Zealand seven-piece is a mellow blend of dub, soul and funk, given warmth by live brass. Live slots at The Big Chill and Bestival will help spread the message.

16.07.05

TV Airplay Chart

| Rank | Artist | Label | Points |
|------|------------------------------------------------|--------------------------------|--------|
| 1 | DESTINY'S CHILD LATER 2 U | COLUMBIA | 436 |
| 2 | MARIAH CAREY WE BELONG TOGETHER | DEF JAM | 441 |
| 3 | EMINEM ASS LIKE THAT | AFTERMATH/INTERSCOPE/REPUBLIC | 405 |
| 4 | 2PAC GHETTO GOSPEL | INTERSCOPE | 394 |
| 5 | FOO FIGHTERS BEST OF YOU | ROCA | 355 |
| 6 | GWEN STEFANI HOLLABACK GIRL | INTERSCOPE | 315 |
| 7 | BOBBY LINDUP SPEED OF SOUND | PARLOPHONE | 308 |
| 8 | BOBY VALENTINO SLOW DOWN | DEF JAM | 300 |
| 9 | JAMES BLUNT YOU'RE BEAUTIFUL | ATLANTIC | 294 |
| 10 | AMERIE I THING | COLUMBIA | 289 |
| 11 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | REPRISE | 282 |
| 12 | CHARLOTTE CHURCH CRAZY CHICK | SONY BMG | 282 |
| 13 | THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART | INTERSCOPE | 274 |
| 14 | GORILLAZ FEEL GOOD INC | PARLOPHONE | 265 |
| 15 | SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS | GULFSTREAM | 262 |
| 16 | NATALIE IMBRUGLIA COUNTING DOWN THE DAYS | REPRISE | 262 |
| 17 | DADDY YANKEE GASOLINA | WALTON | 258 |
| 18 | CIARA FEAT. LUDACRIS OH | ATLANTIC | 253 |
| 19 | JOHN LEGEND ORDINARY PEOPLE | COLUMBIA | 252 |
| 20 | JOSH STONE DONT CHA WANNA RIDE | WIREIMAGE | 248 |
| 21 | MVP ROC YA BODY (MIC CHECK 1, 2) | POSTHUM | 243 |
| 22 | LEE RYAN ARMY OF LOVERS | REPTAROUND | 241 |
| 23 | RACHEL STEVENS SO GOOD | REPUBLIC/IR | 232 |
| 24 | KANYE WEST DIAMONDS FROM SIERRA LEONE | ROCA/ATLANTA | 220 |
| 25 | MARIO HERE I GO AGAIN | J | 213 |
| 26 | INAYA DAY NASTY GIRL | ALL AROUND THE WORLD | 201 |
| 27 | ROLL DEEP THE AVENUE | RELEASES | 194 |
| 28 | BACKSTREET BOYS INCOMPLETE | JIVE | 188 |
| 29 | THE GAME DREAMS | INTERSCOPE | 185 |
| 30 | CRAIG DAVID ALL THE WAY | WARNER BROS | 179 |
| 31 | TONY CHRISTIE AVENUES & ALLEYWAYS | UNIVERSAL MUSIC TV | 176 |
| 32 | AKON LOVES | INTERSCOPE | 171 |
| 33 | DANCING DJS V ROXETTE FADING LIKE A FLOWER | ALL AROUND THE WORLD | 169 |
| 34 | KELLY CLARKSON SINCE U BEEN GONE | SONY/IR | 164 |
| 35 | THE CHEMICAL BROTHERS THE BOXER | FREEDLAND/GOODFRIENDS | 162 |
| 36 | JEM JUST A RIDE | SONY/IR | 161 |
| 37 | AXWELL FEEL THE VIBE (TIL THE MORNING COMES) | DEFINITION/DEFINITION OF SOUND | 159 |
| 38 | UZ2 CITY OF BLINDING LIGHTS | ISLAND | 157 |
| 39 | LUCIE SILVAS DONT LOOK BACK | REPRISE | 155 |
| 40 | 50 CENT JUST A LIL BIT | INTERSCOPE | 154 |

■ Highest Top 40 Entry
■ Highest Top 40 Climber

© Music Control UK (UK chart data gathered from 2000 to Sat 3 July 2005) & (US chart data gathered from 2000 to Sat 3 July 2005) Chart compiled based on plays on the following stations: BBC 1, BBC 2, BBC 3, BBC 4, BBC News, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, 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BBC Radio 993, BBC Radio 994, BBC Radio 995, BBC Radio 996, BBC Radio 997, BBC Radio 998, BBC Radio 999, BBC Radio 1000.

EMINEM



3. Eminem
Ass Like That keeps 14-44 on the radio airplay chart while closing 5-9 on the TV airplay chart. Closing the gap on TV airplay chart leader Destiny's Child's 'Later 2 U', it was aired 406 times by 14 stations last week. Top supporter MTV has aired the video 80 times, while Korang TV (57 plays), Kiss TV (53 plays), The Box (53), the Hits (37), MTV Base (30), B4 (26), TFM (25), MTV (21), QTV (14) and Chart Show TV (8) also played it.

9. James Blunt

Blunt has been particularly quick in embracing the video for James Blunt's single 'You're Beautiful' but the track's durability - it has increased sales for five weeks and sits at three on the sales chart - and viewers' fealty see it breach the Top 10 this week. The video was aired 274 times last week with top talkies of 51 (TMF), 46 (Smash Hit), TV and MTV (43) and 32 (The Box), plus support from seven other outlets.

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

MTV MOST PLAYED

| Rank | Artist | Label |
|------|------------------------------------------|-------------------------------|
| 1 | EMINEM ASS LIKE THAT | AFTERMATH/INTERSCOPE/REPUBLIC |
| 2 | FOO FIGHTERS BEST OF YOU | ROCA |
| 3 | GORILLAZ FEEL GOOD INC | PARLOPHONE |
| 4 | 2PAC GHETTO GOSPEL | INTERSCOPE |
| 5 | JOHN LEGEND ORDINARY PEOPLE | COLUMBIA |
| 6 | THE WHITE STRIPES BLUE ORCHID | XL |
| 7 | UZ2 CITY OF BLINDING LIGHTS | ISLAND |
| 8 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | REPRISE |
| 9 | CHARLOTTE CHURCH CRAZY CHICK | SONY BMG |
| 10 | MARIAH CAREY WE BELONG TOGETHER | DEF JAM |

THE BOX MOST PLAYED

| Rank | Artist | Label |
|------|---------------------------------------|-------------------------------|
| 1 | EMINEM ASS LIKE THAT | AFTERMATH/INTERSCOPE/REPUBLIC |
| 2 | MARIAH CAREY WE BELONG TOGETHER | DEF JAM |
| 3 | DADDY YANKEE GASOLINA | REPUBLIC |
| 4 | KANYE WEST DIAMONDS FROM SIERRA LEONE | ROCA/ATLANTA |
| 5 | MVP ROC YA BODY (MIC CHECK 1, 2) | POSTHUM |
| 6 | CHARLOTTE CHURCH CRAZY CHICK | SONY BMG |
| 7 | 2PAC GHETTO GOSPEL | INTERSCOPE |
| 8 | BOBY VALENTINO SLOW DOWN | DEF JAM |
| 9 | DESTINY'S CHILD LATER 2 U | COLUMBIA |
| 10 | CIARA FEAT LUDACRIS OH | ATLANTIC |

KORANG MOST PLAYED

| Rank | Artist | Label |
|------|--------------------------------------------|-------------------------------|
| 1 | EMINEM ASS LIKE THAT | AFTERMATH/INTERSCOPE/REPUBLIC |
| 2 | THE ORSPRING CAN'T REPEAT | COLUMBIA |
| 3 | FOO FIGHTERS BEST OF YOU | ROCA |
| 4 | THE WHITE STRIPES BLUE ORCHID | XL |
| 5 | SLIPMATT BEFORE I FORGET | GOODFRIENDS |
| 6 | MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE) | REPUBLIC |
| 7 | QUEENS OF THE STONE AGE IN MY HEAD | INTERSCOPE |
| 8 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | REPRISE |
| 9 | GREEN DAY BOLAWEARD OF BROKEN DREAMS | REPRISE |
| 10 | VELVET REVOLVER SLITHER | BMG |

MTV2 MOST PLAYED

| Rank | Artist | Label |
|------|----------------------------------------|-------------------|
| 1 | FOO FIGHTERS BEST OF YOU | ROCA |
| 2 | TEAM SLEEP EVER (ROSELINE FLAG) | WARRIOR |
| 3 | QUEENS OF THE STONE AGE IN MY HEAD | INTERSCOPE |
| 4 | GORILLAZ FEEL GOOD INC | PARLOPHONE |
| 5 | INTERPOL SLOW HANDS | RECENTS/ROUYER |
| 6 | HARD-F-HARD TO BEAT | ATLANTIC |
| 7 | THE FUTUREHEADS DECENT DAYS AND NIGHTS | 479 |
| 8 | THE WHITE STRIPES BLUE ORCHID | XL |
| 9 | MAXIMO PARK GOING MISSING | WAP |
| 10 | KAISER CHIEFS EVERYDAY I LOVE YOU LESS | REPUBLIC/REPUBLIC |

MTV BASE MOST PLAYED

| Rank | Artist | Label |
|------|------------------------------------------|-------------------------------|
| 1 | MARIAH CAREY WE BELONG TOGETHER | DEF JAM |
| 2 | BOBY VALENTINO SLOW DOWN | DEF JAM |
| 3 | JOHN LEGEND ORDINARY PEOPLE | COLUMBIA |
| 4 | AMERIE I THING | COLUMBIA |
| 5 | RIMANNA POW DE REPLAY | DEF JAM |
| 6 | 50 CENT JUST A LIL BIT | INTERSCOPE |
| 7 | MISSY ELLIOTT LOSE CONTROL | ATLANTIC |
| 8 | EMINEM ASS LIKE THAT | AFTERMATH/INTERSCOPE/REPUBLIC |
| 9 | 2PAC GHETTO GOSPEL | INTERSCOPE |
| 10 | THE GAME FEAT 50 CENT HATE IT OR LOVE IT | INTERSCOPE |

