

# MUSICWEEK



OFT vows action on ticket business

## U2 hit by internet touts

### Live

by Jim Larkin

Tickets for U2's tour appeared on internet auction sites within minutes of going on sale last Friday - just days after the Office of Fair Trading promised a crackdown on the ticket resale market.

Pairs of tickets, originally costing £60-plus each for the June dates, were being offered for sale on eBay for up to £500, flagrantly breaching pricing rules by not advertising the face value, seat location or other information from the ticket.

The online resales have further highlighted a growing problem in the live sector of individuals using sites such as eBay to make vastly-inflated profits on tickets and come in the week that the OFT has vowed to clean up the business.

National Arenas Association chairman and Wembley Arena sales and marketing director Peter Tudor has called for tighter controls on tickets being resold on the site. "I've got no issue with someone who buys a ticket for a show and finds he can't go and then sells it for £35 or whatever the face value was," he says. "But if I go on eBay I'll find tickets for Queen going for £300 apiece. I appreciate eBay can't look at every single seller, but there needs to be tighter control finding out what the origi-

nal price was and also a tightening-up of multiple selling."

Following the conclusion of a six-month investigation into the service provided by ticket agents to consumers, the OFT says it will work with enforcement partners such as trading standards to scrutinise activity on eBay. Its concerns here relate to breach of resale regulations, rather than the vastly inflated prices being charged.

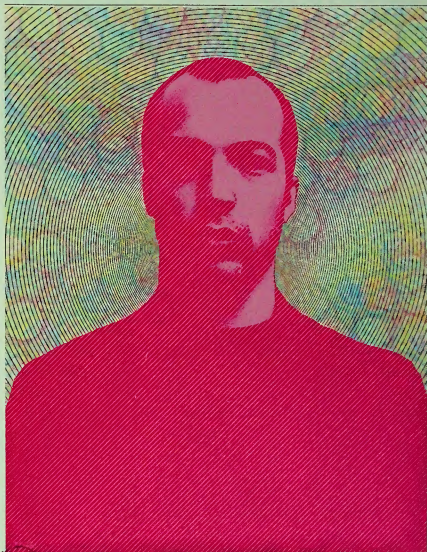
The OFT also recommends that the Committee for Advertising Practice (CAP) amend policy so that all press ads for concert tickets include full pricing details and that the Society of Ticket Agents (Star) produces model terms for its members.

Star secretary Jonathan Brown says: "I want real action addressing the secondary market as that's where we see the most rip-offs, and that's what taints the public's perception of us all."

Brown says it believes it is difficult to legislate against the sale of hugely inflated tickets online, as amount for them. But he says he hopes the report helps address dishonesty among online touts.

"eBay would not make anyone available for comment, but issued a statement supporting the report. It says it simply supplies a service for individuals who have bought tickets and can no longer attend."

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## Mylo heads for the mainstream

Having emerged as one of the independent breakthrough artists of 2004, Mylo is poised to reach further into the mainstream during the months ahead after signing a deal with Sony BMG.

The major has struck a joint-venture deal with Glasgow indie Breastfeed Records, which has itself already taken sales of Mylo's

Destroy Rock & Roll to gold status (100,000 units) in the UK with distribution via Pinnacle.

Breastfeed first issued Destroy Rock & Roll in May 2004, with initial interest in the album being driven by acclaim from the music press, driven by a campaign by PR company Darling Department.

The hi-fi marketing campaign used striking artwork by designer David Ross - who has created this exclusive image for *Music Week* - through street advertising, which

helped fuel word of mouth.

The latest single from the album - the Radio One A-listed title track - was yesterday (Sunday) on course to win a Top 20 placing.

The next single to be released will be what is perhaps the album's most commercial track, *In My Arms*, which will be issued in May. Sony BMG will now market and distribute the album, with Breastfeed retaining artistic and commercial control.



## Crunk rocks the UK charts

Ciara's recent UK chart-topper underlines the global crossover potential of the US South's crunk sound p11

## Midem focuses on technology

Digital issues were at the fore as the industry gathered for the Midem conference in Cannes last week p6

## Revisiting the Rats' heritage

To mark 30 years since the Boomtown Rats' foundation and Bob Geldof's Brits award, MW pays tribute to the band p15

This week's Number 1s Albums: Chemical Bros Singles: Elvis Presley Airplay: Athlete



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Digest

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# Your guide to the latest news from the music industry

## MUSICWEEK

Incorporating the Music Business News, Green Sheet, Music, Record Mirror and Yours Report

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## Bottom line Call for Supreme Court reversal

Eight key international trade associations, including the RIAA, BMG, Ciscac and the IFPI, in more than 100 countries outside the US filed a brief last Tuesday, urging the US Supreme Court to reverse the court of appeals' decision in the **Grokster** MCM case, which ruled that the peer-to-peer network was not liable for copyright infringement. The groups say they were both hit by falling advertising revenues during the last three months of 2004. Copyright revenues fell by 4% year-on-year during the quarter, while GWR revenues declined by 3% year-on-year. Meanwhile, the two groups say a proposal to divest 106 Century FM in the East Midlands has been offered to the Office of Fair Trading to address the OFT's competition concerns about the merger in the region.

The **Chris** Group chairman **Chris Wright** says there are signs the national radio advertising market is improving, despite declines in his own group's radio revenues. Wright says the group's AGM last Wednesday that Chris Radio's revenues had fallen by 3% in the five months from September 1 2004 to January 31 this year.

Microsoft has unbundled its Media Player software from the Windows XP operating software package in Europe following an order received from the European Commission in December.

Sanctuary's annual revenues have risen 65% to £220m, p5

HMV UK & Ireland is making February its first store environment month, to raise relevant issues among its 5,000 staff. The project will be overseen by the retailer's environment committee, while each store will appoint an environment representative with the responsibility of championing best in-store practice and to act as a point of contact with the committee.

Parlophone's long-term artist strategy is dictating a busy 2005 release schedule, p5

Midem last week was boosted by 5% more delegates, while debate included the imminent arrival of legitimate P2P. Midem round-up p6-8

## Exposure

### MTV show aims for older viewers

MTV show **Total Request Live** is to undergo a relaunch in a bid to target an older demographic. Just 16-24. Changes will include the replacement of the TRL chart with a playlist which will be determined by the viewers, who will be encouraged to select their favourite video from a list compiled by MTV. The show also features two new female presenters, Max and Jo, who both come from radio backgrounds at Southern FM in Brighton and Century FM in the North East, respectively. Meanwhile, TRL will go out on tour this year. Senegal's Youssou N'Dour was among the winners at this year's **Radio Three Awards for World Music**. His release *Enyol* won the critics' award for album of the year, while other winners were Tinariwen (Mali), Khalid (Algeria), Kauschi Chakrabarty (India), Amparanoia

(Spain), Bebo & Cigalo (Cuba/Spain), Chango Spasiuk (Argentina) and Clotilde K (Lebanon).



Bee Party: to play Virgin megastore

**Bee Party** are to play an exclusive gig at the Virgin Megastore in London's Oxford Street in aid of the tsunami relief effort. The Wichita-signed band's performance on February 14 has been timed to coincide with the release of their debut album *Silent Alarm*. Tickets for the gig are £5 each, limited to two per person, and will go on sale at the store on 9am on the day of the performance.

U2 are to kick off their 37-date Vertigo world tour in San Diego on March 28. The tour will visit 13 cities in North America before arriving in Brussels for the start of the European tour, which will take in 24 dates. The tour will land in the UK on June 14. Emap's Magic is threatening Capital's London crown. **Rajars p10**

The annual **Candleman** event will take place on March 10 featuring a raft of new alternative acts. More than 40 bands have been booked to play the event, taking place across nine of Camden's venues, including The Infamous, Do Me Bad Things, The Defiants, One Black Alps and Towers of London. Dramatic is giving **Katie Melua** a renewed US push, p4

So So Def! label owner **Jermine Dupri** has been appointed president of Virgin Records' urban division. As part of the deal, Dupri's label will join the Virgin stable, while the producer will also provide his services to the entire EMI family of labels.

**Gwen Stefani** has been added to the list of performers at this year's Brits ceremony on February 9. Other performers already confirmed for the show are Scissor Sisters, Keane, Franz Ferdinand, Joss Stone, Snop Dog & Pharrell Williams, Green Day, Lemar & Jamelia, Natasha & Daniel Bedingfield and Bob Geldof.

Marilyn Songs co-founder and former manager director **Pelle Lidell** has been recruited by Universal Music Publishing as an A&R executive. Lidell will divide his time between Murky's London and Swedish offices.

Music PR agency **PPR** has expanded its team with the appointment of Jaime Strang as junior account director. Strang will look after PR campaigns for TV advertised companies and other strategic and commercial projects.

Broadcast content specialist **ISP** is expanding its PR division with two senior appointments. **Jasmy Kesavani**, formerly with the *Daily Express*, has been recruited as new business development manager, while Andrew McLachlan joins from financial PR agency Mattison Public Relations as radio PR manager.

## Sign here

### Sanctuary lands Axl Rose deal

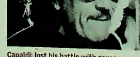
Sanctuary Music Publishing has signed the publishing for Guns N' Roses frontman **Axl Rose**. The deal covers all catalogue on futures for the composer, including classics such as *Sweet Child O' Mine*. A Sanctuary Group spokesman says the deal represents the latest step in building the SMP portfolio. Early Nineties act *The Wonder Stuff* and British rock three-piece *Vena Cruz* have signed worldwide deals with Universal's digital services division. The bands are the first UK signings to the major's new division which launched last year. Production company **Something Else** has secured deals to produce two music programmes for the BBC's digital TV channel **BBC Four**. *Something Else* will film two 120-minute shows for the Barbican Jazz Festival in London to run on February 12 and 13 respectively. The company will also be producing a TV documentary on Sun Ra, also for BBC Four.

## People

### Traffic drummer Capaldi dies

## People

### Traffic drummer Capaldi dies



Capaldi: lost his battle with cancer

Traffic drummer and founding member **Jim Capaldi** died in the early hours of last Friday morning after losing a battle with stomach cancer. The 60-year-old joined Traffic in 1967 and stayed immediately scored a UK top five hit with their first single *Paper Sun*, co-written by all four members. Between two periods with Traffic, from 1967-68, and then 1970 to 1974 Capaldi recorded his first solo album, 1972's *Oh How We Danced*, while three years later scored his biggest solo hit with *Love Hurts*.



EMI market **Shade's** achievement in securing the historic first Music Control Impact certification with its single *Lovebreath* by presenting a special award to one of the track's biggest supporters, **Galaxy 105**. The certification has been created by Music Control to mark 5,000 plays, pre-release, as part of a series of certification markets, for the accumulation of 10,000, 20,000 and 100,000 plays. EMI's Andrew Thompson presented the award to **Galaxy Network DJ Andi Durrant** and **Galaxy 105** deputy programme controller **Derb Robin** last week. The recognition for the station came as Music Control confirmed the second Impact winner, with **Enimem's Like Toy Soldiers** passing the 5,000 plays mark last weekend.

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

Major re-affirms working relationship with digital partner after months of tense talks

## Universal clinches new Loudeye deal

### Downloads

by Nicola Stade

Universal and OD2 owner Loudeye have re-affirmed their commercial relationship after seven months of intense negotiations.

The talks, which were concluded last week, are understood to have seen the major push for new pricing terms. An original deal, struck between the pair in November 2002, concluded last June, leaving Universal and Loudeye initially to continue working together under the terms of a day-by-day rolling contract.

It is understood Universal issued Loudeye with a revised contract at the beginning of December which did not meet the approval of the OD2 owner. Consequently, the major, whose artists Gwen Stefani and Eminem filled the top two slots on the official UK Download Chart a week ago, is then believed to have issued take-down notices to OD2 and some of its larger online retailers after Loudeye failed to sign Universal's agreement.

According to sources, negotiations broke down over pricing in regard to OD2's range of around

70 retail partners across Europe, while Universal was also pushing for OD2 to improve its customer offering by having iTunes-style ease-of-navigation on the websites it supplies such as MSN, Tiscali, Virgin, myokomusic and HMV.

Universal vice president of eLabs Barney Wragg, who declines to go into any details about the new deal, says, "The online music market in Europe obviously became incredibly competitive last year, with new services and various consumer offerings from different retailers. We took a lot of time discussing and exploring this aspect of the business with Loudeye because the whole market benefits when the offerings become even more consumer-friendly than before."

A source at one of the retail partners confirms it was faced with the possibility of not being able to access Universal's repertoire via OD2 as normal. "We received notification that we would no longer be able to access Universal content through the OD2 pool and that if we wanted their music we would have to approach them directly. However, given our resources, that isn't an easy thing to accomplish - for us anyone," he adds.



Gwen Stefani, among a string of Universal artists hugging the Download Chart's peak.

However, relations between the two companies now seem to have reached an understanding and a deal was finally reached two days before the beginning of Midem. As a result, Universal has fulfilled a goal of achieving a uniform wholesale price across the whole of OD2's European outlets, while ensuring that its 300,000-strong digital catalogue remains available to purchase on the sites.

Universal plans to increase the availability of its repertoire to the OD2 service to include deleted

and catalogue tracks. Wragg concludes, "We are pleased to reaffirm our commitment to Loudeye's OD2 services and its customers with this agreement. Our original licence represented an important step in helping to develop the first phase of the legitimate online music market. Now both companies look forward to the next phase, with consumers served by innovation and a greater choice than ever."

Meanwhile, OD2 could lose a number of key retail clients in the

coming months; existing partner HMV planning to launch a digital service in conjunction with Microsoft later this year, while Playlouder is expected this week to unveil a new service away from OD2 and follow OD2 customer Virgin Retail is planning a new European site, although there are no firm details at present. However, the company hopes to maintain a relationship with these clients as a distributor.

OD2 says it also continues to boast a range of European customers including MSN Music Club, myokomusic.com, Wanadoo, Tiscali Music Club and Packard Bell. OD2-Loudeye unveiled a new service at Midem, giving independent labels access to the operator's more than 70 retailers worldwide. The Indie Source service will enable independent labels to place their repertoire across the range of retailers which OD2 has deals with in Europe, Australia, South Africa and the US. The service will be launched in parallel with Indie Track, which allows independent labels to track the activity on their catalogue, highlighting in which stores and in which countries their repertoire is being offered.

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## Debut shortlist fuels anticipation for Music Week Awards

The countdown to the Music Week Awards 2005 in association with Vodafone live! will begin in two weeks' time with the launch of the first shortlist announcement in the event's history.

At the reception, *Music Week* will announce and honour 2004's market share victors, while also unveiling shortlists for the eight judged categories.

The early evening event, which will take place at Whitfield Street

Studios on Tuesday, February 15, will include awards presented for the top artist album company, top singles company, top compilations company and top independent company.

The evening will also see shortlists announced for the judged categories for best radio station, best digital service, best campaign, as well as the key marketing awards, for best UK marketing campaign, best TV

concept marketing campaign, best catalogue marketing campaign and best international marketing campaign.

The event will mark a first for the Music Week Awards, bringing detailed focus on the shortlisted campaigns for the first time in the event's history.

Music Week editor Martin Talbot says, "We have had almost 100 entries for this year's judged categories and, as ever, the standard has been staggering. We

are very keen to bring more attention to the many excellent campaigns which are shortlisted for our awards and will use our new launch event to focus on these, both on the evening and through the magazine in the following week."

The judges have been drawn from right across the business, including representatives from Universal, Sony BMG, HMV, Emap, MVM, Fopp, NME, MTV and Virgin Retail.

The headline sponsor for this year's event is Vodafone live!, while a string of companies is also sponsoring individual categories. Sponsors secured to date include premium sponsors MTV, PPL and AOL, and standard sponsors Sanctuary Studios and Nielsen Social Control.

Ticket sales for the awards, which take place at the Grosvenor House Hotel, are now open e-mail James@musicweekawards.com for a reservation form.

### THE MUSIC WEEK PLAYLIST



**THE SUBWAYS**  
*Oh Yeah (Infectious)*  
Wesley Garden City's answer to The White Stripes are sure to win over fans with this major debut (single, tbc)



**THE FADERS**  
*No Sleep Tonight (Polystyrene)*  
A cracking debut from a girl trio who fill the gap between alternative and pop (single, tbc)



**BLOC PARTY**  
*Silent Alarm (Whichta)*  
Helming for the mainstream while retaining their cool, this is one of the strongest albums 2005 has delivered so far (album, February 14)



**WHITEY**  
*The Light At The End Of The Tunnel (FA Train)*  
(1-2-3-4 Records)  
Twitichy, analogo dance music with a know-it-all pop wit - Ent London's own Richard X (album, March 7)



**ATHLETE**  
*Tourist (Parlophone)*  
Thanks to playful smash Wires, this album is set to fly in its first week on sale (album, out now)



**THE YOUNG XNIVES**  
*Weekends & Bleak Days (unissued)*  
This is a track from an accessible unsigned Oxfordshire three-piece who recently supported the Gang Of Four (demo)



**GIRLS ALOUD**  
*Wake Me Up (Polydor)*  
Brian Higgins and the girls deliver another slice of loopy electro pop (single, February 21)



**GORILLAZ**  
*Dare (Parlophone)*  
The animated ones are poised to return with this funked-up number (track)



**NINE BLACK ALPS**  
*Shut Down (Island)*  
The Manchester band look set to make strong inroads with this grunge-influenced single (single, February 28)



**DIEFENBACH**  
*Re-make Your Mind (E! Sound)*  
Diefenbach's hard funk band look set to make strong inroads with this grunge-influenced single (single, February 28)

Sale of Universal's mail-order arm highlights shifts in retail landscape

## Moving out of the core

### Mail order

by Adam Woods

It is a simple business approach, but a highly effective one for the new owner of Universal's UK and French mail-order operations. Within the confines of M&A giant Platinum Equity, an entire team of people is understood to operate with the sole purpose of cold-calling big companies, asking if they have any non-core divisions they wish to dispose of.

However it came about, their latest deal saw it pick up Universal Group Direct, whose interests include the long-established Britannia Music Club and Britannia's French sister company Dial.

Platinum Equity is an enormously wealthy private speculator which focuses on non-core companies of all kinds, particularly in the technology field. In this sense, it believes that its latest acquisition offers some exciting challenges. Ross Young, one of the Platinum Equity operations executives tasked with managing the company's transition under its new ownership, believes there is plenty of life yet in the physical-based business model.

"We recognise that the business does have some challenges in terms of a changing product mix," he says. "But we see positive trends which make this an interesting opportunity for us. There is a channel there, there is an audience there and there is a well-honed supply chain. These are companies that are confirmed market leaders and that always excites us, when we see that presence and leadership."

Universal's sale of UGD is the latest example of the group's multi-functioning majors streamlining their operations. In recent years, such policies have seen EM's closure and subsequent sale of its Hayes manufacturing plant in 2001 and Universal's sale of its manufacturing facilities to Discotronics in 2002. Sony's sale of its Whitfield Street Studios in 2003 and Sony and Warner's disposal of Ten to Cinram last year.

That even a merged, consolidated parent such as Universal continues to shed bulk points to a further trend: that in shipping up to a nebulous digital future, record companies are attempting to limit their exposure to businesses which lean too heavily on the old models.

"There has been a growing trend for record companies to



Britannia mail-order losing out to internet

offload non-core businesses, and I think that is partly due to the fact that the money they were previously able to make out of [physical] distribution is harder for them to make now," says Mark Tasker, a partner at Fox Williams who led the legal team for Cinram in its acquisition of Ten.

While the two newly-combined, club-based music marketers have 1.5m active customers and annual revenues of €970m, the mail order vans which Britannia and its sister brands have surfed since the late Sixties is undergoing dramatic change. The emergence of the internet has prompted big changes in the way consumers who choose to shop from their own homes and wait for their goods to land on their doorstep.

Although the "doorstep" has been replaced by the "hard-drive" in the download world, the continuing success of players such as Amazon, CD-Now, Play.com and, even, the traditional retailers own internet driven retail services have maintained turnover in the business of physical mail order.

TNS's Audio Visual Trak Survey indicates that, while traditional mail order has declined in favour of internet-based mail order, "home delivery" sales have remained stable in the past five years, at around 11.5% of total expenditure on albums.

In 1999, mail order and club business – the market leader – accounted for 10.6% of all expenditure on albums, while internet orders accounted for 1.9%. By 2003, mail order/club had fallen to 3.9%, with internet up to 7.5%. And TNS suggests that figures for 2004 will show a further decline for traditional mail order, in favour of the internet.

Although these internet figures do not yet include download expenditure, the download boom is expected to further erode traditional home delivery sales.

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## Melua launches US press assault

Dramatic is launching a fresh assault to break Katie Melua in the US by trying to emulate the success of a UK TV-led campaign that took her to multi-platinum status.

Having scored the fifth biggest-selling album in the UK last year with Melua's *Call Off the Search*, Mike Batt's label has now taken out a series of full-page colour ads in the *New York Times* to coincide with monthly visits to the city by the artist for promotional gigs. Each ad is in the style of a letter addressed to "Everyone In America", updating readers on the artist's progress. A similar campaign has also started on the West Coast using ads in the *LA Times*.

"If we tried to launch Katie through TV in the US like we did in the UK it would cost millions of dollars a week, which we don't have" says Dramatic founder Batt, who has joined forces with Universal for US distribution of Melua's debut.

"We thought about what we could do to generate a similar element of attention-grabbing and realised that press ads like these are much underused by major record companies so there is a



Melua: aiming to seize US fanlight

certain surprise element involved in getting a full-page colour advertisement," he adds. "We hope it will be as effective as a TV ad was in the UK campaign, but much cheaper.

"It sends out the message that we are not acting like the rest of the majors, and it is already raising a few eyebrows with key people such as TV bookers who have made enquiries about Katie on the strength of seeing the ads."

Melua's once-a-month visit

strategy, which incorporates showcase gigs and TV appearances, is intended to give Melua an apparently constant presence in the States, while allowing her time to fit in visits to Japan, Europe, South Africa, Australasia and Asia.

Following her first concert in New York on January 19 and subsequent appearances on A&E Breakfast With The Arts and CBS Early Show, *Call Off The Search* achieved a jump from 154 to 12 in the sales rankings on Amazon's US site. A TV special on Melua, filmed on her UK tour last year at Croydon's Fairfield Hall, will be broadcast in the New York area in February by WLLW, one of the most powerful PBS stations in the States, with a possible roll-out nationally if it is deemed to be a success. She was also a last-minute addition last Friday to CBS's Late Late Show.

"We're being realistic about things. It's still at the very beginning and the first six months is about preparing the ground and working from the roots upwards," says Batt. "Americans like to see you paying your dues, which is what we're doing."

### SNAP SHOT

### STEREOPHONICS

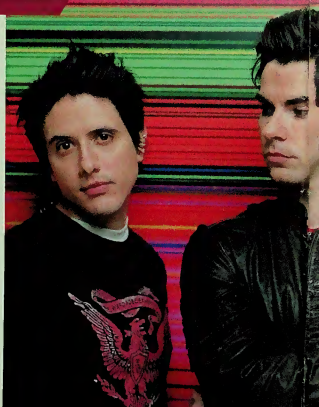
Stereophonics kicked off the promotion for their fifth studio album last week with a short tour of intimate venues. Details of the club gigs in Glasgow, Cardiff, London and Dublin were revealed to fans on the mornings of each performance.

