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In this week's issue: UK Hall Of Fame gets TV boost;
Franz Ferdinand interview Plus: the charts in full

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November event wins heavyweight Channel 4 support including fortnight of documentaries

Hall Of Fame gets TV boost

Awards

by Jim Larkin

Channel 4 has thrown its full weight behind this year's UK Music Hall of Fame, lining up a fortnight of music programming in the run-up to the event.

The broadcaster has agreed to run dedicated documentaries every night in the two weeks before the ceremony itself on November 16, upping total coverage from the event to more than 13 hours compared to 12 hours for last year's inaugural event.

Advanced talks are also underway with a major US network for the series to be screened in the US.

The increased TV coverage comes as part of extensive changes to the event, with the use of public voting scrapped in favour of a panel of 60 industry figures which will decide who enters the Hall of Fame. The nightly documentaries will also replace last year's TV format, in which contenders from the last five decades were presented over consecutive Sundays.

Producer Endemol says last year's public vote was designed to engage the viewing audience, but

the aim now is to find artists whose historical importance may not have been matched by commercial success.

Malcolm Gerrie, chief executive of Endemol company Initial, says, "Public vote quite rightly rewarded the big names who have a place in the nation's affections, but we also feel there should be a place in there for people such as Ray Davies or Tom Waits - and I've no agenda in mentioning those two - who wouldn't get through on public vote, but who have unquestionably played an important role in changing popular music."

The UK Music Hall Of Fame Steering Group, which will pick the inductees, will comprise names such as Sir George Martin, Harvey Goldsmith, Lucian Grainge, Paul Gambaccini, Trevor Nelson, Dave Stewart and *Music Week* editor Martin Talbot.

The number of inductees for the second ceremony will be "similar" to the 11 recognised last year, who included the likes of Queen, as well as The Beatles and Michael Jackson. Already, Rob Dylan has been named as a 2005 inductee, while the late John Peel will receive an honorary membership.

This was presented last year to Island founder Chris Blackwell.

The two weeks of TV shows leading up to the event will begin with a three-and-a-half-hour show celebrating the 50 biggest-selling artists who are still active today. Other shows will include a feature on John Peel's record collection.

Talks are taking place regarding a venue for the event, as well as a permanent UK Music Hall Of Fame, along the lines of the US museum in Cleveland, although the Millennium Dome looks to be a favourite location.

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Crazy Frog leads leap for singles

Big singles from the likes of Crazy Frog and Tony Christie, plus blockbuster albums, drove sales in quarter two **p7**

This fire still burns brightly

MW receives an exclusive preview of the second album from Mercury Prize and Brit winners Franz Ferdinand **p8**

Tuning in to the future of radio

A panel of key radio industry figures offer their views on key challenges - such as the digital revolution - which lie ahead **p10**

Mercury nod lifts Johnsons' profile

The influence of the Nationwide Mercury Prize has been underlined by Antony & The Johnsons' *I Am A Bird Now*, which is enjoying a spike in sales and a first order from supermarket chain Tesco after being nominated last week.

The album emerged as an industry favourite when *Music Week* canvassed opinion a week ahead of last Tuesday's shortlist announcement, while its inclusion instantly prompted an order for 6,000 copies from Tesco. Sales overall on the week rose by around 50%, although the release was yesterday (Sunday) unlikely to enter the Top 75 albums chart.

Rough Trade has increased its marketing campaign for the album, and ran ads in *The Guardian* and *The Independent* last Friday.

"To date it's been a press-led campaign," says Jamie Burgess, product manager for the act's label, Rough Trade. "We'll step that up a bit now." The label will buy into the Mercury racking at

retail and will release the single *For Today I Am A Boy* on September 5, the day before the awards ceremony.

Antony & The Johnsons, who recorded their debut album in 1997, have attracted a wealth of critical acclaim with this year's follow-up, which has to date sold 40,000 copies in the UK. **© Mercury news, see p4**

For the latest news as it happens, log on to

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Virgin Megastores' decision to start selling second-hand records potentially opens up a can of worms' – Editorial, p24

30.07.05

Digest

Your guide to the latest news from the music industry

MUSICWEEK
Incorporating the MSL, Future Hits, Genre Street, Hit Music, Record Mirror and Tours Report

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Bottom line

Business as usual despite threats

London concerts last weekend were expected to go ahead as planned as promoters continued with business as usual, despite last Thursday's attack on the capital. Gigs by Lenny Kravitz, Jimmy Cliff and Lucinda Williams were due to take place as announced, while last Thursday's events remained largely unaffected by the four minor explosions, which resulted in parts of the Tube network being shut down and cordoned off.

Apple has now sold more than 500M songs through its iTunes Music Store following its launch two years ago. The 500 millionth song was bought a weekend ago by Amy Greer in Indiana, who has been awarded 10 iPods, a voucher for 10,000 songs and a trip to see Goldplay perform.

Mycoltunale has expanded into Ireland and Italy following a strengthening of its relationship with back-end partner Loudeys. The service launched in the UK at the beginning of 2004 and followed with launches in Austria and Switzerland.

The music industry lost €6.3m in 2004 and stands to lose a further €33.6m (£23.3m) by 2007 owing to stolen files which have been converted into ringtones, according to new research. Software company Qpass suggests users are saving 15- to 30-second preview clips of music on entertainment and ringtones websites and converting them into ringtones via Bluetooth and infrared.

academic year's top-selling UK albums, according to research conducted by Nottingham University. Heading the list are London's Angel Studios, Air Studios, Metropolis Studios and Mayfair Studios.

The BPI heads to Japan, p5

Thames Valley University is to become the first college to offer a masters qualification combining health studies with music and media. Professional musician Dr Robert Shill and author/psychologist Andy Evans will run the course from September.

Legal sites are hitting illegal file-sharing, p6

Sign here

Vital-Pias ties up lucrative deal

Vital-Pias Digital has completed supply agreements with digital service provider and aggregator MusicNet, which provides the back end for the soon-to-be-launched HMV.co.uk site, as well as Cable & Wireless's 24-7 ofshoot, which services Media Markt, Tesco and Channel 4. The two deals will add a further 30 digital music outlets to Vital's distribution list and have also been complemented by new deals with Virgin Megastores France and Benelux Lygia.

Johany Marr has renewed a global deal with Universal Music Publishing ahead of a planned Smiths boxed set in 2006. The long-term deal covers all of Marr's output but the seminal Eighties band plus material since he split, with the exception of songs he wrote as part of Electronic. Marr has been with the publishers' UK company since 2001.

Music culture agency Point Blank has linked up with Orange to give 40 16- to 21-year-olds the opportunity to participate in a two-day free workshop teaching DJing and music production skills. The workshops will be offered on a tour that takes in London, Liverpool, Glasgow and Manchester in August and September.

EMI is teaming up with the world's largest Spanish-language media company to create a record label to release songs for the Latin American market. The major partners, with Grupo Televisa to create the 50/50 joint venture record company Televisa EMI, music based in Mexico.

Cut-price download store Wipit last week launched a music merchandise store named Wipit Gear in conjunction with music merchandise company Backstreet. To celebrate the launch of Wipit Gear, the store has produced 50 limited-edition numbered T-shirts designed by fashion designer Nick Tents. The range also includes posters, badgers and rucksacks.

MUSICWEEK text poll

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

This week we ask: is it appropriate for high street stores such as Virgin to be selling second-hand CDs?

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

The verdict on last week's question – will Top Of The Pops be revitalised in its new Sunday evening slot? – was:

revised in its new Sunday evening slot? – was:

Star

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

Exposure

RI prepares for Ibiza party

Radio One has announced the line-up for a 12-hour party to mark a decade of broadcasts in Ibiza. The 12-hour back-to-back special at Space on August 27, August 13 will be part of a weekend of celebrations to honour Radio One's decade in Ibiza. Pete Tong will kick off the coverage with a live broadcast from Space.

The Kaiser Chiefs are to headline this year's O2 NME Rock in Rio event. The band, which will also feature Maximo Park and The Cribs, begins at the Manchester Apollo on October 15 before finishing at Glastonbury on October 29.

dedicated to Britpop on the channel.

Katie McKee secures the title track of a new movie, p6

John Lennon's last stage appearance figures in a new series of Radio Four's Sony Gold-winning For One Night Only saluting legendary concerters. In the first of three weekly 30-minute new programmes, beginning at 10.30am on August 27, host Paul Cammachi will revive a 1974 Elton John concert in Madison Square Gardens, New York, in which Lennon made a surprise guest appearance.

TOTP helps lift Paul Weller into the Top 10, p6

People

Galaxy chief steps up ladder

Chrysalis Radio has promoted Galaxy's 106 managing director Marilyn Hesly to managing director of the entire Galaxy brand. Meanwhile, Mark Flanagan is leaving the group's LBC after eight years to set up his own political lobbying venture and will be replaced by David Lloyd, who moves from managing director of Galaxy 105 and Galaxy 102 to become managing director and programme director of LBC.

Nino Severino, who worked on acts such as R Kelly, Britney Spears and Justin Timberlake while head of national radio at Fleming Communications, has set up a national radio promoters company called Severino PR.

Chrysalis Radio has promoted Century 106 deputy programme director Andrew Robson to programme director of Birmingham-based 2007 Heart FM. Robson spent more than 15 years at Emip before moving to Chrysalis. He has also worked for local radio stations Viking FM and Key 103.

Former EMI Distribution managing director John Henderson is joining Delta Music's racking subsidiary. Henderson is taking the role of managing director of Delta Music Merchandising, which supplies audio and video products to non-traditional outlets.

Universals' Olive Fisher is promoted, p4



Nine Black Alps on awards line-up

Kerrang! will announce the nominations for the magazine's annual awards during Oxford Street's Virgin Megastores Day Of Rock on August 9. The event, coming 16 days ahead of the awards ceremony itself at an as-yet-unrevealed location, will also include performances from Bullet For My Valentine, Towers of London, Nine Black Alps and the Mascara Story.

Asda asks for better deals from suppliers, p4

Facial, a newly-launched label to Service Slang and originating from the indie's German head office, is to debut in the UK on September 26 with the release of the album Things Are Strange by New York band Panthers.

Four London recording studios have been highlighted as delivering the majority of the 2003/04



Clor, feature on Bestival line-up

Sunday Best has announced the full line-up for this year's Bestival Festival, with new additions including Clor, Mylo and Sebastian Teller. The Magic Numbers are to headline the Friday night of the September 9-11 event in Newport. Live of Virgin and Rufus Kemp the Saturday while the weekend is closed with Super Furry Animals.

DJ magazine will celebrate its 10th anniversary with a series of publishing initiatives, events and a party at Ibiza's Pacha on August 13. The magazine will run this year's Ibiza closing party at Space on October 2, as well as the Pacha party.

Natasha Bedingfield wins key UK radio boost, p5

Creation Records founder Alan McGee and one-time Blur guitarist Graham Coxon are to feature in a BBC4 documentary marking the 10th anniversary of Blur's Country House chart battle with Roll With It by Oasis. The documentary, by journalist John Harris, airs on Tuesday, August 16, and is part of a night

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

Retailer looks to mimic the US shopping experience and bring 'atmosphere' back to stores

Virgin trials second-hand CD sales

Retail

By Robert Ashton & Jim Larvin
Virgin Megastores is preparing a back-to-the-future strategy which could see second-hand CDs and DVDs racked alongside new stock across the chain.

The new initiative, already popular in the US through stores such as Amoeba and Rasputin, is designed to bring "atmosphere" and "vibe" back to increasingly homogenised chains. It also hopes the concept, which is titled Re-Play, will encourage more people to stop and browse as they seek out long-deleted gems from stock brought in by fellow customers.

Virgin's retail project manager Derek Dunlop, who developed the idea after a shopping trip in Los Angeles where late-night second-hand record stores are prevalent, admits that consumers view many music retailers as having "no soul". "This is going back to the old school," he adds.

A six-month trial is being conducted in Megastores in Birmingham and Southampton, where the classical and jazz areas have been

given over to the new Re-Play concept. Customers will be encouraged to bring in unwanted CDs and DVDs, which, depending on their rarity, value and condition, will then be cleaned up, possibly repackaged and resold for prices ranging from £2.99 to £9.99.

Dunlop says the company is learning from the experiment MVC had with second-hand stock last year, which was unsuccessful. He explains, "People want the second-hand stuff to look mint, so we will only take unmarked CDs and we will replace cracked cases. That is partly why we are calling it previously-played, like in previously owned and loved."

Staff will be using the CD Warehouse software developed for second-hand stock. If the experiment is successful in the two stores, it will be rolled out across the 120-store chain with around 20-30 metres of stock space devoted to the concept in larger stores.

Paul Birch, managing director of Birmingham-based Revolver Records, does not expect too much resistance from record companies worried they may miss out on a sale to a pre-owned CD. "I think a



Virgin Megastores: aiming to bring 'atmosphere' and 'vibe' back to stores

bit of retro like this might work, although I wonder what will happen to places like Record & Tape Exchange," he says.

As it transpires, existing second-hand specialists appear to be undaunted. Brian Abrams, managing director of Music & Goods Exchange, which runs a number of music exchange shops around London and one in Birmingham, says, "Virgin used to sell

second-hand CDs in their Notting Hill branch and when they abandoned the idea we bought the remaining stock and we'll do the same again."

Asda music buyer Adam Cox concedes there could be a risk of people buying new CDs only to burn and return them, but says "From [Virgin's] point of view, it's another way of increasing sales and profitability."

Suppliers had not been informed of Virgin's plans before their announcement last week. Chris Maskury, commercial director at distributor Pinnacle, was undaunted, saying, "It sounds like eBay or Amazon Marketplace. They've seen their success and are trying to replicate it physically."

But another leading supplier says he is "surprised and disappointed" Virgin had not discussed its plans to sell second-hand product. "I felt dialogue with suppliers was improving," he says.

He suggests one of the biggest risks to Virgin's existing business would be to its campaigns offering, as stores could find their brand new mid-price titles having to compete for sales with second-hand releases only four weeks old and selling at the same price.

He adds, "I think it would potentially damage their brand, as all the market research and retail research we get shows their brand is still very well liked and respected. But gains you make by moving into the second-hand business, you might lose with people who want to shop in top-notch stores." robert@jimsmusicweek.com

HMV fends off criticism of its Guernsey mail-order depot

HMV has defended its decision to set up a depot in Guernsey for its online mail-order system after being reported to the Treasury, National Audit Office and HM Revenue & Customs.

The Forum of Private Business (FPB) announced last week it was making a complaint about the depot, labelling HMV's move onto the island as "cynical exploitation". The complaint came a month after the Jersey Government confirmed that it would allow no more major retailers to sell goods VAT-free from its shores.

The Jersey Government's stance had followed previous criticism from the FPB about the move by British retailers in Britain - including Asda, Tesco, Woolworths and Amazon - to exploit a loophole which allows them to ship product without paying VAT, provided the goods are worth £18 or less.

The FPB has made its latest appeal - and says it will be meeting HM Revenue & Customs representatives to discuss the issue next month - following complaints from a string of independent retailers.

FPB chief executive Nick Goulding says, "No sooner has Jersey put the no entry signs up than we see HMV, one of the UK's biggest music retailers, setting up in Guernsey. This deeply cynical exploitation of the Channel Islands' tax status is utterly unacceptable and wrong."

He says such actions amount to ripping off the Government of VAT revenue, amounting to tens of millions of pounds, as well as squeezing smaller businesses.

One independent retailer tells *Music Week* that he has even been buying his stock from Amazon,

because it is cheaper than buying direct from suppliers.

HMV issued a statement refuting what it labels "the misinformation claims" of the FPB, insisting that its decision to open up in Guernsey is not "purely to sell its CDs and DVDs VAT-free".

HMV says its decision to move was because it needs larger premises because of the growth of its online trading activities, and Guernsey was the best option in relocation because of the cost-effectiveness of many services, including its postal service, infrastructure and business

support services. It adds that it is investing more than £1m in its new 40,000 square foot facility and also plans a 5,000 sq ft store in St Peter Port to open in spring 2006, with the creation of a total of around 50 jobs.

HMV Europe managing director Steve Knott says, "It should be evident that this is a real and lasting commitment by HMV to Guernsey, which will also deliver benefits to our hmv.co.uk customers. Even without the current tax regime there, HMV would be happy to continue with its operations."

THE MUSIC WEEK PLAYLIST



FRANZ FERDINAND
Do You Want To (Domino)
First single from the forthcoming album serves as a strong introduction to the new album (single, September 19)



SUGABABES
Push The Button (Polydor)
Dolce Austin's subtle misfires save do get under your skin after a few listens. Cutting-edge pop from the easy trio (single, September 26)



BRAUND REYNOLDS
Rockit (Phonetic)
A hot favorite to emerge from the Miami Winter music conference, this is destined for plenty of summer rotation (single, September 1)



DAMIEN MARLEY
Welcome To Jamrock (Island)
This underground favourite now has a local release and it is Island who will be accompanying the first single from the new GUC album. It's jamming other things, damn fang. (single, September 19)



GOLDIE LOOKIN' CHAIN
Your Missus Is A Nutter (Atlantic)
Set for a short but sweet shelf life, the first single from the new GUC album is damn fang. (single, September 19)



INFADELS
Jagger 67 (Wall Of Sound)
Energetic electro-rock fusion with a punk sensibility. Jagger 67 gets better with every listen. Deserves to be a smash, and may well be. (single, September 19)



ASAH JULLER
33 Luv/33-Mark (Breakback Kays)
Currently stirring 26-year-old Nigerian singer-songwriter Asah has found Europe with Feni Kuti and pers Afro-soul with broad appeal (tbc)



PENDULUM
Hold Your Colour (Breakback Kays)
Genre-breaking drum & bass. Associated album features guests The Freelancers and has been Zane Lowe's album of the week (single, August 9)



DAVENDRA BANHART
Cripple Crow (XL)
This four-track sampler from the bewitching Banhart indicates his songwriting is getting better and better (album, September 19)



IRON & WINE/ CALEXICO
In The Reins (Touch and Go)
A seven-track collaboration that fuses country, jazz and rock. In places raucous, but also incredibly delicate (album, September 12)

MERCURY MUSIC PRIZE 2005 SHORTLIST
Antony & the Johnsons (A&J)
Bird No (Bough)
Travis (Bury)
Sade (Sade)
Wideland

Coldplay (X&Y)
Peregrines (The Go! Team)
Thunder, Lightning, Strike (Thunder)
The Magic Numbers (IndieRiff)
Hard-Fi (KT Tunstall)
Sun Of CCTV (Newcastle)
Tina Turner (Eye To)

The Telescope (Rivendell)
Kaiser Chiefs (Employment)
The Uniques (Polydor)
The Magic Numbers (IndieRiff)
Honeyz (Maximo)
Kevin & Corbin (Trespass)
Trespass (Warp)

M.A.A. And/or G.C.L. (Polar Bear)
The Top Of Hinds (Globe)
Seb (Seb)
Liam & Kelly Jay (I Screen)

DEBUTS ON THE SHORTLIST SINCE 2000
2000 - 6/12
2001 - 6/12
2002 - 6/12
2003 - 6/12
2004 - 7/12
2005 - 6/12

MERCURY MUSIC PRIZE 2005 JUDGE
Simon Frith, author, academic and music critic
Alaska Louisa, writer
The Independent
Lauren Lavett

musician and broadcaster
Dean Jackson, presenter on Radio 1
Simon Pegg, author
Eric Matthews, John Lewis, deputy music editor
Time Out
Margherita Taylor

TV and radio broadcaster
Colin Irvine, author, broadcaster and music journalist
John Williamson, writer
The Glowworm Award
and record store owner Mark DIXON

Facility head of music/Q&A regional network
Adrian Thrills, music writer
Daisy A&L
Parkinson, head of live music at Radio One, and head of

Debut album nominations highlight wealth of UK scene Mercury dominated by new indie talent

Awards

by Stuart Clarke
The wealth and diversity of new UK talent has been underpinned by a record number of debut albums in this year's Nationwide Mercury Prize shortlist.

Eight of the 12 albums announced as contenders last week are first-time outings, with newcomers Bloc Party, The Go! Team, Kaiser Chiefs, M.A.A., Maximo Park, Antony & the Johnsons, Hard-Fi, KT Tunstall and The Magic Numbers all vying to take the prize, which will be awarded at a London ceremony on September 6. It is solely left to Coldplay, nominated for X&Y, to add some weight of experience to the list.

The lack of acts on the list with second albums or beyond potentially brings into question the ability of the UK industry to bring on artists past their first album, although Vivid Distribution managing director Pete Thompson, whose company has accounted for 17 Mercury nominations and three wins since 2000, is optimistic that the debuts merely reflect a vibrant UK scene.

"I think it's inevitable that debut albums tend to create more excitement and interest and that the Mercury Prize will drift toward these albums," he says.

"Though by the same token, it's one of the dilemmas of the UK industry, in that when you have a successful debut that sells a million copies and attracts all this interest, the second album tends



Kaiser Chiefs: tastings nomination

to be enormous or do very little at all."

When the Mercury Prize was launched in 1992, the shortlist featured just two debut albums and the remaining albums in the list consisted predominantly of artists on their second, third or fourth full-length release. It included winning act Primal Scream's *Screamadelica*, U2's *Achtung Baby* and Simply Red's *Stars*.

This year U2 and Oasis, both of whom have released strong new albums this year, were notably absent from the list.

"I think there are increasingly other outlets for the career artists to be recognised," says Mercury Prize director Kevin Millburn. "Although the approach of the Mercury Prize has remained rela-

tively unchanged, there's been no great policy shift. Also it's a very cynical thing."

Necessary Records head Warren Clarke, whose label is represented on the shortlist by Hard-Fi, believes the debuts reflect the vibrancy of the UK industry. "I think having so many debuts in the shortlist is fantastic. It just shows how much great British music is out there at the moment," he says.

Warp general manager Kevin Flemming, represented by Maximo Park, says he is not sure if there is a change of emphasis on the prize, but suggests people are more interested in the prize if it is a selection of new and interesting artists. "I do think that in general people look to the prize now to find out about new artists; it's what people expect now," he says.

Independent labels are the notable dominant force in this year's shortlist, with seven of the albums being released through independents. While Hard-Fi and Kaiser Chiefs were developed by independents, their nominated albums go through major companies.

The list is completed by three EMI albums - Coldplay's X&Y, The Magic Numbers' self-titled debut and Eye-To-The Telescope by KT Tunstall.

Capitol Music UK president Keith Wozencroft says he is delighted with his group's nominations. "I'm particularly pleased for the Magic Numbers. I think that they've made an honest, soulful and uplifting record that deserves attention," he says.

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Asda eyes lower prices to build sales volume

Asda has thrown down a challenge to music suppliers to lower prices further and to work with it to develop more innovative marketing techniques.

The Wait-Mart-owned supermarket has set itself an ambitious 20% growth target in sales of music, DVDs and games, believing it has merely scratched the surface of what it can achieve in turnover and profitability. It says sales this year are behind budget and has called on suppliers to give proposals on how it can drive up sales volumes and improve supply chain efficiencies.

"It's our job to pass on the best prices and it's your job to give us the best deals," said Asda marketing manager for entertainment Tracey Brunton, to an audience of suppliers gathered for the supermarket's summer conference in Leicester Square last Friday.

At the conference, heads of various entertainment departments unveiled a five-pointed strategy designed to improve performance: availability, profitability, simplification of store operations,

driving up impulse buys and developing better supplier partnerships.

As part of this philosophy, Asda is planning an overhaul of the way its entertainment sections look. "We want a departmental renovation," said general manager of entertainment Richard Pearson.

Although it undercuts almost every retailer in the country on new CD releases, Pearson says that, for Asda, entertainment products represent higher margin products which enable it to invest in free discounts, thus improving in-store traffic. Some 12m people a week shop in Asda, and it is these volumes which give Asda the power to demand lower prices from suppliers, he says.

"Say to us 'We'll reduce the price of albums if you commit to double sales, or whatever,' and that way we'll all benefit," said music buyer Adam Cox.

Asda is hoping to develop partnerships to drive up sales, such as the recently agreed deal with Universal, through which they jointly sponsor the entertainment section of the GMTV programme.

Elevated role for Universal chief

Universal's newly-promoted Clive Fisher is to ease the pressure on Lucian Grainge, as the chairman/CEO juggles running both Universal Music International and the major UK operation.

Grainge has put in place a game plan allowing him to continue in his UK role, while also taking the reins from Jürgen Larsen as chairman and CEO, by handing over some of his UK responsibilities to Fisher in an elevated role of UK executive vice president. The move will seemingly avoid the need for Grainge to appoint someone to run the UK company in his place.

Fisher will continue in the role of director of legal and business affairs, which he has held for the

past 19 years, but he will take on additional duties previously falling under Grainge. As part of these changes, the new media division, run by divisional director Rob Wells, will now report solely to Grainge, Fisher, rather than to Grainge and Fisher as before. However, executives such as Polydor's co-managing directors David Joseph and Colin Barrow, Mercury managing director Jason Iley and Island managing director Nick Gaffield will still report to Grainge.

Grainge, who took up his additional role at UMI on July 1, says Fisher's experience and knowledge of Universal and the music industry are second to none. He adds, "With his new responsibilities, he will assist me -

as well as the entire executive team at Universal Music UK - as we drive forward and manage our business commercially."

Fisher describes the team at Universal as "the most dynamic and enthusiastic music people in the business."

As well as promoting Fisher, Grainge has also realigned several reporting lines. Universal Music Ireland under managing director Dave Pennefather will now report to group sales director Brian Rose, while Universal's distribution business run by Russell Richards will report to CFO David Bryant.

Meanwhile, an announcement is expected about Universal label managing director Paul Adams moving to a new role at Mercury.

GOLDIE LOOKIN' CHAIN

As Goldie Lookin' Chain return with the follow-up to their debut *Greatest Hits*, Atlantic Records is hoping the new set can solidify their radio presence in the UK.

The six self-titled albums September 19 release will be preceded on September 3 by lead single *Your Misus Is A*

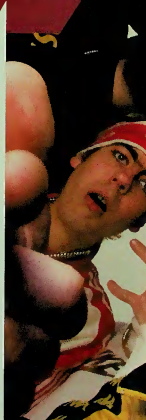
Butter, which received its first play on Radio 10 last week. A promo, directed by Colonel Blimp's Ben Iles, was shot in London last Wednesday.

"It's a really strong record, the songs are very consistent," says Atlantic's director of A&R Steve Sasse. "I was encouraging them to come up with strong, memorable lyrical ideas."

think the GLC humour has been refined." Manager Conol Dodds says, despite the radio edits of most album tracks, he is confident in the broader appeal of the set. "It's a very different album; it has more of a pop and indie feel - there are three songs, in addition to the first single, that I think can work as singles."

The Welsh collective have enjoyed an active festival season, with performances at Glastonbury, Isle of Wight and the upcoming V Festival. Greatest Hits has 20,000 units in the UK and also received a release in the US, Japan and wider Europe.

SNAP SHOT



C&S LIST: Management: Canal Docks, Monopols; A&R: Steve Sasse, Mike Loucas, Atlantic; Marketing: Len James, Atlantic; Radio: Jason Burman, Atlantic; TV: Paul Sand & Sarah Hawkins, Atlantic; Press: Neelke Visser, PR; Publishing: Kerry McGuff, EMI Music Publishing.

How do you think radio will be impacted by the digital revolution over the next five years? – Radio feature, p10

**IRON MAIDEN
CAST LIST**
Markinson, Paul
Fletcher, EMI, Press
William Lutz, EMI
New Media Smart
Fremann, EMI
Radio and TV, Tony
Cook, Screen

Promotions:
Management, Rod
Smillwood,
Sanctuary.