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

The UK Radio Airplay Chart

RADIO ONE

| Pos | Last | Artist | Single | Weeks on chart | Peak | Label | Genre |
|-----|------|-----------------------|--------------------------------|---------------------|------|-------|----------|
| 1 | 1 | GREEN DAY | WAKE ME UP WHEN SEPTEMBER ENDS | REPTILE | 27 | 25 | REPUBLIC |
| 2 | 1 | 2PAC | GHETTO GOSPEL | INTERSCOPE | 26 | 25 | 10151 |
| 3 | 5 | GORILLAZ | FEEL GOOD INC. | WIRDMUSIC | 21 | 23 | 10151 |
| 7 | 7 | CHARLOTTE CHURCH | CRAZY CHICK | SONY BMG | 22 | 23 | 10151 |
| 7 | 2 | KANYE WEST | DONA PRINCE | FROM SIERRA LEONE | RCA | 6/24 | 10151 |
| 7 | 2 | DEEP DISH | SOY HELL | MOTOWN | 13 | 22 | 12122 |
| 7 | 18 | BOBBY VALENTINO | SLOW DOWN | DEF JAM | 14 | 21 | 10151 |
| 7 | 24 | MARIAH CAREY | WE BELONG TOGETHER | DEF JAM | 11 | 20 | 10151 |
| 8 | 4 | JESS STONE | DON'T CHA WANNA RIDE | REBELLENS | 20 | 20 | 10151 |
| 11 | 11 | JOHN LEGEND | ORDINARY PEOPLE | COLUMBIA | 18 | 20 | 10151 |
| 11 | 5 | FOO FIGHTERS | BEST OF YOU | RCA | 21 | 19 | 10151 |
| 15 | 15 | JAMIROQUAI | FEELS JUST LIKE IT SHOULD | SOBY | 21 | 18 | 10151 |
| 16 | 12 | INAYA DAY | NASTY GIRL | ALL ABOUT THE WORLD | 18 | 18 | 10151 |
| 16 | 12 | JEM | JUST A RIDE | Sony BMG | 18 | 18 | 10151 |
| 15 | 5 | HARD-FI | HARD TO BEAT | ATLANTIC | 21 | 17 | 13314 |
| 16 | 12 | MARIO HERE | I GO AGAIN | J | 17 | 17 | 12122 |
| 17 | 18 | U2 | CITY OF BLINDING LIGHTS | ISLAND | 16 | 16 | 13419 |
| 17 | 29 | BECK | GIRL | OFFER | 16 | 16 | 10151 |
| 17 | 29 | MARTIN SOLIVERO | EVERYBODY DEFERRED | 16 | 15 | 12122 | |
| 17 | 29 | STYREOPHONICS | SUPERMAN | 16 | 15 | 10151 | |
| 21 | 21 | MISSY ELLIOTT | LOSE CONTROL | ATLANTIC | 11 | 16 | 10151 |
| 21 | 1 | CAMIN DEGRAAF | I DON'T WANT TO BE J | 1 | 13 | 10151 | |
| 22 | 17 | BASMENT JAXX | I DON'T KNOW ME | JL | 13 | 13 | 10151 |
| 22 | 1 | FEEDER | PUSHING THE SENSES | EPIC | 9 | 13 | 10151 |
| 22 | 1 | THE CORAL | IN THE MORNING | TOUSSE | 4 | 13 | 10151 |
| 22 | 4 | JAMES BLUNT | YOU'RE BEAUTIFUL | ATLANTIC | 11 | 13 | 10151 |
| 22 | 18 | THE CHEMICAL BROTHERS | THE BOXER | REDWAVE | 11 | 13 | 10151 |
| 26 | 1 | JUPITER | 1000 YEARS | MANDELSTAM | 6 | 12 | 10151 |
| 26 | 1 | BOVISOPP | ONLY THIS MOMENT | WALL OF SOUND | 11 | 12 | 10151 |
| 30 | 30 | COLDPLAY | SPEED OF SOUND | WIRDMUSIC | 11 | 11 | 10151 |
| 30 | 1 | MVP | RIC VA BODY (MIC CHECK) | J2 | 11 | 11 | 10151 |
| 30 | 1 | EMINEM | ASS LIKE A HOLE | AMERICA | 5 | 11 | 10151 |

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INDEPENDENT LOCAL RADIO

| Pos | Last | Artist | Single | Weeks on chart | Peak | Label | Genre |
|-----|------|-----------------------------------------|--------------------------------|---------------------|------|-------|-------|
| 1 | 1 | JAMES BLUNT | YOU'RE BEAUTIFUL | ATLANTIC | 17 | 21 | 10151 |
| 2 | 1 | COLDPLAY | SPEED OF SOUND | WIRDMUSIC | 22 | 25 | 10151 |
| 3 | 1 | CHARLOTTE CHURCH | CRAZY CHICK | SONY BMG | 26 | 25 | 10151 |
| 4 | 4 | THE BLACK EYED PEAS | DON'T PHUNK WITH MY HEART | INTERSCOPE | 15 | 14 | 21867 |
| 5 | 4 | JEM | JUST A RIDE | Sony BMG | 15 | 21 | 10151 |
| 6 | 2 | THE CORAL | IN THE MORNING | TOUSSE | 17 | 18 | 10151 |
| 7 | 11 | MARIAH CAREY | WE BELONG TOGETHER | DEF JAM | 18 | 19 | 21912 |
| 8 | 8 | ROB THOMAS | LONELY NO MORE | ATLANTIC | 14 | 16 | 21836 |
| 9 | 12 | 2PAC | GHETTO GOSPEL | INTERSCOPE | 25 | 17 | 21654 |
| 9 | 12 | GREEN DAY | WAKE ME UP WHEN SEPTEMBER ENDS | REPTILE | 14 | 15 | 22152 |
| 9 | 12 | KT TUNSTALL | OTHER SIDE OF THE WORLD | REBELLENS | 15 | 15 | 22152 |
| 9 | 12 | JESS STONE | DON'T CHA WANNA RIDE | REBELLENS | 18 | 14 | 21812 |
| 13 | 13 | U2 | CITY OF BLINDING LIGHTS | ISLAND | 16 | 15 | 21912 |
| 13 | 13 | GORILLAZ | FEEL GOOD INC. | WIRDMUSIC | 11 | 12 | 11122 |
| 15 | 15 | BOODYROCKERS | I LIKE THE WAY | MERCURY | 16 | 19 | 11622 |
| 15 | 15 | RACHEL STEVENS | SO GOOD | MOTOWN | 19 | 19 | 12132 |
| 15 | 15 | NATALIE IMBRUGLIA | SILVER | EMERSON | 11 | 19 | 12132 |
| 15 | 15 | ATHLETE | HALF LIGHT | WIRDMUSIC | 16 | 14 | 10151 |
| 15 | 15 | LUCIE SILVANO | DON'T LOOK BACK | MERCURY | 5 | 19 | 10151 |
| 20 | 20 | KELLY CLARKSON | SINCE U BREN GOOD | Sony BMG | 7 | 19 | 13017 |
| 20 | 20 | MARIO HERE | I GO AGAIN | J | 16 | 17 | 12122 |
| 22 | 22 | SHOOP DOGG FEAT C WILSON & J TIMBERLAKE | SIGNS | COTYEN | 12 | 17 | 14118 |
| 22 | 22 | OWEN STEFANI | HOLLABACK GIRL | INTERSCOPE | 7 | 17 | 13114 |
| 22 | 22 | LEERAIN | MY LOVE | LOVERS | 16 | 17 | 16126 |
| 24 | 24 | INAYA DAY | NASTY GIRL | ALL ABOUT THE WORLD | 15 | 17 | 19136 |
| 24 | 24 | TEXAS | CATAPAWY | EMERSON | 11 | 18 | 19136 |
| 27 | 27 | NATALIE IMBRUGLIA | COUNTING DOWN THE DAYS | EMERSON | 11 | 19 | 17147 |
| 27 | 27 | KEANE | THIS IS THE LAST TIME | WE CAN BE | 11 | 18 | 10151 |
| 29 | 29 | MVP | RIC VA BODY (MIC CHECK) | J2 | 11 | 18 | 10151 |
| 30 | 30 | THE KILLERS | SOMEONE TOLD ME | LEARNER | 13 | 18 | 10151 |

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Pos Last Artist Single Weeks on chart Peak Label Genre

| Pos | Last | Artist | Single | Weeks on chart | Peak | Label | Genre | | | |
|-----|------|--------|------------------|----------------------|--------------------------------|---------------------|-------|-------|-------|-----|
| 1 | 1 | 4 | CHARLOTTE CHURCH | CRAZY CHICK | REPTILE | 1980 | 13 | 58.07 | 10 | |
| 2 | 6 | 5 | MARIAH CAREY | WE BELONG TOGETHER | DEF JAM | 1551 | 9 | 54.35 | 22 | |
| 3 | 4 | 4 | JESS STONE | DON'T CHA WANNA RIDE | REBELLENS | 1442 | 18 | 51.21 | 2 | |
| 4 | 5 | 9 | JAMES BLUNT | YOU'RE BEAUTIFUL | ATLANTIC | 2193 | 21 | 50.42 | 11 | |
| 5 | 2 | 12 | 2PAC | GHETTO GOSPEL | INTERSCOPE | 2260 | -5 | 45.07 | 24 | |
| 6 | 7 | 6 | 1 | COLDPLAY | SPEED OF SOUND | WIRDMUSIC | 1491 | 9 | 43.32 | 3 |
| 7 | 8 | 8 | 35 | GREEN DAY | WAKE ME UP WHEN SEPTEMBER ENDS | REPTILE | 1596 | -3 | 41.86 | 2 |
| 8 | 10 | 14 | 3 | GORILLAZ | FEEL GOOD INC. | PHILIPINE | 1304 | -3 | 39.07 | 5 |
| 9 | 12 | 13 | 53 | THE CORAL | IN THE MORNING | DELMUSIC | 1611 | -15 | 36.92 | 7 |
| 10 | 3 | 8 | 37 | JEM | JUST A RIDE | SONY BMG | 1622 | -11 | 35.52 | -4 |
| 11 | 34 | 2 | 0 | DANIEL POWTER | BAD DAY | WEA INTERNATIONAL | 431 | 48 | 32.03 | 82 |
| 12 | 9 | 8 | 37 | U2 | CITY OF BLINDING LIGHTS | ISLAND | 1391 | -17 | 31.05 | -29 |
| 13 | 11 | 13 | 28 | THE BLACK EYED PEAS | DON'T PHUNK WITH MY HEART | INTERSCOPE | 1613 | 0 | 28.98 | -24 |
| 14 | 13 | 4 | 10 | RACHEL STEVENS | SO GOOD | MOTOWN | 1150 | 13 | 22.73 | 21 |
| 15 | 16 | 2 | 0 | STEPHEN FRETWELL | EMILY | RED WAVE | 270 | 27 | 22.07 | 15 |
| 16 | 28 | 6 | 2 | BOBBY VALENTINO | SLOW DOWN | DEF JAM | 568 | 6 | 26.67 | 36 |
| 17 | 18 | 4 | 36 | MARIO HERE | I GO AGAIN | J | 881 | 20 | 25.17 | 8 |
| 18 | 20 | 3 | 0 | INAYA DAY | NASTY GIRL | ALL ABOUT THE WORLD | 772 | 23 | 24.84 | 13 |
| 19 | 17 | 1 | 0 | TEXAS | GETAWAY | MERCURY | 624 | 89 | 22.69 | 140 |
| 20 | 22 | 12 | 48 | ROB THOMAS | LONELY NO MORE | ATLANTIC | 1419 | -2 | 21.82 | 2 |
| 21 | 11 | 15 | 19 | BODYROCKERS | I LIKE THE WAY | MERCURY | 1135 | 36 | 21.30 | 3 |
| 22 | 7 | 1 | 36 | JOHN LEGEND | ORDINARY PEOPLE | COLUMBIA | 568 | -17 | 20.73 | 5 |
| 23 | 24 | 3 | 18 | HARD-FI | HARD TO BEAT | ATLANTIC | 522 | 22 | 20.62 | 0 |
| 24 | 13 | 13 | 54 | KT TUNSTALL | OTHER SIDE OF THE WORLD | REBELLENS | 1394 | 0 | 19.89 | 11 |
| 25 | 25 | 10 | 27 | FOO FIGHTERS | BEST OF YOU | RCA | 612 | 6 | 19.82 | 0 |

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▲ Highest Top 50 Entry ▲ Regain increase in airplay ▲ Audience increase ▲ Highest Top 50 Order ▲ Biggest increase in plays ▲ Audience increase of 50% or more

11. Daniel Powter
Drawing comparisons with the likes of Keane and David Gray, newcomer Daniel Powter's Bad Day has spent seven weeks at the top of the airplay chart in France, and is enjoying barnstorming radio support here, ahead of its 25 July release. The Canadian singer-songwriter's debut single rockets 34-11 on the airplay chart this week, and is severely indebted to Radio Two, where 15 plays won 61.35% of its total audience, and Radio One (five plays or 13.26%). Fifty-one other stations on the Music Control panel aired of the record last week, with Top 100s of 35 plays from Core and 27 from Virgin FM.