The shows emphasised the back-to-basics theme of their new album, which has a much heavier feel and signals a departure from their previous mainstream rock sound and the recent slew of ballads. The Kelly Jones-led crew previously aired tracks from the band's first two albums, plus a generous handful of songs from the new album.

The gigs precede the single *Dakota*, due on February 28 through V2, which is already 8-listed at Radio One and last week became the biggest-selling pre-commercial release track for download through iTunes Music Store. The single was yesterday (Sunday) on course to make its debut inside the Top 50 of the airplay chart.

March 14 will see the release of the new album *Language, Sex, Violence, Other!*, with new drummer Javier Weyler, a Brazilian who the band met while putting together the first batch of demos for the record. It is also their first album since parting company with long-term manager John Brand.

CAST LIST: Label: V2. Product manager: Geoff Moore. V2. TV: Rosie Duffy/Liz Meakin. V2. Radio: Neil Ashby, Chris Young. V2. Regional: Russel Hayward. V2. Regional: Neil Adams. V2. College: Revagade. Agent: Scott Thomas. ITB: Pink. Kai: Mercer. Mercury.



**THE BMI AWARDS**

ALBUMS  
Various: Rogae  
Low: Sony 2  
(S)axxy: (silver)  
The Game: The  
Decumantary  
(Platinum) (silver)  
Various: Twice as

Nice Urban Club  
Classics (WSMI)  
(cilver)  
Brick's Six Power:  
The Decline of  
British Sea Power  
(Rough Trade)  
(silver)  
Belle & Sebastian:

Dear Calistoghe  
Waltres (Rough  
Trade) (gold)  
Classics Brothers  
Push The Button  
(Vanguard) (gold)  
Froder Fish The  
Series (Koto) (gold)  
Rooster: Rooster

(3) (gold) (gold)

# Albums from Coldplay, Idlewild and Athlete highlight imprint's commitment to the long haul

## Parlophone's strategy bears fruit

**Talent**

by James Roberts

As far as record labels go, few can match Parlophone's reputation for long-term commitment and artist development. It is also no secret that the label's artist-friendly ethos makes them one of the most admired in the UK.

After a relatively quiet 2004 in which the label's activity was largely focused on turning Jamelia from being an R&B pop hopeful into a household name, plus the introduction of a handful of development acts such as The Departure and Clor, Parlophone is now in the process of preparing for one of its busiest periods for key UK-developed frontline product.

Perhaps the most telling sign of how the label operates is that none of its key albums for 2005 - which includes Athlete, Idlewild, Coldplay and Gorillaz - is a quick-fix signing. All have developed gradually over a series of records.

It is almost already a given that Coldplay will become the UK's

biggest band on a worldwide scale with the release of their third album in the summer, with a number one album in the US not out of the question.

Coldplay gave many key media representatives their first chance to hear some of the new songs that will comprise the album at a intimate performance last Thursday at London's Whitfield Street Studios. Parlophone managing director Miles Leonard says, "This is probably the most anticipated album of the year. I for one feel this is going to be their best album yet. The songs are stronger than ever."

Also presenting new material at the event were Scottish act Idlewild, who are fast becoming veterans of the alternative market as they approach the release of their fifth studio album - another remarkable example of long-term development.

A&R manager Matthew Rumlind - who has worked with the band since their second album through Parlophone's Food imprint (their first was issued via indie Deceptive in 1998) - says the



Coldplay: first airing of new material at Whitfield Street Studios

reason the label has remained committed to developing the act over such a long period is simple. "Each time they keep delivering a new set of songs that are better than the last," he says.

Wozencroft, who oversees activities at both Parlophone and EMI Records, says Idlewild are a good illustration of how all artists develop in different ways and speeds. "The band do sell records -

their last album shifted 250,000 in the UK and they have strong bases in places like Japan and France. They were very young when they were signed and they have enhanced their songwriting and arrangements with every album," he says.

"We make a commitment to an artist when we sign them and if they're clearly moving forward there is no reason not to continue."

Another act which excelled last Thursday was Athlete. The release today (Monday) of their second album *Tourist* looks set to see the group reach new sales heights. Athlete are currently mimicking Snow Patrol's rise by reaching from independent into the heart of the mainstream with a breakthrough commercial radio record. The album's sales potential is highlighted by lead single Wires, which has already hit number one on the airplay chart.

Although their 2002 debut album *Vehicles & Animals* eventually reached platinum, the process of establishing the band was no easy ride, as the label looked to overcome initial resistance from some sectors of the media.

"From the first album it was clear that we had a strong, inventive band with a lot of creativity, even though some people perhaps never quite knew where to place them," says Capitol music president Keith Wozencroft. "They've now made the natural step that you hope any artist you sign will make."

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## Investment turns round Sanctuary

Heavy investment in "core businesses" such as the management sector helped Sanctuary recover from the first profits warning in its history to post full-year revenues up 45% to £220.9m.

Although Sanctuary caught the City by surprise last week, when its auditors uncovered a £2.1m loss at the book publishing division, the group's pre-tax profits for the 12 months ended September 30 2004 were only slightly down at £16.1m (£170m).

Over the financial year, the group poured £24m into bolstering its management businesses, signings and publishing catalogues. Executive chairman Andy Taylor says the move was designed to "build up areas of our business that we felt were below critical mass, in particular artist management".

The acquisition of Tony Davis' management group saw artists such as Nelly join the group and the act immediately delivered a US number one album to the two-year-old Sanctuary urban division. Recently installed group CEO Marek Mercuriadis says that, with another four Top 20 US singles from the urban division, he is delighted with the results.

"I'm very happy to achieve what we have done in such a



Morrисsey: album success

short period and now have acts like JadaKiss and D-12," he says.

Slipnot, Russell Watson, The Datsuns and The Departure also came under the group's management umbrella during the period and the division now boasts more than 130 acts. The strategy of beefing representation paid off in both turnover and profit increases, with the artist management and live side of the company seeing sales almost double to £31.8m (£18.0m) with profits up from £5.3m to £9.0m.

At the same time, Sanctuary has continued to invest in proven acts, with Lou Reed and Tom Petty signing to the label in the past 12 months and Robert Plant is also due to deliver an album this year. Mercuriadis believes the release of Morrissey's album

You Are The Quarry and his world tour epitomised this investment strategy and the "greatest example of 360° management, which sees Sanctuary fulfilling the role of manager, label, merchandiser and live agent."

The former Smiths singer's success, combined with more recent joint ventures with Rough Trade and Vireo's Records which have produced The Libertines and Something Corporate, meant the record production division delivered a strong set of figures for a period: £18.5m (£16.6m) profits on £127.3m (£78.0m) sales. Mercuriadis now believes the group has successfully transformed itself into a music company that does not simply trade on stars of yesterday.

"We have now proved we can deal with the greatest superstars to the youngest acts," he says. Mercuriadis concedes that the disappointing book publishing result was a "bit of a blip" because every other division produced a profit, but says the group will persist with books because it makes commercial sense.

Highlights of 2005 will include new releases from The Strokes, Babysambles, Earth Wind & Fire, Lou Reed and Antony & The Johnsons.

## Kennedy's keynote speech receives warm response from delegates

# IFPI boss talks of future and Biem

by Martin Talbot  
MidNet 2005 provided an opportunity for John Kennedy to come out into the open for the first time as IFPI's new CEO and chairman.

Setting aside the IFPI's digital services press conference in London the previous week, Kennedy made his first high profile appearance in the role as he delivered a keynote speech as part of last Saturday's MidNet event.

But it was not his only reason to be in Cannes. Kennedy also took the chance to meet Reinhold Krehle, president of international organisation for mechanical rights association Biem and German mechanical rights association Gema, in a bid to kick start negotiations on the IFPI Biem agreement.

"We have had a couple of discussions," says Kennedy. "They are ongoing and feel as though they will be for a while." He confirmed that building a relationship with the publishing community would be one of his priorities this year, including the Biem IFPI discussion. "It is not great that we seem to be on different sides," he adds.

Kennedy received a positive reception from the MidNet audience for a speech which saw him ponder the shape of the industry in the future, but remain firm on the IFPI's programme of legal actions over the past year. Kennedy insisted that the industry had only reluctantly pursued litigation - "we must be the nicest litigators in the world," he suggested, referring to the programme of education, information, instant messaging and media briefings which predated the legal process. "We tried to educate, we tried to raise aware-

ness and then, only as a last resort, did we commence proceedings and only then against the worst offenders," he said.

Kennedy voiced confidence that, when the US supreme court considers who bears responsibility for file-sharing next month, that it "will see that many of these networks are not simply used occasionally for illegal purposes - their predominant purpose is infringing use."

The next 12 months will see the issue of "filtering" attract a lot of attention, he suggested. With filtering of licensed and unlicensed tracks now possible, Kennedy suggested that legislation could encourage peer-to-peer services to encourage the use of tracking music use on such systems and pay rights holders.

Kennedy voiced doubt that the global music industry may have "turned the corner", even if the coming year may be "much less gloomy than in recent years". "My guess is that there will be no fall in sales in 2004, if you take digital revenues into account," he continued.

"However, while it seems likely that physical sales have bottomed out, I don't know whether there is much hope for real growth in the short term in the physical world, but those academics among you should go and look at the predictions that were made in the late Nineties about where the physical market would be now. A part of history was the prediction. The physical market has proven more resilient than expected."

The signs in 2004 were promising for the music business, he added, with 10m iPods sold worldwide, 230m tracks sold through iTunes, Napster achieving \$435m digital revenues and the likes of Snocap raising the prospect of legitimate P2P.

"There is no doubt that the future growth for the industry is coming in the non-physical world," he said. "Revenues from public performance and broadcasting income grow incrementally every year. Increasingly, on a more general basis, record companies will become major licensors as well as manufacturers."

China also offered a huge opportunity, he added. "Perhaps in 2006, we will see \$1bn of digital revenues in China," he said. "China has 290m mobile phones to Japan's 60m and Japan already has that 5bn. Will Chinese consumers be so different from the Japanese?" The Chinese market might even skip the CD, moving straight on to digital sales, he suggested.

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### LINE UP

Acoustic showcase: Jon Allen, unsigned; Niall Jaye, BMG; Rob Reynolds, Inevitable Records; Mavishe Harde, Music: British UCL.

### Evening event: The Infadeals, Dead At

Thirty Records; Gwyneth Herbert, Universal Jazz Skin, EMI; Crown National, Sunday Best

Skin was the big international draw when the annual British At MidNet showcase event was staged at the Martinez Hotel last Monday night. Giving a worldwide debut to songs written with her new band, the former Skunk Anansie frontwoman drew an extremely positive reception from the international crowd.

Other acts which performed included the hotly-tipped The Infadeals, young jazz singer Gwyneth Herbert and up and coming act The Grand National.

The acts were selected by an organisational committee spanning AIM, the BPI, EMI, British Music Rights, MCPS, MMF, MPA, PPL, PH, UK Trade and Investment and the Welsh Music Foundation.

The main showcase followed a live performance showcasing Guy Chambers' new Isis Project at the luncheon reception for Government minister Alexander Downes.

BMR director general Emma Pike says, "Once again this year, the British showcases demonstrated the breadth of UK talent, ranging from a beautiful performance by Sophie Hunter and Guy Chambers at the minister's reception through to Beulah and Skin."

The show was Skin's first live performance in over a year. She is currently working on material for her next album which is expected to be out later this year, although a label deal has yet to be finalised.



## There will be no room at the inn again next year for non-delegates

MidNet organisers are planning to extend their initially controversial policy of barring non-delegates from key Cannes hotels for next year's event after chiding up record attendance figures this year.

Delegate numbers were up 5% on 2004, topping the 9,300 mark for the first time, as the number of registered companies rose 4% to 4,366, predominantly due to the increase in the presence of technology firms. There were also 5% more stands and 1% more stand space booked inside the Palais.

MidNet director Dominique Leguerm believes the anti-parasite policy is likely to have had an effect on these figures. She says, "The increase may be down to the number of technology companies attending. However, I am optimistic that [the policy] did help."

Of the anti-parasite policy, she adds, "Of course we will repeat it. And maybe we will extend it to other hotels, as it allows delegates to work more comfortably."

She says the reaction to the policy was overwhelmingly favourable among delegates. "It worked out very well," says



The Brits high profile in the Palais

Leguerm. "I had a lot of compliments and only a few complaints. The complaints mainly came from registered participants who had meetings scheduled with non-registered companies."

The system certainly appeared to cause less controversy than some had forecast. Few inside the Palais said they had noticed a difference and there were no reports of trouble at the hotels concerned. And, while some had threatened to boycott the event completely as a result of the policy, the attendance numbers suggest it may have encouraged more to officially register.

Leguerm says the dominant theme of this year's show was "technology in all its forms," but

says there was also focus on the independents and the live sector.

However, there was some criticism that the show had allowed the focus on technology to detract from music itself. Leguerm disputes this, saying, "I come from the record industry and to see the labels suffer is not pleasant. I'm really concerned with the way they're struggling with pricing. Fortunately we have new technology showing them light at the end of the tunnel."

UK representation at the show was strong, with a large Brits at MidNet stand in the Palais. BPI executive chairman Peter Jamieson says, "It was great to see a 5% year on year increase as it shows MidNet is flourishing. And it's great to see that within this the British presence flourished. I think it's fair to say it dominated it, which was heartening and bodes well for British sales in the next year."

Preparations are already underway for next year's landmark 40th MidNet conference. Leguerm says talks are underway to establish how to recognise the landmark, although she says no details have yet been finalised.



Only as a last resort, did we commence proceedings and only then against the worst offenders

John Kennedy, chairman IFPI



## Napster To Go to hit the UK by this spring

Napster is kicking off a year in which it will hope to massively raise its profile in Europe by confirming first details of the launch of Napster To Go in the UK.

Napster used Midem to announce the creation of only its second market-focussed site in Europe – for Germany – which will launch by the end of this year. When it debuts, it will also be the first to do so with Napster To Go in place.

Napster To Go will launch later this spring in the UK, synchronised with the US.

The service will be priced at £14.95 a month, 50% higher than the US price and the existing, PC-bound Napster offer, according to Napster's global chairman and CEO Chris Gorog.

The launch of Napster To Go will be backed by an aggressive marketing programme, he adds, with the company able to spend the proceeds from the recent sale of its software company, as well as a new round of funding which has raised \$50m. It leaves the company with a current cash surplus of \$230m.

Gorog describes the imminent

arrival of NTG as hugely important, although he says that the existing Napster service is already driving subscriptions; the company last month announced it had secured 270,000 subscribers for the UK service and that massive growth had been achieved in the final quarter of 2004.

By offering subscribers the potential to transfer tracks to portable devices, Napster To Go will create an offer far superior to that of legitimate download services.

"We are able to say that if you had 10,000 songs on your iPod, it would cost you £10,000 to fill it using iTunes," says Gorog. "Who the hell is going to do that? We now have a product where you can put 10,000 new songs on a player for £14.95 a month. That's staggering."

While Gorog concedes that the Napster-uncontested iPod has driven sales of portable players to date, projections suggest the market will explode over the coming years; projections suggest that the number of players in the market will expand by four times by 2008, he says.

## More majors set to follow Snocap's Universal deal Firms line up to launch file sharing offerings

### Downloads

by Martin Talbot

Legitimate peer to peer may be a matter of just weeks away, with alternative offerings from both sides of the Atlantic confirming launch plans at Midem.

UK-based service Playlouder MSP last week confirmed that it was set to launch before the end of April with founders Paul Sanders and Paul Hitchman voicing confidence that they would have their first major label deal by then.

The company already has all of its indie deals in place, as it aims to create a "walled garden" in which subscribers can share files; sharing will be tracked and revenues paid on the relevant tracks.

In turn, Tennessee-based Passalong Networks founder and CEO Dave Jaworski confirmed that it would have an offering up-and-running by sometime this autumn.

But perhaps most interest was generated by Snocap, which used Midem to unveil details of its plans to the European industry. With one major – Universal – already signed up, negotiations are progressing with the other majors and 12 independents are on board, with beta testing due to start in a fortnight ahead of a full launch by the end of March, business development director Alex Rofman said.

Rofman's visit to Midem was only the second trip to Europe by representatives from the Shawn Fanning-founded company, after initial discussions with labels and



Rofman offering control over content

trade associations in December. An Aim deal is currently being negotiated, he confirmed, as talks also continue with other European Indies.

While the name Snocap has already become synonymous with legitimate peer-to-peer, Rofman stresses that this is not all that it can offer. "P2P is the long hanging fruit," he says. "But in five years' time, the model might be totally different."

Snocap will be able to power a traditional download store, as well as a P2P service, says Rofman. Where Snocap differs from traditional download operators, such as OD2 Loudye, Rofman says, is that it offers rights holders full control over all the content in our system.

"We are offering retailers the benefit of accessing all of our content, but offering rights holders a lot more control."

What differentiates Snocap from the rest of the P2P operators is its founder Shawn Fanning, the 24-year-old who, as a teenager,

founded Napster and as a result brought P2P to the wider world.

Rofman acknowledges that Fanning's name alone has helped open doors at the highest level to Snocap, but that he does not run the company, as chairman of the board and chief strategy officer, Fanning comes into the company's San Francisco offices every day and steers strategy.

But he does not handle everyday licensing negotiations, leaving that to Rofman and his team. The company is also looking for a CEO; the former incumbent stepped down, after closing its first licence deal – with Universal in December – and closing its latest round of funding.

The company can boast a particularly young team – with eight of its first 10 employees having worked with Fanning on the first incarnation of Napster – but Rofman points out, "but there is no 20-year veteran of peer to peer".

As for establishing a European presence, there are no immediate plans for this, says Rofman. As Snocap simply offers a back-end licensing service for any P2P service aspiring to legitimacy, and rights management can be managed via the internet, there is no need for a massive international network.

The next step in the expansion – perhaps by the end of this year – is more likely to see it offer a complete retail solution, in the form of a P2P "shop in a box" service, which may require it to partner with another operator, says Rofman.

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## CC creates industry concern

The music business is casting a wary eye over the imminent arrival in the UK of a new licence scheme for creators.

The Creative Commons [CC] licence, which has its roots in the US philanthropic and academic community, is designed to enable artists, film makers, writers, programmers and others to gain maximum exposure for their work without users having to obtain the time-consuming permissions that normal copyright requires.

CC, which was the subject of a seminar at Midem, emanates from the US's prestigious Stanford Law School, which issued its first licences in the US in 2002; a draft licence has been drawn up by the University of Oxford's media and law depart-

ment ready for it to be launched in the UK.

It is feared by some in the music business that musicians and songwriters may unwittingly turn to CC when it is launched here: a web-based record label, Magnatune, has already been set up based on CC principles and David Byrne and The Beastie Boys have had tracks featured on a CC compilation album.

MPA chief executive Sarah Faulder voices concern that young acts could "give up everything for no money and irrevocably" in their keeness to be heard.

Patrick Rackow, barrister at Steeles Law, believes the CC licence is totally unnecessary. "This is not an alternative to copy-

right," he says. "If people want to give their work away they have always been able to do that."

Once a work has passed into CC it can never be retrieved, which Faulder and others believe would be disastrous if a new group signed its first single away to the public domain with a CC licence and then discovered it had the potential to become a worldwide hit.

British Academy of Composers & Songwriters chairman David Ferguson says that the CC model may work in the US, but European copyright law operates for the creators as much as big business.

"In certain areas like academia I think it is fine, but not in music or the audio visual world," he says.

● Viewpoint, p26

# Key news and views from Midem 2005

## Launches

### Indies to form global group

Independent labels voted unanimously at Midem to create a formal organisation to represent the sector on a global scale. Impala vice president and A&M chief executive Alison Wenham says the new organisation, which will be a coalition between current trade associations such as Am, Australia's Air, New Zealand's IMNZ and Europe's Impala, is intended to turn the independent sector into a "virtual major", acting to address issues such as access to market. The coalition will also include the American Association of Independent Music, which is currently being established.

Leaders of the UK's main industry associations took part in a lunchtime Midem meeting with minister of state for trade, investment and foreign affairs Nick Alexander. Representatives from all sides said the meeting was highly productive. Associations including the BPI, Am and British Music Rights were represented. Issues arising included the importance of copyright and the barriers that exist to overseas trade, particularly the US.

Some of the key dates in the international music industry calendar were announced, including In The City which will take place in Manchester

from September 30 to October 3. In turn, Popkomm in Berlin will take place from September 14 to 16.

## Deals

### Acts join Kobalt royalty system

Kobalt Music Group has signed six acts to its new royalty accounting and collection system, including Tears For Fears and Wet Wet Wet. Kobalt co-founder and CEO Willard Ahlritz announced the new deals at a Tuesday press conference, also revealing that Teddy Riley, Deniz Foster and Dennis Matkowsky had struck deals to use the system, which allows artists to track all royalties through one, easy-to-use online system.

UK independent Snapper Music announced a deal at Midem to release a compilation of underground music into the Brazilian market. A link-up with Brazil's ST2 will see the release around March or April there of Bring Your Own Poison, which features tracks from artists including Babyfishes, The Liberties and The Rocks.

The Mobile Entertainment Forum announced the launch of the second official ringtone chart, this time for the German market. It comes a year after the MEF unveiled the UK's first ringtone chart, as a forlornly rundown. The German market is the biggest in Europe for ringtones,

accounting for more than one out of every six ringtones sold across the continent.

Fintage Music announced a publishing and neighbouring rights administration deal with Rick Wakeman, covering the administration of Wakeman's rights outside of North America, among other services.

Muzikpluggger used the MidemNet platform to launch the first product which allows the digital distribution of broadcast quality music videos. The service gives labels the opportunity to send music videos on a fast and secure network to TV channels without having to change internet service providers.

## Awards

### U2 hailed with another award

U2 added to their haul of international honours with a special achievement award at Saturday's NRJ Awards in Cannes. Blue flew the UK flag by winning the best international group or duo prize, while there were two prizes for Maroon 5, who took home honours for the best international breakout act and had This Love named best international song. For This Love. Other winners included Usher as best international male, Avril Lavigne in the equivalent female category and Black Eyed Peas,



Midem's Personality Of The Year Bruce Lundvall (pictured) hit out at labels who take a short-term view on A&R. The EMI Classics & Jazz US-based president - who was honoured with a dinner on the Monday night of the conference - told a press briefing that not enough emphasis was put on developing "real artists". "There

are always very special and gifted artists out there," he said. "I think many of the larger record companies are looking for instant gratification rather than long-term artists." Lundvall suggested there was "no crisis in terms of talent" in the industry, but the business "is not in the best of shape".

whose Elephant was named best international album.

Katie Melua, Damien Rice, The Roots and Benny Benassi were among the winners of the European Border Breakers awards which were presented at Midem. Melua

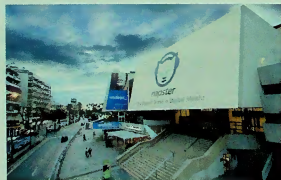
represented the UK with her Dramatic album Call Off the Search, while Damien Rice won for Ireland with his DRM/24th Floor album O. Roots won representing Denmark, while Benny Benassi and The Biz won for Italy.

