

Inside: Simon Webbe Akira The Don Nizlopi The White Stripes Oasis

MUSICWEEK



Universal UK chief set to boost UK acts' access to US market after taking international post

Grainige takes global role

Labels

by Paul Williams

Lucian Grainge has landed the role of Universal Music International chairman and CEO, taking the reins for the company for the world outside North America.

Grainige, who has been running the major's UK operation for nearly four years, will take up his new position on July 1 as successor to Jorgen Larsen, who will take on the role of chairman emeritus until he retires at the end of his current contract on June 30 2006.

However, the promotion – which was announced last Friday afternoon – will not spark a search for a new chairman and CEO to run Universal UK. Grainige will incorporate his present responsibilities into the new role, reporting directly to worldwide chairman and CEO Doug Morris.

Grainige told *Music Week* he is excited and honoured to have been put in charge of UMI. "It's a massive job and I've got a fantastic team of executives," he says. "The quality of management throughout the company worldwide, whether it's domestic or international A&R

and marketing, is excellent and hopefully I can build on that."

Grainige's rise to a role which effectively puts him second in command worldwide for Universal comes after a spectacular run for the major in the UK, with five new UK-signed acts reaching platinum status in 2004 alone. Among these, Scissor Sisters and Keane claimed last year's two biggest-selling albums in the UK as Universal grabbed a market-leading 27.8% share of album sales for the year.

The executive brings to UMI 27 years' experience in the business, starting as an A&R scout for April

Music/CBS in 1978, he became PolyGram's UK music publishing managing director in 1986, subsequently taking on the role of head of A&R and managing director of Polydor before becoming Universal UK chairman and CEO in 2001.

Grainige says his expanded role will allow him to continue his existing relationships with the UK labels, while his new international position is likely to win increased access for Universal's domestic signings on a global basis. As he notes, "I will sit on the UMG board, so it will allow these acts special new access into the US market."

Doug Morris praises Larsen for the "tremendous job" he has done in guiding Universal's international operations. He adds, "He is a gifted executive who has grown an incredibly talented team of executives and one of the most diverse and dynamic rosters of international talent."

Grainige's promotion overshadowed other changes within the Universal Music UK team. Greg Castell's exit at Mercury Records managing director is expected to be confirmed today (Monday) and a successor announced. martin@musicweek.com



Bands on hand for Ibiza club gigs

The Barfly and Manumission are teaming up to take rock music to the dance capital of Ibiza this summer. Kaiser Chiefs, The Bravery, Babyshambles and Maximo Park are among the bands that will play the 10,000-capacity

venue over 12 weeks between July and September.

It will be the first time live music has enjoyed a significant ongoing presence on an Ibiza stage, with Manumission dedicating the 700-capacity Music Box room to live bands every Friday night. In the past the venue has been active with a number of one-off appearances by the likes

of Electric Six, The Rapture and Har Mar Superstar.

Andy McKay of Manumission says The Barfly was a sensible partner for the venue. "We didn't want this to turn into some massive corporate event and The Barfly were exactly where we wanted to be in terms of the bands and artists they deal with," he says. "Ibiza picking up the

guitar is such a big story; it's important we do it right."

Babyshambles will kick off the season of rock on July 4, performing in the main room at the Manumission opening party, followed by the official "Ibiza Rocks" opening on July 22 presented by Radio One and MTV2 presenter Zane Lowe and headlined by Maximo Park.

Yahoo! launches subscriptions

Internet portal rolls out low-cost music subscription service in US, undercutting rivals such as Napster **p3**

Web leaks push security to fore

Internet leaks of tracks from the likes of Oasis, Beck and U2 have forced labels to focus on making promos more secure **p11**

Crüe stay true to rock fanbase

Notorious US rockers Mötley Crüe are back with their original line-up, a new album, and an explosive tour **inside**

This week's Number 1s

Albums: **S Broomfield**
Singles: **Akon**
Airplay: **Coldplay**



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Cut-price subscription offer undercuts rival as industry players voice concern over low prices

Yahoo! rolls out subscription service

Digital

by Nicola Slade

Yahoo! Music launched its digital music offering last week, promising that the US debut will reach the UK in the final quarter of this year.

But the subscription service immediately prompted concern from labels and rival retailers, who feared that its price-point could undermine the UK's digital music sector.

At midnight in New York last Tuesday, the internet portal pressed the button on its Music Net-backed Music Unlimited service in the US, proposing to charge customers \$4.99 a month—around £3.70—if they sign up for a year in advance for unlimited subscriber access to a 1m-track catalogue. Those wishing to subscribe on a month-by-month basis must pay \$6.99—around £5.20.

A la carte downloads will also be available through the service; they will be priced 99c for non-subscribers and 79c for subscribers.

In a parallel move, Yahoo! Music also chose last Tuesday to unveil its Yahoo! Music Engine

(see below), an enhanced media player application which challenges Apple's iTunes application, Microsoft's Windows Media Player and Real Networks' RealPlayer.

Using the Yahoo! Music Engine, subscribers can access their Yahoo! Music Unlimited account from any PC by providing a password, while music can be transferred on to any portable device which accepts the Windows Media/Janus DRM format.

Each device must be synced once a month; thus, if a user stops paying for the subscription, any downloads stored on PC and portable device will last for a month.

Yahoo! Music Unlimited's \$4.99 subscription charge compares to Napster To Go's \$14.95 a month rate for a similar service in the US, offering the ability to burn tracks, store them on a PC hard-drive and also transfer them to a portable player. Yahoo says that up to 50 plays, made by the likes of Creative and iRiver, will be compatible with its service.

The \$4.99 charge was originally billed as an introductory price by Yahoo!, which plans to roll out its subscription service in the UK in quarter four, but this price is likely to be retained.



Yahoo! Music Engine: enhanced media player received "soft launch" last week

Yahoo! Music Europe director Shannon Ferguson says, "The price will remain the same as we are able to offer this due to the high volume of loyal music consumers on the service. Over time, there might be a surcharge for portability as mandated by new record label requirements."

Yahoo! remains confident that its strategy will benefit all areas of the business, as well as consumers. "We firmly believe that subscrip-

tion services are better value for music lovers, and will inspire them to consume much more music," says Ferguson. "The low price point is designed to kick-start the mind-shift to the subscription model, and win over consumers through an attractive and affordable offer."

Details of the UK launch remain sketchy, but *Music Week* understands that it will debut between October and December. Pricing remains unconfirmed, but

most digital services have launched at a "pounds for dollars" price-point, suggesting Yahoo! Music Unlimited could launch at £4.99 (annual deal) and £6.99 (monthly deal) a month.

One major-label source says of the Yahoo! Music Unlimited price point, "Obviously this is an absolute bargain for consumers, but it is driving down the value of music. And it is another example of a non-music company using music to drive their business."

Beggars head of new media Simon Wheeler adds there is the feeling the service's pricing could "undermine the market in what is still a very early stage". "Developing a subscription service is what the labels want to see," he adds. "However, labels cannot control the retail price."

Yahoo!'s rivals voiced no concern at Yahoo!'s pricing stance. Napster CEO Chris Gorio, whose company launched its own subscription service in the US last September and in the UK in February, says, "We think there has been a significant over-reaction in the market. Our customers have not fled in the past when desperate pricing moves have been made by competitors."

nicola@musicweek.com

Music Engine drives sense of community via word of mouth

Yahoo says it has played a deliberate waiting game in coming to the digital music market, in a bid to offer users a complete end-to-end proposition covering everything from downloading to legal file-sharing.

Yahoo Music Europe director Shannon Ferguson says, "We already have a history of being in the music space, having offered the Launch product in the US for nearly 10 years. We took our time over the digital package to be sure

that we did it right and offer our users a complete end-to-end solution."

The Yahoo! Music Engine—which was the subject of a "soft launch" across the world last week—takes the form of a free, fully enhanced media player, thus mimicking other applications on the market such as iTunes, RealPlayer and Windows Media Player.

It also offers all the usual features such as uploading,

storing, organising and burning, as well as the in-built capability for users to share their preferences through Yahoo! Messenger.

Through Messenger, users on the same network can view each other's playlists, download songs from it via a subscription or a la carte model priced at 79c and 99c per track—and listen to 30-second clips of any music on the system.

"Music thrives on word of mouth between friends, which is

the key to keeping in touch with what's happening now," says Ferguson. "The integration of Yahoo! Messenger encourages this by giving subscribers the chance to check out their friends' music collections."

Meanwhile, customers can generate playlists taken from the Yahoo! library of 1m tracks, on the basis of personal preferences and create a bespoke homepage dependent on music taste. "This allows you to build a

playlist based on artists, albums, genres or even individual songs," says Ferguson. "It's a satisfying and fun way to discover new music based on your favourites."

The portal also houses a database containing more than 30m customer-submitted ratings for the songs available on its network. These ratings will be used to match customers' music preferences and create special download offers.

THE MUSIC WEEK PLAYLIST



BLACK REBEL MOTOR CYCLE CLUB
New (ECL)
A seriously impressive return from the band, at a new 1200 home and riding with a lazy rocking swagger (album, August 22)



THE WHITE STRIPES
Get Behind Me Satan (ECL)
The gonzo Blue Orchid single belies the depth of styles and moods the Stripes present on this fine album (album, June 6)



ROLL DEEP
The Avenue (Re-release)
Using a hook from the Massicot's 'Heartache Avenue, this cool pop-gynge by 'biano could have formed the former crew to the top of the charts (single, June 27)



BROOKE VALENTINE
Girlygirl feat. Big Boy & Lil Jon (Virgin)
Two groups of women argue and things get heated on this crunk track which should force well this summer (single, July 4)



GOLDFRAPP
Ooh La La (Mute)
Still proving a favourite on our stereo, Ooh La La promises to take the UK duo to their broadest audience yet (single, August 6)



MORNING WORK
Work (Parlophone)
Parlophone's 'next big thing' deliver an intelligent track song which possesses a chorus to melt hearts (single, May 23)



ARCTIC MONKEYS
From The Ritz To The Rubble (Bang Bang)
The second track from this buzz band's first single, Five Minutes W/Ch., promises big things indeed (EP, May 23)



DUELS
Animal (undisgnd)
The more we hear this the better it sounds. The Duels remain undisciplined with a publishing deal is imminent (demo)



TEMPREMENTALS
I Could Let You Love Me (Ministry Of Sound)
Smooth as silk for the sultry soul track—inspired by the Mario choon—is building a feare-free buzz (single, June 20)



LALI PUNA
I Thought I Was Over That (Morr)
A career-spanning round-up of rarities from electronic pop's brightest hopes (album, June 27)

Aim given task of cracking massive potential market

Office opening puts China in UK's hands

International

by Jim Larkin

The doors open today (Monday) on an office in Beijing designed to help the British music industry crack the vast Chinese market.

Aim and the UK Trade & Investment have contracted former Zomba chief Stuart Watson to run the operation, which will offer advice and contacts to labels, publishers, artists, managers and songwriters, whether AIM members or not.

Watson has much experience of the Asian music market, having created Shanghai-based music marketing consultancy Swat Enterprises in 1994 and subsequently worked in China. He says Chinese audiences have a higher perception of UK acts than those from the US, but it also has a unique industry structure and business practices, requiring specialist advice on how to approach the market.

He says the rate of piracy in the country means CD sales cannot be viewed as a significant revenue stream. Rather, moneys made in China through digital downloads, ringtones, merchandising and live concerts, meaning UK companies will have to work in new ways.

"The CD is really the calling card to help earn money in other ways," says Watson. "It's about



Elton John: strong UK seller in China

establishing the artist brand and in China that's more important than anywhere else in the world. Some majors, for example, act as agents for concerts, because it's more lucrative than selling CDs."

He also says the culture in China means songs that become hits in the UK or US will not necessarily work in China. Rather, he believes it is important to meet with Chinese companies and allow them to choose which tracks to release.

Within Aim, the move into China is not expected to generate great income for members instantly, but it could have huge long-term benefits. Aim chairman and CEO Alison Wenham notes, "While we do not expect significant licence revenues in the short term, the strategic benefits of this office cannot be underestimated in the development of close ties with a country whose growth is outperforming all other countries in the world."

According to the most recent

IFPI figures, sales of singles, CDs and DVDs amounted to \$211.8m in 2004. Although this represents a 6.8% increase in 2003, in a country of 1.3bn people it represents a relatively low rate of consumption per head compared to Western countries.

However, the internet is a huge factor in the Chinese market. Watson says there are more than 200 very important tastemaking websites in the country and that one Chinese act broke last year purely through online marketing.

The biggest UK acts in the country tend to be veteran artists, such as Elton John, Eric Clapton and Deep Purple, although Coldplay are also proving popular.

Watson and UKT&I export promoter Phil Patterson's relationship dates back to when the latter was working at Chrysalis, and it was Patterson who introduced Watson to Aim's Wenham. Following this, Swat Enterprises was employed to set up meetings during the Aim mission to China last October and from there the idea of a permanent office took shape.

Swat already represents a number of independent labels in China, such as Beggars Group and V2.

Watson believes the value of the service can be best exploited in going out to visit the contacts that the office provides. jim@musicweek.com

Nominations for Cads bring unlikely rivalries

Scissor Sisters and The White Stripes will be going head-to-head with some unpredictable competition in the shape of Phil Collins and DJ Shadow as this year's Cads/Music Vision Awards.

The names were unveiled in the latest raft of nominations for this year's awards, organised jointly by *Music Week* and sister-titile *Promo*. Cads are one of six acts to be named for the best music DVD award, while shortlists have also been released for the music television channel, music television commercial, live DVD and television/DVD director categories.

Meanwhile, PPL's sister association VPL is putting its name to the pop, rock, dance, alternative and urban video awards.

PPL/VPL chairman and CEO Fran Nevrika says, "I am delighted VPL is sponsoring the best video categories. The Cads is the one event that brings together directors, producers, repertoire owners and broadcasters with VPL as an important player in this whole environment."

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GADSO5

In the live music DVD category, Scissor Sisters will be up against titles by Phil Collins, DJ Shadow, Norah Jones & the Handsome Family, Scissor Sisters and White Stripes.

For the best music DVD award, Peter Gabriel's video anthology *Live* is among the contenders alongside releases by *Funeral For a Friend*, Iron Maiden, Lemon Jelly, Supergrass and Paul Weller.

Meanwhile, Channel U, MTV, MTV 2, VH1, VH2 and The Arm will be fighting it out for to be named best television channel and the best DVD/television director nominations are Matthew Amos, Dick Carruthers, Janet Fraser-Crook, Hamish Hamilton, Simon Hilton and Russell Thomas.

The event takes place at London's Royal Lancaster Hotel on June 1. To see the full list of nominations visit

www.musicweek.com/music-video_n_wards and for seat reservations call James Smith on 0207 921 8309 or james@musicweek.com. © See p9 for full shortlists

SIMON WEBBE

SNAP SHOT

Innocent Records is hoping to continue the huge global success it has enjoyed with Blue as it prepares to roll with the first solo artist to emerge from the group, Simon Webbe.

Webbe, who will all the road next month as part of the *Best of Blue* tour, has been part of the act's success since day one, contributing to more than 13m albums sales.

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mid-July. The song, which was co-written by Webbe with Matt Prime and Tim Woodcock, will be released commercially in August, coinciding with the end of Blue's tour.

Innocent Records A&R director Jamie Nelson says Webbe has grown as a writer and expects his new music to take the artist to a wider demographic. "The record has moved on from where he was with the Blue era," he adds. "It will enable him to connect with a much broader group of fans." Two singles will precede the as-yet-untitled album, which will be released in the final quarter of this year.

C&S LIST Label Manager: Sara Freeman; A&R: Jamie Nelson; Innocent: Marketing Manager: David Quirk; Innocent: Product Manager: Sarah Fisher; Innocent: National Rep: Simon Jones; H&M/CD: National Rep: Lucio PR: National TV: Alan; Virgin Records: Regional Rep: Jason Bailey; and Martin Fiss; Virgin: Regional Pres: Gordon Durcan; A&S: Manager: Danny D; Debris: Blacksmith Management.

Chrysalis' growth limited

Chrysalis Group admits its radio consolidation options are restricted after ruling out the possibility of any immediate deal with Guardian Media Group and Virgin owner SMG.

As Capital and GWR's joint venture GCap Media begins its second week of trading, UK commercial radio's third-biggest operator Chrysalis is facing the possibility that any future analogue growth may have to come from its existing stations, winning new licences and buying the occasional stations rivals have to sell because of their own consolidation deals.

"It looks like there isn't much scope for growth by acquisition," says chairman Chris Wright, whose group's attempts to buy Guardian Media Group's radio assets were rebuffed, while SMG has ruled out selling another possible takeover target, Virgin Radio.

However, one deal finalised by Chrysalis was a 100% Century FM,

Interim results

CAPITAL RADIO INTERIM RESULTS

	2004	2005	change
Revenue	£50.5m	£59.0m	-0.8%
Operating profit	£14.4m	£16.6m	-5.6%

THE ABOVE OPERATIONAL FIGURES RELATE TO PERIODS OF 2005

CHRYSLIS GROUP INTERIM RESULTS

	2004	2005	change
Revenue	£94.6m	£72.7m	-1.9%
Operating profit	£23.7m	£27.9m	-54.2%

THE ABOVE OPERATIONAL FIGURES RELATE TO PERIODS OF 2005

which was acquired by the group last week for a cash consideration of £29.5m from GCap Media. The new group was formed to sell the East Midlands station by the Office of Fair Trading as one of its conditions of merging.

"It is a good fit for us," says Huntingford, whose group already owns a Heart station in the West Midlands and will rebrand its new service this autumn. "We've secured it at a price which was sensible. It allows us to rebrand the

station Heart and create a super-Midland region which matches the ITV Central region."

Ahead of the relaunch, Chrysalis and its rivals face a tough time going into the summer on the back of the announcement last week of a series of disappointing trading figures.

Chrysalis revealed like-for-like radio revenues in March and April fell 12.5%, while forecasted full-year revenues could be 5% to 6% down. In its last reported figures away from GCap, Capital last week reported revenues were 0.8% down to £58.5m for the six months to March 31 2005.

However, Capital's revenues dropped 21% in April and fell 15% at GWR, adding up to a GCap year-on-year decline of 17%. GCap blames the falls on weak consumer confidence and low spends from leading radio advertisers and believes these will be factors in May and June.

Industry gears up to meet 'supportive' new minister

Government

by Robert Ashton

The music industry expects to sit down shortly with new minister with responsibility for music James Purnell, who is pledging to position the creative industries at the heart of the UK economy.

As senior industry executives clear their diaries for a meeting with Purnell in the next week or so, his appointment to take over the brief to lobby for music and film from Estelle Morris has been welcomed by those who know him.

Live Music Forum chairman Feargal Sharkey, who has long experience of government working with the DCMS, says the new minister is "incredibly supportive" of the music industry.

"It's likely he will have brought a record in the last few years," he says of the 35-year-old, whose full role of minister for media and broadcasting, covers the creative industries, including music and tourism. "I think James is going to do really well for everyone concerned. He is attuned to what is going on."

PPL director of government



Purnell: industry has high hopes of him

relations Dominic McGonigal is also pleased with Morris' replacement. "It's good news. He is up and coming and has a lot of experience, knows the issues and realises that the creative industries are hugely valuable and will be in years to come," says McGonigal.

James Purnell became MP for Stalybridge & Hyde in 2001, after working as an advisor to Tony Blair on culture, media and sport, will have already gained many friends within the industry by pledging to support the business on key issues such as copyright. He is expected to work closely with David Lammy, who has been put in charge of the arts by secretary of state for culture media and sport Tessa Jowell.

Purnell adds, "The creative

industries are central to Britain's economic future. We are global players in these industries, with some of the world's best talent in music, fashion, design and film. Many of tomorrow's jobs will come from the creative industries. I look forward to DCMS playing a key role in supporting those aspirations and fostering that growth."

A DCMS spokeswoman says she is already arranging several meetings between Purnell and music business representatives.

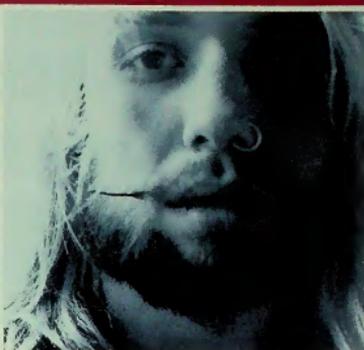
Meanwhile, the Live Music Forum is pressing music and entertainment venues to apply to transfer their current public entertainment licence (PEL) to the new system under the Licensing Act before August 6.

Sharkey says that venues transferring by then – instead of waiting just before the new law becomes effective in November – will find their applications more than likely be rubber stamped by their local councils. "I am the worst one for waiting the day before to get my income tax form in," says Sharkey. "But we want venues to understand it is for their benefit to apply early." robert@musicweek.com

AKIRA THE DON
CAST LIST
Labor Something In
Construction A&R
David Luzzo,
Something In
Construction,
Management; Paul
Hickman and Jim

Corliss, Press:
Bhavirat Scott,
Spring PR
TV/Radio; Spring &
Something In
Construction; On-line
PR & Promotions:
AMP Online Music
Marketing.

Distributor:
Cineplex/Universal
Agent: Paul Brown,
Free Trade Agency



Despite signing with Interscope in November 2004, Akira The Don, the former vocalist of underground UK outfit Crack Village, has been focused on developing his fanbase through small independent releases and consistent touring before the major label machinery kicks in. Akira The Don's debut offering, entitled First EP, appeared last December via UK indie Something In Construction

and it will be followed up with a second, entitled AAA, on May 23 (also through Something In Construction). A former journalist and one time co-editor of Playlouder.com, Akira was discovered by Interscope A&R manager Jeff Anderson who heard his music playing in a New York barbers. A six-album deal followed and a debut Universal single will appear later this year.

PRS reaches peak as MCPS tumbles

PRS-distributed income broke through the £250m barrier for the first time in 2004, but MCPS paid the price for losing its Universal account.

Total licensing revenue for PRS leapt 5% over the 12 months to £297.6m, largely on the back of UK public performance, broadcast and online gains, with the society distributing £256.2m to its members. This compares to £242.5m in 2003.

But sister operation MCPS went in reverse during the year with revenue falling by 3% from £226.9m to £219.3, mainly as a result of Universal Music International's move to end its European centric licensing agreement with the society and take its business to Belgian collecting society Sabam instead.

MCPS-PRS Alliance managing director Steve Porter says the PRS results show there is continued strong demand for broadcast and publicly-performed music, while for MCPS he notes that distribution from audio products would have risen by 2% on the year without the loss of the Universal agreement. With the Universal effect included, distribution from this sector fell 8%.

He notes that part of this rise is attributed to the widespread use of CD covermounts by

national newspapers.

The results come as MCPS, whose losses for the year narrowed from £0.5m in 2003 to £0.3m last year, presently finds itself at the heart of difficult negotiations between record companies and publishers over the online royalty rate.

The interim discounted 8% rate (MCPS wants to set a 12% rate of gross revenue) officially expires at the end of this year, with many insiders already frustrated at the "intransigence" of the negotiations.

An insider says it was a "long and painful" process getting the 8% ratified and some executives are now suggesting that there may be no alternative than to refer the whole matter to the Copyright Tribunal, a path the BPI has already travelled when it referred the May 2003 DVD licensing agreement.

