



24.09.05/£4.25

**In this week's issue: Close retail battle for Christmas;  
Motörhead mark 30th birthday Plus: the charts in full**

# MUSICWEEK



CMP  
United Business Media



## SIMPLIFIED SIMPLY RED

17 OCTOBER 2005

# SIMPLIFIED SIMPLY RED

'Simplified' is an unplugged 'Best Of' album with three new tracks, twelve songs in all, stripped back to mainly acoustic arrangements - 'Simplified' - to allow the song and the unique voice of Mick Hucknall to shine. To add some spice, there is a decidedly Latin flavour to the record.

The singles from the album will all be new songs, the first is 'Perfect Love', the second is 'Song For You' (originally written by Leon Russell).

Simply Red went to Cuba in August to record over two nights a unique concert in the capital Havana. The concert will be aired on TV before Christmas and released as an accompanying DVD called 'Cuba! Cuba' also supplies the locations for the videos for the two singles. A country totally passed over by modernisation, it is perfect to capture the performance of this 'Simplified' album - simple, fiercely independent and rich in Latin spirit.

#### SINGLE LAUNCH: 'PERFECT LOVE' - 10 OCTOBER

The release will be supported by £20,000 radio advertising plus club activity across Europe and the UK. Commercial formats comprise: CD1 2-track, CD2 Maxd with video (a repeat of the 'totally live' collectors CD series) and 12" vinyl with remixes by Roger Sanchez.

#### TV

PROMS IN THE PARK - headline at Hyde Park summer concert recorded and broadcast by Radio 2 and BBC4 on 10 September.

SATURDAY SWINGS (one-off prime time BBC1 music show) performance 1 October.

STRICTLY COME DANCING - performance 13 October.

GMTV - interview and performance 19 October.

THIS MORNING - interview and performance 25 November.

SIMPLY RED LIVE IN CUBA - a £1m production to be aired in December. Directed by Hamish Hamilton.

#### RADIO

##### RADIO 2 B-LIST

Over 50 regional playlists including B-lists across the GCap stations plus Key 103, Radio Aire, Radio Clyde, Forth One and Cool FM.

#### PRESS

MUSIC WEEK - feature on Simply Red, their history, their record company and the new album.

Q - 4 page feature from Cuba 1 Oct

THE TIMES SATURDAY MAGAZINE COVER - interview and pictures from Cuba.

RADIO TIMES - feature.

STANDARD EXPRESS - feature and live review from Cuba 2 Oct.

Album reviews and live reviews from RAI.

Many more to follow.

#### INTERNATIONAL

'Perfect Love' is shaping up to be a massive pan-European radio hit. TV performances confirmed on Wetten Dass, Festivalbar, Top of the Pops in Italy and Germany and many more.

#### ALBUM LAUNCH: 'SIMPLIFIED' - 17 OCTOBER

£670,000

National outdoor from 10 October for 2 weeks (over £150,000 of premium quality illuminated 96 sheet posters in all major cities - sites include Cromwell Road and Vauxhall Cross). National TV advertising from the Sunday before release (£200,000/15 TVRS, launching with 30' spots on ITV, C1 and SAs). This will be backed up with instore and online campaigns.

#### DVD RELEASE: 'CUBA' - 11 NOVEMBER - £100,000

The DVD release signals the start of the second phase of marketing, with more 96 sheets jointly for the album and DVD on launch and TV advertising from launch until Christmas Eve. The DVD will also gain major exposure by a terrestrial TV screening in December, currently in negotiation.

#### ALBUM MARKETING: CHRISTMAS - £400,000

TV advertising (solus and co-op as required) from mid November until Christmas Eve running at c.30TVRS/£60,000 per week, plus instore support.

#### CHRISTMAS SINGLE: 'SONG FOR YOU'/'SOMETHING GOT ME STARTED' (NEW VERSION) - 3 DECEMBER

A double A-side single with ballad for TV performances and the band's core radio audience, plus an uptempo track for pop radio. Supported again by remixes and a/live collectors CD.

#### UK TOUR (ALL DATES EITHER SOLD OUT OR CLOSE TO):

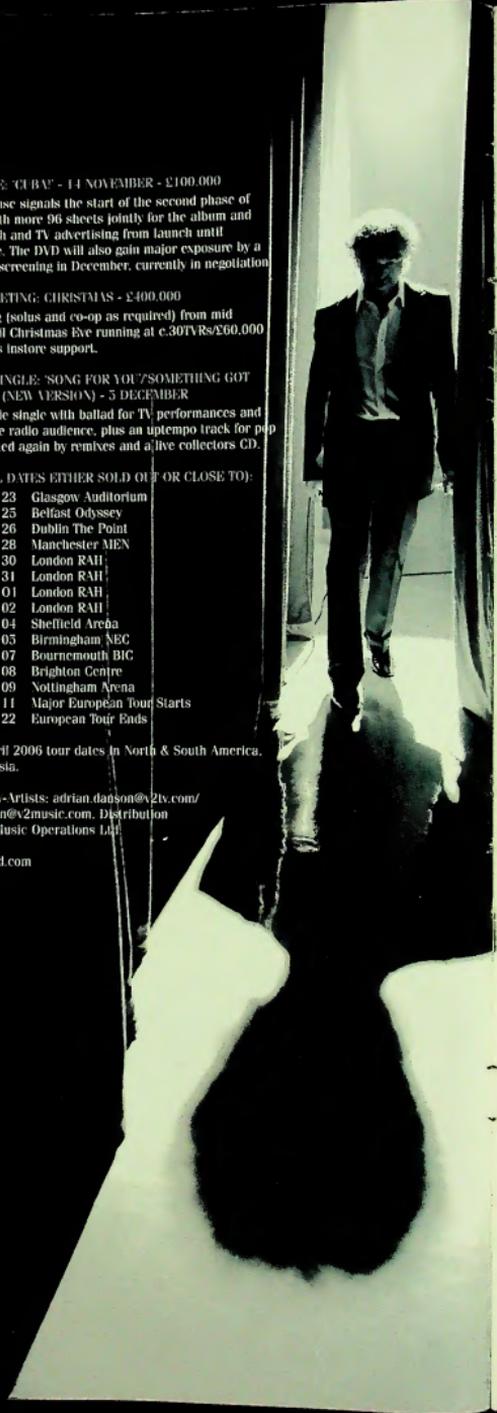
OCTOBER	23	Glasgow Auditorium
	25	Belfast Odyssey
	26	Dublin The Point
	28	Manchester MEN
	30	London RAI
	31	London RAI
NOVEMBER	01	London RAI
	02	London RAI
	04	Sheffield Arena
	05	Birmingham NEC
	07	Bournemouth BIC
	08	Brighton Centre
	09	Nottingham Arena
	11	Major European Tour Starts
DECEMBER	22	European Tour Ends

February - April 2006 tour dates in North & South America, Asia, Australasia.

Sales by V2 TV-Artists: [adrian.danson@v2tv.com](mailto:adrian.danson@v2tv.com)/  
[mark.mcquillan@v2music.com](mailto:mark.mcquillan@v2music.com). Distribution  
by Universal Music Operations Ltd.

[www.simplyred.com](http://www.simplyred.com)

[simplyred.com](http://simplyred.com)



24.09.05 Il Divo Depeche Mode Simply Red Roll Deep Kaiser Chiefs

# MUSICWEEK

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Everything to play for as suppliers unveil heavyweight album schedules for autumn season

## Close battle for Xmas crown

### Schedules

by Stuart Clarke

Retailers are preparing for the most finely balanced fourth quarter in years, with all four majors heavily armed for the crucial autumn market.

Unlike recent years when the release schedule has been heavily weighted in favour of one or two players, Universal, Sony BMG, EMI and Warner are all going into quarter four armed with a handful of albums which are set to play starring roles in the autumn.

Universal and Sony BMG arguably offer the greatest depth of releases, led respectively by new studio albums from Jamie Cullum, Ms Dynamite and Sugababes on one hand, and Will Young, Il Divo and Westlife on the other.

For its part, EMI has new studio projects from Kate Bush and Robbie Williams in addition to existing smashes by Coldplay and Gorillaz, while Warner is anticipating its best Christmas in years with new albums from the likes of The Darkness and Madonna adding to blockbusters by the likes of James Blunt and David Gray.

Even the indie sector is looking strong, with new albums from acts such as Domino's Franz Ferdinand and Dramatic's Katie Melua.

HMV head of music Phil Penman says, "The strength of each label's releases is really comparable this year. Sony BMG has a lot to offer with some big releases but overall everyone is quite balanced."

The fourth quarter will be brought fully into focus this week when the first Bard Indie Conference takes place on Wednesday in Birmingham, marking the first time that all four majors and distributors Pinnacle and Vital have

presented their autumn priorities at a single event. The range of releases will be showcased in a *Music Week* brochure for the event, which will also be distributed in next week's magazine.

Bard's event for indie retailers comes after Sony BMG last week staged presentations to the retail chains and follows fourth quarter conference presentations by EMI and Universal the week before.

Opinion is divided over which albums will deliver the strongest results. Virgin Retail head of music Joe McNicholas says, "The schedule has a really balanced mix

of new product and repackaged artist albums this year and it very much enters to what I like to call 'background customers'. You find that you attract people who don't generally shop and we're in a very strong position with those buyers this year."

HMV's Penman believes the schedule is comparable to quarter four last year and he is hoping to see a boost in sales. "Sony BMG has a good number of big hitting new releases while Universal has a broad number of releases but not as many big hitters," he says. [stuart@musicweek.com](mailto:stuart@musicweek.com)



### Faders turn up Stateside volume

UK act The Faders are set for a high-profile launch in the US this year after signing a deal with Polydor's US sister label Interscope, which will release their debut album *Plug In + Play*. The trio, whose debut single No

Sleep Tonight was released in the UK in March, will also feature in the new season of US teen show *Veronica Mars*, which is due to air in the UK on Living TV in October.

In the show, they will perform two songs at the high school prom and the network has decided to re-shoot scenes from the video for No Sleep Tonight, to incorporate characters from the show.

The group have also landed valuable sync deals in the US, where No Sleep Tonight will provide the commercial soundtrack in the TV campaign for Singular Wireless, the first mobile network in the US for which the new iTunes-compatible mobile phone Motorola ROKR will be available. In addition to the phone sync, two album tracks have been re-

recorded for the new EA Games *Sims 2 Nightlife* game. "We knew that this record was great and the band was a fresh proposition," says Polydor joint managing director Colin Barlow. "It has just taken time to develop and I think now we're going to see this record explode." Polydor will release a new UK single from the band in January.

### Motörhead go in for the Overkill

MW pays tribute to the rock act, who are marking their 30th anniversary with a slew of CD releases, a DVD and a tour p9

### Gadgets spread Christmas joy

Retail will get a festive shot in the arm from technology such as the iPod Nano and PlayStation Portable p20

### Live scene set to power DVD sales

This summer's buzzing live music line-up has fuelled demand for DVD releases such as Live 8 this autumn p23

For the latest news as it happens, log on to [MUSICWEEK.com](http://MUSICWEEK.com)



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Physical format regains competitive edge, as majors commit to double-sided disc roll-outs

## Dual Disc rattles retail applectart

### Retail

by Ben Cardew

A first extensive push for DualDisc in the UK will begin today (Monday) with new albums by Bon Jovi and Barbra Streisand appearing in the new format.

The two releases will spearhead more than two dozen albums appearing over the coming weeks in the format, which uniquely combines CD and DVD elements on a single disc by utilising both sides of the disc.

The DualDisc release schedule is dominated by Sony BMG, which will follow its Streisand album in the format, *Gaity Toon*, with 27 other titles in the UK before Christmas. These will include 19 catalogue releases next week, among them albums from David Bowie and Usher, while new artist titles from acts such as Will Young and Westlife will be released as DualDiscs before Christmas. It then plans to issue all major new releases in the format from 2006.

Sony BMG commercial division senior vice president Richard Story describes the new format as "a dra-

matic expansion of the music entertainment experience". "By combining DVD video and enhanced audio along with a full-length album, we think consumers are getting great value with unique content on a product that is very easy to understand and use on existing equipment," he says.

Story suggests the new format will not cannibalise DVD sales, as they are fundamentally very different products. "There is a limit of 30 minutes of video footage on a DualDisc and the overall effect is to make the album offering itself more attractive," he says.