British talent raises profile through Japanese mission

by Jim Larkin

The BPI has organised a two-pronged assault on the Japanese market, designed to enable labels to capitalise on what it sees as an audience hungry for British music.

The association is leading a trade mission for 30 independent labels starting next week, while also organising retail promotions to run in HMV's Japanese stores.

The initiatives coincide with the Summer Sonic and Fuji Rock festivals, which feature more acts from the UK than any other international territory, including the US.

"This isn't a campaign just to enable people to do deals that will pay off six months down the line – this is about helping people sell records now," says BPI international manager Matt Glover. "The Japanese like British culture a lot and they're excited by British brands and music."

But Glover points out there are certain "oddities" about the market, such as the way Oasis singles, released years after they come out in the UK, can get into the top five, and as a result he believes a guide to the market is vital for labels looking to export to Japan.

The Japanese like British culture a lot and they're excited by British brands and music

Matt Glover, BPI

Glover says, the five-day trade mission, beginning on August 1, is the largest international mission of its type not connected to an already-existing event such as Midsom or SXSW.

Labels including Warp, Hospital and White Noise are taking part in the mission, which will consist of three days of BPI-organised sessions and two days left free for labels to meet with contacts.

Representatives from all the majors, as well as key Japanese indies, will be on hand for the British labels to talk to.

And an industry reception in Tokyo, with 300 invited Japanese guests, will feature keynote speeches from BPI executive chairman Peter Jamieson, HMV Japan managing director Paul

Dezelsky and Japanese record companies association RIAJ chairman Osamu Sato. The reception will see live sets from The Music, Maximo Park and The Go! Team.

At the same time, there is to be a push of British music at retail level, with 500,000 copies of a magazine promoting UK music being given away inside HMV's 50 stores in Japan, along with a bespoke sample CD. This will be supported with in-store artist appearances, with Kaiser Chiefs already confirmed for one such appearance.

British government support for the operation is being provided via UK Trade & Investment, which has offered grants and organisational assistance for the mission.

Glover cites Kaiser Chiefs as one of the emerging British acts which are proving popular among the young Japanese audience. The Tokyo Hot 100 radio airplay chart currently features 11 UK acts, ranging from new talent such as The Ordinary Boys and Jen to veteran acts including Madness and Brian Eno.

jen@musicweek.com



Iron Maiden have almost completely monopolised the Top 10 of Sweden's mid-price catalogue albums chart after breaking box-office records at Gothenburg's Ullevi Stadium, where they recently played to 57,000 people. The concert was broadcast live on national terrestrial television across all of Scandinavia, resulting in a huge upswing in back catalogue album sales. As a result, the EMI signings last week filled

nine of the Top 10 places on the Swedish catalogue chart, while claiming two of the Top 10 on the full-price albums chart. The band are now touring the UK with Ozzyfest, where they are second on the main stage bill behind Black Sabbath. The original studio recording and a live version of their 1983 hit *The Trooper* is released as a single in the UK on August 15, ahead of live album *Death On The Road* on August 29.

Bedingfield earns US radio boost

Natasha Bedingfield has won a place on influential New York station Z100's playlist just days before the US release of her debut album.

The Clear Channel-owned broadcaster last week came on board with her introductory US single *These Words*, as the single moves 59-48 in its fifth week on the *Billboard* Hot 100.

Z100's endorsement neatly comes in the middle of a first full US promotional trip for Bedingfield, who, by the time she leaves on August 10, will have been seen on high-profile TV shows such as the *Late Late Show* (August 3), *The Tonight Show* with Jay Leno (August 5) and *Good Morning America* (August 8).

"It's tremendous," says Sony BMG senior international marketing manager Juliette Joseph. "The most important thing for us is the American company have embraced her as one of their own."

Despite the fact that a US deal was struck with Epic towards the end of last year, Sony BMG has hidden its time in launching Bedingfield in the States. While initially focusing on breaking her in the UK and mainland Europe, it has now fully switched its attention to the US, culminating in the release of her first album, *Unwritten*, there on August 2.

The ground work was set out with an initial visit at the end of



Bedingfield: Stateside success looms

last year, when Bedingfield met record company personnel, while this current trip has helped to consolidate growing interest on radio and TV for *These Words*, which has been playlisted by both MTV and VH1. The schedule includes a performance at an MTV event in Las Vegas and appearances next week at the *Rosy* in Los Angeles and New York's Canal Room.

Press coverage has come through *Blender* and *People* magazines, while interest online from the likes of AOL and iTunes Music Store has helped send her into the Top 30 of *Billboard*'s digital chart.

However, with return visits already pencilled in for September and December, Joseph stresses that Sony BMG is in this for the long haul.

"The most important thing for us with Natalie is it's not just about this single," says Joseph. "It's about the artist and the album."



RIISING LEGAL DOWNLOADS
Legal downloads around the world in first half of 2005 (2004 12-month total)
US: 157m (155m)
UK: 10m (1m)

Germany: 8m
France: 4m
Total of four markets: 160m (157m)
Source: IFPI

Labels welcome boost after show's move to Sunday V2 nails O/P effect for Weller sales rise

TV

by Paul Williams

V2 was yesterday (Sunday) pointing to Paul Weller's performance on the new-look Top Of The Pops as he looked set to land one of his highest-charting solo singles yet.

From The Floorboards Up, which Weller performed during the veteran music programme's BBC debut last Sunday evening ahead of release the next morning, was looking on course to place him around the top five of the singles chart to become his biggest solo hit in a decade.

A director of marketing and promotions Neil Ashby says Weller's high chart entry is "absolutely" linked to his TOTP appearances. "It's one of his best mid-week" he adds. "A lot of that is a direct response to his TOTP performance."

If the sales reaction to Weller's performance is any guideline, it suggests the show's new timeslot directly after the new chart is unveiled could return it to the days when appearances almost guaranteed a boost in sales. "If TOTP can become a show that makes people buy records that would be great for everybody," says BBC head of production Mark Cooper, who declares himself very happy with the musical mix of the first show but stresses the new programme is still "work in progress".



Weller: on course for top five hit

"I think it went pretty well," he adds. "We had the strongest mix of music for some time, although in some ways it was quite a fluke week with Weller coming back and Bananarama. It was also satisfied with the opening show's overnight TV ratings of 1.1m, even though that is notably down on around the 2m figure achieved when the show was in its old Friday night BBC1 slot. He notes that the show claimed a 6.5% share of the available audience, compared to 6.0% typically achieved by BBC1 in that Sunday slot, while 83% of the audience were under 35, compared to 44% when on BBC1.

"All television figures in the summer are relatively low," he adds. "What I want to do is evolve the show, to have a bit of word of mouth and a bit of a positive buzz

around it so by the time of the big months like October, when lots of acts are out and people are buying records, we have the right show."

The new-look programme has been generally welcomed by pluggers, although some thought it was a bit of a "mish-mash" in places and questioned the choice of the show's two vintage clips, Take That performing It Only Takes A Minute and Madness's Driving In My Car, which they suggested appeared to have been rather randomly chosen and "not in context".

Angie Pluggings's Dylan White believes the BBC has made a "bold move" with the programme. "I would say the overall mix of the show is very Radio Two, which is fair enough," he says, although he suggests a 15-year-old would not have been too interested in the show's line-up.

Polydor's director of TV and DVD Iain Funnell welcomes the show's "greater emphasis" on the albums chart. "We need that," he adds. "Too many hits were missed last year, like Keane and Scissor Sisters."

Virgin Records director of media Steve Morton backs the new timeslot, while adding, "It's kind of older, which I like. It's very important for the BBC to make it work for the music industry and we're very keen for it to work, but the BBC needs to promote the new slot and promote the fact the format has changed."

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Melua to get US push from Hollywood tie-up

Katie Melua's label Dramatico is looking to launch a renewed assault in the US after securing a deal for her to sing the title track of a new DreamWorks movie starring Reese Witherspoon.

Melua has recorded a cover of the 1987 Cure hit Just Like Heaven for the film, which is due to open in the States in September before launching in the UK in November. Her version will also feature on her as-yet-untitled second album, which will be released in the UK on September 26 and will come out across the Atlantic through Universal early next year.

The album's producer and Dramatico label head Mike Batt says the movie theme came about after New York-based industry veteran Josh Zienan, who works Melua in the US, fell into conversation with the movie's music supervisor Ralph Salt about the singer. Salt turned out to be a fan of Melua and agreed for her to record the track for the movie, co-producing it with Batt while she was in Los Angeles.

Melua, who returns to the US at the end of August to perform on the Today show, achieved moderate success in the US with her debut album, but Batt acknowledges this movie tie-in will add new impetus to breaking



Melua: recorded Cure cover for movie

her there. "You can never tell what it can do but it will build up further interest," says Batt.

Meanwhile, Dramatico has teamed up with Siemens for the launch in September of a new mobile MP3 player, which will be pre-loaded with the video of the new album's first single, plus an audio cut from both the first and the new album. Separately, Siemens will make available a memory card, which will hold the standard new album and a bonus track not available elsewhere.

The single Nine Million Bicycles will be premiered at 8.15am next Monday on early Melua supporter Terry Wogan's Radio Two breakfast show and commercially released on September 19.

Legal downloads hit file-sharing

Broadband internet use and lawsuits are taking their toll on illegal file-sharing, as the number of global legal downloads tripled in the first half of the year.

New figures from the IFPI show that legal music downloads in the US, UK, Germany and France for the first six months of 2005 totalled 180m, to easily outstrip the 157m downloads in the whole of 2004 and triple the 57m for the first six months of last year. In contrast, the illegal file-sharing sector remained virtually flat.

Despite a 13% rise in the number of broadband lines installed, most users appear to be sticking to legal sites. The number of illegal music files available on file-sharing networks and websites rose just 3% from 870m to 900m.

The picture for the UK market also shows that legal downloads are finally on an exponential growth curve: single-track downloads were up tenfold to slightly more than 10m in the first half of 2005, in the same period in 2004.

This, coupled with mounting lawsuits and legal action against illegal file-sharers, including those brought by the BPI, is having the effect of changing consumer attitudes towards the online market: more than one in three file-sharers surveyed in the US and UK now cite the fear of legal action as their prime reason for stopping illegal file-sharing.

IFPI chairman and CEO John Kennedy believes that the new data is "real evidence" that the

tide is turning away from illegal activity towards the 300-plus legal digital sites now available - three times the number just a year ago. He stresses that the 11,500 lawsuits brought against illegal file-sharers in a dozen countries since the end of 2003 have had the desired effect as a deterrent.

"Whether it's the fear of getting caught breaking the law or the realisation that many networks could damage your home PC, attitudes are changing and that is good news for the whole music industry," says Kennedy. However, he adds that the pressure needs to continue. "We are not there yet. Many file-sharers still appear to be gripped by a habit they are finding hard to break."

Download figures above



SNAP SHOT

THE YOUNG KNIVES

The Young Knives last week signed a worldwide publishing deal with BMG Music Publishing.

The deal is understood to be worth six figures, and was spearheaded by A&R director Caroline Ellis and her band have been the subject of

much A&R interest over recent months. Ellis, who is credited with bringing Coldplay and Keane to BMG, says she is "chuffed to bits" with signing them.

"They are amazing songwriters and three of the most entertaining performers I've seen," she adds.

"Andy Gill's production on the EP is fantastic and I can't wait for the album."

General manager Ian Ramsay adds, "Gees, guitars, humour and intelligence equals pop genius. The Young Knives are little rock n' roll world. It's genuinely

thrilled to be on their team."

The band's debut EP was released on the Transgressive label earlier this year and they will enter the studio this month to record their debut album, with Andy Gill producing. The band are yet to sign a label deal.

CASE LIST: Management: Ducon Ellis, Scruffy Management. Press: Laura Martin, Scruffy PR. Radio: Caroline Ellis, Scruffy PR. Publishing: Caroline Ellis, Joe Elichs, Tom Campion, BMG Publishing. Agent: Sue Harbottle. Lawyer: Mike Hall, Russell.

Strong-selling singles and blockbuster albums brought labels cheer in the second quarter

Smash singles lead big leap forward

Market shares

by Paul Williams

The UK singles chart was in such despair during the first quarter of this year that, Elvis Presley fans aside perhaps, few would have paid it much attention.

Not even the glitz of the 1,000th chart-topper in January could inject any real excitement into a countdown in which number ones were routinely selling just 20,000 copies and releases could make the Top 10 with merely a few thousand sales.

But, by quarter two, the outlook had changed beyond all recognition, mainly as a result of download sales being incorporated into the main singles chart for the first time but also because a handful of releases such as Crazy Frog's Axel F

and Tony Christie's (Is This The Way To The World) sold in the kinds of volumes that used to routinely characterise the market.

In fact, it was almost like old times on the chart with number ones tending to stay there for at least a fortnight – there were just five chart-toppers in the quarter compared to 11 in quarter one – while some hits were logging chart runs in months rather than weeks. This latter trend resulted from combining physical and download sales in April, which had the long-desired effect of slowing down the chart and keeping afloat popular tracks for longer.

Such was the impact of downloads on the market that digital tracks outsold physical singles by more than 1.1m units in the quarter, clocking up 6.56m sales to help the overall singles market rise by

54.4% year-on-year to 110.04M. At present, however, the Official Charts Company and Millward Brown have yet to configure their systems to include digital sales in the quarterly market share figures.

Bizarrely, the quarter's top-selling single, Crazy Frog's Axel F – although famously born out of a ringtone – owed little to the digital revolution, with around 95% of its 452,000 copies sold over the three months being achieved on CD. The tune leaptfrogged its label Gut to new heights on the singles market, ranking ahead of Warner as the fourth top singles corporate group with an 8.4% market share. It also gave distributor Pinnacle its best singles run since the close of 2002.

Above Guy Holmes's Gut it was left to the big boys to fight it out, but for Sony BMG the quarter yet again saw any hopes of outshining fellow "super major" Universal quickly dashed. While last time it trailed Universal by 12.2 percentage points, by quarter two Lucian Grainge's group had almost doubled Sony BMG's score with a 12.7% share. Tony Christie's Amarillo, which ranked as quarter one's top seller, eased to its one-month sale to again rank as Universal's top seller and finish second overall. Universal claimed seven of the period's 10 biggest sellers, led by Polydor whose releases such as Snoop Dogg's Signz (fifth top seller of the quarter) and Will Smith's Switch (sixth) helped it to finish as



Crazy Frog: spawned massive hit Gut, pushing it to fourth place on singles market

the top-ranked company for the first time since the start of 2003 with a 15.0% share.

Universal faced a far tougher battle on albums, as EMI enjoyed the most successful run since the end of 2002, when Robbie Williams' Escapology topped the Christmas chart. Leading the charge this time was Coldplay, whose X&Y required just 27 days to achieve 907,239 sales as the period's top seller. It was joined in the quarterly Top 10 at number seven by fellow Parlophone release Demon Days by Gorillaz, helping parent group EMI to a 22.1% albums share, overtake Sony BMG and narrow label Universal's lead to just 3.8 points.

The Coldplay and Gorillaz albums were among a slew of big-name releases to hit stores during a quarter when even the most battle-hardened retailers acknowledged tough high-street trading conditions. Joined by new offerings from the likes of Oasis and The White Stripes, the new releases helped the artist albums sector rise 2.2% on the year with 25.14m units sold over the counter. But that was not enough to offset huge declines on compilations where the market dipped 14.2%, in turn reducing the overall albums market year-on-year by 1.7%.

After a quiet few months, Warner had something to shout about as its steady campaign with James Blunt finally paid off with a hit album in Back To Bedlam and singles smash You're Beautiful.

Gut's Crazy Frog antics resulted in it almost quadrupling closest challenger Ministry of Sound's 2.2% market share to easily finish as top singles indie. Possibly reflecting the big dip in the compilations market, MoS also failed to achieve its regular status as top albums indie as its 1.6% share was outclassed by both Sanctuary (2.4%) and Beggans (2.3%).

Sanctuary's albums showing was down to sales achieved over a number of titles, but Beggans' share was largely due to Basement Jaxx's The Singles (fifth of the quarter) and White Stripes' Get Behind Me Satan (27th), giving the independent its highest albums share since the time of The Prodigy's The Fat Of The Land in 1997.

You almost have to go back as far as then – 1999 to be precise – when the singles market last experienced an annual rise. But, going by quarter two's digital-busted figures, 2005 is on course to be the year when that happens again. Add to that an impressive summer album line-up and it leaves only complications where there is little to get excited about at present.

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TOP INDIE GROUPS
SINCELES
Gut 33.0%
MoS 8.0%
Sanctuary 6.9%
All Around The World 4.0%

Beggans Group
ALBUMS
Sanctuary 12.6%
Beggans Group 12.0%
MoS 8.6%
V2 7.4%

Demon 5.2%
Listing shows share of independent market.
Source: OCC

Q2's Top 10 singles

1. CRAZY FROG Axel F (Gusto)
2. TONY CHRISTIE FEAT. PETER DINKlage (Is This The Way To The World) (UMTV)
3. AKON Lonely (Universal)
4. GORILLAZ Feel Good Inc. (Parlophone)
5. SNOOP DOGG FEAT. C WILSON/JAY-Z Timberlake Slaps (Geffen)
6. WILL SMITH Switch (Interscope)
7. OASIS Lyla (Big Brother)
8. SPICE FEAT. LYON JOHN Gnetto Gospel (Interscope)
9. BODYROCKERS I Like The Way (Mercury)
10. BLACK EYED PEAS Don't Phunk With My Heart (A&M)

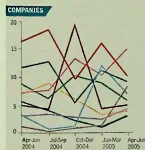
SOURCE: OFFICIAL UK QUARTERLY COMPANIES

Q2's Top 10 albums

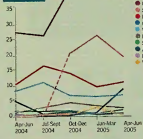
1. COLDPLAY X&Y (Parlophone)
2. OASIS Don't Believe The Truth (Big Brother)
3. JAMES BLUNT Back To Bedlam (Atlantic)
4. FATLIPS Forever Faithless - The Greatest Hits (Cheeky)
5. BASEMENT JAXX The Singles (XL)
6. AKON Trouble (Universal)
7. GORILLAZ Demon Days (Parlophone)
8. WARIOUS Now That's What I Call Music 60 (EMI Virgin/UMTV)
9. FOOT LIGHTNERS In Your Regular (B&O)
10. KATIE'S CHIEF'S Employment (Columbia/Polydor)

SOURCE: OFFICIAL UK QUARTERLY COMPANIES

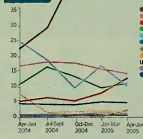
Singles



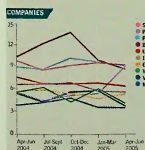
GROUPS



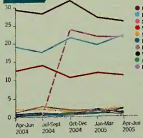
DISTRIBUTORS



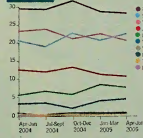
Albums



GROUPS



DISTRIBUTORS



SOURCE: THE OFFICIAL UK QUARTERLY COMPANIES

**TAKE IT OUT
WORLDWIDE**
Late 2001 Franz
Ferdinand are
born when Alex
Kapranos, Nick
McCarthy, Bob
Hardy and Paul
Thomson start

writing tunes
together
May 22, 2002
Band perform first
show in Royal Cella
Hemplo's bedroom,
Saxafield Street,
Glasgow
July/August 2003

Band signs to
Domino
September 2003
Release debut EP,
Darts Of Pleasure
January 12, 2004
Take Me Out
released, debuting
at number three in

the UK
February 9, 2004
Debut album
released in the UK,
debuts at number
three
February 9, 2004
Take Me Out debuts
number three in the

US Modern Rock
chart
February 16, 2004
Album released in
the US
March 10, 2004
Band signs licensing
deal with Epic in
the US
August 16, 2004

April 2004 Second
single 'Mutine' released.
Debut at number eight in
the UK
August 28, 2004
Take Me Out wins
best breakthrough
video at the US
MTV Awards

Third single,
Michael is released.
Debut at number
17 in the UK
August 28, 2004
Take Me Out wins
best breakthrough
video at the US
MTV Awards



Franz keep moving forward

With Brit Awards and a Mercury Prize to their name, Glasgow four-piece Franz Ferdinand have not rested on the success of their debut album but pressed on with the job of making the follow-up. *Stuart Clarke reports*

In an era when gaps between albums are typically measured in years rather than months, Franz Ferdinand have wasted little time in readying their highly-anticipated second album.

Reflecting what manager Cerne Canning says is the strong work ethic of the Domino signings, the band gave themselves just one month's break before returning to the studio in February to begin work on the follow-up to 2004's 3m-selling debut, setting up camp in a makeshift cottage studio on the outskirts of Glasgow.

Overseeing production and mixing the album, which was recorded within six months, was Rich Costey, who the band worked with in 2004 to re-record the hit *This Fire* and whose credits include Weezer, Rage Against The Machine, Doves and Bloc Party.

Frontman Alex Kapranos says it was not so much a conscious decision to record the second album quickly; rather they were just eager to keep moving forward.

"There's an awful trend of bands taking massive amounts of time between records," he says. "I don't think that's because of the artist. I think it just comes down to the fact that, from an organisational perspective, it takes so long to bring everything together. We said 'Sod this, we wanna get in the studio now!'"

"It actually feels like ages since we recorded the first album. I think we've given our label quite a headache by releasing it this year."

"The band didn't want to spend a year making the second album," adds Canning. "They wanted to keep the artistic momentum and also to make a record that reflected the aesthetic of the band."

The homely surroundings of the studio in the Scottish countryside were a welcome contrast to Tambourine Studios in Malmö, Sweden, where the band recorded their self-titled debut with *Mute* *Week* producer of the year Tore Johansson. Kapranos says the environment was suited to the creative process and remembers relaxed evenings sitting around in the pub, talking about their favourite records.

"In a lot of ways, being in a band and recording, you approach it the same way as you would as a consumer. You know, you sit around in a pub and talk about your favourite records. That's the way we approach recording and that was one of the things that appealed to us about recording at home in Scotland. It was really conducive to that environment. We'd get out a bottle of red wine or pull out records and listen to them and talk about it."

The album was recorded live and the band were conscious of not ironing out all the mistakes. "Rich kept talking about the strange thing that happens when all four of us play together," says Kapranos. "There's a level of precision you get as a producer when you build a track up, but Rich was more interested in capturing the character that comes when we play together."

The album was mixed at Avatar Studios in

September 6, 2004 Michael is certified double platinum in the UK
 September 7, 2004 Band wins the Mercury Music Prize and, on the

same day, GQ awards them band of the year
 October 5, 2004 Take Me Out wins best video at Q Awards
 November 2004 Band signs

publishing deal with Universal
 December 5, 2004 Band receive an invitation to the annual Buckingham Palace Christmas bash – but can't attend

December 8, 2004 Band are nominated for three Grammy awards; album is certified platinum in the US (then sales)
 February 11, 2005 Band win two Brit Awards

February 17, 2005 Band win two NME Awards
 February–July, 2005 Band record their second album
 May 26, 2005 Take Me Out named best contemporary song

at the 52nd Ivor Novello Awards

FRANZ FERDINAND
 CAST LIST
 Manager: Corne Canning
 Supervision Label: A&R: Lawrence Bell, Domino Publishing
 A&R: Frank Topa

Universal, Drinking Water, Mike Givoli, Holter Sheffer, Radio: Brad Hunter, Angie Hildwell
 TV: Karen Williams, Big Sister, National press: Steve Phillips, Coolvision Regional

press: Carl Cotterley, Coolvision, Marketing: Mark Mitchell, Bart McDonough, Domino



Studio line-up: Franz Ferdinand hard at work on their second album

There's an awful trend of bands taking massive amounts of time between records
 Alex Kapranos, Franz Ferdinand

There are not many groups that have the guts to do that; I think it's a really bold move
 Lawrence Bell, Domino Records

Manhattan, Costey's home stomping ground and a building which has played a starring role in albums such as David Bowie's *Let's Dance* and Scary Monsters, Dire Straits' *Brothers In Arms* and Madonna's *Like A Virgin*.

The band's approach to recording highlights, perhaps, a strikingly relaxed attitude – many bands would have felt under immense pressure to follow what was such a hugely successful debut. Since its release in February 2004, Franz Ferdinand's first album has sold more than 30m copies worldwide. Adored by the international music press, the band's cosmopolitan appeal has seen them topping the charts from Iceland to Mexico and awards have come thick and fast, from two Brit Awards in February (for British rock act and British group), three Grammy nominations, an Ivor Novello, a US MTV award and the Nationwide Mercury Prize.

"The last album just grew and grew," notes Domino Records managing director Lawrence Bell. "It started as this word-of-mouth thing and ended up as this mammoth thing. I wasn't surprised by the success, but it certainly surpassed expectations. This time around it's a different approach in a sense because we're already at a certain level. We can reach more people, go to different places. You've just got to have total confidence in a band that are this good."

Bell is notably enthusiastic about the speedy turnaround on the album. "It's a brilliant thing to do and makes it very exciting," he says. "There are not many groups out there that have the guts to do that; I think it's a really bold move. It means the world to them to keep things moving."

The label will lead with *Do You Want To* as the first single, which will be at radio on August 12, ahead of its commercial release on September 19, while the band will this week head to New York, where they are set to shoot a video with Diane Martel (who has previously worked with Justin Timberlake, Snoop Dogg and N'E'R'D among others). The track was one of a handful of new songs to be leaked online after the band performed in Russia this year and are currently being hosted on an unofficial band website.

In the tradition of their debut, the new album will be a self-titled affair with the artwork providing the only obvious visual distinction

between the two. Kapranos says he felt it was important people discovered the album with as few preconceptions as possible.

"When we put out the first album, we didn't feel there was a word that summed up the record and when we started to pull the songs together for this album we felt the same," he says. "You don't have to give everything in your life names. I don't think any of us are like that. I like the idea that people will give it their own name."

Just as with the campaign for their debut album, the artwork will provide a common thread throughout the second album campaign. Linking singles, live dates and online activity, it has already started to appear on tour posters for their upcoming US and German dates.

From a commercial viewpoint, Canning has his sights set firmly on exceeding the 3m-plus sales of the band's debut album, but believes his most important role as manager is to ensure the band keep having fun.

"Success is exciting, but for Franz Ferdinand it has always been the creative process that is most important and taking that to their fans," he says. "We have tried to keep them playing and being creative to keep that cycle together, so they're never anything more than a creative being."

Domino has a licence deal with Sony BMG for the world outside Europe, a relationship which has played a strong part in the "spread" of the band's success, with the first album hitting platinum for 1m sales in the US alone (see right).

The relationship with the major will see the band continuing to innovate. In the US, Sony BMG will release the new album in the Dual Disc format – which combines DVD and CD content on one two-sided disc – with a bonus disc giving UK fans access to the same material.

Bell notes that the label has seen a 30% spike in sales since the introduction of the Dual Disc, which has been hailed by the major's global chief Andy Lack as a key priority going forward. "It's pretty important for Sony BMG and, from the band's perspective, it's an opportunity to give their fans more content."

For Kapranos, the main goal is simply to move forward. "The bands that manage to retain their character while changing, they're the ones I look up to, and hopefully we can do that," he says.

A sneak preview



DO YOU WANT TO

Launching straight into the chorus hook, this is an obvious first single and will have no trouble taking the Scots back into the charts. One of the most tracks which most directly echoes the sound of their debut album, *Do You Want To*'s energetic bass and rhythm couple with a memorable guitar shuffle while Kapranos distinctive lead vocal sits high in the mix. Part *Take Me Out*, part My Siarona, very much Franz Ferdinand.

WALK AWAY

A brilliant showcase for the band's development as songwriters, Walk Away's subtle chorus sensibility puts the spotlight on some of Kapranos's most captivating lyrics yet. A bright acoustic guitar strum provides a consistent thread behind an electric guitar melody and lyrics such as: "I love the sound of you walking away".