One source suggests the reason an online royalty rate will not be agreed any time in the near future is that current licensing architecture is being applied to business models which are very new and in some cases still largely unproven. Another reports there is already some resentment in the publishing camp that record companies appear to be siding with telephone companies and ISPs over the level of the rate.



SONY RADIO AWARDS MUSIC WINNERS

Specialist music:
Zane Lowe (Radio One)
Daily music show:
Drivetime with

Lucio (Morning 105.2)
Music special award: Teenage Dreams So Hard To Beat (Radio One)
Weekly music show: The Selector (FCUK FM)

Music broadcaster: Zane Lowe (Radio One)
Daily station: Capital Disney
Station sound award: Kiss 100
Programmer of the year: Richard

City (Radio City 96.7)

Sonys reward R1 changes, as R2 wins station of year

R1 scoops best-vet laurel at Sony awards

Awards

by Paul Williams

Radio One's most profitable Sony Radio Awards night yet has underpinned what bosses believe is a renaissance at the BBC network. Days after its audience moved back towards the 10m mark and share rose from 7.6% to 8.4% in the latest Rajas, the national station won five gold awards last Monday's - its best in the 23-year history of the radio "Oscars" - to round off two years of extensive changes to its programming output.

Zane Lowe, one of a number of new faces to arrive at the station during that period, led the way by winning the specialist music award and being named music broadcaster of the year. Radio One's John Peel tribute Teenage Dreams So Hard To Beat claimed the "music special" award, while the Bobby Friction-hosted Vote Friction was named news programme of the year. In turn, fellow Unique production Missing The Message took the feature award.

Radio One's head of specialist and speech Ian Parkinson is delighted the station is getting recognition for what he says he has been a "real revelation" over the past couple of years with virtually no aspect of the schedule escaping change.

"It always takes a little while for people to realise the sorts of things we're doing," he says. "We're not just a pop music sta-

tion. We've made a huge amount of changes both on the mainstream schedule and specialist schedule over the past couple of years and these changes are really beginning to bear fruit with success with Chris [Moyle] at breakfast, Scott [Mills] in the afternoon and Zane [Lowe] in the evening and it throws a spotlight on other things we're doing."

Pluggier Al James believes Radio One has improved "immensely" over the past six months. "New music being brought in is helping the station sound fresh and vital in places and they've



Lowe: chuffed to win pair of Sonys

stabilised their figures," he says.

Radio One was also nominated as national station of the year for the first time since 2000, but lost out to Radio Two which won the crown for the fourth time in seven years and clocked up a first such win since Lesley Douglas took over as controller.

A shocked Douglas told the ceremony, "I really didn't think it was Radio Two who had won this and it certainly has very little to do with me, but what it has a lot to do with are the presenters, the producers and the production team who do a vast range of programming and who cover a vast range of music."

Douglas was followed onto the Grosvenor House Hotel stage by Radio Two presenter Steve Wright, who collected the night's highest honour - the Gold Award - only a year after fellow station presenter Johnnie Walker won it.

Like Radio Two, Xfm - and its breakfast show host Christian O'Connell in particular - is rapidly becoming an annual part of the winning line-up with another series of victories. O'Connell collected three awards on the night.

Emay's West Midlands-based Kerrang! 105.2 won a first Sony as drivetime presenter Lucio took daily music show of the year. The same group's Kiss 100 claimed the station sound award, while The Selector, a Something Else production for FCUK FM, was named weekly music show of the year.

Paul Williams, who writes for paulw@musicweek.com

PPL health bodes well for AGM

Fran Nevkila will be able to tell the PPL AGM next month that he has slashed the organisation's cost-to-income ratio in half and delivered a 40% increase in net distributable revenues since taking over the reins of the society nearly five years ago.

When the chairman and CEO took control of PPL in 2000 and introduced a radical reforming agenda, he vowed to cut fat and said that lowering the cost-to-income ratio, which was then running well above 25%, would be one of his first priorities.

By moving Caterc out of a separate building on Lower James Street and reducing other overheads, including trimming staff numbers - at 189 for the year ended December 31 2004 com-

pared to 188 in the previous year - Nevkila has reduced the running costs of PPL from £13.4m in 2003 to £12.5m. The wage bill itself has been cut from £7.5m in 2003 to £6.7m and has helped halve the cost-to-income ratio in the past three years to 15.1% (last year it was 16.6%).

This reduction in costs has freed up more monies for distribution with £71.5m paid out in 2004, compared to just £68.6m the previous year.

In addition to receiving more income, record companies are also receiving it quicker, with revenues in 2004 distributed a full two months earlier than in 2003.

Nevkila now believes the changes he has made have resulted in PPL "coming of age" and

after focusing on internal changes he can now concentrate fully on delivering for the industry. "I would like to grow income, not just marginally, but big time," says Nevkila, who estimates there are still 10s of thousands of places which use recorded music that are either not licensed or do not pay PPL. "We have entered a different stage of the game." Nevkila believes investment in new IT and addressing new business areas will also help grow distributed income in future.

PPL's AGM will take place on June 7 at the British Museum, with the guest speakers already confirmed as IFPI chairman and CEO John Kennedy and China Audio Visual Association president Liu Guo Xiong.

Majors' relocation plans go back to the autumn

Record company relocations of their London offices are unfolding slower than anticipated, but the London map of majors is still on course to be redrawn by the end of the summer.

Universal is set to be the first to complete an office move in what is a busy period of relocation for all the majors and their London offices.

All of Universal's frontline labels are coming together in a new office at 364-366 Kensington High Street. The first label to complete a move to the building will be Polydor, which is due to have finished the relocation from Black Lion Lane in W6 by the end of the month.

The rest of Universal's frontline labels - Island, Mercury, U2 and UMTV - will be in the new building by the end of the following month. The move had been scheduled for April, but practicalities such as contract negotiations have delayed things slightly.

A similar situation is unfolding at Warner Bros which is moving from its 513 Old Church Street home to offices near the Warner Music headquarters. Originally scheduled for April or May, the

move now looks likely to take place in August, although no firm date has been set.

Sony BMG is successfully pressing ahead with a more gradual move of staff over from the old Sony office in Soho to the BMG building in Fulham. This has been taking place since February and is scheduled to be completed in June, with most key functions already relocated to Fulham.

To make room for the Sony side of the business, the BMG Music Publishing staff have moved to a new building at 20 Fulham Broadway in SW6.

Meanwhile, EMI is still saying "late summer" for Virgin's move from its 20-year home at Kensal House to a site in Crown House on Hammersmith Road. It plans to announce dates nearer the time, as precise times for the move are likely to be subject to change depending on building work yet to be completed.

The moves are being made in order to bring the various labels within the majors closer together so each group can exploit synergies and improve co-ordination in areas such as sales and support.



It has been an intentionally slow climb for Leamington Spa duo Nizlopi who, since forming in late 2000, have mastered clear of stereo label interest in favour of the Independent route.

New single JB5 Song will be recorded on June 6 via their own label FDM Records, while a handful of radio and media identities received an exclusive listen to the song two weeks ago aboard the London Eye.

where Nizlopi performed a short set as the wheel was in motion. Acclaimed production company Mendocino were called upon to bring the new single to life and Nizlopi will hit the road later this month.

throughout its various stages of completion from their website. Kieron Conrannon from FDM Records notes that his label has already surpassed 20,000. Nizlopi will hit the road later this month.

CAST LIST: Management: Kieron Conrannon, FDM Records; National ad/mk Mick Garbutt, Lucid PR; Barbara Chironi, MBE; Regional ad/mk Steve Tindley, Intermedia Regional Agent; Solomon Parker, Concordo; Publishing: Joe Taylor, Nuvo; Distribution: Nuvo/Plena/Sci.



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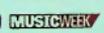
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Publishing world reels over market shares upset, while fresh faces point to new era

New leaders signal shift in power

Publishing

by Paul Williams

Just as Peter Reichardt looked set for a perfect send-off from EMI Music Publishing after 16 years, in stormed Universal Music to spoil the party.

The charismatic chairman and CEO, who exits the Charing Cross Road building for the final time on May 31, is so used to being at number one that it almost looked like a foregone conclusion that his last full quarter in charge of the company would result in yet another market share victory.

But by the narrowest margin yet—a mere 0.08 of a percentage point—Universal edged ahead of its long-time rival to secure its first quarterly win on the combined singles and albums table since the opening three months of 1999. More remarkably, the triumph marks only the second time since then that a company other than EMI Music has led the way, adding up to a stunning 22 out of 24 quarterly triumphs for Reichardt.

Universal's success on the combined rankings with 22.2% came despite the fact that Paul Conroy's team failed to head either of the individual singles or albums tables, but second place on both made his company the quarter's most consistent performer as albums champ EMI fell short on singles and visa versa for singles victor Warner/Chappell on albums.

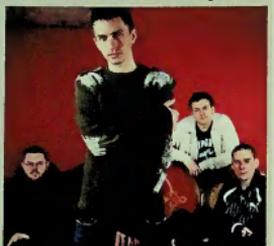
Universal claimed a 24.3% share of the albums market to finish 1.2 percentage points behind

Athlete provide extra muscle for Chrysalis

Athlete helped Chrysalis race to its best quarterly albums performance in four years as it outpaced the rest of the indie field.

The company grabbed nearly a quarter of the independent albums market after claiming 100% of the chart-topping Athlete album *Tourist* (10th of the quarter), half of Lucie Silvas' *Breathe In* (21st) and 14% of Owen Stefani's *Love* *Atomic Music Baby* (11th).

It all resulted in Chrysalis claiming a 32.5% share of the combined indie market during quarter two, more than its two closest



challengers Carlin (11.9%) and Blue Mountain (7.6%) combined. Impressively, on the overall rankings it managed to outperform major publisher Sony/ATV.

Second-placed Carlin and Blue Mountain in third also enjoyed their own victories over Sony/ATV, Carlin beating the major on singles after successes including a two-third share of

curve for Universal whose share had uncharacteristically dipped to 8.9% last time, but rallied this time to 19.8%.

EMI held reasonably steady on albums with a 24.5% share to lead the market for a fifth successive quarter after a run that included Scissor Sisters claiming the period's top seller and dominant shares of releases by the likes of Natasha Bedingfield, Phil Collins and Kasabian. But its quarterly singles share declined from 28.5% to 16.8%, and, as a result, it dropped to

third in the market's rankings.

Warner/Chappell's singles share continues to be swelled by charity sellers. After Band Aid 20's effort lifted it to the top of the singles table in quarter four 2004, Tony Christie and Peter Kay's *(Is This The Way To) Amarillo* did likewise during the past three months. The publisher claimed 80% of the Comic Relief single which sold 658,591 copies over-the-counter alone in the quarter, to boost its singles share to an unbeatable 21.5% and help place it in third spot on the combined table with 15.3%. The same company also claimed half of the Jennifer Lopez hit *Get Right*, which finished as the period's third biggest seller.

Warner/Chappell's albums performance was somewhat less spectacular, as it grabbed 12.5% to rank fourth on the table after a run that included 100% of Green Day's *American Idiot* (sixth of the quarter) and more than 40% of G4's self-titled debut (third).

BMG, whose boss Paul Suran

went the UK's longest serving major publishing head on June 1 following Reichardt's departure from EMI, had a steady, if somewhat unspectacular time on singles but had a tougher time in the albums market. Here its share dropped from 17.6% to 12.5%, resulting in its lowest combined total for a year (11.4%) to sit in fourth place.

Meanwhile, Chrysalis had a solid opening three months to the year, although not a record-breaking one, but a further dip in per-

INDEPENDENT SHARES Q1 2005		7. Minder 19%	
1. Chrysalis 19.2%	2. Carlin 13.3%	8. Roadwork 13%	9. V2 10%
3. Blue Mountain 7.6%	4. Windswept 6.9%	10. Music Sales 0.8%	
5. Big Life 4.0%	6. Notting Hill 2.7%	The above shows share of the combined independent market	

formance by Sony/ATV lifted it to finish among the top five companies on the combined table for the first time (see breakout). Its 4.9% share was more than double what it managed during the previous quarter and 14 percentage points ahead of Sony/ATV whose own 3.5% showing was its lowest since the second quarter of 1999.

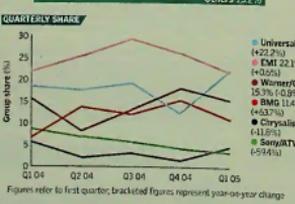
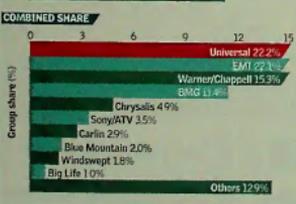
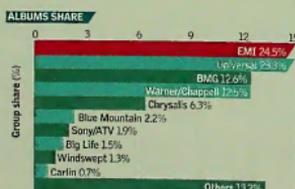
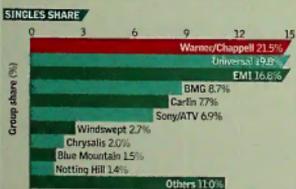
The near eight-year low represented the fourth quarterly drop in row for the major whose managing director Charlie Pinder exited a few weeks ahead of the figures being unveiled. His successor Rakesh Sanghvi, whose appointment was announced at the beginning of this month, will also note that on the individual singles and albums table the market share position looks even more disappointing, with Sony/ATV placed sixth on singles behind Carlin and seventh on albums below Chrysalis and Blue Mountain.

Sanghvi's promotion from deputy managing director, Guy Mox's elevation to the MD's role at EMI Music Publishing and Universal taking the combined crown for the first time in six years added up to a particularly eventful opening to the year for the UK publishing community.

Ultimately, only time will tell what this could all mean for performances for the remainder of the year, but what is certain is the next quarterly round-up will mark the beginning of a new era as it will come without the presence of the ultimate market share king, Peter Reichardt.

paulw@musicweek.com

Publishing shares: quarter one 2005



Figures refer to first quarter; bracketed figures represent year-on-year change

Top 10 singles for Q1 2005

- | TITLE | Artist | Publisher |
|-------------------------------------|-------------------------------------|--|
| 1 (IS THIS THE WAY TO) AMARILLO | Sedozia/Greenfield | Warner-Chappell 80%/Sony 20% |
| 2 ALL ABOUT YOU/YOU'VE GOT A FRIEND | Fletcher/King | Universal 50%/EMI 50% |
| 3 CET RIGHT | Raymond/Brown/Harrison | EMI 50%/Warner-Chappell 50% |
| 4 OVER AND OVER | Helly/Bridges/Warpen | BMG 50%/Windswept 50%/Notting Hill 50% |
| 5 LIKE YOU SOLDIERS | Mathers/Beste/Murkic/Lay | BMG 50%/EMI 32.5%/Others 12.5% |
| 6 LET ME LOVE YOU | Starchy/Heff/Smith | Carlin 25%/EMI 75% |
| 7 DAKOTA | Jones | Universal 100% |
| 8 COODIES | Smith/Carrett/Morris/Love/Jefferson | BMG 10%/EMI 5%/Others 82.4%/Warner-Chappell 5%/Windswept 47.5% |
| 9 ALMOST THERE | Barry/Taylor/McJannet | Universal 60%/Others 40% |
| 10 FALLING STARS | Merrill/Rubicon/tbc | Universal 100% |

Top five albums for Q1 2005

- | TITLE | Artist | Publisher |
|-------------------|-----------------|--|
| 1 SCISSOR SISTERS | Scissor Sisters | EMI 85.7%/Universal 31.6%/Warner-Chappell 3.6%/Others 3.6% |
| 2 NOW! 60 | Various | BMG 16.7%/EMI 20.4%/Sony/ATV 4.7%/Universal 279%/Warner-Chappell 5.5%/Chrysalis 6.5%/Windswept 3.2%/Others 15.2% |
| 3 G4 | G4 | EMI 21.6%/Sony/ATV 91%/Universal 3.0%/Warner-Chappell 4.0%/Others 26.1% |
| 4 HOT FUSS | Killers | Universal 100% |
| 5 HOPES AND FEARS | Keano | BMG 95.0%/Chrysalis 5.0% |

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the nominations are

best cinematography in a video
sponsored by **creativity**
Dimitri Armpour-Drown
for Tom Barter: My Declaration
Brundon Galvin
for Jamelia: See It In A Boy's Eyes
Omer Gural for U2: Vertigo
Jake Polonsky
for Feeder: Tumble & Fall
Tim Radcliffe
for The Streets: Dry Your Eyes
Tom Townsend
for Doves: Black & White Town

best art direction in a video
Dan Beldering
for Basement Jaxx: Oh My Gosh
Doves Everest for Placebo: 20 Years
Morgan Kennedy
for Kings Of Leon: The Bucket
Chris Oddy
for Wycle D'Jean: I Believe In You
Jonas Odell
for Freddie Mercury: A Moment
Sas Tibbitt
for The Cure: The End of the World

best telecine in a video
Mark Gathan at Moving Picture Co.
for Ash: Strangers
Simone Giffard at One Post
for Embrace: Gravity
Dave Ludlum
for Tyler James: Why Do I Do
Jean-Christophe Sorot at MPC
for Kings Of Leon: The Bucket
Tom Russell at VTR
for Jamelia: See It In A Boy's Eyes
Marcus Timpton at Rushes for
Marie Street Preschans: Empty Souls

best animation in a video
Christian Anderson
for Koolhaas: Cut Off
Fuzzy Eye
for Wagon Christ: Shadows
Pip Pic Apple
for Spiz: How About That
Szymon for Beck: E-Pro
Adam West, Simon Goodrich,
Robert Shaw
for Emiliata Toren: Sunny Road
Tun Weale
for The Chevaliers: Try Again Today

best editing in a video
Nick Alist
for Graham Coxon: Freakin' Out
Suzy Davis
for Dizzee Rascal: Dreams
Joe Givett
for Basement Jaxx: Oh My Gosh
Joe Guest for
The Streets: Blinded By The Lights
Rick Russell
for Robbie Williams: Radio
Verso Young
for Fastlane: Bling Tongues

best special effects in a video
Daf Czempniski for U2: Vertigo
Tom Harding at Moving Picture Co
for Beck: E-Pro
Matt Jackson & Rushes VFX Dept
for The Streets: Ft But You Know It
Fash Olayo, Jenn Trellett at Ink
for Moby: Room On The Third Floor
Dan Williams at VTR
for LMU.S: Rejon
Marcus Wood, Dave Barnister,
Brian Carbin at Rushes
for Dizzee Rascal: Dream

best pop video
sponsored by **vni**
Goldie Lookin' Chain:
You Knows I Love You
Natalie Imbruglia: Street
Jamelia: See It In A Boy's Eyes
Moby: Room On The Third Floor
The 411: Tomatoes
Wiz Young: Friday's Child

best rock video
sponsored by **vni**
Doves: Black & White Town
Franz Ferdinand: This Fire
Kardianus: Club Foot
Mans: Sing For Absolution
Sade: E Talking
The Hives: Two Timing Torch
& Broken Bones

best dance video
sponsored by **vni**
Basement Jaxx: Oh My Gosh
Fastlane: I Want More
Fatboy Slim: Back 2 Back
George Michael: Fleas

LCD Soundsystem:
Duff Punk is Playing At My House
Prodigy: Spittle

H&M urban video
sponsored by **vni**
Dizzee Rascal: Dream
Goldie Lookin' Chain:
Guns Don't Kill People, Rapists Do
Kalis: Trick Me
The Streets: Blinded By The Lights
The Streets: Dry Your Eyes
The Streets: Ft But You Know It

best alternative video
sponsored by **vni**
Book: Ocean
Boris: Triumph Of A Heart
Boonlick: High Tide
Cobalt: on TV Show: World Of Evil
Fastlane: Sing To You
UNGLE feat. Ian Brown: Ruige

best video of the year
To be announced at the
Music Vision Awards

best international video
Black 192: Always
Gwen Stefani: What You Waiting For
Interpol: End
Jay-Z: 99 Problems
Kings of Leon: The Bucket
Yeah Yeah Yeahs: Y Control

best producer
sponsored by **an lighting**
Grace Books (Parsons)
Matthew Fone
Jane Hamilton
Ashley Pugh (Alchem)
Phil Tidy (Draz Pictures)
Richard Weaver (Independent)

best commissioner
Kate Griffin (EM)
John Healey
Lu Kestler (Island Records)
John Moly
Mike O'Keefe (Bony BMG)
Tess Wright

best new director
sponsored by the **director series**
Chris Gans (Parsons)
Ben Dawkins (Love)
Hans Mowbray (Black Dog)
Amy Stone (Independent)
Waverly Films (Colson Blimp)
Virnie Young (Black Dog)

best director
sponsored by **vni**
Alex & Martin (Parsons)
Sophie Muller (Factory)
John French (Black Dog)
Adam Smith (Colson Blimp)
Dougal Wilson (Colson Blimp)
WIZ (Factory)

outstanding achievement award
To be announced at the
Music Vision Awards

best music in commercial
Beastie Boys: To The 5 Boroughs
Fatboy Slim: Palookaville
Kuban: Hoops & Fries 1x10 sec. ads
Marie Street: Fragments: L'liblood
Super Furry Animals: Bongbook
The Chemical Brothers:
Push The Button interactive ad

best music in programme
Shortlist to be announced 19 May

best music in channel
Channel U
MTV
MTV2
VH1
VHS
The Amp

best music dvd
Funeral For A Friend:
Spilling Blood in Berlin
Peter Dinklage: Roy
The History of Iron Maiden Part 1:
The Early Days
Lenny Kravitz: 64-35
Oasis: Definitely Maybe
Supergroup is 10: The Best of 64-01
Paul Weller
Modern Classics on Film 90-01

best live music dvd
Phil Collins:
Frosty The First Frostwell Tour
DJ Shadow: In Vivo & On Time - Live!
Nash Jones & The Hardstone Band
We Are Sausage Soldiers
Who So Am You
The White Stripes:
Under Blue-Export Lights

best director: TV (DVD)
Matthew Adams
Dick Carruthers
Janet Fraser-Crook
Harriet Hamilton
Simon Hilton
Russell Thomas

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Manufacturers are increasingly taking on the role of security provider, as labels seek to stem pre-release leaks from promos. *Ben Cardew* reports on developments and media reactions

Labels grab upper hand over security issues



It's hardly the congenial way to enjoy music, but if you want to hear the new Coldplay album before its June release you'll have to make an appointment at EMI headquarters. Once there, you can listen to X&Y on an iPod locked in a glass case.

Meanwhile, journalists eager to get their hands on advance copies of long players from the likes of Gorillaz, The Glitterati, Team Sleep and Roll Deep, to name but a few, are having to take on an increasingly complex system of legal agreements, sealed packages and watermarked CDs before they can have a listen.

For those in the music industry and media who rely on hearing new music before its general release, scenarios like these are becoming increasingly common. And, uncomfortable as it may be, few would refute the logic – the past 12 months alone has seen key albums from Eminem, U2, Beck and Oasis leaked on to the internet weeks ahead of release.

"All unauthorised distribution is damaging. When it occurs in pre-release it is especially damaging," says Dr. Richard Gooch, deputy director of technology for the IFPI. "Pirate copies in circulation take a chunk out of initial sales, which robs the release of a chart position. That in turn affects the airplay, which affects the

whole promotional push. It is also bad for the artist, as it cheats them out of the right to choose which mix and format goes into circulation and obviously they don't get paid for pirate copies."