CAPITAL

| Pos | Last | Artist | Single | Weeks on chart | Peak | Label | Genre |
|-----|------|--------|------------------|--------------------------------|------------|-------|-------|
| 1 | 1 | 1 | COLDPLAY | SPEED OF SOUND | WIRDMUSIC | | |
| 2 | 1 | 1 | JAMES BLUNT | YOU'RE BEAUTIFUL | ATLANTIC | | |
| 3 | 4 | 4 | GREEN DAY | WAKE ME UP WHEN SEPTEMBER ENDS | REPTILE | | |
| 4 | 4 | 4 | ROB THOMAS | LONELY NO MORE | ATLANTIC | | |
| 5 | 18 | 18 | 2PAC | GHETTO GOSPEL | INTERSCOPE | | |
| 6 | 6 | 6 | GORILLAZ | FEEL GOOD INC. | PHILIPINE | | |
| 7 | 7 | 7 | KT TUNSTALL | OTHER SIDE OF THE WORLD | REBELLENS | | |
| 8 | 8 | 8 | BODYROCKERS | I LIKE THE WAY | MERCURY | | |
| 9 | 1 | 1 | CHARLOTTE CHURCH | CRAZY CHICK | Sony BMG | | |
| 9 | 1 | 1 | MARIAH CAREY | WE BELONG TOGETHER | DEF JAM | | |

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MUSICWEEK
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19. Texas
Due for release on 1 August, *Getaway* is the first single from Texas' upcoming album Red Book, and capsulizes 67-19 on the airplay chart. It has already far outperformed the band's last single, 2003's 'I See It Through', which reached 53 on the airplay chart. Twenty-two radio

irplay Chart

| Wk | Artist | Album | Label | Wk | Peak | Wks on Chart | Week Ending | Album | Label | Wk | Peak | Wks on Chart | Week Ending |
|----|--------|-------|---------------------------------------|------------------------------------------------------|---------------|--------------|-------------|-------|-------|----|------|--------------|-------------|
| 26 | 32 | 2 | KANYE WEST DIAMONDS FROM SIERRA LEONE | ROCA-TELLEA | 420 | 22 | 1976 | 9 | | | | | |
| 27 | 11 | 36 | 3 | SNOOP DOGG FEAT. C WILSON & J TIMBERLAKE SIGNS AFTER | WEPEN | 815 | -20 | 1973 | -36 | | | | |
| 28 | 15 | 9 | 44 | JAMIROQUAI FEELS JUST LIKE IT SHOULD | SOULMAGIC | 442 | -29 | 1964 | -20 | | | | |
| 29 | 10 | 1 | 0 | NATALIE IMBRUGLIA COUNTING DOWN THE DAYS | BRIDGEPOST | 617 | 44 | 1898 | 374 | | | | |
| 30 | 29 | 5 | 0 | TIFF MERRITT GOOD HEARTED MAN | LOVE HEADBANG | 21 | 11 | 1846 | -3 | | | | |
| 31 | 17 | 20 | 0 | NATALIE IMBRUGLIA SHIVER | BRIDGEPOST | 999 | -15 | 1844 | -27 | | | | |
| 32 | 31 | 3 | 7 | MVP ROC YA BODY (MIC CHECK 1, 2) | POSTAL | 612 | 1 | 1830 | -36 | | | | |
| 33 | 31 | 3 | 66 | THE TEARS LOVERS | DISCOPARTNERS | 257 | 48 | 1769 | -3 | | | | |
| 34 | 37 | 1 | 0 | LUCIE SILVAS DONT LOOK BACK | MERCURY | 856 | 43 | 1757 | 140 | | | | |
| 35 | 24 | 6 | 43 | STEREOPHONICS SUPERMAN | VE | 524 | 2 | 1705 | -21 | | | | |
| 36 | 26 | 2 | 0 | NATE JAMES UNIVERSAL | ONETHIR | 389 | 119 | 1696 | -17 | | | | |
| 37 | 57 | 1 | 0 | DEEP DISH SAY HELLO | REGGATTA | 303 | 34 | 1691 | 48 | | | | |
| 38 | 45 | 4 | 63 | BECK GIRL | CELESTIA | 174 | 18 | 1655 | 27 | | | | |
| 39 | 48 | 3 | 19 | MISSY ELLIOTT LOSE CONTROL | ATLANTIC | 352 | -8 | 1619 | 22 | | | | |
| 40 | 75 | 1 | 0 | ROOSTER DEEP AND MEANINGLESS | BRIDGEPOST | 463 | 13 | 1591 | 82 | | | | |
| 41 | 36 | 11 | 3 | GWEN STEFANI HOLLABACK GIRL | INTERLOGUE | 779 | -3 | 1585 | -2 | | | | |
| 42 | 40 | 15 | 0 | ATHLETE HALF LIGHT | PARLOPHONE | 699 | -5 | 1548 | 15 | | | | |
| 43 | 52 | 1 | 0 | LEE RYAN ARMY OF LOVERS | BRIDGEPOST | 765 | 23 | 1556 | 30 | | | | |
| 44 | 113 | 1 | 0 | MARTIN SOLVEIG EVERYBODY | INTERLOGUE | 196 | 214 | 1546 | 168 | | | | |
| 45 | 17 | 10 | 30 | RZAORIGHT SOMEWHERE ELSE | VELOCITY | 334 | 7 | 1438 | 23 | | | | |
| 46 | 74 | 1 | 0 | JUPITER ACE 1,000 YEARS | MANIFESTO | 346 | 17 | 1405 | 63 | | | | |
| 47 | 40 | 18 | 25 | AMERICA 1 THING | COLUMBIA | 502 | 38 | 1397 | -2 | | | | |
| 48 | 50 | 3 | 46 | FEEDEE PUSHING THE SENSES | ENZO | 338 | 19 | 1399 | -5 | | | | |
| 49 | 39 | 3 | 5 | KELLY CLARKSON SINCE U BEEN GONE | SOULSISTERS | 896 | 7 | 1361 | -6 | | | | |
| 50 | 55 | 2 | 48 | GAVIN DEGRAW I DON'T WANT TO BE | VE | 245 | 11 | 1318 | 13 | | | | |

Week Ending 04/01/05. Data compiled from Nielsen Music Control. © 2005 by Nielsen Music Control. All rights reserved.

Down the Days and did very well on radio, spending five weeks at number one and 18 weeks in the Top 20 - a run which only this week as it dips 17-31 to make way for the title track, which plays 169-29. With 617 plays from 62 stations, the song was most popular on Core 64 plays, Loser Sound (71), Heart 100.7 FM and Red Dogz FM (19 plays apiece).



34. Lucie Silva
With three major airplay hits under her belt already from debut album Breathe In, Silva is well on her way to a fourth with Don't Look Back. This week's got size plays from 34 radio stations which provided 48.3% of its audience.



29. Natalie Imbruglia
Sliver was the first single from Imbruglia's latest album Counting

stations added Gateway last week, bringing to 48 the number on the Music Control panel playing it.
Ten spins on Radio Two provided slightly more than half of its overall audience of 22.6m.

EMAP BIG CITY

| Rank | Artist | Title | Label |
|------|--------|------------------------------------------|--------------|
| 1 | 1 | COOLPLAY SPEED OF SOUND | PARLOPHONE |
| 2 | 2 | BLACK EYED PEAS DONT THINK WITH MY HEART | INTERLOGUE |
| 3 | 3 | STEREOPHONICS DACTA | VE |
| 4 | 4 | CHARLOTTE CHURCH CRAZY CHICK | SOUL SISTERS |
| 5 | 5 | JAMES BLUNT YOU'RE BEAUTIFUL | ATLANTIC |
| 6 | 6 | THE CORAL IN THE MORNING | CELESTIA |
| 7 | 7 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | REPRISE |
| 8 | 8 | THE KILLERS SOMEBODY TOLD ME | LEGACY |
| 9 | 9 | JEM JUST A RIDE | SOUL SISTERS |
| 10 | 10 | BODYROCKERS I LIKE THE WAY | MERCURY |

GWR GROUP

| Rank | Artist | Title | Label |
|------|--------|------------------------------------------|--------------|
| 1 | 1 | JAMES BLUNT YOU'RE BEAUTIFUL | ATLANTIC |
| 2 | 2 | COOLPLAY SPEED OF SOUND | PARLOPHONE |
| 3 | 3 | BLACK EYED PEAS DONT THINK WITH MY HEART | INTERLOGUE |
| 4 | 4 | JEM JUST A RIDE | SOUL SISTERS |
| 5 | 5 | KY TINSTALL OTHER SIDE OF THE WORLD | REUNITE |
| 6 | 6 | NATALIE IMBRUGLIA COUNTING DOWN THE DAYS | BRIDGEPOST |
| 7 | 7 | THE CORAL IN THE MORNING | CELESTIA |
| 8 | 8 | ROB THOMAS LONELY NO MORE | ATLANTIC |
| 9 | 9 | ATHLETE HALF LIGHT | PARLOPHONE |
| 10 | 10 | BODYROCKERS I LIKE THE WAY | MERCURY |