OUTSIDERS

Perhaps the best example yet of the "song to make girls dance to" that Kapranos keeps talking about, *Outsiders* sees a disco beat providing the backbone to an uptempo guitar shuffle with a real Eighties punch.

TURN IT ON

Wearing their Gang Of Four influences firmly on their sleeve, a memorable call and response vocal through the verse is sure to provide for plenty of audience interaction at their live shows. There's also plenty of tension and release in the build-up to the chorus, as Kapranos repeats the phrase: "You know I know where you are".

THE FALLEN

An edgy electric guitar melody soars atop the contrasting, uptempo rhythm section, while the chorus gives way to a cool rhythm section highlighted by the "la la la la" vocal hook.

Where Franz Ferdinand's debut sold



Music Week's panel of key radio executives offer their views on the challenges and changes which lie ahead

Plugged in to the future of radio



The arrival in recent months of new initiatives driven by the digital revolution – such as podcasts, direct-to-digital-radio downloads and Radio Three's recent Beethoven download initiative – has raised the prospect of a radio sector on the cusp of huge change. And not without huge challenges.

Current trends, particularly in the digital arena, are increasingly driving consumers towards the convenience of determining what they listen to, when they listen to it and on what device.

Some of these trends will undoubtedly run counter to the traditional presenter/listener relationship – while others will enhance it. How radio embraces this shift will be key to the medium's future.

Many stations are already exploiting new technology in ways that will revolutionise how they interact with their audience and, potentially, develop new streams of revenue.

At this time of change, *Music Week* asks some of the radio industry's key players about the challenges and opportunities ahead.

Digital's impact on radio

How do you think radio will be impacted by the digital revolution over the next five years? What shape will radio take in 2010 and beyond?

Jez Nelson, director, Something Else Directions

Time shifting is the biggest issue. In five years' time, a new generation will expect the best programmes or content when they want it, how they want it on whatever device they have to access the internet. How we navigate this content is key.

Dee Ford, managing director, Enap Performance

Future reinvention will be led by technology – helping radio programmers open up the Pandora's Box of creativity – giving listeners what they want, when they want it and in large doses. We will need to continue to deliver big, satisfying personality-rich programmes on our biggest platforms, while also offering bespoke programming, and downloadable content for people who need to create their own entertainment environment.

Mark Goodier, CEO, Wise Buddha

Radio needs to quickly evolve from where it has headed in the past 10 years and get away from being a jukebox and much more of a companion. Where stations have done this recently – notably Radio One and Radio Two, as well as Classic FM – there have been remarkable audience results. If the listeners are simply offered 10 songs in a row they can predict, then they might as well programme their iPod to do the same job. What radio programmers need to focus on is the communication they have with their listeners and how they encourage their DJs and presenters to work hard to achieve this, rather than simply delivering the station format.

John Simons, programme director, GMG Radio, Guardian Media Group

Without doubt digital is our future. It's unthinkable, as we increasingly live in a digital world, that radio cannot enter that world, whether it be DAB, DTT, satellite, internet or any other digital platform. The key to this is through brands that have a clear identity, such as Smooth and Real Radio.

Gordan Davidson, programme director, The Local Radio Company

Radio was made for digital. Our one-on-one relationship with our listener has given us a head-start on being trusted to provide quality entertainment and information. But this will only be the case as long as we develop these services at a speed the audience demand. That's why access to the digital platform for smaller local stations has to be sorted out now. As an industry, we should not be wasting this advantage in looking at how we "get on" to digital, we should be already planning how we are going to expand and use digital.

Graham Bryce, managing director, Xfm, Choice FM and Capital Gold

The biggest impact on radio by digital will be the continued take up of DAB digital radio as the replacement for analogue radio. The other digital platforms will increase in importance, but will still be small in terms of listeners and listening hours compared to DAB. Within the DAB environment, it will bring increased competition but also increased opportunities, with brands such as Xfm and Choice building national presences and stations such as Capital Gold, which currently broadcasts on AM, becoming significant players.

Simon Daglish, sales director, Classic FM

Digital is the way forward; the current set-up gives an indication to the future – 50% of digital licences are specialist stations, whereas only 8% of analogue licences are specialist. We will see an explosion of listening enhanced by the varied digital offering. Listeners will become more discerning; too much choice will mean the strongest established brands will benefit.

Paul Jackson, acting chief executive, Virgin Radio

In 2010, digital radio will be a mass-market product. The interest in DAB has proved that people want a quality service and DAB growth is clearly following the same boom curve as digital TV. By 2010, we will also see other platforms exploiting the existing broadcast capacity to its maximum – DRM is particularly exciting and potentially as revolutionary as DAB. Having said that, radio will continue to be a multi-platform medium reaching people through their computers, TVs, phones or radios. Without caring or understanding how or why, consumers will probably tune into their favourite station via two or three different platforms across the day.

In 2010, digital radio will be a mass-market product

Paul Jackson, Virgin Radio



Andy Parfitt, controller, BBC Radio One

Five years is a long time – but my view is that the cheap and cheerful “utility” local music radio will decline and strong national or even international brands will be in the ascendant. This will be especially so with brands with real content depth, since one of the characteristics of the digital revolution is the ability to atomise a schedule – where different programmes or versions of programmes can be listened to on demand and podcast or sections of content can be put together from a menu. This is exciting stuff and it will benefit those with rich editorial content.

The spectacular rise in broadband connections in the UK and developments on digital TV platforms will also offer opportunities for radio stations to visualise themselves in new ways. Webcams will seem out of date when you can switch to a live video stream or hit red to get a video stream into your living lounge.

Competitive issues

How can radio compete with current digital trends, where consumers compile personalised playlists for their own listening convenience?

Richard Huntingford, chief executive, Chrysalis Group
There are certain things that radio provides that you just can't get on something like an iPod. Radio is more than just a jukebox – it's a companion. It provides personality, humour and spontaneity that can't be replicated elsewhere. It's also a valued source of news and information and will still be the main medium for launching new music. It's a great medium of discovery and listeners trust their radio to bring them the most exciting new

music and entertainment. Even if you have thousands of songs on shuffle on an iPod, it starts to get tedious after a while and there is already research evidence that iPod usage drops off after a few months and people start to return to their radio.

Andy Roberts, group programme director, Emap Radio
I think we can start by allowing listeners to play more within our gardens. The BBC has done some interesting things in this area, experimenting with downloadable programmes. Commercial radio has to do the same. To do this though, it's about making programmes and creating and owning the content. We've learnt a lot from joining together in recent months to create event-led programming and we must continue to do this and get people excited once more about our output.

Andy Parfitt

Radio complements brilliant DJ talent (Zane Lowe, for example) and acts as a fulcrum for all this – so radio has to develop credible and exciting talent that can be a leader in these communities. In addition, we will encourage our listeners using Radio One's expertise to help them make great soundtracks and personal listening experiences. With the help of podcasts and downloads, Radio One can become integrated into people's playlists.

Lesley Douglas, controller, BBC Radio Two

I think that is where radio has a real strength – and in particular BBC Radio. In a world where there is a proliferation of music and a fragmented marketplace, expert views of presenters such as Mark Lamarr, Mark Radcliffe, Steve Lamacq and Bob Harris will provide the BBC with a unique



With the help of podcasts and downloads, Radio One can become integrated into people's playlists

Andy Parfitt, Radio One

and crucial role. Some indicator of quality will be key – and such presenters are exactly that.

I also think it will be important for us to continue to challenge listeners and consumers. Although there is a role for personalisation and specialisation, the most exciting thing about music is where you hear a song, artist or genre that you never knew about, but that you end up loving.

John Simons

People still need to have a source, which opens up new music to them and reminds them of great tracks they've forgotten about. Plus, personality presenters will always stand out and can't be copied or downloaded. Radio is well placed to face this challenge as long as we embrace creativity, and maintain our respect for the music we play.

Best radio development?

Which piece of programming or “radio moment” most caught your ear in the past 12 months?


Jez Nelson

Matthew Bannister's return to 5 Live. I think he's one of the best speech broadcasters anywhere. Charles Hazelwood is a genius music broadcaster.

Dee Ford


UK Radio Aid. Not only did the collaboration deliver an amazing result for those in need, but it helped to bulldoze the established dysfunctional walls which existed between commercial radio groups. Now, for the first time, commercial radio companies can work together when appropriate to build listenership and advertiser excitement.

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Richard Huntingford

UK Radio Aid in support of the tsunami charity effort, which was broadcast in January. It was fantastic to see the commercial radio industry putting aside its day-to-day rivalries to demonstrate what a powerful and compelling medium it can be.

Mark Goodier

Commercial radio did an amazing job on the tsunami appeal programme, UK Radio Aid. I was very proud to have been part of a broadcast which was brilliantly produced and, as well as raising much needed cash, provided listeners with a reason to tune in and stay tuned.

Simon Daglish

Has to be Radio Aid day.

Paul Jackson

Radio 5 Live's coverage of Euro 2004 was absolutely sublime and their entire output is in a class of its own.

Tarrant Steele, managing editor, BBC iXtra

It's hard not to pick the coverage of Live 8 as one of the most impactful pieces of radio in the past 12 months - with very little notice, a worldwide series of concerts was brought together and broadcast to an expectant nation. For those listening it was like being a part of history and the sheer scale of the events made one feel both small and connected with others across the world hearing the same thing.

For similar reasons, and also for its unparalleled co-operation, the commercial radio sector's

coverage of the tsunami relief concert was a programme to behold - when commercial radio comes together and broadcasts with one voice it showed its true size and scale - and that it happened at all was remarkable.

Lesley Douglas, Radio Two

I would have to say The Beethoven experience. To see more than 1m people downloading Beethoven says something important about our (or my) preconceptions about musical tastes. We all have a lot to learn from that.

Most exciting innovation?

Which innovation in the radio sector has most caught your eye in the past 12 months?

Jez Nelson

Radio Three's offering of Beethoven downloads was a watershed moment. Radio Three controller Roger Wright is one of the smartest, most adventurous men in radio and this was an important project.

Richard Huntingford

A groundbreaking Galaxy new music podcasting initiative which we'll be announcing shortly. This follows the hugely successful experiment we ran using LBC content, which produced 18,000 downloads in one week.

Mark Goodier

I was very impressed with Virgin Radio getting in very early on the mobile phone radio revolution and making their programmes available on 3G. Many people don't want to carry more than



one device, so to be able to deliver radio very flexibly via the phone network is a great idea - especially considering it was outside the London TX area and in better quality than AM.

John Simons

The Commercial Radio sector finally coming together and working in harmony with UK Radio Aid, UK Leaders Live, Live 8, and the new 3 Chart initiative under the Hit 40 UK umbrella. We've finally realised that we are a force to be reckoned with if we all stand together and work as one against the BBC.

Gordon Davidson

DAB radios for under £30.

Andy Roberts

I think it had to be the way in which the BBC used the freeview platform to enhance Radio 6's coverage of Glastonbury. It was interesting, for no right or wrong reason, to see how visually they brought text messages and interactive graphics to the TV screen to complement the radio station's coverage.

Graham Bryce

I have been interested in the developments around downloads, podcasting and archiving of shows online. All these elements enable listeners to enjoy our content at their leisure and this will increase in the future.

Paul Jackson

Podcasts are interesting; they're downloadable highlights of programming, reaching listeners

To see more than 1m people downloading Beethoven says something important about our (or my) preconceptions about musical tastes

Lesley Douglas,
Radio Two

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who otherwise wouldn't have consumed it – the perfect way to drive trial and build understanding of your station. Virgin Radio was the first UK station to provide a daily podcast and we're seeing really encouraging take-up of the service. We have also taken part in the first DRM trial and the potential exploitation of the AM spectrum to greater effect should excite everyone in radio.

Tarrant Steele

The entry of Sony into the portable DAB market, with its latest Walkman is to be welcomed and should help further increase the popularity of DAB – as should the introduction of the DAB Electronic Programme Guide.

Lesley Douglas

Although it isn't a new development, I think the growth of the radio player over the past 12 months has been significant. Not only does it make radio feel like part of the contemporary marketplace (because of the ability to time-shift), but it allows people to really choose what they want to listen to (which has not always been possible in the previously "live" environment of much of music radio).

Shaping up for the future?

Which innovation do you expect to take off in the next 12 to 18 months?

Richard Huntingford

In addition to the Galaxy podcast referred to above, the introduction of interactive "red but-

ton" technology on digital radio will be the catalyst for music radio brands enjoying a significantly enhanced position in the new converged digital world.

Jez Nelson

The rights issue surrounding music podcasting will be cracked and Gilles Peterson's Worldwide will become the UK's most popular podcast.

Dee Ford

I hope it will be DAB in cars. I firmly believe the future is about providing content across a diversity of means of delivery – that's Freeview, cable, satellite, internet as well as DAB, because listeners are already populating all those platforms.

But, while DAB has a long way to go yet, it really is crucial to growing future digital audiences. In-car listening accounts for a significant proportion of UK radio listening and there will be big scale digital audience growth when tuning in while driving becomes commonplace.

John Simons

The 3 Chart initiative from Hit40 UK, which will now include an A/C chart and an urban chart and will finally include the whole commercial network. Hit40 UK already beats the Radio One chart, so this combined offering will be awesome.

Andy Roberts

Radio on-demand – at the moment, it's not quite "Tivo-Radio" and its not a full 24-hour radio service being streamed on the net. These are programme modules housed on a website allow-



I would love to see the ability for impulse downloading of songs via digital radio to take-off in the next year

Graham Bryce,
Xfm, Choice FM,
Capital Cold

ing users to cherry-pick programmes of their choice. It's not specific to just radio station brands either, this is where it will get interesting – suddenly you can have FFM radio online or downloadable Homebase house-tips. It won't just be about music – it's comedy sketches, news you can use and ammunition for pub-banter. It will all be electronically delivered to listeners' mp3 players each morning, rather like electronic magazines.

Gordon Davidson

The launch of more multiplexes, allowing more stations access to the digital platform.

Graham Bryce

I would love to see the ability for the impulse downloading of songs via digital radio to take-off in the next year. It's coming and I hope we can deliver it in the coming year.

Andy Parfitt

Podcasting could be huge, the latest iTunes upgrade makes it so simple (other providers are available) – I've started subscribing to "keeping an eye on Wisconsin". Also, the Sony PSP: the screen quality is amazing and it can do games, movies, tunes – wireless of course.

Tarrant Steele

We still await the merging of mobile phones with DAB radio. FM Mobiles have been available for some years and I would hope in the next 12-18 months DAB chips will appear in mobiles which should signal a huge increase in interest and listening among younger listeners.

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In order to survive in today's competitive market, independent PR companies are seeking new revenue streams. The UK's expanding festival scene has proved to be a lifeline. *By Allan Glen*

PRs set up camp with festivals

With record companies demanding more column inches from their press budgets, independent PR teams working in an overcrowded market are being forced to look for additional revenue streams – and it appears many have found their saviour in the shape of festival promotions. With huge outdoor shows taking place almost every weekend during the summer months, any self-respecting promotions company without an event or festival on their roster looks almost woefully out of date.

As one senior PR source explains, "Some of the fees we receive from record labels haven't gone up since 1990, but the demands and expectations have gone through the roof. There's some serious competition to win pitches for every band around. For a lot of PRs, festivals are a lifeline."

But to compete, PRs have to come up with more and more innovative ideas to gain coverage – even if this means cutting out journalists.

To promote the White Stripes' album *Get Behind Me Satan* and the band's headlining appearance at Glastonbury Festival, Beggars Group press officer Colleen Maloney sent out a press release which contained an interview between Meg and Jack. Together with a live review from Mexico, the resulting feature made it on to the cover of *NME* without a journalist from the magazine talking to the band (see campaign of the quarter box opposite).

At Fifth Element, Chris Hewlett, who looks after PR for Clear Channel, Emap, Universal and Sanctuary, says his company are also targeting newspapers and magazines with tailor-made interviews to promote events.

"We provide targeted, original press materials, especially press releases, and we have in the past interviewed artists ourselves in order to generate an interview for syndication," explains Hewlett. "One of our in-house interviews ended up being syndicated across North America."

But traditional symbiotic relationships forged in the industry are still proving fruitful for many independent PRs.

One such example is Jayne Houghton's Press Counsel, which, as well as doing PR for New Order and Hard-Fi, now has contracts with Glastonbury, Guilfest, the Jersey Festival and the recently announced week-long Brighton Live event, due to take place from October 3.

"With Glastonbury, we're there more as consultants with the in-house team, while at other festivals we not only do the PR but we also get involved in the managing and co-ordinating of the events," says Houghton.

"Festival and event PR is particularly big busi-

Beggars' simple strategy earns its Stripes

Competing for headlines when two of the year's biggest albums are also being released in or around the same week will always be a challenging and aspirin-inducing moment for press officers. But when those albums happen to be by British media-savvy favourites Oasis and Coldplay – and the band you're promoting are American and steadfastly refuse to do any interviews – it takes something special to bring newspapers and magazines onboard.

For *The White Stripes*' fifth album, *Get Behind Me Satan*, Beggars Group head of press Colleen Maloney's strategy was to be as stark and straightforward as the band's music.

"We knew that Jack and Meg were not going to be doing any interviews so we decided the only way to make an impact would be to let the music do the talking," says Maloney. "It sounds so simple but we thought taking a punk rock approach would be the best way."

The first playback of the album was held at the Cabinet War Rooms in London with a selected audience of 300, including journalists, TV and radio producers, and fans.

"It was important that we reflected the nature of that recording process and the DIY attitude of the band," says Maloney. "On the back of one of the press releases, we ran a piece where Meg interviews Jack. This



was picked up by the *NME*, which ran the interview alongside a live review from Mexico and turned it into a cover story."

The Blue Orchid single was sent to journalists on June 6. The same day it was released on iTunes. All album promos were sent out on vinyl and a teaser advertising campaign was launched in *Time Out* and *The Guardian Guide*.

Then followed fold-out adverts using other images from the artwork in *Mojo*, *Uncut*, *Q* and

Word. The only interview with a European publication features in the current issue of *Mojo*.

"Having the band headlining Friday night at Glastonbury was obviously a major help to us in the campaign," adds Maloney. "The broadsheets are major supporters of the band and we gained a lot of coverage that way. Looking back, the campaign was either very complex in its simplicity or the other way round. But the main thing is, it worked."

Back to basics: Beggars was forced to adopt a different approach for the recent White Stripes campaign

ness now, and with the likes of the Jersey Festival and Brighton Live, we're playing a big part in not only the promotional aspect of the festival but also the behind-the-scenes management work."

"When it comes to gaining publicity, it's just a matter of finding the spirit of an event and playing to its strengths."

But with the festival season reaching saturation point, finding and exploiting the USP can be increasingly challenging for independent PRs.

This was a particular conundrum for Andy Saunders at Velocity Communications who, over Glastonbury weekend, had to convince the media that the O2 Wireless Festival in Hyde Park was a worthy alternative.

"We also had the added problem of it taking place just before Live 8," says Saunders. "Having said that, you need to identify and highlight the USPs of your own event. So, as well as highlighting the great line-up, we played heavily on the fact that people could easily get to the festival on the tube or bus, that they didn't need to camp and that afterwards they could get home just as easily and sleep in their own beds."

As things stand, Glastonbury is still the only festival guaranteed to sell out before an act is announced (although it should be noted that T In The Park has already sold 25,000 advance tickets for 2006's event.) However, for most other festivals, it is still the headliners that draw the crowds.

Live events bring wider opportunities

The proliferation of festivals has also made an impact on the traditional role of the pluggers – not least because of the conflicting demands of sponsors and media partners also increasingly involved in outside events. And although this throws up potential conflict for those expected to sell the bands and the bands, most pluggers appear to be fairly sanguine about the realities before them.

"With festivals, it can seem to be a bit corporate at times," says Tony Cook at Scream Promotions, who plugs the Carling Weekender in Reading and Leeds among several other events.

"But in the end it still has to come down to the bands that are playing, not the brands that are being promoted. If such and such a band are paying X amount of money to build a stage and help pay for Y amount of bands then fair play to them, they're not doing it for nothing."

"But that should never take away from the fact that the live music scene in Britain is probably the best it has ever been and kids who pay around £100 for a festival ticket are getting to see some



Going overground: The Subways did backstage interviews at Glastonbury

amazing bands for their money. If we can keep them happy, then the whole process benefits everyone."

Bringing TV and radio sponsors on board at festivals has become a key part of the pluggers' role according to Anglo Plugging's Dylan White.

"It's been an amazing year to be working in this side of the business, simply because the number of opportunities the festivals create are endless," he says. "With something like Gullfest, I brought on Radio 2 as sponsors three years ago and they are still with us. It helps the festival and it helps the band."

"It's all about trying to capture the imagination of producers and giving them something slightly different," he adds. "My personal favourite was arranging a competition with Radio One where two listeners won silver service at

We Love Homelands. These two prancers were walking in skafis and muck but had butlers following them around with trays of canapés and glasses of champagne."

And, of course, the promise of extended media coverage from actually participating in an event is beneficial for the artists themselves.

For Jo Hart of Hart Media, a fantastic example of this was The Subways, who received crucial interest at TV and radio after supporting Oasis in London.

"The band also played Glastonbury and we were then able to organise backstage interviews over the weekend with the radio and TV stations we deal with," she says.

"With so many festivals around, there are some brilliant opportunities for pluggers to get involved in what is going on."

But even when these are finally confirmed, it's not simply a case of sitting back and watching the coverage piles up, as Cake's CEO Mike Mathieson – whose company is looking after V – is quick to point out. "The fact that Oasis are playing this year has undoubtedly helped to ensure the festival is sold out," he says, "but from a PR perspective it's then up to us to make sure the subsequent coverage is more about brand awareness and picking on the points that will lead to the continued success of the festival."

Away from the south of England, T in the Park is rapidly gaining a reputation as one of the UK's premier events and certainly more than just a Scottish festival. This year it is estimated 40% of all its tickets were sold over the border.

To attract additional media coverage, Sera Holland, partner at Material MC, which handles PR for the event, came up with what she believed was the ultimate prize in festival competitions – personal photo albums.

"We just thought it would be a bit of fun and a great way of publicising the event, rather than doing the usual win tickets-style competition," says Holland. "The fact that we're the only major festival in Scotland certainly helps us when it comes to bringing the newspapers and magazines on board."

Also well-versed in the need for innovation and diversity are Hall or Nothing, who have a 16-year track record in festival PR. For press officer Lewis Jamieson, who is responsible for the Carling, Reading and Leeds Festivals, the key is to cover as many outlets as possible. "The festivals lend themselves to multiple PR angles so, for example, this year we have run four pieces in jobs and

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careers supplements looking at the work available at the festival and how the people involved got into the industry," says Jamieson.

"Reading and Leeds have an incredible media profile and this means we can find ways to allow *Tatler* to cover the festival, as well as *Elle Girl*. "In the traditional press arena, we always look for interesting ways to present the festival - my particular favourite of recent years being *Just 17's* Slipknot cartoon-based feature which acted as a great preview for their readers."

Hall or Nothing also PRs the Kerrang! Awards and its aptly-named Day of Rock launch event - held this year on August 9 - an event always popular with press officer Gillian Porter.

"The Day of Rock is something the tabloids take to very quickly as it is a bit more fun, a bit less serious than your average awards launch," says Porter. "With awards shows, it's not a matter of trying to get publicity to sell tickets, so it's a case of trying to arrange tactical coverage."

"In the past, we've had Britt Ekland and Lionel Blair at the events. Jennifer Saunders came along to the awards show with her kids, who are serious metal fans and told their mum they'd never forgive her if they didn't get tickets. Those type of stories always interest journalists at the tabloids."

And, what's it possibly not every day you get such an array of characters under the same roof, such scenarios undoubtedly sum up the diversity and opportunity that event promotion can offer.

With competition so strong elsewhere in the sector, and whether traditional or non-traditional methods are used, the explosion of live events is certainly helping ensure the world of PR remains in robust health.

Coldplay's Speed Of Sound dominates Q2 airplay

Few will be surprised by the dominance of Coldplay's *Speed Of Sound* in quarter two, which, after an exclusive spin from Steve Lamacz on April 18, made it's airplay debut at number nine.

That first week saw Radio One and Radio Two providing 74.87% of the single's audience. From here it was straight to the top spot where it would remain for seven weeks, peaking in the week of physical release on June 4 with 2,162 plays and an audience of 79,98m. Not that it did much good in the Official UK Singles Chart, where Crazy Frog ruled supreme.

Perhaps more intriguing is the appearance of *The Coral's In The Morning* at number two. Easily the band's most successful single at radio, it debuted at number 31 on April 23 and quickly vaulted to number 7 after strong support from Beat 106, Rock FM, Clyde 1 and Hallam. It reached number two on May 21, where it remained for four weeks after climbing from 31-7-3-4-2-2-2-2. It peaked on June 4 with 2,302 plays and an

Top 25 airplay hits of Q2 2005

ARTIST	Title (Composer)	Plays	Aud.	Station/Regional Promoter
1	COLDPLAY Speed Of Sound (Parlophone)	705,616	20,343	Parlophone/Parlophone
2	THE CORAL In The Morning (Sony BMG)	608,011	21,100	Sony BMG/Sony BMG
3	NATALIE IMBRIUGLIA Sinner (Sony BMG)	584,476	28,090	Lucki PR/Sony BMG
4	SNOW PADDY FEAT. J. TIMBERLAKE Sinner (Polydor)	528,075	20,521	Polydor/Polydor
5	THE BLACK EYED PEAS Don't Phunk With... (Polydor)	414,997	18,981	Polydor/Polydor
6	ATHLETIC HUNT Light (Parlophone)	416,415	16,549	Parlophone/Parlophone
7	DESTINY'S CHILD Girl (Sony BMG)	412,250	18,051	Sony BMG/Sony BMG
8	GORILLAZ Feel Good Inc. (Parlophone)	410,077	12,518	Parlophone/Parlophone
9	MARCO Let Me Love You (Sony BMG)	414,723	18,514	Sony BMG/Sony BMG
10	KT TUNSTALL Other Side Of The World (Relentless)	395,915	13,472	Relentless/Virgin
11	ROB THOMAS Lonely No More (A&M/GC)	338,720	13,136	Hallam/Generic
12	DASIS Love (Epic Records)	321,569	10,237	Anglo-Plugging/Red Bull Plugging
13	RAZESLIGHI Somewhere Else (Mercury)	315,185	8,712	Mercury/Mercury
14	UZ City Of Blinding Lights (Island)	328,581	10,240	Anglo-Plugging/Island
15	JEM Just A Ride (Sony BMG)	328,275	8,777	Sony BMG/Sony BMG
16	AMERIE I Think (Sony BMG)	318,815	8,666	Sony BMG/Sony BMG
17	BOB ROBBERS I Like The Way (Mercury)	295,408	8,999	Mercury/Mercury
18	THE JAMIE FEAT. SO EXOTIC Radio 1's On Line 11 (Polydor)	278,415	8,672	Polydor/Polydor
19	JAMES BLUNT You're Beautiful (Atlantic)	274,367	8,823	Atlantic/Cit/Lark
20	OWEN STEFANI FEAT. EVE GISH Girl (Polydor)	268,193	14,134	Polydor/Polydor
21	OWEN STEFANI Hollaback Girl (Polydor)	268,193	8,455	Polydor/Polydor
22	STEVE WONDER So What The Fuss (Island)	268,228	6,309	Island/Island
23	STUDIO 8 I See Gals (Krazy) (Ministry Of Sound)	262,710	7,396	FCL PR/Telemedia
24	MARCO'S What Got You (Sony BMG)	266,006	9,980	Sony BMG/Sony BMG
25	LEMAR Time To Grow (Sony BMG)	253,382	14,176	Sony BMG/Sony BMG

SOURCE: HASC/CTM

audience of 78,21m, marginally short of Coldplay's audience,

but a huge 66.7% greater than KT Tunstall's at number three.