## Digital debate

### Ericsson predicts mobile boom

Ericsson is predicting revenue from mobile services including music will grow three-fold in the next five years. The sector was worth around \$60bn in 2004, but Ericsson marketing vice president Johan Bergendahl told a Midem briefing that projections suggest it will grow to around \$190bn by 2009.

Publishers and collection societies came under fire from Universal Music International's Barney Wragg for holding back the online music market from creating new business models with a "take it or leave it" approach to licensing in the digital world. UMI's elabs vice president used a Midem panel discussion of publishers, record labels, online and mobile operators on the future of licensing in the digital world for more competition among collection societies so labels and



Midem: Napster ads helped to send digital music's profile sky high

artists could "shop around". Am CEO Alison Wenham told a MidemNet panel that the dispute between Apple's iTunes and the UK's independent labels was born of a misjudgement, rather than disregard for the UK's independent industry. Wenham told the assembled crowd, "Apple finds Europe very different to the US. To them we are series of federal states, with so many

organisations to strike deals with. I suspect that the misjudgement was simply failing to understand that a US model just simply won't work here." Sony Corporation's chief technology officer Phil Wiser admitted that the company made serious errors in interoperability when it launched its first internet-enabled Mi2Go players. Interviewed as part of MidemNet, Wiser said the issue had been dealt

with and that Sony's Hi-MD sold as many units as the iPod over the Christmas break in the UK.

MSN Marketplaces general manager Mike Conte told MidemNet it was not driven by a desire to simply catch up with rival Apple's iTunes. "iTunes has a lion's share at the moment. It is our aim that in the next year or two we can get on the shortlist, so that when people talk about the top three services, that we are on there," he said.

Beggars Banquet UK managing director Martin Mills told MidemNet that the rise of P2P had made it "voluntary to pay for music", but he also asserted that "online piracy is not the same as stealing from your local Tower Records". In a keynote speech, he said, "I would like to see a collectively licensed peer-to-peer network. I like seeing people talk about music; it is what we build our business on." Mills added that more than ever indie had to act collectively to ensure their interests were fairly represented.

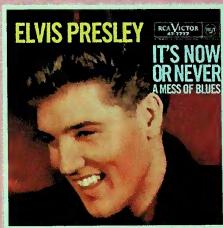
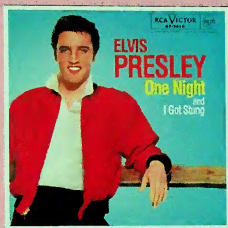
Vodafone executive Guy Laurence attacked the music industry over its

"bickering" about doing digital deals for its repertoire. In a keynote speech, the mobile phone operator's consumer global marketing director said the industry had to "sort out the mess it's got itself into with publishers and labels". "I've sat through industry meetings with two representatives from the same company who are arguing in front of us over who was in charge of what," he said. And he urged industry players to embrace and invest in the mobile sector quickly or risk being left behind.

Chrysalis Group CEO Richard Huntingford used a Midem debate to question whether phone companies should play such a central, all-encompassing role in the mobile music value chain, from marketing through to retail and distribution. Orange's Gerard Grech argued that such operators have played an important role in pushing the sector forward. "The CD has been around for 20 years, but there has been no innovation around the CD," he said. "Within 12 months, you have seen a raft of new products in the mobile space."



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# Emap's Magic 105.4 leapfrogs over rivals to breathe down Capital FM's worried neck

## Magic puts spell on London crowd

### Radio

by Adam Woods

Sociologists had calculated that January 24 would be the gloomiest day of the year, but three days later there was only good news to be found in the excited radio group announcements which accompany the Rajas.

As ever, some of the glad tidings rang truer than others, but while a few were simply putting a brave face on a survey which saw overall listening hours dip by 0.4%, others had genuine reason to smile.

Emap falls into the latter category, with its Magic 105.4 having dramatically inserted itself between Capital FM and Heart in a London commercial tussle that had been widely held to be a two-horse race. The easy listening station's surging share takes it to within 0.1 of a percentage point of Capital, making the most of the ongoing defection of older listeners from the market-leader, post-Barrat.

But even as it sits just fractionally apart from each other at the head of the London market - Capital with 6.2% share and Magic with 6.1% - both sides declare themselves unfazed by the turn of events.

"We have gone up consecutively for six surveys in a row now, so we were expecting it to go up again," says Emap managing director of programming Mark Story. "We will do better next time."

His talent for understatement is matched by that of Capital FM managing director Keith Pringle, who appraises Magic as "a fairly solid radio station - has been for years".

But, while recent Rajas have seen Magic's share rise in the order of 0.1 or 0.2 percentage points, this quarter's 1.3 points hike is something else altogether, particularly as Heart, which briefly topped Capital as London's favourite a year ago, shrank back to third place and a 5.3% share.

"We put in some marketing and that is working really well," says Story. "The big strength of this format is it is not really age specific; it draws pretty well from every 10-year demographic, from 15 to 55, and there is still a lot of available audience to build up with."

Ten years ago, Story recalls, Emap declared that it viewed Magic as a future number one station in London. "I think a lot of people thought we were crazy. I'm not sure if we will get it next time, but it is obviously a realistic goal," he says.

Having already seen off the threat of Heart for the time being, Capital clearly hopes. "I think a lot of people are quite surprised at how far [Magic's] share has risen, particularly as they haven't really

put on many new listeners," says Pringle. "But we don't really see ourselves as direct competitors with Magic at all. You listen to Magic when you are tired of London and tired of life and you listen to Capital if you want to feel good and feel connected to London."

Heart's immediate problems are more serious, just 15 months after it topped Capital as London's favourite for the first time since the latter station's launch in 1973. The Chrysalis share price lurched downhill at the announcement of the figures, possibly at the memory of chief executive Phil Riley's 12-month-old suggestion that 2004 would be "a defining year". Riley has been quick to counter with assurances that the station is already in the middle of corrective action.

At group level, Capital retains second place from Emap in share terms, despite Emap's gains with Magic. It lines up behind its merger partner GWR in what stands to be the penultimate set of Rajas before the pair's union is expected to be finalised. Even if Emap makes its long-rumoured move for the remainder of Scottish Radio Holdings, the sheer size of a combined Capital/GWR stands to dwarf the rest of the market by the summer-time, pending final regulatory approval.

GWR's flagship Classic FM sees healthy growth this time around, picking up an extra 0.2 percentage



**'You listen to Magic when you're tired of London, and Capital when you want to feel good'**

Keith Pringle, Capital FM

points of national share quarter-on-quarter - and 0.1 points year-on-year - to take it to 4.4%, with an audience of 6.2m. It also claims by far the biggest breakfast show in commercial radio as Simon Bates put on a further 61,000 listeners to take his overall audience to 3.1m.

Appropriately enough for a survey which was released to the press at 7am and presented in person at 9.30am, none of the news revolves around breakfast.

Capital is declaring its much-criticised Johnny Vaughan strategy to be well on course and has picked up another 83,000 listeners to

prove it. Year on year, Vaughan is down by a weekly 115,000, compared to Barrat's final fourth quarter in the seat; but with his latest haul of 1.13m listeners, up from 1.05m in Q3 2004, he is moving in the right direction, nine months on from his arrival.

"Launching breakfast is an 18-month job; we're half-way through it and feel like we're on the right road," says Capital FM's Pringle.

The growing strength of Chris Moyles is the headline news for Radio One as he takes just under 6.2m listeners - a 14% spike from Sara Cox's final quarter in 2003 and 2.4% up on quarter three last year.

Overall, Radio One sees only a slight dip in overall audience as it beds down the most dramatic overhaul of its schedule in years. "When I think back to the last time the station was changed to this extent, it was a disaster, ratings-wise," says Radio One controller Andy Parfitt. "What we have got to remember is that 90% of the schedule was either new last year or in the latter part of 2003, so it is an enormous amount of change that the station has had."

He shrugs off the fact that the station has come in just under the 10m audience figure this time, with 9.93m, and points to the back-to-school effect which traditionally tears children and students away from their Radio One listening every summer. "That is a seasonal change," says Parfitt. "As people go back to

college, we always see a slight drop in reach."

In fact, Radio One is heavier by just short of 500,000 listeners year on year. Radio Two also continues its upward growth, recording the second-highest audience reach in its history with 13.3m. This time around, the reliable Radio Two success story is also driven by gains at breakfast, where Terry Wogan lures to claim more than 8m listeners to reinforce his status as the number one breakfast show on the airwaves.

Digital platforms continue to make an impact on all groups, and none more so than the BBC. In a growing market, the BBC Asian Network has 536,000 listeners compared to 453,000 this time last year. G Music increased its reach to 238,000 from 155,000 a year ago, while Xtra and the BBC World Service were down on the quarter but up on the year.

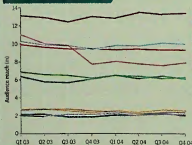
Emap's Kerrang!, meanwhile, matched its analogue growth of 17% in the West Midlands with 830,000 digital listeners, up from 761,000 in its first survey last year, taking the station's national total to 1.35m listeners.

Overall, radio listening is up in terms of reach and marginally down in terms of listening hours. Some 45,816,000 adults a week tune in to a UK radio station, listening to more than 1bn hours (1.06bn) a quarter.

adamjameswoods@btinternet.com

### Radio 2004: fourth-quarter performances

#### NATIONAL WEEKLY AUDIENCE REACH



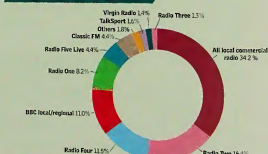
Figures in brackets are percentage reached of adult population.

#### NATIONAL GROUP SHARE



SOURCE: RAJAS/PIA/PIA/CAP

#### NATIONAL WEEKLY SHARE OF TOTAL LISTENING



It's a byword for cool in the US and, with Ciara's number one Goodies marking its crossover over here, 2005 is being billed as the year that crunk conquers the UK. *By Hattie Collins*

# Crunk: lots more goodies in store



Hanging tough: Lil Jon & The Eastside Boyz (left); crossover star Ciara (below)

**Crunk is a culture, the way we live our lives**

Lil Jon, producer

its own flavour. "Crunk is a term that's been used in the South for as long as I can remember," says Jon. "Atlanta crunk is different from Texas crunk, but regardless, it's high-energy rap music strictly designed for the clubs. It makes you wild out, throw them 'bows, moshpit. It's like black punk-rock music because of the release of the energy. And it's not just some motherfuckin' screaming on a record," he adds. "It's a culture, the way we live our lives."

While it may have initially been created consciously for Southern strip-clubs, thanks to Jon the crunk ethos has since saturated both the *Billboard* charts and US mainstream consciousness. With his platinum-plated teeth, diamond encrusted pimp cut and predilection for shouting "Okkkaaaaay" at deafening decibels, Jon has transformed himself from producer to pop icon. Regularly featured on talk shows, caricatured in comedy sketches and the subject of numerous magazine features, both Jon and crunk have become a cultural tour de force.

Four years ago, neither producer or genre were particularly well known

outside of the Southern states, but

the 5' 8" producer was determined to change that. By visit-

ing each state in turn, per-

forming live with his group

the Eastside Boyz as often

as possible and doing all

available media meant

crunk enjoyed a snow-

ball effect. In fairly

quick succession, Bone

Crusher's crunk classic

Never Scared and Lil

Jon & The Eastside

Boyz' *Get Low*, featuring

the Ying Yang

Twins, exploded onto the

*Billboard* charts.

Almost instantly, the

rest of the US

awoke to a

sound that

the South

"We went platinum on the drink alone," grins Jonathan Lil Jon Smith. The Atlanta-based producer and rapper has good reason to be cheerful. An ear for a hit records and a brilliant business brain has earned Lil Jon not only a million dollar-making energy drink called Crunk Juice, but album sales upwards of 4m, Grammy nominations, eight US Top 10 hits, his own record label and a long line in endorsements from Oakley sunglasses to a porn DVD series.

The reason for the sales, accolades and awards is thanks to the ex-radio DJ/ So So Def A&R's involvement in the new US pop phenomenon crunk. Whether producing for himself as part of Lil Jon & The Eastside Boyz or for numerous other artists, Jon is both the music's figurehead and its biggest fan. "In Atlanta we live and die to get crunk," he says.

Crunk – a singular shorthand between the words crazy and drunk – is one of hip hop's most on-

matopoeic offshoots. With its 808 bass thumps, screeching synths and incredibly catchy choruses, crunk is fantastically loud, outrageously puerile and enormously exciting. First formed in Atlanta strip clubs during the early Nineties, producers and artists including Three 6 Mafia drew inspiration from Miami bass, New York electro and call and response-style hooks steeped in West African heritage. Soon, the rap sub-genre spread around the US's Southern states and each region began to refine





had been partying to for years. "Music had gone completely leftfield, but we got the dancefloor rocking again," says Jive/Sony BMG artist Petey Pablo, who enjoyed a top three *Billboard* hit last year with the Lil Jon-produced *Freek-A-Leek*. "Hip hop was tired and we woke it back up."

Indeed, so far-reaching is crunk's influence and popularity, *Hip Hop Connection* editor Andy Cowan notes that the term has subsequently become somewhat ambiguous. "What has happened is that the word 'crunk' has become a stand-alone piece of pop culture slang, much like 'bling' before it," he says. "While Southern rap now dominates US radio and charts, that doesn't mean that all crunk music does. The use of the word has far surpassed the actual amount of



Bursting out of the South: Petey Pablo (left) and the Ying Yang Twins

Hip hop was tired and we woke it back up  
Petey Pablo, artist

music released within its ambit."

However, Channel U music and promotions manager Ricky Bleu sees the blurring of lines as inevitable. "It can be confusing. You've got Ciara and Elephant Man both doing crunk - but it's all the same thing, really. It just comes under a different name. If you have that crunk beat, you have a crunk hit."

Whether the uncut crunk of Lil Scrappy, R&B offshoot crunk&B, the loud refrains of crunk rock or the dancehall flavoured remixes, the sound has captured the ears of US rock, pop and urban fans alike. "It's worth the whole musical climate here," says Steve Gottlieb, CEO ofTVT Records, the label to which Lil Jon & ESB, his protégé Pitbull and The Ying Yang Twins are signed. "There

are only a few moments in music where you can feel a wave of change and I think you're seeing a movement that is going to be with us for a while. The way music sounds and the way beats are made has been altered significantly." Such is Jon's sonic sway that those artists wishing to collaborate are forced to fit his requirements.

"While Jon's worked with the world and his wife, everyone has had to come round to his way of thinking," says journalist Angus Batey, who recently interviewed the producer. "Eminem on the Lil Jon remix of *Lean Back* sounds like Eminem on a Lil Jon track, rather than Jon producing something that Eminem would do."

The question now is whether crunk will enjoy similar success on these shores. The US's largest independent label, T.V.T., clearly thinks so. Following a number of Lil Jon and Ying Yang Twins hits around Europe, the label widely considered to be the home of crunk recently opened a UK operation that will represent both urban and rock artists. T.V.T. UK's managing director Jonathan Green is confident that crunk will translate to a UK audience. "I think we'll gradually see the sound being embraced by UK mainstream media, UK radio and UK TV," he says. "I think in a year crunk will be a term that everyone knows; it's going to be something that will be adopted into the mainstream."

The crunk cause has been helped significantly on this side of the Atlantic by two key R&B-based releases produced by Lil Jon - Usher's *Yeah!* and Ciara's *Goodies*, both US and UK number ones. These slightly softer records have helped pave the way for the harder end of crunk to filter through. Occasional crunk collaborator Trick Daddy's new

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**JACKI-O**  
POE LITTLE RICH GIRL  
OUT APRIL 2005

**MUSIC WEEK'S TOP FIVE CRUNK TRACKS**  
 1. Lil Jon feat. Ying Yang Twins: Get Low (TVT)  
 2. Trick Daddy: Lets Go (Atlantic)  
 3. Trick Daddy with

Lil Kim & Cree La Sueur (Atlantic)  
 4. Pitbull: Gula! Damini Mann (TVT)  
 5. Petey Pablo: Vibrate (A&M)  
 6. Vibeze (A&M)  
 7. Sony/BMG

album *Thug Matrimony: Married To The Streets* is currently nearing platinum sales in the US, in part propelled by the relentless refrains of the Lil Jon-produced track *Let's Go*. Over here, the single has had significant support from MTV's *Base*, *Kiss and Chained U* and has just been C-listed at Radio One. "The Ciara record has been a great record for Radio One, I think she has made it easier for the more aggressive records like *Let's Go* to come through," says Rhys Hughes, executive producer of specialist music for Radio One. Hughes also believes 2005 could be a good year for crunk in the UK.

"I think both Ciara and Trick Daddy are going to make a big difference," he adds. "We're also doing two Westwood shows live from Atlanta in March, so I think these guys are going to have a good year. I think the focus is very much on the South at the moment, because it's a great new musical sound coming out."

Atlantic Records marketing manager Cookie Proye, who looks after both Trick Daddy's and TI's campaigns, agrees support is shaping up steadily. "The radio and press has been fantastic, with features in the *Guardian*, *i-D* and *Touch*, among others. I was worried that it might slow down after Christmas, but it seems to be kicking in great in the right areas."

Crunk certainly has *Hip Hop Connection's* support. "In terms of Southern rap as a whole, we've stepped up our coverage over the past couple of years as it's the most vital and cutting edge form of hip-hop at the moment," says editor Andy Cowan. Similarly, the new issue of *Touch* magazine features Lil Jon as its cover star, with an accompanying covermount crunk CD. "We've realised the potential of the new style and, because it's getting so much play in the clubs and on the radio, we thought we should reflect its importance," says deputy editor Chris Blenkins.

The next phase is to utilise crunk's many sounds to help seed into the minds of the UK audience. Jon's most recent album, *Crunk Juice*, features crunk outfit Bad Brains, while Trick Daddy's single samples Ozzy Osbourne's *Crazy Train*. "For 14-year-old boys, this music is perfect because they can really annoy their parents with it like they did years ago with punk rock," says Angus Batay of the proliferation of lewd lyrics and screaming rock guitar on display. On the pop front, Britney Spears has worked with the Ying Yang Twins, Missy Elliott is featured on Ciara's single *1 2 Step* and Destiny's Child's new single *Soldier* boasts Atlanta's TI and New Orleans'

## TI: King Of The South with global ambitions

Trick Daddy looks set for a strong year in 2005: with his Ozzy Osbourne-sampling *Let's Go* already C-listed by Radio One and plans to bring him to the UK in motion, it looks like the Miami rapper could go far. However, the smart money must also be on his Atlanta labelmate TI.

Born Clifford Harris, the 24-year-old has featured on the cover of urban bible *Vibe* magazine and is being hailed as "the Jay Z of the South". 2002's *Trap Muzik*, featuring production from Kanye West and David Banner went platinum while his latest, *Urban Legend*, fuelled by the *Swizz Beats* lead single *Bring 'Em Out* is also set to reach platinum status soon.

Labelling himself the *King Of The South*, TI is determined to make it work. "This is serious to me," he says. "I dropped out of school, I stopped hustling, I gave up a major record deal with Arista and I invested my own money. It's been a lot of sacrifices. So I wanna see how much I can get. I think I got just as much of an opportunity and



talent and just as much of a shot as anybody else that ever made it in this industry."

Partnered with good looks, buckets of media savvy and guest spots on Brandy's last album and the forthcoming Destiny's Child single, *Soldier*, TI is fast becoming

hip hop's hottest star.

On/off disputes with artists including Ludacris and Lil Flip have not hurt TI's profile. However, hopefully it will be artistic merit with MCs that will secure him a spot in hip-hop history.

TI's great spots with Brandy and Destiny's Child have raised profile

**The more mainstream artists that get hold of crunk, the bigger I see it becoming**

Ivor Etienne, Choice FM

Lil Wayne. "It wouldn't surprise me if you had someone like Limp Bizkit do something with Lil Jon," says Choice FM programme controller Ivor Etienne, whose station has heavily playlisted crunk. "The more mainstream artists that get hold of it, the bigger I see it becoming."

TVT UK's main concern, however, is ensuring things are secured at base level. "Our marketing strategy is really based around street promotion," says TVT UK marketing manager Martin Moulton. "It's one of the truest ways of promoting: you'll get who they like, why they like it and how you should proceed. So that means a lot of club promotion, street marketing and getting into youth clubs and community centres, because it's really down to them to drive it."

Another crucial factor, believes TVT's Jonathan Green, is the correlation between crunk and the UK's burgeoning grime scene. "Crunk is steadily dispersing across the Atlantic because there are elements of punk, party, rebellion and rock," he says. "It's completely fresh in much the same way as the grime scene is."

Whether closer links will materialise remain to be seen, although it is reported Dizze Rascal and Lil Jon are anxious to collaborate. Rising grime star Kano is certainly open to suggestions. "I think it could be a great thing for both sides," he says. "There would be so much energy, you wouldn't be able to ignore it."

Interestingly, though, it is not the UK which is waiting for handouts. Both Ja Rule and Eminem-affiliate Stat Quo have recorded over Lethal B's 4Ward Riddim, while US DJs are said to be desperate to get hold of a copy of the record. "They've seen how it affects youth culture here and they want to be a part of it," says iXtra DJ Semtex, who is currently recording a crunk and grime mixtape. "But I hope it's not going to be a brain-drain situation. You need to get some really good managers to reach out and get a good thing going."

Potential partnerships and media support are all very well, says Angus Batay, but the hard work could be for nothing unless labels and crunk artists approach UK promotion the same way Lil Jon treated each individual state in the US.



Trick Daddy: set to spread the word to the UK

"Southern artists need to come over here, they need to tour and they need to work on Britain as a country rather than an adjunct to the States that they'll do when they get round to it," he says. Kanye West, Usher and Beyoncé have all proven that, by working the UK, rewards can be plentiful. By coming to Britain and doing live dates, numerous press and radio interviews and as many TV spots that their respective labels could secure, each of those artists has secured platinum UK sales.

With this in mind, Atlantic marketing manager Cookie Proye is keen to see much more of crunk-based artists this year. "We really want to get TI over here as soon as we can and Trick Daddy is also ready to come," she says. "I want to get US Atlantic acts over here as much as possible this year. I want to see them in this marketplace because it makes such a big difference." TVT has already put the wheels in motion, with Lil Jon and Pitbull hosting a London album launch for Crunk Juice at the end of the month. "You can't work the music without the artist," says Green. "You really need the artist's presence to help blow things up big time."

So far we have seen but the tip of the iceberg, it seems. Sony BMG have forthcoming releases from Ciara and Petey Pablo and Universal could well decide to push crunk-based artists such as Bone Crusher and 8Ball & MJG should the likes of Lil Jon lead the way. While caution is being exercised, many industry taste-makers are confident that with the right amount of support and artist visibility, crunk can make a big impact in the US this year.

"Lil Jon is probably the number two artist in the world, after Eminem," says Radio One's Tim Westwood. "He's real exciting, an incredible artist and an incredible personality, so I think his records will become real big, providing radio embraces them properly."

"There's a lot of hits on Crunk Juice and there's a lot of different sounds that will appeal to students, the urban crunk and the mainstream," adds Semtex. "It's undeniable that Lil Jon is going to blow up this year. I think for artists from the South in general, it's going to be a big year."