PRE-RELEASE

| Wk | Artist | Title | Label |
|----|--------|------------------------------------------|----------------------|
| 1 | 1 | DANIEL POWERS BAD DAY | WEA INTERNATIONAL |
| 2 | 2 | STEPHEN FRETWELL EMILY | REPRISE |
| 3 | 3 | INAYA DAY HASTY GIRL | ALL AROUND THE WORLD |
| 4 | 4 | TEXAS GETAWAY | VELOCITY |
| 5 | 5 | NATALIE IMBRUGLIA COUNTING DOWN THE DAYS | BRIDGEPOST |
| 6 | 6 | TIFF MERRITT GOOD HEARTED MAN | LOVE HEADBANG |
| 7 | 7 | LUCIE SILVAS DONT LOOK BACK | MERCURY |
| 8 | 8 | NATE JAMES UNIVERSAL | ONETHIR |
| 9 | 9 | DEEP DISH SAY HELLO | REGGATTA |
| 10 | 10 | ROOSTER DEEP AND MEANINGLESS | BRIDGEPOST |
| 11 | 11 | LEE RYAN ARMY OF LOVERS | BRIDGEPOST |
| 12 | 12 | MARTIN SOLVEIG EVERYBODY | INTERLOGUE |
| 13 | 13 | JUPITER ACE 1,000 YEARS | MANIFESTO |
| 14 | 14 | COOLPLAY FIX YOU | PARLOPHONE |
| 15 | 15 | ROLL DEEP THE AVENUE | REPRISE |
| 16 | 16 | BRENDAN BENSON COLD HANDS | VE |
| 17 | 17 | EMANUE ASS LIKE THAT | INTERLOGUE |
| 18 | 18 | BANANARAMA MOVE IN MY DIRECTION | AGE |
| 19 | 19 | ELTON JOHN ELECTRICITY | MERCURY |
| 20 | 20 | TORY CHRISTIE AVEULES & ALLEYWAYS | VELOCITY |

ON THE RADIO THIS WEEK

RADIO ONE
Tim Westwood live from Ibiza with guests Mac Lethal & (P) Scott Mills record of the week: White Stripes My Doodle
Radio 2
John Peel record of the week: Mavis Cheung Runaway
Radio 3
Colin & Edna record of the week: Abbie Hoffman
Radio 4
Vernon O'Brien record of the week: The Magicians Numbers Love Me Like You
Radio 5
Zane Lowe record of the week: Puddle of Nothing

RADIO TWO

Live from The Stables with guests Brian McFadden and Abram Wilson (Glasgow)
The Phil Ramo
Story (Tory)
Tory G & Co - A
The Smokey Robinson Story
Dervent O'Leary with guests from GullFest 2005 Paul Weller, Tom Butler (S&P)
GullFest 2005 with James Lang (S&P)
Record of the Week - The Magic Numbers Love Me Like You
Album of the Week - Charlotte G.B. & The Bosses

RADIO CROWERS

| Rank | Artist | Title | Label |
|------|--------|------------------------------------------|--------------|
| 1 | 1 | JAMES BLUNT YOU'RE BEAUTIFUL | ATLANTIC |
| 2 | 2 | BODYROCKERS I LIKE THE WAY | MERCURY |
| 3 | 3 | CRAB DAVID ALL THE WAY | VE |
| 4 | 4 | TEXAS GETAWAY | VELOCITY |
| 5 | 5 | LUCIE SILVAS DONT LOOK BACK | MERCURY |
| 6 | 6 | JOSS STONE DONT CHA WANNA RIDE | 14MC |
| 7 | 7 | CHARLOTTE CHURCH CRAZY CHICK | SOUL SISTERS |
| 8 | 8 | NATE JAMES UNIVERSAL | ONETHIR |
| 9 | 9 | NATALIE IMBRUGLIA COUNTING DOWN THE DAYS | BRIDGEPOST |
| 10 | 10 | LIN LITTLE LITTLE LOVE | 455 |

RADIO TWO

| Rank | Artist | Title | Label |
|------|--------|----------------------------------------|-------------------|
| 1 | 1 | STEPHEN FRETWELL EMILY | REPRISE |
| 2 | 2 | THE TEARS LOVERS | DISCOPARTNERS |
| 3 | 3 | DANIEL POWERS BAD DAY | WEA INTERNATIONAL |
| 4 | 4 | TIFF MERRITT GOOD HEARTED MAN | LOVE HEADBANG |
| 5 | 5 | CHARLOTTE CHURCH CRAZY CHICK | SOUL SISTERS |
| 6 | 6 | JOSS STONE DONT CHA WANNA RIDE | 14MC |
| 7 | 7 | NATE JAMES UNIVERSAL | ONETHIR |
| 8 | 8 | AMERICAN WANDERLUST | MANIFESTO |
| 9 | 9 | TEXAS GETAWAY | VELOCITY |
| 10 | 10 | BRENDAN BENSON COLD HANDS (WARM HEART) | VE |
| 11 | 11 | TORY CHRISTIE AVEULES & ALLEYWAYS | VELOCITY |
| 12 | 12 | ELTON JOHN ELECTRICITY | SOUL SISTERS |
| 13 | 13 | BANANARAMA MOVE IN MY DIRECTION | AGE |
| 14 | 14 | TOLEWILD EL CAPITAN | REUNITE |
| 15 | 15 | MARJAN GAREY WE BELONG TOGETHER | VE |
| 16 | 16 | RACHEL STEVENS SO GOOD | INTERLOGUE |
| 17 | 17 | ERASURE HERE I GO IMPOSSIBLE AGAIN | MUTE |
| 18 | 18 | COOLPLAY FIX YOU | PARLOPHONE |
| 19 | 19 | LUCIE SILVAS DONT LOOK BACK | MERCURY |
| 20 | 20 | JAMES BLUNT YOU'RE BEAUTIFUL | ATLANTIC |

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RADIO THREE

Stage & Screen - Oscar Hammerstein an anthology analysis of his life (M&M)
The Proms Preview Night (M&M)

6 MUSIC

Tom Robinson with Simple Kid (M&M)
Wander Ticket with Cooper Templeton
Album of the Week - Glasvibray 2005 (S&P)
5 Made at Summer House with live music from The Girls, Doc Perry, The Kicks (M&M)
Album of the Week - Mavis Cheung Runaway
Album of the Week - The Preface
Album of the Week - The Preface

LAUREN LIVERMORE

Record of the Week - Field Music You Can Decide

VIRGIN

Breakthrough Show of the Week - The Tracks' Lovers

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Singles

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

PHYSICAL SINGLES TOP 40

| WEEK | ARTIST / TITLE | Label / Format |
|------|-------------------------------------------------------------|----------------|
| 1 | MARIAH CAREY WE BELONG TOGETHER | Dot / Download |
| 2 | 2PAC FEAT. ELTON JOHN GHETTO GOSPEL | Interscope |
| 3 | JAMES BLUNT YOU'RE BEAUTIFUL | Arista |
| 4 | KELLY CLARKSON SINCE U BEEN GONE | RCA |
| 5 | CHARLOTTE CHURCH CRAZY CHICK | Sony BMG |
| 6 | CRAZY FROG AXEL F | Konk |
| 7 | MVP RÖC YA BODY (MIC CHECK 1 2) | Prohad |
| 8 | KANYE WEST DIAMONDS FROM SIERRA LEONE | Re-A-Load |
| 9 | RACHEL STEVENS SO GOOD | Flybird |
| 10 | AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN | Sonata |
| 11 | BOBBY VALENTINO SLOW DOWN | Dot Jan |
| 12 | MISSY ELLIOTT LOSE CONTROL | Arista |
| 13 | GORILLAZ FEEL GOOD INC | Polygram |
| 14 | BACKSTREET BOYS INCOMPLETE | J |
| 15 | MARIO HERE I GO AGAIN | J |
| 16 | AKON LONELY | Universal |
| 17 | SO CENT JUST A LIL BIT | Interscope |
| 18 | ADDS STONE DON'T CHA WANNA RIDE | Reinhold/Mey |
| 19 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | Reprise |
| 20 | BLACK EYED PEAS DON'T PHUNK WITH MY HEART | A&M |
| 21 | TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO) | WTFY |
| 22 | GWEN STEFANI HOLLABACK GIRL | Interscope |
| 23 | AMERIE I THING | Columbia |
| 24 | BODYROCKERS I LIKE THE WAY | Motown |
| 25 | DI SAMMY WHY | Dot |
| 26 | NELLY N DEY SAY | Universal |
| 27 | PONDLIFE RING DING DING | Sat |
| 28 | BROOKE VALENTINE GIRL FIGHT | Motown |
| 29 | FAT JOE FEAT. NELLY GET IT POPPIN' | Arista |
| 30 | DAFT PUNK TECHNOLOGIC | Virgin |
| 31 | WILL SMITH SWITCH | Interscope |
| 32 | HARD-FI HARD TO BEAT | Motown |
| 33 | COLDPLAY SPEED OF SOUND | Parlophone |
| 34 | THE FADERZ JUMP | Flybird |
| 35 | JEM JUST A RIDE | RCA |
| 36 | FOO FIGHTERS BEST OF YOU | Arista |
| 37 | BIZARRIAR ROCKSTAR | Sirius/Urban |
| 38 | BECK GIRL | Interscope |
| 39 | 102 CITY OF BLINDING LIGHTS | Dot |
| 40 | COOKIE DO IT AGAIN | Re-Born |

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DOWNLOADS

| WEEK | ARTIST / TITLE | Label / Format |
|------|-------------------------------------------------|----------------|
| 1 | JAMES BLUNT YOU'RE BEAUTIFUL | Arista |
| 2 | 2PAC GHETTO GOSPEL | Interscope |
| 3 | AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN | Sonata |
| 4 | CHARLOTTE CHURCH CRAZY CHICK | Sony BMG |
| 5 | GORILLAZ FEEL GOOD INC | Parlophone |
| 6 | MVP RÖC YA BODY (MIC CHECK 1 2) | Prohad |
| 7 | BODYROCKERS I LIKE THE WAY | Motown |
| 8 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | Reprise |
| 9 | COLDPLAY SPEED OF SOUND | Parlophone |
| 10 | MARIAH CAREY WE BELONG TOGETHER | Dot Jan |
| 11 | HARD-FI HARD TO BEAT | Motown |
| 12 | KELLY CLARKSON SINCE U BEEN GONE | Sony BMG |
| 13 | BLACK EYED PEAS DON'T PHUNK WITH MY HEART | Interscope |
| 14 | FOO FIGHTERS BEST OF YOU | RCA |
| 15 | GWEN STEFANI HOLLABACK GIRL | Interscope |
| 16 | STURD B I SEE GIRLS | Dot |
| 17 | MISSY ELLIOTT LOSE CONTROL | Arista |
| 18 | JEM JUST A RIDE | A&M |
| 19 | KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS | B Music |
| 20 | AMERIE I THING | Columbia |

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16.07.05
Top 75

The Official UK



2. Mariah Carey
After looking likely to provide Mariah Carey with her third UK number one, We Belong Together finally fell 972 sales short of 2Pac's Ghetto Gospel, and has to settle for a number two debut on sales of 39,235. Carey's 32nd hit, We Belong Together continues to help her emancipation of Minni album, which increased sales by 28% last week to 26,763 - its highest weekly sale to date - while boosting its overall sales to 336,322. In the US, where We Belong Together is Carey's 16th number one, the album has sold 2,298,317 copies.