Coldplay: moving fast

5 No 1's and 16 Top 15's including EAMON, JAMIE CULLUM, BRITNEY SPEARS, GARY JULES...

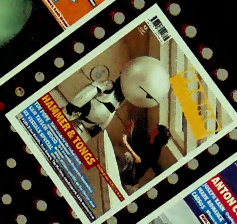
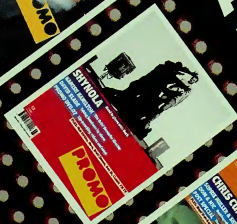
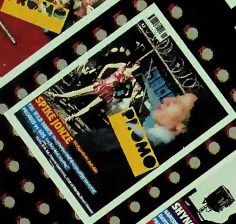
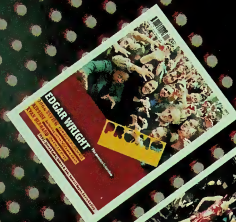
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When it comes to DVD production, pro-audio companies are increasingly focusing their attention on 'content', 'flexibility', 'planning' and 'communication', says Adam Webb

Tuning in to the needs of the record labels



Speedy turnaround for Live 8 DVD

As if organising the actual Live 8 concerts in 32 days wasn't demanding enough, transforming the performances into a DVD box set in time for a September release also takes a gargantuan effort. Little wonder that producer Jill Sinclair - currently in the midst of editing - jokes that her colleagues could do with an extra week.

"It's quite full-on regarding deadlines," says Sinclair. "Initially it's a case of working and co-ordinating with all the broadcasters, but it's also great fun. At the moment I'm in one edit suite looking at Colplay, while Frances [Whitaker] is doing Green Day taken over. We've probably next door half of the BBC's post-production facilities."

Utilising the same team that worked on last year's Live Aid DVD (alongside Sinclair and Whitaker is editor Nick Carroll, while Metropolis is taking care of the sound, mastering and authoring), the UK and US highlights will be released through EMI in

September as a four-disc collection featuring the best performances from Germany, France, Italy and Canada. The latter four concerts are also being prepared as individual discs in their own right.

For Sinclair, work began in earnest the day after the event. "Footage-wise, we only knew what we'd be getting on July 2," she says. "So on July 3 we started by creating a running order and a log of all the performances - taking note of everything that happened and any technical problems that couldn't be fixed. Although, unlike Live Aid, in this case there weren't any."

Perhaps the most onerous task was actually editing down 30 hours of performances to a more format-friendly 10 hours. This process began by removing between-song footage and then deciding which artists would have material edited from their sets. "I did that in conjunction with the distributors," explains Sinclair, "but this is purely commercial exercise - we want to sell as many copies as we can."

Work also started simultaneously at Metropolis, overseen by business development manager Alex Sanders. "The tapes from Hyde Park arrived the next day and then it went in to mixing. It is currently in mastering after which it'll go straight onto DVD," says Sanders. "We've had artists running in and out and approving the mixes, so it's great that they trust the team to get on. We're already working on the menus, although we can't reveal the tracklisting because things like that haven't been worked out yet."

Extras on the main set will include a documentary and highlights from both the Japanese concert and Edinburgh's Final Push. However, says Sinclair, the opportunity for UK audiences to watch international footage should act as an extra in its own right. "That will effectively act as our unseen footage. Some of it is amazing. Muse were fantastic in Paris and so were Green Day in Germany. They had the whole of Berlin going wild."

Great expectations: Live 8 DVD could produce the format's biggest-selling disc to date

Over the past 18 months, there can be little doubt that the UK DVD market has come of age. With player penetration fast approaching 70% of all households and new disc prices averaging under the £15 barrier, the format has superseded the poor beleaguered compact disc in the hearts of the buying public. This was clearly underlined in HMV's recently released annual figures for April 2005 which saw DVD accounting for 44.3% of the chain's CD business, compared with 43.9% for CD sales.

For music DVD in particular, this Christmas is already looking pretty mouthwatering. Led by the four-disc Live 8 collection and big artist releases from the likes of U2, Keane and Kaiser Chiefs, plus strong catalogue titles, including George Harrison's 1971 Concert For Bangladesh, there is every reason for UK music retailers to be rubbing their hands in anticipation. In addition, there is the still relatively uncharted promise of DualDisc and the imminent European launch of Sony's handheld PSP console on the horizon.

But against this broadly optimistic landscape there are voices of concern - particularly across the Atlantic, where cinema audiences have fallen markedly this summer. Some US analysts are already whispering that the DVD market has "plateaued" and that the format is fast reaching its technological limitations. Add an uncertain economic forecast, piracy and the ongoing HD-DVD/Blu Ray format war and talk is of urgent preparations to ensure the continued buoyancy of the audio-visual market.

While nothing nearly so dramatic is being discussed in the UK - the HD formats have less immediate relevance to the UK market, for a start - it would certainly be a fair assessment that those involved in the DVD production process have subtly altered their creative approach, particularly with regards to music. Most production companies, studios and authoring houses currently appear to be in the process of either streamlining their operations, increasing the functionality of their facilities or generally tightening channels of communication with the music industry. Indeed, rather than attempting to push the technological boundaries of the format, it seems that strategies are now primarily based around communication, flexibility and content.

"DVD is just the format," says Laura Trill, managing director at Metropolis, where work is now well underway on the Live 8 project. "That's not the thing that matters - it's what you do with the content that matters and you have to think of any project in terms of content. Content is king. DVD is just the box; it's the vehicle. The structure of the car changes - it's what's inside that's important."

"The actual format has settled down now," adds Richard Boote at Strongform. "We all effectively know what you can and can't do with it."

In practice, this means that planning has

become arguably the most important stage of any DVD project. Even those towards the end of production chain, such as authoring houses, are now far more likely to be involved at the conceptualisation of a project to ensure they will have the material they need. This, says Abbey Road's studio manager Trish McGregor, along with greater communication from labels and from the artists themselves, has been a huge factor in pushing the format forward and making DVD's that "feel" good on the eye.

"Planning is everything," says McGregor. "We always take time to sit down with a client to discuss the project before hand. It's also good now with the labels, as they have seen the benefit of the format with their sales figures."

"We're speaking the same language," says Mandi Roberts, head of authoring at Richmond Studios, which recently picked up two gongs at the DVDA Excellence Awards. "A label's DVD budget encompasses the whole production process from the shoot to the edit and the audio - so, when it comes to authoring, you pretty much get what's left over. But that doesn't have to be a problem and there are ways of working round that if you can just sit down in that concept phase and work out some more exciting ways of doing things."

For Andy Evans at The Pavement, the benefits of pre-planning were seen to award-winning effect on the We Are Scissor Sisters And So Are You disc, where he and Pavement colleagues consulted heavily with the band before the shooting of the Brighton gig captured on the DVD. "That in itself gave the finished disc a really seamless feel," says Evans, "so much so that the



menus were actually used in the TV ads.

"Simple, cost-effective things can often be much more valuable than something like multi-angle camera shoots," he adds. "We always make sure we speak to the artists or their management and those people are getting more involved."

A similar scenario surrounded Graham Coxon's Live At The Zodiac, which ditched all forms of technological gimmickry to replicate the sonic overload of a sweaty club gig. "Graham didn't want effects or special lighting or cranes and so we planned the project to come out looking and sounding like that," says Mayfair Studio's owner John Hudson, who oversaw the entire project from shooting to authoring. "You have to suss out what I call the 'authors message' and, when you're filming a live show, that message is basically what the audience feels out there on the floor. That's what you've got to try and get on the screen."

To these ends, pro-audio companies have also evolved to become increasingly flexible in both

Dropped into Abbey Road for final touches: directors from the Directors Label Series DVD (Anton Corbijn, Jonathan Glazer, Mark Romanek and Stéphane Sednaoui)

their outlook and the functionalities that they offer. Authoring houses are now just as likely to have editing, mastering or shooting facilities and vice versa - all of which opens up the creative options for budget-savvy labels and artists.

"We're doing increasing amounts of editing where we can add extra features like backstage footage or produce EPKs," says Trish McGregor. "It's making the Abbey Road facilities more of a one-stop shop, which is really handy creatively, like with the new Directors Label series [to feature the collected works of Anton Corbijn, Jonathan Glazer, Mark Romanek and Stéphane Sednaoui] because it meant that the individual directors could just drop in and add features."

"It also helps with budgets as well. We're currently working on a Beta Band DVD which will feature some short films by John Maclean from the band, and it meant that he could just come in and do them in one go so it's really cost effective. Having that facility gets over restrictions of time and deadlines, so it's a big help."

Also keen to stress their flexible service are Whitefield Street Studios and Strongroom. The former, in partnership with consultant Robin Wilson and authoring house Meedja, are looking to market their affordable outsourced DVD production facility, which promises to oversee the process from conception to factory. "We're approaching the actual disc as the end result and we'll use whatever and whoever we need to do that effectively, so it takes the strain from the product manager," says the studio's manager, David Anderson.

Meanwhile, Strongroom has also extended its facilities, offering clients the option to complete



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Club Charts 30.07.05

Maxi-Album
1st

The Upfront Club Top 40

Rank	Artist	Track	Label
1	SARA JORGE	DIRTY BUSINESS	Mercury
2	PAUL VAN DYK FEAT. WAYNE JACKSON	THE OTHER SIDE	Mercury
3	LATE NIGHT ALIUMINI	EMPTY STREETS	Mercury
4	SUMMERBUNK FEAT. GEMMA J	IF YOU STILL CARED	Mercury
5	LES RITHMES DIGITALES	JACOUES YOUR BODY (MAKE ME)	Mercury
6	JEFF WANE'S WAR OF THE WORLDS	THE EVE OF THE WAR	Mercury
7	PAUL JOHNSON	SHE GOT ME ON	Mercury
8	SUPRECY VS. FISHROU	LET'S GET DOWN	Mercury
9	LIL' LOVE	LITTLE LOVE	Mercury
10	PSYCE	SPECIAL SOMBODY	Mercury
11	AWWELL FEEL THE VIBE	TILL THE MORNING COMES	Mercury
12	EL PRESIDENTE	WITHOUT YOU	Mercury
13	MORRY	BECAUSE ABOUT ME	Mercury
14	LADY SOVEREIGN	95	Mercury
15	SOUL SEEKERZ	TORN ME UPSIDE DOWN	Mercury
16	AMTO FEAT. M/AMI	SOUND MACHINE	Mercury
17	ONE HIT WONDER	GRACE OF GOD	Mercury
18	JAMIRONDAL	SPIN DAVIS IN SILKY JUNE	Mercury
19	AARON SMITH FEAT. LUVU	DANCING	Mercury
20	SOLJASSO V. BANANAQUANA	REALLY SAYING SOMETHING	Mercury

Rank	Artist	Track	Label
21	LOVE TO INFINITY	FINALLY	Mercury
22	THOMAS SCHWARTZ	MORE THAN A FEELING	Mercury
23	MELANIE C	BETTER ALONE	Mercury
24	MAURO PICOTTO	LIZARD	Mercury
25	MATE JAMES	UNIVERSAL	Mercury
26	JAMCAT FEAT. DAVID LEE	ANDREWS WISCI'N YOU	Mercury
27	CRAIG DAVID	ALL THE WAY	Mercury
28	STUNT	BANDROOS	Mercury
29	HEADSTRONG FEAT. TIFF LACEY	CLOSE YOUR EYES	Mercury
30	AKON	BELLY DANCER (BAMAZAZI)	Mercury
31	DJ PETER PRESTA FEAT. DAVID HASSELHOFF	YOU'RE NOT GUILTY	Mercury
32	KNIGHTS	IMMOLINE	Mercury
33	HOLY GHOST	SIREMAMA	Mercury
34	DEEP DISH	SAY HELLO	Mercury
35	CRAIG FEAT. LUDAKRIS	OH	Mercury
36	SYSTEM F	CRY	Mercury
37	VERONICA	START YOUR R A STAR	Mercury
38	DIGITAL DOG	CLOTHES OFF	Mercury
39	TEKAS	CETAWAY	Mercury
40	PASCAL V. BRIAN	ADAMS RUN TO YOU	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1. SARA JORGE: DIRTY BUSINESS
2. PAUL VAN DYK FEAT. WAYNE JACKSON: THE OTHER SIDE
3. LATE NIGHT ALIUMINI: EMPTY STREETS
4. SUMMERBUNK FEAT. GEMMA J: IF YOU STILL CARED
5. LES RITHMES DIGITALES: JACOUES YOUR BODY (MAKE ME)

Dirty track does double

By Alan Jones

Making it five weeks in a row that the Upfront and Commercial Pop Charts have had the same number one, Sara Jorge's Dirty Business does the double this week, leaping 14-1 on the Upfront and 24-1 on the Commercial Pop chart.

Although following the recent trend, it's a double which nearly didn't come off, with The Other Side by Paul van Dyk runner-up just half a percent behind on the Upfront Chart, and Melanie C's Better Alone falling in its bid to top the Commercial Pop Chart by an identical margin.

Dirty Business was written by Karen Poole, ex-Alicia's Attic, and Eg White, who has penned songs for the likes of Will Young, Natalie Imbruglia and Charlotte Church. Club mixes of the track were supplied by the Sharp Boys and Soul Seekerz Vs DJ Bomba. It's the follow-up to Jorge's debut single, Shock To The System, which reached number one on the Commercial Pop Chart and number four on the Upfront. Chair released in March, when it peaked at number 86 on the OCC sales chart.

Daddy Yankee's Gasolina has enough period in the tank to survive atop the Urban Club Chart for a second week and, at the time of writing, is set to break into the top 20 of the OCC sales chart this week too. The first reggaeton track to break through in this country, it enjoys modest club growth of just 7% this week but is barely ahead of Marsh Cary's Oh My Beings Together - its predecessor at number one, which closes the gap again to just 4% - and the fast-gaining Touch by Amelie and Playa's Only by R Kelly, which advance 14-3 and 12-4 respectively. Amelie's single enjoyed a 52% increase in support last week, and looks capable of providing her with a second successive number one, following 1 Thing, which spent five weeks at the summit in May and June, and hits 23-29 this week, on its 15th appearance in the chart. Amelie and R Kelly's rapid growth means there are gaps for Chara's Oh (3-5) and Akon's Belly Dancer (5-7), even though both continue to increase their market penetration, and would ordinarily have held their ground or climbed.



Maxi-Album: Sara Jorge



Maxi-Album: Paul van Dyk

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	SARA JORGE	DIRTY BUSINESS	Mercury
2	MELANIE C	BETTER ALONE	Mercury
3	PAUL VAN DYK FEAT. WAYNE JACKSON	THE OTHER SIDE	Mercury
4	LATE NIGHT ALIUMINI	EMPTY STREETS	Mercury

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

MUSICWEEK

The Official UK Charts 30.07.05

SINGLES

1	1	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
2	3	MARIAH CAREY WE BELONG TOGETHER	Def Jam/Island
3	4	LEE RYAN ARMY OF LOVERS	Big Top/Island
4	2	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Interscope
5	6	DADDY YANKEE GASOLINA	Musikete
6	8	PAUL WELLER FROM THE FLOORBOARDS UP	V2
7	6	KELLY CLARKSON SINCE U BEEN GONE	RCA
8	5	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
9	7	MVP ROC YA BODY (MIC CHECK 1 2)	Real Gone
10	8	CRAZY FROG AXEL F	Gub
11	4	ROLL DEEP THE AVENUE	Revelation
12	12	MISSY ELLIOTT LOSE CONTROL	Atlantic
13	9	JINAYA DAY NASTY GIRL	At One/Def Jam
14	10	AUDIO BULLS FEAT. N SINATRA SHOT YOU DOWN	Source
15	11	KANYE WEST DIAMONDS FROM SIERRA LEONE	Reprise/Island
16	13	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
17	15	CORILLAZ FEEL GOOD INC	Panopticon
18	6	BLOC PARTY THE PIONEERS	Wichita
19	14	BOBBY VALENTINO SLOW DOWN	Def Jam
20	5	MAXIMO PARK GOING MISSING	Warp

ALBUMS

1	1	JAMES BLUNT BACK TO BEDLAM	Atlantic
2	2	MICHAEL JACKSON THE ESSENTIAL	Epic
3	2	COLDPLAY X&Y	Parlophone
4	3	FAITHLESS FOREVER FAITHLESS - THE GREATEST... 8 Unique/Philly	Cherry
5	4	KAISER CHIEFS EMPLOYMENT	Mercury
6	6	JEFF WAYNE THE WAR OF THE WORLDS	Columbia
7	11	GREEN DAY AMERICAN IDIOT	Reprise
8	7	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam
9	12	KEANE HOPES AND FEARS	Island
10	3	KELLY CLARKSON BREAKAWAY	RCA
11	9	FOO FIGHTERS IN YOUR HONOR	RCA
12	5	CHARLOTTE CHURCH TISSUES AND ISSUES	Sony BMG
13	10	THE KILLERS HOT FUSS	Island/Def Jam
14	8	RAZORLIGHT UP ALL NIGHT	Virgin
15	20	GORILLAZ DEMON DAYS	Panopticon
16	13	HARD-FI STARS OF CCTV	Necessary
17	15	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
18	14	JOSS STONE MIND BODY & SOUL	Revelation
19	24	THE MAGIC NUMBERS THE MAGIC NUMBERS	Nonesuch
20	10	OASIS DON'T BELIEVE THE TRUTH	Capitol

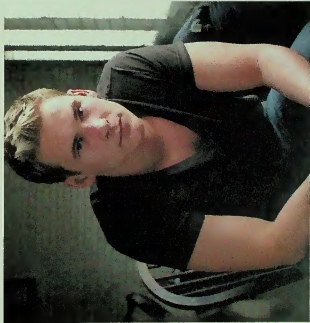
MUSICWORKS
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20 **MAXIMINO PARK GOING MISSING**

21	24	DEEP DISH SAY HELLO	Various
22	4	ELTON JOHN ELECTRICITY	Rock/Pop
23	20	BODYROCKERS I LIKE THE WAY	Mersey
24	19	MARLO HERE I GO AGAIN	J
25	50	CENT JUST A LIL BIT	Intrance
26	23	AKON LOVELY	Universal
27	24	THE BLACK EYED PEAS DON'T THINK WITH MY...	Intrance
28	22	GWEN STEFANI HOLLABACK GIRL	Intrance
29	17	RACHEL STEVENS SO GOOD	Pop/R&B
30	28	COLDPLAY SPEED OF SOUND	Pop/Rock
31	30	TONY CHRISTIE/P KAY (IS THIS THE...) AMARILLO	Universal TV
32	31	AMERIE I THINK	Columbia
33	6	HEATHER SMALL PROUD	Arista
34	25	BACKSTREET BOYS INCOMPLETE	Necessary
35	37	HARD-FI HARD TO BEAT	Parade's Box
36	6	NINE 7 WEEKS	EA
37	34	FOO FIGHTERS BEST OF YOU	EA
38	40	KAISER CHIEFS EVERYDAY I LOVE YOU LESS...	Blaster/Pop/Rock
39	38	WILL SMITH SWITCH	Intrance
40	42	RAZORLIGHT SOMEWHERE ELSE	Virgin



LEE RYAN: FIRST SOLO EFFORT CHARTS HIGH

COMPILATIONS

1	1	GATECRASHER CLASSICS	Various (10 Stars)
2	2	RENAISSANCE - THE CLASSICS	Reuniverse
3	3	IN THE MIX - REVIVAL	Virgin/EMI
4	8	R&B DANCE MIX	Sony BMG TV
5	6	THE BEST R&B ALBUM EVER	EMI/Virgin/Universal
6	4	CLUBLAND 7	Universal
7	5	ESSENTIAL R&B - SUMMER 2005	Sony BMG TV/Atlantic
8	7	THE LATINO MIX	Sony BMG TV/Atlantic
9	6	KISS PIT'S HIP HOP CLASSICS	Universal TV
10	8	THE BANDS 05 - 11	Virgin/EMI
11	6	ELECTRIC 80'S	Sony BMG TV
12	10	POP JR	Universal TV
13	12	HAPPY SONGS	Virgin/EMI
14	9	HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER	W&A
15	13	NOW THAT'S WHAT I CALL MUSIC! 60	EMI/Virgin/Universal
16	6	TEENAGE KICKS	EMI/Virgin/Universal
17	11	NOVELTY NO 1'S	Virgin/EMI
18	14	MASSIVE R&B	Sony BMG TV/Atlantic
19	17	DRIVING ROCK BALLADS	Virgin/EMI
20	6	DIRTY DANCING (OST)	EA

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
JESSICA SIMPSON WRECK BONES AUG 29	GODIE LOOKIN CHAINS THE ATLANTIC SEPT 19
COLDPLAY FIT YOU PROLOGUE AUG 22	DONNY WARDHULL WARDHULLS OF WARS SEPT 12
THE VICTIM CAROLYN AUBREY AUG 22	DAVID GAY LIFE IN SLOW MOTION SEPT 12
JENNIFER LUPEZ CHEERY PIE SONY BMG AUG 22	EAST WEST SEPT 12
KAISER CHIEFS I PRODUCE A HOT PROUD AUG 22	ALEX PARKS KINDESTY PROUD SEPT 5
OASIS THE MIGHTY DOOM, BIG BROTHER AUG 22	ELBOW LEADERS OF THE FREE WORLD V2 SEPT 5
SIMON WEBBE LAY YOUR HANDS VIRGIN AUG 22	ADID BULLIS CREATIONIST VIRGIN AUG 29
ATHLETE TOURIST RADIOPHONE AUG 15	THE GREAT ESCAPE THE GREAT ESCAPE AUG 29
JHONNIE WIZ SMOOTHS... SONY BMG AUG 15	SEAN PAUL THE ATLANTIC AUG 29
THE VICTIM CAROLYN AUBREY AUG 15	CRIG DAVID THE WORKER BROS AUG 22
SNIP DOGG UPS AND DOWNS POLYCOR AUG 15	COLORPAPP SUPERNATURE ALTE AUG 22
AKON BELLY DANCER (GOMAZAI) ISLAND AUG 8	HAVE MYST LATE REGISTRATION ROCKAFELLA AUG 22
AMERIE TOUCH SONY BMG AUG 8	SUPER FISH ANIMALS LOVE KISS! EPIC AUG 22
CRAIG DAVID ALL THE WAY WARNER BROS AUG 8	THE MITCHELL BROTHERS A BOON OF FASHION AUG 15
COLDPLAY FIT YOU LA LA MUTE AUG 8	AT THE 0'S
CONTRADIC JANE PRODUCTIONS AUG 8	
MARCO NUMBERS LOVE RE-LINE EMI AUG 8	

OASIS DON'T BELIEVE THE TRUTH

20	18	KT TUNSTALL EYE TO THE TELESCOPE	Big Brother
21	21	REM IN TIME - THE BEST OF - 1988-2003	Various/Atlantic
22	17	JEM FINALLY WOKEN	Atlantic
23	16	JACK JOHNSON IN BETWEEN DREAMS	Blued
24	21	JAMIROQUAI DYNAMITE	Sony Music
25	25	SAM COOKE PORTRAIT OF A LEGEND	Universal TV
26	27	JOHN LEGEND LOYAL TO THE GAME	Columbia
27	20	2PAC LOYAL TO THE GAME	Intrance
28	23	EMINEM ENCORE	Intrance
29	59	QUEEN LIVE AT WEMBLEY STADIUM '86	Pygmyone
30	59	SCISSOR SISTERS SCISSOR SISTERS	Pop/Rock
31	31	GIYPSY KINGS THE VERY BEST OF	Columbia
32	32	50 CENT THE MASSACRE	Intrance
33	33	STEPHEN FRETWELL MAGPIE	Folskygator
34	6	THE OFFSPRING GREATEST HITS	Columbia
35	19	SNOW PATROL FINAL STRAW	Foxtan
36	38	BASEMENT JAXX THE SINGLES	XL
37	28	THE WHITE STRIPES GET BEHIND ME SATAN	XL
38	36	THE GAME THE DOCUMENTARY	Intrance
39	49	PINK FLOYD ECHOES - THE BEST OF	EMI
40	26		



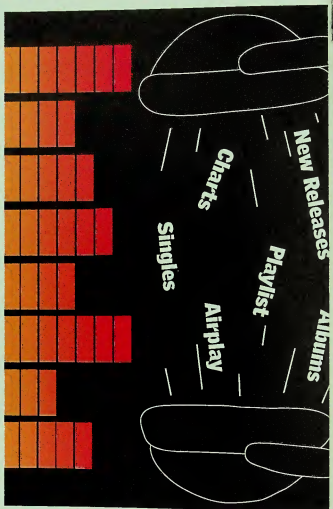
JAMES BLUNT: RETAINS ALBUMS CHART DOMINANCE

1. **PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist/Track	Label
1	MARKY SPACER FEAT. LEE FIELDS 'EVERYBODY'	BMG
2	JAY ROBERTSON 'TODAY'S SUNNY SIDE'	Sony
3	CHUCKY 'FEEL LUCKY'	U2
4	MARKY SPACER 'YOU AND ME'	BMG
5	WANTON HOUNDS 'NO ROAD TO'	Mercury
6	DAVID DUNN 'ALL THE WAY'	Mercury
7	MARTIN GARDNER 'LIFE'	Mercury
8	PHILIPPO 'OH LA LA'	Mercury
9	COLLEEN 'OH LA LA'	Mercury
10	COLLEEN 'OH LA LA'	Mercury
11	LET LOVE BE LOVE	Mercury
12	MARTIN GARDNER 'EVERYBODY'	Mercury
13	MARKY SPACER 'EVERYBODY'	Mercury
14	MARKY SPACER 'EVERYBODY'	Mercury
15	MARKY SPACER 'EVERYBODY'	Mercury
16	MARKY SPACER 'EVERYBODY'	Mercury
17	MARKY SPACER 'EVERYBODY'	Mercury
18	MARKY SPACER 'EVERYBODY'	Mercury
19	MARKY SPACER 'EVERYBODY'	Mercury
20	MARKY SPACER 'EVERYBODY'	Mercury

1. **COOL CUTS CHART**

Rank	Artist/Track	Label
1	BRITNEY SPEARS 'ME Against THE WORLD'	Sony
2	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
3	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
4	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
5	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
6	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
7	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
8	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
9	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
10	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
11	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
12	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
13	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
14	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
15	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
16	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
17	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
18	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
19	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
20	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M



1. **URBAN TOP 30**

Rank	Artist/Track	Label
1	BRITNEY SPEARS 'ME AGAINST THE WORLD'	Sony
2	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
3	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
4	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
5	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
6	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
7	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
8	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
9	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
10	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
11	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
12	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
13	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
14	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
15	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
16	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
17	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
18	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
19	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M
20	THE NOTORIOUS B.I.G. 'HYPERBOLE & A HYPOTHESIS'	A&M

These charts are also available online at musicweek.com

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more work under one roof. "We've just started working on a Motorhead DVD to celebrate their 30th anniversary and that involved everything from the live location sound recording at Brixton Academy, the picture editing, sound and encoding," says studio owner Richard Boote. "So we've moved from being just an audio facility to entering for pictures and voiceovers and documentaries as well, although the menuing and encoding will usually be taken care of by our partners at The Pavement."