BOOMTOWN  
RATS TIMELINE

**Summer 1975:**  
Outliners Gerry  
Cott, Pete  
Briquette, Johnnie  
Fingers, Gerry

Roberts and Simon  
Crowe decide to  
form a band. They  
enlist one Bob  
Geldof to be their  
manager. He soon  
assumes the role of  
singer and

frontman, despite  
early doubts about  
his singing ability.  
**October 31 1975:**  
The group of  
musicians play their  
first live gig at the

Bolton Street  
Technical College.  
In the middle of  
their set, they  
change their name  
from The Nuisals  
To the Boomtown  
Rats.

**Summer 1976:**  
Having crafted a  
huge buzz in their  
hometown Dublin,  
the Bobs become  
the subject of a  
building war among  
UK record labels.

Nigel Grainger,  
former A&R man at  
Phonogram and  
founder of newly  
created label Ensign,  
scops up the band  
from under the  
rears of The



The Boomtown  
Rats back in  
the day. (l-r)  
guitarist Gerry  
Roberts,  
drummer  
Simon Crowe,  
frontman Bob  
Geldof,  
guitarist  
Gerry Cott,  
keyboardist  
Johnnie  
Fingers, bassist  
Pete Briquette

# The Rat pack are back

Universal is re-releasing The Boomtown Rats' albums to mark 30 years since their formation, as Bob Geldof is also lined up to receive the Brit Awards' prize for Outstanding Contribution To Music. *By Hamish Champ*

In his book *The Irish Male At Home And Abroad*, Joseph O'Connor recalls the last live performance by the Boomtown Rats in Dublin, May 1986.

"They came back to play at a charity event, featuring Van Morrison, U2, The Pogues, all the great and the good of the Irish rock world," recalls O'Connor. "The Rats blew everyone away. After the main set, Geldof strolled up to the microphone for an encore. He seemed taken aback by the warmth of the crowd's affection. At first he didn't seem to know what to say. 'Well, it's been a great 10 years,' he muttered. Then, 'So, rest in peace.' The thundering drum roll began. The opening riff pounded out. The familiar chords, D, A, G, E. The last song The Boomtown Rats played in public was their first song, Geldof's hymn to snot-nosed anarchy and adolescent attitude, *Looking After No. 1*."

It was a fitting end for a band which had taken the attitudes to rock'n'roll that prevailed at the time and had given them a darn good shake. Some 14 hit singles, two number ones in the UK, hundreds of thousands of album sales worldwide; the Boomtown Rats were, for a time, the most successful band in the UK. And now it was over.

With hindsight, the choice of the last song to be played live by the Rats was double-edged. Sure, *Looking After No. 1* was their first hit and there was a favourite with Rats' fans. But there was something else: originally conceived as an almost nihilist rant about self-preservation and self-interest, it was now being sung by a man who, through his extraordinary drive and passion to end hunger in the poorest parts of the world, had come to symbolise for millions of people the very essence of a generous, unselfish spirit.

All this was a far cry from the band's tentative steps towards stardom, 11 years earlier in a garage behind Geldof's flat on Clyde Road in Dublin.

"Bob wasn't originally going to be our singer; he was going to be our manager," says keyboard player Johnnie Fingers. "He was more media savvy than the rest of us, although initially we doubted his singing ability. He'd worked on a music paper in Canada, so he'd been out in the world, while we all lived at home."

The band came together as bands often do, through friends wanting to play together. Bassist Pete Briquette recalls, "Me, Gerry Cott and Johnnie - who is my first cousin - we were all at architectural college in Dublin and Simon [Crowe] was at art school, while Gary [Roberts] was into photography, his father being a photographer. Bob had just come back from Canada where he'd been doing a bit of work for a music paper and he was doing the odd thing for NME from Dublin. Myself and Gerry wanted to form a band and Johnnie was friends with Gary and they wanted to start a band. We eventually all got together in early 1975 and that became the core of the Boomtown Rats."

Initial rehearsals were rather haphazard, but Geldof quickly took control. "It was Geldof who focused us in on the old R&B stuff," says Briquette, "like what was happening in London at the time, the pub rock scene with bands like the Kursaal Flyers and Dr Feelgood. This was our thing, so we went in that direction. We also did reggae stuff, Bob Marley covers and so on."

The band members didn't just see themselves as anti-establishment, they saw themselves as anti-everybody: establishment, record business, society, the lot. They hated the disco scene, indeed they hated much of the music around at that time.

"When we were thinking of forming the Rats, we went to see buzz band Eddie & The Hot Rods in Dublin," says Briquette. "We thought we were a million times better than them and it was this kind of thing that spurred us on."

Having reached a certain standard, the band desperately wanted to play to an audience. A gig was duly booked for October 31 1975, an end-of-

band move to a large rented house in Chesham and begin releasing material for their first album, to be produced by Robert "Mut" Lange.

**August 1977:** The band releases its first single, *Lookin' After No. 1*. The record is the first new wave track to be played by the BBC and the band

become the first new wave act to play Top Of The Pops. The record spends nine weeks in the UK charts, peaking at number 11.

**September 1977:** The Rats release their debut companion album. It peaks at number 14 on the UK albums chart. Capitol Radio name

the band the most promising of the year.

**November 1977:** *Mary Of The 4th Form* is released from the album as a

single. It reaches number 15.

**March 1978:** The band release *She's So Modern*, a track from their

forthcoming album

*Wild Tonic For The Troops*. The single reaches number 12 in the UK.

**June 1978:** *Life Clockwork* is released, also from

## Rats return: Universal bundles rare material on reissued catalogue

As the Brits Awards prepare to honour Bob Geldof with its Outstanding Contribution To Music Award on February 10, Universal Music is re-releasing all six of the Boomtown Rats' albums on CD on February 7. Some will appear on the format for the first time, all re-mastered and all featuring bonus material, some of which includes the band's earliest demo material plus live recordings from their first live performances at the famous Murray's Hotel in Dublin. Universal is also repackaging their previously released Best Of album.

Together with the unreleased material, much of it unearthed by Rats bassist Pete Briquette, the new-look albums will feature previously unseen photographs, chosen by Geldof and Briquette using fans' archive material as well as their own.

Each album, re-mastered by John Astley - who has worked on reissues with The Who, among others - will also feature liner notes written by famous fans of the band: ex-NME journalist Charles Shaar Murray looks at the Rats' eponymous debut; *Uncut* editor Alan Jones examines *Lookin' After No. 1*; Rolling Stone's editor David Fricke writes about the Fine Art Of Surfacing; The Pogues' Philip Chevron comments on *Mondo Bongo*; *The Independent's* John Walsh revisits *V Deep*; while Peter Paphides does in *The Long Grass*.

Universal's head of catalogue publicity Daryl Easton believes a reassessment of the Rats material is long overdue. "I was very interested - as was and is Bob - to go back and remember when the Boomtown Rats were a



Rats DVD and CD best offer: new discs feature bonus material, such as rare live recordings plus demos unearthed from the Seventies

**"There's much more to the Rats than I Don't Like Mondays."**  
Daryl Easton, Universal

phenomenally successful group. When you think back to 1978 and 1979, they were enormous. It's a case of trying to locate the latent pop fans out there who've maybe just forgotten just what a great band they were. Bob's presence towers over everything now and people have probably forgotten how important the group was."

Important at the time and hugely successful, the Rats sold more albums than The Clash and the Pistols combined in the UK.

"With these new re-releases, people will be able to pick up on the different influences that pervaded what the Rats did," says Easton. "If you listen to all the albums, but the first album especially, and take away the hits and just listen to the album tracks,

I think people will be genuinely surprised at how good it is."

This was certainly the experience of Pete Briquette, as he travelled through the vaults looking for material to go with the remastered versions of the albums. "Looking back to all the really old stuff, I was expecting it to be OK, but the thing that surprised me during that process was that listening back to it we were much better players than I recalled at the time."

There was no "fat" being removed at the time, as fans new and old will hear when they listen to the now-sounding old material, says Easton. "What's great is that the attitude, the brisqueness of their material and the economical melodies were all there right from

the beginning."

At the same time as releasing the albums, the DVD *Someone's Looking At You*, will also be released, featuring all the band's promos, plus concert footage from their 1984 concert at London's Hammersmith Odeon and a whole chunk of extras, including footage of their performances on *The Tube*, *Top Of The Pops*, 6.55 Special and, perhaps best of all, the legendary film of the band's 1977 gig at the Music Machine in Camden, north London, where a disgruntled punk clambers onto the stage and clobbers Geldof to the floor. "He got back up again and carried on the song to the end, blood pumping out of his face," recalls Briquette.

Both re-masters and DVD will generate interest in newcomers to

the band as well as tap into old Rats followers. Easton says. "The objective is to locate those lapsed Boomtown Rats fans or enable people to hear them perhaps for the first time in a different way. There are lines that can be drawn between bands of now and the Rats, that there's more to the Rats than *Feed The World* and *I Don't Like Mondays*. Johnny Fingers' piano work, the guitar playing, all of it. You hear it, it's well played, but it's never slick."

When it comes to press and promotion, Mercury senior product manager Shane Murray - who will oversee the campaign for the DVD and Best Of releases - says there is significant

coverage in the pipeline, especially so given the band split more than two decades ago, plus they are aiming for a wide retail take-up. "We'll be feeding these through more and broader retail accounts, customers such as supermarkets and so on, since we feel that will be widespread interest in these releases," he says. "We've got five page interviews in *Q*, *Melody Maker* and *Uncut*, plus a piece in *Classic Rock*. Then we've got a two-page piece in the *Sunday Times* Review section coming up, plus there's going to be some high-profile TV."

The TV exposure will, of course, include the Brits, where Geldof is expected to perform a 10-minute set as a climax to the ceremony, while two days later on February 12 he will be interviewed on Michael Parkinson's prime time Saturday evening slot, where he will also perform a number of Boomtown Rats hits alongside Rats bassist Pete Briquette.

term party at Bolton Street Technical College, where Briquette, Fingers and guitarist Cott had been studying architecture. "We still didn't have a name," says Briquette. "We played it as The Nitelife Thugs and then, halfway through, we changed our name to the Boomtown Rats. We got an enormous response and we all looked at each other and thought, 'This is pretty good'."

It is little wonder the punters were in raptures. Ireland in the mid-Seventies was lacking new and exciting music. It was, as Briquette remarks, "a dry environment, musically". The Rats knew they had to create their own thing and they also needed an outlet to show what they could do. "We managed to get a regular-ish gig in Moran's Hotel, about once a month. Very quickly, it began to get packed out and there would be people queuing up around the corner. It now has a plaque outside it saying that's where we started."

The band got a reputation in Dublin and decided to take the plunge. "We worked out a plan of staying in Dublin for a year, then we'd get a record contract in London; we planned to have our first hit record within 16 months," says Briquette.

The band, which had been looking after itself to this point, then took on a full-time manager in the form of journalist Faena O'Callaghan. The next step was to record some material. The band booked some time in the eight-track Eamonn Andrews studio in Dublin, where they recorded a couple of R&B covers including *Barefootin'*, plus a couple of self-penned numbers, (*She's Gonna Do*

**"They played me their demo - the most amazing demo I'd ever had sent to me - and while it was on, Bob went round stapling Rats posters to the walls of my office using a bloody great staple gun"**

Nigel Grange, former Ensign A&R

You In and Do The Rat.

O'Callaghan and Geldof then arrived in London to see if they could get a record deal. With the help of Thin Lizzy's management team - Chris O'Donnell and Chris Morrison - they went to see Nigel Grange. The A&R man was on the point of leaving Phonogram to set up his own company, Ensign, along with business partner and friend Chris Hill.

"So in walks Bob and Faena," recalls Grange. "They played me their demo - the most amazing demo I'd ever had sent to me - and while it was on, Bob went round stapling Rats posters to the walls of my office using a bloody great staple gun." Grange decided there and then that he wanted to see them play live. "Chris and I flew over to Cork to see them and they were fantastic," he recalls. "We were up all night drinking with them and I think they liked us. They knew that signing to a new label with someone who had a track record meant we'd be prepared to go completely out on a limb for them, which we were."

Virgin Records, which had seen the band in Dublin the night before, was also in the hunt and kept upping the ante, financially. "But, as time went on I think Branson's team talked themselves out of a deal," says Grange.

Grange brought the band over to England and based them in a large house near Chessington Zoo, just outside London, in early 1976. There they rehearsed the album's worth of material they had demoed in Dublin some weeks earlier. South African producer Mut Lange, a relative unknown

at that time, was drafted in by Grange to hone the rough tracks and produce the debut album.

According to Grange, the band was initially resistant to the choice of Lange as producer. "He criticised some of their playing and that didn't go down well, but he was a stickler for perfection," he recalls. "But the production was amazing; much more commercial than punky."

This is an important point, for although the Rats burst onto the scene just as punk was making its presence felt across the UK, they never really saw themselves as punk rockers. They had too much musical savvy for that. But they got labelled as punks all the same, which caused no end of problems. "It was very uncool to mention in favourable terms a band such as The Rolling Stones, for instance, or David Bowie, whereas we openly acknowledged them as influences," says Briquette.

Still, they did look like punks, says Briquette, and they had the punk attitude. "They just didn't sound like a punk band, like Chelsea or 999 did. Johnny Fingers says, 'We didn't feel like we were part of the punk movement. We didn't have any angst against Capital Radio or about being on Top Of The Pops. When we came over to the UK, we were regarded as undesirable punks. We became branded as a punk band and then later, because we had a keyboard player and because our songs were slightly different from the other stuff that was going on at the time, we got labelled as a mainstream rock band."

"We were the first band from that rush of bands



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# The Boomtown Rats: six albums and one of new wave's biggest bands

**The Boomtown Rats**  
Released: September 1977  
Highest UK chart position: 18



By the time *The Rats* debut album came out in the late summer of 1977, it had already been preceded by the Top 20 hit, *Lookin' After No. 1*.

Both album and single caught the mood of the time, with a new generation of punk and new wave fans finally given the chance to embrace the band's recorded material following months of relentless giggling across the UK.

Produced by Robert "Mutt" Lange, himself a relative newcomer to the UK music scene in 1977, the album is as intelligible as it is energetic and angry. Despite being released at the height of the punk boom it offers plenty of evidence that the Rats were going to be more than just another thrashy punk outfit.

This is not to say it did not have punk credentials, with Geldof's snarling vocals and plenty of fast beats and guitar pop work, but it also neatly showcased the band's myriad musical influences, particularly the Dr Feelgood-esque *Never Bite The Hand That Feeds and She's Got a Gun*. Do You Ya, Close As You'll Ever Be gives them a more earnest sound, while *Jagger-sounding* form, while *Joy's On The Street Again* has all the observational qualities of Springsteen, not to mention a tremendous Clarence Clemens-sounding sax solo. The album also spawned the band's second Top 20 hit, *Mary Of The 4th Form*.

Bonus tracks on re-master: Oh Yeah (unreleased 1975 demo), My Blues Away (unreleased 1975 demo), Sad Boys (unreleased 1975 demo), Fanzine Hero (unreleased 1975 demo), Bare Footin' (recorded live in Morans Hotel, Dublin 1975), Mary Of The 4th Form (single version).

**A TONIC FOR THE TROOPS**  
Released: July 1978  
Highest UK chart position: 8



The combination of sharp, intelligent and catchy pop songs came together with a vengeance on the Rats' second album. The old R&B influences are still there in abundance, on tracks such as *Blind Date* and *Car's Stop*, but newer territory is being explored too: the Shangri-La's-sounding (*I Never Loved*) *Eva Braun* mixes pop with edgy politics. Few pop acts would have toyed with putting someone such as Adolf Hitler at the forefront of a pop song and believe they could get

way with it – the Rats did. The punk sensibility is here in spades too; the album's opener, *Like Clockwork*, topped the monotony of modern life, while *She's So Modern* is pure thrash pop. But the jewel in the crown was *Rat Trap*, the album's closing track. The band's first UK number one single, it eschewed the usual three-minute pop hit formula, instead taking the listener on a five minutes-plus journey through the back streets of Dublin – or any environment where hope could only be found in very small doses – and passionately revealing the lives and lot of the characters who lived there. Perhaps another nod to Springsteen, *Rat Trap* was punk music on the surface, but with a lot more below it.

Bonus tracks on re-master: Neon Heart (John Peel radio session), Do The Rat (B-side and number one in Holland), DUN.L.A.O.G.H.A.I.R.E. (B-side in Ireland), *Rat Trap* (recorded live in Stoke)

## THE FINE ART OF SURFACING

Released: October 1979  
Highest UK chart position: 7

Regarded by many as the Rats' finest hour, *The Fine Art Of Surfacing* features the track which has become synonymous with the band, *I Don't Like Mondays*, a five-minute epic about a young girl who takes umbrellas at the first school day of the week, and sheets dead a number of her fellow citizens to brighten things up.

Of course, there is more than ...Mondays, which gave the band its second UK number one. The music on the album was more

the soon-to-be-released album, and makes number six on the UK chart.

July 1978: The long-awaited follow-up album to

their debut, *Tonic For The Troops* is released and makes number eight in the UK. The album spends more than 44 weeks on the UK chart. Gold and

Fingers spread more than a month travelling throughout America to promote the album.

October 1978: The

album's final track, *Rat Trap*, is released as a single. It becomes the band's first number one single and spends 15 weeks on the chart. Gold

wanted to play saxophone on the song's video and subsequent TV appearances, but was banned from doing so since he hadn't played on the

record itself, hence the caberlogia. July 1979: The band release *I Don't Like Mondays* from their upcoming album, *The Fine Art*

complex, more challenging and the band had moved out of punk territory altogether into being what keyboardist Johnnie Fingers says people believed was a "mainstream rock band". They were also musing on heavier things, such as sleep-inducing pharmaceuticals, as on *Sleep (Finger's Lullaby)*. Despite this, and the fact they have retained their edginess, the songs are no less accessible. The album's opener, *Someone's Looking At You*, is reminiscent of The Kinks' Ray Davies at his most observational and caught the public's imagination, making number four in the UK on its release in January 1980. *Diamond Smiles* had, meanwhile, notched up the band's seventh hit, hitting number 13 on the UK single chart in November 1979.

Bonus tracks on re-master: Real Different (B-side), How Do You Do (B-side), Late Last Night (B-side), Nothing Happened Today (recorded live in Cardiff)

## MONDO BONGO

Released: December 1980  
Highest UK chart position: 6



Produced by Tony Visconti, *Mondo Bongo* was the highest charted album of the Rats' career. It saw the band at its eclectic best, with a mix of the remnants of the best that punk had to offer, blended in with pop and, increasingly, a modern take on progressive rock.

## V DEEP

Released: March 1982  
Highest UK chart position: 64



Also produced by Visconti and the first album to be released on the band's new label following its split from Nigel Grainge's Ensign, *V Deep* proved to be the last album by the band to chart inside the Top 75 in the UK.

It wasn't especially well

received by the band's new record company, who referred to it rather unflatteringly, according to bass player Pete Briquette, as "V.D. Incidentally, the title actually refers to a Japanese sexual technique describing a sure-fire way to bring a woman to orgasm."

Musically complex and lyrically challenging, it merely bemused a UK public, which only managed to thrust it into the disappointingly lower reaches of the album charts. It spawned the band's last Top 30 single in *House On Fire*, which reached number 24.

Some of the material sounds rather dated, more than 20 years on, but listening to tracks such as *The Bitter End* – redolent of songs acts such as *The House Of Love* were to come up with – suggests that the Rats were ahead of their time by about a decade.

Bonus tracks on re-master: Say Hi To Mick For Me, No Hiding Place (B-side), *House On Fire* (12-inch dub version), *Up All Night* (long version)

## IN THE LONG GRASS

Released: December 1984  
Highest UK chart position: did not chart



By the time the Rats released what was to become their final – and self-produced – album, a series of external events had overtaken their career.

Geldof's involvement in *Band Aid* meant that much of his time was taken up with promoting the charitable cause for which he was to become famous throughout the world, rather than being available to promote the record; this, together with the album's diverse range of musical styles, meant it failed to chart in the UK, a first for a Rats' long player. Yet another challenging record, its diversity does not mean it is devoid of Rats classics: the track *Dave* was voted as one of the band's best recordings in a poll of Rats fans and *Drop Me Down* shows the kind of maturity one would expect of a band on its sixth album and well-honed in the art of songwriting, while *A Hold On Me*, with its plaintive cry from the heart, is a natural development of the sort of song the band was recording some six years earlier. However, *Drop Me Down* only got to number 50 in the UK singles chart, a position that could not really be improved given the lack of promotion it received. Bonus tracks on re-master: *Dave* (single version), *Walking Downtown* (B-side), *Previous Times* (B-side), *She's Not The Best* (Bob Geldof's unused home demo)



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Promotional poster (left) the Rats' artwork evoked a punk ethos, while their keyboards and sax offered a broader sound



who was on TOTP, who had a hit record, we were maybe the acceptable face of punk," says Briquette. "And, in Bob, we had a frontman with a certain understanding of lyrics and they were pretty good from day one. We never said we were a punk band, we just happened to arrive at the same time. We nodded towards bands who came before us, like the Stones, T-Rex, Bowie, Marley."

They certainly had more of a commercial slant than their peers which, according to Grainge, was down to Geldof. "Bob had a very good sense of commercial appeal and how to get through at the time. He knew he needed to sort the image out. It was his idea to get Fingers to wear the pyjamas. Everybody in the band had a look and he really drove the thing. We always got on because we didn't fuck up in any way."

"The band didn't screw up either, despite being labelled undesirable by the highly demanding audiences of the capital. "When we arrived in London proper, with a deal under our belts, we had no following other than a bunch of punks who'd turn up and throw bottles at us," says Briquette. "Scotland took to us first. Inside the M25 has always been a very cool and hip and if you're not that you don't survive. It's a very difficult audience to break, to satisfy. Still is."

The animosity they stirred in the punk community in London is best summed up by an incident at a Rats gig at the Music Machine in Camden, early 1977. One member of the sparse audience that night took offence to what he was seeing and hearing. He clambered onstage, went up to Geldof - who was still singing - and punched him in the face, before walking off.

"Bob Geldof fell to the floor with blood pumping out of his face and very dramatically got up and continued the song 'til the end,'" remembers Briquette. "That got us our first national press; Bob had a soapbox to stand on."

But, in August of that year, the animosity changed to adulation. Looking After No. 1 was released and made number 11 in the UK. The eponymous debut album followed a month later and made number 18 in the UK. The band had arrived. Then in November came the second hit from the album, Mary Of The 4th Form.

Released in November 1977, Mary... made number 15 in the UK and the band was booked to support American rocker Tom Petty and his Heartbreakers. The punk attitude in the band

surfaced pretty quickly, recalls Briquette.

"The first night we hung out with them, Gerry wanted to take a photo of him with them and they said 'no photographs'," he says. "They were too big and important for that, which pissed us off. So we did all sorts of things, like we'd try and get the crowd on our side while we were on. Petty would take off his coat around the third number and hang it on a microphone stand to the side of the stage and we'd pin about 100 Rats badges to the inside of it. We were just a pain in the arse and pretty much explain why we lasted less than a week on the tour."