The move to DualDisc, which contains the release's full album on the CD side and additional features such as videos and photo galleries on the DVD side, reflects increasing efforts by record companies to provide additional value for money for their physical releases by adding content.

For Universal, the move into DualDisc will be restricted in the UK this side of Christmas to the Bon Jovi album *Have A Nice Day*, which has a trade price of around £10, although it has already released a number of titles in the



Bon Jovi: one of the first major album releases to arrive on DualDisc in the UK

format in North America, including Jamie Cullum's *Twentysomething* and Keane's *Hopes And Fears*. The major says that it expects to release further titles internationally as DualDiscs.

"DualDisc is another way to offer physical product," says Universal Music Group International vice president Olivier Robert-Murphy. "It will help the consumer to get closer to the artist and frankly it will help physical sales. But DualDiscs will not replace CDs. It's in addition to CD."

While this level of activity rep-

resents a first for DualDisc in the UK, the format has been available since April, when Silverline Records, part of the 6.1 Entertainment Group, released five DualDisc titles, including Todd Rundgren's *Liar* and Blondie's *The Curse Of Blondie*. The format is already popular in the US where sales are close to 6m units and Bruce Springsteen insisted that his most recent album, *Devils In The Dust*, was released solely on DualDisc.

HMV head of music Phil Penman gives a cautious welcome to

the DualDisc roll-out. "We are supporting the format and we will be racking them with the new releases. But we will be led by consumer appetite," he says.

The retailer will sell DualDisc releases for around £14.99, approximately £1 more than for a standard CD album.

The move towards such lavish physical releases is nothing new - Universal arguably pioneered the trend with the launch of Deluxe Editions in 1997 - but it has become increasingly prevalent over the past year. At the Universal conference two weeks ago, sales director Brian Rose stressed the importance of adding value to the market, revealing that 75% of the group's new releases would now come in enhanced packages.

Penman explains that, while CDs continue to sell well, there is no room for complacency. "There has been a deterioration in the value perception that consumers have of CDs, driven by cover-mounts and supermarket pricing," he says. "We are all looking to continue to stimulate CD sales."

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■ Big Question, p28

## Sparks fly between Napster and Yahoo at busy Popkomm

A strong UK presence helped buoy a resurgent Popkomm last week.

The 17th edition of the German trade fair was hailed as a return to form, as delegates reported busy traffic in the event's second year since relocating from Cologne to Berlin.

The British Music At Popkomm stand proved to be among the busiest in the Berlin Messe, which attracted around 800 exhibitors from 18 countries, while last Thursday 350 invited guests attended a showcase for unsigned bands at the British Embassy, organised, like the stand, by Aim,

The BPI and UKTI. El Camino and Captain Black were among the highlights of the event, which also featured performances from Beth Williams, Koburn and Norma Lewis.

Charlie Bennett of Invisible Hands said he had decided to buy a second day pass after having such a positive first day at the event. In turn, Aim international and membership manager Judith Govey described the British stand as "very busy".

UK Trade & Investment music export promoter Phil Patterson said, "It is better than last year. The organisers appear to have

listened to what has been said to them by trade organisations around the world and acted on it."

The event also featured a busy schedule of panels and seminars. A Digital Music Session hosted by Music Week last Thursday afternoon saw Napster president Brad Duse and Yahoo! US general manager Dave Goldberg cross swords on the "All you can eat" panel examining the potential for music subscription services.

Both agreed that subscription services were likely to eclipse à la carte services in the years ahead, with Goldberg asserting that per-

track download sales had begun to stall in the US and that other markets would follow this pattern.

He rejected suggestions by Duse that Yahoo's \$5 a month fee for those signing up for a year in the US - was a loss leader, indicating that Yahoo already had an existing online infrastructure allowing it to offer such a competitive rate. For his part, Duse stated that Napster would not be drawn into a pricing war and would not attempt to challenge Yahoo's pricing policy head on.

The panel came after iTunes Europe market manager Oliver

Schusser gave an overview of the company's activity in Europe to date, making a particular effort to encourage rights owners in the audience to partner with iTunes.

Other deals unveiled at Popkomm included T-Mobile and Secure Digital Container (SDC) - the digital rights management technology provider for mobile music services - whose DRM technology will power the network's international Mobile Juke Box service in Germany. It marks T-Mobile's entrance into full-length music downloads.

### THE MUSIC WEEK PLAYLIST



**CORINNE BAILEY RAE**  
*Like A Star*  
(EMI)  
A sublime folk-soul fusion from one of the best voices we've heard in a long time. One of the UK's most exciting new talents. (single, October 31)



**JAMIE FOXX**  
*FEAT. KANYE WEST*  
*Estravaganza*  
(Sony BMG)  
The deluxe solo single from this multi-talented artist is a panderly urban tune that will boost his musical reputation. (single, October 23)



**LETHAL BIZZLE**  
*Fire (V2)*  
Bizzle's new single is a summery track with a slight twang that will help to elevate his commercial success. (single, October 24)



**THE HEIGHTS**  
*Long Way Home*  
(Back Before)  
Hailing from North Wales, The Heights' debut single is an intelligent, memorable rock song that promises a bright future. Damn catchy, too. (single, November 7)



**D.H.T.**  
*Listen To Your Heart (MSG)*  
This cover of the Rocket classic has been phenomenally successful in the US and France and looks certain to achieve similar commercial heights in the UK. (single, November 28)



**MANNY NORTE**  
*FEAT. SIMARA*  
*Got That Feeling*  
(white label)  
As ready a BBC Xtra favourite as that feeling is a party tune with an old-school funk feel, picking up the baton from America's Thing. (single, Dec)



**BOARDS OF CANADA**  
*The Campfire Headphase*  
(Warp)  
A dozen alter their debut single and The Feels is a party tune with an old-school funk feel, picking up the baton from America's Thing. (single, Dec)



**MDM**  
*Yesterday Was Dramatic, Today Is OK*  
(Morr Music)  
These belated cover-tunes give their music-by-catchall debut its highly deserved music. (album, October 17)



**MAXIMO PARK**  
*Apply Some Pressure*  
(Warp)  
Tide track and a definitive album highlight. Apply Some Pressure will keep the ooze music alive and help take their album to gold. (single, October 24)



**WILL YOUNG**  
*Switch It On*  
(Sony BMG)  
This uptempo pop track sounds like it will sit snugly on mainstream radio playlists - it marks a break from Young, which could reward dividers. (single, November 14)

Gorillaz' first live show is part of build-up to 2007 event

# Manchester festival to push new music

Live

by Robert Ashton

Manchester is to provide an international stage for the world's leading musicians and artists to showcase new work with the launch of a festival dedicated to newly commissioned original works.

As part of this remit and to kick off the new Manchester International Festival with one of three trailblazer events, this November the city will witness the debut in-the-flesh performance from Parlophone act Gorillaz.

Damon Albarn and Jamie Hewlett's virtual band, whose only previous live performances have been conducted behind screens as animation is shown, will play five nights from November 1 to 5 at the city's Opera House, which will be followed by two other music-based events next year to herald the first MIF, which is scheduled to take place over three weeks during summer 2007.

Albarn says, "It's great to be in at the beginning of the Manchester International Festival. We're very excited to be getting all the guest artists together in one place for these shows. The festival is going to be an engaged, outward-looking event that really appeals to me and to Jamie and it fits perfectly with Gorillaz."

Curated by festival director Alex Poots, currently director of contemporary arts at the English National Opera and one of the UK's leading cultural program-



Gorillaz: "virtual" act set to get real at a MIF-backed event in November

mers, the Manchester City Council-backed MIF will present a series of at least 10 world-premiere large-scale works at venues across the city centre during July 2007.

Acknowledging the city's pivotal role in music from Joy Division in the late Seventies, the "Manchester" scene in the Eighties and Oasis in the Nineties, the festival programme will have a particular focus on new music, and will premiere original work by international musicians.

Poots' background in staging large-scale music events includes co-creating and programming the Flux Edinburgh Festival. He has many contacts within the business and says he is already in discussions with some world-famous musicians and acts to help create the 2007 programme.

"It's about looking at the best

international and presenting the best stuff," he says. "A lot of music artists want to go beyond the pure album tour promotion route and this is an opportunity to do something different."

The musical brief for the MIF will need to be more than a run-of-the-mill gig. He adds, "It's about approaching the world's leading artists, asking them to step out the treadmill of recording and touring, and commissioning them to provide new music."

Poots says that, because the event is all about presenting original work, it could eventually see many bands premiering their new albums for the first time. But he emphasizes that each performance will need to be more than a run-of-the-mill gig. He adds, "It's about approaching the world's leading artists, asking them to step out the treadmill of recording and touring, and commissioning them to provide new music."

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## CONFERENCE REPORT SONY BMG

Sony BMG has set an autumn sales target of 1m units before Christmas. For *11 Div2*, second album *Amores*.

The bullish target was revealed last week at a series of retail presentations at a London hotel. Retailers including Asda, HMV, Tesco, Virgin and Woolworths dropped in throughout the week for the city's which highlighted that - despite the shifting of new albums from Pink, Christina Aguilera and Justin Timberlake into next year's schedule - the major firm's autumn season since merging is looking very busy.

While Sony BMG's label division focuses on 11 new studio titles from artists including

Will Young, Rod Stewart, Jamie Foxx, G4 & Friends, Santana, Anic Forever, Ricky Martin and Luther Vandross, the commercial division promises to keep business ticking over with greatest hits sets from Eurythmics, Scorpions, Garden, Lettfield, Elvis Presley, Ozzy Osbourne, Take That and Michael Bolton.

Commercial senior vice president Richard Storey also highlighted a strengthening of the TV division, which has been made possible by the merger, putting the spotlight on a slew of R&B and dance albums from the

division. But music's vice president Catherine Davies is looking very busy. Unprecedented pre-awareness marketing plot for 11 new studio titles will incorporate a movie-style,

anticipation-building TV campaign starting two weeks ahead of the album's release on November 7. She is confident they are in a position to exceed the sales of the group's self-titled debut, which has to date moved 4.5m units globally.

Amars will be spearheaded by a cover of the Righteous Brothers hit *Unchained Melody*, which was performed by the group at the Ticked Pink charity show on the weekend and will be screened on TV on October 1 and 2. The song will be serviced to radio on October 2 but will not be issued as a physical single.

A BBC documentary set for late December will give the album a kick for Christmas and will feature 10 live performances from the group.

# Mercury links with top PR

Publisher Regine Moylett is to combine running her hugely successful PR company RMP with a new role as Mercury Records director of communications.

Moylett, whose company boasts a stellar line-up of artists including Blur, Dido, Gorillaz, Sting and U2, will begin in the newly-created role on October 3. She will take responsibility for Mercury's communication strategy, including everything from communicating information on new staff appointments to advising on signing acts.

Mercury managing director Jason Levy says when he joined the company from Island in May he had a wish list of people he wanted to work with and Moylett was top of the list. "Regine Moylett is an

exceptional person in the role of communications and also has an incredible talent with people and, most importantly, artists," he says. "Artists trust her and I trust her. I've worked with Regine the past five-and-a-half years with U2 and it's always been very easy. We understand each other and we're able to communicate to each other and work out our ideas and able to push them through."

"It's having someone who is like-minded and intelligent and innovative. She doesn't want to do things the normal way." Moylett, who started her PR company 15 years ago, describes the role at Mercury as an extension of the service provided for artists on the RMP roster. She adds, "My role involves pretty much anything

that requires any type of communication strategy."

Moylett, whose time split between Mercury and RMP will be "flexible" depending on particular circumstances, is the latest big addition to the Mercury team with others recruited by Levy in the past few months including his one-time Island colleague Paul Adam, who was brought over to be senior A&R director.

"What I'm trying to do with Mercury is sign exciting people and exciting bands and we don't want to follow the norm," says Levy. "We're in an innovative industry - we don't sell cans of coke. We're dealing with people and that's why Regine is so important in dealing with people whether artists, managers and staff."

# Borders plots growth to take on 'big boys'

Borders has vowed to ramp up its music offering over the next five years in a bid to compete with "the biggest boys" in the specialist music sector. The retailer's senior music buyer Peter Selby made the declaration at the retailer's annual conference in Birmingham last week when he was awarded Borders' Leading The Market award for the person "who has enabled the company to move considerably forward".