5. Kelly Clarkson
The winner of the first series of American Idol in 2003, Kelly Clarkson registers her third and biggest UK hit with Since U Been Gone. The first single from her breakthrough album debuts at number five with sales of 29,307. Clarkson's first single Miss Independent reached number six nearly two years ago, after registering first-week sales of 20,770. In the US, Since U Been Gone reached number two, and has attracted 673,145 downloads. Her second album, The Breakthrough album has sold 2,550,016 copies there, and is rebounding here next Monday (July 18).

| WEEK | ARTIST / TITLE | Label / Format |
|------|-------------------------------------------------------------|---------------------|
| 1 | 2PAC FEAT. ELTON JOHN GHETTO GOSPEL | Interscope |
| 2 | MARIAH CAREY WE BELONG TOGETHER | Dot Jan/Jan 4/04/05 |
| 3 | JAMES BLUNT YOU'RE BEAUTIFUL | Arista |
| 4 | CHARLOTTE CHURCH CRAZY CHICK | Sony BMG |
| 5 | KELLY CLARKSON SINCE U BEEN GONE | RCA |
| 6 | CRAZY FROG AXEL F | Konk |
| 7 | MVP RÖC YA BODY (MIC CHECK 1 2) | Prohad |
| 8 | KANYE WEST DIAMONDS FROM SIERRA LEONE | Re-A-Load |
| 9 | AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN | Sonata |
| 10 | RACHEL STEVENS SO GOOD | Flybird |
| 11 | MISSY ELLIOTT LOSE CONTROL | Arista |
| 12 | BOBBY VALENTINO SLOW DOWN | Dot Jan |
| 13 | GORILLAZ FEEL GOOD INC | Parlophone |
| 14 | BACKSTREET BOYS INCOMPLETE | J |
| 15 | GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS | Reprise |
| 16 | MARIO HERE I GO AGAIN | J |
| 17 | AKON LONELY | Universal |
| 18 | SO CENT JUST A LIL BIT | Interscope |
| 19 | BODYROCKERS I LIKE THE WAY | Motown |
| 20 | JOSS STONE DON'T CHA WANNA RIDE | Reinhold/Mey |
| 21 | THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART | Interscope |
| 22 | GWEN STEFANI HOLLABACK GIRL | Interscope |
| 23 | TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO) | WTFY |
| 24 | COLDPLAY SPEED OF SOUND | Parlophone |
| 25 | AMERIE I THING | Columbia |
| 26 | HARD-FI HARD TO BEAT | Motown |
| 27 | FOO FIGHTERS BEST OF YOU | Arista |
| 28 | WILL SMITH SWITCH | Interscope |
| 29 | KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS | B Music |
| 30 | RAZORLIGHT SOMEBODY ELSE | Capitol |
| 31 | NELLY N DEY SAY | Universal |
| 32 | JEM JUST A RIDE | A&M |
| 33 | DI SAMMY WHY | Dot |
| 34 | FAT JOE FEAT. NELLY GET IT POPPIN' | Arista |
| 35 | BROOKE VALENTINE GIRL FIGHT | Motown |
| 36 | PONDLIFE RING DING DING | Virgin |
| 37 | U2 CITY OF BLINDING LIGHTS | Interscope |
| 38 | JOHN LEGEND ORDINARY PEOPLE | Columbia |

| TITLES AT NO. 1 | WEEKS AT NO. 1 | ARTIST / TITLE |
|-----------------|----------------|------------------|
| 1 | 1 | RAY CHARLTON RAY |
| 2 | 1 | RAY CHARLTON RAY |
| 3 | 1 | RAY CHARLTON RAY |
| 4 | 1 | RAY CHARLTON RAY |
| 5 | 1 | RAY CHARLTON RAY |
| 6 | 1 | RAY CHARLTON RAY |
| 7 | 1 | RAY CHARLTON RAY |
| 8 | 1 | RAY CHARLTON RAY |
| 9 | 1 | RAY CHARLTON RAY |
| 10 | 1 | RAY CHARLTON RAY |
| 11 | 1 | RAY CHARLTON RAY |
| 12 | 1 | RAY CHARLTON RAY |
| 13 | 1 | RAY CHARLTON RAY |
| 14 | 1 | RAY CHARLTON RAY |
| 15 | 1 | RAY CHARLTON RAY |
| 16 | 1 | RAY CHARLTON RAY |
| 17 | 1 | RAY CHARLTON RAY |
| 18 | 1 | RAY CHARLTON RAY |
| 19 | 1 | RAY CHARLTON RAY |
| 20 | 1 | RAY CHARLTON RAY |
| 21 | 1 | RAY CHARLTON RAY |
| 22 | 1 | RAY CHARLTON RAY |
| 23 | 1 | RAY CHARLTON RAY |
| 24 | 1 | RAY CHARLTON RAY |
| 25 | 1 | RAY CHARLTON RAY |
| 26 | 1 | RAY CHARLTON RAY |
| 27 | 1 | RAY CHARLTON RAY |
| 28 | 1 | RAY CHARLTON RAY |
| 29 | 1 | RAY CHARLTON RAY |
| 30 | 1 | RAY CHARLTON RAY |
| 31 | 1 | RAY CHARLTON RAY |
| 32 | 1 | RAY CHARLTON RAY |
| 33 | 1 | RAY CHARLTON RAY |
| 34 | 1 | RAY CHARLTON RAY |
| 35 | 1 | RAY CHARLTON RAY |
| 36 | 1 | RAY CHARLTON RAY |
| 37 | 1 | RAY CHARLTON RAY |
| 38 | 1 | RAY CHARLTON RAY |
| 39 | 1 | RAY CHARLTON RAY |
| 40 | 1 | RAY CHARLTON RAY |
| 41 | 1 | RAY CHARLTON RAY |
| 42 | 1 | RAY CHARLTON RAY |
| 43 | 1 | RAY CHARLTON RAY |
| 44 | 1 | RAY CHARLTON RAY |
| 45 | 1 | RAY CHARLTON RAY |
| 46 | 1 | RAY CHARLTON RAY |
| 47 | 1 | RAY CHARLTON RAY |
| 48 | 1 | RAY CHARLTON RAY |
| 49 | 1 | RAY CHARLTON RAY |
| 50 | 1 | RAY CHARLTON RAY |

Singles Chart

| WEEK | LAST WEEK | UK SINGLES CHART | ARTIST TITLE | WEEKS ON CHART | PEAK POSITION | WEEKS ON CHART | ARTIST TITLE | WEEKS ON CHART | PEAK POSITION |
|------|-----------|------------------|-----------------------------------------------------------------------------------------------------------------------|----------------|---------------|----------------|--------------------------------------------------------------------------------------------------|----------------|---------------|
| 39 | 45 | 1 | SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS (Snoop Dogg/Charlie Wilson/Justin Timberlake) (A&M) | 1 | 1 | 39 | DAFT PUNK TECHNOLOGIC (Daft Punk) (Virgin) | 1 | 39 |
| 41 | 21 | 2 | THE FADERS JUMP (The Faders) (Polygram) | 2 | 2 | 41 | BIZARRE ROCKSTAR (Bizarre) (Polygram) | 2 | 41 |
| 42 | 38 | 3 | STEREOPHONICS SUPERMAN (Stereophonics) (Mercury) | 3 | 3 | 42 | JAMIROQUAI FEELS JUST LIKE IT SHOULD (Jamiroquai) (A&M) | 3 | 42 |
| 43 | 30 | 4 | BECK GIRL (Beck) (Geffen) | 4 | 4 | 43 | THE KILLERS SOMEBODY TOLD ME (The Killers) (Capitol) | 4 | 43 |
| 44 | 37 | 5 | THE WHITE STRIPES BLUE ORCHID (The White Stripes) (Geffen) | 5 | 5 | 44 | THE WHITE STRIPES BLUE ORCHID (The White Stripes) (Geffen) | 5 | 44 |
| 45 | 41 | 6 | ROB THOMAS LONELY NO MORE (Rob Thomas) (A&M) | 6 | 6 | 45 | THE GAME FEAT. 50 CENT HATE IT OR LOVE IT (The Game/50 Cent) (A&M) | 6 | 45 |
| 46 | 10 | 7 | ROYSOPP ONLY THIS MOMENT (Roysopp) (Mercury) | 7 | 7 | 46 | ROYSOPP ONLY THIS MOMENT (Roysopp) (Mercury) | 7 | 46 |
| 47 | 40 | 8 | STUDIO B I SEE GIRLS (Studio B) (Mercury) | 8 | 8 | 47 | COOKIE DO IT AGAIN (Cookie) (Mercury) | 8 | 47 |
| 48 | 49 | 9 | THE CORAL IN THE MORNING (The Coral) (Mercury) | 9 | 9 | 48 | THE CORAL IN THE MORNING (The Coral) (Mercury) | 9 | 48 |
| 49 | 34 | 10 | KT TUNSTALL OTHER SIDE OF THE WORLD (KT Tunstall) (Mercury) | 10 | 10 | 49 | KT TUNSTALL OTHER SIDE OF THE WORLD (KT Tunstall) (Mercury) | 10 | 49 |
| 50 | 33 | 11 | EMINEM MOCKINGBIRD (Eminem) (Mercury) | 11 | 11 | 50 | EMINEM MOCKINGBIRD (Eminem) (Mercury) | 11 | 50 |
| 51 | 22 | 12 | OASIS LYLA (Oasis) (Mercury) | 12 | 12 | 51 | OASIS LYLA (Oasis) (Mercury) | 12 | 51 |
| 52 | 8 | 13 | STEREOPHONICS DAKOTA (Stereophonics) (Mercury) | 13 | 13 | 52 | STEREOPHONICS DAKOTA (Stereophonics) (Mercury) | 13 | 52 |
| 53 | 9 | 14 | DAMIAN RICE & LISA HANNIGAN UNPLAYED PIANO (Damian Rice & Lisa Hannigan) (Mercury) | 14 | 14 | 53 | DAMIAN RICE & LISA HANNIGAN UNPLAYED PIANO (Damian Rice & Lisa Hannigan) (Mercury) | 14 | 53 |
| 54 | 11 | 15 | KEANE SOMEWHERE ONLY WE KNOW (Keane) (Mercury) | 15 | 15 | 54 | KEANE SOMEWHERE ONLY WE KNOW (Keane) (Mercury) | 15 | 54 |
| 55 | 10 | 16 | ALKALINE TRIO TIME TO WASTE (Alkaline Trio) (Mercury) | 16 | 16 | 55 | ALKALINE TRIO TIME TO WASTE (Alkaline Trio) (Mercury) | 16 | 55 |
| 56 | 12 | 17 | THE TEARS LOVERS (The Tears Lovers) (Mercury) | 17 | 17 | 56 | THE TEARS LOVERS (The Tears Lovers) (Mercury) | 17 | 56 |
| 57 | 13 | 18 | FATHEADS INSCOMMIA (Fatheads) (Mercury) | 18 | 18 | 57 | FATHEADS INSCOMMIA (Fatheads) (Mercury) | 18 | 57 |
| 58 | 14 | 19 | FIGHTSTAR PAINT YOUR TARGET (Fightstar) (Mercury) | 19 | 19 | 58 | FIGHTSTAR PAINT YOUR TARGET (Fightstar) (Mercury) | 19 | 58 |
| 59 | 15 | 20 | JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN (Jennifer Lopez) (Mercury) | 20 | 20 | 59 | JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN (Jennifer Lopez) (Mercury) | 20 | 59 |
| 60 | 16 | 21 | GAVIN DEGRAW I DON'T WANT TO BE (Gavin DeGraw) (Mercury) | 21 | 21 | 60 | GAVIN DEGRAW I DON'T WANT TO BE (Gavin DeGraw) (Mercury) | 21 | 60 |
| 61 | 17 | 22 | MAX GRAHAM VS YES OWNER OF A LONELY HEART (Max Graham) (Mercury) | 22 | 22 | 61 | MAX GRAHAM VS YES OWNER OF A LONELY HEART (Max Graham) (Mercury) | 22 | 61 |
| 62 | 18 | 23 | KATIE PRYCE CHIEFS OF MY GOD (Katie Price) (Mercury) | 23 | 23 | 62 | KATIE PRYCE CHIEFS OF MY GOD (Katie Price) (Mercury) | 23 | 62 |
| 63 | 19 | 24 | FEEDER PUSHING THE SENSES (Feeder) (Mercury) | 24 | 24 | 63 | FEEDER PUSHING THE SENSES (Feeder) (Mercury) | 24 | 63 |
| 64 | 20 | 25 | SOULWAX NY EXCUSE (Soulwax) (Mercury) | 25 | 25 | 64 | SOULWAX NY EXCUSE (Soulwax) (Mercury) | 25 | 64 |
| 65 | 21 | 26 | THE KILLERS SMILE LIKE YOU MEAN IT (The Killers) (Mercury) | 26 | 26 | 65 | THE KILLERS SMILE LIKE YOU MEAN IT (The Killers) (Mercury) | 26 | 65 |
| 66 | 22 | 27 | U2 VERTIGO (U2) (Mercury) | 27 | 27 | 66 | U2 VERTIGO (U2) (Mercury) | 27 | 66 |
| 67 | 23 | 28 | GREEN DAY AMERICAN IDIOT (Green Day) (Mercury) | 28 | 28 | 67 | GREEN DAY AMERICAN IDIOT (Green Day) (Mercury) | 28 | 67 |
| 68 | 24 | 29 | JAMES BLUNT WISEMEN (James Blunt) (Mercury) | 29 | 29 | 68 | JAMES BLUNT WISEMEN (James Blunt) (Mercury) | 29 | 68 |
| 69 | 25 | 30 | 50 CENT CANDY SHOP (50 Cent) (Mercury) | 30 | 30 | 69 | 50 CENT CANDY SHOP (50 Cent) (Mercury) | 30 | 69 |
| 70 | 26 | 31 | TIESTO ADAGIO FOR STRINGS (Tiesto) (Mercury) | 31 | 31 | 70 | TIESTO ADAGIO FOR STRINGS (Tiesto) (Mercury) | 31 | 70 |