A more satisfactory outing was to follow with a UK tour accompanying US punksters The Ramones and the then little-known Talking Heads, with the three acts rotating as headliners each night. "It was a really great tour to be on from our point of view," recalls Briquette. "We felt a kinship with both those bands, we got on very well and remained friends with them from then on."

March 1978 saw the release of a single, She's So Modern, from the band's forthcoming album, to be called Tonic For The Troops. She's So Modern reached number 12 and was followed by Like Clockwork, which peaked at six, while the album made number eight.

But the album's greatest achievement was giving the band its first number one with Rat Trap. Few who saw the Rats performing the song on Top Of The Pops will forget the close up shot of the John Travolta/Olivia Newton-John photograph being torn up by a snarling Geldof as the band ripped into the song - Travolta and Newton-John had been number one the week before with You're The One That I Want.

For the next two years, the Rats couldn't put a foot wrong, certainly in the UK, where they became one of the most successful bands in the country. Ireland, however, still couldn't make them out. "Back home, the mainstream was still afraid of us," says Briquette. "We came back to do a triumphant return gig but no-one would put us on because we were regarded as punks. Eventually we got a gig at Lexlip's Castle where we played in front of 17,000 people."

The band had also begun to play all over the world by now; indeed they were kept to play countries and regions usually eschewed by pop acts at the time. "We played places like the Far East and India," says Johnnie Fingers. "We were

Germany and 60 in the US, despite being banned.

November 1979: Diamond Smiles peaks at number 13 in the UK.

Early 1980: The Rats enter take a world tour, taking in Europe, the Far East, Australia and the US.

January 1980: Samone's Looking At You is released and spends nine weeks on the UK chart, peaking at number four.

November 1980: Banana Republic is released and reaches number three in the UK, spending 11 weeks on the chart.

Perfecting the image: media-savvy Geldof realised the importance of getting the right look and, in 1976, suggested Johnnie Fingers (second from left) should start wearing pyjamas as part of the act

more successful than many other bands in places like Japan and Australia, we seemed to pick up fans in those places quite easily. They weren't so fashion-orientated, in the sense of what was supposed to be popular. They picked up on bands who had good albums, good songs, good visuals and were fun to go and see."

After a trip to Japan - where Fingers now lives and works, promoting festivals including the famous Fuji Rock - the band got the travel bug. "We really enjoyed it and went off and played places like Bangkok, Singapore and India, where no other band did," he says. "Rock music is so international. We played to a sea of turbans in Bangalore - it was no different other than in the way they dressed; the reaction was the same."

The US wasn't so accommodating, however, although this had much to do with Geldof's "couldn't give a fuck" attitude. Touring the US, Geldof managed to offend virtually every radio station on which he was asked to do a PA and every radio industry executive he encountered. Not to mention fans. He badmouthed - albeit ironically - Bruce Springsteen at a Rats gig in New York and, while supporting Aerosmith, he naturally bad-mouthed Aerosmith.

Things got a little better when he wrote a song while touring in the States after seeing news reports of a schoolgirl who'd woken up in a bad mood one Monday morning and decided to take out her frustration by shooting a number of people in a school near her home. I Don't Like Mondays - the schoolgirl's explanation for her murderous actions - became the second of the Rats UK number ones, but did little to endear the band to a US audience, such was the country's sensitivity to the incident.

The Rats third album, The Fine Art Of Surfacing, was released in October 1979, a few months after the success of its lead single, I Don't Like Mondays. The album went to number seven in the UK, spawning two more singles, Diamond Smiles, which made 13, and Samone's Looking At You, which reached number four.

The following year saw the band deciding to break its ties with Ensign and Messrs Grainge & Hill. "They left us," says Grainge. "It just ended. I always said to Bob 'you broke the links in the chain.' It was a case of let's cut out the middle-man - ie, me - and sign to the main company. They left us in the top five with Banana Repub-

"Bob Geldof fell to the floor with blood pumping out of his face and very dramatically got up and continued the song 'til the end."

Pete Briquette, Boomtown Rats bassist



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**December 1980:** The Rats release the Tony Visconti-produced album *Mondo Bongo*. It peaks at number six on the UK album chart, the best UK

album chart position the Rats will achieve.

**January 1981:** The Elephant's Grayswand is released and hits

UK number 26.

**March 1981:** Guitarist Gerry Colt leaves the band, which decides to continue as a quintet.

**September 1981:** *Gravel and Finches* perform *I Don't Like Mondays* at the Secret Policeman's Ball. Ed in aid of Amnesty International.

**November 1981:** The band release *House On Fire*, from *V Deep*, which peaks at 26 in the UK. New album *V Deep* is released and peaks at 64.

**August 1982:** The band release *Chamned Lives*, from *V Deep*, as a single. It fails to chart.

## Johnnie Fingers' top Rats singles



**1. I Don't Like Mondays**  
"I used to joke with fans saying the track was originally called *I Don't Like Monkeys*. But it is the story of a tragic event that took place in San Diego where a girl shot up her school. We demoed it at first as a Ska track, but I suggested we do it piano and voice so we could play it on our first American tour. I worked out a piano part and we played it as the encore. Matt from King Unique recently told me it is probably the most distinctive piano part of the Eighties. God bless him (red facet)."

**2. Rat Trap**  
"Never demoed, this song was the last to be recorded for *The Fine Art Of Surfacing Album*. We thought of it, as just an album track as we had enough singles. But Mutt Lange's clever arrangement made it our first number one, which was a complete surprise to everyone. I love the nice plinky plonk piano and sax."

**3. Mary Of The 4th Form**  
"This was the sound of the Rats as a full tilt in your face rock band, with Gerry and Gerry's guitars pounding a take-nom-prisoners riff. It was the most unlikely song for a single, but it was a hit. It was fun to play live and

really got the mosh pit going. It hasn't dated at all."

**4. Sleep (Finger's Lullaby)**  
"This track was the first song I composed on my own. The lyric is about taking too much speed and not being about to sleep. They were heady days. When I look back, it was a golden time as the band were at their best - there was unusual guitar riffing, melodic synths and a very catchy drum rhythm by Simon C."

**5. Banana Republic**  
"I have very fond memories of me in the control room producing the vocal arrangement as Simon. Tony Visconti and Bob sang the back-up vocals. We gigged through the whole session. They were just happy times."

**6. Looking After No. 1**  
"This is a rock song - it's very Rats, with its thundering drums, loud guitar riffs and Bob's sod-you-all lyrics. It was our first single and my mate Joe Strummer's favourite Rats track. God rest his soul."



Collectible items: Boomtown Rats badges sell for up to \$10 a time on some internet sites

".....On a night like this,  
you deserve to be kissed  
at least once or twice....."

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(Bob Geldof)



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# MUSICWEEK

## Club Charts 05.02.05

### The Upfront Club Top 40

Rank	Artist	Title	Label
1	<b>PRAYSE CATS FEAT. ANDREA LOVE</b>	<b>SHINED ON ME</b>	Capitol
2	<b>SOLITARE YOU GOT</b>	<b>THE LOVE</b>	Solo
3	<b>TALL PAUL</b>	<b>GO! IT</b>	Belton
4	<b>ALSO ALWAYS</b>	<b>ON MY MIND</b>	Mercury
5	<b>TEARS FOR FEARS</b>	<b>GLOSIEST THING TO HEAVEN</b>	Capitol
6	<b>LATBOY SLIM</b>	<b>THE JONKER</b>	Mercury
7	<b>FREEDOMERS FEAT. THE REAL THING</b>	<b>SO MUCH LOVE TO GIVE</b>	Mercury
8	<b>C-SIXTY FOUR</b>	<b>ON A GOOD THING</b>	Mercury
9	<b>DIG PROTECT FEAT. ANDREA BRITTON</b>	<b>WINTER</b>	Mercury
10	<b>LMN PROJECT FEAT. ANDREA BRITTON</b>	<b>EVERYWHERE</b>	Mercury
11	<b>TYLER JAMES FOOLISH</b>	<b>WYLO</b>	Mercury
12	<b>ETHAN IN MY HEART</b>	<b>WYLO</b>	Mercury
13	<b>GERRONE - JE SUIS MUSIC</b>	<b>WYLO</b>	Mercury
14	<b>PORTOBELLA VIVA LA DIFFERENZA</b>	<b>REFLECT FEAT. DELINE BASS</b>	Mercury
15	<b>PHINN NOUVEAUX FEAT. NEELE TENNES</b>	<b>WHAT'EVER</b>	Mercury
16	<b>COMMANDER TOM</b>	<b>ALTERNATI</b>	Mercury

Rank	Artist	Title	Label
21	<b>SPYNO</b>	<b>LAMB EAST</b>	Mercury
22	<b>THE FALTINGINGERS</b>	<b>PLACE FINE</b>	Mercury
23	<b>BUSINCE FEAT. MAENDIUSSEL</b>	<b>ER CIRCLES</b>	Mercury
24	<b>CUT UP BOYS</b>	<b>THE MASH UP MIX ALBUM</b>	Mercury
25	<b>PLANET FUNK</b>	<b>THE SWITCH</b>	Mercury
26	<b>FLENGE GIRL</b>	<b>WHAT MAKES A GIRL FLENGE</b>	Mercury
27	<b>THE LOVEFREEZ</b>	<b>SHINE</b>	Mercury
28	<b>STONERIDGE FEAT. HERESE</b>	<b>TAKE ME AWAY</b>	Mercury
29	<b>CARDS</b>	<b>ADDUO</b>	Mercury
30	<b>ANGEL CITY FEAT. LARA MCALLEN</b>	<b>SUNNISE</b>	Mercury
31	<b>SOUL CENTRAL</b>	<b>STRINGS OF LIFE</b>	Mercury
32	<b>SKYLAB</b>	<b>FEAT. CHRISTABEL COSSINS</b>	Mercury
33	<b>MOTIV FEAT. JOCELYN BROWN</b>	<b>RIDING ON THE WINDS</b>	Mercury
34	<b>DAVID GUETTA</b>	<b>THE WORLD IS MINE</b>	Mercury
35	<b>VERBALGIGIOUS</b>	<b>DONT PLAY NICE</b>	Mercury
36	<b>SCISSOR SISTERS</b>	<b>FUTUR/CORRUPTUS</b>	Mercury
37	<b>ACON</b>	<b>LOCKED UP</b>	Mercury
38	<b>SUNMATCH</b>	<b>CANT GET BETTER THAN THIS</b>	Mercury
39	<b>DESTINY'S CHILD</b>	<b>SOLDIER</b>	Mercury
40	<b>DEEVAH</b>	<b>PLAN OF MY OWN</b>	Mercury



Prayse Cats: Tony High on Upfront (center); Signa Sutter: Cool Cats (number one)

### Praise Cats find top spot

by Alan Jones  
 There's a sense of *deja vu* about the top two records on the Upfront Chart this week - Shined On Me by Praise Cats Feat. Andrea Love and You Got The Love by Solitare - as both have held their current positions before.  
 Jumping 9-1, Shined On Me previously topped the chart in September 2002. Released on Pika, it was one of that year's top club hits, although it did not get much exposure from radio and failed to dent the top 40 of the OCC sales chart, peaking at number 56. Now on All Around The World, it looks set to be a much bigger hit this time around, and apparently there is even a cable cartoon video which should help it to earn TV exposure.  
 Shined On Me's return means that for the second time in four weeks, You Got The Love by Solitare is number two. The work of Lewis Dene - a former Music Week researcher and writer - it is indeed a remake of the Candy Station hit and its 4-2 climb this week is scant reward for a record which improved support by 56% week-on-week and scored more points from our DJ panel than most other new ones. Its 274-4-2 progress since the start of the year further cements the fact that it was serviced in new Soul Sleds' mix when it was at its radio radio has since rebounded strongly. By coincidence, it also equals its Commercial Pop Chart peak this week, returning to the number eight slot it held four weeks ago. New mixes are also responsible for LMN Projects' 35-11 bounce with Sophie Ellis-Bextor got her break through the clubs, guesting on Spiller's Groovejet monstrosity, but seems somewhat shy about her involvement with Bustance's Circles (Just My Good Time), which leaps 14-3 on the Commercial Pop Chart this week, with a slim lead over C-Sixty Four's On A Good Thing. The record credits her as Madonna-style EB. The reason for this becomes clear on her own official website where she explains that she is currently working on her third album, and to avoid confusion about whether or not the track was taken from it. (It is not) She thought it would be better to use a pseudonym.

### COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	<b>BUSINCE FEAT. MAENDIUSSEL</b>	<b>ER CIRCLES</b>	Mercury
2	<b>C-SIXTY FOUR</b>	<b>ON A GOOD THING</b>	Mercury
3	<b>PRAYSE CATS FEAT. ANDREA LOVE</b>	<b>SHINED ON ME</b>	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	<b>PRAYSE CATS FEAT. ANDREA LOVE</b>	<b>SHINED ON ME</b>	Mercury
2	<b>SOLITARE YOU GOT</b>	<b>THE LOVE</b>	Solo
3	<b>TALL PAUL</b>	<b>GO! IT</b>	Belton
4	<b>ALSO ALWAYS</b>	<b>ON MY MIND</b>	Mercury

Mercury

As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 05.02.05

### SINGLES

1	ELVIS PRESLEY IT'S NOW OR NEVER	RCA
2	ASHANTI ONLY U	The Inc
3	CLARA FEAT. PETEY PABLO GOODIES	Lafaze
4	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World
5	THE CHEMICAL BROTHERS GALVANIZE	Virgin
6	THE LOVERFREAKZ SHINE	Positiva
7	ATHLETE WIRES	Pinkphone
8	FREEFALLER DO THIS! DO THAT!	Velocity
9	XZIBIT HEY NOW (MEAN MUGGIN)	Columbia
10	HANSON PENNY & ME	Cooking Vinyl
11	ASHLEE SIMPSON LALA	Giffels
12	LUCIE SILVAS BREATHE IN	Merryl
13	UNITING NATIONS OUT OF TOUCH	Gulp
14	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise
15	MYLO DESTROY ROCK & ROLL	Brushfire
16	ROOSTER STARTING AT THE SUN	Brushfire
17	JAY-Z/LINKIN PARK NUMB/ENCORE	WEA
18	THE KILLERS SOMEBODY TOLD ME	Luzern King
19	PHIXX STRANGE LOVE	Direct
20	ELVIS PRESLEY A FOOL SUCH AS I/I NEED YOUR LOVE	RCA
21	LEMON JELLY THE SHOOTY TRACK	XL

### ALBUMS

1	THE CHEMICAL BROTHERS PUSH THE BUTTON	Virgin/Decca
2	THE KILLERS HOT FUSS	Luzern King
3	ROOSTER ROOSTER	Brushfire
4	SCISSOR SISTERS SCISSOR SISTERS	Frydell
5	KEANE HOPES AND FEARS	Island
6	GREEN DAY AMERICAN IDIOT	Reprise
7	THE GAME THE DOCUMENTARY	Bluescope
8	KASABIAN KASABIAN	RCA
9	DAMIEN RICE 0	polygram force
10	MARON 5 SONGS ABOUT JANE	J
11	LUCIE SILVAS BREATHE IN	Merryl
12	SNOW PATROL FINAL STRAW	Fokus
13	FRANZ FERDINAND FRANZ FERDINAND	Domino
14	EMINEM ENCORE	Interscope
15	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
16	MERCURY REV THE SECRET MIGRATION	V2
17	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island
18	JAY-Z & LINKIN PARK COLLISION COURSE	WEA
19	EMBRACE OUT OF NOTHING	Jay's Place
20	LCD SOUNDSYSTEM LCD SOUNDSYSTEM	polygram
21	JANE MCDONALD YOU BELONG TO ME	Decca TV

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# IT'S THE UK'S MOST BRILLIANT MUSIC TELEVISION FESTIVAL!





**January 1984:** The band release tonight from the soon-to-be-released new album, *In The Long Grass*. It reaches 73 in the UK.

**May 1984:** Doug Mcowan is released from ITG, the BBC by Michael Buerk on the famine crisis in Ethiopia and is moved to act. He

**October 1984:** Geldof watches a TV news item on the BBC by Michael Buerk on the famine crisis in Ethiopia and is moved to act. He

contacts friend Midge Ure and together the two write a song entitled *Do They Know It's Christmas?* to raise funds for a relief

mission to be known as *Band Aid*.

**November 1984:** More than 30 of the UK's top musicians and pop stars, including Sting, U2's

Bono, George Michael, Duran Duran and the Rats, gather in London to record *Do They Know It's Christmas?*. The single is released in

time for Christmas and tops the UK charts. The Rats' new single, *Dune*, gets lost in the *Band Aid* activity, as does what is to become the Rats'

"During the Band Aid/Live Aid period, Simon and I got into computer programming and we wanted to pursue that. During those two years, we didn't work as a band and we wanted to go off and do solo stuff, as did Bob. That would have been the direction of the band if we'd stayed together."

Despite the friction at this time, the Rats continued to tour post-Live Aid, with a successful UK outing which saw the band close their set with *Do They Know It's Christmas?* and collection buckets going through the crowd. Briqueette says he recognised that their days selling huge numbers of albums were over, but he felt they could still make a healthy living playing gigs; festivals and the like.

But in reality it was all over bar the shouting. In May 1986, the group gathered in Dublin alongside the greats of Irish music including U2 and Van Morrison, to play what would be their last gig. "Afterwards I thought 'God, now what do I do?'" says Briqueette. His initial answer came when Geldof asked him to join up again on some solo work he was putting together, while drummer Simon Crowe and Fingers got together with their own project entitled *Gung Ho*, and Garry Roberts went into the financial sector.

For obvious reasons, Geldof had the world at his feet, meeting world leaders and pressing the case for aid, particularly rallying for Africa, which needed it most. John Kennedy, now chairman of

the IFPI, then a lawyer at Phonogram, recalls a conversation he had with Geldof around the time of Live Aid.

"He was one of the most famous people in the world and I was having a chat with him. I said because of his profile he could do anything he wanted: TV chat shows all over the world, spending six weeks at a time in places like the US, Australia, Europe and so on, and earn a fortune. He looked at me and said, 'You don't understand - all I want to do is play music.' And he meant it. I think that remains the case today. I don't think people appreciate just how much Bob's music means to him; that's why it's fantastic he's going to get this [Brit] award for Outstanding Contribution To Music, rather than anything else."

It is a salient point. Friends cite that, for all the awards and plaques which have come Geldof's way in recognition of his charity and political efforts, the three trophies which take pride of place in his home are his Ivor Novello Awards.

Ironically, too, the Rats' standing over the years may even have been hindered by their commercial success. Nigel Grainge says, "They had too many hits. They became so successful that they're not seen with credibility, which is a shame. And the biggest shame was that the US was such a disaster."

Yet, as he readily acknowledges today, Hill, himself and the Rats had had a great run. "There were lots of highlights. That band, more than any other, were the exact epitome of everything being right. Right label, right A&R, pluggers, promoters, producer. I still see Bob reasonably regularly. Bob is absolutely fantastic live. He loves to perform. He'll have a career as a live act for years, because he has great control and rapport over the



Bob Geldof (centre) was originally lined up as The Boomtown Rats' manager, but took over as lead vocalist despite initial reservations about his singing abilities.

audience, much as Ray Davies does."

Others recall collective strengths that are perhaps lost on people today. BP Fallon, the band's one-time publicist, says, "A point that I would make very loudly - and what people sometimes forget - is that they were a fucking good live band."

Asked to recall his most memorable experience with the band, Fallon says, "I had planned to drop dead rats on the crowd at the Reading Festival, but I didn't go through with it. It would have been very bad taste. What made me want to do that? A lack of spiritual direction."

With the imminent re-release of all the Rats' albums, all re-mastered and featuring bonus material, he and many others may yet be saved.

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Many congratulations, Bob.  
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Lots of Love

Geoff, Amanda and Pauline.

Final studio album, *In The Long Grass*, which is released in December.

February to June 1985: The Rats release three

singles, *A Hold Of Me*, *Locke In The Sun* and *Down Me*. None chart.

July 13 1986: Live *At* takes place. Performers on both

sides of the *At* live play to hundreds of thousands of fans - and millions more on TV across the world - to raise still more money for the Band Aid famine

relief initiative, established by Geldof.

May 1986: The Rats play their final gig in Dublin. They split soon after.

# At 53, I now realise I was in a great band'

Bob Geldof talks to *MW* about his time in The Boomtown Rats, his daughters' musical tastes and his forthcoming Brits recognition for his outstanding contribution to music

Did re-mastering The Rats' back catalogue teach you anything new about the band?

'At the age of 53, I now realise that I was in a great band. Seriously, I think the Rats were an amazing band, musically. I'm really astounded by the songs' complexity and the ability of these guys to play. I mean, the guys in the Rats played their fuckin' asses off. [A big part of] it was boredom. Once you've got it Don't Like Mondays, it's like, 'Oh, that's what a hit is, is it? OK, I can write fuckin' piano tunes 'til they're coming out my hole.' But The Rats didn't like anything that sounded like what we'd done before. I played the original version of Do They Know It's Christmas? to the Rats and they didn't really like it on the basis that we'd done something like it before.'

Which Rats album has aged the best?

'Obviously I love the first one, because when I listen to that I just think, 'There is nothing gonna stop these guys - nothing.' *V Deep* is the one that I really love. I just think, 'Here's a band who know that the public won't accept them as The Boomtown Rats anymore.' When I heard the song *He Watches It All*, I thought, 'That's fuckin' cool.' And *Never In A Million Years* is that scream of 'fuck you'. It marks its moment very well. The *Boomtown Rats* were never accepted as part of the punk London orthodoxy.'

'We didn't know what the word punk was when we started doing stuff in Dublin. They were just utterly confused that when we showed up in the storm of punk in 1976 - which was a wholly London phenomenon, there were no punks from Derbyshire or Cornwall that I remember - they couldn't get with our programme at all. We'd do slow songs like *I Can Make It If You Can* and if we didn't actually have sax, we'd do sax riffs and organs. If you look at the first photographs, we look Feelgoods-ish, the pub rock thing. I heard Dr Feelgood and Marley one afternoon - this would've been the tail end of the summer of 1975 - and it fuckin' blew my head away. Marley's great cathedral of music with his rhetoric of revolution in this patois, I thought it was extraordinary and beautiful, and then the Feelgoods were recording on four-tracks and saying you can be a mega rock star in your pub. So gradually our hair got shorter just to distinguish ourselves. And when Pete [Briquette] started suggesting we write our own songs, the first thing I wrote was *Do The Rat* as a joke, this hideous pun, because the music press at the time was still full of crap puns and I was still a stranger for the *NME*. And punters started doing this ridiculous dance and we'd give out pounds of fresh liver as a prize.'

When did it all start to go wrong?

'By *The Fine Art Of Surfacing*, it was very heavy heights. We were a massive fucking band; I mean people kind of forget that. There were hits everywhere save America, big gigs, big records



and it was getting to me a bit. There was a feeling of isolation within the band because I was writing all the songs and I had no fucking wish to because the strain was becoming really intense. I was keeping a big organisation going. I was keeping the guys and their dependents, the crew and their dependents, the office, big staff.