As well as being an embarrassment to the record companies involved, these breaches of security also have financial implications. Not only is revenue lost to file-sharers and pirates, who can produce thousands of professional-looking copies within days, but there is also the vast cost involved in hurrying release dates forward in an attempt to cut losses.

Naturally record companies have found themselves on the front line in the war against leaks. "In pre-release, labels are in a good position to protect the release," says Gooch. "And they have for some time been moving to put in place both procedural and technical mechanisms to prevent these problems arising." Labels have responded to the problem in a number of different ways, from releasing promotional copies of albums on vinyl, as XL did with The White Stripes' Elephant, to insisting that journalists leave their phones at the door when they listen to a pre-release album.

However, they are far from alone in their fight and many CD manufacturers have found themselves taking on a new role of security provider.

Gorillaz: one of many promos accompanied by security warnings

Sonopress, for example, supports seven protection systems from different companies, as well as offering its own copy protection system, mbargo. Sony DADC, the world's largest provider of pre-recorded optical discs, has its own copy control system, key2audioXS, which allows labels to individually define the burn count on their CDs.

One of the forerunners in this field is CD manufacturer Databiz, which is currently working with Derek James of Image Industries and Ronnie Wilson, producer of Rod Stewart, Liberty X and Eternal, to promote its copy protection system, XCP. This innovation, which has already been used on pre-releases from Keane, Natasha Bedingfield and Fatboy Slim, gives discs five layers of protection including management of the computer's drives; player software, which allows the protected portions of the disc to be played; generic copy control technology, which prevents the ripping of audio content; and proprietary protection of the data session, to provide additional defence against disc-cloning software.

XCP also offers several different levels of protection. XCP-1 is designed specifically with pre-release CDs in mind and offers the highest level of protection. This category in turn divides into XCP-1 Standard, which allows playback on computers, and XCP-1 Red, which can only be played

'You have to have watertight methods... things you wouldn't necessarily think of until lawyers get involved'

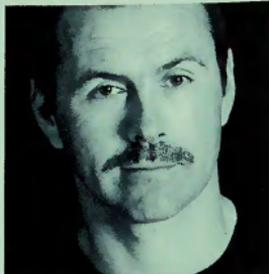
Avi Landenberg,
Sonic Arts

on standard CD players. XCP-2 is for use with commercial pressed CDs and allows full playability across all players, with a consumer able to make a limited number of copies, as specified by the record company, for personal use.

Thanks to its complicated encryption methods, Databiz sales account executive Richard Ifill says that XCP offers unparalleled protection. "XCP hasn't been cracked to date," he says. "It uses random encryption, as a result that aspect is more difficult to crack. It's a real boffin type of product. One in a million programmers has the ability to crack through it."

The watermarking of promotional CDs is becoming another increasingly important area. While this practice does not physically prevent copying, it does enable record companies to trace the origin of any music that has been leaked onto the internet or bootlegged. One company, Sonic Arts, which has been involved in the process since 2002, says that its watermarking techniques have cut pre-release leaks from as long as six months ahead of the release date, down to seven days.

The watermarking procedure itself is relatively straightforward: a record company orders a precise number of CDs for specific recipients and supplies the details of where they're going to be sent. During the duplication process Sonic Arts then inserts an individual code that identifies the recipient. In effect, a digital fingerprint. This code is both inextricable and inaudible, although there is some trade off between the amount of data that can be inserted and the quality of the recorded music. The recipient's name is also printed on the body of the disc.



'We take the threat of piracy very seriously'

Richard Cottrill,
EMI

Sonic Arts then lodges this information with the IFPI, which routinely trawls the internet looking for pre-releases. If it finds any files, Sonic Arts can then decode them and identify the source of the leak.

While Sonic Arts is not unique in watermarking CDs, owner Avi Landenberg believes his company has an edge because of its experience. "We have the advantage of having proven the effectiveness of our technology in a real world situation over the last three years," he says. "We have pulled watermarks from radio transmissions, poor quality MP3s and illegally manufactured and pirated product."

However, watermarking is only as good as the systems and processes around it, as Landenberg

explains. "We've had security audits and worked closely with the IFPI on this," he says. "We've also got unique experience in integrating watermarking databases with the majors. This allows any authorised employee to place an order and have the relevant information [such as contact and company details] directly fed to our equipment – ensuring there's one centralised database to refer to in the event of a leak."

"We've learnt the hard way," he continues. "If you want to hold someone to account then you have to have watertight methods – from security-sealed bags to security seals with legal warnings on the CD wallets themselves. Things you wouldn't necessarily think of until lawyers get involved."

Record companies have also had to adapt their working practices with regards to promo CDs. "The whole watermarking thing has been a tough learning curve but a good one," says Sony BMG spokesman Guy Farrow. "All of a sudden, you can't give a CDR to a mate, leave it lying on a desk, run off 100 copies when in fact you only need 88." With this in mind, Sony BMG has worked with Sonic Arts on its business processes, implementing a "no name, no pre-release CD" policy that enables it to completely control its pre-release distribution.

Yet despite the technological advances in this area, some believe that changing the procedures and processes of record companies will be the most important factor in preventing pre-release leaks. Two industry organisations have already published guides to maximising security in CD production. The APRS Studio Security Draft Guidelines, published in May 2004, is a check-

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list that allows studios to evaluate their security arrangements in areas from access doors to terms of employment. In January of this year, IRMA launched Operation Content Safe as part of its Anti-Piracy Compliance Program. This is an attempt to develop best practices for curbing piracy and increasing security along the "cradle to grave" content delivery supply chain.

It may even be necessary to abandon promotional CDs altogether in the fight against piracy. Both EMI and Sony BMG have used Share!, an online media distribution platform from Interoute, which allows them to distribute forthcoming singles and albums securely via the internet and thereby reducing the amount of physical product distributed. EMI Global head of content protection Richard Cottrell says, "We take the threat of piracy very seriously, and adopting Interoute's Share! is one of many preventative measures we have been putting in place to protect our artists and to ensure that pre-release music is distributed securely."

However, while record companies are justifiably pleased with their investment in this technology, not everyone is so happy with the new measures: there have been complaints from consumers, annoyed that their new CD doesn't play on their PC and from journalists unhappy at having to travel miles to review a new CD.

One journalist who has already spoken out against the new security measures is Andy Gill, who wrote an impassioned piece in *The Independent* about the lack of trust that record companies show in denying promotional CDs to journalists. "An entire profession is being treated as potential criminals, without a shred of evidence

against them," he says in the article. "This may be legal, but it's damned insulting. But then, what should we expect from an industry that treats its own customers as potential criminals and isn't above persecuting children for file-sharing?"

However Stuart Williams, publishing director of Ennap titles *Q*, *Mojo* and *Kerrang!*, believes that the record companies' actions are justified. Following an incident last year, when EMI traced a leaked album back to one of his freelancers, he has written a code of best practice for his writers, outlining their responsibilities with promotional CDs. "The one thing that a record company always owned was distribution," he says. "Writers have to understand that they are going to protect their copyright. We haven't had a single complaint about the new code."

Cottrell believes there is simply no alternative to such measures. "On company playbacks," he says, "we have been forced into this because, unfortunately, the vast majority of leaks so far have come from advances that have been sent to the media. Tracks have been copied onto unprotected computer systems, appeared on peer-to-peer networks, and even been placed for sale on auction sites such as eBay."

Such preventative initiatives from the media coupled with music industry anxiety and manufacturing innovation means that the current scenario (not to mention the iPods in their glass cases) will no doubt exist for a while longer.

"We're working with everyone in the pre-release chain to explain the need to keep the music secure," adds Cottrell, "but until that message hits home, there will continue to be a need for supervised playbacks on occasion."

Security options open up

With some estimates suggesting that approximately 15% to 20% of all downloads on P2P networks will result in lost sales, it is only natural that record companies would want the highest level of protection against this potential loss of revenue. With this in mind, Macrovision is offering what it claims is a "complete music protection system", with a distinctive double-sided approach.

On the one hand the company's Hawkeye anti-piracy service targets the file-sharing networks. When people search for protected tracks, Hawkeye sends the unsuspecting user to a "sinkbowl" site, which, according to the record company's wishes, can feature a 30-second, low-quality clip of the song, silence, or even information on legitimate downloading sites.

The company also has operations personnel who monitor illegal downloads on file-sharing networks around the world. This information is then fed into a web-interface that allows users to constantly monitor their titles.

The other side of Macrovision's music protection system is its CDS-300 CD Value Management

system. This allows companies to create CDs that consumers can play on PCs, import into portable MP3 players and burn limited numbers of copies, yet which can't be ripped or shared on P2P networks. These functions can be adapted to a record company's individual needs and can even offer added value to the consumer, by offering links to exclusive web content.

Macrovision director of sales Martin Brooker says that his company's system, which currently protects more than 4bn tracks worldwide, is one of the most comprehensive when it comes to reducing the threat to music sales from digital piracy.

"By enabling labels and artists to safeguard the supply and distribution of their music content," he says, "Macrovision provides effective and commercially viable solutions to increase the demand for legitimate sources of music content and offset the revenue loss associated with unauthorized consumer CD ripping and unauthorized P2P file sharing, downloading and CD-R burning."



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Richard Cottrell, SVP - Content Protection, EMI Music

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Would you sign up to a subscription-based download service? What's stopping you? Write to mwletters@musicweek.com

The launch of Yahoo! Music has potentially far-reaching consequences for the value of music

The lure of 'subscription' beckons

EDITORIAL
MARTIN TALBOT



There has long been suspicion among some music executives and punters about the potential for subscription-based music download services.

The key argument is so familiar: a subscription consumer simply "rents" his music collection, yet consumers remain committed to the concept of "owning" their music.

But try out a subscription-based music download service and, chances are, you begin to get the message. The freedom of being able to access as many tracks, albums or entire catalogues of your choice at any time is incredibly seductive. The issue simply then becomes, how much should it cost.

I have come across many consumers who believe that – and this may shock some label owners – £15 a month, as Napster charges, is simply too expensive. When one considers that that applies across an entire household, it is hard to credit that argument.

Indeed, even at £15 a month, many labels question such services' ability to generate high enough revenues.

And then along comes Yahoo! Music Unlimited's US launch, pitched at as little as \$5 a month (if you sign up for 12 months). That is around £3 a month – to listen

to as much music as it is possible to gorge yourself on.

At that price point, it becomes a simple choice (the new single by Coldplay (released next Monday, £2.99 in many good record shops) or the entire catalogue of the Parlophone four-piece, along with labelmates Supergrass, Idlewild, Athlete, Beverley Knight, Pet Shop Boys and, while we're at it, why not throw in every act signed to EMI, and Sony BMG, Universal, Warner and a whole bunch of independent labels, too?)

Yahoo! Music pitches this as an "introductory offer" – but once a lower price point is established, it is fiendishly difficult to raise it again. Expectations have been set. And the competition will inevitably move towards the same level, too.

The comparison remains. One new single – or more music than you could ever possibly need to hear.

Of course, the argument that such a deal degrades the value of music is familiar – and it is an important debate. It is, frankly, difficult to see how the business economics stack up.

Perhaps this latest development marks the beginning of an era when being in records – as some are fond of reciting about the publishing business – becomes a pennies business.

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We must strive to present the industry positively

VIEWPOINT
PETER JAMIESON



The people have spoken. We welcome a new Government, new ministers with responsibility for music and we congratulate our new parliamentarians. Most of all, we applaud the elevation of our "music champion" Estelle Morris to the peerage.

Now the industry must speak to them. Our industry is deep in transition. And the deeper in we have got, the more challenges that face us with the potential for internet connectivity.

The emergence of the combined singles chart has advantaged music genres previously disadvantaged; it

'The Government needs a greater understanding of the real challenges'

has advantaged companies big and small who are embracing new technology, it is beginning to help restore the faith of the consumer and the media in the "single track". Yet we find ourselves in a public dispute between majors and indies.

Elsewhere recording companies and publishers are still to fully resolve their divisions of income, but this is not a time for either side to seek advantage. Costs in the download world are at least as great

as those in the physical world, while record company margins have been diminishing for years.

Meanwhile, traditional music retailers – who have long been giving increasing shelf space to films and games – must accept that music is now available both physically and digitally. We need to work together without conflict.

The BPI has represented the recorded music sector for more than 30 years. It believes that those who invest in sound recordings are pivotal to the health of the wider music industry. It also believes that the Government needs a greater understanding of the challenges we face; too often we find people at the highest levels with an outdated "tabloid" view of our business.

When we speak to our new Government, we must do so with a united voice. We must solve our own problems in private.

There is a fine line of perception between music coming across as a progressive, vibrant and united industry contributing to Britain's knowledge economy and something far less positive. If we fall in on our responsibility to be united, we risk coming across as no more than a self-centred, squabbling rabble.

Peter Jamieson is executive chairman of the BPI.

Why is Radio One enjoying its current resurgence?

The big question

Radio One won its best-yeat haul at last week's Sony Radio Awards and its ratings have overtaken Kiss in London. What can the station's resurgence be attributed to?

Gary Blackburn, Anglo Plugging

"Radio One always has a difficult job because they have to please all the people all the time; being publicly funded by the licence fee and being a national pop station puts a lot of pressure on it. In that context they've always done a good job and now they're just doing it better than normal. I've got my criticisms, but thank God we've got them. We're doing business in the US at the moment and all I can say is thank God for digital radio. At least people in British radio love music."

Jo Rendell, Phuture Trax

"Radio One is much more interactive, which helps attract a new, younger audience who feel part of the programme. It is not about the DJ anymore, but getting people to text in with their own stories. On the music side, obviously there is still the heavyweight playlists with bands like Oasis, but with stuff like Mylo coming through there is also a very good variety of new music."

Harvey Jones, Zkonked

"Well, they're not playing my records at the moment. But, seriously, there is genuine enthusiasm which is infectious; Chris Moyles is regenerating the breakfast show. Zane Lowe is taking early evening to a new level and there are fresh and exciting new shows, such as Annie Mac's."

Scott Wilson, Forth One FM

"I think there's much more of a buzz happening at the station than there has been for a number of years, which I'd put down to the Chris Moyles factor. I'd put the award wins down to the public resources they have access to. I'm a great fan of the BBC and I think they produce wonderful programmes, but, given the resources they have, they should do. It makes it a remarkable achievement when a commercial station goes up against the BBC in an award and wins."

Mark Waller, Jazz FM

"I'm not so sure there is a resurgence at Radio One. Really, I think it's Radio Two where there's a real resurgence. They're the ones who won the station of the year award and they're the ones with an ever increasing popularity."

Tony Byrne, Single Minded Promotions

"Yes, I put it down to the mix of the station and the fact that they're always quite challenging when it comes to championing new music, whatever the genre."

Rising to prominence amid the punk polemics of the Manic Street Preachers, **Martin Hall** is now running one of the biggest management businesses in the UK

Quickfire

So, what have you been up to since you began your new role as managing director at Sanctuary Artist Management?

It's only been a couple of months so it's been a case of getting together with the artist managers we've got and meeting some of the people in the industry, people like Connor McMichael from MMC. For example, it's really a case of saying hello to people and letting them know what we're about and what we've got planned. We're also been trying to attract some new managers into the business.

How does being part of a big organisation such as Sanctuary compare with running your own independent business?

It's less stressful and you tend to be more disciplined with money. When it's just you and there isn't a board to be responsible to, you tend to spend it and then panic later about where the next lot will come from. But being on your own is kind of lonely – you don't have anyone to bounce ideas off – so it's nice to have good people around to work with.

Do you ever miss the relative anarchy of the days when you were working with the Manic Street Preachers during the more anarchic period of their career? They must have been memorable times.

Yeah, of course. It was a really



exciting time and they did feel kind of anarchic, but despite that the Manics were an unusual band in their early days in that they had a clearly defined agenda and a plan of where they wanted to be, which most groups don't. And that simplified things from our point of view as it gave us a structure to work with.

Barely a week goes by without news of a new act signing to Sanctuary Artist Management.

What is it doing right?

I think we're just well positioned, really. We operate across a number of areas, from recording to publishing to live and, in an era when labels are consolidating, people feel more comfortable dealing with a large company which can offer expertise across a range of areas. Also, I think people respond well to this

independent structure of the business. When it comes to recording deals, Sanctuary tends to sign well-established acts with a pre-existing fanbase. Is the same policy in place when it comes to management deals?

Not really. If there's an established big act there, of course, we're interested in signing them, but we're also looking out for the hot new things coming through.

Which of the acts on your roster do you have big hopes for in the months ahead?

There's a few. On my roster there's The Departure who I think have a great chance of breaking through this year, but elsewhere we've got acts like Mike Good Year Escape and Fightstar who are really exciting. It's going to be an interesting year for us.

When a group of managers get together for a few drinks, what tends to be their main gripe with the industry these days?

The biggest one is record companies not giving time to artist development. The Manics didn't really happen until their fourth album, and I sometimes wonder if it be given the time today. Companies need to give artists the chance to have a career.

Martin Hall is managing director of Sanctuary Artist Management, whose key UK acts include Groove Armada, The Modern Nature Five, Weathers, Super Furry Animals and Funeral For A Friend, all of whom it represents on a worldwide basis.

available for download. Meanwhile, Australia's Triple J network, Canada's CBC Radio One, Spain's Cadena Ser and US station KFI Las Angeles have all experimented with the format for the odd bit of programming.

And now BMI are doing it. What are they doing?

They are launching something called See It Hear First, which is designed to bring unknown songwriters or artists to the attention of industry execs; their first one featured music from Jetpack, Astaire, somebodynew and Brendan James, as well as biographical info and pics of each act featured. BMI has been licensing podcasters for nearly a year, with US services such as Coverville.com and Keenr13.com signed up to their roster.

Will podcast kill the radio star?

There are advantages and disadvantages to podcasting for the industry. It is a format which allows you to listen to programmes when you wish, so hitting an immediate audience with targeted advertising is impossible. But, if you embed advertising into the podcast, people can fastforward through and it doesn't offer the possibility for instant participation, so shows which depend on audience interaction, or offer up competitors, would struggle to work. But lots of people are getting increasingly excited about it – it looks like it may well have a future.

DOOLEY'S DIARY



Changes afoot in retail world

Remember where you heard it?

Discussions between **MV** and **Music Zone** appear to be hotting up. And could next month mark the official arrival of a **big player** at another retail chain... As if **Gorillaz** Feels Good Inc. hasn't already got **high street retailers' backs** up enough over **EMI's** decision to restrict its physical release initially as a limited-edition seven-inch, the same track is now soundtracking an **iTunes/iPod** ad in the US. Not that retailers are still bitter about it, though. At the **HMV** conference in Spain last week, **EMI** sales boss **Mike McMahon's** presence was heralded by the sound of **Let's Get Physical** and an image of a gorilla. "This isn't a physical version of Mike," said **HMV** chairman **Steve Krott**. "It is a digital version. The physical version arrives in five weeks' time..." The battle appears to have been won for **Sheffield's Arctic Monkeys**, who are believed to be close to signing with a leading UK independent. Over at the **Sony Radio Awards**, shocked man of the night was **Danny Baker** who strooped **DJ** of the year for his **BBC London 94.9** breakfast show and not unreasonably pondered at last Monday's event. "At two years off being 50-years-old, I find myself **DJ** of the year on a show where I play no

records." Stranger still, the following morning he resigned from the show, live on air... Meanwhile, **Dooley** was intrigued to see **Baker's old pal Chris Evans** occupying a slot on an **Emap** table at the event. Draw your own conclusions to what that could mean for his next radio destination... Sharing an **Emap** table with **Evans**, the group's radio exec **Mark Storey** was probably **hungover** the next morning after apparent **over-indulgence** earlier during the ceremony resulted in the lengthiest speech of the night. "I've booked **Mark's cab**," **Steve Wright** joked suggested, while host **Paul Gambaccini** quipped, "Maybe we should have had that award first" which leaving music publicists has been signed up to host a digital radio programme? Expect to hear the old **Stones exclusive** on it... **Music Week** **AWA** winner and general good egg **Daryl Easlea** at **Universal Catalogue** has become the **proud father** of **Flora**. Coming in at **Bliss 12oz**, she makes it his biggest release of the year. **Baby** and wife **Jules** doing fine... A packed surprise **60th birthday** party was held for a delighted **Donovan** in the **flashy Mayfair** bar **Noble Rot** last week. **Tributes** poured in, including this **taar-jerker** from his old mate **Billy Connolly**. "Don, you've got so much to look forward to. Like **honorarys** and **catactas** and your **knies** going..." With the ministerial brief for music going to **James Purnell**, with **David Lammy** taking culture, one industry source suggests **Tessa Jowell** may have got the appointments the right way round. Apparently, while having a couple of years ago with his then girlfriend **June Sarpong**, Lammy was overheard wondering aloud who **Joe Strummer** was... **Roxy Music's** **All I Want Is You** may well have been playing at one **wedding** reception over the weekend, as **LD Communications' Steve Singers** ved the band's guitarist **Phil Manzanaera**...

Crib Sheet

American royalties society **BMI** has leapt into the world of "podcasting", launching a series designed to promote new acts to the industry.

The word "podcasting" seems to have been spinning around for months. What exactly does it mean?

It's quite simple really. A podcast is an **MP3** file, which can contain music and spoken word, which is published onto the net. Subscribers to the podcast will see it automatically delivered to their chosen PC, ready to be synced with a digital music player. And for the record, one of the first noted uses of the word was in *The Guardian* in February 2004.

How does it work?

For some years now, editorial feeds have been delivered across the internet from one website to another, or even website to mobile **WAP** site, using a language called **XML**.

Podcasting is effectively the same: the file can automatically be called up from a central destination using a protocol called **RSS**. Podcasts are essentially **RSS** feeds.

Though it's not, **Podcast sounds** as though it's an **iPod-only** thing? Given the dominance of the **iPod**, the original creators of the **RSS** feed



iPod: not exclusive to podcasting

decided to name it "podcast" as it's a natural combination of the words **iPod** and **broadcast**. However, it doesn't matter which digital music player you pick up your podcast on. They should all sync up to your chosen playing device.

Who were the first people to use podcasts?

As with all things web-related, it is hard to know. No doubt some **Eastern European** students had been on the case for some time, but the first organisations to pick up on the technology were global radio companies. In the UK, the **BBC** made **MP3s** of **Radio Four's Today** show



The annual **BMI Conference** – this year in **Cadiz, Spain** – was the usual combination of arduous activities, presentations to managers and awards for staff. Receiving the **Dave Ward Award** for Outstanding Contribution to the business was **John Taylor** (centre), newly transferred to a role as head of the retailer's digital business. Taylor, who joined **HMV** from **Virgin Retail** eight years ago,

spending much of his time since then as marketing director, was visibly touched by the award, which was presented by former **HMV** chairman **Brian McLaughlin** (right), who described Taylor as, "an amazing but very bright, honest, loyal and committed, hard-working and someone who leads by example". They were joined on stage by **HMV UK** managing director **Steve Krott** (left).

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MÖTLEY CRÜE KEEP THE RO

Legendary rockers Mötley Crüe are back with their original line-up, a new album, an outrageous new live show – and plans for world domination. Olaf Furniss reports on a band that have survived against all odds

There are few bands who have embodied the rock'n'roll lifestyle like Mötley Crüe and managed to survive intact without losing at least one member to drink, drugs or other forms of premature death. Even fewer are those able to reform and enjoy again the fruits and heights of past glories.