Sales chart: Sales over 100k, Sales over 50k, Sales over 25k, Sales over 10k, Sales over 5k, Sales over 2k, Sales over 1k, Sales over 500, Sales over 250, Sales over 100, Sales over 50, Sales over 25, Sales over 10, Sales over 5, Sales over 2, Sales over 1.

As Used by Top Of The Pops and Radio One

Chart compiled by actual votes but based on listening across a sample of more than 4000 UK clubs. © The Official UK Charts Company 2005. Includes with 80% of Radio One's playlist.



8. Kanye West clocked up four Top 20 hits within six months of his April 2004 debut with *Through The Wire* but returned for the first time in 10 months with *Diamonds From Sierra Leone*, the first single from his upcoming album *Late Registration*. Sampling Starley Bassley's *Diamonds Are Forever* - which, surprisingly, peaked at a lowly number 38 in 1972 - it debuts at number eight with sales of 13,608. In West's album *The College Dropout* was a major success here, selling 490,108 copies to date, despite peaking at number 12.



20. Jess Stone Sampling Soulful 50 Cent - a number three US hit for Young Hill (debuting at 25) - Don't Cha Wanna Ride is the fourth hit from Jess Stone's second album, *Mind, Body & Soul*. Don't Cha Wanna Ride debuts at number 20 with first-week sales of 5,292. Phyllis Sleepy You Had Me, Right To Be Wrong, and Spickee peaked at runs 29 and 32, respectively. They have helped the album - which has debuts 87-39-30 in the last fortnight - to sell an impressive 770,052 copies.

HIT 40 UK

| WEEK | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POSITION |
|------|-----------|----------------------------------------------------------------|----------------|---------------|
| 1 | 1 | 2PAC FEAT. ELTON JOHN CHE'TO GOSPEL | 1 | 1 |
| 2 | 2 | MARIAH CAREY WE BELONG TOGETHER | 2 | 2 |
| 3 | 3 | JAMES BLUNT YOU'RE BEAUTIFUL | 3 | 3 |
| 4 | 4 | CHARLOTTE CHURCH CRAZY CHIX | 4 | 4 |
| 5 | 5 | KELLY CLARKSON SINCE I BEEN GONE | 5 | 5 |
| 6 | 6 | CRAZY FROG AXEL F | 6 | 6 |
| 7 | 7 | MVP RUC YA BODI (MIC CHECK! 2) | 7 | 7 |
| 8 | 8 | KANYE WEST DIAMONDS FROM SIERRA LEONE | 8 | 8 |
| 9 | 9 | AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN | 9 | 9 |
| 10 | 10 | RACHEL STEVENS SO GOOD | 10 | 10 |
| 11 | 11 | BOBBY LEE FEEL GOOD INC | 11 | 11 |
| 12 | 12 | COOLPLAY SPEED OF SOUND | 12 | 12 |
| 13 | 13 | BOBBY VALENTINO SLOW DOWN | 13 | 13 |
| 14 | 14 | CREEEN DAT WAKE ME UP WHEN SEPTEMBER ENDS | 14 | 14 |
| 15 | 15 | THE BLACK EYES PEAKS DON'T THINK WITH MY HEART | 15 | 15 |
| 16 | 16 | MISSY ELLIOTT LOSE CONTROL | 16 | 16 |
| 17 | 17 | JESS STONE DON'T CHA WANNA RIDE | 17 | 17 |
| 18 | 18 | AMERIE I'VE GOT THE WAY | 18 | 18 |
| 19 | 19 | MARIO HERE I GO AGAIN | 19 | 19 |
| 20 | 20 | KEM STEPHAN HOLLABACK GIRL | 20 | 20 |
| 21 | 21 | JEM JUST A RIDE | 21 | 21 |
| 22 | 22 | 50 CENT JUST A LLIT BIT | 22 | 22 |
| 23 | 23 | THE CORAL IN THE MORNING | 23 | 23 |
| 24 | 24 | U2 CITY OF BLINDING LIGHTS | 24 | 24 |
| 25 | 25 | BACKSTREET BOYS INCOMPLETE | 25 | 25 |
| 26 | 26 | KT TUNSTALL OTHER SIDE OF THE WORLD | 26 | 26 |
| 27 | 27 | ROB THOMAS (ON) MY MIND | 27 | 27 |
| 28 | 28 | SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE SIGNS | 28 | 28 |
| 29 | 29 | AMERIE I'VE GOT THE WAY | 29 | 29 |
| 30 | 30 | KEM STEPHAN HOLLABACK GIRL | 30 | 30 |
| 31 | 31 | NATALIE IMBRIGLIA SHIVER | 31 | 31 |
| 32 | 32 | HALO F-HARD TO BEAT | 32 | 32 |
| 33 | 33 | RADIOLIGHT SOMETHING ELSE | 33 | 33 |
| 34 | 34 | FAT JOE FEAT. NELLY GET IT POPPIN | 34 | 34 |
| 35 | 35 | 100 FEATHERS BEST OF YOU | 35 | 35 |
| 36 | 36 | WILL SMITH SWITCH | 36 | 36 |
| 37 | 37 | DJ SAMMY WHYY | 37 | 37 |
| 38 | 38 | JOHN LEGEND ORDINARY PEOPLE | 38 | 38 |
| 39 | 39 | TONY CHRISTIE IS THIS THE WAY TO AMARILLO? | 39 | 39 |

DANCE SINGLES

| WEEK | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POSITION |
|------|-----------|-----------------------------------------------------------------------|----------------|---------------|
| 1 | 1 | DAFT PUNK TECHNOLOGIC | 1 | 1 |
| 2 | 2 | PINKUUK & FRESH FEAT. SPYDA TARANTULA/FASTER YOUR SEATBELT | 2 | 2 |
| 3 | 3 | THE SCHWARZ FEAT. CHIKINKI WAIT & SEE | 3 | 3 |
| 4 | 4 | SOULWAX NY EXCUSE | 4 | 4 |
| 5 | 5 | HERD & FITZ J JUST CAN'T GET ENOUGH | 5 | 5 |
| 6 | 6 | ROYSOPP ONLY THIS MOMENT | 6 | 6 |
| 7 | 7 | HIGH CONTRAST WHEN THE LIGHTS GO DOWN | 7 | 7 |
| 8 | 8 | PINKS HEADROCK/STEAL THE PRESSURE | 8 | 8 |
| 9 | 9 | JOEY NEGRO MAKE A MOVE ON ME | 9 | 9 |
| 10 | 10 | AUDIO BULLYS FEAT. NANCY SINATRA SHOT YOU DOWN | 10 | 10 |

R&B SINGLES

| WEEK | LAST WEEK | ARTIST TITLE | WEEKS ON CHART | PEAK POSITION |
|------|-----------|----------------------------------------------|----------------|---------------|
| 1 | 1 | MARIAH CAREY WE BELONG TOGETHER | 1 | 1 |
| 2 | 2 | 2PAC FEAT. ELTON JOHN CHE'TO GOSPEL | 2 | 2 |
| 3 | 3 | KANYE WEST DIAMONDS FROM SIERRA LEONE | 3 | 3 |
| 4 | 4 | MISSY ELLIOTT LOSE CONTROL | 4 | 4 |
| 5 | 5 | BOBBY VALENTINO SLOW DOWN | 5 | 5 |
| 6 | 6 | MARIO HERE I GO AGAIN | 6 | 6 |
| 7 | 7 | 50 CENT JUST A LLIT BIT | 7 | 7 |
| 8 | 8 | FAT JOE FEAT. NELLY GET IT POPPIN | 8 | 8 |
| 9 | 9 | AMERIE I'VE GOT THE WAY | 9 | 9 |
| 10 | 10 | KEM STEPHAN HOLLABACK GIRL | 10 | 10 |