An alternative course has been taken by Shepperton-based Classic Pictures, which has already filmed, mixed and authored DVDs for the likes of Whitesnake and Nazareth at their custom-built facilities. "We envisage our in-studio DVDs becoming part of the touring circuit, a bit like the Old Grey Whistle Test in the Seventies," says marketing manager Ben Williams. "Bands will park the tour bus out front and bring in their equipment like it was the next date on their tour. We want to remind everyone of the heritage of Shepperton and the fact that The Who owned the studios in the Seventies and recreate that sound and feeling. For us, it's great to hear the sound of a bass drum kicking in from next door."

However, warns Laura Trill, for all the talk of "one-stop-shops" and "umbrella facilities", labels will still have to tread carefully in order to realise their concepts. "We always say there are three things," she says. "There's fast, there's good and there's cheap. You can have any two of those, but you can't have all three."

But, even if companies are looking towards strategies based around quality content and planning over gimmickry, there is evidently untapped



technological potential left in the medium.

While the on-off format war (currently on) between the HD-DVD and Blu Ray formats (the former innovated by Toshiba, the latter by Sony) is primarily affecting the US, where high definition television is the norm, most UK companies are futureproofing their material in HD for future release.

The first US HD-DVD and Blu Ray releases are still planned for Christmas 2005, but one format definitely coming to these shores is Sony's PlayStation Portable (PSP). Launched in Europe on September 1, this handheld device with wireless connectivity and the capability to play games, music and movies is already creating waves in the US and Japan. The player's UMD (Universal Media Disc) titles have been flying off US shelves since April, with movies such as House Of Flying Daggers and Resident Evil: Apocalypse already selling upwards of 100,000 units.

UK production house The Pavement has been chosen by Sony Computer Entertainment

Scissor Sisters: live DVD benefited from pre-planning with pro-audio company The Pavement

Europe (SCEE) as one of the first European facilities to produce video-based UMDs. For founder Andy Evans the format marks a useful halfway stage between DVD and the HD formats of the future. "I've bought and owned an iPod," he says excitedly, "but now that I've had one, I wouldn't buy another. With the PSP you can get a 2GB videostick and download all your photos and music and, because it operates with physical disc media, you can also play movies and games. It's also an open format, which means you don't have any of the programming restrictions that you have with DVD."

"UMD is very much akin to the specs for HD and Blu Ray," he adds. "So, while DVD is like a single piece of video that you're trying to make look interactive, this actually is interactive. It's not clunky at all and you can have rolling 3D menus or menus that pop up from the side of the screen."

"For me it's exactly like it was 10 years ago with DVD, only then there was no demand. This platform is going to be launched in September and the demand is going to be huge."

Tailormade for "snack viewing" - which may ultimately suit music better than film - several UMD music titles are already planned to sit alongside the more predictable collection of action movies. How these appeal to UK consumers will be interesting to note - although, along with DualDisc, the proliferation of CD/DVD collections and, perhaps most significantly, current speculation that Apple is seeking to license music video through its iTunes Music Store, it appears that the music industry's rapid metamorphosis from an audio to an audiovisual business will continue regardless.

DVD Association Awards, New York, July 19 2005



Winner 2005 DVD Facility Excellence Award



Winner 2005 Video Encoding Quality Award



the cherubans

Congratulations to Cirque du Soleil on winning the 2005 Studio Award for TV Series Excellence for Fire Within, designed and authored by Richmond Studios



fire within

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Consultant role lures Select boss

After almost a decade in the job, Barry Holden has decided to step down as marketing director of Select Music UK to pursue opportunities as a consultant to the record industry. He is set to leave Select's Redhill headquarters at the end of August before returning to work in his new freelance capacity at the beginning of 2006.

"I hope to take a sabbatical until Christmas to oversee work on our family house," he explains. "I'll step back into things as a marketing consultant early next year, initially aiming my fire at



Holden: new challenges

the classical business." He adds that the increasing trend towards outsourcing across the range of classical labels has created leads for marketing freelancers that did not exist when he came into the business in the early Nineties.

Holden's successor will inherit

encouraging 2005 Q2 sales figures from Naxos and a strong platform for the company to grow its distribution business. "I couldn't have hoped for better as a sign off than these Q2 figures," he adds. "Look at the enormous gap between us as a label and our second-placed competitor, Sony Classical. I know I've said before that there is good evidence that as many as one in three core classical purchases come to Naxos, but I'm beginning to wonder if that isn't an under-estimate."

Holden is similarly upbeat in his forecasts for the classical market, in particular the development of the classical digital download market, which, he says, has begun to deliver a

respectable income stream through the iTunes Music Store over the past six months.

"The marketing still has to be done, regardless of whether the format is physical or non-physical," he says. "In fact, it is harder to market downloads and the area really demands the most effective methods of communicating with potential purchasers. That is a significant challenge that I am eager to address."

Chandos staff feel the pinch

It is understood that Chandos Records placed 22 of its staff on

redundancy notice at the beginning of July.

The Colchester-based classical label, which also runs a distribution business, has increasingly felt the pinch of a classical market buoyed up by high-profile core and crossover releases and budget brands.

"In the old days they could afford to do everything in-house, from shipping, sales and marketing to editing and artwork origination," observes an industry insider. "Chandos more than washed its face in the past, but it has become tougher and tougher for the company to generate the cash to maintain such a large payroll." andrewstewart1@btccol.co.uk

Alwyn
Piano Concertos Nos. 1 & 2, etc.
Donorice, BSO/Judd (Naxos 8.557590)



Used to mark the centenary of William Alwyn's birth, this disc has all the makings of a hit

for Naxos. The budget label's British Piano Concertos series has already garnered critical praise for its choice of repertoire and Peter Donohoe's big-hearted solo performances. This title, marketed as Naxos' July disc of the month, steps into fertile repertoire territory, presenting insightful accounts of Alwyn's piano concertos. Thanks to the success of an earlier Alwyn Edition on Chandos, the composer already has a healthy following among record collectors.

MacMillan
Seven Last Words from the Cross
To Deum, etc. Polyphony; Britten Sinfonia/Layton (Hyperion CDA67460)



In an ideal world, Hyperion's August disc of the month would sell by the truckload. Although its performance in the classical market is likely to fall short of that, the sheer quality of James MacMillan's Seven Last Words, the intensity of Stephen Layton's interpretation and the unrestrained, heartfelt performances of Polyphony and Britten Sinfonia should guarantee critical acclaim and strong consumer interest. The faith-based character of MacMillan's sacred music extends from the contemplative to the anguished, heard at its uncompromising best in the Seven Last Words.

Geminiani
Sonatas for cello and basso continuo. Op.5, McGillivray, McGuinness, Quintero, Crouch (Linn Records CKD251 SACD)



Italian-born Francesco Geminiani spent most of his professional career in the

British Isles, where his contemporaries included Handel, the Castrucci brothers and other émigré musicians. "The intention of music is not only to please the ear," he wrote in 1751, "but to express sentiments, strike the imagination, affect the mind, and command the passions." Alton McGillivray takes the violinist-composer at his word, drawing expressive and imaginative sounds from her baroque cello in company with a fine team of continuo players. Linn's customary demonstration surround sound adds to the album's artistic success.

Trickler
Four concertos for cello and orchestra. Rudin; Musica Viva CO Moscow (Cello Classics CC 1015)



Originally destined for the priesthood, Jean-Baptiste Trickler turned to cello playing and eventually made his way to become a musician in service to the Dresden electoral court. These concertos, never previously recorded, are virtually unknown even to cellists. Thanks to Cello Classics and stand-out performances from Alexander Rudin and the Moscow-based Musica Viva Chamber Orchestra, these captivating works are launched into the market with tender loving care and no little panache. The title is backed by ads in the specialist classical press.

Breathe - The Relaxing Strings
Includes works by Pärt, Geminiani, Vaughan Williams, Corelliana, etc (Telarc CD-80635)



Chiller cabinet classics remain a potent force in the market places, helped by the popularity of

Plácido Domingo • PINHA STERNBERG
Tristan und Isolde
Ilse Weber, Fulda
Olea Bla • René Pary
Leo Bruchmann • Isaac Hirt
Hermann Ross • Renée Vignati

EMIClassics

Tristan und Isolde
Wagner

Chandos and Deutsche Grammophon
The Royal Opera House, Covent Garden

ANTONIO PAPPANO

classical FM weekday relaxing classics strand and TV edited compilations from the majors. This album, drawn from the catalogue of Gramophone Award-winning indie Telarc, is streets ahead of the usual mix for this genre. Thomas Manning's Fantasy on a Hymn by Justin Morgan and Barry Griffiths' solo performance in The Lark Ascending are highlights of what amounts to a very marketable summer product.

Masters Of The Piano Roll
Works by R. Strauss, Fauré, De Falla, Grainger etc, performed by their composers (Dal Segno DSPRCDO10)



Dal Segno's remarkable catalogue is primarily given over to recordings made from the piano rolls created in the early decades of the 20th century by composer-pianists. The label owes its existence to the amazing archive of piano rolls collected by Australian music lover Denis Condon. Here, the

Condon Collection yields a totally compelling programme of music, including everything from Richard Strauss's roll of the Dance of the Seven Veils From Salome to Cyril Scott's of his Lotus Land. The reproducing pianos used for this recording are uniformly excellent, delivering 100-year-old performances in stereo sound.

Weingartner
Symphony No.4; Der Sturm etc. Sinfonieorchester Basel/Letjajna (CPO 777 098-2 SACD)



Felix von Weingartner is known today, if at all, as the conductor of one of the earliest electrical recordings made in England and as a fascinating interpreter of Beethoven's symphonies from the pre-LP era. The Symphony Orchestra Basel and its music director, Marco Letojna, are working to restore the conductor's credentials as a composer, backed by Swiss Radio and CPO. Their latest release

ALBUM OF THE WEEK Wagner

Tristan und Isolde, Domingo, Sternbe, Fujimura, Papó, Bär, etc. Orchestra and Chorus of the Royal Opera House, Covent Garden/Pappano. (EMIClassics 5580062 (3CD + bonus DVD-A)). "You have to give your heart and soul and everything," says conductor Antonio Pappano about recording Wagner's Tristan und Isolde. Covent Garden's music director is not found wanting in this version, one in which Wagner's long phrases and immense musical paragraphs are marshalled to serve the opera's broader dramatic sweep. Plácido Domingo, in heroic form, sets down his first Tristan in what may prove the last audio-only opera set from a classical major. Another sign of things to come is the bonus DVD-A packaged with this release, which offers an unbroken version of the work in 5.1 DTS surround sound.

traces the Brahmsian nobility of Weingartner's Fourth Symphony, written in 1916, coupled here with the unpretentious Serenade for strings and strongly etched incidental music to The Tempest.

Bernstein
Peter Pan, Eder, Narducci, Amber CO/Frey (Koch International Classics 375962)



Before Bernstein stunned audiences with West Side Story, his incidental music to a Broadway production of Peter Pan starring Boris Karloff as Captain Hook and Jean Arthur as Peter. All-round musician Alexander Frey restored the show's original music and oversees its world premiere recording with a delightful sense of nostalgia and understanding of Bernstein's genius for melodic writing. This RSK issue, distributed by ISK Entertainment, is backed by a strategic press and marketing campaign.



05

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Scottish
Arts Council

Virgin's entrance into the second-hand market is a poke in the eye to majors and distributors

Second-hand music: a new danger

EDITORIAL MARTIN TALBOT



Virgin Megastores' decision to sell second-hand records potentially opens up a huge can of worms.

It isn't the first time retailers have offered such a service, but the issues surrounding second-hand music have changed since many of us will remember buying old vinyl from the likes of Andys Records, as far back as the Seventies.

The issue of artist and songwriter royalties is a thorny one, not to mention the potential loss of revenue to those who supply new product to Virgin - the majors and the independent distributors.

But, this in an era when a consumer is able not only to copy his music, but create an identical clone of it.

Buy a CD, rip it onto your hard-drive and - calamitously crashes apart - you have a copy of that music forever, ready to be loaded onto your portable music player, blank CD, whatever. In short, any consumer can play a CD once and keep it forever.

This one will run and run.

There is never any shortage of debate sparked by the Mercury Music Prize nominations list. And nothing changes this year.

On the face of it, this year's list highlights just how

healthy British music is right now. Of the 10 contemporary pop/rock albums selected, all but one - Coldplay's *X&Y* - are debuts.

New British music certainly is on a high. But, are our new acts really that good? Looking at it another way, are there really no established, or developing, acts which can match up to such quality with their second, third or fourth albums?

Of course, the Mercury judges may simply be showing themselves as prone as the wider media to jumping on the exciting new sounds of a new band, rather than the considered craft of an established act's second album. Or, perhaps, despite the continual talk of long-term development, too many acts are not getting a second chance to record their second albums.

I can't help feeling that Athlete's *Tourist* should have been in there, or one of *The Coral's* *The Invisible Invasion*, *The Libertines'* self-titled album, *Doves'* *Some Cities*, *Jamiroquai's* *Dynamite*, *Gorillaz'* *Demon Days*, *U2's* *How To Dismantle An Atomic Bomb* or *Oasis's* *Don't Believe The Truth*.

Perhaps the best way to judge is to think of it another way: if these albums were debuts, would they have been contenders?

martin@musicweek.com
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London SE1 9UR

Mobiles are destined to take over as music players

VIEWPOINT PAUL SMITH



The concept of consumers playing music on their mobile phones has received much attention recently, due mainly to the success of *Crazy Frog*. But focusing on the ringtone market is just the starter - the main course is on its way.

The ringtone is essentially a monetising accessory, which serves a mass-market device - it's a common denominator. What's going to really drive the mobile music market forward is a mass market device which will not just facilitate over-the-air downloads, but also store music and make phone calls. Without wanting to

Why take two devices with you when you can just take one?

sound like a shampoo ad, why take two devices with you when you can just take one?

So far, the device market is occupied by a handful of manufacturers, some of which will be more familiar to us than others. But imagine a product that everybody will carry that will play and store music and can also make phone calls? It's arriving and the *Crazy Frog* phenomenon of today will be superseded by the track/album

storage, "music on the go on your phone" of tomorrow. Moving away from consumption to storage via your mobile, coupled with interoperability between the phone and PC, is what the main course is really about.

Loudy is not alone with this vision. Our global deal with Nokia has been mirrored by other digital service providers. Last year saw a huge boom within the digital music industry, with more and more consumers becoming aware of digital music's potential - it only took a few months following the download chart's launch before we saw the amalgamation of both physical and digital data.

The one device which is so prevalent in today's society is the mobile phone. But when it comes to lending itself to music for the mass market, it's not even half-way there. Primarily it's a device which makes phone calls and the peripheral services are simply add-ons, you only have to look at the size of the ringtone market to see this. So, if the device is right and the offer is compelling, bring on the main course and then we can all ponder over what's for dessert.

Paul Smith is sales director of *002* (On Demand Distribution), which is owned by Loudy.

Which acts were robbed of a Mercury shortlist nod?

The big question

Are there any albums which should have been included in the shortlist for the Nationwide Mercury Music Prize?

Robert Sandall, writer, broadcaster and former Mercury judge

"I'm surprised the U2 album wasn't on the list and I do think the prize has been repositioned almost as a newcomer's prize. Each year we see more and more of the albums on the list which, if not the first album, is the first album by an artist to have been noticed. Generally speaking, I quite like the list - I'm delighted that the M.A. album and *The Go! Team* are there, but it's a misnomer as album of the year; they should receive it."

Ash Horn, Reflex, Newcastle

"We don't think that anyone who got nominated shouldn't have been. We are particularly glad about *Maximo Park*. The Kaiser Chiefs will probably win. More alternative acts should be on there too, such as *Funeral For A Friend* and *Bullet For My Valentine*."

Will Kinsman, The Fly

"I'm surprised that *Kasabian* and *Mylo* aren't on there - although not amazing records. I think there's more speculation about the nomination list than about the actual winners. You can predict most of the entries, apart

from the token jazz and folk artist, but I think getting a nomination in the first place is probably more important than winning it."

Mike Batt, Dramatico

"I'm not really knocking it, but it's a bit like an indie version of the Eurovision Song Contest; it's all a bit narrow. A lot of these kind of prizes, like the Booker Prize, tend to be for a certain type of book, a certain piece of art or music."

Reb Brown, Pure Groove Records, London

"Initially, I thought *Antony & The Johnsons* would be missed off, but they have actually been listed. *Maximo Park* is a good call, but *Mylo* should have been included for his revolutionary dance music. *Janie Lydell* and *Art Brut* also should have been on there."

Richard Crosson, Jibbering Records, Birmingham

"I can't actually remember who it is on the list. I know *Kasier Chiefs* and *Coldplay* are. Other acts who should have been on there are *Quantic*, *Soul Orchestra* and *One Self*."

John Kinsley, 3 Beat Records, Liverpool

"*Mirabai* are very talented - they should have been on the list."

Dan Parker, Replay, Bristol
"*Kid Carpet* from *Arival* deserves recognition. This solo artist uses instruments, such as children's plastic toys, to make his music. It is put together in a very clever way."

Veteran TOTP presenter **Tony Blackburn** shares his thoughts on the show following its relaunch last week

Quickfire

So, what did you make of the decision to relaunch TOTP?
It's hard to adopt because I'm not quite as relevant as it was, probably because there weren't the likes of MTV around back when I was doing it. To be honest, it's not a show I watch regularly nowadays. But it was worse to move it to a Sunday because one of the reasons I hadn't watched it in its slot was because it was on at the same time as Coronation Street and I'm a massive Corrie fan.

What advice would you give producers?
I think they need to appeal to a younger audience. I've got an eight-year-old daughter and I don't think she's ever seen it. She watches Nickelodeon and the Disney Channel instead of Top Of The Pops. But it's got a real problem because there's so much choice around for younger viewers and the older audience has moved on to other things, like Newsnight. I just don't know how relevant it is these days. I like soul music and there are so many places I can find soul that I don't need TOTP.

What was TOTP doing right in its heyday?
We got a massive audience because it was the only pop show around. ITV tried a few shows, but nothing with the enduring appeal of TOTP. But nowadays, it's just not as special, like everything in life. I suppose, And, sadly, the charts don't mean as much these days. Who cares what number one is? **Why do you think that is?**
Well, for a start, singles don't sell as much as they used to. But also, we're in an iPod generation. I download music rather than go into shops and what's in the Top 20 doesn't really come to my attention. The last thing in the Top 20 I bought was Destiny's Child, but normally if I want soul then



I'll go to a soul station like Classic Gold. But an interesting thing about TOTP these days is that it's started playing album tracks – you don't have to be in the Top 40 these days to get on the show, which would never have happened when I was around. **How do you think today's TOTP presenters compare with those of your era?**

In the old days you'd get Radio One DJs, but now you get people who don't relate to music, like some pretty blonde who presents a children's show on a Saturday morning, and you don't know if they're as into their music. I'm not saying we were better, but we were at least the people who were spinning the same records during the week and it gave us a connection with the music that isn't there today. **Which current acts do you like, other than Destiny's Child?**
I like both Bedinfields. But unless I hear songs, I really like. I'm not really bothered about a lot of the new acts. I still listen to people like George Benson. But I do think a lot of the acts that I see perform on TOTP now are a lot better than many Sides acts – I'm not one of the people who says

everything was better in the olden days. They're great dancers and good singers. I really like Ms Dynamite and Will Young is tremendously talented – I'll listen to anything he releases. **Remind us, what are you up to these days?**

I'm doing the Classic Gold breakfast show as well as BBC London on Saturdays from 12pm to 2pm. I also do a show from home for REM FM, which is broadcast in southern Spain. I'm also doing a lot for GMTV and I'm working with Keith Chegwin. **How much of a boost did I'm A Celebrity, Got Me Out Of Here! give your career?**

Well, I was working a lot before I did it – I did it because I'd never been to Australia and I really wanted to go. And I was on the first series so I had no idea what to expect. But I think it helped in that it presented me in a different light and meant afterwards I could choose what I wanted to do and get back to being on breakfast radio, which is what I really wanted.

Tony Blackburn first appeared as a Radio One DJ in 1967 and regularly presented TOTP in the Sixties and Eighties.

your career: Writing a review of an early post-Gabriel Genesis album for *MW* and saying it "might" chart – it went straight into the Top Three and Gill Coulson (her manager) reproduced the review in full page ad in *MW* with the copy line, "We just made it!"

Who is your all-time hero, professionally or otherwise: Queen Elizabeth I.

What is the best piece of business advice given to you: Remember two things: firstly, everyone does know a good thing when they meet it – so be good at whatever you do; secondly, no company is ever going to prevent you from working yourself to death.

What do you predict will be the most significant music industry development over the next five years? The emergence of a stable, comprehensible, workable and broadly accepted new business model for the whole industry which allows the public to access music the way they want to (sometimes free, probably) while also allowing music creators and producers to make a fair profit.

DOOLEY'S DIARY



Taking Ames for Sony BMG job?

Remember where you heard it: Whatever the murmurs about Roger Ames being in line for a top job at Sony BMG, he was certainly in good form at EMI's management

conference in Munich a week ago, mixing with all of these present. Word is that he is not too keen on his office at Warrington Lane, or at least the view overlooking the top-notch canteen; he has plastered up a huge poster of a strawberry facing out into the world to block out the view, from inside and outside. Dooley would assume... On the subject of that Munich event, Dooley hears that the lucky attendees even got to hear a couple of tracks from the new Kate Bush album. It is definitely on its way folks... Anyone checking out BBC's digital survey online last week may have been tickled by some of the options for the multiple choice question, "Who created the online file-sharing system Napster?"

Besides Steve Jobs and Shawn Fanning, the question offered the name of **Jay Berman** – the former boss of the IFPI – as one of the options. The Corporation chief **Gary Farrow** is certainly showing some skill in doing his own PR, securing a three-page feature in the latest issue of *QQ*. If anyone knows the identity of the bearded wonder who was pictured and was supposed to be one of Gazza's key contacts, a certain Mr David Munn, Dooley would love to

hear from you... Some people certainly have interesting priorities. PA reports of the bombing at Oval station quoted one witness, a DJ who saw a skinny man run past him with others in hot pursuit after last Thursday's bombing attempt. "I saw a man being chased by several others," he says. "I wanted to chase him but I was carrying two heavy bags of records". Dooley is not one to blow the *MW* trumpet too often, but he thinks it worth noting the accuracy of last week's Mercury predictions – of our 10 top tips, only one failed to make the list. The unfortunate one? Poor of Roots Manuwa. Thirty-seven years after he was working it in his first industry job at Liberty Records, Covered Heat's On The Road Again is figuring once more in Mike Batt's career. It's one of a trio of cover versions that show up on the forthcoming second Katie Melua album he has produced, with set also featuring a guest vocal by the soul jazz pianist Manfred Mann/the Blues Band's Paul Jones on a reworking of the Johnny Mercer/Harold Arlen evergreen Blues In The Night... EMI is making a programme about John Peel's legendary record collection. Expect it to unearth some rather pop-tastic discoveries that reveal Peel's tastes weren't always as esoteric as you may imagine... Deals, deals, deals: **Breastfed Records** has secured sought-after outfit **Deaf Stereo** while Stage 3 published artist **David Forde** has signed with **Indiependente** and **EMI Records** has signed a global deal with **Matafux** outside of the UK... Many within the industry gathered at the funeral of **Dayvid Gittins** in Wales recently to say farewell to a much-loved colleague. Big congratulations to **Recordstore** CEO and founder **Russel Coulthart** and his wife **Sam** who co-operated on their first new release **Tenynson James Coulthart** last Monday at 5am. Their baby came in at a whisker under eight pounds and **Russel** is now on paternity leave brushing up on his Victorian poesy...

Inside Track

Aim recently appointed Terri Anderson to act as corporate communications consultant, a role in which she will help develop strategies and promote Aim throughout the industry and to the Government.



Name: Terri Anderson
Born: Calcutta, December 3, 1946
First job in the music business: Music Week reporter.

Before you would you like to end up where you retire: Where I am – an independent communications consultant with a strong, active working interest in the music industry, but with wider business interests as well.

First record you bought: Love Me Do by The Beatles.

Last record you bought: Employment by the Kaiser Chiefs.

First gig: Early Sixties, oodles tour headlined by The Rolling Stones at the Granada Cinema, Tooting.

Your current favourite book, DVD, game or gadget: Blink by Malcolm Gladwell (book).

Best friend in the music business: My daughter.

Greatest passion other than music: Flying (as a pilot, not as a passenger).

Best thing that has happened to you in the past 12 months, personally or professionally: Successful project direction of the Civic World Congress in Seoul. **Tell us a secret about yourself that most people in the business won't know:** I used to sing in an amateur folk group, but got thrown out of guitar classes as I was so bad at it. **Most embarrassing moment of**



Barely an hour goes by in Music Week HQ without a press release arriving describing how mobile operators are creating significant paradigm shifts (whatever they might be) within music. But rarely has this been demonstrated so noticeably as in this picture taken at a "festival" staged by Orange at its shop in London's Kings Road last week. Dubbed The Simcafest Festival In The World, upcoming

Universal hospitals El Presidents played in front of an audience of around 30, generating content which was made available to download on hundreds of thousands of handsets around the world. It's not quite Coldplay at Glastonbury, but then there's considerably less mud. Pictured (l-r): David Gifford, Orange, Laura Mularis, Dawn Zhu, Danny Gizzi and Thomas McNeice.

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Week 30

Upfront p30 TV & radio airplay p33 New releases p36 Singles & albums p38

FAST CHART

SINGLES

NUMBER ONE
JAMES BLUNT YOU'RE BEAUTIFUL
Atlantic
James Blunt's smash is the longest standing number one single for Warner since All Saints' February/March 2000 chart-topper Pure Shores. He has been number one for two weeks, from eight weeks on chart.

ALBUMS

NUMBER ONE
JAMES BLUNT BACK TO BEDLAM
Atlantic
In his 16th week on the albums chart, Blunt becomes the first male solo artist to spend three consecutive weeks at number one on the album chart since Justin Timberlake in 2003.

COMPILATION ALBUMS

NUMBER ONE
GOLDSCHMIDT CLASSICS Ministry Of Sound
While its sales are holding up remarkably well on its third week at number one - they are down just 4% at 33,386 - Goldschmidt Classics is nevertheless certain to lose pole position next week with EMI/Universal's rolling out Now.61 today (23st).

AIRPLAY CHART

NUMBER ONE
CHARLOTTE CHURCH CRAZY CHICK
Although James Blunt's You're Beautiful closes 4-2, Charlotte Church still has a lengthy lead on her third week at the top of the airplay chart, with Crazy Chick commanding a 17.3% bigger audience than Blunt's single last week.

THE SCHEDULE

ALBUMS

THIS WEEK
Madness The Dangenmen Sessions Vol. 1 (V2); Beta Band Greatest Hits (Regal); Juliet Randall Open (Virgin); Faith Hill Friends (WEA); Daniel Powter Daniel Powter (WEA); Various Now Is The Writer Of Our Dreams, Tents (Twisted Nerve); Lee Ryan Lee Ryan (Brightside)
AUGUST 8
No Hope In New Jersey Steady Diet Of Decline (Atlantic); Staind Chapter V (Atlantic); El Presidente Elected (Sony BMG)
AUGUST 15
The Mitchell Brothers A Breath Of Fresh Air (679); Supergroup Road To Rouen (Parlophone); Allie Craying At Testame (Regal); Massive Attack Unleashed (Meridian)
AUGUST 22
Super Furry Animals Love Kraft (Epic);

The Market

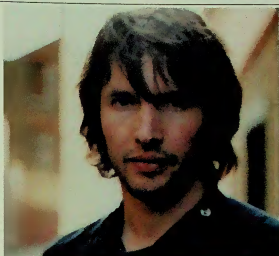
Jackson and Carey chase Blunt's trail

by Alan Jones
Remaining atop the singles and albums charts, James Blunt continues his remarkable run by increasing his singles sales for the seventh week in a row and his album sales for the 13th time in 14 weeks.