Yet the Crüe are indeed back – and in exactly the same formation that burst out of LA in the early Eighties. In the six months since announcing their return they have already notched up a \$25m gross on the first North American leg (50 dates) of their world tour and an album (*Red, White And Crüe*) which has gone platinum in the US and double platinum in Canada.

More remarkable than this is the story of how Tommy Lee, Mick Mars, Vince Neil and Nikki Sixx, were reunited in the first place; something those close to the band attribute to a combination of fan power, a handful of determined individuals within the live industry, the now-legendary 2001 autobiography *The Dirt* and an impressive global campaign spearheaded by the band's management company, Tenth Street Entertainment.

Certainly, no one should underestimate the influence of *The Dirt*, which spent four weeks on the *New York Times* bestseller list. Inspired by Tenth Street Entertainment, it is essentially the war's-and-all story of the band's career told through the eyes of every Crüe member. With each subject allowed to read his own chapters prior to publication, but not those of his erstwhile colleagues, it boasts an eye-popping candidness almost unknown in rock biographies.

Such are its revelations that it is remarkable that the band ever agreed to be in the same room again, never mind agree to return to the road for the best part of two years.

"There was probably a bit of catharsis in it," says Tenth Street's Jordan Berliant, who adds that it was the honesty of each individual's accounts, as much as the revelations themselves, that made *The Dirt* such a phenomenon. "What was impressive was not just the reaction from the critics, but also what the band heard from their peers," he adds. "It got passed around from band to band, who was all reading it on the road. That really did more than merely set the stage for a comeback – it allowed Mötley Crüe to legitimately claim their throne as the world's most notorious rock band."

Dante Bonutto, who penned the first official Mötley Crüe biography – *The Comedy And The Tragedy: The First Five Years* – in 1983, while working as a young journalist at *Kerrang!*, is in no doubt about the impact of *The Dirt*. "A lot of people who had never heard the band, liked the book. Readers really liked the honesty," he says.

Bonutto is now an international marketing manager at Universal Music International, which signed the rights to the Mötley Crüe catalogue and is also responsible for overseeing the release of *Red, White And Crüe*.

In a significant development, *The Dirt* is currently being developed by MTV Films and Paramount Studios as a feature film in conjunction with the band and Tenth Street Entertainment.

According to sources in Hollywood, the film screenplay, penned by Rich Wilkes (the man behind the Vin Diesel movie *XXX*), is apparently the hottest script anyone has seen in years and Berliant confirms conversations are currently underway with several top name directors. Following on from their re-emergence on the world stage, it promises to cement the band's profile even further.

Yet if the book was responsible for secreted Mötley Crüe back into the consciousness of both original fans and a whole new generation of rock enthusiasts, it was another three years before the individual band members were reunited together in the same room.

This scenario was set in motion last year, when bassist and chief songwriter Nikki Sixx toured Europe with his band *Brides Of Destruction*. After adding a couple of Crüe classics to his set list, the ensuing audience reaction was a good indicator that the band in which he had made his name were still enduringly popular.

"Everyone went apeshit," says Neil Warnock, CEO of The Agency Group, which represents Mötley Crüe outside North America.

"He was surprised to be told by a promoter that Mötley Crüe were the one band everybody most wanted to see live," adds Berliant.

The evidence of just how much fans wanted a reunion became clear when UK-based promoter Mags Revell at Metropolis Music initiated a teaser campaign, which soon spread across the globe via the internet. Revell also took the gamble of booking several arenas prior to the band even having agreed to



Mötley Crüe in 2005: "It has always been the music that drives the band"

meet, while "Bring The Crüe" campaigns popped up in several Canadian and US cities, spurred on by local radio support. A similar grassroots campaign emerged in Australia.

Along with a presentation by Warnock, which set out what a reunion could potentially achieve, the band were finally persuaded to reform. Intriguingly, every part of this process, from that first meeting to going on tour, was recorded for a VH1 documentary, *Inside Out*, which is set to be broadcast across MTV Networks Europe's affiliates from May 30. In true Crüe fashion, the documentary shows the enormous efforts that both the band and Tenth Street undertook to overcome multiple barriers, including the health of Mick Mars, baggage between band members and a

changing global music industry. It climaxes as the band achieves a Top 10 album in the US and Canada along with the number one tour in the US, according to *Roll Star*.

However, Dante Bonutto is quick to quash suggestions that the reunion was purely driven by financial gain.

"They felt they could come back and improve even more on their live show and take it to an even higher level," he says. "Lots of bands reform, but with Mötley Crüe there was a genuine demand for it. The demand had reached fever pitch. I don't see money as being the driving motivation."

But, having got the band back together, Tenth Street now faced scepticism from US promoters, who initially lacked the confidence

ROCK FLAG FLYING



of their compatriots in the UK.

"We booked dates directly with venues and, when we put a couple on the internet, sales exploded," says Berliant, who then witnessed an almost instant change of heart on the part of Stateside promoters. "That was our way of overcoming the obstacle."

From here, events snowballed. Radio stations began organising "Bring The Crüe" campaigns, while fans were encouraged to sign petitions appealing to the band to come and play in their towns.

With such demand, it is hardly surprising that the band's Carnival Of Sins tour grossed \$25m over the first 50 dates in North America, with individual US concert-goers spending an average of \$10 on

merchandise.

Of course, Mötley Crüe were always a band renowned for their live shows. In their formative years, a hands-on approach to performance would see Vince Neil chainsawing the heads off mannequins, Tommy Lee building his own three-tier drum riser and Nikki Sixx regularly setting himself on fire.

With the production budget that comes with a major tour, the current dates are set to be even more explosive. The band's entrance will be marked by the screening of a special clip based on the band by the creators of MTV's Celebrity Death Match, which will show prior to the Crüe taking to the stage on custom-made motor bikes. Fans will also be

treated to more claymation artistry during a 10-minute interval, featuring a trailer for the forthcoming movie *Disaster*.

True to form, there will be ample pyrotechnics, a fire-eating midget and a pornographic trapeze artist, with the spectacular taking place in a set based on a circus tent.

"It's rock'n'roll excess meets Cirque Du Soleil," says the band's senior product manager at Mercury UK, Shane Murray.

Berliant is equally enthusiastic. "It's full-on entertainment, from the set design to the people on stage with the band, which include a fire-breathing midget to sexually-explicit aerialists to demonic clowns," he says, adding that some of the 60 crew employed on the tour work both behind and in front of the scenes.

And while Tommy Lee now has two aerial drum kits and is suspended high above the stage at certain points during the show, he still likes to get his video camera out and engage in a spot of amateur filming. Indeed, during the US tour, Lee's "fitty cam" became a regular fixture — hamming in on pneumatic female fans and encouraging them to bare all for the rest of the audience to see on a giant screen.

With the Crüe's return pushing such core values of rock and entertainment back into the collective consciousness, it is hardly surprising that the tour has won over not only the band's original fanbase, but also a whole new generation of metalheads.

"They wouldn't be selling out shows this quickly if there were not so many fans," says Bonutto, who believes that the Eighties were a halcyon time for the rock'n'roll lifestyle. "It's all a bit tempered now," he claims, adding that Mötley Crüe are bringing a taste of what things used to be like to a younger audience.

Warnock concurs with this, but is convinced that, in terms of broadening the fanbase, the band has only touched the tip of the iceberg.

"The business that they have done in North America has been beyond anybody's wildest dreams," he says. "There are two generations who have not seen the band, and I believe we will have a younger fanbase emerge in the next phase [of the tour]."

And while it is relatively unsurprising that large numbers of younger fans would flock to see Mötley Crüe, there is a general consensus that the band has always had an appeal that went beyond a traditional metal and rock fanbase.

Berliant points to the large proportion of women attending Mötley Crüe gigs, while Bonutto adds that, in the Eighties, the band's image also appealed to goths and punks.

"They had a much darker, nastier underbelly," he says. "Their first album [1981's *Too Fast To Love*] was virtually a punk record."

With the line blurring between hip-hop, rock and electronics and the divisions between different musical genres and their followers being less of an issue today, Warnock believes that Mötley Crüe are poised to garner even

more media attention than before.

"They are national newspaper material now," he says.

In addition to the 15 European dates, which include six 10,000- to 15,000-capacity arena venues in the UK and 60,000 capacity festivals across the Continent, Warnock will also be booking Mötley Crüe dates in Japan for late November and Australia in December. Another 50 amphitheatre and arena dates have also been scheduled for the US, beginning in late July, while plans are also afoot for Latin America and a second European leg in 2006.

"We only see them getting bigger as they go around the world," he says.

A show toward the end of the band's recently-concluded North American first leg of the tour was also shot for DVD and worldwide television broadcast by acclaimed director Hamish Hamilton (U2, Peter Gabriel, Madonna) with an 18-camera all high-definition camera crew. The band linked up with Clear Channel Entertainment on the production, while Tenth Street and CCE are currently speaking with interested licensees regarding the release of the title internationally. "This will give our fans

THE LIFESTYLE THEY LEAD ISN'T NECESSARILY MERELY ABOUT WHAT THEY CONSUME, BUT IT'S REFLECTED IN THEIR ATTITUDE TO LIFE. MÖTLEY CRÜE IS A TRAIN WRECK THAT ALWAYS AVOIDS CATASTROPHE

JORDAN BERLIANT, TENTH STREET ENTERTAINMENT

a chance to see this [****] incredible show from the safety of their living rooms," said the band's Nikki Sixx. "And let them experience the Crüe in concert without ever leaving their couches."

There is also a quiet confidence that Mötley Crüe will end up adding to the three

new songs they recorded for *Red, White And Blue*, with both Lee and Sixx using the recording studios on their respective tour buses.

"It is the prospect of being able to do something new which inspires them," says Berliant. "It has always been the music that drives the band."

Having triumphed in the face of adversity so many times before, he believes the Crüe's common bonds will override any differences from the past.

Certainly, with Sixx now drug-free — his new book *Heroin Diaries*, co-penned with UK writer Ian Gillies, is due to be published later this year by Simon & Schuster — at least some of the more dangerous aspects of the band's rock'n'roll lifestyle, are now history.

"The lifestyle they lead isn't necessarily merely about what they consume, but rather, it's reflected in their attitude to life," adds Berliant. "Mötley Crüe is a train wreck that always leads to catastrophe."

And that, pretty much, is the bottom line. Set the legend aside for one minute. The dirt and *The Dirt*. It is not just that the Crüe have survived or that over two decades of rock would have been unrecognisable without them (think, no Crüe: no Bon Jovi, no Guns N' Roses, but that in 2005 they're here and they're back and they're doing what they do best. And they do it better than anybody else. For their ever-growing army of fans this is it — an opportunity to witness again one of the most influential bands of their kind.

ARTIST PROMOTION

CRÜE SET TO STORM

A high-profile team including Universal Music, a UK agent and a tour promoter is lining up heavy promotion around the band's new album and UK live dates

With both a UK agent, a London-based promoter and thousands of fanatical UK fans all playing an integral part in getting Mötley Crüe to reform, it is hardly surprising that the band's arrival on these shores will be greeted with a mass of promotion and media activity.

Their links to this country go back to the early Eighties when Dante Bonutto wrote their first official biography and Kerrang!, where he then worked, regularly found reasons to run features including one story devoted to Vince Neil's hair. More than two decades later, Bonutto is responsible for international marketing of both the band's catalogue and Red, White And Crüe, a best-of collection which also features three freshly penned songs.

But even before Mötley Crüe kick off their 30-date European tour, beginning in Glasgow's SECC on June 14, a wealth of activity will have

taken place to create maximum awareness of the band.

While a two-CD version of the anthology was given a soft release in the UK back in January, the tour and forthcoming single I Die Tomorrow are geared towards driving sales through a series of mass-market campaigns and initiatives.

"It's a nice secret at the moment, but the minute they come over we will really market Red, White And Crüe," says Mercury UK managing director, Greg Gastell, who was keen to work with the reformed act from the outset.

"I noticed the UMI catalogue deal and felt that Mötley Crüe were of a stature that is worth more focus and energy," he says, underlining the belief of many that the band are as relevant today as they were 20 years ago.

Co-promotion deals have been secured with Emap, MTV Networks Europe, HMV, Virgin Megastores and independent retailers to coincide with the release of the single I Die Tomorrow, one of the three new tracks on Red, White And Crüe.

This will be released on May 23 in several collectable formats, including a seven-inch picture disc featuring the single artwork on one side and the official tour photograph on the other. Moreover, a limited-edition tour maxi CD single will also be made available, which boasts the video clip for I Die Tomorrow and the original versions of three tracks from the band's first, self-released album, Too Fast For Love, which was re-recorded when the band signed to Elektra. These tracks were previously only available as part of a US-released five-CD box set.

On May 30 the full release of Red, White And Crüe will follow, as well as the Greatest Video Hits DVD with new artwork and with the addition of the video clip for the new single.

All those who have bought tickets for the live dates will be sent an e-mail inviting them to pre-order the single through HMV.com.

The Emap co-promotion includes video clips, live footage of the tour and interviews with Lee and Six being broadcast on Kerrang!

MÖTLEY CRÜE AREN'T GOING TO GO AWAY AND OUR JOB IS TO TAKE TIMELINE THINGS TO TAKE ADVANTAGE OF THE MULTIPLE OPPORTUNITIES TO SELL RECORDS OVER THE COURSE OF THE NEXT TWO YEARS SHANE MURRAY, MERCURY RECORDS

TV, as well as a 30-minute special on the band which will be aired from May 20. A special online game featuring a stripper performing to the song Girls, Girls, Girls has also been developed by the band's management in conjunction with Universal Music and UK online marketing firm HyperLaunch. Lad mag FHM, which is part of the Emap stable, has already featured the game, generating 25,000 unique players in the first few days alone.

The MTV Networks Europe De-iv includes a competition to "Win A Tattoo With The Crüe", whereby the winner will be flown to London to be tattooed with Vince Neil prior to being given VIP tickets to the band's date at London's Wembley Arena on June 19. Moreover, Zane

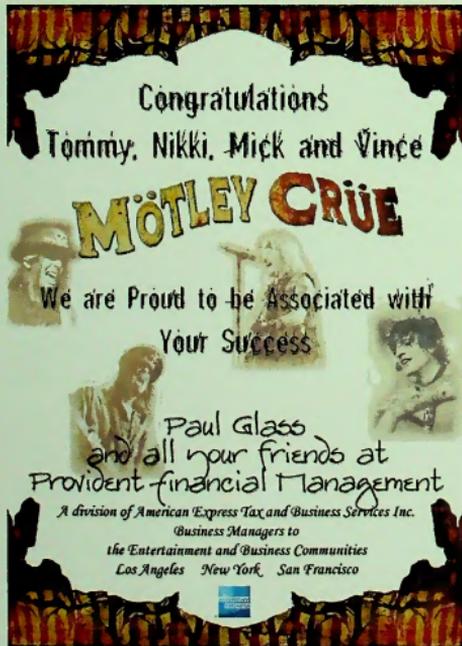
Congratulations
Tommy, Nikki, Mick and Vince

MÖTLEY CRÜE

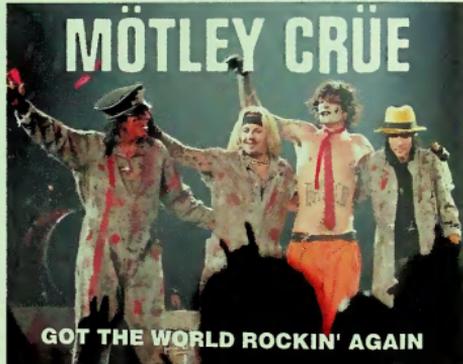
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MÖTLEY CRÜE



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Club Charts 21.05.05

The Upfront Club Top 40

Position	Last week	Weeks in chart	Artist/Title
1	1	1	TIMO MAAS FEAT. FIRST DAY
2	3	1	RITMO DYNAMICS CALINDA 2005
3	2	1	BASMENT JAXX 'I DON'T KNOW, MEET THE SINGLES (EP)'
4	20	1	SOUNDSCAPE FEAT. LORRAINE BROWN HYPOCOTIC EXOTIC GAMES
5	12	4	JAYNEE TOUCH MY FIRE
6	7	4	BON GARDON FREAK YOU
7	21	1	DJ SAMMY ANY
8	11	1	ALEX GOUD BACK FROM A BREAK / ENERGY BOMB
9	29	1	FATHLESS FEAT. ESTELLE WHY GOD?
10	10	1	NEW ORDER HEISTREAM
11	6	1	GAUJO FEAT. ALEXANDRA PRINCE SO MANY TIMES
12	9	1	ROGER PETS FEAT. NATE JAMES LOVIN' YOU
13	NEW	1	PLASTIC DREAMS FUSE (MOVE YOUR BODY)
14	NEW	1	MICHAEL WOODS & JJ FEAT. MARGIELA WOODS SO SPECIAL
15	10	1	K-KLASS FEAT. ROSIE GAINES DANCE WITH ME
16	NEW	1	TERRI WALKER THIS IS MY TIME
17	4	1	RITDACT CALIFORNIA SOUL
18	9	1	AUDIO BILDYS FEAT. NANCY SINATRA SHOT YOU DOWN
19	4	1	RED KID FEAT. MIKE & THE MECHANICS MIRACLE
20	NEW	1	SAIN WITHOUT LOVE
21	11	1	MIRABEAU BACK FROM OUTTA SPACE
22	NEW	1	STEVE WONDER SO WHAT THE FUSS
23	21	1	MYLO IN MY ARMS
24	NEW	1	MARIO HERE I GO AGAIN
25	1	1	SUGARSHAK SUNSHINE DAZE
26	30	2	CERI HALLIWELL DESIRE
27	9	4	MORGHEBA WONDERS NEVER CEASE
28	NEW	1	LEE S FEAT. DANIELLE NOT OVER YET
29	NEW	1	ARMIN VAN BUUREN SHIVERS/SENSEILITY
30	21	1	INVA DAY NASTY GIRL
31	11	1	STONEBRIDGE VS. ULTRA NATE FREAK ON
32	26	1	FINN RAZZYDYM FEAT. NAOMI BEDFORD 7TH WAVE
33	5	5	BLAZE FEAT. BARBARA TUCKER MOST PRECIOUS LOVE
34	31	1	BODYROCKERS I LIKE THE WAY
35	31	1	AIRBISQUIT LATELY
36	31	1	ELIXIR BROKEN WINGS
37	30	1	MAX GRAMM VS. YES GUNNER OF A LONELY HEART
38	11	1	ROO FEAT. PANK DOWN STOP
39	30	1	AARON SMITH FEAT. LUWIL DANLINE
40	NEW	1	MARTIN SOLVEIG ENERGYBOY



Geri spices up charts

by Alan Jones
Featuring the distinctive vocals of Pacedo frontman Brian Melo and Jodelle, German DJ **Timo Maas's** progressive house banger 'First Day' weeks top two of the Upfront Club Chart this week, depriving last week's top two – **Ritmo Dynamics** Calinda 2005 and **Basement Jaxx's** 'I Don't Know Me' – of what otherwise would be holdover positions. First Day is the first single from Maas' upcoming Pictures album, which also features contributions from Neneh Cherry and Keis. In addition to its club exposure, First Day has been hard to avoid on club-friendly radio stations, with support from Kiss 100 FM, the Galaxy Network, Xfm and the likes of Pete Tong and Lollie on Radio One, while the video is getting plenty of exposure from The Box and The Hits.

While Maas plants the German flag atop the Upfront Chart with a comfortable victory margin of 6.4%, Spanish DJ **Sammy's** update of Annie Lennox's 'Why Falls to Secure the Commercial Club Chart title by a slender 136.
Haliwell's upcoming album *Passion*, transformed from peppy pop to dirt dance by mixes from Blimie Jones, Shangri-Lai Surprise and Korni + Blackbeat. Desire outperforms Halliwell's last single *Edie*, which had to settle for a number two peak on the Commercial Pop Chart behind Ice Cube's 'You Can Do It' last November.
Meanwhile, there's no change at the top of the Urban Chart, where **Amere's** 'I Thing extends its tenure to three weeks. It continues to improve its already impressive lead at the top and received a massive 63% more support from DJs last week than **The Games's** 'Hate It Or Love It', which continues at number two.
50 Chart has spent 12 weeks at number one on the Urban Chart this year – five weeks in January and February with *Disco Inferno* and then seven weeks in March and April with *Candy Shop*. This week, he enjoys an 88% increase in support for 'Just A Lil Bit', the latest single from his *The Massacre* album, which climbs 13.5. After two weeks on the chart, it has barely had the support of 'I Thing yet, whereas both *Disco Inferno* or *Candy Shop* were instant smashes, debuting at number one, a feat only 50 Chart has achieved so far this year.