The company's plan for music growth is three-fold - combining a greater focus on regular campaigns, such as multi-buys, with cross-product merchandising and an emphasis on specialist campaigns within genres, such as folk, and jazz.

"I want people to be able to say that we are a fantastic book retailer and a fantastic music retailer," says senior music buyer Peter Selby. "We have done a lot of work this year to address that."

The company currently operates 64 stores in the UK, occupying almost 95,000 sq m of retail space. Since 1998, it has invested £30m in its development

programme and is on track to open nine superstores in 2005, totalling 20,000 sq m. "We have been delivering in terms this year of stores we open," Selby says. "In four to five years, we will be able to compete with the biggest boys in the specialist music sector."

Selby also spoke of the importance of championing new artists. "That is something we have tried to foster," he says. "And as we develop we want to be known as a specialist music retailer that is home for early-adopter artists."

The company is also considering releasing its own compilations. "In time, we want to embrace exclusive areas, for example compilations, and tailor them to what our customers expect," says Selby.

At the start of the year, the company initiated a two-phase programme to change the look of its music departments, including an overhaul of front of store and campaign to rebalance its stock.

"We have grown the music business as a percentage of the total business by 3% since the start of the year," says Selby.

▶ The Concert For Bangladesh raised the benchmark for what artists can do' - Quickfire, p29



## In The City recruits iTunes to promote unsigned acts

In The City is reinforcing its presence at the cutting edge of technology at next month's conference after signing a deal with Apple iTunes.

From tomorrow, (Tuesday), the world's leading digital music service will make available music from 63 unsigned bands which are playing the October 1 to 3 event, via an ITC-branded link on its site. Tracks can be downloaded individually for 79p or bought as an entire ITC Unsigned 2005 album.

ITC has always boasted a heavy new-tech presence, resulting in the spin-off ITC Interactive, and co-founder Yvette Livesey says she has been trying to get the download service involved for a number of years. "It's fantastic; they work perfectly with us," she says. "We're now trying to get hold of all the managers of the unsigned bands to get their tracks digitised."

This year's conference, which will see appearances from Tommy Boy Records founder and CEO Tommy Silverman, Sir Records founder Seymour Stein and a live



Nine Black Alps set to play Lamacq gig

video link with former Sex Pistol - and now Los Angeles DJ - Steve Jones, is also about to be launched onto the international circuit, with Livesey and her ITC partner Tony Wilson already planning an ITC event in Los Angeles next year and in Australia in 2007 in addition to the domestic conference.

The pair experimented with a small ITC in New York two years ago, but are now stepping up a gear to take the UK music conference to new markets. Livesey adds that the pair are still planning

where in The City Of The Angels - the LA-based event - will take place, but it is scheduled to fall in the calendar around the famous Coachella Valley Music Festival near Palm Springs, which takes place in April. She adds that she believes there is a big gap in the US market for the ITC's brand of A&R-friendly conference.

"The New York show was not an annual event, we went on the back of a trade show, but we proved it could be done," says Wilson. "We now want to see if we can work on an international scale. We've always had a very good relationship with the US and American executives and musicians."

Radio One, which is headline media partner at this year's event, will also be hosting one of the 18 ITC unsigned gigs at the Life Café on October 2. The bands performing at this show were chosen via a listener vote on various OneMusic shows last week.

The station will also broadcast a special Lamacq Live gig on October 3 from the Academy 11 featuring Nine Black Alps, Arctic Monkeys and Forward Russia.

Remix album provides platform for launch of new R2-backed material

## Mode break new barriers

### Talent

by Stuart Clarke

The phenomenal success of last year's Depeche Mode remix collection *Remixes 81-04* has created a platform for the launch of what many are predicting will be the band's most successful studio album in years. *Playing The Angel*, the follow-up to 2003's *Exciter*, is their 11th studio album and the next chapter in what has been an extensive 25-year career.

Mute founder and chairman Daniel Miller, who signed the band in 1980, says the success of the remix set formed a key part of the launch platform for the new album.

"The album outdid our expectations three-fold," he says. "We put out the remix album to set this record up and we couldn't have asked for it to work better - it has played a strong part in our early success with this album."

With lead single *Precious* already playlisted by *Radio Two* (a first for the band) ahead of its October 3 commercial release and early media reactions leaning on the extremely positive, the album is also shaping up as one of the band's biggest commercial successes. Miller is confident that the new album will secure a core section of the band's audience whose awareness of them may have subsided over recent releases.

"Depeche Mode have three types of audiences: the hardcore fans, the 'lapsed purchasers' and the new fans who are discovering the band now," he says. "As well as gaining a lot of new fans with this

album, I think we are in with a very good chance of winning back those lapsed purchasers.

"Radio Two will give us a lot of awareness; it will let people know that the band are still around. The profile is very high at the moment and we have to keep it that way."

The album, which will be released on October 17, was recorded at break-neck pace in two studios - Sound Design in Santa Barbara and Stratophere in New York - before being mixed by Steve Fitzmorris and Ben Hillier at Whitfield Street in London. The band spent what for them was an incredibly short 18 weeks in the studio, according to the group's principal songwriter Martin Gore, in what producer Ben Hillier says was very much a conscious decision to get things done quickly.

"It was something I really pushed for," he says. "And it was achievable only because of the work ethics of the band. They wouldn't present me with a song until it was basically finished, which was amazing."

The band last week kicked off a promotion with iTunes and Ticketmaster in the US, offering fans a password to purchase up to four priority tickets for the band's upcoming North American tour dates when they pre-order the album online.

Asked how he will be approaching the 25-year history of the band, Miller is very much looking to the future. "Nobody is that keen to focus on the past," he says. "The band are on a very creative roll at the moment and they are very keen to move forward."

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Depeche Mode: 'on a very creative roll at the moment'

London radio station aims to put pressure on its rivals

## Magic FM looking to claim Rajar crown

### Radio

by Paul Williams

Wander around Magic FM's London offices and you could be forgiven for thinking you have been transported back in time to Capital Radio of a few years past.

Richard Park, Capital's chief programme architect of its domination of London's airwaves during the late Eighties and Nineties, heads up programming, former Capital executive Andrea Vidler is managing director and Neil Fox, long-time Leicester Square drive-time stalwart, is one of the Emag station's star presenters.

But, while some of the faces may be very familiar, Magic has this year been carefully building up a profile all of its own as it continues to exert pressure on closest rivals Capital and Heart in a bid to capture London's commercial radio Rajar crown.

As recently as Q4 last year, Magic finished just 0.1 of a percentage point off becoming London's most listened-to ILR station, while in the most recent Rajar sweep it was only beaten into second place by Capital FM, with a 5.1% share of listening. But these successes were achieved before a summer of unprecedented activity for Magic, which has included high-profile changes to its weekend line-up and culminated last Monday with the debut of Neil Fox as its breakfast show host and the launch of a £1m TV ad campaign - a station's most expensive yet.

The arrivals of Neil Fox at breakfast and Eamonn Holmes in a Sunday evening slot, plus the launch of a Saturday night show featuring a different star guest pre-



Vidler: putting music first

sender every week, mark a new period in Magic's development, which has until now largely relied on its music programming to sell the station. But Vidler, who joined Magic in March, 20 months after leaving Capital, is quick to point out the line-up additions will not mark any move away from what she describes as its core policy of "music being here".

"We put music first. We're very clear about the relationship we're striving to create with our listeners. We're not trying to be Capital or Heart - we're trying to create something different."

Indeed, it was that point of difference that attracted Vidler, whose run at Capital followed a six-year stint at the BBC, including roles at Five Live and BBC News, to Magic in the first place. "If I thought I'd come here to create another Capital it wouldn't have excited me at all," she says. "It's the fact we have an opportunity to do new things which excites me."

Fox's appointment reunites the former Pop Idol judge with his long-time mentor Richard Park, a move Vidler says was necessary because listening figures for the breakfast show hosted by Graham

Dene had fallen behind the station's figures as a whole. However, Vidler stresses bringing in Fox - who was overlooked for Johnny Vaughan as Chris Tarrant's replacement as Capital breakfast host - will not mean any programme policy changes. "Our intention is to keep it a more music breakfast show," says Vidler, whose station has moved Dene to drive-time. "We average 11 to 12 songs an hour, which is significantly different from Johnny Vaughan's show, which is about six songs an hour."

Magic's difference in emphasis to its rivals is further underlined by its newly-launched TV advertising campaign, which, rather than putting the spotlight on the presenters, makes music the star.

"It's got a unique sound on it, which mixes Michael Bubbé, Daniel Bedingfield and 10CC, three artists that really represent the music played on the station but span a number of decades, so for me it's a fantastic demonstration of the style and the quality of the music we play," says Vidler.

The ad campaign, following a summer in which Capital and Heart have been pushing their respective breakfast hosts Johnny Vaughan and Jamie Theakston with TV promotions, will play an important part in Magic's ultimate goal of becoming London's number one commercial station.

"I'm really confident about that," says Vidler. "But I don't think we'll get to number one just going after Capital or Heart - it's about trying to create something new."

Given their histories at Capital FM, achieving number one would find Vidler, Richard Park and Neil Fox in extremely familiar territory. [paulw@musicweek.com](http://paulw@musicweek.com)



## Simply Red re-record entire back catalogue

Simply Red have begun the task of re-recording their entire Warner back catalogue as part of a long-stated effort to circumvent the company's hold on the act's original master recordings.

Following his split from East West (now Warner imprint Atlantic) five years ago and the launch of his own record label SimplyRed.com, Mick Hucknall set himself the aim of having his own version of his back catalogue. Now, after a re-recording restriction ended earlier this year, that process is now underway with new versions of old hits such as Fairground being made for a forthcoming album.

Since the ending of the restriction, Simply Red manager Ian Grenfell says Hucknall and his band have been busy at his home studio recording a new, complete catalogue of almost exact copies of songs such as Stars.

According to Grenfell, Simply Red are now "well over half way through" re-recording around 70 tracks from the band's seven albums. This new set of masters is now available for sync use in projects such as movies, although

nothing has yet been sold. "We are just starting," says Grenfell. "There is a steady flow of sync use around the world. Our view is to build a catalogue and have it working for you."

Grenfell says the new versions of songs bring new recording techniques to tracks, many of which were first laid down in the Eighties. However, he says they will not pass off the new versions as the original tracks and concedes that there may well be some people who will want to use the original versions of songs for projects.

An Atlantic spokesman says he would prefer not to comment on the move.

Simply Red's new album Simplified, due for release on October 17, also features re-workings of old tracks, such as Something Got Me Starved and Holding Back The Years. But, unlike the new masters library for SimplyRed.com, these are radical arrangements of the songs, which work alongside new tracks such as Smile and Perfect Love, which will be released as a single on October 10.



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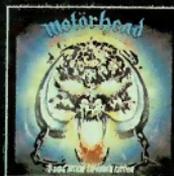
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# motörhead 30th Anniversary



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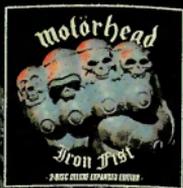
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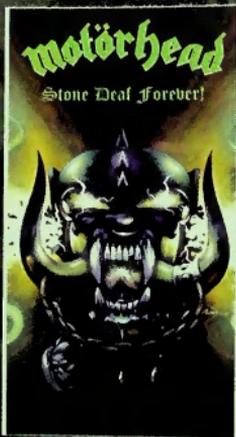
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Iron Fist



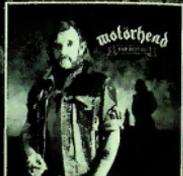
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**HIGHLIGHTS OF A 30-YEAR CAREER**  
**1975:** Bassist/vocalist Ian "Lemmy" Kilminster is sacked from Hawkwind and decides to form his own band.

recruiting Larry Wallis on guitar and Lucas Fox on drums. The latter being replaced during the band's initial recordings by Phil "Philthy Animal" Taylor.

**1976:** The band record a second guitarist and ask "Fast" Eddie Clarke to audition. Wallis quits and the classic Motörhead line-up is then complete.

**1977:** Despite gigging infrequently, the band feel they are getting nowhere and almost split. Salvation comes in the form of Chiswick Records which releases the

band's first self-titled album.