Blunt is so dominant at present that he would have easily topped both charts this week with only half the sales he actually achieved.

You're Beautiful enjoyed a 19.2% improvement to 46,443 sales to take the singles title for the second week in a row, with a 120.2% lead over Mariah Carey's We Belong Together, which rebounds to number two even though its sales are off 22.4% week-on-week at 91,086. You're Beautiful is the first number one single to increase its sales on its second week at number one since Blu Cantrell's Breathe, which sold 47,312 copies on its first week at number one in August 2003, and 49,192 copies - a 4% hike - the following week.

Meanwhile, Blunt's Back To Bedlam enjoys a modest 1.1% increase in sales to 110,932, putting it 143.7% ahead of nearest challenger, The Essential Michael Jackson. Blunt's album has sold more than 100,000 copies in three of the past four weeks, and has now sold 799,793 copies this



James Blunt: You're Beautiful and Back to Bedlam remain atop their respective charts

year and 764,542 in total. At the current rate of progress, it will pass the million mark in mid-August. It is still somewhat adrift of Coldplay's X&Y - the year's best-seller with 1,086,758 sales to date - but sold 66,322 copies more than its rival last week.

You're Beautiful is now up to fifth on the year-to-date singles rankings, trailing Tony Christie's (3 This The Way To) Amarillo (1,075,260 sales), Crazy Frog's Axel F (492,487), McFly's All The Way (You've Got A Friend (328,607) and Akon's Lonely (318,158).

Despite the second wave of attempted bombings in the current campaign causing sales to fall at the end of the week, the singles market improved by 3.1%

last week to 780,444, with physical sales increasing 1.8% to 344,098 and downloads up 4.1% at 436,346. Album sales fared better still, with the market improving 6.3% overall to 2,613,959. Artist albums added 6.6%, at 2,002,448 and compilations improved 6% to 511,511.

Compared to the same week last year, however, album sales were down 2%, while physical singles sales were down 28.2% - but one download is added in, combined singles sales are up 62.9%. But the majority of download sales are for tracks outside the chart, and the 980 sales which earned Mew's A Goodbye Anchor position this week would have given it a better 67th place a year ago.

KEY INDICATORS

SINGLES

Sales versus last week: +3.1%
Year to date versus last year: +23.4%

MARKET SHARES

Universal	31.9%
Sony BMG	20.6%
Warner	19.8%
EMI	13.6%
Indes	14.8%

ALBUMS

Sales versus last week: +6.6%
Year to date versus last year: +1.2%

MARKET SHARES

Sony BMG	28.7%
Universal	25.6%
Warner	19.6%
EMI	16.8%
Indes	9.0%

COMPILATIONS

Sales versus last week: +5.0%
Year to date versus last year: -3.4%

MARKET SHARES

Sony BMG	31.9%
Universal	23.4%
EMI	15.4%
MOJ	24.9%
Warner	1.2%
Indes	2.7%

RADIO AIRPLAY

MARKET SHARES

Universal	30.9%
Sony BMG	22.1%
EMI	18.1%
Warner	17.3%
Indes	11.6%

CHART SHARE

Origin of singles sales (Top 25): UK: 54.8% US: 44.9% Other: 0.2%
Origin of albums sales (Top 75): UK: 62.6% US: 35.7% Other: 1.6%

For fuller listings, see musicweek.com

NEW ADDITION

SHAGGY



Island will release Shaggy's sixth studio album later this year with lead single, Wild 2Nite, arriving on September 5. The lead track featured 6-Unit vocalist Olivia, who appeared with 50 Cent on the chart-topping Candy Shop single. The album, Clothes Drop, is scheduled for October and features contributions from Black Eye Peas' WILL.i.am and Sly & Robbie.

SINGLES

THIS WEEK
Lemon Don't Give Up (Sony BMG); Allie You Own Religion (Regal); Timm Brakes Over And Over (Source); The Mitchell Brothers Excuse My Brother (679); Texas The Getaway (Mercury)
AUGUST 8
Super Furry Animals Lazer Beam (Epic); Craig David All The Way (Warner Bros); Noise Next Door (ba) Warner Bros; Supergroup St Petersburg (Parlophone); Garizil Da'e (Parlophone); Lady Sovereign 9 To 5 (Island); Amerie Touch (Sony BMG); The Magic Numbers Love Me Like You (EMI); Akon Bally Baner (Bonzai); Island); The White Stripes My Doorbell (XL); Goldfrapp Oh La La (Mer)
AUGUST 15
Garbage Run Baby Run (Warner Bros); The Subwavs (ba) (WEA); John Legend

Number 1 (Sony/BMG): Athlete Tourist (Parlophone); Jamiroquai 7 Sunny Days In June (Sony BMG); Snoop Dogg Ups And Downs (Polydor); McFly I'll Be OK (Island)
AUGUST 22
Girls Aloud Long Hot Summer (Polydor); Calyptia Fan You (Parlophone); Simon Webbe Lay Your Hands (Virgin); Kaiser Chiefs I Predict A Riot (Polydor); Oasis The Importance... (Big Brother); Jennifer Lopez Cherry Pie (Sony BMG)
AUGUST 29
Mylo Director Pressure (Bristle; Dandy Warhols Smoke It (Parlophone); David Gray The One I Love (East West); Owen Stefanok (Polydor); Jessica Simpson These Boots Are Made... (Sony BMG)
SEPTEMBER 5
Black Eye Peas Don't Lie (Polydor); The Duke Spirit Acts Across The Land (Loop); Shaggy Wild Tonight (Island)

Stanton Warriors poised for breakthrough

The Plot

Stanton Warriors add value to studio debut with extra mix CD, while computer game tie-in boosts exposure

STANTON WARRIORS LIST FILED (V2) Breaks duo Stanton Warriors are taking a bold approach to the release of their debut studio album *Lost Files*, which will hit shelves on October 31. In a bid to provide added value at retail, the album will be released as a double CD, with the studio album packaged with Stanton Sessions Volume 2, the follow-up to their top-selling breaks mix album of 2001.

"We wanted to do something different and give retailers something they could get their teeth stuck into," says manager Duncan Ellis. "A lot of people know them through their club appearances and remixes and the compilation puts emphasis on their credentials. Stanton Sessions Volume 1 is still one of the biggest-selling breaks

compilation albums to date." Volume 2 features exclusive Stanton Warriors remixes of M.I.A., Gorillaz, LCD Soundsystem and Mylo, as well as original material.

Adding further value to the campaign, the lead single from the album, a track entitled *Adventures In Success*, has been licensed by EA games for inclusion on the game *Fifa 2006*. The last *Fifa* game achieved global sales in excess of 7m. The deal was secured at Midem where EA's worldwide executive of music and audio Steve Schur first heard the track. "He has been pivotal in bringing the music and games industries together and personally selected the song," says Ellis. "It's fantastic exposure."

In addition, Sony PlayStation has made use of the duo's material, licensing current club favourite *Hard Rock* for its flagship PS2 game *Wipeout Fusion*.

Formerly signed to 679 Records, Stanton Warriors recently inked a deal with V2 which sees the album licensed from their own label Punks. V2 will release and market the album in the UK, North America, Japan and Australia, while the pair's



own Punks label will release four singles from the album, completely separate to V2. Ellis says it will play a key role in developing the imprint in the long term.

V2 marketing manager Jason Rackham is confident the album will prove a strong seller for retail leading into the final quarter.

The duo will be touring extensively throughout the final quarter of 2005, beginning a quarterly residency at Fabric in October. They will be performing at an exclusive event at the Notting Hill Carnival, with Xhox, *Vice* magazine and Layline promotions secured as partners.

COMPAGNY MANAGEMENT: Duncan Ellis, Scuffly Bird.
AGY: Dave Collins, V2.
PRODUCT MANAGER: Jason Rackham, V2.
NEW MEDIA: Aki Parks, V2.
NATIONAL PRESS: Laura Martin, Scuffly Bird.
NATIONAL RADIO: John Bryan, Scuffly Bird.
AGENT: Sue Harbottle, Coda Agency.

Elbow embrace creative collective for audio-visual extravaganza

Promo focus

Through late 2004 and the start of 2005, something extraordinary was happening in a vast room in Manchester's Blueprint Studios. The studio space, affectionately known as The Big Room, played host to local heroes Elbow as they developed and recorded their third album, *Leaders Of The Free World*. But what really made this recording session groundbreaking was the studio presence and creative influence of visual partners, the Soup Collective.

The Soup Collective – a loose-knit network of independent filmmakers, photographers, illustrators and creatives – worked with the band during the album's recording. The making of the album saw an unprecedented level of collaboration between the band and the visual artists, which resulted in the dual creation of an album and accompanying DVD. Effectively a "video album" of the music, it provided a perfect symbiosis of music and visuals.

As the V2 act led singer Guy Garvey took a packed house at the



National Film Theatre in July at the premiere of the *Leaders Of The Free World DVD*, "The Soup Collective threw these images on to a big screen in the studio while we were recording. And, as we were writing these songs, they were putting visuals to it. That would sometimes change the way I thought about the lyrics. So the music influenced the pictures, but the pictures also definitely influenced the music."

The task for the Soup Collective was to create a film for every track on the album, more or less by any means they could, but they were also inspiring the musicians. In turn Elbow have created their most cinematic album to date.

● A full version of this story features in the August issue of *Promo* magazine. For subscription details, contact David Pagendam on 020 7921 8320.

TASTEMAKERS TIPS

Sufjan Stevens Come And Feel The Illinois (Rough Trade)

ANDREW COWEN, MUSIC EDITOR, BIRMINGHAM POST

"This is the second in a projected 30-album project charting acoustic alchemist Sufjan Stevens' musical travelpogue around the American states. While the previous Michigan episode was all banjo filigree hush, this 74-minute masterpiece is all heart."

Editors The Back Room (Kitchenware)

PAUL DU NOYER, ASSOCIATE EDITOR, WORD MAGAZINE

"They're a four-piece guitar band who resemble a composite of every NME cover story of 1980. Everyone's spotted the gathering stormclouds of Joy Division, the nervy rush of

Gang Of Four, the bruised melodrama of the Bunnymen. But I also hear the chiming optimism of a youthful U2. And these swelling, epic tunes and trembling sincerity are qualities that override any influences. The Munich single was no fluke. This may be the best debut album I've heard in years."

Test Icicles Boa Vs Python (Domino)

KRISMI MURISON, NEW BANDS EDITOR, NME

"I first saw Test Icicles at a friend's birthday last year where they spent 15 minutes slipping around on banana skins and pulling shapes like the Beastie Boys. A few months later at the Birthday Party club night, they managed two songs before Dev severed half his toe off and was rushed to hospital. If you think that sounds like fun then you should hear Circle Square Triangle – their disco-panic calling card and the greatest tune I've heard all year."

THE INSIDER

Rough Trade

Since its inception in 1976, Rough Trade has developed into one of the UK's most respected music brands. A trusted source of music knowledge, the business now incorporates two bricks & mortar stores, an active website and mail order arm and the expansion shows no signs of slowing.

While no longer physically linked to the record label (the two businesses split in 1982), co-founders Nigel House and Pete Donno say the label and retail operation do continue to share a common mission statement. "The label is still dedicated to new interesting music, just like we are looking to sell new interesting music," says House.

The west London store's target

demographic has traditionally remained relatively stable since its inception, although House notes an increase in teenage buyers now making regular trips to their stores. "It's encouraging; I love it when kids come in," he says. "They can spend hours flicking through the racks and spend a quid, but you know they will be back."

While the traditional retail market continues to experience a downturn in physical sales, the staple Rough Trade business has maintained a steady ship. "We aim to give people something Amazon can't," says House. Meanwhile, through the introduction of an active online profile and additions to the business such as The Album Club, the store has managed to build new revenue streams.

RADIO PLAYLISTS

RADIO 1

A LIST
2Pac feat. Elliot: John Christ's Goodies; Alan Bray: Dancin' Queen; Charlotte Church: Crazy Chick; Deep Dish: Say Hello; Emmanuelle: Aislee; Me Up With You: Superhero; Eric: Hard Pl; I Want To Beat; Inaya Day: Nasty Girl; Jess Stone: Don't Cha; Warren Riker: Kahner Chiefs 1; Prefect A: Riot; Kanye West: Director's Cut; Simon & Garfunkel: Maria Here I Go Again; Martin Solveig: Everybody, Everybody; The Accidents: The Game; The Roots: The Magic Numbers; Live: Me Like You; U2: City Of Blinding Light.

B LIST
Anastacia: The Way; Black Eyed Peas: Don't Lie; Clara: Only David; DJ The Vibe: Monday Yankes; Goodtimes; Daniel Powter: Bad Day; "Don't Get It, James Blunt: You're Beautiful; Jamiroquai: Sovee Day; Jay-Z: Jesus; Lenny Kravitz: Get It On; Longview; Fortify; Mattieff; Big Day Out; Maxime Park: Going Missing; Natalie Imbruglia: Counting Down The Days;

Radio 2
Oasis: The Importance Of Being Late; Wilco: Posi De Ripley; Uniting Nations: You & Me; C LIST

"Athlete: Bound; Babyshambles: Fuck Forever; British Wildlife: The Town And The Country For Both Of Us; Freemasons: Love On My Mind; "Owen: Staircase Cook; Lee Ryan: Army Of Lovers; "Me: My Fi In Da City; Mike Black: Always On My Mind; The White Stripes: My Darkest; D LIST

"Bretton: Soundcheck; The Roots: Fresh; My Song; "Kala: Russian; Maroon 5: Runaway; Come On In; Flamin': "Papa Beats; Feat. Carmen Rocca U Got Me; Xavier: Give Me The Night;

RADIO 2

A LIST
Daniel Powter: Bad Day; Longview; Fortify; Madeline: Poppopop; You Gotta Make Me Losecontrol; When You Go; Nate: James Van Der Zande; Robert Rock: Get Me; Singshot; Newborn; Emily: Supergrass; St. Petersburg; Tony; Galanaya; The Stanzas: Witness The Night Falls In;



Singles

Akon
Belly Dancer (Banana) (Island
MCSTD040426)

Akon's follow-up to the 290,000-selling *Lonely* blends summery uptempo rhythms with an infectious lead vocal that connects with the listener on first listen. With its predecessor leaving the Top 20 only last week, *Belly Dancer* is poised to take its place across radio playlists (including a Radio One A-listing), which will fuel a healthy chart debut.

Craig David
All The Way Warner Bros
WEA3393011
A taster for David's third album *The Story Goes...* (released on August 22), *All The Way* offers no surprises, just an incredibly slick piece of midtempo urban pop that will gently reintroduce David to his fanbase after 18 months out of the limelight. Playlisted across the board (including a B-listing at Radio One) and swiftly climbing the Airplay Top 50, this should give Craig David his ninth Top 10 single to date.

Gorillaz
Dare (Parlophone CDPE665)
One of the highlights of Gorillaz' number one album *Demon Days*, *Dare* features the dry, possibly sober vocals of one Shaun Ryder, whose deep monotone contrasts with Damon Albarn and Neneh Cherry's higher-pitched voices rather nicely. *Felt Good* Inc. the first single from the album, is still in the Top 20 and this follow-up should have no trouble echoing its predecessor's chart achievements.

Tyler James
Your Woman (Island CID900)
A buzz is building nicely around James in the run-up to debut album *The Unlikely Lad*, due out in the autumn, and this single will do much to enhance that. A cover of the 1997 *White Town* hit, this is a well-produced track that showcases perfectly why James is considered one of Britain's hottest emerging pop talents.

SINGLE OF THE WEEK

Goldfrapp
Ooh La La

Mute COMUTE342
This fabulous single shows a lot of promise for the Goldfrapp's third album *Supernature* (released on August 22). The duo create a captivating piece of what they call "glam noir" which has already playlisted from Radio One (A-list) and Xfm (daytime list). Mixes from Tiefschwarz, Benny Benassi and Phones ensure the track leaves no stone unturned in clubs across the land, while the glossy Dawn Shadforth-directed video is also sure to leave its mark on TV.



Long-View
Further (Warner 14FLR12CD)
Two years after first appearing on 4-45 Records, this track has been re-released and has promptly found itself on Xfm, Radio One, Radio Two and Capital's playlists. Long-View have just completed a sell-out tour of the US.

The Magic Numbers
Love Me Like You (Heavenly HVN153CD)
Nationwide Mercury Prize nominees The Magic Numbers have been one of the hits of the summer festival season and with this new single, a rocky stomp with their trademark gold chain harmonies, should go a long way to cementing their reputation as one of the country's most promising new bands.

Willy Mason
Hard To Lie Down EP (Virgin VSCDX1903)
This five-track EP's title track comes from previous album *Where the Humans Eat*, released in October last year. The remaining lively country tracks were recorded live at Glastonbury – featuring his mother on backing vocals – and owe more than a nod to the likes of Johnny Cash.

Mattafix
Big City Life (Buddhist Punk BPCD002)
A favourite on the *Music Week* stereo, London duo Mattafix have delivered one of the standout tracks of 2005. This laidback, melancholic hip-hop groove, has been B-listed by Radio One and looks destined to spread from there. Mixes come from Sly & Robbie and Solid Groove.

Nine Black Alps
Unsatisfied (Island CIDD.899)
This Radio One C-listed third single from Nine Black Alps' debut is another example of why people are getting excited about the band. It burns with an intensity and sense of self-belief unmatched by a lot of their rivals and should inject a sense of rock'n'roll back into the charts.

Readers Wives
Nostalgia (Gear Case BCAGE002)
This fierce glam-switchback disco tune should be the one to

catapult London's Readers Wives into the chart after being tipped in the press. It offers a delicious mix of Moroder-esque synths, punk guitar, snaring vocals and a chorus that just won't quit.

The Revelations
You're The Loser (Fierce Panda NING72CD)
The first single from the all-girl trio owes a casual nod to Phil Spector's "Wall Of Sound" era. Sarah, Annika and Louise have been promoting the single at gigs across the capital and with the song having been championed by Alan McGee on his Radio One show, this upbeat single could earn itself a Top 20 placing.

Rihanna
Pon De Replay (Def Jam 9884562)
One of Jay-Z's first signings as president of Def Jam, 17-year-old Rihanna's dancehall-tinged crossover anthem is sure to rival America's 1 Thing for urban track of the summer. A-listed at Capital, B-listed at Radio One and D-listed at Galaxy, *Pon De Replay* is a taster for Rihanna's debut album *Miscellaneous* of The Sun.

Stereo MCs
Paradise (Graftix GRAFF002CD)
Stereo MCs prove their may come back single *Warhead* was no fluke with another top-drawer single. Rob B's distinctive raps are complemented by ethereal vocals and menacing horn samples, while a pair of Paul Daley remixes add a robo-funk backdrop.

Supergass
ST Petersburg (Parlophone CDRE670)
It had to happen some time – after 10 years of buzzsaw pop, Supergass have gone all melancholy. It won't please all of their fans, but St Petersburg is an excellent, folk-tinged reflection on growing old and moving on, with just a tinge of *The Stranglers'* *Golden Brown* in the mix.

The White Stripes
My Doorbell (XL XLS 218CD)
My Doorbell is a particular highlight among the mixed bag album *Get Behind Me Satan*. With booming drums, rolling piano and stately cypressy simple lyrics, it is a natural choice for a

ALSO OUT THIS WEEK
SINGLES
Paul Johnson She Got Me On (Glast)
Succully vs Fitzhugh Let's Get Down (Eye Indivisnt)
Quavante Bully's Hit (Stone's Throw)
ALBUMS
Carline: The Difference Between Houses And Homes (Saddle Creek)
Slavik Chapter V (Atlantic)

Records released 08.08.05

ALBUM OF THE WEEK

Daniel Powter
Daniel Powter

Warner Bros 736493322
Powter's debut single *Bad Day* has been a phenomenal airplay success and the trick will be translating that exposure into solid album sales. His debut, produced by Mitchell Froom (Elvis Costello, Crowded House) is a sharp collection of tunes that place him alongside James Blunt in the stylistic pigeon-hole. Guitar driven tunes such as *Suspect* and *Song 6* keep the pace, while Jimmy Gets High showcases his emotional side. A solid debut.

single and sounds great on the radio, as Xfm and Radio One have already discovered.

Albums

Jain Archer
Flood The Tanks
Pias PIASX060CD



Archer is gradually working his way into the public's consciousness, following Ivor Novello-winning work on Snow Patrol's *Final Straw* and the Irish release of this debut album. It has been re-recorded for its UK release, which emphasises the power of the melancholy yet pretty songs. A real contender for breakthrough album of the year.

The Decemberists
Picaresque (Rough Trade RTARCD0256)
After several well-received imports on the Kill Rock Stars label (including the small-scale classic *Castaways & Cutouts*), The Decemberists finally get a full UK release with this, their third album. Morrissey and Shane MacGowan are obvious influences, but Colin Meloy's epic, folk-inflected tales are fleshed out with gorgeously baroque arrangements, making Picaresque possibly their best album yet.

Espers
Espers (Wichita WEBB084CD)
US trio Espers have delivered a debut that not only doesn't sound American, but also doesn't sound of this century. A spooky, medieval acid folk album in the mould of Pentangle or Fairport Convention, this collection is a welcome exploration of folk's darker corners.

Field Music
Field Music (Memphis Industries MI04300)
This North East band approach their songwriting from the left of centre, seeking traditional conventions to fit their own idiosyncratic sound. The general feel is laidback and summery, with interesting twists and turns along with time-changes and tangential melodic lines.

Ed Harcourt
Elephant's Graveyard (Heavenly HVN1P54D)
This impressive, download-only, 38-track album gathers B-sides, lost gems and re-recorded songs covering Harcourt's career from 2000 to 2005. Fans of Jeff Buckley would do well to investigate, while Harcourt's fans will find it an essential buy.

Lethal Bizzle
Against All Odds (V2 JAD1033592)
For all its creative vitality, grimy has yet to produce much in the way of cohesive artist albums. Along with the recent set from *Roll Deep*, this effort from ex-More Fire man Lethal Bizzle should go a long way to redressing that – it is fearlessly inventive, infectious and hard as nails, if strangely melancholy at times.

Nate James
Set The Tone (One Two ONET001P)
James' debut drips with classic songwriting style; part Stevie Wonder, part Leny Kravitz. James has collaborated with writers including Cain Emmanuul, Eg White and Peter Vettese, and the result is a polished, consistent debut packed with commercial appeal.

The Proclaimers
Restless Soul (Parverve PERSRECD10)
They may have been going for around 20 years, but this is only the Proclaimers' sixth full studio album. There is nothing on here quite as memorable as their hits from the Eighties, but it is still a well-crafted work which could well do respectably in the sales stakes thanks to a jubilant Live 8 performance in Edinburgh.

Sing Sing
Sing Sing And I (Ariel AEROCDD04)
Sing Sing's second album follows the duo's debut *The Joy Of Sing Sing*, and was recorded with the financial help of their fanbase. Packed with melodic, clever vignettes, the standouts are the album's *Moulder-mixed Sing Lovor*, the charming *Come Sing Me A Song* and the introspective *Ruby*.

The week's reviewers: David Baird, David Bannister, Ben Brookes, Ben Cawley, Stuart Clarke, Jim Larkin, Leo Slaven, Nicola Sliney, Simon Voz and Adam Watts

30/10/05

TV Airplay Chart

Rank	Artist/Track	Label	Wks
1	AMERIE TOUCH	COLUMBIA	503
2	MARIAH CAREY WE BELONG TOGETHER	DEF JAM	472
3	GORILLAZ DARE	PARLOPHONE	412
4	EMINEM ASS LIKE THAT	INTERSCOPE	376
5	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	370
6	CRAIG DAVID ALL THE WAY	WARNER BROS	357
7	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	321
8	CIARA FEAT. LUDACRIS OH	LAFACE	315
9	AKON BELLY DANCER (BANANZA)	ISLAND	312
10	LEMAR DON'T GIVE IT UP	BMG	304
11	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	303
12	DESTINY'S CHILD CATER 2 U	COLOMBIA	297
13	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	284
14	BRITISH WHALE THIS TOWN AINT BIG ENOUGH FOR THE...	ATLANTIC	278
15	CWEN STEFANI HOLLABACK GIRL	INTERSCOPE	254
16	FAITH EVANS MESMERIZED	CAPITL	249
17	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	237
18	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	WRAPSTAR	236
19	MVP ROC YA BODY (MIC CHECK 1, 2)	FOURTEEN	231
20	KANYE WEST DIAMONDS FROM SIERRA LEONE	ROCAVELLA	230
21	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	INTERSCOPE	221
22	COLDPLAY SPEED OF SOUND	PARLOPHONE	213
23	THE GAME DREAMS	INTERSCOPE	212
24	RIHANNA PON DE REPLAY	DEF JAM	211
25	BOBBY VALENTINO SLOW DOWN	DEF JAM	199
26	ROLL DEEP THE AVENUE	REUNITEUS	198
27	TEXAS GETAWAY	MTG/SONY	197
28	SNOOP DOGG UPS AND DOWNS	EPICEN	192
29	DADDY YANKEE GASOLINA	POLYOR	188
30	FOO FIGHTERS BEST OF YOU	RCR	187
31	JOSS STONE DON'T CHA WANNA RIDE	REINTELITY	178
32	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)	DATA	174
33	MARIO HERE I GO AGAIN	J	168
34	LEE RYAN ARMY OF LOVERS	BRITISH VEG	166
35	DUNITZ UNITS YOU & ME	GE	161
36	ANIEL POWTER BAD DAY	EMERALD	156
37	GIRLS ALONG LONG HOT SUMMER	FLYBOR	154
38	50 CENT JUST A LIL BIT	INTERSCOPE	149
39	U2 CITY OF BLINDING LIGHTS	ISLAND	148
40	THE CORAL SOMETHING INSIDE OF ME	DELFONCO	143



1. Amerie
Arriving at the top of the TV airplay chart just five weeks after her previous single, 1 Things, completed a four week reign, Amerie's Touch nudged up 503 plays last week, from 13 stations. Amerie's Touch nudged up 503 plays last week, from 13 stations, including an impressive 100 from Express 100 from Miami. Touch from the TV airplay chart this week does not mean that programmers have tired of the track, which spent 15 weeks in the Top 20 of the chart, and peaked at three. In fact, they have simply reduced rotation to give priority to the band's follow-up Dare, which exploded onto the charts last week, clocking up 412 plays to debut at number three. Another animated adventure, the video for Dare also incorporates footage of Stuart Ryder, who is coproducer on it.



3. Gorillaz
Feel Good Inc's 17-57 slump on the TV airplay chart this week does not mean that programmers have tired of the track, which spent 15 weeks in the Top 20 of the chart, and peaked at three. In fact, they have simply reduced rotation to give priority to the band's follow-up Dare, which exploded onto the charts last week, clocking up 412 plays to debut at number three. Another animated adventure, the video for Dare also incorporates footage of Stuart Ryder, who is coproducer on it.

Mariah Carey and Gorillaz play catch up on Amerie, as a frenetic pace impacts the top of the charts.