TOP 20 UPFRONT CLUB BREAKERS

- 1 **RED PROJECT FEAT. BECKY LAUNE** ALL I THINK ABOUT IS YOU
- 2 **THE NINE PERS** THIS
- 3 **JAMRODUAL** FEELS JUST LIKE IT SQUADRONNAIRIE
- 4 **ESCAPE** WHAT I DON'T DO
- 5 **LAUCHI** DICE 1015



COMMERCIAL POP TOP 30

- 1 **GERI HALLIWELL** DESIRE
- 2 **DJ SAMMY** ANY
- 3 **JAYNEE** TOUCH MY FIRE
- 4 **GAUJO FEAT. ALEXANDRA PRINCE** SO MANY TIMES

Produced in co-operation with the BPI
and based on the sales 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 21.05.05

SINGLES

		Genre
1	AKON LONELY	Dance
2	GORTILLAZ FEEL GOOD INC	Pop/Rock
3	TONY CHRISTIE FEAT. PETER DINKEL	Universal TV
4	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interscope
5	SNOOP DOGG FEAT. C WILSON/J TIMBERLAKE SIGNS	Capitol
6	THE CORAL IN THE MORNING	Dolby
7	EMINEM MOCKINGBIRD	Interscope
8	BODYROCKERS I LIKE THE WAY	Mercury
9	KELLY OSBOURNE ONE WORD	Savannah
10	WILL SMITH SWITCH	Interscope
11	CIARA FEAT. MISSY ELLIOTT 1,2 STEP	LaFace
12	CLIFF RICHARD WHAT CAR	Bono
13	KT TUNSTALL OTHER SIDE OF THE WORLD	Real Gone
14	DESTINY'S CHILD GIRL	Columbia
15	FAITH EVANS AGAIN	EMI
16	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS...	TVT
17	DOVES SNOWDEN	Mercury
18	RAZORLIGHT SOMEWHERE ELSE	Virgin
19	WEEZER BEVERLY HILLS	Capitol
20	MARIO LET ME LOVE YOU	J
21	50 CENT CANDY SHOP	Interscope

ALBUMS

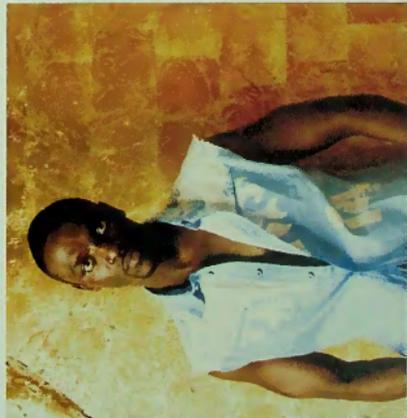
		Genre
1	STEVE BROOKSTEIN HEART & SOUL	Universal
2	AKON TROUBLE	XL
3	BASEMENT JAXX THE SINGLES	Interscope
4	GWEN STEFANI LOVE ANGEL MUSIC BABY	Polygram
5	ATHLETE TOURIST	Blonder/Tony
6	CREAM I FEEL FREE - ULTIMATE CREAM	Interscope
7	THE KAISER CHIEFS EMPLOYMENT	Real Gone
8	50 CENT THE MASSACRE	Columbia
9	KT TUNSTALL EYE TO THE TELESCOPE	Capitol
10	BRUCE SPRINGSTEEN DEVILS & DUST	Capitol
11	WEEZER MAKE BELIEVE	Capitol
12	R PLANT & THE STRANGE SENSATION MIGHTY...	Savannah
13	SNOOP DOGG R & G - THE MASTERPIECE	Capitol
14	THE KILLERS HOT FUSS	Island
15	TONY CHRISTIE THE DEFINITIVE COLLECTION	Universal TV
16	JAMES BLUNT BACK TO BEDLAM	Atlantic
17	MORCHEEBA THE ANTIDOTE	Capitol
18	RAZORLIGHT UP ALL NIGHT	Virgin
19	SHAKIN' STEVENS THE COLLECTION	Capitol
20	NINE INCH NAILS WITH TEETH	Interscope
21	THE GAME THE DOCUMENTARY	Interscope

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20	13	MARIO LEE: WE LOVE YOU	Instrance	Pop
21	17	50 CENT CANDY SHOP	Instrance	Pop
22	16	CAESARS JERK IT OUT	Vevo	Pop
23	39	STUDIO B I SEE GIRLS	Dot	Pop
24	6	PRaise CATS FEAT. ANDRE LOVE SHINED ON ME	ARTV	Boarding
25	11	THE KILLERS SMILE LIKE YOU MEAN IT	Boarding	Pop
26	6	THE FUTUREHEADS DECENT DAYS AND NIGHTS	679	Pop
27	18	THE CHEMICAL BROTHERS BELIEVE	Vevo	Pop
28	6	THE STANDS DO IT LIKE YOU LIKE	Edo	Pop
29	25	JEM AND THE HOLOGRAMS	Abc	Pop
30	30	LEADERS NUMBER ONE SPOT	De Jan	Pop
31	25	MARIAH CAREY IT'S LIKE THAT	De Jan	Pop
32	24	GWEN STEFANI FEAT. EVE RICH GIRL	Instrance	Pop
33	22	NATALIE IMBRUGLIA SHIVER	Brightside	Pop
34	30	ATHLETE HALF LIGHT	Parlophone	Pop
35	6	JULIETTE & THE LIKKS YOU'RE SPEAKING MY...	Real	Pop
36	26	LEMAR TIME TO GROW	Sony Music	Pop
37	15	MAXIMO PARK GRAFFITI	Wep	Pop
38	39	PHANTOM PLANET CALIFORNIA	Epic	Pop
39	34	MCGLY ALL ABOUT YOU/YOU'VE GOT A FRIEND	Island	Pop
40	27	ROOSTER YOU'RE SO RIGHT FOR ME	Brightside	Pop



AKON: UNIVERSAL ARTIST LEARNS ITS LONELY AT THE TOP

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COMPILATIONS

1	2	HAPPY SONGS	Vevo/EMI
2	3	POP JR	Universal TV
3	1	CLUBLAND XTREME HARDCORE	UMI/UMI/VE
4	4	SLOW JAMZ	Sony B&C TV
5	9	NOW THAT'S WHAT I CALL MUSIC! 60	EMI/Vevo/Universal
6	6	VE DAY - THE ALBUM	Vevo/EMI
7	7	SONGS THAT WON THE WAR	DMG TV
8	11	GODSKITCHEN - CLASSICS	Vevo/Out
9	6	THE BEST ALBUM TRACKS EVER	Vevo/EMI
10	10	TEENAGE KICKS	EMI/Vevo/Sony
11	8	MAX SPEED	Vevo/EMI
12	9	MAXIMUM BASS	Messy Of Sound
13	12	FLOORFILLERS 3	UMI/UMI/VE
14	15	THE ALBUM 5	Vevo/EMI
15	16	POP PRINCESSES 2	Sony B&C TV/UMI
16	18	HIT ME BABY ONE MORE TIME	Vevo/EMI
17	14	BIG TUNES 2 - LIVING FOR THE WEEKEND	Messy Of Sound
18	6	STRICTLY DANCE FEVER	Vevo/EMI
19	17	KISS PRESENTS THE R&B COLLECTION	Universal TV
20	19	INDIE ANTHEMS	Universal TV

FORTHCOMING

KEY SINGLES RELEASES

DANDY WARHOLS (OG EP) PARLOPHONE	JULY 4
ANDREW WALKER (EP) VEVO	JULY 4
JESS STONE DON'T YOU WALK A RIDE	JULY 4
CHARLOTTE CHURCH CRAZY CHICK	JULY 4
SOBY B&G	JULY 4
THE TEARS: LOVERS INDEPENDENTE	JUNE 20
50 CENT JUST A L.I.B. BIT INTERSCOPE	JUNE 20
JAMIROQUAI FEELS LIKE IT SHOULD SONY	JUNE 20
STREPHONICS SUPREMACY VE	JUNE 20
THE FUTUREHEADS: DECENT DAYS AND NIGHTS	JUNE 20
CULPARY SPEED (EP) PARLOPHONE	MAY 30
FATHLESS WHAT GO DREARY	MAY 30
FOO FIGHTERS BEST OF YOU RCA	MAY 30
GEM DESIRE INNOCENT	MAY 30
GIRLS ALONG THE POLYDOR	MAY 30
THE WHITE STRIPES BLUE OHIO	MAY 30
THE WRITERS: HOPES BLUE OHIO	MAY 30
CULPARY SPEED OF SOUND PARLOPHONE	MAY 23

KEY ALBUMS RELEASES

ELBOW (EP) VE	AUG 29
AUDIO BOLUS YOU JUST WANT... VEVO	AUG 29
ANDREW WALKER (EP) VEVO	AUG 29
MISSY ELLIOTT THE COOKBOOK EAST WEST JIVE	JULY 27
ROYKSOPP THE UNDERSTANDING WOS	JUNE 27
BILLY CORGAN THE FUTURE... WEA	JUNE 20
JAMIROQUAI DYNAMITE SONY	JUNE 20
SAVANNAH ALL THAT I AM COLUMBIA	JUNE 20
BOOKISH BEET BOYS NEVER GONE JIVE	JUNE 13
THE FUTUREHEADS: DECENT DAYS AND NIGHTS	JUNE 13
CULPARY SPEED (EP) PARLOPHONE	JUNE 6
GEM DESIRE INNOCENT	JUNE 6
FRAT PUNKER MUMUKHUM MAXIMUM JIVE	JUNE 6
SHAKIRA LA JOLISI ORAL... COLUMBIA	JUNE 6
THE TEARS HERE COME... INDEPENDENTE	JUNE 6
WHITE STRIPES (EP) BEHIND THE SCENES VE	JUNE 6
THE WRITERS: HOPES (EP) VEVO	JUNE 6
GRASSIS GOT BELIEVE... B&C BROTHER	MAY 30

21	19	THE GAME THE DOCUMENTARY	Instrance
22	21	SCISSOR SISTERS SCISSOR SISTERS	Parlophone
23	17	STEREOPHONICS LANGUAGE SEX/VOLENCE/OTHER?	VE
24	23	GREEN DAY AMERICAN IDIOT	Reprise
25	22	LUCIE SILVAS BREATHE IN	Memory
26	24	ROOSTER ROOSTER	Brightside
27	31	KEANE HOPES AND FEARS	Island
28	30	A-HA THE DEFINITIVE SINGLES COLLECTION	WGL
29	32	AMERIE TOUGH	Columbia
30	25	LEMAR TIME TO GROW	Sony Music
31	33	G4 G4	Sony Music
32	29	KASABIAN KASABIAN	RCA
33	26	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Brightside
34	6	TEENAGE FANCLUB MAN-MADE	Price
35	39	MARIAH CAREY THE EMANCIPATION OF MIMI	De Jan
36	28	DESTINY'S CHILD DESTINY FUL FILLED	Columbia
37	27	PATRIZIO BUANNE THE ITALIAN	Dole Records
38	58	KYLIE MINOQUE ULTIMATE KYLIE	Parlophone
39	55	MYLO DESTROY ROCK N ROLL	Barclay
40	16	JOHN WILLIAMS STAR WARS EPISODE III...	Sony Classical



STEVE BROOKSTEIN: ONE SPOT FOR TALENT SHOW CHAMP

PRE-RELEASE AIRPLAY TOP 20

PRE-RELEASE POSITION	ARTIST	TRACK	GENRE
1	AMBER TRINIK	Chorus	Pop
2	MILO VAUGHAN	Ballad	Pop
3	IMOKRISTIAN HILL/LADY GAGA	Pop	Pop
4	BESTIYS CHILDS	Pop	Pop
5	CLASH OF MANTINES	Pop	Pop
6	JAMRODIA FEELS JUST LIKE IT SHOULD	Pop	Pop
7	MAXI GAZMAN VS YES COVER OF ALBERT HEARD	Pop	Pop
8	ALDO BELLAS FEAT. ANITA SIMONA SING YOUNG	Pop	Pop
9	ROBERT CALDWELL/SUN	Pop	Pop
10	ION CATION/BEKIN	Pop	Pop
11	STATE MONSTER/SUMMER THE CLASS	Pop	Pop
12	STATE MONSTER/DIMENSIONS	Pop	Pop
13	BOBBY VALENTINO/SLOW DOWN	Pop	Pop
14	MISSY ELLIOTT/NO ONE DOES IT LIKE YOU	Pop	Pop
15	JAYME THE SONS	Pop	Pop
16	STONEMEN/BEAT ULTRA WAVE BREAK ON	Pop	Pop
17	JEAN JUST ADRIE	Pop	Pop
18	KELLY OSBORNE/DIE WARD	Pop	Pop
19	KANO/STREET LIFE	Pop	Pop
20	COAST FEAT. AMIS AND DO IT	Pop	Pop

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COOL CUTS CHART

COOL CUTS POSITION	ARTIST	TRACK	GENRE
1	DEEP DISCO/STAY REAL	Pop	Pop
2	MADONNA/REBEL HEART	Pop	Pop
3	MILO VAUGHAN	Pop	Pop
4	DIAMOND/WHY	Pop	Pop
5	SOUL SEEKERS/WHY THE STRIDE DOWN	Pop	Pop
6	MICHAEL WOODS & JEFFREY MARSELLA WOODS/SPECIAL	Pop	Pop
7	MARTICA/ALIVE THE END	Pop	Pop
8	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
9	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
10	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
11	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
12	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
13	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
14	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
15	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
16	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
17	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
18	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
19	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop
20	THE CULTS/SHE LETS YOU GO DOWN	Pop	Pop

URBAN TOP 30

URBAN TOP 30 POSITION	ARTIST	TRACK	GENRE
1	THE CENTRE OF CONTROL/THE ONE IT	Pop	Pop
2	BOBBY VALENTINO/SLOW DOWN	Pop	Pop
3	SMOKE JOSEPH/WALKING THROUGH A SMOKE	Pop	Pop
4	SOLO/WHY THE STRIDE DOWN	Pop	Pop
5	STREET MONSTER/WHY THE STRIDE	Pop	Pop
6	BESTIYS CHILDS	Pop	Pop
7	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
8	AMON DOBSON/WHY THE STRIDE	Pop	Pop
9	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
10	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
11	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
12	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
13	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
14	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
15	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
16	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
17	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
18	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
19	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop
20	THE ACCELERATED FORCE/THAT'S HOW I FEEL	Pop	Pop

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ARTIST	TRACK	GENRE
1	POWER PANTS FEAT. MIKE AMES/LOVE YOU	Pop
2	AMANDA/WHY	Pop
3	SOUL SEEKERS FEAT. LORNA BROWN/HOW I FEEL	Pop
4	EVERETT/WHY	Pop
5	RED WAVE FEAT. MIKE & THE MICHIGANS/WHY	Pop
6	LEE STEVE/WHY	Pop
7	GOING TO THE SUN	Pop
8	WARRIORS/WHY	Pop
9	LITTLE BOY/SAY A LITTLE BIT LONGER	Pop
10	THOMAS/WHY	Pop
11	HELLO/WHY	Pop
12	THE DYNAMIC/DON'T GO	Pop
13	THE DYNAMIC/DON'T GO	Pop
14	THE DYNAMIC/DON'T GO	Pop
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30	THE DYNAMIC/DON'T GO	Pop

FORTHCOMING MÖTLEY CRÜE TOUR DATES

June
4 Cologne, Rock AM Ring
Festival

5 Nurnberg, Rock Im Park
Festival
7 Helsinki, Icerhall Monsters
of Milanlam
8 Torino, Rock In Turku 2005
10 Oulu, Spokstrum Skoola

Oct 2005
11 Solvaborg, Sweden
Rock Festival
12 Bologna, Gids
12 Milan
14 Glasgow, BECC

15 Manchester, Evening
News Arena
17 Birmingham, NEC
18 Cardiff, International
Arena
18 London, Wembley Arena

Pavilion
21 Newcastle, Microradio
Arena
24 Barcelona, Bandalóna's
Olympic Pavilion
25 Zaragoza, Ricardo Ferial

M UK

Lowe will record a Gonzo Special, VH2 will screen Mötley Crüe-related programming and MTV Networks Europe feeds across the continent will broadcast the Inside Out documentary filmed by VH1 in the US. The documentary chronicles the efforts of the band and their management, Tenth Street Entertainment, to reunite the band and successfully market their return and will premiere in the US on May 30.

Other forthcoming interviews include Tommy Lee on Radio One's Chris Moyles show, as well as Lee and Neil appearing as guest on Jonathan Ross.

With such sustained and substantial promotional activity, it is little wonder that Mercury UK senior product manager Shane Murray is bullish about the sales potential.

"Mötley Crüe aren't going to go away and our job is to timeline things to take advantage of the multiple opportunities to sell records over the course of the next two years, which not only include the June tour but also the DVD release, the release of Nikki Sixx's forthcoming book and, of course, the film of *The Dirt*," he says. "Given all of the opportunities presented to us by the band and their management, we have the opportunity to market the band's recordings over an extended period of time."



Sparks flying: the band's incendiary live show is set to hit the UK from mid-June

PHOTO: TOMMY ARNOLD

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Rock'n'roll returns: Sixx is going back on the road with Mötley Crüe to promote *Carnival of Sins*

NIKKI SIXX

Olaf Furniss asks Crüe bassist Nikki Sixx about his favourite bands, life on tour and getting the band together – and the legendary rocker tells it like it is...

Nikki, you have written songs for other artists. Is this something you would like to develop further and is there anybody you would particularly like to write for?
 "The New York Dolls."

Which new artists do you like and what do you listen to at home?
 "Muse."

You have always attracted a lot of attention for your rock'n'roll antics. To what extent, if any, do you feel this has overshadowed your music?
 "Only from assholes..."

How does touring now differ to touring 20 years ago?
 "Same shit, different decades."

GEOFF BARTON'S GUIDE TO THE ESSENTIAL MÖTLEY CRÜE

1. Too Fast For Love (1981)



"I remember it like it was yesterday: sitting at my Sounds office desk, holding this album in my clammy hands and being

unaccountably impressed by its cover: a brazen crotch-shot of a pair of unfashionably tight leather trousers. These provocative pantileons encased a silky pair of snakeskins upon which rested a belt embossed with mere studs than a warehouse of old Joan Collins DVDs.

The photos of a nascent Mötley Crüe were even better – especially the one of singer Vince Neil. He looked about 18 feet tall in his fuck-off boots and airbrushed blond haystack stag-co.

The music didn't disappoint. This was the finest slice of scumbag Los Angeles slud-metal I'd ever heard. It wasn't sanitised like most US rock releases of the time. It was raw as hell and – particularly on Live Wire – the guitars crunched like cockroaches underfoot. Just 800 copies of this record were originally pressed up. It took three days to record and cost a mere \$7,000."

currently working on the next *Darkness* album) was brought in to fleshed the sound.

For some reason Elektra decided to delete the excellent track *Slick To Your Guns*, which had appeared on the earlier album (it had also been Mötley's first, independently released, single). Whatever, *Too Fast For Love* still sounded great, with Baker adding some gloss, radio-friendly touches while retaining a sphenoidal ear. Yet Crüe cognoscenti will always say the first, unweaked record is the best."

3. Shout At The Devil (1983)



"Before the release of *Shout At The Devil*, the Crüe spent time supporting Kiss on their *Creatures Of The Night* tour of the US.

Maybe that goes some of the way to explaining why this album weirdly combines glam-rock inclinations with cool-satanic imagery. But when it works – as on the twin-horned and hollering title track – it does so brilliantly.

Shout... also includes a furious version of The Beatles' *Helter Skelter*, plus a song called *Bestard* about the band's former manager, Alan Coffman. The legendary Tom Werman does a super job at the production helm."

4. Theatre Of Pain (1985)



"This was Mötley's first big chart album in the UK – it peaked at number 36. In the US it gave the band a Top 20 single – a seething cover of Brownsville Station's *Smokin' In The Boys Room*. *Theatre Of Pain* also spawned

Mötley's definitive power ballad, *Home Sweet Home*, which remains a showstopper today.

In general, this release marked a return to snappy, scuzzy glam rock of the band's early days. But it was eclipsed by controversy: earlier, Vince Neil had been involved in a serious car accident. The Crüe frontman, who had been driving, escaped relatively unscathed. But his passenger, Razzie, the drummer with Hanoi Rocks, was killed."

5. Girls, Girls, Girls (1987)



"This pivotal Crüe release attained the highest entry (at number two) for a so-called heavy metal album in the *Billboard* chart since

Led Zepplin's *The Song Remains The Same* in 1976. *Girls, Girls, Girls* found the band in heavier mood than on *Theatre Of Pain*, but their swaggering, chart-friendly sensibilities always shone through – especially on the rowdy rocker *Bad Boy Boogie*.

By this time in their career the Crüe had become a fully-fledged stadium act, although bizarrely a winter tour of Europe was cancelled because they feared the combination of the weight of their lighting rig and layers of snow would cause arena roofs to collapse. In truth, the band's extreme lifestyle was taking its toll. Back in Hollywood, bassist Nikki Sixx "died" for two minutes following a heroin overdose. Paramedics managed to revive him."

6. Dr Feelgood (1989)

"The big one. Dr Feelgood reached number one in the US and entered the Top Five in the UK. Next to the original *Too Fast For Love* it is my favourite Mötley album – packed full of sonic theatrics, flash and charisma. The band are at their rampaging best on pounding pop-



metal songs like *Same Ol' Situation and Sticky Sweet*. Plus Sixx's earlier near-death experience is immortalised on the track *Kickstart My*

Heart, although in truth you can't really tell from the endearingly trite lyrics: 'When we started this band/All we needed, needed was a laugh/Yeah gone by/I'd say we've kicked some ass'.

But the Feelgood factor didn't last and the Crüe's rollercoaster soon careered off the rails. Vince Neil – who by this time was more interested in slapping Axl Rose of Guns N' Roses than promoting the Mötley cause – got kicked out of the band in the early Nineties."

7. Red, White And Crüe (2005)



Mötley's latest greatest hits collection. Their first – A Decade Of Decadence – was released was back in 1991. (And

that's not to mention the various live albums over the years.) Put on sale to coincide with the current tour – which features all four original members back together again – cynics are calling this the band's last-stance shot at making some serious dosh for their retirement funds. After all, even 20 years ago – on their 1985 album, *Theatre Of Pain* – they had a track called *Keep Your Eye On The Money*. Let's just savour this Mötley Crüe reunion while we can."

Geoff Barton was founder of *Kerrang!* in the early Eighties. He is also a former editor of *Sounds*. He is now editor-at-large at *Classic Rock*.

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X SPEAKS

From the beginning the band would devise ways of making the making the live performance as impressive as possible. How involved was the band in planning your current show and whose idea was the titty cam? "No planning...it just happened."

What aspects of the current show do you particularly like? "Pyro."

Bands such as Judas Priest and The Scorpions recently toured together in the UK, but you will be touring with Killing Joke. Did you choose them as your support and if so, what prompted the decision? "I love Killing Joke."

If you were able to go back in time, is there anything you would do differently? "Hell no..."

How did you feel when you first read what the other band members had to say in *The Dirt*? "Seemed about right..."

Did any of the people from your past get in touch with you as a result of you mentioning them?

"I don't return calls from the past..."

You are due to publish your heroin diaries. What made you want to publish this book? "Help people to understand the downside of addiction."

What are the best aspects of being together again? "Music."

What were the three main reasons for getting back together? "Music."

What went through your mind when you met the others for the first time in six years? "Music."

Why did you choose Universal to release your catalogue? "Money."

What is the most annoying question you have been asked throughout your career? "All of these."

Where do you like playing the most? "In my bedroom."



Six: "Same shit, different decades"

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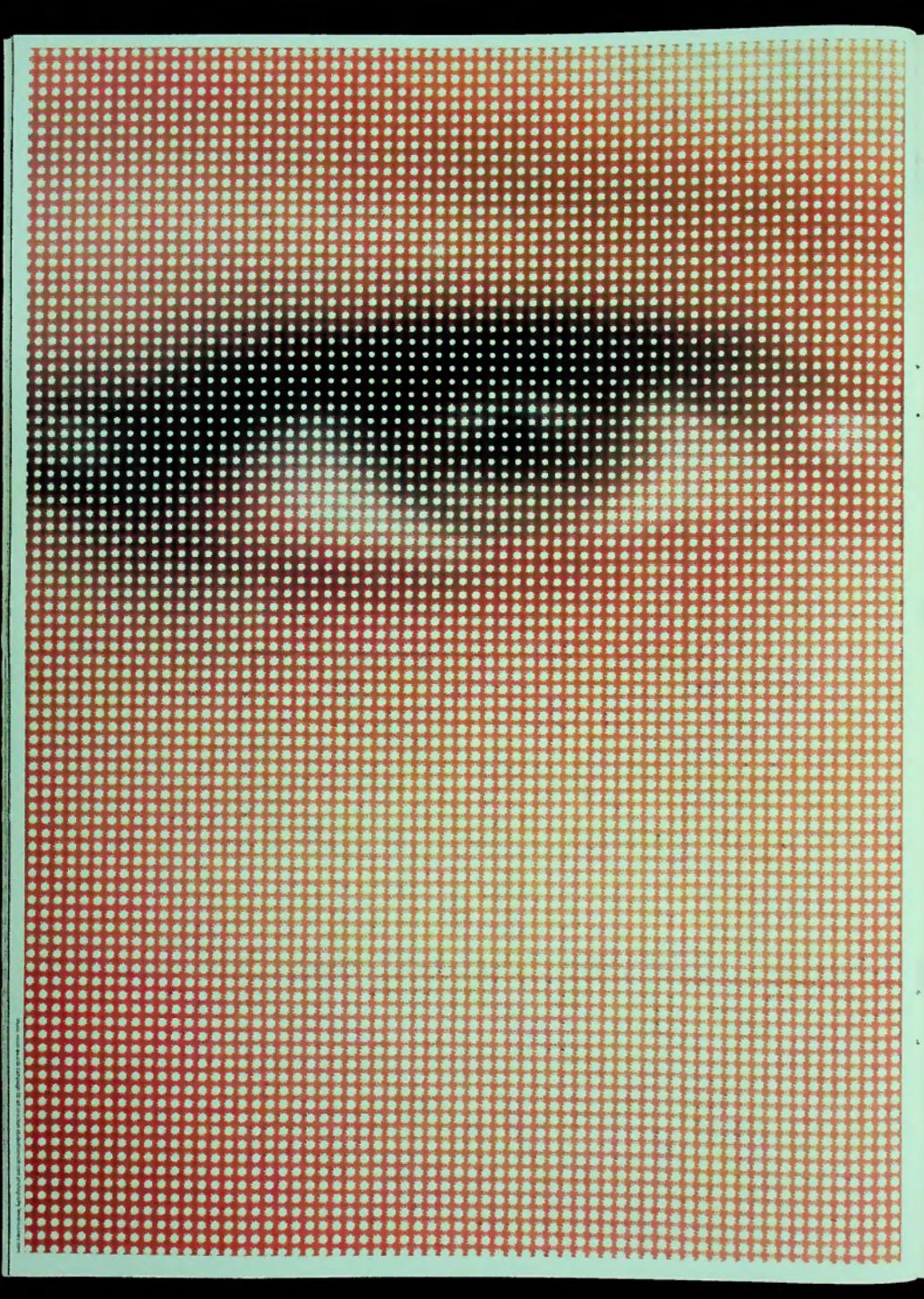
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Week 20

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FAST CHART

SINGLES

NUMBER ONE

Akon's *Lonly* Universal
Having apparently peaked at number four in America (it slips 4-7 on the Hot 100 this week), Akon's *Lonly* remains well ahead of the pack here. Loney's continuing popularity helped Akon's debut album *Trouble* to top the 300,000 sales mark last week, even though it has now lost pole position to Steve Brookstein's *Heart & Soul*.