THE OFFICIAL UK CHARTS COMPANY 2005

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

Albums

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

TOP 20 MUSIC DVD

| WEEK | ARTIST/TITLE | LABEL/DISTRIBUTOR |
|------|----------------------------------------------------------------|------------------------|
| 1 | THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE | Warner Music/Universal |
| 2 | VARIOUS LIVE AID - 20 YEARS AID TODAY | Warner Music/Universal |
| 3 | VARIOUS LIVE AID | Warner Music/Universal |
| 4 | COLOURS LIVE 2003 | Parlophone/EMI |
| 5 | U2 GO HOME - LIVE FROM SLANE CASTLE | Parlophone/EMI |
| 6 | KATIE MELUA ON THE ROAD AGAIN | Demonium/EMI |
| 7 | QUEEN LIVE AT WEMBLEY STADIUM | Parlophone/EMI |
| 8 | AC/DC FAMILY JEWELS | Epic/EMI |
| 9 | PINK FLOYD COLLECTORS: THE MAKING OF THE DARK SIDE OF THE MOON | Epic/EMI |
| 10 | ELVIS PRESLEY TOURS BY THE PRESLEYS | BMG/Universal |
| 11 | BIDU LIVE AT BROOKLYN ACADEMY | Cherry/EMI |
| 12 | PAUL McCARTNEY IN RED SQUARE | Warner Music/Universal |
| 13 | SEX PISTOLS THE GREAT ROCK'N'ROLL SWINDLE | SBW/Columbia/EMI |
| 14 | GIRLS ALLOUD GIRLS ON FILM | Parlophone/EMI |
| 15 | YES SONGS FROM TOSCANAS - 35TH ANNIVERSARY | Warner Music/Universal |
| 16 | BLONDIE LIVE | BMG/EMI |
| 17 | THIN LIZZY GREATEST HITS | Mercury/EMI |
| 18 | FOO FIGHTERS EVERYWHERE BUT HOME | RD/UMV |
| 19 | U2 RATTLE AND HUM | DC/Universal |
| 20 | JOHNNY CASH JOHNNY CASH | Atlantic/EMI |

TOP 10 R&B ALBUMS

| WEEK | ARTIST/TITLE | LABEL/DISTRIBUTOR |
|------|---------------------------------------|------------------------|
| 1 | JOHN LEGEND GET LIFTED | Columbia/EMI |
| 2 | MARIAH CAREY THE EMANCIPATION OF MIMI | Epic/UMV |
| 3 | R.KELLY TP 3 RELOADED | Jive/UMV |
| 4 | JOSS STONE MIND BODY & SOUL | Roblin/EMI |
| 5 | JOSS STONE THE SOUL SESSIONS | Roblin/Mega/EMI |
| 6 | JAMIROQUAI DYNAMITE | Sony Music/EMI |
| 7 | MISSY ELLIOTT THE COOKBOOK | Epic/UMV |
| 8 | 50 CENT THE MASSACRE | Mercury/EMI |
| 9 | VARIOUS ESSENTIAL R&B - SUMMER 2005 | Sony BMG/Universal/EMI |
| 10 | 2PAC LOYAL TO THE GAME | Interscope/EMI |

TOP 10 INDIE ALBUMS

| WEEK | ARTIST/TITLE | LABEL/DISTRIBUTOR |
|------|---------------------------------------------|-------------------|
| 1 | ROYKSOPP THE UNDERSTANDING | Ward Of Sound/EMI |
| 2 | BASEMENT JAXX THE SINGLES | XL/EMI |
| 3 | THE KILLERS HOT FUSS | Capitol/EMI |
| 4 | STEREOPHONICS LANGUAGE SEX VIOLENCE COTHER? | XL/EMI |
| 5 | THE WHITE STRIPES GET BEHIND ME SATAN | XL/EMI |
| 6 | BLOC PARTY SILENT ALARM | Wichita/EMI |
| 7 | ALICE COOPER DIRTY DIAMONDS | Syco/EMI |
| 8 | THE ARCADE FIRE FUNERAL | Rough Trade/EMI |
| 9 | FRANZ FERDINAND FRANZ FERDINAND | Demonium/EMI |
| 10 | THE LIBERTINES UP THE BRACKET | Rough Trade/EMI |

TOP 10 INDIE SINGLES

| WEEK | ARTIST/TITLE | LABEL/DISTRIBUTOR |
|------|------------------------------|---------------------|
| 1 | CRAZY FROG AXEL F | Syco/EMI |
| 2 | ROYKSOPP ONLY THIS MOMENT | Ward Of Sound/EMI |
| 3 | THE TEARS LOVERS | Indie/Demonium/EMI |
| 4 | SOULWAX NY EXCUSE | PIAS/EMI |
| 5 | BIZARRE ROCKSTAR | Sirius/Demonium/EMI |
| 6 | ALKALINE TROIO TIME TO WASTE | Virgin/EMI |
| 7 | POND LIFE KING DING DING | Get On/EMI |
| 8 | STEREOPHONICS SUPERMAN | XL/EMI |
| 9 | THE WHITE STRIPES BLUE DRUM | XL/EMI |
| 10 | CHAILETS FEEL THE MACHINE | Sirius/EMI |

TOP 10 MUSIC WEEK ONLINE 100

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16.07.05
Top 75

The Official UK

| WEEK | ARTIST/TITLE | WEEKS ON CHART | WEEKS IN CHART | WEEKS IN CHART |
|------|-------------------------------------------------|----------------|----------------|----------------|
| 1 | JAMES BLUNT BACK TO BEDLAM | 1 | 34 | 34 |
| 2 | COLDPLAY X&Y | 1 | 5 | 5 |
| 3 | FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS | 3 | 8 | 8 |
| 4 | KAISER CHIEFS EMPLOYMENT | 7 | 38 | 38 |
| 5 | KEANE HOPES AND FEARS | 15 | 11 | 11 |
| 6 | HARD-FI STARS OF CCTV | NEW | 6 | 6 |
| 7 | JEFF WAYNE THE WAR OF THE WORLDS | 7 | 6 | 28 |
| 8 | MARIAH CAREY THE EMANCIPATION OF MIMI | 8 | 10 | 14 |
| 9 | RAZORLIGHT UP ALL NIGHT | 9 | 39 | 39 |
| 10 | FOO FIGHTERS IN YOUR HONOR | 10 | 4 | 4 |
| 11 | THE KILLERS HOT FUSS | 11 | 22 | 22 |
| 12 | JEM FINALLY WOKEN | 12 | 9 | 20 |
| 13 | ROYKSOPP THE UNDERSTANDING | NEW | 13 | 13 |
| 14 | THE OFFSPRING GREATEST HITS | NEW | 14 | 14 |
| 15 | GREEN DAY AMERICAN IDIOT | 15 | 12 | 42 |
| 16 | JOSS STONE MIND BODY & SOUL | 16 | 39 | 36 |
| 17 | JAMIROQUAI DYNAMITE | 17 | 5 | 5 |
| 18 | REM IN TIME - THE BEST OF - 1988-2003 | 18 | 33 | 24 |
| 19 | PINK FLOYD ECHOES - THE BEST OF | 19 | 6 | 17 |
| 20 | BASEMENT JAXX THE SINGLES | 20 | 8 | 16 |
| 21 | GWEN STEFANI LOVE ANGEL MUSIC BABY | 21 | 15 | 13 |
| 22 | JOHN LEGEND GET LIFTED | 22 | 14 | 14 |
| 23 | R.KELLY TP 3 RELOADED | NEW | 23 | 23 |
| 24 | KY TUNSTALL EYE TO THE TELESCOPE | 24 | 13 | 24 |
| 25 | SCISSOR SISTERS SCISSOR SISTERS | 25 | 45 | 7 |
| 26 | GORILLAZ DEMON DAYS | 26 | 19 | 7 |
| 27 | SWAN PATROL FINAL STRAW | 27 | 30 | 16 |
| 28 | 2PAC LOYAL TO THE GAME | 28 | 10 | 1 |
| 29 | OASIS DON'T BELIEVE THE TRUTH | 29 | 16 | 6 |
| 30 | JACK JOHNSON IN BETWEEN DREAMS | 30 | 18 | 11 |
| 31 | ELO ALL OVER THE WORLD - THE VERY BEST OF | 31 | 23 | 5 |
| 32 | THE SUBWAYS YOUNG FOR ETERNITY | NEW | 32 | 32 |
| 33 | MISSY ELLIOTT THE COOKBOOK | 33 | 17 | 5 |
| 34 | U2 HOW TO DISMANTLE AN ATOMIC BOMB | 34 | 26 | 33 |
| 35 | THE WHITE STRIPES GET BEHIND ME SATAN | 35 | 17 | 5 |
| 36 | STEREOPHONICS LANGUAGE SEX VIOLENCE COTHER? | 36 | 31 | 17 |
| 37 | JOSS STONE THE SOUL SESSIONS | 37 | 49 | 6 |
| 38 | SAM COOKE PORTRAIT OF A LEGEND | 38 | 6 | 6 |

| ARTIST/TITLE | WEEKS ON CHART | WEEKS IN CHART | WEEKS IN CHART |
|--------------|-----------------------------|----------------|----------------|
| 39 | THE KILLERS HOT FUSS | 11 | 22 |
| 40 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 41 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 42 | THE KILLERS HOT FUSS | 11 | 22 |
| 43 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 44 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 45 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 46 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 47 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 48 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 49 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 50 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 51 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 52 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 53 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 54 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 55 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 56 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 57 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 58 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 59 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 60 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 61 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 62 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 63 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 64 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 65 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 66 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 67 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 68 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 69 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 70 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 71 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 72 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 73 | THE OFFSPRING GREATEST HITS | NEW | 14 |
| 74 | ROYKSOPP THE UNDERSTANDING | NEW | 13 |
| 75 | THE OFFSPRING GREATEST HITS | NEW | 14 |