**1978:** Manager Doug Smith signs them to Bronze Records. They release a cover version of Louie



Features are edited by Adam Webb

A flurry of activity heralds Motörhead's 30th anniversary, involving live shows, DVDs and album reissues. *Valerie Potter* reviews the hardcore rockers' career and talks to Lemmy

# All hail the power of motörhead

after vocalist/bassist

Lemmy was sacked from cosmic rockers Hawkwind, following a drugs bust on the Canadian border. He initially recruited guitarist Larry Wallis and drummer Lucas Fox, but within a year, they had been replaced respectively by "Fast" Eddie Clarke and Phil "Philthy" Taylor. Ted Carroll, now director of Ace Records, knew Lemmy from selling him rock'n'roll records from his stall off Portobello Road and witnessed the band's early foundations.

"When they started off with the original band, it didn't work and they weren't very good, so they got this dreadful reputation until he got Eddie and Phil," he recalls. "I went to see them a few times and they were very loud, but they were also

fantastically good."

Neil Warnock, CEO of The Agency Group, who has - with occasional breaks - represented the band in Europe over the past 30 years, remembers, "There was a rawness, an energy, an anarchy coming out of that band that was just irresistible. They projected right off the front of that stage, they weren't taking any prisoners - and they didn't give a shit. Everything was turned up to 11, 12, 13. You don't like it? Then don't hire us again."

The band soon established a rabid fanbase through their live shows, but the music industry was slower to respond. Indeed, although Motör-

Motörhead's Lemmy was once quoted as saying that his band are so loud, if they moved in next door, your lawn would die. It seems incredible then, that this most toxic of bands has enjoyed a career lasting a continuous 30 years. There have been line-up splits along the way - hardly surprising given the bruising intensity of their music - but none of them fatal, and the band's talismanic frontman has remained the epitome hard-living rock'n'roll. Unlike many of their contemporaries, Motörhead were built to last.

The band were originally formed in June 1975



When you've had a 30-year career in which you've influenced every single band that's come after you that's ever played a power chord, your peers really should nod their head and go, 'Nice one, fella'

Chris Topham,  
 Classic Rock  
 publisher

Motörhead today:  
 (l-r) Phil  
 Campbell,  
 Lemmy, Mikkey  
 Dee (drums)

# motorhead



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Louie and make their first appearance on Top Of The Pops.

1979: Recorded in a fortnight and produced by Jeremy Miller, Overkill

became Motörhead's breakthrough album. The band are deported from Finland after trashing their caravan, hotel room and bus after a

festival appearance. Touring heavily, they still find time to return to the studio with Miller and record Bomber.

1980: Ace Of Spades, this time

produced by Vic Maile, peaks at number four in the albums chart.

1981: While Philthy is out of action, having broken his neck during some

friendly horseplay with a fan, Lemmy and Eddie team up with Grixolico to form Roadnight and enjoy a number five single with Please Don't Touch Eden from *Trar St*.

Valentine's Day: Massive EP. Once Philthy has recovered, the band embark on their first US tour, opening for Ozzy Osbourne's Blizzard Of Oz. Their live

album, No Sleep 'Til Hammersmith, enters the UK charts at number one.

1982: The band produce Iron Fist themselves, but



head signed an early deal with United Artists, who were also Hawkwind's label, their first album was shelved. It was eventually released as *On Parole* in 1978.

Feeling that they were going nowhere fast, the band decided to split, but Lemmy asked Carroll, who had recently founded Chiswick Records, if he would help finance a live album of their final show. Carroll suggested that they record a stop-gap single instead, and booked two days of studio time. By the time he visited on the second day, the backing tracks for an entire album had been recorded and he decided that they might as well finish it off. He admits that he never expected the self-titled debut to chart, but it achieved a respectable number 37 and has continued to sell as each generation rediscovers the band; by now Carroll estimates it has sold in the region of 100,000 copies.

Motörhead's popularity was boosted by the burgeoning punk scene which identified with the band's uncompromising nature, scathing honesty and full-on live shows. "If you went down the Roxy in late 1976 or early 1977, the two hardest guys in the entire club were Phil Lynott and Lemmy, standing there propping up the bar," says Carroll's partner Roger Armstrong. "The punks liked them, they had a good attitude and they fitted in." So much so, that Lemmy even undertook a short stint as bass player for *The Damned* in 1978.

Doug Smith, who had managed the band earlier in their career, moved back into their lives and signed them to Bronze Records with whom they enjoyed a fruitful relationship, leading to a clutch of classic Motörhead albums.

However, it was on stage that the band really excelled and a lot of planning went into building their touring career. "We were putting packages together with bands like Triumph or Lee Aaron and other people that were of the moment," says Neil Warnock, "and that made Motörhead big, because we were supplying a bill behind them where they could play to 14,000 people indoors on a Bingley Hall, Stafford show. It was those times that really set the foundation of where Motörhead is now."

With a new wave of British heavy metal breaking at the turn of the new decade, Motörhead's blend of punk and metal sat perfectly with the times and fans showed huge respect for a band

that epitomised the hard-living, heavy drinking, constantly womanising spirit of rock'n'roll, while still consistently delivering the goods in terms of aggressive albums and furious live shows. This was epitomised on the 1981 live album *No Sleep 'Til Hammersmith* which entered the UK charts at number one. Motörhead toured not just Europe and the US, but South America, Japan and Australasia and conquered the live markets wherever they went.

"It's fair to say there's not too many parts of the world that don't know Motörhead," says Neil Warnock.

There followed a period of turbulence. Eddie left the band in 1982 and Philthy in 1984, the latter returning in 1987 before departing again in 1992. The band split from Bronze in 1985 and Doug Smith in 1989, but, despite the changing circumstances, as the Eighties progressed, Motörhead were fast achieving iconic status. Lemmy's appearance never varied - long hair, warts, skintight jeans and boots, with optional

**It's not the money and it's not the supposed longevity of the band you're looking at, you're just looking at playing for fun. Because if it stops being fun, you should stop being a band**

Lemmy

Late Seventies  
line-up: (l-r)  
Lemmy, Phil  
"Philthy Animal"  
Taylor, Fast  
Eddie Clarke

Late Nineties  
line-up: (l-r)  
Mikkey Dee,  
Phil Campbell,  
Lemmy  
Smith's new label  
deals in 1995  
reinvigorated the  
band's fortunes



cowboy hat - making him the archetypal rock'n'roller. "Lemmy is the bastard granddaddy of a million death-growing vocalists. He's truly immortal," says Iron Maiden singer and BBC 6 Music presenter Bruce Dickinson. The media also discovered that despite his fearsome image, gruff delivery and obsession with Nazi memorabilia, Motörhead's frontman was also highly intelligent, a voracious reader and the owner of a dry wit. The band didn't take themselves too seriously either, appearing on the mayhem children's TV show *Tiswas*, BBC's anarchic comedy *The Young Ones* and its spin-off movie *Eat The Rich*, for which they also wrote and performed the title track.

However, no band can stay on top forever and by the end of the Eighties, Lemmy, disillusioned with declining record and ticket sales, decided to relocate to Los Angeles. His departure caused a backlash from the band's British fans. "The fan-base in England felt they'd been abandoned," says Warnock. "Lemmy with a surtana wearing shorts? Nah, don't get that. At that point, the band's stock fell badly with the punter."

Lemmy has a more trenchant opinion. "It was a very fuckin' good move with me," he says, "which is what matters really. We were dead in England. We couldn't even do a tour of our own country in those days. England is ruled by fashion, which is very unfortunate for music, because they'd rather see new crap than good old stuff. Since I've lived over here [in the US], we were treated as a foreign band somehow and a whole new interest has sprung up in England. See how weird they are? A funny people, the English. I should know, I'm one of them."

Like so many rock bands popular in the Eighties, Motörhead took a back seat to grunge in the early Nineties and also suffered label and management problems. But in 1995, things started to turn around, when the band, now consisting of Lemmy, guitarist Phil Campbell and drummer Mikkey Dee, signed to CBH/SPV in Europe and CMC in the US.

A rebuilding project explained. Ulrika Rudolph, head of A&R at SPV, states. "We hired Work Hard PR in the UK right from the beginning and they were working on the project throughout the year, whether we had released something or not, which I think also helped the touring side."

Work Hard's Nik Moore recalls, "Nothing much was happening over here and I felt the

motörhead



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Eddie leaves during their second US tour and is replaced by Brian "Bobby" Robertson from Thin Lizzy. They tour Japan for the first time.

1983: The band records another Perfect Day, which proves to be their only album with Robbo. He is fired at the end of the year.

1984: Lemmy finds two guitarists to replace Robbo — Phil Campbell and Mick "Worm" Burton — but loses Philby in the process. Pete Gill (ex-Saxx) takes his

place. The band also part company with producer Bill Laswell for GWR. They tour heavily, including an appearance at Donington Motors Of Rock.

1986: The new line-up record

Organization with producer Bill Laswell for GWR. They tour heavily, including an appearance at Donington Motors Of Rock.

1987: The band features on the soundtrack of Eat The Rich and make an appearance in the film *Steel Dawn*. However, Lemmy faces Gill during the shoot and Philby

returns in time to play on the Rock And Roll album.

1988: Motorhead release another live album, *No Sleep At All*, and Lemmy appears in the



## Exclusive: Lemmy talks to MW about his life of sex, drugs and rock'n'roll

When did you decide you were going to be a musician?  
When I was about 14 or 15, I suppose, but I didn't know that you could make a living out of it then. I started playing in 1959, mostly with instrumental bands — we used to do Shadows and Ventures stuff and then Cliff Richard showed up with The Shadows. He's terrible now, but he was great then. His gimmick in those days was he never smiled. Imagine! And he used to have sideburns and a quiff just like Elvis, so we thought he was the cat's pyjamas. And Billy Fury of course, and Johnny Kidd And The Pirates were very big with me. There were a lot of good bands around then.

At one point in your early career, you were part of the Jimi Hendrix Experience road crew. What do you remember about Jimi? Not much. We were going a lot of acid at the time. I just remember being amazed by him and the odd social occasion, like we used to go to this dressmaker's place in Kent Terrace where three birds used to make jackets and trousers for the stars — very flash. I went up there with him a couple of times, smothered in LSD. They were good days. How did you come to join Hawkwind?  
Well, I met Dick Mik [keyboard player] in this squat we had in Gloucester Road. He'd been hitchhiking to India, but he was going the wrong way, because he went west, so he only got as far as Gloucester Road from Battersea. We discovered we had a mutual interest in how long you could make the human body jump about without stopping. So we did that for a while and then he ran out of money and had to go back to Hawkwind, so he took me with him. I was just a guitar player. I'd never picked up a bass in my life, but the bass player hadn't shown up for this free show and he'd left his bass in the gear truck. It was like, "Please steal my gig." So I did.