ALBUMS

NUMBER ONE

STEVE BROOKSTEIN HEART & SOUL
S/Ca Music

It is hard to find a critic with a good word to say about X Factor winner Steve Brookstein's debut album, which features covers of Phil Collins' *Against All Odds*, Johnny Brisco's *Hang On In There Baby* and the Marrafinas' *Kiss & Say Goodbye*, among others. Far from the stratospheric sales enjoyed by some reality show winners albums, *Heart & Soul* sold just 50,989 copies last week - only the 111th highest sale for a number one album this year.

COMPILATIONS

NUMBER ONE

HAPPY SONGS EMI/Virgin
A 23.3% dip in sales of former incumbent Clubland Xtreme Hardcore coupled with a 9.4% jump in sales of Happy Songs returns the latter album to the top of the chart after a one week break. Sales in the week of 26,075 hit Happy Songs' four week tally to 105,375.

THE SCHEDULE

ALBUMS

TUESDAY

System Of A Down *Mesmerize* (Sony); Faithless *Forever Faithless* (Cheeky); Faith Evans *The First Lady* (EMI); The Duke Spirit *Cross Across The Land* (Loop); Van Morrison *Magic Time* (Polydor); Juliette & The Licks *You're Speaking My Language* (Hassle)

MAY 23

Gorillaz *Demons Days* (Parlophone); Belle & Sebastian *Push Barman To Open Old Wounds* (Jeopster); Sinead O'Connor *Collaborations* (EMI); The Coral *The Invisible Invasion* (Deltasonic); Four Tet *Everything's Ecliptic* (Domino); Kelly Osbourne *Sleeping In...* (Sanctuary)

MAY 30

Oasis *Don't Believe The Truth* (Big Brother); Taron Brakes *Jack In A Box* (Source); Black Eye Pass *Monkey Business* (A&M)

The Market

Akon still holds on to massive lead

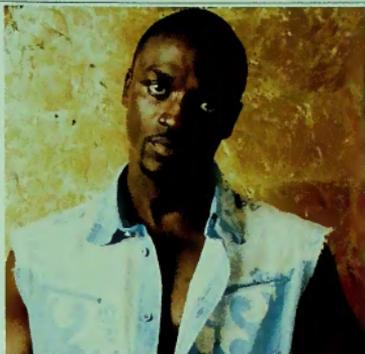
by Alan Jones

Though off by 31.8% week-on-week, Akon's *Lonly* enjoys a second week at the top of the singles chart, with sales of 59,772 giving it a handsome 58.4% advantage over Gorillaz's *Feel Good Inc*, which dashes 20-2. The Gorillaz track - charting on the strength of downloads and 7-inch sales for the last four weeks - would not have been number one even if all formats had been released simultaneously last week, as its cumulative sales - 65,904 - are still less than *Lonly*'s sold last week alone.

Despite Akon's continuing strength, and Top 10 debuts from *The Game*, The Coral and Kelly Osbourne, combined singles sales declined 8% last week, with physical sales falling by 10% and digital sales off by 7%.

Meanwhile, album sales were off nearly 6% week-on-week to 2,057,148. That is their lowest level for 144 weeks. They last totted less in the week ending August 17, 2002, when 2,019,206 albums were sold.

Compilations held up better than artist albums, declining only 2% even though the only new albums of note in the sector were *The Best Album Tracks Ever* and *Strictly Dance Fever*, which debut at nine and 18 respectively on the compilation chart, with sales of



Akon: Massive 58.4% lead over a full-strength delivery from Parlophone's Gorillaz

7,676 and 3,886. Artist albums eased by 7%, with just four new entries - from Steve Brookstein, Weezer, Morcheeba and Teenage Fan Club - able to breach the Top 75.

It's not all gloom, however - eagerly awaited new releases from Gorillaz, Coldplay and Oasis are imminent, and albums by Athlete, KT Tunstall and James Blunt are making excellent progress.

Athlete's *Tourist* - a number one album in February - enjoys a 15.3% boost and rebounds 12-5 to return to the Top 10 after an 11 week absence, thanks to massive airplay for second single *Half Light*.

Meanwhile KT Tunstall's *Eye*

To The Telescope album, released last December, arrives in the Top 10 for the first time, jumping 19-9 on a 43.7% expansion in sales while second single *Other Side Of The World* debuts at number 13.

James Blunt's debut album *Back To Bedlam* has been around even longer - since October - and has drawn flattering comparisons with David Gray and Damien Rice. Two previous singles failed to make the Top 40 but rapidly increasing airplay for upcoming single *You're Beautiful* have seen the album - which first made the Top 75 nine weeks ago - move 87-17-63-34-16 in the last four weeks, while increasing its cumulative sales to 54,190.

KEY INDICATORS

SINGLES

Sales versus last week: -8.1%
Year to date versus last year: -1.4%

MARKET SHARES

Universal	52.2%
EMI	19.2%
Sony BMG	14.6%
Warner	1.3%
Others	12.6%

ALBUMS

Sales versus last week: -6.7%
Year to date versus last year: -2.6%

MARKET SHARES

Universal	37.2%
Sony BMG	26.8%
Warner	8.9%
EMI	8.7%
Others	18.4%

COMPILATIONS

Sales versus last week: -2.1%
Year to date versus last year: -3.2%

MARKET SHARES

EMI	42.4%
Universal	34.6%
Sony BMG	11.5%
Ministry Of Sound	5.4%
Others	6.1%

RADIO AIRPLAY

MARKET SHARES

Sony BMG	32.6%
Universal	32.3%
EMI	19.6%
Warner	6.0%
Others	9.5%

CHART SHARE

Origin of singles sales (Top 75): UK: 61.3% US: 37.3% Other: 1.3%
Origin of albums sales (Top 75): UK: 57.3% US: 37.3% Other: 5.3%

For fuller listings, see musicweek.com

NEW ADDITION



Ladynon return on June 20 with new single *Sugar*. Produced by Jim Abbis (Kasabian, DJ Shadow, Placebo), the track is their first release since signing with Island and precedes their third album, *Witching Hour*, which is set to hit stores in August. Ladynon were among the artists left homeless last year after Telstar Records was placed under administration.

SINGLES

THIS WEEK

Audiu Butys *Baby Shot...* (Virgin); Mylo *In My Arms* (Bread&Butter); Jennifer Lopez *Hold You Down* (Epic); Oasis *Lyla* (Big Brother); *New Order* *Jetstream* (London); Daniel Bedingfield *The Way* (Polydor); Crazy Frog *Axel F* (Gusto); Kaiser Chiefs *Everybody I Love You Less And Less* (B-Unique); Stevie Wonder *So What*. The Fux (Motown)

MAY 23

Nelly *I Dey Say* (Island); Gwen Stefani *Hot Chick* (Polydor); Brian McFadden *Demons* (Molise); The Magic Numbers *Forever Lost* (EMI); Moby *Spiders* (Mute); Coldplay *Speed Of Sound* (Parlophone); The Bravery *Fearless* (Loop)

MAY 30

Coldplay *Speed Of Sound*; Geri Desire *Innocent*; LDD Soundsystem *Discos Infiltrator* (DFA); Ashanti *Don't Let*

Them (Mercury); *Lady Sovereign* *Blah Blah* (Mercury); *The White Stripes* *Blue Orchid* (Beggars Banquet); *Do Me Bad Things* *Liv Upan On Drums* (Most Destroy); *Fathead* *Why Go (Cheeky)*; *Foo Fighters* *Best Of You* (RCA); *Farewell For A Friend* *Street* (Atlantic); *Girls Aloud* *Ita* (Polydor); *Ben Adams* *Sorry* (Phonogenic)

JUNE 6

Stereophonics *Superman* (V2); Jamiroquai *Feels Like It Should* (Sony); Billy Corban *Walking Shacks* (WEA); *Dead 60s* *Loosed Gun* (Deltasonic); *Ordinary Boys* *Boys Will Be Boys* (B-Unique); *50 Cent* *Just A Little Bit* (Interscope); *Beck* *Grease* (Def Jam)

JUNE 13

Carbage Sea Is Not... (Warner Brothers); *Green Day* *Wake Me... (Reprise)*; *Jem* *Just... (Sony)*; *Offspring* *Car! Report* (Columbia); *Fightstar* *Paint Your* (Island)

210505

Universal invests in jazz crossover

The Plot

Verve has revived the Forecast label after laying dormant for 35 years in a bid to broaden its reach.

THE VERVE FORECAST LABEL

Once home to artists including Velvet Underground, Richie Havens and Tim Hardin, Verve Forecast has been inactive since 1970. Universal hopes that by re-launching the arm, it will be able to expand its activities beyond the traditional core jazz market.

"The label was relaunched in the US in February, while in the UK the first artists to emerge under the new umbrella will be Liza Wright (pictured), Brazilian Girls and Jackie Greene. These releases will be followed later in the year by a new album from Teddy Thompson, the son of folk legends Richard and Linda

Thompson. New York's Brazilian Girls have been an early support from tastemaker US radio stations including KCRW,

KXP and WFUP and the interest is already beginning to stir in the UK with Gilles Peterson championing the band.

"From a UK perspective, this makes perfect sense," says Universal Classics and Jazz head of consumer marketing Tom Lewis. "We now have two very complementary label brands from Verve Music Group - Verve for jazz and Verve Forecast, for commercially-oriented music. We have the expertise in the UK to work in both areas."

Lewis says the long-term goal is to develop a strong brand identity for the new label and specialist and independent retail is set to play a big part in the set up. "We'll be creating merchandise and in-store display materials to reinforce that brand," he adds.

In the early stages of the UK launch, Universal intends to let the music do the talking, building word-of-mouth before shouting about the label via press advertising. "My feeling is that, like any label, the value is that the brand is built from the ability to build a strong and coherent roster," says Lewis. "Liza Wright and Brazilian Girls will lead the charge for the new wave and



"actually" they neatly demonstrate the parameters within which the label will be operating - Brazilian Girls are an NYC-based sensational fusion-based act, while Liza Wright is a captivating vocalist who sits between soul, gospel and folk." Wright has already started to secure support via Michael Parkinson's Radio Two programme.

"The final piece in the marketing puzzle will be to expose the repertoire via sync opportunities." "The label offers the perfect repertoire for this kind of thing," says Lewis. "We're always on the look out for these opportunities."

CAMPAIGN SUMMARY

PRODUCT MANAGER: Baffie Du Pan, Universal.
HEAD OF CONSUMER MARKETING: Tom Lewis, Universal Classics & Jazz.
NATIONAL PRESS: Linda Valentine & Julie Allison, Universal.
REGIONAL PRESS: Tony Woods, Universal.
ADVERTISING: Tom Lewis, Universal Classics & Jazz.
TV: Becky Ram, Universal.

Island transforms Emap pan on Fightstar video to an advantage

Promo focus

Island intends to turn a negative into a positive as the label gears up to release the new Fightstar single, the band's first with the label on June 13. The campaign for Paint Your Target was initially lit by a setback after Emap TV banned the single's video due to its graphic content, forcing a re-shoot. But now Island is preparing a viral internet campaign using the original clip, so providing additional content to fans and giving the potential of encouraging others to discover the band.

"The original video was shot by Fightstar bassist Dan Haigh who was behind the idea for the band's first single, Palatinik's Laughing, but Emap objected to a number of scenes in which children are seen playing cowboys and Indians at school. Bullets were added to the scenes in post-production, giving the effect that the children were firing bullets at each other.

Craig Jennings from Sanctuary Management says that he knew the video was close to the line, despite its approval by the UK



board of censors. "The band felt very strongly that this was the video they wanted to make so we moved ahead. Unfortunately Emap have said no and obviously places like Kerang's are very important to us, so we have shot another clip." Haigh is also behind the camera for the second video, which was shot last week and is expected to hit media today (Monday).

Island product manager Charlie Larby says that the intention is to make the original video available

from the band's website, music destinations such as NME.com, as well as on the commercial single, providing added value for fans. "This adds a positive to the whole campaign," he notes. "It gives us additional content that we can add to the website, we can include the video on the commercial single which gives fans more of a reason to buy and puts the Fightstar name in front of people who might not traditionally go and seek out anything they've done."

TASTEMAKERS TIPS

Green Day Wake Me Up When September Ends

(Warners)

ADAM UYTAM, DEPUTY PROGRAMME DIRECTOR, KERRANG RADIO UK

"Green Day return with another blinder off their American Idiot album. This is such a brilliant album that they could keep releasing single after single and they would still sound strong. This should be another big radio airplay hit."

Uniting Nations You & Me (Gut)

ALEX KINCH, HEAD OF MUSIC, PURE DANCE DAB

"You And Me is the follow-up to Uniting Nation's successful debut single, the cover of Hall & Oates' Out Of Touch. Most second singles are make or break for an artist, even more so in this case as

You And Me is an original track penned by Darren Sampson and Paul Keenan, the duo behind Uniting Nations. There are been comparisons with The Fratellers' So Much Love To Give track and, although there are similarities in the sound, this is definitely the stronger tune."

Arctic Monkeys 5 Minutes With Arctic Monkeys (Bang Bang Recordings)

TIM JONZE, WRITER, NME

"With this debut two-track single, Sheffield's Arctic Monkeys look set to seize the crowd left craving grubby, indie-rock thrills when the Liberties imploded. Yet for all The Monkey's rough 'n' ready, urlich-like tendencies, the likes of Fake Tales Of San Francisco also draw inspiration from the observational humour of Mike Skinner, pishing out an onslaught of poetic, faintly funny doses of lyrical wisdom."

THE INSIDER

Capital Disney



Since its launch in September 2002, Capital Disney has gone from strength to strength. The digital station last week picked up the digital station of the year at the Sony Radio Awards and programme director Kevin Palmer believes the opportunity for growth over the next 12 months is stronger than ever.

"The station is in the fortunate position of having a clearly defined eighth- to 14-year-old demographic. Palmer notes that one of the biggest challenges they

face as a station is simply to build a loyalty among listeners. "We're including an audience with no shortage of entertainment sources at their command and no history of allegiance to any radio brand or to the medium itself - so our main job is to effectively build the entry point for kids to discover radio."

Currently 88% of the station's weekly listeners fall within eight-to-14-year-old demographic reflecting the success of the format which the station has developed. "It's about playing the right songs for exactly as long as the listeners love them. It's about presenters with the right tone of voice who are like the older brother or sister that our listeners aspire to be. And our content has to be delivered with a total

RADIO PLAYLISTS

RADIO 1

Also Lovely: America 1 Thing, Black Eyed Peas Don't Phunk With My Heart, BodyRockers I Like The Way, Colagay Speed Of Sound, Destiny's Child Get Feat. Jay-Z, Gnarls Barkley I Meant To Stay, Gorillaz Feel Good Inc, Gwen Stefani Hollis, Jamiroquai Feat. Justin Guarini Like It Shalika, Kaiser Chiefs One by One, You Less And Less, Mylo In My Arms, Oasis Lyla, Smoog Dogs The Coral in the Morning, The Enemy feat. Siobhán Donohue, It's My Love 10 The Killers Smile Like You Mean It, Dr Love: The Streets One Second

R LIST

Athlete Hit Light, Audio Bully Shot You Down, Daniel Bedingfield The Way Days Passed, Eddie McKeever Green Day Wake Me Up When September Ends, Jam & A Ricki, Jennifer Lopez feat. Fat Joe Hold Ya Down, Timbaland feat. Sia On The Way Up, Jay-Z feat. Alicia Keys Love Me Goodbye, Yes Owner Of A Lonely Heart, Prodig Cuts Cat

Andrea Love Shined On Me, Riot Act California Soul, The Bravery Features, The Futureheads Decadent Days And Nights, U2 City Of Blowing Lights

C LIST

Bateman Jax U Don't Know How Bizarre Frank & Ernest For A Friend Streetcred Fighters The Chronicles Of Life And Death, John Legend Ordinary People, My Chemical Romance Holes, Nelly In My Day, System Of A Down (ROCK) The Magic Numbers Forever Lost, 13PROMPT

Bizzare Rockstar, Charlotte Church Cry, Chase & Change, The Saturdays Are Forever, Boyz II Men, The Monkees, The Ordinary Boys Boy Will Be Boys

RADIO 2

A LIST
GIP Richard What Can God Only Say Of Saint, James Blunt You're Beautiful, KT Tunstall Ohn-Side Of The World, New Order Jetstream, Rod Thomas Lately No More, Steve



SINGLE OF THE WEEK

The White Stripes
Blue Orchid

XL XL5216CD) This sparsely-produced comeback sets new standards for Jack and Meg's lo-fi recording ethic. Behind the grinding guitars and popping drums is another strong Jack White song that has been steadily climbing the download chart thanks to its rushed inclusion on iTunes a fortnight ago. Airplay support is also slowly increasing, with Radio One leading the way by awarding the song an A-listing. Their fifth album *Get Behind Me Satan* follows a week later.

ALSO OUT THIS WEEK
Defeback: Forward Front (We Love You)
Dabiz: This Is My Skin (Epic/Interscope)
Mazy Hedges: Ten

Days (Elevent) Plant Life: The Last Song (Out)
ALBUMS
Backway Project: In Fiate Grand Control: The Onks
New Fella: Wicked! Motley

Our: Red White & Crusé (Mercury)

Records released 30.05.05

ALBUM OF THE WEEK

Oasis
Don't Believe The Truth

Big Brother RKIDCD30 Early reports of Oasis's eagerly-awaited sixth album have all been positive, but this really is their best work since 1995's globe-straddling *What's The Story (Morning Glory)*. First single *Lyla* is a good indicator of what to expect – a roaring full-on rocker with Liam back in his snarling, mangled-vowels best. Other notable cuts are the Velvet-inspired *Mucky Fingers*, the beautiful *Keep The Dream Alive* and the anthemic *Let There Be Love*.

Singles

Ben Adams

Sorry (Sony BMG 828766938Z)

Following the success it had with *Natasha Bedingfield* last year, Sony BMG offshoot

Phonogenic has good reason to be optimistic. The first fruit of the former A1 star's solo career is a remarkably convincing effort that showcases a more sophisticated direction which is still utterly pop and is the closest any UK artist has yet got to capturing the feel of Justin Timberlake.

Audioslave

Be Yourself (Interscope/Epic 9982597)

This modern-day supergroup return with this radio-friendly single taken from their second album *Out Of Exile* (released May 23). The overall sound is closer to Foo Fighters than either Rage Against The Machine or frontman Chris Cornell's former band, Soundgarden. Already a hit on both alternative and mainstream rock radio, it bodes well for the band's forthcoming UK tour dates in June and July.

James Blunt

You're Beautiful (Atlantic LC00121) With a sound like a mix between Damien Rice and David Gray and support from Radio Two, which has already A-listed this single, You're Beautiful can hardly fail to be a hit, despite some rather rhyming dictionary lyrics.

Faithless feat. Estelle

Why Go? (Cheeky XPDCD3014) One of two new songs featured on the Forever Faithless greatest hits package, Why Go? is a delightful reworking of a track from the group's 1998 album *Sunday 8PM*. It sees lush string arrangements, flutterings of acoustic guitar and a mid-tempo rhythm providing the backdrop to a soaring vocal from V2 artist Estelle.

Foo Fighters

Best Of You (Sony BMG 82876701212)

The Foo Fighters are back with a new double album featuring their

heaviest rock to date alongside a disc of acoustic music – and if you need a clue how heavy disc one gets then look no further than this single. A-listed at Radio One, it is possibly the sharpest burst of raw energy in the band's 10-year career – but it also has a way with a melody and a sense of romance that will propel it up the charts.

Funeral For A Friend

Street Car (Atlantic ATK009CD)

Having secured an international release for their new album *Hours* via Atlantic, Funeral For A Friend are in a strong position to build on the foundations laid by their gold-selling debut. This first single from the new album sees the band in the studio with producer Terry Date (Pantera, Soundgarden), and the result is a fearless hard-edged rock song with plenty of commercial punch.

Geri Halliwell

Desire (Innocent SIND075)

This taster from Halliwell's forthcoming album *Desire* is a hypnotic dance/pop song that would have been at home on Kylie's latest album. It is packed with singalong moments and vocally Halliwell is in fine form, delivering a smoky lead over midtempo beats and swirling synths that grab the listener.

Joy Zipper

You're So Good (Vertigo 9971570)

Vinny and Tabitha crack open another blast of summer sunshine with this precursor to new album *The Heartlight Set*. Hopefully this criminally overlooked duo can capitalise on Vertigo's current resurgence and turn the public on to perfect, druggy pop.

Kubb

Somebody Else (Mercury 9877174)

The first single from Mercury's new signing Kubb will no doubt draw comparisons to Jeff Buckley thanks to frontman Harry Collins's extraordinary voice. Backed by Youth's subtle-yet-epic production, it is a cut above imitation and could herald the emergence of a major talent. Radio One's Jo Whitey is already behind this single, while the band will be playing London dates in May with an album to follow in August.

The Noise Next Door

She Might (Warner Bros WEA386CD1)

Slotting comfortably into the McFly/Busted school of pop-rock, this new single from The Noise Next Door is a hook-laden tune that promises a bright future. It is the first release from the band since signing to Warner Bros and the label has been pushing all the right promotional buttons, with an appearance on *Top Of The Pops* and growing radio support sure to influence sales at retail.