Albums Chart

| Pos | Week | Artist | Album | Label |
|-----|------|--------|----------------------------------------------------------------------------|-------------------------|
| 39 | 21 | 4 | THE MAGIC NUMBERS THE MAGIC NUMBERS Moby/Daptone | Interscope (15)NUGO (2) |
| 40 | 24 | 18 | 50 CENT THE MASSACRE ●●● The Real Slim Shady | Interscope (15)NUGO (2) |
| 41 | 3 | 36 | PINK FLOYD THE DARK SIDE OF THE MOON ●● Pink Floyd | Interscope (15)NUGO (2) |
| 42 | 38 | 102 | COLDPLAY A RUSH OF BLOOD TO THE HEAD ●●● Maverick/Parlophone | Parlophone (15)NUGO (2) |
| 43 | 37 | 6 | THE BLACK EYED PEAS MONKEY BUSINESS ●● The Black Eyed Peas | Parlophone (15)NUGO (2) |
| 44 | 22 | 22 | ROBBIE WILLIAMS GREATEST HITS ●●●● Robbie Williams | AMA (15)NUGO (2) |
| 45 | 31 | 3 | SNOOP DOGG R & G - THE MASTERPIECE ●●● Snoop Dogg | Chrysalis (15)NUGO (2) |
| 46 | 128 | 128 | COLDPLAY PARACHUTES ●●●● Coldplay | Capitol (15)NUGO (2) |
| 47 | 161 | 161 | OASIS (WHAT'S THE STORY) MORNING GLORY? ●●● Oasis | Capitol (15)NUGO (2) |
| 48 | 29 | 40 | KASABIAN KASABIAN ●● Kasabian | Capitol (15)NUGO (2) |
| 49 | 3 | 4 | BACKSTREET BOTS NEVER GONE ●● Backstreet Bots | Capitol (15)NUGO (2) |
| 50 | 32 | 30 | GREEN DAY INTERNATIONAL SUPERHITS ●● Green Day | Capitol (15)NUGO (2) |
| 51 | 5 | 5 | QUEEN LIVE AT WEMBLEY STADIUM '86 ●● Queen | Parlophone (15)NUGO (2) |
| 52 | 35 | 23 | ATHLETE TOURIST ●●● Athlete | Parlophone (15)NUGO (2) |
| 53 | 47 | 47 | DAMIEN RICE 0 ●●●● Damien Rice | Parlophone (15)NUGO (2) |
| 54 | 46 | 36 | ELVIS PRESLEY ELVIS - 30 #1 HITS ●●●● Elvis Presley | Capitol (15)NUGO (2) |
| 55 | 62 | 62 | THE BLACK EYED PEAS ELEPHUNK ●●●● The Black Eyed Peas | Capitol (15)NUGO (2) |
| 56 | 23 | 23 | THE GAME THE DOCUMENTARY ●●● The Game | Capitol (15)NUGO (2) |
| 57 | 37 | 37 | BOBBY VALENTINO DISTURBING THE PEACE PRESENTS ●● Bobby Valentino | Capitol (15)NUGO (2) |
| 58 | 47 | 29 | AKON TROUBLE ●● Akon | Capitol (15)NUGO (2) |
| 59 | 163 | 163 | U2 THE JOSHUA TREE ●● U2 | Capitol (15)NUGO (2) |
| 60 | 51 | 4 | UB40 WHO YOU FIGHTING FOR ●● UB40 | Capitol (15)NUGO (2) |
| 61 | 3 | 3 | THE JAM COMPACT SNAP ●● The Jam | Capitol (15)NUGO (2) |
| 62 | 70 | 70 | MAROON 5 SONGS ABOUT JANE ●●●● Maroon 5 | Capitol (15)NUGO (2) |
| 63 | 65 | 70 | U2 THE BEST OF 1980-1990 ●●●● U2 | Capitol (15)NUGO (2) |
| 64 | 4 | 13 | U2 THE BEST OF 1990-2000 ●●●● U2 | Capitol (15)NUGO (2) |
| 65 | 90 | 90 | PINK FLOYD WISH YOU WERE HERE ●● Pink Floyd | Capitol (15)NUGO (2) |
| 66 | 3 | 3 | KANO HOME SWEET HOME ●● Kano | Capitol (15)NUGO (2) |
| 67 | 6 | 6 | VELVET REVOLVER CONTRABAND ●● Velvet Revolver | Capitol (15)NUGO (2) |
| 68 | 134 | 134 | EURHYTHMICS GREATEST HITS ●●● The Eurythmics | Capitol (15)NUGO (2) |
| 69 | 67 | 23 | MARIO TURNING POINT ●● Mario | Capitol (15)NUGO (2) |
| 70 | 12 | 12 | WHO THEN AND NOW ●● The Who | Capitol (15)NUGO (2) |
| 71 | 6 | 6 | THE WHO THE ULTIMATE COLLECTION ●● The Who | Capitol (15)NUGO (2) |
| 72 | 13 | 13 | TRAVIS SINGLES ●● Travis | Capitol (15)NUGO (2) |
| 73 | 5 | 5 | DIDO LIFE FOR RENT ●●● Dido | Capitol (15)NUGO (2) |
| 74 | 6 | 6 | PINK FLOYD THE WALL ●● Pink Floyd | Capitol (15)NUGO (2) |
| 75 | 6 | 6 | ELTON JOHN THE GREATEST HITS 1970-2002 ●● Elton John | Capitol (15)NUGO (2) |

 Silver certificate
 Gold certificate
 Platinum certificate
 Diamond certificate
 Multi-platinum certificate
 Special edition
 Deluxe edition
 Remastered
 Limited edition
 Box set
 Special edition
 Deluxe edition
 Remastered
 Limited edition
 Box set
 Special edition
 Deluxe edition
 Remastered
 Limited edition
 Box set

Dart compiled from actual sales figures for the chart week, with a sample of more than 400,000 copies. © 2005 Official Charts Company. 2005. Produced with BMI and ASCAP permission.



13. Röyksopp
 Considering the fact that the first single Only This Moment struggled to a number 33 peak last week, Norwegian duo Röyksopp have done pretty well to debut at number 13 with their second album The Understanding which sold 22,466 copies last week - more than 10 times the 2,155 copies Röyksopp's debut album Melody AM sold the week it was released in 2001, to debut at number 101. That album - hence to hits including Epile and Pop Looz - has sold 454,271 copies, and peaked at number nine some 45 weeks after its release.



14. The Offspring
 Anthropology all but two of their 13 hit singles to date. Greatest Hits makes a fair job of summarising California pop-punk band The Offspring's first 20 years, and debuts at number 14 on sales of 22,125. The band's high-octane tam and bogota-sounding album is debuting with 1991's Americana - home to the band's surprise number one single Pretty Fly For A White Guy - which has so far sold 423,707 copies. In addition to The Hits, the new album includes the new song Can't Repeat and the White Guys remix of This Kids Aart.

TOP 20 COMPILATIONS

| Pos | Artist | Album |
|-----|---------|--------------------------------------------|
| 1 | VARIOUS | GATECRASHER CLASSICS |
| 2 | VARIOUS | CLELAND 7 |
| 3 | VARIOUS | RENAISSANCE - THE CLASSICS |
| 4 | VARIOUS | ESSENTIAL R&B - SUMMER 2005 |
| 5 | VARIOUS | THE BRONDS 05 - II |
| 6 | VARIOUS | HAIRBUSH DUVAS PRESENTS SING-A-LONG SUMMER |
| 7 | VARIOUS | POP JR |
| 8 | VARIOUS | NOVELTY NO 1'S |
| 9 | VARIOUS | HAPPY SOAKS |
| 10 | VARIOUS | DRIVING ROCK BALLADS |
| 11 | VARIOUS | BASS IN YA FACE |
| 12 | VARIOUS | HOW THAT'S WHAT I CALL MUSIC! 60 |
| 13 | VARIOUS | MASSIVE R&B |
| 14 | VARIOUS | CLUBBERS GLIDE SUMMER 2005 |
| 15 | VARIOUS | SOUL LOVE |
| 16 | VARIOUS | ULTIMATE R&B POP |
| 17 | VARIOUS | CAPITAL GOLD SUMMER LEGENDS |
| 18 | VARIOUS | SMOOTH SUMMER SOUNDS |
| 19 | VARIOUS | 12 INCH BO'S VOL 2 |
| 20 | VARIOUS | BARBIE SUMMER HITS |

TOP 10 DANCE ALBUMS

| Pos | Artist | Album |
|-----|-----------------------|---------------------------------------|
| 1 | ROYSOPP | THE UNDERSTANDING |
| 2 | BASEMENT JAXX | THE SINGLES |
| 3 | VARIOUS | GATECRASHER CLASSICS |
| 4 | FALITHLESS | FOREVER FAITHLESS - THE GREATEST HITS |
| 5 | MOBY | PLAY |
| 6 | MILO DESTROY | ROCKNROLL |
| 7 | VARIOUS | RENAISSANCE - THE CLASSICS |
| 8 | VARIOUS | CLELAND 7 |
| 9 | THE CEMETERY BROTHERS | PUSH THE BUTTON |
| 10 | NITIN SHANKAR | BEYOND SKIN |

TOP 10 ROCK ALBUMS

| Pos | Artist | Album |
|-----|----------------------|-------------------------|
| 1 | FOO FIGHTERS | IN YOUR HONOR |
| 2 | THE OFFSPRING | GREATEST HITS |
| 3 | GREEN DAY | AMERICAN IDIOT |
| 4 | GREEN DAY | INTERNATIONAL SUPERHITS |
| 5 | VELVET REVOLVER | CONTRABAND |
| 6 | ALICE COOPER | CURRY FULCRUMS |
| 7 | CR1 | AN ANSWER CAN BE FOUND |
| 8 | SYSTEM OF A DOWN | MEZMERIZE |
| 9 | FUNERAL FOR A FRIEND | HOURS |
| 10 | NIRVANA | IN UTERO |

THE YEAR SO FAR: TOP 20 COMPILATIONS

| Pos | Artist | Album |
|-----|---------------------|---------------------------------------|
| 1 | VARIOUS | HOW THAT'S WHAT I CALL MUSIC! 60 |
| 2 | VARIOUS | HAPPY SOAKS |
| 3 | VARIOUS | POP JR |
| 4 | VARIOUS | DAD ROCKS |
| 5 | VARIOUS | DRIVING ROCK BALLADS |
| 6 | VARIOUS | R&B ANTHEMS 2005 |
| 7 | VARIOUS | THE OFFFILLERS 3 |
| 8 | VARIOUS | THE ALBUM 5 |
| 9 | VARIOUS | TEENAGE KIDS |
| 10 | VARIOUS | ESSENTIAL R&B - SPRING 2005 |
| 11 | VARIOUS | MASSIVE R&B |
| 12 | VARIOUS | CLUBLAND AT Xtreme HARDCORE |
| 13 | VARIOUS | THE VERY BEST OF OLIPHANT HUNKY HOUND |
| 14 | VARIOUS | POP PARTY 2 |
| 15 | VARIOUS | GOODS KITCHEN - CLASSICS |
| 16 | VARIOUS | BEST BANDS 2005 |
| 17 | ORIGINAL SOUNDTRACK | BRIDGET JOHNSON - THE EDGE OF REASON |
| 18 | VARIOUS | NEW WOMAN - SPRING COLLECTION 2005 |
| 19 | VARIOUS | WESTWOOD - THE INVASION |
| 20 | VARIOUS | POP PROCESSES 2 |



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