MTV MOST PLAYED

Rank	Artist/Track	Label
1	GORILLAZ DARE	PARLOPHONE
2	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
3	EMINEM ASS LIKE THAT	INTERSCOPE
3	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE
3	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
6	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
7	U2 CITY OF BLINDING LIGHTS	ISLAND
8	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
9	THE CORAL SOMETHING INSIDE OF ME	DELFONCO

THE BOX MOST PLAYED

Rank	Artist/Track	Label
1	AKON BELLY DANCER (BANANZA)	ISLAND
2	AMERIE TOUCH	COLUMBIA
3	EMINEM ASS LIKE THAT	INTERSCOPE
4	RIHANNA PON DE REPLAY	DEF JAM
5	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG
6	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
7	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE
7	MVP ROC YA BODY (MIC CHECK 1, 2)	FOURTEEN
9	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
10	KANYE WEST DIAMONDS FROM SIERRA LEONE	ROCAVELLA

KERRANG! MOST PLAYED

Rank	Artist/Track	Label
1	BRITISH WHALE THIS TOWN AINT BIG ENOUGH FOR THE...	ATLANTIC
2	FOO FIGHTERS BEST OF YOU	RCR
3	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
7	SLIPKNOT BEFORE I FROZE	ROCKAWAY
7	MYP CHEMICAL ROMANCE IM NOT OK (I PROMISE)	REPRISE
8	THE WHITE STRIPES BLUE ORCHID	XL
9	THE OFFSPRING CAN'T REPEAT	XL
8	EMINEM ASS LIKE THAT	INTERSCOPE
9	GREEN DAY MANKY	REPRISE
9	THE KILLERS SOMEBODY TOLD ME	LED ZEPHIN

MTV2 MOST PLAYED

Rank	Artist/Track	Label
1	GORILLAZ DARE	PARLOPHONE
2	THE WHITE STRIPES BLUE ORCHID	XL
3	MAXIMO PARK GOING UNDER	WARP
4	QUEENS OF THE STONE AGE I MY HEAD	INTERSCOPE
5	INTERPOL SLOW HANDS	REGGAE SOUNDS
6	THE FUTUREHEADS DECENT DAYS AND NIGHTS	4AD
6	NINE INCH NAILS ONLY	PROADIG
6	WEEZER WE ARE ALL ON DRUGS	10K
9	FOO FIGHTERS BEST OF YOU	RCR
10	NINE BLACK ALPS UNSATISFIED	ISLAND

MTV BASE MOST PLAYED

Rank	Artist/Track	Label
1	MARIAH CAREY WE BELONG TOGETHER	DEF JAM
2	CIARA FEAT. LUDACRIS OH	LAFACE
3	BOBBY VALENTINO SLOW DOWN	DEF JAM
4	DESTINY'S CHILD CATER 2 U	COLUMBIA
5	EMINEM ASS LIKE THAT	INTERSCOPE
5	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE
7	YANG YANG TWINS WAIT (THE WHISPER SONG)	TNT
8	50 CENT JUST A LIL BIT	INTERSCOPE
9	MISSY ELLIOTT LOSE CONTROL	ATLANTIC
10	EMARION D	EPIC

ON THE BOX THIS WEEK

- CD-UK**
Black Eyed Peas (Shout It Out Loud)
Powder (Bad Day)
James Blunt (You're Beautiful)
Moby (18)
Bis (OK)
Pussycat Dolls (Don't Cha)
- GMTV**
James Blunt (You're Beautiful)
Lemar (Don't Give It Up)
Shane (Gives It Up)
Squashy vs Flobwoul (Thurs)
Terry Christian (Fri)
- HIT 40 UK**
Craig David (All The Way)
Chris Brown (Loyal)
Long (Let Summer)
James Blunt (You're Beautiful)
Madonna (Park Geung Hwang)
Paul Walker (From The Floorboards)
R Kelly (Play Only)
The Bravery (The Game)
- POPWORLD**
Alicia Keys (Destiny Fulfilled)
Craig David (All The Way)
Liberty X (Merry In My Mind)
Supernova (Texas)
- T4 SATURDAY**
Owen Seaman (Cool)
- T4 SUNDAY**
Golfplay (On La La)
- TOP OF THE POPS SUNDAY**
Adam Ant (Do It)
El Presidente (Without You)
Madonna (Lover)
Michael Jackson (Rock With U)
Robbie Williams (Rock With U)
Natalie Imbruglia (Counting Down The Days)
The O'Jays (The Importance of Being In Love)
Santana (Weave Your Hair)
Harris Tweed X (Banana Of Rock 'N Roll)
Anthony (Notions You And Me)
- BBC2**
Jazz Britannia (Strong Brew (Pt 1))
- BBC4**
Primo (Four)
Taj Mahal (Vocal)
Moby (Royals & Tapes)
Hanson (Hate At The Club)
Hanson (Hate At The Club)
Ani DiFranco (Weird Moments)
Moby (Vocal)
Primo (The Red)
Vince Staples (That's Great)
Bassnectar (Pt 1)
- ITV**
Lennon's Greatest Hits (Milk)
Nigelia (Lull guests)
(Lull)
- This Morning**
Kemp & Simon (Romania)
Wendie (Wendie)
Wendie (Wendie)
Diamonds (guests)
Thea Dorn (Thea Dorn)
Pussycat Dolls (Pussycat Dolls)
- CHANNEL 4**
84 (Non-Fit)
Pops (Mae)
Downloaded (Moby)
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ROCK NIXES

Charlotte Church remains the darling of radio, as Elton John leaps into the Top 20 and Stephen Fretwell and Roll Deep make big moves.

The UK Radio Airplay

RADIO ONE

Pos	Artist	Title	Label	Wk	Accum
18	ROLL DEEP	THE AVENUE (REHEATLESS)	BMG	27	1822
2	CHARLOTTE CHURCH	CRAZY CHICK (SOFT FUNK)	BMG	26	3945
3	INAYA DAY	NASTY GIRL (ALL AROUND THE WORLD)	24	2510	
4	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS (REPRISE)	19	2410	
5	MARTIN SOLVEIG	EVERYBODY (REHEATLESS)	23	2278	
1	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL (INTERSCOPE)	25	2181	
7	LODGE DISH	SAVY (HOLD POSITIVE)	17	2149	
10	JOSS STONE	DON'T CHA WANNA RIDE (REHEATLESS)	21	2036	
3	KANYE WEST	DIAMONDS FROM SIERRA LEONE (RCA/ATLANTA)	21	1915	
9	THE WHITE STRIPES	MY DOORBELL (A & M)	19	1800	
6	MARIO	HERE I GO AGAIN (A & M)	22	1700	
12	HARD-FI	HARD TO BEAT (NECESSARY)	26	1636	
12	FOO FIGHTERS	BEST OF YOU (RCA)	16	1625	
14	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	20	1545	
19	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE (SONY BMG)	17	1503	
14	U2	CITY OF BLINDING LIGHTS (ISLAND)	17	1513	
29	THE MAGIC NUMBERS	LOVE ME LIKE YOU HEAVENLY	9	1510	
10	THE GAME	DETAIMS (INTERSCOPE)	9	1482	
10	KAISER CHIEFS	I PREDICT A RIOT (BANGOLE)	8	1418	
13	STEREOPIONS	SUPERMAN (42)	18	1410	
16	MARIAH CAREY	WE BELONG TOGETHER (DEF JAM)	22	1410	
11	CIARA FEAT. LUDACRIS	OH URANCE (A & M)	13	1393	
11	ANON	REBEL DANCER (BANANZA) (ISLAND)	7	1378	
20	MAXIMO PARK	GOING MISSING (HAPP)	12	1310	
27	EMINEM	ASS LIKE THAT (INTERSCOPE)	15	1219	
20	COLDOPLAY	SPEED OF SOUND (MARDONPHONE)	11	1200	
24	LEMAR	DON'T GIVE IT UP (SONY)	11	1154	
26	DADDY Yankee	CASOLINA (REPRISE)	11	1151	
24	MVP	ROD VA BODY (MUSIC CHECK L2) (POSTIVA)	10	1149	
30	UNITING NATIONS	YOU & ME (Gut)	10	1070	

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INDEPENDENT LOCAL RADIO

Pos	Artist	Title	Label	Wk	Accum
1	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	20	2227	3621
2	CHARLOTTE CHURCH	CRAZY CHICK (SOFT FUNK)	20	2086	2943
3	COLDOPLAY	SPEED OF SOUND (MARDONPHONE)	19	2079	2943
4	MARIAH CAREY	WE BELONG TOGETHER (DEF JAM)	22	2030	2778
5	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS (REPRISE)	18	2025	2652
4	JOSS STONE	DON'T CHA WANNA RIDE (REHEATLESS)	18	2021	2528
7	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL (INTERSCOPE)	19	1993	1949
8	JEM	JUST A RIDE (SONY BMG)	17	1971	2829
9	INAYA DAY	NASTY GIRL (ALL AROUND THE WORLD)	19	1967	2829
15	TEXAS	GETAWAY (REPRISE)	18	1965	2762
11	THE CORAL	IN THE MORNING (DELTAFLIGHT)	16	1963	1927
27	DANIEL POWTER	BAD DAY (WITH MY HEART) (INTERSCOPE)	4	1953	2641
11	THE BLACK EYED PEAS	DON'T PUNK WITH MY HEART (INTERSCOPE)	12	1954	1726
10	ROB THOMAS	LOVELY NO MORE (ATLANTIC)	12	1952	1704
15	LEE RYAN	ARMY OF LOVERS (BANGOLE)	8	1951	1704
17	HELLY CLARSON	SINCE U BEEN GONE (SONY BMG)	19	1948	1682
25	CRAIG DAVID	ALL THE WAY (WARRIORS)	7	1937	1277
12	NATALIE IMBRULLIO	COUNTING DOWN THE DAYS (BANGOLE)	6	1941	1323
14	GORILLAZ	FEEL GOOD INC. (MARDONPHONE)	10	1940	1273
18	KIT TUNSTALL	OTHER SIDE OF THE WORLD (REHEATLESS)	6	1931	1241
22	BODYROCKERS	I LIKE THE WAY (REPRISE)	13	1928	1241
22	LEMAR	DON'T GIVE IT UP (SONY)	11	1927	1241
26	LUCIE SILVAS	DON'T LOOK BACK (ISLAND)	5	1926	1241
13	U2	CITY OF BLINDING LIGHTS (ISLAND)	17	1914	1241
25	ATLETT	HALF LIGHT (REPRISE)	8	1914	1241
24	MARIO	HERE I GO AGAIN (A & M)	22	1911	1241
27	RACHEL STEVENSON	GOSSIP (REPRISE)	19	1910	1241
27	MVP	ROD VA BODY (MUSIC CHECK L2) (POSTIVA)	10	1910	1241
29	STEPHEN FRETWELL	EMILY (REPRISE)	4	1910	1241
30	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE (SONY BMG)	17	1910	1241

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Pos	Artist	Title	Label	Wk	Accum		
1	CHARLOTTE CHURCH	CRAZY CHICK (SOFT FUNK)	2034	-6	6228	-17	
2	JAMES BLUNT	YOU'RE BEAUTIFUL (ATLANTIC)	2391	5	5310	3	
3	JOSS STONE	DON'T CHA WANNA RIDE (REHEATLESS)	1623	-8	5270	-11	
4	MARIAH CAREY	WE BELONG TOGETHER (DEF JAM)	1663	3	4510	-34	
5	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS (REPRISE)	1751	1	4434	8	
6	DANIEL POWTER	BAD DAY (WARRIORS)	1212	62	4427	29	
7	COLDOPLAY	SPEED OF SOUND (MARDONPHONE)	1946	-8	4278	-14	
8	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL (INTERSCOPE)	1546	3	3899	-18	
9	INAYA DAY	NASTY GIRL (ALL AROUND THE WORLD)	1245	39	3810	17	
10	TEXAS	GETAWAY (REPRISE)	1163	9	3647	3	
11	THE CORAL	IN THE MORNING (DELTAFLIGHT)	224	49	3160	118	
12	STEPHEN FRETWELL	EMILY (FICTIVE)	651	17	2787	19	
13	ROLL DEEP	THE AVENUE (REHEATLESS)	555	20	2153	83	
14	NATALIE IMBRULLIO	COUNTING DOWN THE DAYS (BANGOLE)	1052	18	2746	7	
15	LEE RYAN	ARMY OF LOVERS (BANGOLE)	1076	17	2217	14	
16	GORILLAZ	FEEL GOOD INC. (MARDONPHONE)	1143	-8	2639	-10	
17	LEMAR	DON'T GIVE IT UP (SONY)	888	57	2560	57	
18	JAMIROQUAI	7 DAYS IN SUNNY JUNE (SONY BMG)	594	50	2478	112	
19	MARIO	HERE I GO AGAIN (A & M)	7	788	-13	2357	-22
20	THE CORAL	IN THE MORNING (DELTAFLIGHT)	1259	-17	2355	-39	
21	MARTIN SOLVEIG	EVERYBODY (REHEATLESS)	419	52	2337	2	
22	CRAIG DAVID	ALL THE WAY (WARRIORS)	1021	25	2298	61	
23	THE MAGIC NUMBERS	LOVE ME LIKE YOU (REPRISE)	332	155	2267	9	
24	U2	CITY OF BLINDING LIGHTS (ISLAND)	910	-39	2232	-23	
25	KAISER CHIEFS	I PREDICT A RIOT (BANGOLE)	174	149	2205	247	

■ Highest in 50 days ■ Biggest increase in airplay ■ Biggest increase in sales ■ Highest Top 50 chart ■ Biggest increase in play ■ Biggest increase in sales ■ Biggest increase in sales



6. Daniel Powter Canadian Daniel Powter's debut single Bad Day is released today and already has been awarded a place high in the airplay chart alongside fellow newcomers James Blunt and Stephen Fretwell. Bad Day charted the biggest increase

in plays this week, being aired 1,212 times on the Music Control panel in the latest survey period, compared to 740 the previous week. It is a performance which sees Bad Day jump 9-6 on the chart, with top falter of 36 plays from Core and Clyde 1, while 18 plays from Radio Two provide more than half of its audience of 44.26n.

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11. Elton John A week of violent movement for Elton John's Electricity, which bolts 47-11 on the

airplay chart, even as it sinks 4-22 on the sales chart. Its perch just outside the Top 10 is a little

flattering, given its overall tally of 224 plays, and is heavily dependent on Radio Two, where it was

CAPITAL

Pos	Artist	Title	Label
1	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC
2	ROB THOMAS	LOVELY NO MORE	ATLANTIC
3	COLDOPLAY	SPEED OF SOUND	MARDONPHONE
4	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
5	CHARLOTTE CHURCH	CRAZY CHICK	SOFT FUNK
6	BODYROCKERS	I LIKE THE WAY	REPRISE
7	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE
8	KIT TUNSTALL	OTHER SIDE OF THE WORLD	REHEATLESS
9	GORILLAZ	FEEL GOOD INC.	MARDONPHONE
10	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM

CHRYSLIS

Pos	Artist	Title	Label
1	50 CENT	JUST A Lil BIT	INTERSCOPE
2	SNOOP DOGG	WILSON/JIMMY LINDSAY	GREEN
3	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE
4	CALDOPLAY	SO MANY TIMES	MARDONPHONE
5	MVP	ROD VA BODY (MUSIC CHECK L2)	POSTIVA
6	BOBBY VALENTINO	SLOW DOWN	DEF JAM
7	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM
8	KELLY CLARSON	SINCE U BEEN GONE	SONY BMG
9	FAT JOE FEAT. NELLY	GET IT POPPIN'	ATLANTIC
10	CIARA FEAT. LUDACRIS	OH URANCE	ATLANTIC

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Play Chart

music control

Rank	Weeks on Chart	Artist	Title	Label	Weeks on Chart	Label	Points	Change
26	25	3	LUCIE SILVAS DON'T LOOK BACK	MERCURY	759	0	21.34	-6
27	29	3	DEEP DISH SAY HELLO	POSITIVE	427	23	20.57	23
28	45	1	SUPERGRASS ST. PETERSBURG	INDIEPHONE	133	11	20.48	139
29	20	6	HARD-FI HARD TO BEAT	NECESSARY	465	19	20.30	1
30	17	2	MADELEINE PEYROUX YOU'RE GONNA MAKE ME...	READER	43	72	19.78	13
31	26	4	KANYE WEST DIAMONDS FROM SIERRA LEONE	ROCAWALLA	444	10	19.68	-9
32	36	25	THE BLACK EYED PEAS DON'T PHUNK WITH MY HEART	AT&T	1143	36	19.5	35
33	15	17	FOO FIGHTERS BEST OF YOU	ISLAND	442	9	19.27	-2
34	19	17	BODYROCKERS I LIKE THE WAY	MERCURY	933	28	19.21	-28
35	3	5	REM WANDERLUST	RAMBLER MUSIC	197	18	18.84	-1
36	49	1	THE WHITE STRIPES MY DOORBELL	AL	325	76	18.55	177
37	17	1	NATE JAMES UNIVERSAL	ONEWYD	473	35	18.48	-40
38	15	5	MVP ROC YA BODY (MIC CHECK 1, 2)	POSTHIA	709	7	18.07	11
39	24	5	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	1088	0	17.64	-8
40	33	4	ROB THOMAS LONELY NO MORE	ATLANTIC	1073	37	17.53	-13
41	13	16	RACHEL STEVENS SO GOOD	EMPIRE	654	69	17.52	62
42	30	8	BOBBY VALENTINO SLOW DOWN	RED JAW	511	13	15.99	-5
43	19	1	CIARA FEAT. LUDACRIS OH	LAUREL	483	25	15.94	43
44	13	1	UNITING NATIONS YOU & ME	GIT	438	28	15.67	17
45	15	18	RAZORLIGHT SOMEWHERE ELSE	VERTIGO	546	53	15.65	12
46	20	10	JEM JUST A RIDE	SONY BMG	1370	5	15.61	-54
47	184	1	ROBERT POST GOT NONE	MERCURY	192	22	14.31	123
48	41	1	THE GAME DREAMS	INTERSCOPE	356	44	14.21	28
49	36	18	SNOOP DOGG & WILSON/J. TIMBERLAKE SIGNS	QWEST	583	23	13.99	-31
50	27	0	STEREOPHONICS SUPERMAN	VE	330	29	13.97	-49

* Most Cont'd. © Copyright from info published from 0000 on Sunday 17 July 2003 until 24:00 on Saturday 23 July 2003. Stations ranked by audience figures as published in our full issue magazine.

Dynamite – pushed at 13 on the air play chart after it had reached number eight on the OCC sales chart, but follow-up Seven Days In Sunny June surpasses that, and keeps 58-18 on the radio air play chart this week, with support totalling 584 plays and an audience of nearly 25m – and it is not even out for another three weeks.



28. Supergrass St. Petersburg, is off to a great start, exploding onto the airplay chart this week at 28. Accurately charting this week at 21 stations last week, the single received 20 plays from Radio Two, a fact which accounted for more than 85% of its audience.

38. Jamiroquai Feels Just Like It Should – the first single from Jamiroquai's latest album.

GWR GROUP

Rank	Weeks on Chart	Artist	Title	Label
1	1	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	
2	1	JEM JUST A RIDE	SONY BMG	
3	7	THE BLACK EYED PEAS DON'T PHUNK WITH...	INTERSCOPE	
4	3	ATHLETE HALF LIGHT	SONY BMG	
5	2	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	
6	4	COLDPLAY SPEED OF SOUND	INDIEPHONE	
7	5	THE CORAL IN THE MORNING	SONY BMG	
8	7	CORILAZ FEEL GOOD INC.	INDIEPHONE	
9	7	THE CORAL IN THE MORNING	SONY BMG	
10	6	ROB THOMAS LONELY NO MORE	ATLANTIC	
11	5	DANIEL POWTER BAD DAY	RAMBLER MUSIC	

EMAP BIG CITY

Rank	Weeks on Chart	Artist	Title	Label
1	1	COLDPLAY SPEED OF SOUND	INDIEPHONE	
2	1	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	
3	6	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	
4	5	2PAC FEAT. ELTON JOHN GHETTO SUFFERERS	INTERSCOPE	
5	4	STEREOPHONICS DAKOTA	VE	
6	7	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	
7	6	CORILAZ FEEL GOOD INC.	INDIEPHONE	
8	7	THE CORAL IN THE MORNING	SONY BMG	
9	7	JOSS STONE DON'T CHIA WANNA RIDE	REITLESS	
10	10	BODYROCKERS I LIKE THE WAY	MERCURY	

PRE-RELEASE

Rank	Artist	Title	Label
1	DANIEL POWTER BAD DAY	RAMBLER MUSIC	
2	TEXAS GETAWAY	MERCURY	
3	NATALIE IMBRUCIA COUNTING DOWN THE DAYS	INDIEPHONE	
4	LEMAR DON'T GIVE IT UP	SONY	
5	JAMIROQUAI 7 DAYS IN SUNNY JUNE	SONY BMG	
6	MARTIN SOLIVEIQUÉ DEVISÉ	REPRISE	
7	CRAIG DAVID ALL THE WAY	INDIEPHONE	
8	THE MAGIC NUMBERS LOVE ME LIKE YOU	HEARLEY	
9	KATISER CHIEFS I PREDICT A RIOT	INDIEPHONE	
10	LUCIE SILVAS DON'T LOOK BACK	MERCURY	
11	SUPERGRASS ST. PETERSBURG	INDIEPHONE	
12	MADELEINE PEYROUX YOU'RE GONNA MAKE ME	READER	
13	THE WHITE STRIPES MY DOORBELL	AL	
14	NATE JAMES UNIVERSAL	ONEWYD	
15	CIARA FEAT. LUDACRIS OH	LAUREL	
16	UNITING NATIONS YOU & ME	GIT	
17	ROBERT POST GOT NONE	MERCURY	
18	THE GAME DREAMS	INTERSCOPE	
19	THE STANDS WHEN THE NIGHT FALLS IN	DEAD	
20	AKON IF U BILLY DANCER (BANAZA)	GLOBAL	

RADIO GROWERS

Rank	Artist	Title	Rank	Weeks on Chart
1	DANIEL POWTER BAD DAY		1212	464
2	INVA DAY NASTY GUY		1245	345
3	LEMAR DON'T GIVE IT UP		898	322
4	MVP/MIAMI SOUND MACHINE DOCTOR PRESSURE		233	233
5	CRAIG DAVID ALL THE WAY		1021	224
6	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE		584	224
7	THE MAGIC NUMBERS LOVE ME LIKE YOU		332	202
8	RAZORLIGHT SOMEWHERE ELSE		546	189
9	SIMON WEBBE LA YOUR HANDS		254	187
10	NATALIE IMBRUCIA COUNTING DOWN THE DAYS		1052	161

RADIO TWO

Rank	Artist	Title	Label
1	ELTON JOHN ELECTRICITY	ROCKIT	
2	DANIEL POWTER BAD DAY	RAMBLER MUSIC	
3	SUPERGRASS ST. PETERSBURG	INDIEPHONE	
4	MADELEINE PEYROUX YOU'RE GONNA MAKE ME	READER	
5	TEXAS GETAWAY	MERCURY	
6	R.E.M. WANDERLUST	RAMBLER MUSIC	
7	STEPHEN FRETWELL FAMILY	ITELION	
8	JOSS STONE DON'T CHIA WANNA RIDE	REITLESS	
9	THE MAGIC NUMBERS LOVE ME LIKE YOU	HEARLEY	
10	THE STANDS WHEN THE NIGHT FALLS IN	DEAD	
11	NATE JAMES UNIVERSAL	ONEWYD	
12	ROBERT POST GOT NONE	READER	
13	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	
14	LONGVIEW 133	INTERSCOPE	
15	LUCIE SILVAS DON'T LOOK BACK	MERCURY	
16	MARIAH CAREY VE BELONG TOGETHER	RED JAW	
17	LEE RYAN ARMY OF LOVERS	SONY BMG	
18	NATALIE IMBRUCIA COUNTING DOWN THE DAYS	INDIEPHONE	
19	TONY CHRISTIE AVENUES & ALLEYWAYS	INDIEPHONE	
20	DEWILDE EL CAPITAN	INDIEPHONE	

ON THE RADIO THIS WEEK

RADIO ONE
Annie Mac – Live from Maria Vika with Anne, Mike Hill, Carol, Phil Kerton, DJ Touche (Thu)
Pete Tong – From Ibiza Gathering with Deep Dish, Aaron Smith, Underworld (Fri)

RADIO TWO
Good Morning Sunday – David Evans (Sun)
Record of the week – The Rolling Stones Streets of Love
Album of the week – Madness, The Disappointment Sessions Vol. 1
RADIO THREE
Composer of the week – Robert Simpson
Jack Legend – Sony Radio (Fri)
WOMAD Festival 2005 (Sat)
Jazz On 3 – Clubbing Tony Williams (Fri)

6 MUSIC
Tom Robinson – Maria McKee/The End 60s in session (Mon)
6 Mix – Got Copy (Sun)
XFM
Richard O'Connell's record of the week – The Magic Numbers: Love Me Like You
Lonesome Lawrence's record of the week – Mavis Staples
VIRGIN
Breakfast Show
Track of the week – Sade/Savage

GET MUSIC WEEK ONLINE

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

Albums listed this week: 236

Year to date: 7,161

Singles listed this week: 141

Year to date: 3,945

For more information can be faxed to Owen Lewis or via internet to osw@musicweek.com

Table listing albums with columns for artist, album title, genre, and release date. Includes entries like 'JACOBS EARL KEVINELINE' and 'THE STONES'.

Singles

Table listing singles with columns for artist, title, genre, and release date. Includes entries like 'DANCE' and 'JAY P'.

Table listing records with columns for artist, title, genre, and release date. Includes entries like 'WARRORS HOLLAND BILLY VUL' and 'WARRORS CALIF'.

MUSIC VIDEO

Table listing music videos with columns for artist, title, genre, and release date. Includes entries like 'WARRORS DONA DUGS' and 'WARRORS DANIEL'.

POP

Table listing pop releases with columns for artist, title, genre, and release date. Includes entries like 'ARCADE FIRE' and 'LEAD ZEPHYRUS'.

ROCK

Table listing rock releases with columns for artist, title, genre, and release date. Includes entries like 'LITTLEROCKS ON ICE' and 'BIG CIGAR'.

URBAN

Table listing urban releases with columns for artist, title, genre, and release date. Includes entries like 'BIG SUE' and 'BRYAN YOUNG'.

Table listing records with columns for artist, title, genre, and release date. Includes entries like 'WARRORS CALIF' and 'WARRORS CALIF'.

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URBAN

Table listing urban releases with columns for artist, title, genre, and release date. Includes entries like 'BIG SUE' and 'BRYAN YOUNG'.

the R&B field - not copy... pay tribute. It's probably true to say that his recording of the Rolling Stones' Satisfaction owes a little to Otis Redding but he generally provides unique interpretations, such as his version of Bobby Hebb's Sunny where, although the arrangement is very similar to the original, his vocal intonation and ad-libs are wholly individual.

Bo Diddley/Chuck Berry Is A Gunslinger (Chess/Geffen B00176102)/St Louis To Liverpool (B001687007) After School Session (B000768522)

rock n' roll's 50th birthday even though (A) ROCK n' roll was born 50th anniversary and (B) the albums here date from 1961, 1957 and 1964, respectively. No matter - whatever the reason - is A Gunslinger is a typical Diddley album, with that bedrock beat underpinning the songs. The Chuck Berry albums are even more impressive with After School Session, a blinding debut that marks it as one of the top rock n' roll albums of its time, and the arguably even better St Louis To Liverpool, which marks Berry spent a spell in jail and brought great songs such as No Particular Place To Go, You Never Can Tell and Little Marie. All three albums bonus upgraded sound, bonus tracks and extensive liner notes.

Tempset Under The Blossom: The Anthology (Castle CMDD1167) Short-lived but much-valued Seventies band Tempset steered a course somewhere between progressive and hard rock with a commercial and intelligent twist. They released only two albums, which are included here, along with two previously unreleased studio cuts and seven BBC session tracks.