Stereo MCs

Warhead/First Love (Grafitti GRAFF001)

This low-key return from the Stereo MCs – available on iTunes from today (Monday) – indicates they are in good shape after their departure from Island. As tight, savvy and loose-limbed as ever, this double A-sided single is a taster for their album *Paradise*, released later this summer.

Team LG

Jesus In A Show (Earsugar EARSUGAR18)

Mr Land Little G's debut physical release is a fascinating snapshot of a duo passionate about capturing the moment – you can virtually see the smudged fingerprints and hear the tape whir within Jesus In A Show's rickety grooves. Currently attracting interest from the UK's left-of-centre tastemakers, this debut will touch the hearts of wonky pop lovers everywhere.

888

Good2go (Osmosis OSMU88801)

888 is a sample from Prokofiev's *Romeo & Juliet* to standard boy-band vocals with naggingly catchy effect. With heavy plays on MTV, *The Box* and *Flaunt*, the band have recently completed a tour of the UK and Ireland and have been signed up to promote *Storm* watches.

Triever Corporation

The Heart's A Lonely Hunter (18th Street Lounge ESL085)

Taken from their most recent album *The Cosmic Game*, New York duo Bob Garza and Eric Hilson hook up with ex-Talking Heads frontman David Byrne. Already named tune of the month

on Radio One's *Blue Room* show and being spun on Radio Two, 1Xtra and 6 Music, it looks set to be a summer anthem.

Albums

Black Eye Peas

Monkey Business (A&M 9982184)

Black Eye Peas have come up with another potential smash with this follow-up to the four-

times-platinum *Elephunk*. The balance of savvy urban production and out-and-out pop is perfectly pitched, featuring cool icons such as Timbaland, Dick Dale and James Brown. Songs such as *Don't Lie* and *Dum Diddy* suggest a steady stream of potential singles and, with current single *Don't Think With My Heart* riding high, the Peas' future looks pretty rosy.

Mice Parade

Ben-Vivada Vortade (FatCat FATCD35)

Adam Pierce's fifth Mice Parade album is a dazzling, sun-kissed effort with a nod to the post-rock of *Tortoise* – albeit with a tropical beat the Chicagoans could only dream of. It is a beautifully poised collection of music that is impossible to pigeonhole.

Moussa T Te Iel Joventes

Mademoiselle Marseille (Le Chant du Monde 2741325)

This offspring of the legendary Massilia Sound System is one of the most exciting records around at the moment. Taking its inspiration from Thirties Marseille music, it is infectious and morish, with wild rhythms overlaid with fuzzy guitar, and is right up there with *Mansu Chao* and *Ojos de Brujo*.

Bob Sinclar

Africanus Vol. III (Yellow/Defected AFRIACA03CD)

France's Sinclar unleashes the third in his series of Africanizing albums. Standouts include *Summer Moon*, co-produced with *David Guetta*, *Joachim Garnaud* and *Tim Deluxe*. Also featuring the likes of *Ladyshim Black*, *Mambazo* and *Osibisa*, the album

is sure to become a summer dancefloor staple.

Sinog

A River Aint Too Much To Love (Domino WIGCD158)

Bill Callaghan drops the brackets for his latest effort, which is a characteristically intimate and touching collection of songs recorded at Pedernales Studio, Texas. The homespun atmosphere is as seductive as ever, and the stories he tells just as engrossing – fans will not be disappointed.

Mark Stewart

Kiss The Future (Soul Jazz SJRCD113)

With interest in the post-punk scene currently high, this is a timely collection of the work of Stewart, founder of *The Pop Group* and the *Maffia* (with the *Sugarhill/Tommy Boy* rhythm section). From the political punk-funk of *The Pop Group* to the bubbly sound of his work with producer Adrian Sherwood, it highlights the work of a consistently innovative force in UK music.

Rob Thomas

Something To Be (Atlantic 75797435Z)

Given the current musical climate in the UK, it remains to be seen if the Matchbox Twenty frontman's debut will achieve the same level of sales that he enjoys in the US. Radio Two has already picked up on the lead single – and arguably strongest track – *Lonely No More*. This is pretty safe material and its non-threatening nature may appeal to fans of Jamie Cullum or Maroon 5.

Turin Brakes

Jack'n'ABox (Source CDOS0UR110)

Turin Brakes' breakthrough second album *Ether Song* proved that his "aerobic acoustic" credentials could cross over smoothly and successfully into the mainstream. This new collection is similarly packed with melodic, faintly cerebral songs which show that Oily Knights' distinctive voice is developing into a remarkable instrument in itself. Now single *Fishing For A Dream* new single is a suitably strong introduction.

The week's reviews: *Duguid Baird*, Phil Brown, *Ilirya Brown*, Ben Cardew, Stuart Clarke, David Knight, Jack Lawler, Steve Sisk, Nick Teet, Simon Ward and Adam Webb

irplay Chart

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label	WEEKS TO GROW	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST TITLE	Label
26	37	5	40 THE TEARS REFUGEES							
27	27	3	0 NEW ORDER JETSTREAM	REPRODUCTION	159	-49	205	0		
28	15	4	0 KAISER CHIEFS EVERYDAY I LOVE YOU LESS...	EMERALD	388	43	2048	-12		
29	15	10	34 LEMAR TIME TO GROW	INTEGRITY/UMG	537	14	1930	-43		
30	14	23	0 SCISSOR SISTERS FILTHY/GORGEOUS	SONY	1334	-2	1975	1		
31	44	29	0 KEANE THIS IS THE LAST TIME	ISLAND	806	-1	1927	24		
32	26	4	23 STUDIO B I SEE GIRLS	REPRODUCTION	600	-4	1921	19		
33	22	13	0 GWEN STEFANI FEAT. EVE RICH GIRL	IMPACTONE	1149	-9	1889	35		
34	32	3	0 GADJO SO MANY TIMES	WARRIORS SOUNDS/INTEGRITY/UMG	557	14	1871	-15		
35	37	7	22 CAESARS JERK IT OUT	VERIGNA	743	3	1825	-49		
36	18	7	11 CIARA FEAT. MISSY ELLIOTT 1.2 STEP	EMERALD	739	12	1673	-12		
37	19	19	29 JEM THEY	SONY MUSIC	1035	0	1655	30		
38	52	7	0 JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	437	64	1655	21		
39	15	7	0 FOO FIGHTERS BEST OF YOU	SONY MUSIC	263	29	1639	6		
40	18	17	0 BASEMENT JAXX ON MY GOSH	XL	727	-7	1612	32		
41	46	10	50 NATASHA BEDINGFIELD I BRUISE EASILY	PARLOPHONE	1357	-1	1601	-1		
42	36	3	0 WEEZER BEVERLY HILLS	GETTEK	424	34	1599	-21		
43	18	2	0 THE WHITE STRIPES BLUE ORCHID	XL	177	7	1576	34		
44	43	3	0 JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONY MUSIC	231	72	1553	20		
45	1	0	0 MAX GRAHAM VS YES OWNER OF A LONELY HEART	BMG	765	51	1547	11		
46	60	1	32 CLIFF RICHARD WHAT CAR	BMG	300	144	1483	29		
47	41	1	30 WILL SMITH SWITCH	REPRODUCTION	582	0	1403	21		
48	68	1	0 DANIEL BEDINGFIELD THE WAY	REPRODUCTION	659	103	1375	35		
49	56	26	44 STEREOPHONICS DAKOTA	VE	670	-2	1338	10		
50	56	16	0 USHER CAUGHT UP	EMERALD	479	-16	1336	11		

* Most: 2001. ** CD/DVD/Download data generated from Nielsen Scan (CD) on Sun 8/11/03 to 21:00 on Sat 18 Aug 2003. Weeks added to earlier figures include all four data.

music control

PRE-RELEASE

ARTIST TITLE	Label	Weeks on Chart
1 ROB THOMAS LOVELY NO MORE	ATLANTIC	42/35
2 BLACK EYED PEAS COYD PRINX WITH MY HEART	BMG	39/17
3 DAVIS LYLA	BMG	34/89
4 AMERIE I THINK	REPRODUCTION	33/17
5 STEVE WUNDER SO WHAT THE FUSS	VERIGNA	31/87
6 MYLO IN MY ARTS	EMERALD	24/79
7 GWEN STEFANI HOLLABACK GIRL	REPRODUCTION	24/21
8 LEMAR SIVAS THE GAME IS WON	REPRODUCTION	23/82
9 NEW ORDER JETSTREAM	EMERALD	20/48
10 KAISER CHIEFS EVERYDAY I LOVE YOU LESS...	EMERALD/REPRODUCTION	19/81
11 GADJO SO MANY TIMES	WARRIORS SOUNDS/INTEGRITY/UMG	18/72
12 JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	16/56
13 FOO FIGHTERS BEST OF YOU	SONY MUSIC	16/39
14 THE WHITE STRIPES BLUE ORCHID	XL	15/76
15 JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONY MUSIC	15/53
16 MAX GRAHAM VS YES OWNER OF A LONELY HEART	BMG	15/47
17 DANIEL BEDINGFIELD THE WAY	REPRODUCTION	13/75
18 LISA MISKOVSKY LADY STARBUST	UMG	12/89
19 MARDONMS MUST GET OUT J	J	12/60
20 KEITH URBAN DAYS GO BY	EMI	11/30

ON THE RADIO THIS WEEK

RADIO ONE
Mike Davies - Alice Cooper guests (Tue)
Trevor Nelson - American guests (Wed)
Rob Co - Marky Mark here from Maria Vele (Thu)

RADIO TWO
Mark Radcliffe - Jim guests (Mon)
The Richard Perry Story (Wed)
Bob Harris - Louisa guest (Thu)
Good Morning Sunday - Nancy Sinatra guests (Sun)
Aurthur Ross - They Might Be Giants guest (Sat)
Record of the Week - Jim. Jan. At. 18
Album of the week - The Coral. The Levitate Invasion

RADIO GROWERS

ARTIST TITLE	Label	Weeks on Chart
1 THE CORAL IN THE MORNING	REPRODUCTION	13/41
2 COLDFEEL SPEED OF SOUND	ATLANTIC	18/83
3 DANIEL BEDINGFIELD THE WAY	REPRODUCTION	6/59
4 BLACK EYED PEAS COYD PRINX WITH MY HEART	BMG	14/6
5 MAX GRAHAM VS YES OWNER OF A LONELY HEART	BMG	7/60
6 DESTINY'S CHILD GIRL	SONY MUSIC	2/85
7 U2 CITY OF BLINDING LIGHTS	REPRODUCTION	3/82
8 KT TUNSTALL OTHER SIDE OF THE WORLD	REPRODUCTION	1/23
9 ROB THOMAS LOVELY NO MORE	ATLANTIC	1/66
10 DAVIS LYLA	BMG	1/96

RADIO THREE

Jazz Legends - Crawford Mackinlay (Fri)
Any Kennedy - Lisa guests (Sat)
6 MUSIC
Blood On - Dick Dale (Wed)
The Old Man in Session (Tue)
Not Just Music! The Republic Of Love in session (Mon)
Transmission - Ian Curtis Day (Wed)
The Music Week - Foster guests (Fri)
Marc Riley - The Longcut in session (Thu)
Shaunt Macrae - Cliff (Sat)
6 Mar - The Meatbaker (Sat)

RADIO TWO

ARTIST TITLE	Label	Weeks on Chart
1 COLDFEEL SPEED OF SOUND	ATLANTIC	18/83
2 ROB THOMAS LOVELY NO MORE	ATLANTIC	42/35
3 THE CORAL IN THE MORNING	REPRODUCTION	13/41
4 KT TUNSTALL OTHER SIDE OF THE WORLD	REPRODUCTION	1/23
5 THE TEARS REFUGEES	REPRODUCTION	1/87
6 STEVE WUNDER SO WHAT THE FUSS	VERIGNA	31/87
7 THE STANDS DO IT LIKE YOU LIKE	EMO	1/10
8 NEW ORDER JETSTREAM	EMERALD	20/48
9 CLIFF RICHARD WHAT CAR	BMG	30/17
10 JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	42/35
11 YURIN BRANES I'ISH FOR A DREAM	SONY	1/82
12 LISA MISKOVSKY LADY STARBUST	UMG	12/89
13 ATHLETE HALF LIGHT	REPRODUCTION	1/87
14 BREVE SPRINGSTEEN DEVILS & MUST	EMERALD	1/87
15 KEITH URBAN DAYS GO BY	EMI	11/30
16 LEMAR SIVAS THE GAME IS WON	REPRODUCTION	23/82
17 BRIAN MCFADDEN DEVILS	REPRODUCTION	1/87
18 DANYAL HALL & JOHNS THEY'LL BE AROUND	EMERALD	1/87
19 THE JAVELIN TOUCH MY FIRE	EMERALD	1/87
20 IT DIDN'T WILD UNDERSTAND	REPRODUCTION	1/87

to top the airplay chart. It is the only time Evans has appeared in the Top 50 of the chart - and new single Use Asin made it his first month. The introductory single from Evans' new album The First Lady, which is out today (Goth), it jumps 24.1b on the airplay chart, with support including heart 106.2, Radio One, Capital FM and Kiss.



47. Will Smith
With eight weeks in the Top 10 of the singles chart and sales to date of 127,564, Will Smith's Switch has proved very popular with record buyers. Despite this, radio programmers have given it short shrift. Radio One aired it just twice last week.

16. Faith Evans
Eighty years ago, Faith Evans' vocal contributions to 'I'll Be Missing You' helped Puff Daddy

RADIO AND TELEVISION WITH SINGLE MINDED PROMOTIONS

0870 011 3748 or 07860 391 902
www.singleminded.com

last week, and enjoyed a big increase in plays from 732 to 926. Expect to see it resume its upwards momentum next week. Radio One is still a big believer, providing 416.7% of its audience.

EMAP BIG CITY

Rank	ARTIST TITLE	Label
1	3 THE CORAL IN THE MORNING	REPRODUCTION
2	1 NATALIE IMBRUGLIA SHIVER	REPRODUCTION
3	4 STEREOPHONICS DAKOTA	VE
4	2 RAZORLIGHT SOMEBODY ELSE	12/30
5	6 GREEN DAY BULLETIN OF BROKEN DREAMS	REPRODUCTION
6	8 SNOOP DOGG FEAT. C WILSON/NO TIMBERLAK SIGNS	REPRODUCTION
7	7 THE KILLERS SOMEBODY TOLD ME	EMERALD
8	5 KEANE THIS IS THE LAST TIME	ISLAND
9	10 COLDFEEL SPEED OF SOUND	ATLANTIC
10	11 DAVIS LYLA	BMG

GWR GROUP

Rank	ARTIST TITLE	Label
1	3 DESTINY'S CHILD GIRL	COLUMBIA
2	2 LEMAR TIME TO GROW	SONY
3	1 NATALIE IMBRUGLIA SHIVER	REPRODUCTION
4	4 NATAMIA PLANET CALIFORNIA	EMO
5	12 NATASHA BEDINGFIELD I BRUISE EASILY	PARLOPHONE
6	16 ATHLETE HALF LIGHT	REPRODUCTION
7	20 JEM THEY	SONY MUSIC
8	6 DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	REPRODUCTION
9	11 COLDFEEL SPEED OF SOUND	ATLANTIC
10	13 BEVERLY KNIGHT KEEP THIS FIRE BURNING	PARLOPHONE

has been the success story of the week. The album, which is now in its 10th week on the chart, has sold 100,000 copies to date. The album is now in its 10th week on the chart, and has sold 100,000 copies to date. The album is now in its 10th week on the chart, and has sold 100,000 copies to date.

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New releases

210505

REVIEWS CATALOGUE

Albums

FRONTLINE RELEASES

DANCE

- COLLECTION UNCLE TOM'S CABIN (CD) WPCR 020
- FLORIAN SCHUBERT (CD) Virgin (CD) 5292
- AUCKLAND THE GOLDEN HARMONY BEANS (CD) Virgin (CD) 5293
- ALPHABET ROMANTIC BATTLE (CD) Virgin (CD) 5294
- GRANDS TITANIC (CD) Virgin (CD) 5295
- INTERPLAN SPINNETT (CD) Virgin (CD) 5296
- TRICORNER PRESENTS (CD) Virgin (CD) 5297
- TRINITY (CD) Virgin (CD) 5298
- FENELIZ LIVE (CD) Virgin (CD) 5299
- LIFTING GEAR ENGINEER (CD) Virgin (CD) 5300
- MOVEMENT (CD) Virgin (CD) 5301
- NEW YEAR (CD) Virgin (CD) 5302
- POW POW PRODUCTIONS (CD) Virgin (CD) 5303
- ROBERT (CD) Virgin (CD) 5304
- TRAD (CD) Virgin (CD) 5305
- WARRIOR (CD) Virgin (CD) 5306
- WARRIOR (CD) Virgin (CD) 5307
- WARRIOR (CD) Virgin (CD) 5308
- WARRIOR (CD) Virgin (CD) 5309
- WARRIOR (CD) Virgin (CD) 5310
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James Brown



Greatest Hits (Polydor 981425)

Featuring classic songs such as It's a Man's Man's Man's World, Make It Funky, Stoned To The Bone and Soul Power, this double-disc set is itself a potent reminder of the genius that is James Brown, but its raison d'être is to provide an opportunity to hear in their full unadorned genius the 24 songs from Brown's catalogue which have attracted the most attention from other recording artists by being sampled. There is a "samplegraphy" included in the liner notes which, for example, lists more than 200 other records which have hijacked the beat from Funky Drummer.

JAZZ

- ALAN STEVENS (CD) Virgin (CD) 5351
- COLLIERIAN GREGG (CD) Virgin (CD) 5352
- DE WILHELMUS (CD) Virgin (CD) 5353
- DUKE ELLINGTON (CD) Virgin (CD) 5354
- THE BLUE ALBUM (CD) Virgin (CD) 5355
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- ALABAMA (CD) Virgin (CD) 5470

Petula Clark

Feelin' Groovy (Castle Music CMCO 655)

The child prodigy of the Forties didn't exactly become the wild child of the Sixties, but Petula Clark did sometimes stray away from the conventional path and this grab bag of 28 songs she recorded in the latter decade shows her to be far more experimental than expected in her interpretations of both classics and contemporary material. She sounds decidedly cool and wholly at home on Rain - the B-side of The Beatles' Paperback Writer - on which producer Tony Hatch cloaks her vocal in a freaky big-band backdrop.

Original Soundtrack

Across 110th Street (Charly SNA2310)

The soundtrack to one of the better early Seventies "blaxploitation" films is short - just 30 minutes long - and very sweet, with instrumentals such as the haunting Harlem Clavinette by JJ Johnson and His Orchestra and vocal cuts by Bobby Womack, including the celebrated title track which - in two vocal and one instrumental versions - recapitulates a theme of the album's running time. Womack's gritty vocals have rarely sounded better and if You Don't Want My Love, a smoother, somewhat subdued song, is one of his best.

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CATALOGUE & REISSUES

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Singles

210505
Top 75

The long awaited availability of the new Gorillaz single in CD format is not enough to dethrone Akon, while the Game and The Coral make impressive debuts.

The Official UK

PHYSICAL SINGLES TOP 40

Pos	Artist	Label
1	AKON LONELY	Universal
2	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	UMTV
3	DOGQ FEAT. CHARLIE WILSON SIGNS	Geffen
4	EMINEM MOCKINGBIRD	Interscope
5	BODYROCKERS I LIKE THE WAY	Mercury
6	WILL SMITH SWITCH	Interscope
7	CIARA FEAT. MISSY ELLIOTT 1.2 STEP	LaFace
8	DESTINY'S CHILD GIRL	Columbia
9	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	TVT
10	THE KILLERS SMILE LIKE YOU MEAN IT	Lizard King
11	FAITH EVANS AGAIN	War
12	MAXIMO PARK GRAFFITI	Epic
13	WEEZER BEVERLY HILLS	Geffen
14	MARIO LET ME LOVE YOU	J
15	50 CENT CANDY SHOP	Interscope
16	THE CHEMICAL BROTHERS BELIEVE	Freestyle Dust
17	STUDIO B I SEE GIRLS	Bula
18	RAZORGLADERS SOMEWHERE ELSE	Vertigo
19	FREZZALLER GOOD ENOUGH FOR YOU	Velocity
20	CAESARS JERK IT OUT	Virgin
21	IDLEWILD I UNDERSTAND IT	Parkhouse
22	THE DIKE SPIRIT LONG LOVE IS AN UNFAMILIAR NAME	Polydor
23	DOGS TUNED TO A DIFFERENT STATION	Island
24	LEMAR TIME TO GROW	Sony
25	A RUSH SONG	London
26	MARIAH CAREY IT'S LIKE THAT	Def Jam
27	ELVIS VS JXL A LITTLE LESS CONVERSATION	RCA
28	EL PRESIDENTE 100 MPH	One
29	JEM 23THYME	ATO
30	GIVEN STEFANI FEAT. EVE I RICH GIRL	Interscope
31	ROOSTER YOU'RE SO RIGHT FOR ME	Brightside
32	ART BRUT EMILY KANE	Fierce Panda/Sacra
33	MICKEY ALL ABOUT YOU YOU'VE GOT A FRIEND	Island
34	THE TEARS REFUGES	Indefinite
35	LUCIE SIKVAS THE GAME IS WON	Mercury
36	FREELADERS FEAT. THE REAL THING SO MUCH LOVE TO GIVE	A&T
37	BLAZE PRESENTS UOA FEAT. B. TUCKER MOST PRECIOUS LOVE	Defected
38	WILLY MASON SO LONG	Virgin
39	ATHLETE HALF LIGHT	Parlophone
40	NATALIE IMBRUGLIA SHIVER	Brightside



2. Gorillaz
After four weeks of extremely limited physical availability, during which time its chart placing was massively dependent on download sales, Gorillaz' first Good Line - the first single from new album Demon Days - was released in CD and DVD formats last week, while the formerly scarce 7-inch picture disc, which sold 445,000 copies previously, finally became available in numbers. The combined effect of all this was that the single, which previously moved 22,201,225 20 white soft copies, sold 37,373 copies last week alone, and catapults to number two.



4. The Game
How We Do, the first single from hip-hop star The Game's album The Documentary, peaked at number five. Hate It Or Love It does one better, debuting this week at number four. How We Do sold 15,570 copies on its first week in the shops in February. Last week, Hate It Or Love It sold 20,472 copies. Both feature the Game's sometime friend 50 Cent. After enjoying sustained growth for the last five weeks and enjoying 81-61-55-24-19 The Documentary suffered a 10.5% dip in sales last week and consequently slips to number 21.