So you formed Motorhead, who were very different to Hawkwind. Had you cherished this vision of a band for a while?  
It wasn't that different from Hawkwind actually, because within Hawkwind, behind all the toots and squiggles, there was a three-piece rock'n'roll band — me and Dave [Brock] and Simon [King] — and we were very, very good, so it happens. Motorhead were originally called Bastard, weren't they?  
Well, no, it never was, really. That was just the idea I had, but my manager pointed out that we probably wouldn't get



a lot of Top Of The Pops coverage, so I bent to his superior intellect. What was it like recording your first album with Motorhead?  
It was remarkably easy, really. We were down at this place called Escape Studios in Kent, which is part-owned by Jeff Beck, and we had Speedy Keef from Thunderclap Newman producing. We were booked there for two days to do two tracks for a single, but we were all speeding out of our heads, so I stayed up 24 hours and did 11 backing tracks without vocals. Ted Carroll from Chiswick Records came down on the second day and we played him these 11 tracks and he said, "Oh, great! Alright, go and put vocals on them." So in another three days, I think, we put vocals on them all and that was easy. After your first album, you moved on to Bronze Records, which had a great partnership with the band for a while, didn't it?  
It was in the beginning, yeah. They hadn't had any records out. I don't think, that I'd noticed before. Gerry Bron used to manage and produce the Bonzo Dog Band, but that was

about all I knew of him and they weren't on Bronze, so I think it was a new label then, kinda. And we did Overkill with them and Bomber and a few more — the named culprits! And you had your first big success with Overkill.  
Yeah, that was the first time we went in the charts with an album. I knew we were going to do something. There was a period when Eddie and Phil were both going to leave before Chiswick came to the rescue, but I would have got some other geezers and carried on if they had. You did your first US tour in 1981, opening for Ozzy Osbourne's first solo band, Blizzard Of Oz. How was that for you?  
It was great fun. But that was when Ozzy got his life saved by Sharon — 'cause he was on his way out when we joined the tour. He was fucked up, badly, and she saved his ass. She was on the tour representing her father, Don Arden, who was his manager then, and she noticed that he was probably not going to finish the tour at all and moved into his bed and his head, and saved him. And while you were on that tour,

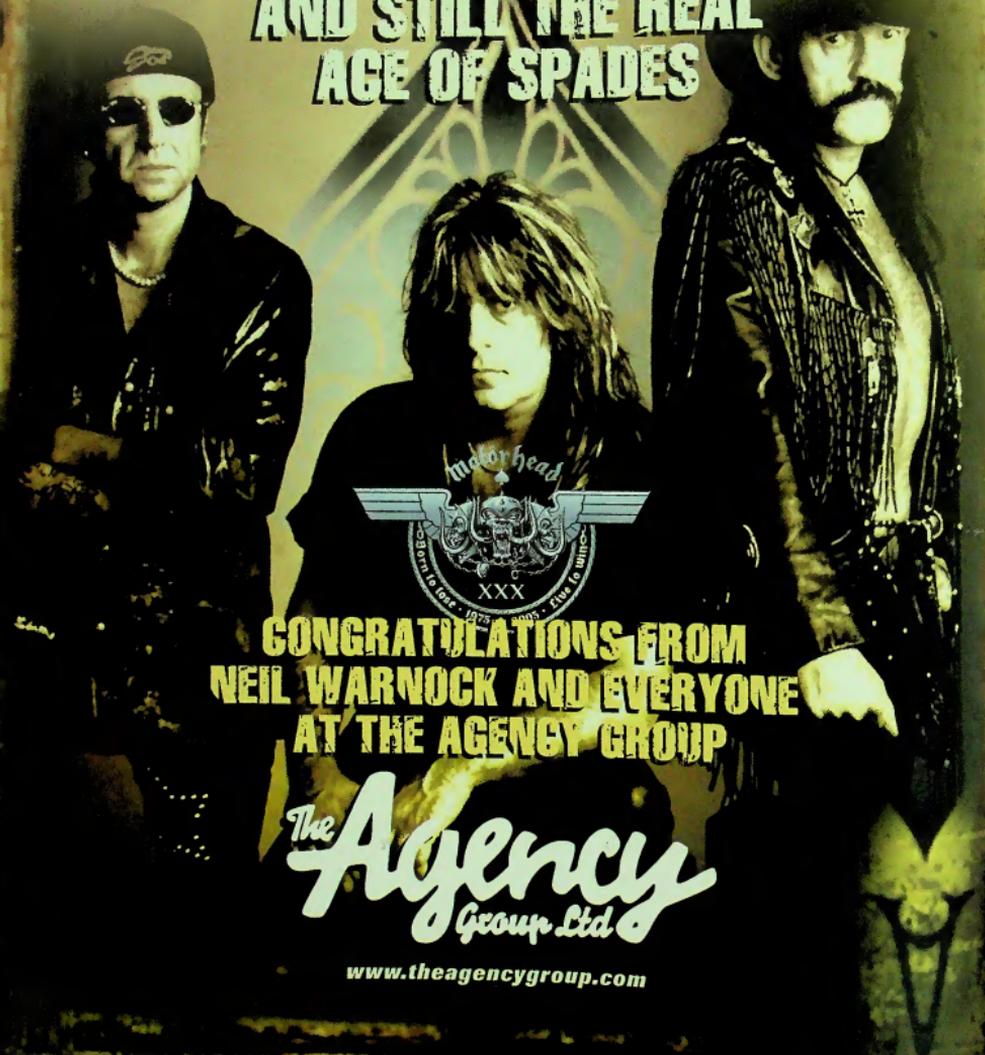
your live album, *No Sleep 'Til Hammersmith*, went straight into the UK charts at number one. I was asleep when I heard about it. Someone rang me up when I was crashed out in New York and they said, "You went straight in at number one." I said, "Oh, call me back later." I put the phone down and about five minutes later, I sat bolt upright: "Straight in at number one!" I thought I'd dreamed it. That was one of the "Great Moments". Capital G. Capital M. Has Motorhead always been first and foremost your band, or is the set-up democratic?  
I would say, if I really feel that something's wrong, I would come down on it, but otherwise I'll just let it be a vote. We usually agree on most things to do with the band as far as policy and songs are concerned — it's just the odd thing. In 1990, you signed to Sony, your only time on a major label...  
Yeah, fucking nightmare. It was. You thought you would have more people with pull in the business on your side, but it doesn't turn out like that. They just throw stuff at the wall to see what sticks. At the

time, there were a lot of hands getting signed and then getting fired after they'd done their first album, so they owe the record company for ever for the advance. They fucked up with us in several clever and amusing ways and finally we had enough. But they fired us, which was great because they got to keep the debt. How was Hammersmith's 30th anniversary show for you?  
It was fine. I hate the sound in Hammersmith — I always did. People say, "This is the place where they were meant to play." It really isn't — I hate the fucking place. The sound on stage is awful. But this one was a great one. I could hear everything perfectly. And Saxon and Girischool were very good too. And then you're doing it all again in the autumn.  
I know. It's fraught, isn't it? But see, June was the month Motorhead was formed, so that was the true 30th. We're 30 and a half in the autumn. That's going to be quite an extensive tour of the UK. Expensive? Extensive and expensive. Yes, it's a good tour they've written this time. We're playing places we haven't played for years — and some we haven't played before, I think.

After all these years and so many live shows, do you still enjoy touring?  
Yeah, it's what rock'n'roll bands are supposed to do. If you're a rock'n'roll band, you must tour. You must be seen to be able to crack it, to justify your fame, by being on the road and doing shows. If you can't do that, then you're not a rock band, you're just a bunch of people getting in a recording studio now and again. And there are a lot of bands now who can't do it on stage. Evans and I mean, I loved that album, but I went to see them and they were rubbish. And I don't know why. They've got enough money, they've got enough people hiring sound systems and lighting for them. We used to do gigs with Eddie playing through a pile of radios wired together — literally — and we had them all cheering. Why can't they do it? I don't get it. Maybe it's the apprenticeship they're missing. What are the plans for the future?  
Well, we've got more work than we can do, which is always good. We've just got this huge tour in the fall and then after that we're going to Australia with Mötley Crüe, so I'm just thinking about that at the moment. That'll take us up to my birthday — and then it all starts again.

# A ♠ motorhead

30 YEARS STRONG  
AND STILL THE REAL  
AGE OF SPADES



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documentary *The Decline of Western Civilization Part II: The Metal Years*.

**1969:** The band play their first shows in Bristol and also Yugoslavia.

where Lemmy's hand is badly gashed by a razorblade thrown from the audience. They leave GWR and Doug Smith is replaced by Phil Carson.

**1990:** Motörhead sign their first deal with a major label - WTA/Geigy. Lemmy moves to Los Angeles, which incites many of the band's British fans. Phil Carson

quits to take a job at Victor Records and Sharon Osbourne manages the band briefly.

**1991:** The 1976 album is critically acclaimed on

release, as are the band's appearances on the *Operation Rock 'n' Roll* tour which is co-headlined by Alice Cooper and Judas Priest. They also appear on The

Torrid Show in the US - the first heavy metal act to do so.

**1992:** The album 1916 is nominated for a Grammy, but loses to *Meatloaf*. Philby leaves the

band and Mickie Dee replaces him to record *March Or Die*, which features special guests Slash and Ozzy Osbourne. Todd Siegelman becomes the band's manager, a position



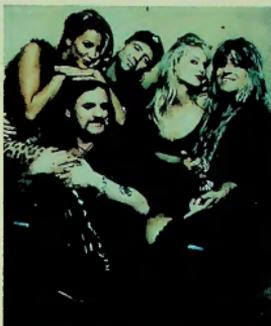
band were legendary enough to warrant far more attention. Lemmy was a legend in himself, so I set about trying to build the profile up. I'd try to get a lads' mag and a broadsheet and a tabloid in place for each project."

During the Nineties, the market had been flooded with - often substandard - Motörhead reissues from Castle Communications in the UK, who by then owned the rights to the band's back catalogue. Since moving to Sanctuary, when the latter acquired Castle in 2000, Steve Hammonds, senior label manager of special markets, has been making strenuous efforts to improve the quality and limit the quantity of Motörhead reissues.

"[The Motörhead back catalogue] was released in every format known to mankind, which diluted it incredibly," he says. "What we've done with it in the last five to seven years is to make it special again. So, with the help of Nik Moore, we've got in touch with Lemmy and we're very keen to get him involved in everything. We give him the premise of all the releases we do, and then he approves or denies them and takes off the tracks he doesn't like. So he endorses the stuff that we do now."

"We've cut down on the Motörhead releases and tried to concentrate on the core records," he adds. "The band sell continually and they sell well. They transcend ages from 11 to 80. They hold that mystique."

Hammonds also liaises closely with Mick Stevenson of the Motörheadbangers Fan Club. A fan of 29 years' standing, Stevenson has amassed a vast collection of photographs and memorabilia which is used to illustrate the CD



booklets and he also advises on their content.

"We make sure it's the best we can possibly do for them," he says. "Lemmy himself trusts me to do this and if I wasn't happy with it, I wouldn't get involved. It helps as well that there are guys at the record label doing the reissues that are fans themselves."

Meanwhile, on the touring side, Neil Warnock set about rebuilding the band's live fanbase in the mid-Nineties by taking them back to 2,000-capacity venues. Returning to the concept of tour packages, Motörhead tours of recent years have featured two opening acts - one young and

Sex, drugs and rock'n'roll: (l-r) Lemmy, Phil Campbell, Mikkey Dee with friends in the mid-Nineties

up-and-coming (Young Heart Attack, Class Of Zero), the other older and more established (Sepultura, The Wildhearts) - to create a bill that will appeal to both young and old fans alike.

"The band's stock everywhere is just going up," reports Warnock. "What's caused this renewed growth is that, generational, new people have discovered the band and we're now three or four generations deep."

By 2005 - Motörhead's 30th anniversary - the hard work of the past 10 years appears to have paid off, enabling the band to celebrate in style. Fresh from triumphantly carrying off an award at this year's Grammys, on June 12 they made their first UK festival appearance in some years at Download. Steve Hopper, promoter at Clear Channel, explains that headlining the second stage gave Motörhead the opportunity to play a longer set and also appear in darkness. The strategy paid off, with their appearance being widely acclaimed by press and punters alike.

Four days later, the band played their own 30th anniversary show at London's Hammersmith Apollo. Early plans to have past members join the current line-up on stage proved impossible to implement, but the opening acts, Saxon and Girlschool, had both toured with Motörhead in the late Seventies, bringing some nostalgic value to the event. As another bonus for the fans, the legendary Bomber lighting rig was dusted off - according to rumour, it was recently rediscovered after languishing abandoned in a barn for some 20 years.

"It was on the missing list for ages," says Alan Chesters, set designer for Hangman, who has been working with Motörhead since 1976. "So

England is ruled by fashion, which is very unfortunate for music, because they'd rather see new crap than good old stuff  
Lemmy



# motörhead

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he continues to hold fast.

**1993:** Motörhead leave WTD and record *Badlands* without a label, eventually signing a distribution deal

with former German dance label ZYX.

**1995:** Still label-less, the band record *Sacrifice* and are signed by CBM/SPV in Europe

and CMG in the US. Warzel leaves the band and is not replaced, bringing the band back to a three-piece.

**1996:** The band release the

iconically titled *Overnight Sensation*.

**1998:** Motörhead release *Snake Bite Love*, which, like their previous three albums, is produced

by Howard Benson. A show in Hamburg is recorded and released as the live album *Everything Louder Than Everyone Else* in 1999.