Lou Rawls All Things In Time/Unmistakably Lou (Epic/DAB142) After deals with MGM, Rawls recorded the two best albums of his career after moving to Philadelphia International in 1976. The pair wrote the hit You'll Never Find Another Love Like Mine, which fits his smooth, baritone in a tailored groove and helped All Things In Time to sell millions in the US. Unmistakably Lou is perhaps an even better album and contains the hit See You When I Get Thirt, the hopeful Spring Again and the jazzy ballad Early Morning Love. Alan Jones

Singles

300705
Top 75
mean version

James Blunt remains on top and is joined in the Top Ten by new entries from Lee Ryan, Daddy Yankee and Paul Weller, while Roll Deep fall short at 11.

The Official UK

PHYSICAL SINGLES TOP 40

Pos	Last	ARTIST	TITLE	Label
1	1	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic
2	6	LEE RYAN	ARMY OF LOVERS	Brightside
3	2	MARIAH CAREY	WE BELONG TOGETHER	Def Jam
4	7	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	Interscope
5	4	DADDY YANKEE	GASOLINA	Wacke
6	10	PAUL WELLER	FROM THE FLOORBOARDS UP	V2
7	3	CRAZY FROG	AXEL F	Groove
8	7	MVP ROC YA BODY (MIC CHECK 1 2)		Positiva
9	10	KELLY CLARKISON	SINCE U BEEN GONE	BCA
10	1	ROLL DEEP	THE AVENUE	Revelentless
11	6	CHARLOTTE CHURCH	CRAZY CHICK	Sony BMG
12	8	MISSY ELLIOTT	LOSE CONTROL	Atlantic
13	11	AUDIO BULLYS FT NANCY SINATRA	SHOT YOU DOWN	Virgin
14	8	INAYA DAY	NASTY GIRL	All Around The World
15	5	BLOC PARTY	THE PIONEERS	Wichita
16	13	KANYE WEST	DIAMONDS FROM SIERRA LEONE	RCA/A&A
17	4	MAXIMO PARK	GOING MISSING	Warp
18	17	GORILLAZ	FEEL GOOD INC	Virgin
19	17	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
20	16	BOBBY VALENTINO	SLOW DOWN	Def Jam
21	13	DEEP DISH	SAY HELLO	Island
22	11	ELTON JOHN	ELECTRICITY	Rocket
23	19	MARIO HERR	I GO AGAIN	J
24	10	50 CENT	JUST A LIL BIT	Interscope
25	22	AKON	LONELY	Universal
26	18	RACHEL STEVENS	SO GOOD	Polydor
27	15	TONY CHRISTIE/ PETER KAY	(IS THIS THE WAY TO) AMARILLO	UMV
28	11	INME	7 WEEKS	Parlophone
29	20	BODYROCKERS	I LIKE THE WAY	MCA
30	23	BACKSTREET BOYS	INCOMPLETE	Jive
31	28	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	A&M
32	10	HEATHER SMALL	PROUD	Arista
33	21	GWEN STEFANI	HOLLABACK GIRL	Interscope
34	16	AMERIE	I THING	Columbia
35	40	COLDPLAY	SPEED OF SOUND	Parlophone
36	19	EDITORS	BLOOD	Koch/A&M
37	10	DOGS	SELFISH	Island
38	16	JOSS STONE	DON'T CHA WANNA RIDE	Revelentless/Virgin
39	19	PONDILIFE	RING DING DING	G&P
40	10	HOT HOT HEAT	MIDDLE OF NOWHERE	Sir

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DOWNLOADS

Pos	Last	ARTIST	TITLE	Label
1	1	ELTON JOHN	ELECTRICITY	Atlantic
2	1	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic
3	3	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	Interscope
4	4	CHARLOTTE CHURCH	CRAZY CHICK	Sony BMG
5	6	MARIAH CAREY	WE BELONG TOGETHER	BMG/A&A
6	10	KANYE WEST	DIAMONDS FROM SIERRA LEONE	RCA/A&A
7	20	KELLY CLARKISON	SINCE U BEEN GONE	BCA
8	7	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Sir
9	1	PAUL MCCARTNEY & HIS SGT PEPPERS	LOVELY HEARTS CLUB BAND	Universal
10	12	MVP ROC YA BODY (MIC CHECK 1 2)		Positiva
11	11	BODYROCKERS	I LIKE THE WAY	MCA
12	9	GORILLAZ	FEEL GOOD INC	Virgin
13	8	RAZORLIGHT	SOMEWHERE ELSE	Island
14	18	INAYA DAY	NASTY GIRL	All Around The World
15	16	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
16	22	MISSY ELLIOTT	LOSE CONTROL	Atlantic
17	13	KATERS CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Virgin
18	24	GWEN STEFANI	HOLLABACK GIRL	Jive
19	14	COLDPLAY	SPEED OF SOUND	Parlophone
20	21	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	A&M

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3. Lee Ryan
Eight months after the 12 hit chart career of *Blue* drew to a close with the highly appropriate *Curtain Falls*, former band member Lee Ryan makes his solo debut at number three with *Army of Lovers*. The 22-year-old, whose self-titled debut solo album is due next Monday (August 1), sold 20,879 copies of *Army of Lovers* last week. As compensation, Blue sold 175,376 singles and 154,423 pvs in the week ending August 1, reaching a high of 292,690 during with Elton John on *Sony Seams To Be The Hardest Word*.



6. Paul Weller
Paul Weller gets back to basics on *From The Floorboards Up*, the introductory single from his upcoming album. As he 16, and is rewarded by a number six debut for the single on first week sales of 13,013. It is his highest charting single since 1994's *Peacock*. Sir reached number five. Weller's last single, *Early Morning Dew*, peaked at number 40 - but was available only on seven-inch.

Pos	Last	ARTIST	TITLE	Label
1	1	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic
2	3	MARIAH CAREY	WE BELONG TOGETHER	Def Jam
3	2	LEE RYAN	ARMY OF LOVERS	Brightside
4	2	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	Interscope
5	4	DADDY YANKEE	GASOLINA	Wacke
6	10	PAUL WELLER	FROM THE FLOORBOARDS UP	V2
7	6	KELLY CLARKISON	SINCE U BEEN GONE	BCA
8	5	CHARLOTTE CHURCH	CRAZY CHICK	Sony BMG
9	7	MVP ROC YA BODY (MIC CHECK 1 2)		Positiva
10	8	CRAZY FROG	AXEL F	Groove
11	11	ROLL DEEP	THE AVENUE	Revelentless
12	12	MISSY ELLIOTT	LOSE CONTROL	Atlantic
13	9	INAYA DAY	NASTY GIRL	All Around The World
14	10	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Virgin
15	13	KANYE WEST	DIAMONDS FROM SIERRA LEONE	RCA/A&A
16	13	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	Reprise
17	15	GORILLAZ	FEEL GOOD INC	Virgin
18	17	BLOC PARTY	THE PIONEERS	Wichita
19	16	BOBBY VALENTINO	SLOW DOWN	Def Jam
20	17	MAXIMO PARK	GOING MISSING	Warp
21	14	DEEP DISH	SAY HELLO	Island
22	4	ELTON JOHN	ELECTRICITY	Rocket
23	14	BODYROCKERS	I LIKE THE WAY	MCA
24	19	MARIO HERR	I GO AGAIN	J
25	21	50 CENT	JUST A LIL BIT	Interscope
26	23	AKON	LONELY	Universal
27	24	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	A&M
28	9	GWEN STEFANI	HOLLABACK GIRL	Jive
29	13	RACHEL STEVENS	SO GOOD	Polydor
30	28	COLDPLAY	SPEED OF SOUND	Parlophone
31	30	TONY CHRISTIE/PETER KAY	(IS THIS THE WAY TO) AMARILLO	UMV
32	19	AMERIE	I THING	Columbia
33	9	HEATHER SMALL	PROUD	Arista
34	25	BACKSTREET BOYS	INCOMPLETE	Jive
35	37	HARD F! HARD TO BEAT		Jive
36	11	INME	7 WEEKS	Parlophone
37	34	FOO FIGHTERS	BEST OF YOU	BMG/A&A
38	40	KATERS CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Virgin

11. Roll Deep
Roll Deep's *The Avenue* is a new single from the group's debut album *Roll Deep*. The single is a cover of the 1976 hit by *Donny Hathaway*. The single is a cover of the 1976 hit by *Donny Hathaway*. The single is a cover of the 1976 hit by *Donny Hathaway*.

Albums

30,0705
Top 75

Michael Jackson returns to the chart with a new hits package, but James Blunt remains in charge at the top with his Back To Bedlam debut album.

The Official UK

TOP 20 MUSIC DVD

Rank	Artist/Title	Label
1	EMINEM THE ANGER MANAGEMENT TOUR	Interscope (R)
2	THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Music (V) (CD)
3	VARIOUS LIVE AID - 20 YEARS AGO TODAY	Warner Music (V) (CD)
4	VARIOUS LIVE AID	Warner Music (V) (CD)
5	COLDPLAY LIVE 2003	Parlophone (R)
6	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (R)
7	BLONDIE LIVE	Capitol (R)
8	THE OFFSPRING COMPLETE MUSIC VIDEO COLLECTION	Elektra (R) (CD)
9	U2 GO HOME - LIVE FROM SLANE CASTLE	Island (R)
10	PINK FLOYD ALBUMS: THE MAKING OF THE DARK SIDE OF THE MOON	Capitol (R) (CD)
11	AC/DC FAMILY JEWELS	Epic (CD)
12	MOTORHEAD STAGERIGHT	Spy (CD)
13	ELVIS PRESLEY ELVIS BY THE PRESLEYS	BMG (CD)
14	U2 RATTLE AND HUM	CDC (V) (CD)
15	FOO FIGHTERS EVERYWHERE BUT HOME	RCA (CD)
16	TRIN LIZZY GREATEST HITS	Mosley (CD)
17	SEX PISTOLS THE GREAT ROCK BY ROLL SWINDLE	Capitol (CD)
18	DIDDO LIVE AT BRITXON ACADEMY	Cherry (CD)
19	GIRLS ALONG GIRLS ON FILM	Parlophone (CD)
20	DEAN MARTIN LEGENDS IN CONCERT	Capitol (CD)

TOP 10 R&B ALBUMS

Rank	Artist/Title	Label
1	MICHAEL JACKSON THE ESSENTIAL	Epic (CD)
2	MARIAN CAREY THE EMANCIPATION OF MIMI	Capitol (R)
3	JOHN LEGEND GET LIFTED	Columbia (R)
4	THE GAME THE DOCUMENTARY	Interscope (R)
5	JOSS STONE MIND BODY & SOUL	Meridian (R)
6	VARIOUS ARTISTS ESSENTIAL R&B - SUMMER 2005	Sony (CD) (CD)
7	50 CENT THE MASSACRE	Sony Music (CD)
8	JAMIROQUAI DYNAMITE	Sony Music (CD)
9	EMINEM ENCORE	Sony Music (R)
10	VARIOUS KISS PT'S HIP HOP CLASSICS	Universal (CD)

TOP 10 INDIE ALBUMS

Rank	Artist/Title	Label
1	THE KILLERS HOT RUSS	Island (CD)
2	BASEMENT JAXX THE SINGLES	XL (CD)
3	ROYKSOPP THE UNDERSTANDING	Walt (CD)
4	MAXIMO PARK A CERTAIN TRIGGER	Warp (CD)
5	STREPTOPHONICS LANGUAGE SEXUOLENCE/OTHER?	XL (CD)
6	THE WHITE STRIPES GET BEHIND ME SATAN	XL (CD)
7	BLOD PARTY SILENT ALARM	Wichita (CD)
8	FRANK BLACK NOISECOMB	Cooking Vinyl (CD)
9	ANTONY & THE JOHNSONS I AM A BIRD NOW	Rough Trade (CD)
10	THE ARCADE FIRE FUNERAL	Rough Trade (CD)

TOP 10 INDIE SINGLES

Rank	Artist/Title	Label
1	PAUL WELLS FROM THE FLOORBOARDS UP	VEP
2	BLOD PARTY THE PLOWERS	Wichita (CD)
3	MAXIMO PARK GOING MISSING	Warp (CD)
4	CRAZY FROG AXEL F	Capitol (CD)
5	THEE WEEKS	Fontana (CD)
6	NATE JAMES UNIVERSAL	4 (CD)
7	LEMON JELLY MAKE THINGS RIGHT	XL (CD)
8	PONDIFIL FOND DING	Capitol (CD)
9	SUNSHINE UNDERGROUND PUT YOU IN YOUR PLACE	City Beats (CD)
10	BEZARBE ROCKSTAR	Sandwich (CD)

NET MUSIC WEEK ONLINE TOO

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



2 Michael Jackson
The latest Michael Jackson compilation, The Essential, debuts at number two after selling 45,527 copies - fans relegate the fact that he has been the subject of a string of previous high selling compilations in the past decade, of which the most recent - Number Ones - has sold 1,323,236 copies in less than two years. The Essential is a career-comprehe...
winding its way through from the Jackson 5's first hit 'I Want You Back' to Jacko's 2002 number two single 'You Rock My World'.



10 Kelly Clarkson
First American Idol winner Kelly Clarkson has sold 4,911,618 copies of her first two albums in America - but little more than a hundredth of that total here. Clarkson's 2003 debut album Think-A-Minute sold 2,248,019 copies in America, and reached number one - but peaked here at number 52, selling 43,707 copies. Follow-up Breakaway - a number three hit in the States with sales of 2,463,599 in 33 weeks, is showing greater promise here, and debuts at 10 this week on sales of 17,631, following industry debut single 'Since U Been Gone' six weeks ago.

Rank	Artist/Title	Label
1	JAMES BLUNT BACK TO BEDLAM	Zem (CD)
2	MICHAEL JACKSON THE ESSENTIAL	Epic (CD)
3	COLDPLAY X&Y	Parlophone (CD)
4	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Capitol (CD)
5	KAISER CHIEFS EMPLOYMENT	Parlophone (CD)
6	JEFF WAYNE THE WAR OF THE WORLDS	Columbia (CD)
7	GREEN DAY AMERICAN IDIOT	Epic (CD)
8	MARIAN CAREY THE EMANCIPATION OF MIMI	Capitol (CD)
9	KEANE HOPE AND FEARS	Island (CD)
10	KELLY CLARKSON BREAKAWAY	RCA (CD)
11	FOO FIGHTERS IN YOUR HONOR	RCA (CD)
12	CHARLOTTE CHURCH ISSUES AND ISSUES	Sony (CD)
13	THE KILLERS HOT FUSS	Island (CD)
14	RAZORLIP UP ALL NIGHT	Meridian (CD)
15	GORILLAZ DEMON DAYS	Parlophone (CD)
16	HARD-FIVE STARS OF CCTV	Nonesuch (CD)
17	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (CD)
18	JOSS STONE MIND BODY & SOUL	Meridian (CD)
19	THE MAGIC NUMBERS THE MAGIC NUMBERS	Meridian (CD)
20	OSIS DON'T BELIEVE THE TRUTH	Epic (CD)
21	KT TUNSTALL EYE TO THE TELESCOPE	Parlophone (CD)
22	REM IN THE BEST OF - 1988-2003	Meridian (CD)
23	JEM FINALLY WOKEN	Meridian (CD)
24	JACK JOHNSON IN BETWEEN DREAMS	Island (CD)
25	JAMIROQUAI DYNAMITE	Sony Music (CD)
26	SAM COOKE PORTRAIT OF A LEGEND	Universal (CD)
27	JOHN LEGEND GET LIFTED	Columbia (CD)
28	2PAC LOYAL TO THE GAME	Interscope (CD)
29	EMINEM ENCORE	Sony Music (CD)
30	QUEEN LIVE AT WEMBLEY STADIUM '86	Parlophone (CD)
31	SCISSOR SISTERS SCISSOR SISTERS	Parlophone (CD)
32	GIYPSY KINGS THE VERY BEST OF	Columbia (CD)
33	50 CENT THE MASSACRE	Interscope (CD)
34	STEPHEN FRETWELL MAGPIE	Parlophone (CD)
35	THE OFFSPRING GREATEST HITS	Columbia (CD)
36	SNOW PATROL FINAL STRAW	XL (CD)
37	BASEMENT JAXX THE SINGLES	XL (CD)
38	THE WHITE STRIPES GET BEHIND ME SATAN	XL (CD)

Artist	Label	Artist	Label	Artist	Label
ARTISTS A-Z	VEP	ARTISTS A-Z	VEP	ARTISTS A-Z	VEP
ALBUMS 1-50	VEP	ALBUMS 1-50	VEP	ALBUMS 1-50	VEP
ALBUMS 51-100	VEP	ALBUMS 51-100	VEP	ALBUMS 51-100	VEP
ALBUMS 101-150	VEP	ALBUMS 101-150	VEP	ALBUMS 101-150	VEP
ALBUMS 151-200	VEP	ALBUMS 151-200	VEP	ALBUMS 151-200	VEP
ALBUMS 201-250	VEP	ALBUMS 201-250	VEP	ALBUMS 201-250	VEP
ALBUMS 251-300	VEP	ALBUMS 251-300	VEP	ALBUMS 251-300	VEP
ALBUMS 301-350	VEP	ALBUMS 301-350	VEP	ALBUMS 301-350	VEP
ALBUMS 351-400	VEP	ALBUMS 351-400	VEP	ALBUMS 351-400	VEP
ALBUMS 401-450	VEP	ALBUMS 401-450	VEP	ALBUMS 401-450	VEP
ALBUMS 451-500	VEP	ALBUMS 451-500	VEP	ALBUMS 451-500	VEP
ALBUMS 501-550	VEP	ALBUMS 501-550	VEP	ALBUMS 501-550	VEP
ALBUMS 551-600	VEP	ALBUMS 551-600	VEP	ALBUMS 551-600	VEP
ALBUMS 601-650	VEP	ALBUMS 601-650	VEP	ALBUMS 601-650	VEP
ALBUMS 651-700	VEP	ALBUMS 651-700	VEP	ALBUMS 651-700	VEP
ALBUMS 701-750	VEP	ALBUMS 701-750	VEP	ALBUMS 701-750	VEP
ALBUMS 751-800	VEP	ALBUMS 751-800	VEP	ALBUMS 751-800	VEP
ALBUMS 801-850	VEP	ALBUMS 801-850	VEP	ALBUMS 801-850	VEP
ALBUMS 851-900	VEP	ALBUMS 851-900	VEP	ALBUMS 851-900	VEP
ALBUMS 901-950	VEP	ALBUMS 901-950	VEP	ALBUMS 901-950	VEP
ALBUMS 951-1000	VEP	ALBUMS 951-1000	VEP	ALBUMS 951-1000	VEP

Albums Chart

Pos	Weeks on Chart	Artist	Album Title	Label	Chart Date
39	49	THE GAME	THE DOCUMENTARY	Various	
40	26	PINK FLOYD	ECHOES - THE BEST OF	Mercury	1987/03/03
41	41	JOSS STONE	THE SOUL SESSIONS	EMI	2002/11/11
42	30	ROYKSOPP	THE UNDERSTANDING	Real Gone Music	2002/08/27
43	34	ELO	ALL OVER THE WORLD - THE VERY BEST OF	Real Gone Music	2002/08/27
44	44	OASIS	(WHAT'S THE STORY) MORNING GLORY?	Mercury	2002/10/28
45	42	THE BLACK EYED PEAS	MONKEY BUSINESS	Real Gone Music	2002/08/27
46	37	STEREOPHONICS	LANGUAGE, SEX, VIOLENCE, OTHER?	Real Gone Music	2002/08/27
47	8	ELTON JOHN	PEACHTREE ROAD	Real Gone Music	2002/08/27
48	56	ELVIS PRESLEY	ELVIS - 30 #1 HITS	Real Gone Music	2002/08/27
49	35	U2	HOW TO DISMANTLE AN ATOMIC BOMB	Real Gone Music	2002/08/27
50	43	LUCIE SILVAS	BREATHE IN	Mercury	2002/10/28
51	43	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Mercury	2002/10/28
52	35	R.KELLY	TP 3 RELOADED	Real Gone Music	2002/08/27
53	45	SNOOP DOGG	R & G - THE MASTERPIECE	Real Gone Music	2002/08/27
54	40	MISSY ELLIOT	THE COOKBOOK	Real Gone Music	2002/08/27
55	0	M PEOPLE	FEAT. HEATHER SMALL ULTIMATE COLLECTION	Real Gone Music	2002/08/27
56	1	DANNY SEWARD	WHERE MY HEART IS	Real Gone Music	2002/08/27
57	27	AKON	TROUBLE	Real Gone Music	2002/08/27
58	44	THE BLACK EYED PEAS	ELEPHUNK	Real Gone Music	2002/08/27
59	10	SHANIA TWAIN	GREATEST HITS	Real Gone Music	2002/08/27
60	12	COLDPLAY	PARACHUTES	Mercury	2002/10/28
61	0	NATALIE IMBRUGLIA	COUNTING DOWN THE DAYS	Real Gone Music	2002/08/27
62	46	KASABIAN	KASABIAN	Real Gone Music	2002/08/27
63	48	PINK FLOYD	THE DARK SIDE OF THE MOON	EMI	1973/03/16
64	0	MAXIMO PARK	A CERTAIN TRIGGER	Real Gone Music	2002/08/27
65	51	GREEN DAY	INTERNATIONAL SUPERHITS	Real Gone Music	2002/08/27
66	54	DAMIAN RICE	16 ARMS	Real Gone Music	2002/08/27
67	44	FOO FIGHTERS	ONE BY ONE	Real Gone Music	2002/08/27
68	49	JANET CULLUM	TWENTYSOMETHING	Real Gone Music	2002/08/27
69	3	THE ISLEY BROTHERS	SUMMER BREEZE - GREATEST HITS	Real Gone Music	2002/08/27
70	47	THE SUBWAYS	YOUNG FOR ETERNITY	Real Gone Music	2002/08/27
71	0	GORILLAZ	GORILLAZ	Real Gone Music	2002/08/27
72	43	CIARA	GOODIES	Real Gone Music	2002/08/27
73	0	ROLL DEEP	IN AT THE DEEP END	Real Gone Music	2002/08/27
74	40	OASIS	DEFINITELY MAYBE	Real Gone Music	2002/08/27
75	0	BLOC PARTY	SILENT ALARM	Real Gone Music	2002/08/27

Chart compiled from actual sales data from 1000+ outlets across a sample of more than 1000 UK cities. © The Official UK Charts Company 2005. Includes all UK and B&W compilation.



15. Gorillaz
With Noel Gordon (the band's only live member) continuing a slow and steady decline on the singles chart, Gorillaz make it flaring again with favourable reaction to upcoming follow-up Discs. As a result, their Demon Days album ends seven weeks of decline to bounce back this week. The album - which has previously moved 1-2-6-9-13-19-26-27 - jumps to number 15, with sales of 14,737 representing a 45.5% increase week-on-week. The album's nine week sales tally of 326,506 place it well ahead of their self-titled 2001 debut, which had sold 165,715 copies at the same stage.



34. Stephen Freewell
Although Stephen Freewell's new single Emily has attracted a lot of radio support - it is #2 on the playlist chart this week - it makes a modest debut at 42 on the singles chart - but it seems to be sparking album sales. Freewell's Maple album was released last November, falling short of the Top 200 and attracting modest sales of 8,976, before it finally entered the chart at 127 last week. It now moves to 34, with sales to 37,535 week-on-week at 1,564.

Paul, the previous single, peaked at 79 in February.

TOP 20 COMPILATIONS

Pos	Weeks on Chart	Artist	Album Title	Label
1	1	VARIOUS	GAILCRASHER CLASSICS	Mercury
2	2	VARIOUS	RENAISSANCE - THE CLASSICS	Mercury
3	3	VARIOUS	IN THE MIX - REYNAL	Mercury
4	0	VARIOUS	R&B DANCE EVER	Mercury
5	0	VARIOUS	THE BEST R&B ALBUM EVER	Mercury
6	4	VARIOUS	CLUBLAND 7	Mercury
7	5	VARIOUS	ESSENTIAL R&B - SUMMER 2005	Mercury
8	7	VARIOUS	KISS THE LATINO MIX	Mercury
9	6	VARIOUS	KISS THE HIP HOP CLASSICS	Mercury
10	8	VARIOUS	THE BANDS 05 - II	Mercury
11	0	VARIOUS	ELECTRIC BOYS	Mercury
12	10	VARIOUS	POP JR	Mercury
13	12	VARIOUS	HAPPY SONGS	Mercury
14	9	VARIOUS	HAIRBRUSH DIVAS PRESENTS SING-A-LONG SUMMER	Mercury
15	13	VARIOUS	NOW THAT'S WHAT I CALL MUSIC 61	Mercury
16	0	VARIOUS	TEENAGE KICKS	Mercury
17	11	VARIOUS	NOVELTY NO IS	Mercury
18	14	VARIOUS	MASSIVE R&B	Mercury
19	17	VARIOUS	DRIVING ROCK BALLADS	Mercury
20	0	DIRTY DANCING	(OST)	Mercury

TOP 10 DANCE ALBUMS

Pos	Weeks on Chart	Artist	Album Title	Label
1	1	VARIOUS	GAILCRASHER CLASSICS	Mercury
2	3	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	Mercury
3	2	ROYKSOPP	THE UNDERSTANDING	Real Gone Music
4	0	VARIOUS	NICK WARREN - SHANGHAI	Real Gone Music
5	4	BASEMENT JAXX	THE SINGLES	Mercury
6	5	VARIOUS	RENAISSANCE - THE CLASSICS	Mercury
7	0	VARIOUS	R&B DANCE MIX	Mercury
8	0	VARIOUS	ADULT PITS SPACE (R&B 2005)	Mercury
9	0	DEEP DISH	SAV HELL	Mercury
10	7	MYLO	DESTROY ROCK N ROLL	Mercury

TOP 10 ROCK ALBUMS

Pos	Weeks on Chart	Artist	Album Title	Label
1	2	GREEN DAY	AMERICAN IDIOT	Mercury
2	1	FOO FIGHTERS	IN YOUR HONOR	Mercury
3	3	THE OFFSPRING	GREATEST HITS	Mercury
4	5	TRIVIM	ASCENDANCY	Mercury
5	4	GREEN DAY	INTERNATIONAL SUPERHITS	Mercury
6	7	SYSTEM OF A DOWN	MELZQUIST	Mercury
7	6	VELVET REVOLVER	CONTRA MUNDUM	Mercury
8	8	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWEET REVENGE	Mercury
9	9	FUNERAL FOR A FRIEND	HONOR	Mercury
10	10	ALKALINE TROJAN	CRIMSON	Mercury

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Weeks on Chart	Artist	Album Title	Label
1	1	COLDPLAY	X&Y	Mercury
2	2	JAMES BLUNT	BACK TO BEDLAM	Mercury
3	3	SCISSOR SISTERS	SCISSOR SISTERS	Mercury
4	5	KEANE	HOPES AND FEARS	Mercury
5	4	THE KILLERS	HOT Fuss	Mercury
6	6	GREEN DAY	INTERNATIONAL IDIOT	Mercury
7	7	GIVEN	STEFAN LOVE ANGEL MUSIC BABY	Mercury
8	8	G4		Mercury
9	9	TONY CHRISTIE	DEFINITE COLLECTION	Mercury
10	11	KAISER CHIEFS	EMPLOYMENT	Mercury
11	12	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	Mercury
12	13	OASIS	DEFINITELY MAYBE	Mercury
13	13	BASEMENT JAXX	THE SINGLES	Mercury
14	14	50 CENT	THE MASSAGE	Mercury
15	15	AKON	TROUBLE	Mercury
16	16	ATHLETE	YOURST	Mercury
17	17	STEREOPHONICS	LANGUAGE SEX VIOLENCE OTHER	Mercury
18	18	FRANZ FERDINAND	FRANZ FERDINAND	Mercury
19	19	CORRIALLA	DEMON DAYS	Mercury
20	21	FOO FIGHTERS	IN YOUR HONOR	Mercury

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