'The money came from making records and doing gigs and if I didn't write the songs there were no records and gigs. But, financially of course, because you're writing the songs, you're better off, so that does become an issue, even if it's not articulated. And also I kept thinking, 'Where do we go from here?' And every step, the next step is failure. It wasn't a nice period. I was really doubting anything I thought or believed in and that record is fucking full of that. This art of surfacing, we're up there, but how do you stay afloat? In *Fall Down*, which is a song I like, it says, 'I might storm and rage and thunder/But Christ later in the incinerator/Something falls asunder/I need to scream every now and again/But try to understand that's me/Not only cripples have a need for crutches/And if they ever take you away from me, I'd fall down.' And that's Paula, y'know?'

In that respect, a song like *Diamond Smiles* must be quite difficult to revisit.

'Some journalists wrote that that's bizarrely prescient. And now when I fuckin' do it, that's all that's in my mind. While doing interviews yesterday, a guy brought it up and said, flatteringly, that probably his favourite couplet in rock is 'The girl in the cake/Jumped out too soon by mistake.' He was talking about Paula in the context. And possibly she was in my head as a model for the girl. The girl was real, but it was just a tiny little story in the paper, but sad. That and the song *Dave* are the songs that are shouted out most frequently... it's really odd, even the little chorus, 'She did it with grace/She did it with style/She did it all before she died/I remember *Diamond Smiles*.' Yeah, I'm sad when I do it.'

How do your daughters cope with having an expop star for an old man?

'I give them plenty to kick against me. I'll do the whole thing about, 'Body piercings and studs are so naff and vulgar' and they'll say, 'God you're so lame' and, 'You haven't a clue', and all that sort of stuff. The problem with music is it's a hard one for them, because generally I'll listen to anything and say, 'That's not bad - what's that?' One of them likes The Strokes. The Thrills, The White Stripes, The Pistols, The Ramones, The Kinks, The Who. The other one is far more broad church, so it'll be Eminem and Britney, both of whom she's obsessed with. The eldest one would be of her generation I guess - Nirvana, a lot of hip hop, Counting Crows, either the song end of stuff or hip hop. And the little one just likes any old bollocks.'

What does the Brits Lifetime Achievement Award mean to you?

'In terms of me insisting that all I've ever been is a player, that's it. Music is something I must do, business is something I need to do and Africa is something I have to do. That's the way it breaks down in my life.'



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# Napster's sponsorship of the Cannes event shows how quickly the business can turn around

## Midem highlights pace of change

EDITORIAL  
MARTIN TALBOT



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There is always an inevitable sense of *déjà vu* about Midem. It is, strangely, this backdrop of familiarity which accentuates the changes. And the changes at this year's convention were in evidence for all to see.

There was the Napster brand, plastered across every delegate's bag and, 10 feet high, across the front of Cannes' Palais Des Festivals. This, as myth has it, is the image of the original file-sharing pioneer Shawn Fanning, as depicted by a college friend.

Five years ago, the company bearing that name would most likely have been ejected from the Palais. This year it was one of Midem's premier sponsors.

Napster, of course, is legit these days and preparing to begin offering Napster To Go in the UK, a £15-a-month service which takes the "as much as you can eat" model to its extreme.

It is the musical equivalent of an "all you can eat" pizza joint allowing you to not only scoff until you are full, but take home as many doggie bags as you can carry to feed the rest of your family for weeks ahead. It is a compelling consumer offer, but it is hardly surprising that some have questioned whether it could compensate rights-holders adequately. Only time will tell.

What was most striking about Midem 2005 was the way it illustrated how far things have moved in just 12 months, as the most speculative concepts have become the accepted, the everyday.

The debate surrounding mobiles has, in particular, moved on dramatically. A year ago, the talk was about the potential for handsets – could they offer sufficient storage capabilities or battery power – and the importance of partnerships between the worlds of music and of technology.

This year, the debates about "what" or "how" continued, but they became overshadowed by a simple "how big?" – the debate is now not about whether mobile music can work, but how big the market can become.

And, while PC download sales are hinting towards a catalogue-focused business, as consumers build a digital library on their hard-drives, the growing consensus among those in the know is that music on mobiles will be more impulse-orientated, centring on hit repertoire.

It is an image of two complementary businesses, serving different demands. It is an image which can only hearten rights owners across the business.

## Creative Commons licences undermine copyright

VIEWPOINT  
DAVID FERGUSON



There has been a lot of talk about a new idea for copyright from across the Atlantic from the US. We are told this is an idea that will revolutionise both culture and commerce on the internet and will create a new huge "public domain" of ideas from which will spread a new renaissance. Sounds good? Not if you are involved in the music business.

Originated by Stanford law professor Laurence Lessig, Creative Commons is a new series of licences that creators can attach to their work for internet distribution. But where is the commerce

**'A Creative Commons licence is for ever and you will never earn publishing royalties'**

element? The answer is there isn't any – the creator puts the work up for free and the only real right which he or she tries to enforce is the right to have their name attached to the work.

OK, I've pressed up 200 copies of my band's demo and we're looking for a deal, so I'm giving them away to everyone and I'll stick a Creative Commons licence on them for our webpage and then

when we get a deal we'll cancel the licence, get an advance from "Super Publishing Inc" and put out the album.

Sorry, no. A Creative Commons licence is not just for Christmas – it's forever. You and the band will never earn one penny in publishing royalties from your creation.

Worst still, in 2012 when President Job Bush is running for reelection, he is going to use your anthem for world peace in his adverts to demonstrate how the world needs saving from snivelling pinkos like you and there is nothing you can do about it. Period.

Professor Lessig has not done enough research. His licences have some sort of value in the world of Academia, where a creator's sole aim is to distribute his idea as widely as possible without any money changing hands. For the world of music they are a pointless and damaging distraction which undermines the concept of copyright and create huge difficulties for music writers now and in the future. Worst of all, they play into the hands of the big Telcos and ISPs who are all too happy to give away our music when they can.

David Ferguson is chairman of the British Academy of Songwriters and Composers.

## What would cap Midem's 40th birthday celebrations?

The big question

How should Midem organisers mark the 40th event next year?

**Dominique Leguern, Midem**

"We have many options, but have not chosen which route to take. Rather than getting in big acts, the main thing we'll be thinking about is how to improve the profitability of our customers. It's an important birthday, but what I'd really like to be celebrating is an improvement in the fortunes of the music industry. If we can celebrate both, though, that would be fantastic."

**Helen Smith, Impala**

"I would suggest a flat €40 early-bird registration fee to thank the industry which has supported the event over all these years. Also, a 40-year retrospective of the highlights and lowlights would be good."

**Peter Thompson, Vital**

"It's important to remember that other than technology companies, Midem is basically supported by Indies. So it would be nice to see the organisers emphasise the fact that Midem is for Indies and vice versa."

**Andy Lown, Origgio**

"By recognising the fact that so many people give so much time to bring us great music, so they should give us a platform to make sure it gets heard. The core of the

event shouldn't be stands, but a big stage where new acts can play."

**Stuart Worthington, MMF**

"There's an opportunity to explore more genres of music as opposed to the technology-based themes.

MidemNet was great, but there's a danger technology is taking over from the music itself. It would also be good if they could encourage more young people to visit. In the UK, there's a perception that Midem is for a middle-aged audience, whereas in other countries like Ireland you find a lot of the visitors are youngsters."

**Keith Ames, Musicians Union**

"Midem is one of the occasions when the international music industry comes together and its 40th anniversary would definitely justify a special event. Perhaps a series of live performances by artists who, having performed at Cannes in previous years, have gone on to mainstream success. I think it should be as widely as possible on the live side."

**Mark Lehman, Song Protector**

"It would be great if they got some big names in to play in all the little bars throughout Cannes. It probably won't happen because the security issue would be a nightmare, but it would be fantastic to see."

**Sarah Faulder, MPA chief executive**

"I definitely think they should have an anniversary do – they're pretty good at those things."

## DOOLEY'S DIARY



### On the Midem grapevine...

Remember where you heard it: As the Midem exhibition sprung into life last Sunday, one of the busiest areas was the massive **British Village stand**. The number of delegates milling around the stand was particularly impressive given the difficulties which many experienced even getting to Cannes. Problems at British Airways saw dozens of prospective delegates told they couldn't get onto the flight they had booked because of overcrowding, with many forced to either take a later or diverted flight or stay overnight near Heafrun. Some had the difficult task of finding themselves in the company of delegates from the UK Trade & Investment – a division of

the Department Of Trade And Industry – allowing them to play the "but we're from Government" card... Congrats to all involved organising the British at Midem showcase. Dooley favourites were **Gwyneth Herbert** (pictured



inset, left), **Beulah** (pictured inset, middle) and **The Infadots**... One of the big questions of the event was which operator **Snocap** had struck a deal with to take its peer-to-peer management service, Snocaps

In one of the few non-Midem events of last week, Parlophone staged a live event at the Whitefield Studios featuring some of its biggest acts including Coldplay and Athlete. There was also a playback of some new Gorillaz material, and, although they didn't play live, the band were there to celebrate. Pictured (l-r) are vocalist Damon Albarn, Parlophone managing director Miles Leonard, Capital Music UK president Keith Wozniemski and fellow-Gorilla Janie Hawkins. Spare a thought for EMI boss Tony Woodsworth, who endured a long day-trip to Midem the previous day, but who still made it along to the aftershow at trendy club venue Pezibourse.



Last year will be remembered for the sight of lycra-clad, super-toned hotties shaking their stuff around a studio to the sound of infectious house music. But enough about Dooley's private life – there was also a smash hit single and video from Eric Prydz and its global success was celebrated by Ministry of Sound at Midem, with an international disc presentation at Gwynes' oldest restaurant, The Auberge Provencal. Pictured (l-r) are international marketing manager Nicola Hays, A&R director Ben Cook, MoS Australia managing director Tim McGee, Prydz, MoS group managing director Lohan Presencer, A&R manager Dave Döllmeier and MoS Germany managing director Konrad Von Loeychen.

business development chief Alex Rofman dropped the hint at the event's Superdistribution panel. For the record, the **Mechbox** deal is not quite yet inked, so it is sort there. But, who is it? Dooley knows, but he's sworn to secrecy... A true community of the audience decided that the digital manifestation of the ringtones should be known, not as the trustee, or the masterfests, but – wait for it – the real tone. There, so that's decided... **MCP5 PRS's** new boss Adam Singer strolled into Midem for a short low key visit after his appointment last week. His first stop? To a legal update. And very interesting it was, too, apparently... Singer is set to enjoy a rather memorable first day – he starts in the evening on February 9, spending the event as a guest of **BPI** boss Peter Jamieson at the **Brits**. Midem UK representative

Peter Rhodes set his tough negotiating face to one side, waiting outside the Bruce Lushall press conference in a bid to meet **Leonard Cohen's** son Adam Cohen, who was in the house to pay tribute to EMI's



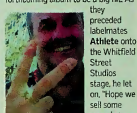
classical and jazz chief and Midem personality of the year. Rhodes was preparing to hand over a copy of his first novel to Cohen, which centres on his father's famous song *So Long*. Marianne Rhodes has kept his novelist career a bit of a secret, writing under his pen name Alex Wilde. The name of the book: *I Can Sleep For The Rest Of My Life*... Dooley always knew that **Chuck D** was a secret **Music Week** fan, but was impressed to hear that the Public



Enemy man approached **Proper Music Distribution** boys at their Midem stand clutching a copy of this august organ in his hand. "I've been reading about you guys and we should talk," said the hip-hop legend, after spotting our promotional supplement on the company... There are a few anniversaries coming up next year – the 20th **SXSW** and, of course, the 40th Midem conference. Congratulations also to **MM's** **hottest with the mostest** **Rosemary Doldredo**, who marked 30 years at the conference this year, including 28 with **MW**... Some negotiations go better than others. When **Sony BMG's** top digital boss Jon David and Paul Brown were holding talks with **Cable & Wireless** in the glorious Carrion, on the terrace of the Carrion, the technology company's **Andrew Wilding** (pictured, inset right) found himself the target of a passing bird. Don't worry too much Andrew, apparently

it's supposed to be lucky... Back in London, **Idlewild** frontman **Roddy Woomble** used a Parlophone media showcase last Thursday to reveal just how eager the band are for their forthcoming album to be a big hit. As they preceded **labernates Athlete** onto the Whitefield Street Studios stage, he let on, "Hope we sell some records so we can buy a keyboard like **Athlete's**. Ours is straight out of a school production of *Annie*... The event's bill headlines **Coldplay** are hardly likely to struggle to shift copies of their next album – due later this year – but the band's **Chris Martin** warned the influential crowd not to draw any conclusions from the material he and bandmate **Will Champion** were playing them. "The point is [the album is] going to be good, but don't judge it on what you hear tonight because we're playing track 12, which is very obscure, which is the only one we can do at the moment," he warned, before going into what he described as "our **Jahno Cash song**". **Champion**, meanwhile, showed his diversity by abandoning his usual drums for an acoustic guitar for the short set. "He's like a Swiss Army drummer – he can do anything," reckoned **Martin**... EMI might have banned his mash-up of **The Beatles' White Album** and **Jay-Z's Black Album**, but its creator **Danger Mouse** is clearly still welcome through the major's doors. He's been busy producing the second album from **EM1's Gorillaz**. Expect plenty more action from former **Spice Girls** in the coming months. Along with **Gerit**, **Mel C** is bouncing back on her own label **Red Girl Records** in April, and **Mel B** has apparently taken more of an MOR direction for her comeback album, also expected around the same time...

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In a shock outbreak of the music industry coming together and speaking with one voice, leaders of all the main music associations were present for a luncheon Midem meeting with minister of state for Trade, Industry and Foreign Affairs **Douglas Alexander** (pictured fifth from the right). "It was extremely constructive," enthused **BPI** executive chairman **Peter Jamieson**. Alexander may also make a claim for being Minister of Indie rock, as he was happy to point out that his constituency is home to **Franz Ferdinand**. Quite what sorts of pleasure he will be firing in the direction of the music industry remains to be seen.



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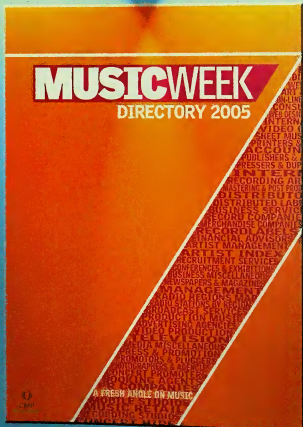
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# Datafile

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**Week 05**

TV & radio airplay p32 Cued up p36 New releases p38 Singles & albums p40

## KEY RELEASES

### ALBUMS

**FEBRUARY 7**  
 Tears for Fears *Tears Fall Down* (Mercury); Elvis Costello *The Delivery Man* (Vertigo); Hanson *Underneath* (Cooking Vinyl); Michael Bublé *It's Time* (143/Reprise);

**FEBRUARY 14**  
 The Tenderfoot Vale Industrial (Sony); Bloc Party *Silent Alarm* (Wichita); 50 Cent *The Valentine's Day Massacre* (Interscope); Electric Six *tbc* (Rustmore); Scritti Politti *Early* (Rough Trade);

**FEBRUARY 21**  
 Tori Amos *The Beekeeper* (Sony); Boom Bip *Blue Eyed In The Red Room* (Lex); Doves *Some Cities* (Heavenly); The Kills *No Wow* (Domino);

### SINGLES

**FEBRUARY 7**  
 Destiny's Child *Soldier* (Columbia); Brandy *Who Is She 2 U?* (Atlantic); Shanice *Twain* (Mercury); U2 *Somebody You Can't Make It On Your Own* (Island); Daniel Bedingfield *Wrap My Words Around You* (Polydor); Doves *Black And White Town* (Heavenly); Alicia Keys *Karma* (J); The Kills *The Good Ones* (Domino); Elvis Presley *Woodsen Heart* (RCA);

**FEBRUARY 14**  
 Razorlight *Keep The Right Profile* (Vertigo); Green Day *Holiday* (Reprise); Kelis *In Public* (Virgin); Nelly *tbc* (Island); Elvis Presley *Surrender* (RCA); Jennifer Lopez *Get Right* (Sony);

**FEBRUARY 21**  
 Anastacia *Heavy On My Heart* (Epic); The Earlies *Bring It Back Again / Ride My See-Saw* (679); Idlewild *tbc* (Parlophone); Girls Aloud *Wake Me Up* (Polydor); Elvis Presley *(Marie's The Name)* (RCA/Sony BMG); Gwen Stefani *Rich Girl* (Interscope); Usher *Caught Up* (Arista); Snoop Dogg *Let's Get Blown* (Polydor);

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## The Market

### Sun shines on formats' sales figures

Alan Jones  
 With seven new entries to the singles Top 10 for the second week in a row and The Chemical Brothers and Rooster delivering the first of the new year's significant albums, sales of both formats enjoyed gains last week. Singles sales improved for the third week in a row, climbing by 11.3% week-on-week to 333,867, their highest level for five weeks, although 31.5% fewer than in the same week last year. Meanwhile, albums improved 7.3% week-on-week to 2,412,789, up 8% on the same week last year.

With introductory single Galvanize remaining in the Top Five, The Chemical Brothers' new album, *Push The Button*, becomes their fourth number one album – a record for a dance act. It sold 58,266 copies last week, an 18.2% lead over The Killers' *Hot Fuss*, which slips to number two with its sales down just 44 units on the previous week to 49,889. Push The Button's first-week sales are higher than the Chemical Brothers' last number one, *Come With Us* – which arrived exactly three years ago and opened with 49,811 sales – but fewer than Dig Your Own Hole which sold 62,780 copies the week it was released in 1997, and Surrender, which holds the Chemical Brothers' one-week record for selling 70,043 copies in



The Chemical Brothers dance duo score their fourth number one album this week

its first frame in 1999. Meanwhile, Erasure, who put together a run of five successive number one albums between 1988 and 1994, have to settle for a number 27 debut for their latest set, *Nightbird*. Despite the fact that introductory single *Breathe* reached number four on the singles chart a couple of weeks ago to become their highest charting single in 11 years, *Nightbird* sold only 9,467 copies last week.

The Great British public have contributed already more than £200m to the Disasters Emergency Committee's tsunami appeal, £70m to Oxfam's and a great deal more through other direct giving, and the success of

the tsunami charity single *Givef Never Grows Old* – written by Mike Reid and performed by stars like Cliff Richard and Boy George under the One World Project banner – underscores the public's commitment to this cause. The record managed to shift 16,354 copies last week debuting at number four and giving the relief effort a further boost.

Meanwhile, Jay-Z & Linkin Park's "mash-up" *Numb/Encore* continues to be a perennial teen star, having now logged 10 straight weeks bouncing around in a narrow range between 14 and 19. Moving 14-18-19-19-18-17-16-17-14-17, it has sold 53,807 copies so far.

## FAST CHART

### SINGLES

**NUMBER ONE**  
 ELVIS PRESLEY *IT'S NOW OR NEVER*  
 RCA

This is the fifth number one in a row for BMG, thanks to Steve Brookline, Clara and Presley. An impressive run perhaps, but EMI had seven in a row in 1963 in a run ended by – who else? – Elvis Presley with *You're The Devil In Disguise*.

### ARTIST ALBUMS

**NUMBER ONE**  
 THE CHEMICAL BROTHERS *PUSH THE BUTTON*  
 Virgin

This is the first number one album by a dance act since the Prodigy's *Always Outnumbered, Never Outgunned* last September. It comes three years after the Chemicals' last album of new material – *Come With Us* – took over at number one from the *Stroghornics*' *Just Enough Education To Perform*.

### COMPILATIONS

**NUMBER ONE**  
 VARIOUS *STEV ANTHEMS 2005*  
 BMG/Sony

While artist albums sales enjoyed a double digit surge last week, compilations declined for the fourth week in a row. With no significant new releases in the marketplace, BMG/Sony's *R&B Anthems 2005* enjoys a fourth week at number one, even though its sales slid by a further 9.5% to 15,192.

### RADIO AIRPLAY

**NUMBER ONE**  
 ATHLETE *WIRES* Parlophone

Athlete continue to give the rest the runaround with *Wires* enjoying a 20.4% lead on its second week at number one, ahead of chasing Polydor trio The Social Sector, Gwen Stefani and Eminem.

### BIGGEST ALBUMS

**NUMBER ONE**  
 VARIOUS *LOVING YOU* Crismon

Valentine's Day is just two weeks away and will doubtless provide the record industry with a much-needed boost. Love is already in the air in the compilations chart, where several early and inexpensive contenders are selling well, none better than *Loving You*, which enjoys its second week at number one.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +13.3%  
 Year to date versus last year: +50.7%

Market shares	Universal	31.0%
Sony BMG	23.2%	
EMI	17.5%	
Warner	9.7%	
Others	18.6%	

### ALBUMS

Sales versus last week: +10.2%  
 Year to date versus last year: +8.4%

Market shares	Universal	31.0%
Sony BMG	23.2%	
EMI	17.5%	
Warner	9.7%	
Others	18.6%	

### THE BIG NUMBER: 37935

Number of copies sold by Clonaz Goodies in the past two weeks – enough to top year-to-date singles chart.

RADIO AIRPLAY	UK SHARE
Market shares	Origin of singles sales
Universal	32.7%
Sony BMG	32.2%
EMI	16.5%
Warner	7.1%
Others	2.9%
	Origin of albums sales
	(Top 75): UK: 60.4%
	US: 31.6% Others: 0%

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# TV Airplay Chart

Rank	Week	Artist	Label	Peak
1	1	JENNIFER LOPEZ GET RIGHT	EPIC	528
2	1	EMINEM LIKE TOY SOLDIERS	INTERSCOPE	528
3	4	USHER CAUGHT UP	LAFACE	496
4	1	ASHANTI ONLY U	THE JIVE	467
5	183	GIRLS ALoud WAKE ME UP	POLYGRAM	447
6	181	BRITNEY SPEARS DO SOMETHIN'	JIVE	428
7	19	DESTINY'S CHILD FEAT. T.I. & LI WAYNE SOLDIER	COLUMBIA	408
8	19	FATBOY SLIM THE JOKER	SONY	382
9	13	NELLY FEAT. TIM MCGRAW OVER AND OVER	GEARTY/CARBON/SONY	367
10	18	THE KILLERS SOMEBODY TOLD ME	LOJIBO KING	358
11	13	THE CHEMICAL BROTHERS GALVANIZE	FREESTYLE GUEST	341
12	15	CIARA FEAT. PETEY PABLO GOODIES	LAFACE	338
13	19	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE	328
14	6	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC	292
15	11	SCISSOR SISTERS FILTHY/GORGEOUS	POLYGRAM	277
16	137	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	LAFACE	276
17	137	GREEN DAY HOLIDAY	REPRISE	269
18	13	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM	263
19	17	ATOMIC KITTEN CRADLE	INNOVATION	254
20	16	LEMAR IF THERE'S ANY JUSTICE	SONY	253
21	18	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE	243
22	18	KYLIE MINOGUE I BELIEVE IN YOU	PARCHING	237
23	43	AKON LOCKED UP	ISLAND/ATLANTA	227
24	25	MAROON 5 SUNDAY MORNING	J	224
25	31	THE GAME FEAT. 50 CENT HOW WE DO	AFTERMATH	220
26	21	BRIAN MCFADEN & DELTA GOODREM ALMOST HERE	VERGOSOUND	216
27	22	ROOSTER STARING AT THE SUN	DISNEYSONY	208
28	28	UNITING NATIONS OUT OF TOUCH	GUSTO	207
29	28	ATHLETE WIRES	MSB/OLYMPIA	205
30	30	LUCIE SILVAS BREATHE IN	MERCURY	201
31	29	ALICIA KEYS KARMA	J	199
32	26	EMBRACE LOOKING AS YOU ARE	DISNEYSONY	190
33	26	ASHLEE SIMPSON LALA	GIFTS	181
34	33	ANGEL CITY SUNRISE	DMA	181
35	28	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	175
36	28	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	ALL AROUND THE WORLD	172
37	38	THE LOVEFREZZK SHINE	POSTAL	155
38	40	CAM'RON GIRLS	ATLANTA	148
39	40	SNOOP DOGG LET'S GET BLOWN	GEFFEN	145
39	40	THE NOISE NEXT DOOR CALENDAR GIRL	INEA	145



**J. Jennifer Lopez/Eminem**  
Jennifer Lopez gets it right this week - but so does Eminem, as the two share the number one slot on the TV Airplay Chart, with 528 plays apiece for Lopez's *Get Right* and Eminem's *Like Toy Soldiers*. It's the first dual lead since the chart came into existence. *Where* audience figures to be taken into account, it is likely Eminem would have shaded it as *Like Toy Soldiers* was the hit on most of the larger stations.