**2000:** The band release *We Are Motörhead* and celebrate their 25th anniversary at Britton Academy, where Brian May is one of several

guests to join them onstage. The show is recorded and subsequently released as the Live At Britton Academy. The Complete Concert on CD and

Boneshaker on DVD.  
**2003:** A new album, *Hammersmith*, is released. Sanctuary releases the re-mastered five-CD box set *Stone Dead Forever*.

when it reappeared, we replaced the nose cone, modified it and made it safe. Things were a bit different in terms of safety rules and regulations in those days."

However, the Apollo was not solely filled by fans who'd seen the bomber first time around. "Although you'd think it would be the old fans that would snap up tickets first, there were a number of people at the Hammersmith show that had never seen Motörhead before," says Homer. "It sold out very quickly because everyone realised it was a special event. Across the tours, we've seen that the audience is definitely getting younger. Motörhead were one of the main rock artists of the late Seventies and they deliver the same powerhouse show that they've always delivered."

But the Hammersmith show won't be the only opportunity for Motörhead fans to see the band in 2005. They return to the UK in October as part of a huge European tour, with a further 19 dates booked – their longest run of UK dates for several years. It will take them right around the country with a date at London's Brixton Academy on November 19. Homer reports that the shows are doing "great business" and is confident that all will sell out.

The band toured off the back of their last studio album, *Inferno*, in 2004, but will still have product to promote on the autumn dates. SPV released a double DVD, *Stage Fright*, on July 18, featuring a live show filmed in Dusseldorf in 2004 along with extensive backstage footage. It entered the DVD charts at number two in Germany and at number three in Sweden.

They will follow this on November 11 with a



further DVD release, filmed at the 30th anniversary Hammersmith show, which will be packaged with a re-released *Inferno*. The thinking here is that fans interested in Motörhead's old songs will then be offered the chance to hear their new material as well.

Sanctuary will also be re-releasing the classic *Ace Of Spades* single – limited to 3,000 copies – on October 3 and issuing expanded versions of

Lemmy: It was 1991's five album *No Sleep 'Til Hammersmith* which gave Motörhead a UK number one album

the *Overkill*, *Ace Of Spades* and *Iron Fist* albums on October 10. These repackaged editions will feature the original albums as well as a second disc of additional material, such as radio sessions and B-sides. "Deluxe expanded versions really work for us," says Steve Hammonds. "We've done it before with loads of other bands and this form is ideal." A Lemmy anthology – an overview of the frontman's career from his early band *The Rocking Vicars* to his contribution to *Probot*, *Foo Fighter* Dave Grohl's side-project – is also being prepared for release in early 2006.

The label are working closely with Clear Channel on cross-marketing these re-releases to all aspects of the forthcoming tour. There will be joint print advertising and the dates will be included in the packaging of the reissues. Sanctuary will also fly the tour and Clear Channel will alert their online database of customers to the reissues. "It's a good way of spreading the word to the people who are most interested," says Homer.

And after the band finish their UK tour, they end the year by making a return visit to Australasia as special guests of Mötley Crüe. By the time Lemmy celebrates his 60th birthday on Christmas Eve, he should be able to look back on a great year for Motörhead – one in which the 30th anniversary celebrations has drawn attention to their considerable achievements.

On October 4, *Classic Rock* magazine will present Lemmy with the first Living Legend award at their inaugural Roll Of Honour held at London's Cafe Royal. *Classic Rock's* publisher Chris Ingham explains, "When we came up with the idea of the Classic Rock awards, we wanted



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## NO SLEEP 'TIL MADDOX STREET LEMMY, PHIL AND MIKKEY DEE

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**2004:** Motörhead release *Inferno*, produced by Cameron Webb and widely acknowledged as their best album in years. They perform a show at the Royal

Opera House, as part of Visit London's One Amazing Week. **2005:** Motörhead finally win their first Grammy – for Metal Performance

– ironically with a cover version of Metallica's *Whiplash*. A double-disc DVD. **Slagfight** enters top 10, around Europe and the band returns to

Dorington to headline the second stage at the Download festival and celebrate their 30th anniversary with a follow-up show in Hammersmith

**Apollo:** A lengthy UK tour is booked for the autumn.



to make sure that we were recognising the veteran artists who never really get their due, and there's no better example of that than Lemmy and Motörhead. Frankly, when you've had a 30-year career in which you've been that important and you've influenced every single band that's come after you that's ever played a power chord, your peers really should nod their head and go, 'Nice one, fella' and that's what it's about."

Like many rock bands that fell into the doldrums of the Nineties, but lived through it to emerge with renewed success towards the turn of the Millennium – Iron Maiden, Alice Cooper and Mötley Crüe being the other obvious examples – Motörhead have now achieved iconic status that verges on celebrity. This in itself has taken many and often unlikely forms. Lemmy is appearing alongside Gary Lineker in the latest TV ad for Walker Crisps, the band performed at the Royal Opera House last year as part of Visit London's One Amazing Week promotion and their distinctive T-shirts, emblazoned with the ferocious Warpig logo, are on sale in mainstream outlets such as Top Shop.

The idea behind the latter came from Barry Drinkwater, CEO of merchandising company Bravado. "What we've been trying to do is bring an awareness of the Motörhead brand to non-Motörhead fans in the hope that they will get into the band and buy the albums," he says. "Plus it is a valid fashion statement. I think it's really helped create an awareness of the band in young people."

Certainly, it's a healthy sign for a band such as Motörhead that they are perceived as "cool" by people young enough to be Lemmy's grandchild-



Enduring appeal: Lemmy, Phil Campbell and Mikkey Dee

ren. Ace Of Spades was featured on the soundtrack of the PlayStation game *Tony Hawk's Pro Skater 3* and top skateboarder Geoff Rowley used Motörhead songs on his video and, in conjunction with skatewear label Vans, produced a limited-edition Motörhead skate shoe. The band also have an association with World Wrestling Entertainment, having contributed several tracks to their soundtrack albums. WWE wrestler Triple H even uses Bomber as his theme song and made a guest appearance on the spoken-word track *Serial Killer* from Motörhead's 2003 *Hammered* album.

"I was a huge Motörhead fan for years which is what led me to getting them to do my music," says the wrestler. "I respect the fact that, for 30 years, they have never compromised or changed

**I respect the fact that, for 30 years, they have never compromised or changed or tried to conform to somebody else's views. Motörhead always has been and always will be the ultimate, kick-ass, heavy metal band**

WWE wrestler Triple H

or tried to conform to somebody else's views. Motörhead always has been and always will be the ultimate, kick-ass, heavy metal band."

So, while new generations of fans continue to discover the band and add to the ranks of those who first started following them decades ago, Motörhead's future popularity seems assured. And as he approaches retirement age, Lemmy has no intention of stopping his bottle of Jack Daniels and legendary partying lifestyle for a mug of Horlicks and early nights in front of the telly.

"In 2000, Lemmy came to the Kerrang! Awards to pick up a special silver award for Motörhead's 25th year of living life loud," recalls Paul Brannigan, editor of *Kerrang!*. "A hero to everyone in the room, he earned a standing ovation from all present – Marilyn Manson, Slipknot and Brit Eklund included. Later that evening he attempted to chat up Daphne and Celeste before exiting at 2am with a bottle of JD. Daphne and Celeste were 16. And Lemmy is a legend."

And when asked if, when he first formed Motörhead, he ever thought the band would last for 30 years, the man himself offers a straight enough riposte. "I thought we'd be lucky if we got four out of it. But you don't think about things like that when you start a band, you're just enjoying playing and finding people to play with. And then it all clicks together and it's amazing. That's what you play for. It's not the money and it's not the supposed longevity of the band you're looking at, you're just looking at playing for fun. Because if it stops being fun, you should stop being a band."

At the moment, he's having too much fun to stop. Lemmy for National Treasure, anyone?

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From their Seventies classic to their latest release, *MW* lists Motörhead's essential albums

# Motörhead: five of the best

## Overkill (1979)

Recorded in just a fortnight, Motörhead's first album for Bronze was nevertheless a Top 30 hit, peaking at number 24. Produced by Jimmy Miller at Roundhouse Studios, it featured many tracks (No Class, Damage Case, Tear Ya Down) that had already been successfully roadtested live. Those songs remain popular with audiences today, while the album's title track, with its deceptive false ending, has become a staple final encore. Miller did a sterling job of capturing the spontaneous rush of the band's live performance, recording Eddie Clarke's solo on Capricorn while the unwitting guitarist was still tuning up. Compared with the relentless aggression surrounding it, I'll Be Your Sister is a surprisingly sensitive love song. The album has recently been reissued by Sanctuary



with a bonus disc of session tracks, B-sides and outtakes.

## Ace Of Spades (1980)

In Lemmy's autobiography, *White Line Fever*, he describes the band as being on a roll and entering the studio full of confidence that they were about to produce a hit album. He was right. The finished product is crammed with classic Motörhead anthems, reflecting the ethos and lifestyle of the band with subject matter ranging through gambling (the title track), women (Jailbait, The Chase Is Better Than The Catch), philosophy (Live To Win, Bite The Bullet) and the self-explanatory (We Are The Road Crew). The sleeve depicts the band as black leather clad desperados in a Western-style sand dune setting. In fact, the picture was shot in a quarry in South Mimms, north of



London. As with *Overkill*, a deluxe edition of *Ace Of Spades* has recently been issued by Sanctuary.

## No Sleep 'Til Hammersmith (1981)

Not, as might be assumed, recorded at the Hammersmith Odeon, but in West Runton, Leeds and Newcastle, *No Sleep...* captures Motörhead at their best - live onstage. Kicking off with an incendiary *Ace Of Spades*, the album is still hailed as a classic. Lemmy, however, remains modest about its reputation. "I think we've made better live albums since," he says. "Everybody who was writing in the papers was 16 when that came out, so they all say it's a classic, but I think the one we did in Hamburg in 1998 (Everyting Louder Than Everyone Else) was better." *No Sleep...* nevertheless gave the band their first well-deserved number one.



## 1916 (1991)

This was the band's major label debut with Sony, but, if fans believed Motörhead were about to go soft, 1916 gave them enough material to think again. I'm So Bad (Baby I Don't Care) was a typically raw piece of machismo (albeit written with Lemmy's tongue tucked firmly in his cheek), while *Ramones* was a fitting tribute to the speedy punk of Da Brudders and *Going To Brazil* became another classic in the Motörhead repertoire. However, 1916 saw the band stretching their wings in terms of writing and arrangements; *Angel City* features saxophone, Nightmare/The Dreamtime keyboards, and the title track, concerning the death of a young soldier in the Battle of the Somme, cello and no guitars at all. It was nominated for a Grammy in 1992.



## Inferno (2004)

Released in 2004, *Inferno* was hailed by many critics as Motörhead's best studio album in years. Although Cameron Webb was less well known than previous producers the band had worked with, he was rigorous in drawing the best possible performances. "He's the first one to ever say to Mikkey Dee, 'That was crap - go and do it again,'" laughs Lemmy. As a consequence, the band raised their game with an album that rolls along on a great rush of energy. Steve Vai guests on Terminal House and Down On Me, while Lemmy's songwriting is at its best with rockers like *Life's A Bitch*. The big surprise comes, however, with the concluding *Whorehouse Blues*, an acoustic number featuring Lemmy on harmonica.



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The huge choice of music and gaming gadgets on sale this festive season offers exciting prospects to retailers and consumers alike. Adam Woods reports on an expanding market

# Technology boom spreads Xmas joy

Just as global warming seems destined to spell the end for snow on these shores, so the all-round entertainment store has slowly melted the sentimental concept of the old-fashioned record shop. This year, high street music retailers are dreaming of a converged Christmas, during which they will be issuing downloads, DVDs, multimedia consoles, UMDs, iPhones and any number of video game formats without prejudice.

Never before has there been such a vast range of software and hardware under the umbrella of entertainment. Regardless of CD sales, retailers with a stake in any of these markets are looking forward to an enormously exciting Christmas period, as Sony's PlayStation Portable (PSP), Apple's iPod Nano, the Nintendo DS and the mooted Xbox 360 compete to send gadget fans out of their minds on technological firepower and sheer volume of choice.

Add to this the launch of HMV and Virgin's download services and the high street-driven digital music push is another of this year's big stories.