Pos	Artist	Label
1	AKON LONELY	Universal
2	GORILLAZ FEEL GOOD INC	Parlophone
3	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE...) AMARILLO	Universal
4	THE GAME FEEL 50 CENT HATE IT OR LOVE IT	Interscope
5	SNOOP DOGG FEAT. C. WILSON/JIM TIMBERLAKE SIGNS	Geffen
6	THE CORAL IN THE MORNING	Decca
7	EMINEM MOCKINGBIRD	Interscope
8	BODYROCKERS I LIKE THE WAY	Mercury
9	KELLY OSBOURNE ONE WORD	Sandwich
10	WILL SMITH SWITCH	Interscope
11	CIARA FEAT. MISSY ELLIOTT 1.2 STEP	LaFace
12	CLIFF RICHARD WHAT CAR	Decca
13	KT TUNSTALL OTHER SIDE OF THE WORLD	Real Gone Music
14	DESTINY'S CHILD GIRL	Columbia
15	FAITH EVANS AGAIN	War
16	LIL JON & THE EAST SIDE BOYZ GET LOW/LOVERS & FRIENDS	TVT
17	DOVES SNOWDEN	Priority
18	RAZORLIGHT SOMEWHERE ELSE	Vertigo
19	WEEZER BEVERLY HILLS	Geffen
20	MARIO LET ME LOVE YOU	J
21	50 CENT CANDY SHOP	Interscope
22	CAESARS JERK IT OUT	Virgin
23	STUDIO B I SEE GIRLS	Bula
24	PRAYSE CATS FEAT. ANDREW LEON SHINED ON ME	All Around The World
25	THE KILLERS SMILE LIKE YOU MEAN IT	Island
26	THE FUTUREHEADS DECENT DAYS AND NIGHTS	679
27	THE CHEMICAL BROTHERS BELIEVE	Freestyle Dust
28	THE STANDS DO IT LIKE YOU LIKE	Epic
29	JEM THEY	ATO
30	LUDACRIS NUMBER ONE SPOT	Atlantic
31	MARIAH CAREY IT'S LIKE THAT	Def Jam
32	GIVEN STEFANI FEAT. EVE RICH GIRL	Interscope
33	NATALIE IMBRUGLIA SHIVER	Brightside
34	ATHLETE HALF LIGHT	Parlophone
35	JULIETTE & THE LICKS YOU'RE SPEAKING MY LANGUAGE	Parlophone
36	LEMAR TIME TO GROW	Sony
37	MAXIMO PARK GRAFFITI	Epic
38	PHANTOM PLANET CALIFORNIA	Black Swan

DOWNLOADS

Pos	Artist	Label
1	COLDPLAY SPEED OF SOUND	Parlophone
2	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	A&M
3	AKON LONELY	Universal
4	CORUZILLAZ FEEL GOOD INC	Parlophone
5	SNOOP DOGG/C. WILSON/JIM TIMBERLAKE SIGNS	Geffen
6	AMERIE I THINK	Epic
7	FOO FIGHTERS BEST OF YOU	Sony BMG
8	BODYROCKERS I LIKE THE WAY	Mercury
9	RAZORLIGHT SOMEWHERE ELSE	Vertigo
10	WEEZER BEVERLY HILLS	Geffen
11	TONY CHRISTIE FEAT. PETER KAY (IS THIS THE WAY TO AMARILLO)	UMTV
12	CAESARS JERK IT OUT	Virgin
13	GIVEN STEFANI HOLLABACK GIRL	REPRODUCTION
14	WILL SMITH SWITCH	Interscope
15	THE CORAL IN THE MORNING	Decca
16	NATALIE IMBRUGLIA SHIVER	Brightside
17	CIARA FEAT. MISSY ELLIOTT 1.2 STEP	LaFace
18	EMINEM MOCKINGBIRD	Interscope
19	JAMIROQUAI FEELS JUST LIKE IT SHOULD	Sony BMG
20	STREPHONICS DANITA	A2

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Albums

210505
Top 75

X Factor winner Steve Brookstein goes straight to the top with his debut album while comeback albums from Weezer and Morcheeba also make the Top 20.

The Official UK

TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label/Release Date
1	1	AGDC FAMILY JEWELS	Earl (12/05)
2	3	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (05)
3	2	THIN LIZZY LIVE IN CONCERT	U2 (14/05)
4	6	VARIOUS LATER WITH JODIS HOLLAND - EVEN LOUDER	Warner Music Video (12/05)
5	4	QUEEN GREATEST VIDEO HITS - 1	Parlophone (05)
6	5	DEAN MARTIN LEGENDS IN CONCERT	GNIS (12/05)
7	7	FRANK SINATRA LEGENDS IN CONCERT	GNIS (12/05)
8	11	QUEEN ON FIRE - LIVE AT THE BOWL	EMI (12/05)
9	6	HIM LOVE METAL ARCHIVES VOL. 1	BMG Video (05/05)
10	9	TINA TURNER ALL THE BESTS - THE LIVE COLLECTION	Parlophone (05)
11	20	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	JPM (05)
12	10	QUEEN GREATEST VIDEO HITS - 2	Parlophone (05)
13	14	WILL YOUNG LIVE IN LONDON	SIR (05)
14	13	DANIEL O'DONNELL SHOWTIME	Riviera (05)
15	15	CREAM FAREWELL CONCERT	BMG Video (14/05)
16	25	OASIS FAMILIAR TO MILLIONS	Big Brother (10/05)
17	12	MORRISSEY WHO PUT THE M IN MANCHESTER	Sony (05)
18	8	RUFUS WAINWRIGHT ALL I WANT	Columbia Home Video (05)
19	16	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection (05)
20	16	METALLICA SOME KIND OF MONSTER	CDC Video (12/05)

TOP 10 R&B ALBUMS

Pos	Last	ARTIST TITLE	Label/Release Date
1	1	AKON TROUBLE	Atlantic (05/05/05)
2	2	VARIOUS SLOW JAMZ	Sony BMG TV (05/05)
3	4	50 CENT THE MASSACRE	Interscope (05)
4	3	SNOOP DOGG & G - THE MASTERPIECE	Capitol (05)
5	6	AMERIE TOUCH	Universal (05)
6	5	THE GAME THE DOCUMENTARY	Interscope (05)
7	10	JOHN LEGEND GET LIFTED	Columbia (12/05)
8	12	MARIAM CAREY THE EMANCIPATION OF MIMI	Capitol (05)
9	7	EMINEM ENCORE	Interscope (05)
10	11	BOBBY VALENTINO UNDISBURGING TRUTH PRESENTS	Capitol (05)

TOP 10 INDIE ALBUMS

Pos	Last	ARTIST TITLE	Label/Release Date
1	2	BASEMENT JAXX THE SINGLES	XL (10/05)
2	3	THE KAISER CHIEFS EMPLOYMENT	B Group/Parlophone (05)
3	4	TEENAGE FANCLUB MAN MADE	Parlophone (05)
4	1	ROBERT PLANT & THE STRANGE SENSATION MIGHTY REARRANGER	Sirius (05)
5	5	MORCHEEBA THE ANTIDOTE	ECM (05)
6	7	THE KILLERS HOT FUSS	Loose (05/05)
7	4	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	VP (05)
8	20	THE ARCADE FIRE LEMNISCATA	Brush (05)
9	6	BLOD PARY SILENT ALARM	Island (05)
10	8	FRANZ FERDINAND FRANZ FERDINAND	Derevis (05/05)

TOP 10 INDIE SINGLES

Pos	Last	ARTIST TITLE	Label/Release Date
1	1	KELLY OSBOURNE ONE WORD	Sony (05/05)
2	3	LIL' JON & THE EAST SIDE BOYZ GET LOANVLOERS & FRIENDS	FYF (10/05)
3	2	THE STANDS DO IT LIKE YOU MEAN IT	Isle (05)
4	1	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05)
5	2	JULIETTE & THE LIKES YOUR SPEAKING MY LANGUAGE	Merch (10/05)
6	2	MAXIMO PARK GRAFFITI	Warp (10/05)
7	5	BLAZE PRESENTS UVA FEAT. B. TUCKER MOST PRECIOUS LOVE	Defected (10/05)
8	4	THE TEARS RUTGERS	Defected (10/05)
9	3	THE HONEYMAN MACHINE INTO YOUR HEAD	Earl Street (10/05)
10	10	TIESTO ADACIO FOR STRINGS	Novus (10/05)

NEW MUSIC WEEK ONLINE (10)

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



Steve Brookstein

1. Steve Brookstein
Arriving more than four months after he won The X Factor, Steve Brookstein's debut album *Heart & Soul* covers album *Heart & Soul* debuts at number one though it's first week sales of 50,009 are little more than a fifth of the first-week tally of The X Factor runner-up G4 whose self-titled debut sold 254,729 copies. The week it was released in March, Brookstein's album was the only slightly better showing than Pop Idol 2 winner Michelle McManis, whose album *The Meaning of Love* debuted at number three in February 2004, with first-week sales of 42,231.



Gwen Stefani

4. Gwen Stefani
Third single *Hollaback Girl* is out next week and getting lots of airplay, helping Gwen Stefani's introductory solo album to go from strength to strength. Home to the number four hits *What You Waiting For* and *Rich Girl*, the album - Love, Angel, Music, Baby - has been a Top 40 perennial since its debut 25 weeks ago, and last week climbed 8-7 to equal its previous peak. With sales increasing by 11,915 to 21,271, it now helps to number four while increasing its overall sales to 365,009.

THE WEEK
LAST WEEK
THIS WEEK
WEEKS ON CHART
PEAK POSITION
WEEKS IN THE CHART

Pos	Last	ARTIST TITLE	Label/Release Date
1	1	STEVE BROOKSTEIN HEART & SOUL	Capitol (05/05/05)
2	1	AKON TROUBLE	Atlantic (05/05/05)
3	2	BASEMENT JAXX THE SINGLES	XL (10/05/05)
4	7	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (05/05/05)
5	12	ATHLETE TOURIST	Parlophone (05/05/05)
6	2	CREAM I FEEL FREE - ULTIMATE CREAM	BMG Video (14/05/05)
7	9	THE KAISER CHIEFS EMPLOYMENT	B Group/Parlophone (05/05/05)
8	11	50 CENT THE MASSACRE	Interscope (05/05/05)
9	18	KT TUNSTALL EYE TO THE TELESCOPE	Island (05/05/05)
10	5	BRUCE SPRINGSTEEN DEVILS & DUST	Columbia (12/05/05)
11	4	WEEZER MAKE BELIEVE	Geffen (05/05/05)
12	2	R PLANT & THE STRANGE SENSATION MIGHTY REARRANGER	Sirius (10/05/05)
13	25	SNOOP DOGG & G - THE MASTERPIECE	Capitol (05/05/05)
14	15	THE KILLERS HOT FUSS	Loose (05/05/05)
15	18	TONY CHRISTIE THE DEFINITIVE COLLECTION	Universal (12/05/05)
16	4	JAMES BLUNT BACK TO BEDLAM	Atlantic (05/05/05)
17	14	MORCHEEBA THE ANTIDOTE	ECM (05/05/05)
18	41	RAZORLIGHT UP ALL NIGHT	Vertigo (05/05/05)
19	10	SHAKIN' STEVENS THE COLLECTION	Capitol (05/05/05)
20	3	NINE INCH NAILS WITH TEETH	Island (05/05/05)
21	15	THE GAME THE DOCUMENTARY	Interscope (05/05/05)
22	6	SCISSOR SISTERS SCISSOR SISTERS	Capitol (05/05/05)
23	9	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	VP (05/05/05)
24	23	GREEN DAY AMERICAN IDIOT	Reprise (05/05/05)
25	22	LUCIE SILVAS BREATHE IN	Island (05/05/05)
26	12	ROOSTER ROOSTER	Reprise (05/05/05)
27	31	KEANE HOPES AND FEARS	Island (05/05/05)
28	5	A-HA THE DEFINITIVE SINGLES COLLECTION	Island (05/05/05)
29	2	AMERIE TOUCH	Universal (05/05/05)
30	24	LEMAR TIME TO GROW	Columbia (12/05/05)
31	13	G4 G4	Sony Music (05/05/05)
32	29	KASABIAN KASABIAN	Sony Music (05/05/05)
33	26	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	NCA Parlophone (05/05/05)
34	6	TEENAGE FANCLUB MAN MADE	Parlophone (05/05/05)
35	9	MARIAH CAREY THE EMANCIPATION OF MIMI	Capitol (05/05/05)
36	18	DESTINY'S CHILD DESTINY FULFILLED	Def Jam (05/05/05)
37	17	PATRIZIO BUANNE THE ITALIAN	Columbia (05/05/05)
38	18	KYLIE MINOUGE ULTIMATE KYLIE	Capitol (05/05/05)

39	11	FRANZ FERDINAND TO GO	Novus (10/05/05)
40	14	JOHN WILLIAMS 17	Capitol (05/05/05)
41	16	AGNETHA FOLSKA	Capitol (05/05/05)
42	17	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)
43	19	THE KILLERS HOT FUSS	Loose (05/05/05)
44	20	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)
45	21	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)
46	22	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)
47	23	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)
48	24	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)
49	25	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)
50	26	THE KILLERS SMILE LIKE YOU MEAN IT	Loose (10/05/05)

Albums Chart

WEEK	LAST WEEK	MOVEMENT	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION
39	58	▲	MYLO DESTROY ROCK N ROLL	1	58
40	36	▲	JOHN WILLIAMS STAR WARS EPISODE III - REVENGE OF THE SITH	1	36
41	39	▲	EMINEM ENCORE	2	39
42	46	▲	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE	1	46
43	39	▲	JOHN LEGEND GET LIFTED	1	39
44	50	▲	THE FUTUREHEADS THE FUTUREHEADS	1	50
45	54	▲	THE CHEMICAL BROTHERS PUSH THE BUTTON	1	54
46	30	▲	CIARA GOODIES	1	30
47	43	▲	JOSS STONE MIND BODY & SOUL	2	43
48	47	▲	MARIO TURNING POINT	1	47
49	49	▲	MICHAEL BUBLE IT'S TIME	1	49
50	44	▲	FRANZ FERDINAND FRANZ FERDINAND	1	44
51	38	▲	WILL SMITH LOST AND FOUND	1	38
52	50	▲	MAROON 5 SONGS ABOUT JANE	2	50
53	70	▲	RYAN ADAMS & THE CARDINALS COLD ROSES	1	70
54	51	▲	DAMEN RICE O	1	51
55	13	▲	BLOC PARTY SILENT ALARM	1	13
56	45	▲	JEM FINALLY WOKEN	1	45
57	41	▲	EELS BLINKING LIGHTS & OTHER REVELATIONS	1	41
58	56	▲	THE BRAVERY THE BRAVERY	1	56
59	53	▲	NATASHA BEDINGFIELD UNWRITTEN	1	53
60	37	▲	GREEN DAY INTERNATIONAL SUPERHERITS	1	37
61	63	▲	DOVES SOME CITIES	1	63
62	175	▲	QUEEN GREATEST HITS II & III	1	175
63	48	▲	GARBAGE BLEED LIKE ME	1	48
64	61	▲	THE DOORS THE BEST OF	1	61
65	2	▲	THE ARCADE FIRE FUNERAL	1	2
66	72	▲	U2 HOW TO DISMANTLE AN ATOMIC BOMB	1	72
67	57	▲	QUEENS OF THE STONE AGE LULLABIES TO PARALYZE	1	57
68	79	▲	JENNIFER LOPEZ REBIRTH	1	79
69	78	▲	IL DIVO IL DIVO	1	78
70	68	▲	FEDER PUSHING THE SENSES	1	68
71	67	▲	MUSE ABSOLUTION	1	67
72	6	▲	JACK JOHNSON IN BETWEEN DREAMS	1	6
73	4	▲	KATHERINE JENKINS SECOND NATURE	1	4
74	62	▲	USHER CONFESSIONS	1	62
75	49	▲	COLDPLAY A RUSH OF BLOOD TO THE HEAD	1	49

Chart compiled from actual sales data supplied by retailers, with a cap on the amount of sales due to the Official UK Charts Company 2002. Provided with BPI and BPI Organisation



11 **WEEZER** Introductory single Beverly Hills gave Weezer their first ever Top 10 entry last week but their new album *Make Believe* falls just short of achieving the same honour this week, though its number 11 debut and first week sales of 13,700 are all-time highs for the band. Their previous highest debuting charting album was *Make Believe's* predecessor *Maladroit*, which peaked at number 16 in 2002, with first week sales of 10,460. It subsequently sold just 47,645 copies. The band's biggest seller remains their self-titled 1995 album, which has sold 153,578 copies, and peaked at number 23.

35 **MYLO** With radio and TV getting fully behind their single *In My Arms* - out today (Date) - Mylo's *Destroy Rock n Roll* album finally enters the Top 40, some 49 weeks after it was released. Initially debuting at number 91 on sales of 4,295, last week, the album took 33 weeks to gain a foothold on the Top 75, and previously peaked at number 48 in January when *Like This* took weeks to hit. In the last three weeks, the album has picked up nicely, moving 340,649-55,393, whilst raising its cumulative sales to 113,312.

BEST ROCK & ROLL

- 1 MYLO DESTROY ROCK N ROLL
- 2 JOHN WILLIAMS STAR WARS EPISODE III - REVENGE OF THE SITH
- 3 EMINEM ENCORE
- 4 MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE
- 5 JOHN LEGEND GET LIFTED
- 6 THE FUTUREHEADS THE FUTUREHEADS
- 7 THE CHEMICAL BROTHERS PUSH THE BUTTON
- 8 CIARA GOODIES
- 9 JOSS STONE MIND BODY & SOUL
- 10 MARIO TURNING POINT
- 11 MICHAEL BUBLE IT'S TIME
- 12 FRANZ FERDINAND FRANZ FERDINAND
- 13 WILL SMITH LOST AND FOUND
- 14 MAROON 5 SONGS ABOUT JANE
- 15 RYAN ADAMS & THE CARDINALS COLD ROSES
- 16 DAMEN RICE O
- 17 BLOC PARTY SILENT ALARM
- 18 JEM FINALLY WOKEN
- 19 EELS BLINKING LIGHTS & OTHER REVELATIONS
- 20 THE BRAVERY THE BRAVERY
- 21 NATASHA BEDINGFIELD UNWRITTEN
- 22 GREEN DAY INTERNATIONAL SUPERHERITS
- 23 DOVES SOME CITIES
- 24 QUEEN GREATEST HITS II & III
- 25 GARBAGE BLEED LIKE ME
- 26 THE DOORS THE BEST OF
- 27 THE ARCADE FIRE FUNERAL
- 28 U2 HOW TO DISMANTLE AN ATOMIC BOMB
- 29 QUEENS OF THE STONE AGE LULLABIES TO PARALYZE
- 30 JENNIFER LOPEZ REBIRTH
- 31 IL DIVO IL DIVO
- 32 FEDER PUSHING THE SENSES
- 33 MUSE ABSOLUTION
- 34 JACK JOHNSON IN BETWEEN DREAMS
- 35 KATHERINE JENKINS SECOND NATURE
- 36 USHER CONFESSIONS
- 37 COLDPLAY A RUSH OF BLOOD TO THE HEAD

TOP 20 COMPILATIONS

- 1 VARIOUS HAPPY SONGS
- 2 VARIOUS POP JR
- 3 VARIOUS CLUBLAND X-TREME HARDCORE
- 4 VARIOUS SLOW JAZZ
- 5 VARIOUS HOW THAT'S WHAT I CALL MUSIC! 50
- 6 VARIOUS VE DAY - THE ALBUM
- 7 VARIOUS SONGS THAT WON THE WAR
- 8 VARIOUS GOODSKITCHEN - CLASSICS
- 9 VARIOUS THE BEST ALBUM TRACKS EVER
- 10 VARIOUS TEENAGE KICKS
- 11 VARIOUS MAX SPEED
- 12 VARIOUS MAXIMUM BASS
- 13 VARIOUS FLOORFILLERS 3
- 14 VARIOUS THE ALBUM 5
- 15 VARIOUS POP PROCESSES 2
- 16 VARIOUS HIT ME BABY ONE MORE TIME
- 17 VARIOUS BIG TUNES 2 - LIVING FOR THE WEEKEND
- 18 VARIOUS STRICTLY DANCE FEVER
- 19 VARIOUS KISS PRESENTS THE RAB COLLECTION
- 20 VARIOUS INDOX ANTHEMS

TOP 10 DANCE ALBUMS

- 1 BASEMENT JAZX THE SINGLES
- 2 MORCHEEBA THE ANTOOTE
- 3 MYLO DESTROY ROCK N ROLL
- 4 VARIOUS CLUBLAND X-TREME HARDCORE
- 5 MASSIVE ATTACK BLUE LINES
- 6 BODYROCKERS BODYROCKERS
- 7 THE CHEMICAL BROTHERS PUSH THE BUTTON
- 8 QUANTIC SOUL ORCHESTRA PULSIN ON
- 9 MOBY HOTEL
- 10 VARIOUS GOODSKITCHEN - CLASSICS

TOP 10 ROCK ALBUMS

- 1 NINE INCH NAILS WITH TEETH
- 2 MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE
- 3 GREEN DAY AMERICAN IDIOT
- 4 MUSE ABSOLUTION
- 5 GREEN DAY INTERNATIONAL SUPERHERITS
- 6 TEAM SLEEP TEAM SLEEP
- 7 GUNS N' ROSES GREATEST HITS
- 8 NIRVANA NEVERMIND
- 9 QUEENS OF THE STONE AGE LULLABIES TO PARALYZE
- 10 SYSTEM OF A DOWN TOCITY

THE YEAR SO FAR: TOP 20 SINGLES

- 1 TONY CHRISTIE FEAT. PETER DINKlage (IS THIS THE WAY TO AMARILLO)
- 2 MCFLY ALL ABOUT YOU/YOU GOT A FRIEND
- 3 JENNIFER LOPEZ FEAT. GUY
- 4 NELLY FEAT. TIM MCGRAW OVER AND OVER
- 5 ARION LONELY
- 6 MARION LET ME LOVE YOU
- 7 WILL SMITH SWITCH
- 8 50 CENT CANDY SHOP
- 9 EMINEM LIKE TOY SOLDIERS
- 10 SUNSET STRIPPERS FALLING STARS
- 11 STEREOPIONS DANGEROUS
- 12 SNOOP DOGG/WILLSON/TIMBERLAKE SIGNS
- 13 OWEN STEFANI FEAT. EVE HIGH GIRL
- 14 CIARA FEAT. PETE PARLO GOODIES
- 15 BRIAN MCFADDEN & DELTA GOODREAM ALMOST HERE
- 16 ARION LOCKED UP
- 17 CIARA FEAT. MISSY ELLIOTT I 2 STEP
- 18 THE CHEMICAL BROTHERS GALVANIZE
- 19 LIL' CRON FEAT. TAYLOR HULL
- 20 IN COOL J FEAT. 7 ARELUUS TO FALL

WEEKS IN CHART: 10 (1), 11 (1), 12 (1), 13 (1), 14 (1), 15 (1), 16 (1), 17 (1), 18 (1), 19 (1), 20 (1), 21 (1), 22 (1), 23 (1), 24 (1), 25 (1), 26 (1), 27 (1), 28 (1), 29 (1), 30 (1), 31 (1), 32 (1), 33 (1), 34 (1), 35 (1), 36 (1), 37 (1), 38 (1), 39 (1), 40 (1), 41 (1), 42 (1), 43 (1), 44 (1), 45 (1), 46 (1), 47 (1), 48 (1), 49 (1), 50 (1), 51 (1), 52 (1), 53 (1), 54 (1), 55 (1), 56 (1), 57 (1), 58 (1), 59 (1), 60 (1), 61 (1), 62 (1), 63 (1), 64 (1), 65 (1), 66 (1), 67 (1), 68 (1), 69 (1), 70 (1), 71 (1), 72 (1), 73 (1), 74 (1), 75 (1)

YOUNG

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