**9. Nelly & Tim McGraw**  
The unlikely partnership of rapper Nelly and country crooner Tim McGraw is one which seems to be working, getting McGraw a lot of support from stations where his regular output would not stand a chance. The track moves 15-9 on the TV airplay chart this week, increasing its tally of monitored plays to 367. It is lagging well behind at radio but is beginning to take off there, too, moving 78-36 on the current chart.

TV maintains its urban obsession, with Eminem and Jennifer Lopez in a dead heat at the top and Usher and Ashanti close behind

**THE AMP NUMBER ONE**  
Fatboy Slim The Juice  
**HIGHEST NEW ENTRY**  
Deves Black & White Town  
**HIGHEST CLIMBER**  
Mercury Rev In A Fatboy Wily

## MTV MOST PLAYED

Rank	Artist	Label
1	EMINEM LIKE TOY SOLDIERS	INTERSCOPE
2	ASHANTI ONLY U	THE JIVE
3	THE CHEMICAL BROTHERS GALVANIZE	FREESTYLE GUEST
4	THE KILLERS SOMEBODY TOLD ME	LOJIBO KING
5	ATHLETE WIRES	MSB/OLYMPIA
6	SCISSOR SISTERS FILTHY/GORGEOUS	POLYGRAM
7	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
8	DOVES BLACK AND WHITE TOWN	HEAVENLY
9	FEEDER TUMBLE AND FALL	EVGRO
10	THE MUSIC BREAKIN	SONY

**FLAUNT NUMBER ONE**  
Clavis About Wake Me Up  
**HIGHEST NEW ENTRY**  
Clavis About Wake Me Up  
**HIGHEST CLIMBER**  
Joss Stone Right To Be Wrong

## THE BOX MOST PLAYED

Rank	Artist	Label
1	GIRLS ALoud WAKE ME UP	POISON
2	AKON LOCKED UP	ISLAND
3	EMINEM LIKE TOY SOLDIERS	INTERSCOPE
4	BRITNEY SPEARS DO SOMETHIN'	JIVE
5	NELLY FEAT. TIM MCGRAW OVER AND OVER	GEARTY/CARBON/SONY
6	ASHANTI ONLY U	THE JIVE
7	THE KILLERS SOMEBODY TOLD ME	LOJIBO KING
8	USHER CAUGHT UP	LAFACE
9	JENNIFER LOPEZ GET RIGHT	EPIC
10	DESTINY'S CHILD FEAT. T.I. & LI WAYNE SOLDIER	COLUMBIA

**THE HITS NUMBER ONE**  
Nelly Feat. Tim McGraw  
**HIGHEST NEW ENTRY**  
Nelly Feat. Tim McGraw  
**HIGHEST CLIMBER**  
Daniel Bedingfield Wrap My Words Around You  
**KISS TV NUMBER ONE**  
Seoop Dogg  
**HIGHEST NEW ENTRY**  
Lafy Sovereign  
**HIGHEST CLIMBER**  
Seoop Dogg  
**SCUZZ NUMBER ONE**  
Green Day  
**HIGHEST NEW ENTRY**  
Snowflake Of Our Lives Holding For A Breakdown  
**HIGHEST CLIMBER**  
Freddie Foe That Do That  
**TMF NUMBER ONE**  
Natasha Bedingfield Unwritten  
**HIGHEST NEW ENTRY**  
Fatboy Slim The Juice  
**HIGHEST CLIMBER**  
Fatboy Slim The Juice

## KERRANG! MOST PLAYED

Rank	Artist	Label
1	EMINEM LIKE TOY SOLDIERS	INTERSCOPE
2	KINGS OF LEON THE BUCKET	WAND ME OWEN
3	SNOW PATROL RUN	FELTON
4	SLIPKNOT QUALITY	ROYAL/ALBUM
5	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC
6	SIMPLE PLAN SHUT UP	LAWR/ATLANTA
7	THE KILLERS SOMEBODY TOLD ME	LOJIBO KING
8	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE
9	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
10	WEEZER HASH PIPE	GEFFEN

**MTV2 MOST PLAYED**  
1 DOVES BLACK AND WHITE TOWN  
2 KINGS OF LEON FOUR KINGS  
3 THE MUSIC BREAKIN  
4 RAZORLIGHT RIP IT UP  
5 THE CHEMICAL BROTHERS GALVANIZE  
6 THE KILLERS SOMEBODY TOLD ME  
7 KASABIAN CUTT OFF  
8 INTERPOL CIVIL  
9 THE FUTUREHEADS HOURS OF LOVE  
10 IDOLWILD LOVE STEALS US FROM LONELINESS

## MTV2 MOST PLAYED

Rank	Artist	Label
1	ASHANTI ONLY U	THE JIVE
2	USHER CAUGHT UP	LAFACE
3	AKON LOCKED UP	ISLAND
4	JENNIFER LOPEZ GET RIGHT	EPIC
5	EMINEM LIKE TOY SOLDIERS	INTERSCOPE
6	NELLY FEAT. TIM MCGRAW OVER AND OVER	GEARTY/CARBON/SONY
7	LUDACRIS GET BACK	DEF JAM
8	CIARA FEAT. PETEY PABLO GOODIES	LAFACE
9	DESTINY'S CHILD FEAT. T.I. & LI WAYNE SOLDIER	COLUMBIA
10	THE GAME FEAT. 50 CENT HOW WE DO	AFTERMATH

**MTV BASE MOST PLAYED**  
1 ASHANTI ONLY U  
2 USHER CAUGHT UP  
3 AKON LOCKED UP  
4 JENNIFER LOPEZ GET RIGHT  
5 EMINEM LIKE TOY SOLDIERS  
6 NELLY FEAT. TIM MCGRAW OVER AND OVER  
7 LUDACRIS GET BACK  
8 CIARA FEAT. PETEY PABLO GOODIES  
9 DESTINY'S CHILD FEAT. T.I. & LI WAYNE SOLDIER  
10 THE GAME FEAT. 50 CENT HOW WE DO

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# Play Chart

Week	Artist	Title	Label	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
26	9Z	XZIBIT HEY NOW (MEAN MUGGIN)	COLUMBIA	241	45	25.28	46												
27	10	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	1256	2	24.59	59												
28	11	FEEDER TUMBLE AND FALL	EPIC	758	33	24.10	7												
29	12	MARIE JOSEPH LADY LADY	WARRIOR	247	127	23.60	73												
30	13	ASHANTI ONLY U	THE SRC	610	44	22.32	23												
31	14	ROOSTER STARING AT THE SUN	BROOKLYN	1308	14	20.62	4												
32	15	USHER CAUGHT UP	LAUREL	573	80	20.55	55												
33	16	MAROON 5 SHE WILL BE LOVED	J	788	9	20.05	23												
34	17	STEREOPHONICS DAKOTA	40	488	56	17.30	59												
35	18	ERASURE BREATHE	NONE	346	3	17.21	37												
36	19	NELLY FEAT. TIM MCGRAW OVER AND OVER	COLUMBIA/RED	659	47	16.82	101												
37	20	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC	486	32	15.85	9												
38	21	JENNIFER LOPEZ GET RIGHT	EPIC	694	56	15.81	113												
39	22	SCISSOR SISTERS MARY	POLYDOR	674	-11	15.6	20												
40	23	NATASHA BEDINGFIELD THESE WORDS	FRANCIS	369	0	15.57	48												
41	24	LL COOL J HUSH	DEF JAM	374	34	15.27	134												
42	25	JAMELIA SUPERSTAR	WORLDSTAR	286	42	15.25	123												
43	26	RAY CHARLES & NORAH JONES HERE WE GO AGAIN	UNIVERSAL	62	19	15.18	-1												
44	27	DARLUS LIVE TWICE	MERCURY	450	-13	15.01	-16												
45	28	UZ VERTIGO	ISLAND	849	-4	14.85	11												
46	29	MYLO DESTROY ROCK & ROLL	UNAPICED	99	38	14.60	-12												
47	30	JAMELIA STOP	PARLOPHONE	724	3	14.58	4												
48	31	ASHLEE SIMPSON LA LA	GROFEN	537	7	14.15	-6												
32	32	MICHAEL MCDONALD STOP, LOOK, LISTEN TO YOUR HEART	ISLAND	35	75	14.1	54												
33	33	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLAND	443	-21	13.77	-43												

3. Gwen Stefani  
Tops week after it debuted and peaked at number four on sales. Gwen Stefani's debut solo single "What Ya Waiting For" was slowly declined to number 27, but it remains a massive radio record and reaches No. 10 on the Top 10 by turning 8-1 - its highest position yet. Its

top supporters last week were Galaxy 105 (53 plays), Galaxy 102 (47), Vibe 101 (47), Galaxy 105-106 (45), and Beat 106 (42), but 22 plays from Radio One provided a little more than a third of its entire audience.  
8. Luke Evans  
The future looks bright for Evans. Brother in the second single from his debut album of the same name, debut at the sixth last week, heading the number seven

peak of debut single "What You Made Of." It jumps 12-8 on the airplay chart this week, also eclipsing the number 12 airplay peak of "What You Made Of." All this airplay is fueling renewed interest in the Brother in album, which has rocketed 100-59-16-11 in the past three weeks.

19. Enbrace  
With commercial release still a foreign idea. Looking As You Are - the third single from Embarras's Out of Nothing album - leaps 112-39, emulating the Top 20 success of its predecessors. First single "Gravity" reached number seven on sales and number 12 on airplay.

white follow-up. Ashes got to 11 on sales and 13 on airplay last week. Out of Nothing benefits from the new single's airplay, climbing 23-19 this week while increasing sales by 31.5%.  
24. Destiny's Child  
Love My Breath, the introductory single from Destiny's Child's new Destiny Refill album, jumped 8-1 on the airplay chart this week. It had its commercial debut at 65-4% of its entire audience.

## INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
1	1	LEMAR IF THERE'S ANY JUSTICE	EPIC	3983	3803	3500													
2	3	NATASHA BEDINGFIELD UNWRITTEN PROLOGUE	FRANCIS	1854	1940	1554													
3	4	UNTUNG NATIONS OUT OF TOUCH (OST)	EPIC	1763	1842	1323													
4	8	SCISSOR SISTERS FILTHYGORGEOUS (PEPPER)	EPIC	1132	1219	1043													
5	5	GWEN STEFANI WHAT YOU WAITING FOR (INTERLUDE)	EPIC	1655	1625	1331													
6	2	KYLE MINOGUE I BELIEVE IN YOU (REWORKED)	EPIC	1865	1796	1305													
7	6	MAROON 5 SUNDAY MORNING	J	4519	3647	3490													
8	7	KEANE THIS IS THE LAST TIME ISLAND	EPIC	1578	1510	1279													
9	9	LUCIE SILVAS BREATHE IN MERCURY	EPIC	1328	1410	1365													
10	15	THE LOVEFREEKZ SHINE (WESTER)	EPIC	1522	1294	1061													
11	16	EMINEM LIKE TOX SOLDIERS AFTERMATH	EPIC	576	1252	2944													
12	11	GREEN DAY BOULEVARD OF BROKEN DREAMS (REWORK)	EPIC	1128	1251	2095													
13	14	ROOSTER STARING AT THE SUN (REWORK)	EPIC	1064	1210	1566													
14	10	DESTINY'S CHILD LOVE MY BREATH (COLUMBIA)	EPIC	1198	1225	2469													
15	12	UZ SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN ISLAND	EPIC	1446	1271	1634													
16	12	SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE... (DELETED)	EPIC	1128	1251	2095													
17	17	MICHAEL CRAY THE WEEKEND (THE INDUSTRY)	EPIC	1195	1241	2062													
18	23	BRIAN MCGADDEN & DELTA GOODREM ALMOST HERE (REWORK)	EPIC	779	1568	1292													
19	19	THE KILLERS SOMEBODY TOLD ME (LEAD)	EPIC	807	1207	1256													
20	13	ROBBIE WILLIAMS MISUNDERSTOOD (CHEMISTS)	EPIC	1211	1268	1200													
21	25	CIARA FEAT. PETEY PABLO GOODIES (LAFACE)	EPIC	1774	1671	1651													
22	22	ATHLETE WIRES (REWORK)	EPIC	142	126	1314													
23	20	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU (PEPPER)	EPIC	678	977	1264													
24	20	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU (PEPPER)	EPIC	678	977	1264													
25	26	MAROON 5 SHE WILL BE LOVED	J	712	715	1310													
26	24	LL COOL J HUSH	DEF JAM	374	34	15.27	134												
27	28	JAMELIA STOP (PARLOPHONE)	EPIC	684	106	1405													
28	24	SCISSOR SISTERS MARY (POLYDOR)	EPIC	678	977	1264													
29	20	JENNIFER LOPEZ GET RIGHT (EPIC)	EPIC	678	977	1264													
30	20	NELLY MCGRAW OVER AND OVER (COLUMBIA/RED)	EPIC	659	47	16.82	101												

## TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024
1	1	EMINEM LIKE TOX SOLDIERS (AFTERMATH)	EPIC	576	1252	2944													
2	2	UZ SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN ISLAND	EPIC	1446	1271	1634													
3	3	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU (PEPPER)	EPIC	678	977	1264													
4	4	BRIAN MCGADDEN & DELTA GOODREM ALMOST HERE (REWORK)	EPIC	779	1568	1292													
5	5	EMBRACE LOOKING AS YOU ARE (INDEPENDENT)	EPIC	456	641	304													
6	6	DURAN DURAN WHAT HAPPENS TOMORROW (EPIC)	EPIC	426	638	1343													
7	7	DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDIER (COLUMBIA)	EPIC	426	638	1343													
8	8	MARIE JOSEPH LADY LADY (WARRIOR)	EPIC	247	127	23.60	73												
9	9	USHER CAUGHT UP (LAUREL)	EPIC	573	80	20.55	55												
10	10	STEREOPHONICS DAKOTA (40)	EPIC	488	56	17.30	59												
11	11	NELLY FEAT. TIM MCGRAW OVER AND OVER (COLUMBIA/RED)	EPIC	659	47	16.82	101												
12	12	GOOD CHARLOTTE I JUST WANNA LIVE (EPIC)	EPIC	486	32	15.85	9												
13	13	JENNIFER LOPEZ GET RIGHT (EPIC)	EPIC	678	977	1264													
14	14	LL COOL J HUSH (DEF JAM)	EPIC	374	34	15.27	134												
15	15	RAY CHARLES & NORAH JONES HERE WE GO AGAIN (UNIVERSAL)	EPIC	62	19	15.18	-1												
16	16	MICHAEL MCDONALD STOP, LOOK, LISTEN TO YOUR HEART (ISLAND)	EPIC	35	75	14.1	54												
17	17	AKON LOOKED UP (INDEPENDENT)	EPIC	456	641	304													
18	18	VERBALOUS DUST DON'T PLAY NICE (JIVE)	EPIC	426	638	1343													
19	19	TEAR FOR FEARS CLOSEST THING TO HEAVEN (GUT)	EPIC	426	638	1343													
20	20	DOVES BLACK & WHITE (TUNN)	EPIC	426	638	1343													

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## SINGLE OF THE WEEK

Atomic Kitten  
Cradle

Innocent SINC072  
Providing rare evidence that "taking a break" doesn't always mean splitting up in the world of pop, Atomic Kitten make a return of sorts with this McFadden-less re-recording of a song from their first album *Right Now*. Released to mark World Vision Day's 24-hour famine fundraiser, this ballad will attract radio because of the worthiness of the charity involved. Growing TLR airplay is backed by strong support on The Box and MTV Hits.

## Singles

**Biff Clyro**  
Only One World Comes To Mind  
(Beggars Banquet BBQ384)



This is the third single from the third album by Beggars' Glaswegian "popcore" trio, who are solid MTV2 and Kerrang! favourites. They are out in support of their Infinity Land album around the UK from mid-February onwards.

**Garden**  
An Introduction To (Trial & Error TNE002)  
Erswhile-Simian frontman Simon Lord marks his return to the fold with this exemplary four-track EP of exquisite modern folk. Never lapsing into the genre's usual formula, Garden instead leans towards the future, with elements of Krautrock and digital music adding to the brew.

**Death From Above 1979**  
Blood On Our Hands (679 L078CD)  
Death From Above 1979 offer a more leftfield take on the choppy guitar/beats sound, with beefed-up riffs and alarmed vocals creating a big sound which also dips its toes into Seventies prog rock territory. *Blood On Our Hands* was originally released in July 2004 and coincides a string of UK dates during February.

**Dogs**  
She's Got A Reason (Island CID882)  
Dogs are another band looking to surf the current wave of enthusiasm for discordant guitar bands such as The Libertines, Razorlight and The Others. This is their second single and begins as a Buzzcocks-style punk pop love song, but then turns into an emphatically chaotic final minute. They are supporting the *Ravenettes* on an extensive UK tour in March and an album is due in early summer.

**Ed Harcourt**  
Loneliness (Heavenly HVN149)  
Harcourt just seems to get better and better, and it is reassuring to know that he is being allowed to progress creatively even though

his sales remain relatively meagre. Loneliness is a pounding affirmation of his talent and the recognition will surely come, whether it's this time, next time or the time after that.

**The House Of Love**  
Love You Too Much (Art & Industry ZART00)  
The House Of Love make a welcome return with this pleasing track, which echoes their sound from around 1990, with its radio-friendliness coming to the fore. This single precedes the band's first new album in 11 years – the 10-track *Days Run Away* is released on February 28.

**Sara Jorge**  
Shock To The System (Purple City/Universal CDDPY101)  
This is the debut single from a new London-born pop contender. All the right boxes are ticked: sparkling production, sweet vocals and even a rap breakdown. It is radio-friendly and without doubt chart-bound, but perhaps the rulebook has been followed too closely as there isn't an awful lot to make this sound particularly distinctive.

**Low**  
California (Rough Trade SCD221)  
Highly regarded alt-rock band Low have dispensed with their trademark sensitive, intense style, to embrace the time-honoured cause of fusing lovely harmonies with infectious hooks. The first single from their album *The Great Destroyer*, this is excellent, with echoes of Simon & Garfunkel.

**The Mystery Jets**  
Zoo Time/Lizette's Lion (Transgressive TRAN503)  
This is not your usual group – frontman Blaine Harrison has enlisted his dad on guitars and vocals and, while the curious mix styles sound rather ramshackle, a little like The Libertines taking on a jittery Zutons, there is energy and excitement in these tracks.

**Elvis Presley**  
Surrender (RCA 82876666692)  
Elvis's fourth consecutive number one when originally released in 1961, this bossanova shuffle displays him in full smoldering glory. Clocking in at less than two

minutes, this reissue hardly represents value for money, but that won't stop his fanbase continuing his amazing current chart resurgence. Barring a strong showing from Jennifer Lopez, this is likely to extend Presley's record-breaking run of chart-toppers.

**Readers Wives**  
Scumpop (Bear Game BCAGE001)  
Produced by the mighty Steve Severin (Banshees) this wonderful track by these Duckie stalwarts evokes a joy in pop music so sadly missing these days. The three-track single moves effortlessly through the musical highpoints of the Eighties without ever sounding dated.

**Reflect feat. Delfine Bass**  
Need To Feel Loved (GSDTV213)  
Reports of the death of dance music have been greatly exaggerated if this new single from the partnership of Seb Fontaine and Jay P is anything to go by. It is an impossibly smooth and seductive house track with a dreamy vocal contribution from new artist Delfine Bass, all built around a string sample from the film *Road To Perdition*.

**Six By Seven**  
Ocean/Clouds (Saturday Night Sunday Morning SNGSM005)  
An atmospheric double A-side apparently based on geographical features, this sees the Nottingham band move into a new direction reminiscent of latter-era Jesus & Mary Chain. It shows an admirable progression but is unlikely to trouble the charts.

**SLK**  
Hye Hye! (Snovve/MoS SMOOVED1CDS)  
Riding a garage-style rhythm but underpinned by a grime bassline, this debut from the north west London four-piece should have plenty of crossover appeal. Released on Ministry of Sound's new urban imprint, it is attracting attention on specialist radio and heavy plays on MTV Base.

**Tegan & Sara**  
Speak Slow (Vapor/Sanctuary SANX343)  
These Canadian twins signed to Neil Young's label offer classy

**Right Profile**  
(Vergo)  
**ALBUMS**  
Join: Ruse:  
Nashville (Rykko);  
Various: Fabricative  
20 – Joe Strummer  
(Verve);  
Fabricative



guitar pop with an edge. There is a wonderful raw quality that belies the polish of their material.

**James Yorkston & The Athletes**  
Shipwrecks (Domino RUG19CD)  
Remixed for radio by producers Bacon and Quarmby, this is a stormy tale using shipwrecks as a metaphor. Lifted from Yorkston's excellent second album *Just Beyond The River*, it deserves strong airplay support.

## Albums

**Electric Six**  
Senior Smoke (Warner Z5E4621532)  
Album number two from Electric Six might struggle to live up to their Top 10 debut *Fire*, which spawned hits such as *Danger!* *High Voltage* and *Gay Bar*, simply because an ironic joke can only be taken so far unless it ups the ante. *Queen* cover *Radio Ga Ga* and its video certainly hit the spot and, while there is much to credit on this set, it is hard to care.

**John Frusciante**  
Curtains (Record Collection 936240592)  
The sixth album in his Record Collection series, and his seventh in around eleven months, is a moderate departure for the Chili Peppers man. The same themes are there – mostly the calm contemplation of death, in fact – but the music this time is largely acoustic, having been recorded in Frusciante's living room and adorned with the help of various guests, including the Mars Volta's Omar Rodriguez Lopez.

**The Kingsbury Manx**  
Afternoon Owls (Cooking Vinyl C00KCD321)  
Since their 1999-released debut *The Kingsbury Manx* have been quietly wooing those who have investigated them, and this fourth album looks to continue that trend. A warming batch of autumnal Americana, *Afternoon Owls* introduces a layer of analogue keyboards to the mix which brings a welcome extra layer to their sound.