But fast-growing though the download market is, few are so bold as to suggest that it will take a prominent bite out of CD sales this Christmas. Indeed, given our festive propensity for items which can be wrapped and placed under a fake fir tree, it is still unclear exactly how downloads will ever come to enjoy the same Q4 sales spike as their physical counterparts.

For non-iTunes sales to grow in the longer term, all download retailers - HMV and Virgin included - know the real challenge is in attacking the dominance of the iPod and it is in this task that the rebel coalition must make significant gains in the coming months.

Despite the fact that their download offerings are not iPod-compatible, neither HMV nor Virgin is quite brash enough to extend its defiance to an actual boycott of the little white box. HMV's service is even allied with Microsoft, Apple's arch rival in the PC market. "We do stock iPods as well," says Steve Kincaid, Virgin e-commerce and marketing director. "That is something we have got to work with. If there is demand for the product, we are going to provide it, but we are also pushing those other devices and giving people the choice."

Both HMV and Virgin have taken aim at the market leader, adopting a "we'll-take-it-from-here" tone to herald their own launches. HMV Europe managing director Steve Knott thanked Apple for their groundwork while announcing that "times are changing"; Virgin boss Richard Branson noted that a company "with music at its core" should be able to serve the consumer music market better than a technology specialist.



Pocket rocket: Sony's PlayStation Portable games console is selling fast

Even with that sentiment in mind, the music specialists certainly see no contradiction in packing their stores with technological hardware this Christmas. In tandem with its download service, HMV is pushing Creative- and iRiver-branded digital players in-store and expects to put its weight behind other Microsoft-compatible players as they are launched nearer Christmas. Virgin favours a similar line-up, leading with Samsung, Creative and Sony, but broadly favouring any device which is compatible with its own service.

Clearly nothing other than a mass-market rush towards other players and services is going to be enough to unsettle Apple. Accordingly, in the UK at least, the battle cry of this Christmas's digital music push is uniformly an anti-Apple one as Steve Job's creations find themselves in competition with a determined alliance of online retailers and player brands.

"All of us [online music retailers] are working together with all the digital player manufacturers and the only player on the other side of the fence is iTunes and iPod," says Napster VP and UK general manager Leanne Sharnan. "There are many cool, competitive MP3 players that will be in the stores by Christmas, so we are confident that consumers are going to start to embrace the digital world and it is certainly not all about the iPod."

But whether download services will be anything more than a strategic tool to nudge consumers away from iTunes depends on the creativity with which they are marketed by all concerned.

There is already plenty of evidence that download retailers are applying themselves to the challenge. Napster was the first to give downloads a physical face last autumn with deals to sell

branded pre-paid cards in Dixons stores and music vouchers in Post Office branches and selected newsagents.

"We will certainly do that this year too and we will be doing it on a wider basis," says Sharnan, who promises that there will be further developments to Napster's gift proposition in the coming months.

Wipit is shortly to announce a pre-paid card of its own, to be offered through an as-yet unspecified high street (non-music) retailer. "We did gift certificates before but, to be honest, we stopped because they weren't really selling very well," says Wipit CEO Paul Myers. "I do think that this Christmas is when it starts picking up, so we will probably review it again before the holiday season starts."

Jamie Estrin, managing director of Karma Music Group and its specialist indie download site Karmadownload, believes our present-giving habits are just as subject to change as our listening habits, which are in the process of transformation.

"The way consumers interact with each other now, through Messenger and through e-mail, and with such a large proportion online over the holidays, the idea of sending and receiving gifts through those channels is totally feasible in this day and age," says Estrin.

"Knowing our customers, it is something that we will totally pursue. Of course it is nice opening a present, but it is also nice getting something through e-mail."

And even if downloads do not make a jump into the Christmas gift market, the fact that digital music players will be among the most popular gifts of Christmas 2005 will undoubtedly lead to increased online music sales in the following days, and, very likely, well into the New Year.

Estrin expects the winter months to bring a seasonal uplift, as the weather breaks and young consumers once again spend more of their time indoors. He believes the quiet days around Christmas will provide a surge in hours spent online, particularly among this demographic.

"The fact that a lot of music fans are going to be at home and online means Christmas is a prime time for us to target that audience," says Estrin. "In the summer, everyone is out and about and you are fighting to get music fans online and buying music."

While online-only services are honour-bound to predict the imminent death of the CD - Napster, for instance, recently released figures stating that 150,000 of its 750,000 members no longer buy CDs at all - HMV and Virgin, not unexpectedly, predict a far more diverse future.

**The fact a lot of music fans are going to be at home and online means Christmas is a prime time for us to target that audience**

Jamie Estrin, Karma Music Group

This Christmas will not just be about music, of course, and HMV has made impressive gains in the gaming world, winning the official UK launch of the PSP and, still to come on November 25, the Xbox 360.

Hardware supply issues are as customary to the festive season as Christmas pudding, but retailers are hopeful there will be adequate stock this year. Where supply does fall short, retailers take a double hit, given that software sales are directly linked to hardware availability.

"If you take last year's situation, where the PlayStation 2 was in very short supply, obviously you would downgrade your forecasts on the software sales," says Tim Ellis, HMV head of games. "The up side this year is that not only have you got new [hardware] releases, but we are being told that the supply of existing hardware is a lot better."

Many retailers have already sold out of their first allocation of PSPs and are awaiting a second shipment. A truly multimedia device, the PSP sold 185,000 units in its first four days in British shops and has – for the time being – elbowed the iPod off the pocket-sized podium reserved for the world's most-coveted portable device.

The PSP has a wireless LAN feature which enables users to connect to the internet and download game updates, music and video content, to be stored on memory cards. The device also harbours the proprietary Universal Media Disc (UMD) drive, which enables its use as both a portable video player and photo viewer.

For Kristen O'Sullivan, sales & marketing director at The Pavement, the key attraction of PSP is portability. "UMD should truly exploit the real potential of portable entertainment with spe-

## Apple iPod stays two steps ahead

At the San Francisco unveiling of the new iPod Nano, Apple boss Steve Jobs professed to be unaware of what rival Creative was up to these days, in a lofty attempt to signal the undeniable gap between iPod and its competitors in the portable player market. That presumably explains how he didn't notice that Creative already has a Nano of its own – the Zen Nano, launched in July, which weighs in at between \$129.95 and 108.

In terms of its direct competition, if not in its choice of names, Apple certainly does have the edge in the fields of size and design, and if its bubble is to burst rivals will have to fight it on the strength of price and sound quality. Winning good notices on both fronts at the high end of the market is the Toshiba Gigabeat, a 60GB player with a colour screen which attacks the larger iPod



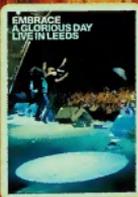
Photo head on. Meanwhile, the 30GB Zen Vision, yet to be released in this country but due before Christmas, sees Creative pushing forward into video territory – a move Apple has yet to make.

Certainly, the technology-literate consumer can usually find a player in their price range which outperforms an iPod in a number of ways, but the challenge for player brands is in the lower-market, mass-market end of things, which is precisely where the iPod Nano

is set to land. iRiver has a swathe of products in this 1-5GB memory bracket, including the 5GB H10, which, with its choice of colours and 2,500-song memory, admirably combines form and function. The 5GB Creative Zen Micro is somewhat gaudier, in the style of the iPod Mini. In the 1GB market, Samsung's VP772 is an attractive item in its own right and, in design terms, manages to escape from the shadow of Apple altogether, as does iRiver's T-series.

Power player: the iPod Nano

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cial features enabling it to download content to its memory card and other inevitable updates in the future. We are already looking long-term at not only designing and programming UMDs for clients, but also developing our own 'portable entertainment lifestyle' productions targeted at a wider demographic base as PSP matures beyond the initial boys with toys target audience.

But, as agenda-setting as the PSP is, it is far from the only video game format likely to be moving significant numbers this Christmas.

"If the Xbox 360 does arrive, there are going to be eight different video game formats this Christmas," says Simon Soffe, of specialist retail chain Game. "That is three more than last year, and all of them are trying to do slightly different things. If you combine the attractions of all of them, what they are doing is attracting more and more people to video games and showing they can appeal to a very broad range; you can do karaoke, you can do dancing – you don't have to sit there with the controller in your hand."

As with music, Christmas is a vitally important time for the gaming sector. The Game chain lists claim to a quarter of the UK's video game expenditure and, believe it or not, it attracts as many female customers aged 35-plus in any given year as it does 18- to 34-year-old males. The only difference is in the distribution of traffic – while the men wander in year-round, virtually all those women pass through the doors between October half-term and Christmas.

"We have women coming in with shopping lists their kids have written, and they just give them to us," says Soffe. "It is a bit like Arkwright in Open All Hours, but a little bit more modern."



Set for launch: the Xbox 360 will be available on November 25

Unlike last year, when Christmas was dominated by a handful of titles – namely Grand Theft Auto: San Andreas, Halo 2 and the Christmas number one, Need For Speed – the sheer variety of consoles on offer means that the charts will be harder to predict in 2005.

In the wake of the PSP's record-breaking opening spell at retail, the video game charts are flooded with racing games such as Ridge Racer and Grand Theft Auto: Liberty City Stories. Also on the shelves will be the obligatory big-hitting sequels – Fifa 06, Need For Speed: Underground Rivals – some new titles, including Sony's Buzz!, which is an interactive pop quiz – and some key movie tie-ins such as Peter Jackson's King Kong, Harry Potter And The Goblet Of Fire and The Chronicles Of Narnia – The Lion The Witch & The Wardrobe.

PSP is not the first console to take a step further

towards real convergence – other consoles such as the Xbox and the PS2 have offered online gaming and DVD playback – but it is the one which goes the furthest in that direction. "Primarily, it is still a gaming machine, but you can do a lot of other things with it," says Kincaid.

In hardware terms, the main implication of the PSP's arrival for convergence is in the UMD format it has introduced to the market. The 1.8GB disc not only carries games but also feature films – there will be almost 150 available by Christmas – and the public reaction to this type of product will certainly be instructive.

Though music retailers now consider gaming to be a core part of their business, specialist retailers such as Game and Gamestation are more inclined to stay on home turf – a reflection, no doubt, on the relative profitability of CDs and video games. Nonetheless, for the time being at least, games retailers are stocking UMD movies – just as they stocked DVDs.

In all probability, the arrival of a new movie format will do little to impede the unstoppable march of DVD this year and the schedule once again bulges with choice non-music items.

Well over six weeks before its release on October 31, Star Wars Episode III: Revenge Of The Sith is at number two in Amazon's pre-release DVD chart. Other anticipated movie releases include Sin City and War Of The Worlds.

To an even greater extent than in previous years, this Christmas's video game and non-music DVD sectors are throwing down the gauntlet to the music business. No wonder, then, that entertainment retailers are inclined to keep a foot in both camps.