**ALBUM OF THE WEEK**  
**Bloc Party**  
Silent Alarm  
Wichita WEBB075CD  
Things really changed for Bloc Party after their support slot for Franz Ferdinand at London's Electrowerkz in October 2003 and, now their debut album has finally arrived, they look poised to follow in the Scots' footsteps. Choppy guitars and dance beats are the order of the day, with slower songs, such as current single *So Here We Are*, giving diversity. Early singles *She's Hearing Voices* and *Banquet* also feature on this perfectly formed debut.

Records released 14.02.05

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**Aspett Piazzolla**  
The Rough Guide To...Rough Guide RGN07146CD  
Piazzolla was the greatest tango musician of all time, bar none. Without his wonderful ground-breaking reinvention of the genre there would be no Gotan Project or their ilk. This compilation highlights the man's prodigious talents. There's more to this music than a rose between the teeth and here the whole range of musical emotion is on fevered display.

**Various**  
Rebel Futurism – Session 2 (Crossword Rebels CRMCD002)  
City Rockers founder Damian Lazarus gives a cheeky two-finger salute to those bemoaning the current state of dance music on this selection of funky, innovative machine funk. Including tracks from the likes of Steve Biko, Anthony Rother and Superlifer, Session 2 demonstrates that while clubland's creative forces may not be as commercially viable these days, there is still excitement for those who seek it.

**Various**  
BreakBeat Elite – Aid For Sudan (Shut Up & Dance SJADCOMP3)  
All proceeds from the sale of this CD will be going to Oxfam's Sudan fund, so that alone makes it attractive. BreakBeat is an ever-growing musical phenomenon in the UK at the moment and this double CD brings together some of the genre's biggest names, like Stanton Warriors, Aqushy and Ronnie Pilgrum.

**Various**  
Salsoul Presents Salsoul 30th Anniversary (Suss/Salsoul SALSACD017)  
This celebration of all things funky and disco from the home of dance was lovingly compiled by Ian Dewhurst, who invited 30 DJs from around the world to choose their favourite Salsoul track. The likes of Joey Negro, Kenny Dope and Gilles Peterson have chosen tracks by the likes of Loleta Holloway, Lunar Life and First Choice.

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This week's reviews: Dugliel Baird, Phil Brooke, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nicola Sisti, Mark Tocco, Simon Ward and Adam Woods.



Albums listed this week: 233  
Year to date: 1,124  
Singles listed this week: 116  
Year to date: 536

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Records released 07/02/05

3	SHANE BENDISIN AT THE BENT AND AN OVAL CD ACC0 0003	AU	Indie
4	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0004	AU	Indie
5	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0005	AU	Indie
6	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0006	AU	Indie
7	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0007	AU	Indie
8	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0008	AU	Indie
9	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0009	AU	Indie
10	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0010	AU	Indie
11	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0011	AU	Indie
12	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0012	AU	Indie
13	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0013	AU	Indie
14	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0014	AU	Indie
15	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0015	AU	Indie
16	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0016	AU	Indie
17	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0017	AU	Indie
18	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0018	AU	Indie
19	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0019	AU	Indie
20	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0020	AU	Indie
21	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0021	AU	Indie
22	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0022	AU	Indie
23	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0023	AU	Indie
24	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0024	AU	Indie
25	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0025	AU	Indie
26	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0026	AU	Indie
27	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0027	AU	Indie
28	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0028	AU	Indie
29	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0029	AU	Indie
30	SHANE BENDISIN LIVE AT BRUCE'S AN OVAL CD ACC0 0030	AU	Indie

1	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
2	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
3	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
4	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
5	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
6	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
7	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
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21	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
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24	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
25	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
26	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
27	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
28	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
29	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie
30	WARRIORS IN STRICT TEMPO With CD METRO 100	AU	Indie

**To Sir With Love - The Complete Mickie Most Recordings (EMI 5603692)**



This excellent mid-price double-disc set brings together the 49 tracks Lulu recorded with legendary producer Mickie Most between 1965 and 1969. Most gave Lulu's raw vocal style a polished edge and although she preferred to dislike many of the songs she chose for her to release, there is no denying the pedigree of tracks such as To Sir With Love, Morning Dew and To Love Somebody. Less alluring are the three versions of her 1969 Eurovision winner Bondi-Bang-Bang, sung here in English and previously unreleased French and Italian versions.

**Various**  
**Amets Longa Vila Breis (Castle Music CMETD727)**



Briefly enormously popular but long forgotten, progressive rock is enjoying a massive renaissance at the moment, and Pete Frame's superb progressive LP from 1969, the programme was on TV last week. This triple-disc clam-shell set includes 53 examples of the prog rock genre, with classical, experimental and concept style recordings by genre giants such as ELP, The Nice (whose 1969 album title is borrowed by this collection), Soft Machine, Jethro Tull and more. Comprehensively covering the years 1965 to 1974, it also includes the more popular, often Status Quo, T Rex and Fleetwood Quo, and is full of brilliant flights of fancy as bizarre notions. A great primer for the beginner.

**Singles**

1	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0001	UK	Pop
2	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0002	UK	Pop
3	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0003	UK	Pop
4	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0004	UK	Pop
5	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0005	UK	Pop
6	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0006	UK	Pop
7	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0007	UK	Pop
8	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0008	UK	Pop
9	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0009	UK	Pop
10	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0010	UK	Pop
11	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0011	UK	Pop
12	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0012	UK	Pop
13	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0013	UK	Pop
14	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0014	UK	Pop
15	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0015	UK	Pop
16	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0016	UK	Pop
17	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0017	UK	Pop
18	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0018	UK	Pop
19	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0019	UK	Pop
20	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0020	UK	Pop
21	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0021	UK	Pop
22	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0022	UK	Pop
23	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0023	UK	Pop
24	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0024	UK	Pop
25	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0025	UK	Pop
26	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0026	UK	Pop
27	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0027	UK	Pop
28	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0028	UK	Pop
29	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0029	UK	Pop
30	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0030	UK	Pop

1	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0001	UK	Pop
2	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0002	UK	Pop
3	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0003	UK	Pop
4	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0004	UK	Pop
5	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0005	UK	Pop
6	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0006	UK	Pop
7	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0007	UK	Pop
8	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0008	UK	Pop
9	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0009	UK	Pop
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11	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0011	UK	Pop
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13	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0013	UK	Pop
14	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0014	UK	Pop
15	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0015	UK	Pop
16	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0016	UK	Pop
17	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0017	UK	Pop
18	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0018	UK	Pop
19	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0019	UK	Pop
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24	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0024	UK	Pop
25	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0025	UK	Pop
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27	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0027	UK	Pop
28	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0028	UK	Pop
29	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0029	UK	Pop
30	DAVID BOWIE - THE NEXT DAY (Parlophone) CD 0030	UK	Pop

**MUSIC DVD**

- THE BOONMANS BEST OF THE BEST (Mercury) DVD0001
- CHRISTINA AGUILERA THE BEST OF CHRISTINA AGUILERA (A&M) DVD0002
- THE BEATLES THE BEATLES DVD0003
- THE BEATLES THE BEATLES DVD0004
- THE BEATLES THE BEATLES DVD0005
- THE BEATLES THE BEATLES DVD0006
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- THE BEATLES THE BEATLES DVD0020

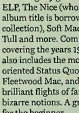
**ROCK**

- THE BOONMANS BEST OF THE BEST (Mercury) DVD0001
- CHRISTINA AGUILERA THE BEST OF CHRISTINA AGUILERA (A&M) DVD0002
- THE BEATLES THE BEATLES DVD0003
- THE BEATLES THE BEATLES DVD0004
- THE BEATLES THE BEATLES DVD0005
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- THE BEATLES THE BEATLES DVD0020

**URBAN**


- THE BOONMANS BEST OF THE BEST (Mercury) DVD0001
- CHRISTINA AGUILERA THE BEST OF CHRISTINA AGUILERA (A&M) DVD0002
- THE BEATLES THE BEATLES DVD0003
- THE BEATLES THE BEATLES DVD0004
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- THE BEATLES THE BEATLES DVD0018
- THE BEATLES THE BEATLES DVD0019
- THE BEATLES THE BEATLES DVD0020

**Taj Mahal Mukatano**



Taj Mahal gives the first ever CD of his 1960s work. It becomes apparent that Taj Mahal is an African journey to a musical wonder.

**Autano**



Autano released 21/2

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**THE BOONMANS RATS**

The Boonmans Rats (Mercury 9626774), a Tonic For The Troops (9626774), The Fine (9626774), Mondo Bongo (9626776), V Deep (9626777), In The Long Grass (9626778)

released simultaneously with a "best of" set, the Boonmans Rats' six studio albums appear here on CD for the first time in remastered, expanded editions crammed with demos, B-sides, live cuts and unreleased tracks. From the urgent, raw punk of She's So Modern to the rather grand but nightmarish scenario that is I Don't Like Mondays to even more elaborate work like House On Fire, the Boonmans Rats matured with great rapidity, and a lot of style, and even when their Surfing Blue daze came on temporarily, Celdo's brics were never less than interesting.

**Alan Jones**

# Singles

05/20/05  
Top 75

# The Official UK

Elvis Presley scores another number one earning him three out of four of the top spots this year. Meanwhile, Ashanti and One World Project debut in the Top Five

## HIT 40 UK

Pos	Artist	Label
1	ELVIS PRESLEY IT'S NOW OR NEVER	BNA
2	ASHANTI ONLY U	The Inc
3	CIARA FEAT. PETEY PABLO GOODIES	LaFace
4	UNITING NATIONS OUT OF TOUCH	Capitol
5	LEMAR IF THERE'S ANY JUSTICE	Sony
6	THE LOVERFREAKZ SHINE	Phonix
7	ATHLETE WIRES	Fantastico
8	GWEN STEFANI WHAT YOU WAITING FOR	Interscope
9	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World
10	SCISSOR SISTERS FILTHYGORGEOUS	Polygram
11	THE CHEMICAL BROTHERS GALVANIZE	Frenches Deal
12	NATASHA BEDINGFIELD UNWRITTEN	Phonogenic
13	LUCIE SILVAS BREATHE IN	Mercury
14	KYLIE MINOUGE I BELIEVE IN YOU	Parlophone
15	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise
16	SOUL CENTRAL STRINGS OF LIFE (STROKER ON MY OWN)	Enlightened
17	KEANE THIS IS THE LAST TIME	Island
18	MARON'S SUNDAY MORNING	Island
19	ROOSTER STARING AT THE SUN	Capitol
20	DESTINY'S CHILD LOSE MY BREATH	Elektra
21	STONEISLAND FEAT. THESE TAKE ME AWAY	Island
22	FREEFALLER DO THIS! DO THAT!	Velocity
23	EMINEM LIKE TOY SOLDIERS	Aftermath
24	ASHLEE SIMPSON LALA	Capitol
25	MICHAEL GRAY THE WEEKEND	Capitol
26	XZIBIT HEY NOW (MEAN MUGGIN)	Columbia
27	THE KILLERS SOMEBODY TOLD ME	LaFace
28	HANSON PENNY & ME	Capitol
29	JAMIELLA JAVIS TO	Parlophone
30	JAY-Z & LINK IN PARK HUNGBARE	WEA
31	MARON'S SHE WILL BE LOVED	Island
32	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	Island
33	FEEDER TUMBLE AND FALL	Elektra
34	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	All Around The World
35	NELLY FEAT. CHRISTINA AGUILERA TILT YA HEAD BACK	Island
36	SCISSOR SISTERS MARY	Polygram
37	U2 VERTIGO	Island
38	ROBBIE WILLIAMS MISUNDERSTOOD	Capitol
39	NELLY FEAT. TIM MCCRAW OVER AND OVER	Capitol
40	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	Mercury

The Official UK Charts Company 2005

## INDEPENDENT SINGLES

Pos	Artist	Label
1	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World
2	MYLO DESTROY ROCK & ROLL	Mercury
3	HANSON PENNY & ME	Capitol
4	LEMON JELLY THE SHOUTY TRACK	Island
5	UNITING NATIONS OUT OF TOUCH	Capitol
6	THE KILLERS SOMEBODY TOLD ME	LaFace
7	STONEISLAND FEAT. THESE TAKE ME AWAY	Island
8	AMSTERDAM/RICKY THE JOURNEYPSTOR KNOCKING THE WALLS DOWN	Mercury
9	SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE...	Enlightened
10	PHIXX STRANGE LOVE	Capitol
11	FEEDER TUMBLE AND FALL	Elektra
12	HAL WHAT A LOVELY DANCE	Capitol
13	BREED 77 SHADONS	Atlantic
14	RONI SIZE FEAT. BEVERLY KNIGHT NO MORE	Virgin
15	ROOTS MANUVA COLLOSSAL INSIGHT	Big Top
16	SOULWAX E TALKING	Phonix
17	D-BALL #101 DO I SAY GOODBYE	Shanachie
18	MERCURY REY IN A FUNNY WAY	Capitol
19	LITTLE BARRIE LIVE SAULTA	Capitol
20	NARCOTIC THRUST WHEN THE BAWN BREAKS	Mercury

The Official UK Charts Company 2005



**1. Elvis Presley**  
 Elvis Presley from completing a unique hub-crib of number ones with different singles on consecutive weeks, but he's back on top again this week, this time with 'It's Now Or Never', originally a number one hit for him in 1956, when Aaron Schroeder and Wally Gold set new lyrics to the 1951 Italian composition 'O Sole Mio'. It's Now Or Never also turns in the highest first-week sales in the current phase of re-release, selling 21,887 copies last week to beat the previous best of 21,262 set by Jai Rodriguez four weeks ago.



**2. Ashanti**  
 After securing her first number one to date, in partnership with R Kelly and Ja Rule last November, Ashanti registers the second biggest hit of her career, debuting at number two this week with 'Only U'. Both tracks are included on her current album Concrete Rose, which had climbed for three weeks but sits back a little this week, despite selling more copies than in any previous week. The album was released just before Christmas, and has since tracked 49-109-45-65-25-32.

Pos	Artist	Label
1	ELVIS PRESLEY IT'S NOW OR NEVER	BNA
2	ASHANTI ONLY U	The Inc
3	CIARA FEAT. PETEY PABLO GOODIES	LaFace
4	ONE WORLD PROJECT GRIEF NEVER GROWS OLD	One World
5	THE CHEMICAL BROTHERS GALVANIZE	Frenches Deal
6	THE LOVERFREAKZ SHINE	Phonix
7	ATHLETE WIRES	Fantastico
8	FREEFALLER DO THIS! DO THAT!	Velocity
9	XZIBIT HEY NOW (MEAN MUGGIN)	Columbia
10	HANSON PENNY & ME	Capitol
11	ASHLEE SIMPSON LALA	Capitol
12	LUCIE SILVAS BREATHE IN	Mercury
13	UNITING NATIONS OUT OF TOUCH	Capitol
14	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise
15	MYLO DESTROY ROCK & ROLL	Mercury
16	ROOSTER STARING AT THE SUN	Capitol
17	JAY-Z/LINK IN PARK NUM/ENCORE	WEA
18	THE KILLERS SOMEBODY TOLD ME	LaFace
19	PHIXX STRANGE LOVE	Capitol
20	ELVIS PRESLEY A FOOL SUCH AS I/ I NEED YOUR LOVE/TONIGHT	Mercury
21	LEMON JELLY THE SHOUTY TRACK	Island
22	STONEISLAND FEAT. THESE TAKE ME AWAY	Island
23	COMMANDER TOM ATTENTION!	Mercury
24	SCISSOR SISTERS FILTHYGORGEOUS	Polygram
25	FEEDER TUMBLE AND FALL	Elektra
26	DANA RAYNE OBJECT OF MY DESIRE	Mercury
27	STEVE BROOKSTEIN AGAINST ALL ODDS	Mercury
28	SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE...	Enlightened
29	GWEN STEFANI WHAT YOU WAITING FOR	Interscope
30	LEMAR IF THERE'S ANY JUSTICE	Sony
31	DARIUS LIVE TWICE	Mercury
32	AMSTERDAM/RICKY THE JOURNEYPSTOR KNOCKING THE WALLS DOWN	Mercury
33	HUNTER AINT NOTHING WRONG	Capitol
34	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	All Around The World
35	KYLIE MINOUGE I BELIEVE IN YOU	Parlophone
36	HAL WHAT A LOVELY DANCE	Capitol
37	ERASURE BREATHE	Mercury
38	IAN BROWN TIME IS MY EVERYTHING	Mercury

49 MUSICWEEK 05/20/05







# Albums Chart



Chart compiled from actual sales data for the week ending Friday 12th September 2003. Includes sales from 4,000 UK shops. For full chart details, see Chart Company 2003. Published by BMI and CAPFAN Publications.

WEEKS ON CHART: 1-10, 11-20, 21-30, 31-40, 41-50, 51-60, 61-70, 71-80, 81-90, 91-100, 101-110, 111-120, 121-130, 131-140, 141-150, 151-160, 161-170, 171-180, 181-190, 191-200, 201-210, 211-220, 221-230, 231-240, 241-250, 251-260, 261-270, 271-280, 281-290, 291-300, 301-310, 311-320, 321-330, 331-340, 341-350, 351-360, 361-370, 371-380, 381-390, 391-400, 401-410, 411-420, 421-430, 431-440, 441-450, 451-460, 461-470, 471-480, 481-490, 491-500, 501-510, 511-520, 521-530, 531-540, 541-550, 551-560, 561-570, 571-580, 581-590, 591-600, 601-610, 611-620, 621-630, 631-640, 641-650, 651-660, 661-670, 671-680, 681-690, 691-700, 701-710, 711-720, 721-730, 731-740, 741-750, 751-760, 761-770, 771-780, 781-790, 791-800, 801-810, 811-820, 821-830, 831-840, 841-850, 851-860, 861-870, 871-880, 881-890, 891-900, 901-910, 911-920, 921-930, 931-940, 941-950, 951-960, 961-970, 971-980, 981-990, 991-1000, 1001-1010, 1011-1020, 1021-1030, 1031-1040, 1041-1050, 1051-1060, 1061-1070, 1071-1080, 1081-1090, 1091-1100, 1101-1110, 1111-1120, 1121-1130, 1131-1140, 1141-1150, 1151-1160, 1161-1170, 1171-1180, 1181-1190, 1191-1200, 1201-1210, 1211-1220, 1221-1230, 1231-1240, 1241-1250, 1251-1260, 1261-1270, 1271-1280, 1281-1290, 1291-1300, 1301-1310, 1311-1320, 1321-1330, 1331-1340, 1341-1350, 1351-1360, 1361-1370, 1371-1380, 1381-1390, 1391-1400, 1401-1410, 1411-1420, 1421-1430, 1431-1440, 1441-1450, 1451-1460, 1461-1470, 1471-1480, 1481-1490, 1491-1500, 1501-1510, 1511-1520, 1521-1530, 1531-1540, 1541-1550, 1551-1560, 1561-1570, 1571-1580, 1581-1590, 1591-1600, 1601-1610, 1611-1620, 1621-1630, 1631-1640, 1641-1650, 1651-1660, 1661-1670, 1671-1680, 1681-1690, 1691-1700, 1701-1710, 1711-1720, 1721-1730, 1731-1740, 1741-1750, 1751-1760, 1761-1770, 1771-1780, 1781-1790, 1791-1800, 1801-1810, 1811-1820, 1821-1830, 1831-1840, 1841-1850, 1851-1860, 1861-1870, 1871-1880, 1881-1890, 1891-1900, 1901-1910, 1911-1920, 1921-1930, 1931-1940, 1941-1950, 1951-1960, 1961-1970, 1971-1980, 1981-1990, 1991-2000, 2001-2010, 2011-2020, 2021-2030, 2031-2040, 2041-2050, 2051-2060, 2061-2070, 2071-2080, 2081-2090, 2091-2100, 2101-2110, 2111-2120, 2121-2130, 2131-2140, 2141-2150, 2151-2160, 2161-2170, 2171-2180, 2181-2190, 2191-2200, 2201-2210, 2211-2220, 2221-2230, 2231-2240, 2241-2250, 2251-2260, 2261-2270, 2271-2280, 2281-2290, 2291-2300, 2301-2310, 2311-2320, 2321-2330, 2331-2340, 2341-2350, 2351-2360, 2361-2370, 2371-2380, 2381-2390, 2391-2400, 2401-2410, 2411-2420, 2421-2430, 2431-2440, 2441-2450, 2451-2460, 2461-2470, 2471-2480, 2481-2490, 2491-2500, 2501-2510, 2511-2520, 2521-2530, 2531-2540, 2541-2550, 2551-2560, 2561-2570, 2571-2580, 2581-2590, 2591-2600, 2601-2610, 2611-2620, 2621-2630, 2631-2640, 2641-2650, 2651-2660, 2661-2670, 2671-2680, 2681-2690, 2691-2700, 2701-2710, 2711-2720, 2721-2730, 2731-2740, 2741-2750, 2751-2760, 2761-2770, 2771-2780, 2781-2790, 2791-2800, 2801-2810, 2811-2820, 2821-2830, 2831-2840, 2841-2850, 2851-2860, 2861-2870, 2871-2880, 2881-2890, 2891-2900, 2901-2910, 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Pos	Artist	Album	Label
39	BRITNEY SPEARS	GREATEST HITS - MY PREROGATIVE	Jive
40	ASHLEE SIMPSON	AUTOBIOGRAPHY	Mercury
41	GIRLS ALoud	WHAT WILL THE NEIGHBOURS SAY?	Capitol
42	SNOOP DOGG & G	THE MASTERPIECE	Priority
43	BRIGHT EYES	DIGITAL ASH IN A DIGITAL URN	Mercury
44	KATIE MELUA	CALL OFF THE SEARCH	Small World
45	JOSS STONE	MIND BODY & SOUL	Mercury
46	RAY CHARLES	GENIUS LOVES COMPANY	Mercury
47	THE MUSIC	WELCOME TO THE NORTH	Mercury
48	MYLO DESTROY	ROCK N ROLL	Mercury
49	RONAN KEATING	10 YEARS OF HITS	Mercury
50	OUTKAST	SPEAKERBOXXX THE LOVE BELOW	A&M
51	NAT KING	COLE THE WORLD OF	Capitol
52	RAZORLIGHT	UP ALL NIGHT	Mercury
53	NELLY SUIT		Mercury
54	NIRVANA	NEVERMIND	Capitol
55	FEEDER	COMFORT IN SOUND	Mercury
56	JOHN LEGEND	GET LIFTED	Capitol
57	ATHLETE	VEHICLES & ANIMALS	Mercury
58	DELTA GOODREM	MISTAKE IDENTITY	Mercury
59	FLEETWOOD MAC	THE VERY BEST OF	Mercury
60	ANDREW LLOYD WEBBER	PHANTOM OF THE OPERA (OST)	Mercury
61	PHIL COLLINS	LOVE SONGS	Mercury
62	CHRISTINA AGUILERA	STRIPPED	Mercury
63	DANIEL BEDINGFIELD	SECOND FIRST IMPRESSION	Mercury
64	ANASTACIA	ANASTACIA	Mercury
65	JAMELIA	THANK YOU	Mercury
66	ROD STEWART	THE STORY SO FAR - THE VERY BEST OF	Mercury
67	GENESIS	PLATINUM COLLECTION	Mercury
68	SHANIA TW		

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