The key from our point of view is to offer music as part of an integrated range of formats

Cesario Castaldo, HMV

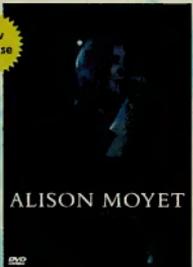


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New Release



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### MUSIC for PSP



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# MUSICWEEK

# Club Charts 24.09.05

## The Upfront Club Top 40

Position	Artist	Single/Album	Label
1	OLAV BASKISKI FEAT. MICHIE ONE WATERMAN	Waterman	Capitol
2	STEVE MAE & MOSQUITO FEAT. STEVE SMITH LOVIN' YOU MORE	Capitol	Capitol
3	DON'S FEAT. TECHNO TRONIC PUUP UP THE JAM	Capitol	Capitol
4	ROWKSOPP 49 PERFECT	Capitol	Capitol
5	SUGABBABES PUSH THE BUTTON	Capitol	Capitol
6	ERNESTO & J. PAOLO FEAT. SANDY LANB ESUJUA	Capitol	Capitol
7	DJ BOMBA & J. PAOLO FEAT. SANDY LANB ESUJUA	Capitol	Capitol
8	X-Press 2 FEAT. KURT WAGNER GIVE IT	Capitol	Capitol
9	DANNI MINOUE & THE SOUL SEEKERS PERFECTION	Capitol	Capitol
10	SHARMA JAY JUSH YOUR BODY	Capitol	Capitol
11	ROBERT RIVERA FEAT. JESUS JONES RIGHT HERE	Capitol	Capitol
12	BOB SINCLAIR FEAT. GARY FINE LOVE GENERATION	Capitol	Capitol
13	VARIOUS BOSS SAMPLER (P SAMPLER)	Capitol	Capitol
14	CONCLUDE ONE EXTRAORDINARY WAY	Capitol	Capitol
15	SEX ON MONDAY BRING BACK THE LOVE (HOLD ME DOWN)	Capitol	Capitol
16	FREEDROM FEAT. NO MORE CONVERSATIONS	Capitol	Capitol
17	KIRSTY HAWKSWAY REACH FOR ME	Capitol	Capitol
18	BOTI ROCKERS ROUND & ROUND	Capitol	Capitol
19	TOM NOVOY YOUR BODY	Capitol	Capitol
20	I AM VAN DAM INSPIRATION	Capitol	Capitol
21	BASEMENT JAMX DO YOU THINK (DONS REMIXES)	Capitol	Capitol
22	MEDICAL DANCE	Capitol	Capitol
23	LEAN CONTACT HIGH	Capitol	Capitol
24	ROUND DOGS I LIKE YOURS	Capitol	Capitol
25	RACHAEL STARR TILL THERE WAS YOU	Capitol	Capitol
26	CHARLOTTE THE CHURCH CALL MY NAME	Capitol	Capitol
27	ANDY BELL ORLEY	Capitol	Capitol
28	VARIOUS BIG THINGS 3 - LIVING FOR THE WEEKEND	Capitol	Capitol
29	CREAM UN THE HOXTONS SHINING UP YOUR LOVE	Capitol	Capitol
30	STIMPEY RED PERFECT LOVE	Capitol	Capitol
31	FREMUSONS FEAT. ANAHOA WILSON LOVE ON MY MIND	Capitol	Capitol
32	TIGLA YOU GONNA WANT ME	Capitol	Capitol
33	CHOSEN FEW THE AFTER PARTY	Capitol	Capitol
34	JENN CINTEA COME BAIN COME SHINE	Capitol	Capitol
35	DEVINE DIED IN YOUR ARMS	Capitol	Capitol
36	THE BRABERY UNCONDITIONAL/HONEST MISTAKE	Capitol	Capitol
37	ROUTE ONE FEAT. JENNY FROST CRASH LANDING	Capitol	Capitol
38	FREEDOM MOMENT OF MY LIFE	Capitol	Capitol
39	FATHI EVANS MEMORIZED	Capitol	Capitol
40	EMILY MAKE SOME NOISE	Capitol	Capitol

## Sugabbabes back in charge

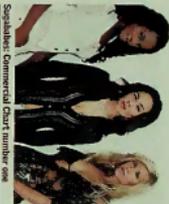
by Alan Jones

Having previously topped the Cool Cuts chart, Olav Baskiski's *Waterman* now jumps 3-1 on the Upfront Club Chart. The track, shaping up to be the veteran Dutch DJ and producer's most successful record to date, is a lumpy house workout based on Sister Nancy's reggae classic *Bam Bam* and features additional vocals from Michie One, best known hitmaker for her Nineties collaborations with Louchie Lou. The track is already beginning to pick up radio support too and kicked off Norman Cook's blistering set at clubstortury in June.

As far as the club chart is concerned, *Waterman* has a narrow 4% lead over *Lovin' You More* (The Big Track) by *Steve Mae & Mosquito Feat. Steve Smith*, which, although it has not topped a weekly chart, would easily top a composite chart based on the last three weeks' popularity, as it has moved 3-2-2 during that period, showing a tenacity rare in the fast-moving world of the club chart. *Push The Button* is the first single from *Sugabbabes'* upcoming (fourth) album *Taller In More Ways* and wins a comparatively victory on the Commercial Pop Chart, where it races 12-1, enjoying a 14% advantage over nearest challenger *Bob Sinclair's* *Love Generation*.

*Push The Button* - mixed for club consumption by DJ Prom and Psycho - has been getting some rare reviews and provides the Sugabbabes' first number one on the chart since *Top Lot In You* in November 2003, subsequent singles *In The Middle* and *Caught In The Moment* peaked at two and six, respectively. The latter single, serviced only in a D5shop mix, was the lowest charting of 11 Sugabbabes singles on the Commercial Pop Chart.

Finally, leadership of the Urban Club Chart passesat hands for the third week in a row, with last week's victors *Phygatt Dolls* dipping 3-1 this week to accommodate the rise of *Kenye West's* *Gold Digger*, which jumps 6-1. Winning the battle for chart honours by a slender 2% margin, *Gold Digger* is West's first number one and is the follow-up to *Diamonds* from Sierra Leone, which reached number three on the chart in August.



X-press 2: returned from ignored number one

### TOP 10 UPFRONT CLUB BREAKERS

Position	Artist	Single	Label
1	KURT WAGNER	Give It	Capitol
2	LOVIN' YOU MORE	Lovin' You More	Capitol
3	ACCESS TO YOUR HEART	Access To Your Heart	Capitol
4	AMATEL WHICH THE SURGE	Amatel Which The Surge	Capitol

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dance event October 2005

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3000's and artists

### COMMERCIAL POP TOP 30

Position	Artist	Single	Label
1	BOB SINCLAIR	Love Generation	Capitol
2	CHARLOTTE THE CHURCH	Call My Name	Capitol
3	EMILY	Make Some Noise	Capitol





PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	1
3	3	1	1
4	4	1	1
5	5	1	1
6	6	1	1
7	7	1	1
8	8	1	1
9	9	1	1
10	10	1	1

### PRE-RELEASE AIRPLAY TOP 20

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	1
3	3	1
4	4	1
5	5	1
6	6	1
7	7	1
8	8	1
9	9	1
10	10	1
11	11	1
12	12	1
13	13	1
14	14	1
15	15	1
16	16	1
17	17	1
18	18	1
19	19	1
20	20	1

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

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### COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	1
3	3	1
4	4	1
5	5	1
6	6	1
7	7	1
8	8	1
9	9	1
10	10	1
11	11	1
12	12	1
13	13	1
14	14	1
15	15	1
16	16	1
17	17	1
18	18	1
19	19	1
20	20	1

### URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	1
3	3	1
4	4	1
5	5	1
6	6	1
7	7	1
8	8	1
9	9	1
10	10	1
11	11	1
12	12	1
13	13	1
14	14	1
15	15	1
16	16	1
17	17	1
18	18	1
19	19	1
20	20	1



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LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	1
3	3	1
4	4	1
5	5	1
6	6	1
7	7	1
8	8	1
9	9	1
10	10	1
11	11	1
12	12	1
13	13	1
14	14	1
15	15	1
16	16	1
17	17	1
18	18	1
19	19	1
20	20	1

With the summer's vibrant live scene providing impetus, a strong DVD release schedule is likely to delight consumers and drive trade in the run-up to Christmas. *Allan Glen* reports

# Live music set to boost Q4 sales



## Get ready for the greatest DVD on earth

Bidding to become one of the biggest-selling DVDs of all time, EMI's four-disc Live 8 set will undoubtedly be the catalyst to heated pub debate around the UK as to what was left in from the TV broadcast and, as importantly, what was left out.

Certainly, the November 7 release is sure to have a huge impact on the Q4 music market.

All artists who performed at the UK and Philadelphia concerts on July 2 will have at least one song squeezed onto the 10-hour set, which will also include performances from Muse in Paris, Björk in Tokyo, Green Day in Berlin, Neil Young in Toronto and Pet Shop Boys in Moscow. Also featured will be never-before-seen footage of Pink Floyd rehearsing their Hyde Park set as part of the extras. The DVD is expected to retail at no more than £50.

Produced by the same team who worked on last year's Live Aid DVD, including Jill Sinclair, Frances Whitaker and Nick Carroll on behalf of the Band Aid trust, all sound, mastering and authoring have been handled by Metropolis.

Stefan Demetriou, head of DVD and audio visual at EMI, began editing work on the project on the day itself. With some of the biggest bands in the world taking part, one of the biggest challenges was ensuring that any special artistic moment or memorable inter-band nuance was noted for inclusion.

"All I remember of the day is sitting backstage at Hyde Park with Jill Sinclair watching as the feeds came in from Toronto, America, Berlin - all the venues - and thinking, 'we must include that', 'we can't afford to forget about that', 'that would look brilliant on DVD',"

says Demetriou. "From the very second live feeds came in, Jill and I were scabbling down notes of what we wanted to include." All proceeds from the DVD will go to the Band Aid Trust for the relief of hunger and poverty in Africa. One controversial aspect of the set could be the omission of any footage from the Eden Project in Cornwall. "The Cornwall concert was never actually part of the Live 8 concerts," explains Demetriou. "It was added later so wasn't part of our remit."

Even now, with just weeks before the release date, editing is still taking place.

"Overall it really is quite an incredible array of music for fans," adds Demetriou. "I certainly don't think the term 'the greatest show on earth' is an overstatement of the concert and I believe the team has captured it perfectly."

Highlights: Bob Geldof, Paul McCartney and Mariah Carey celebrating at the London leg of Live 8, which will be released on DVD in November (below)



While the UK's live music scene enjoyed another booming summer, the reverberations quickly rippled to other sectors of the industry - and nowhere more noticeably than this Q4's DVD releases.

While EMI's four-disc Live 8 set is likely to dominate sales (see box at left), the coming months include enough live concerts to satisfy even the most discerning buyer. And, as Stefan Demetriou, head of DVD and audio-visual at EMI, explains, the pattern of releases is not a coincidence.

"There has certainly been a knock-on effect for DVDs from the success of the live scene this year," he says. "Anyone who was at their favourite band's concert is going to want to relive that experience again - anyone who missed out is going to want to be part of it. DVD is an amazing format that just seems to grow every year."

EMI are also promoting Iron Maiden's Death On The Road (out November, date TBC); Kylie's Showgirl Tour (out November, date TBC); Queen & Paul Rodgers's Return Of The Champions (October 24); the new Director's Label collection featuring Anton Corbijn, Jonathan Glazer, Mark Romanek and Stephane Sednaoui (via Mute, November 7); the sing-a-long-DVD Now! Karaoke (November, date TBC); and Voices For Darfur (out now).

Elsewhere, the market encompasses everything from dusty single-camera television studio interviews with country legend Hank Williams (Honky Tonk Blues, October 10) to state-of-the-art arena performances from U2 (Vertigo Live, November 14).

As Derek O'Brien, head of DVD and new formats at Universal, says, the DVD market in Q4 is in particularly good shape.

"Our expectations are for a strong Q4 market for music DVD in general," says O'Brien. "There is a wealth of blockbuster titles coming out."

Perhaps as a consequence, Universal's release schedule reads like a who's who of the current chart: DVDs include Gwen Stefani (November 7), McFly (November 28) and Girls Aloud: What Will The Neighbours Say (October, date TBC).

Their other titles include the story of Keane, a 60-minute documentary intercut with live performances and interview footage (November 7); a live DVD of the Kaiser Chiefs, directed by Dick Carruthers (November 20); and a live DVD of The Hives, filmed at a Brussels concert (November 7).

There will also be heavy promotions on catalogue titles ranging from The Police



# DVD PREMIERES!



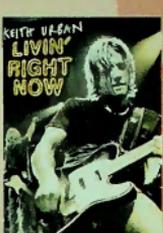
**QUEEN + PAUL RODGERS**  
Return of the Champions  
29th October 2005  
395 3409 Parlophone



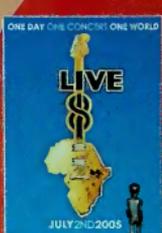
**IRON MAIDEN**  
Death On The Road  
Winter 2005  
336 4379 EMI



**KYLIE MINOQUE**  
Showgirl  
November 2005  
Parlophone



**KEITH URBAN**  
Livin' Right Now  
10th October 2005  
342 2839 Argo



**LIVE**  
Various Artists  
7th November 2005  
Argo



**RADIOHEAD**  
Live At The Astoria  
November 2005  
Parlophone



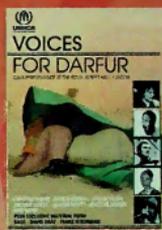
**NOW KARAOKE**  
Various Artists  
November 2005  
EMI Marketing



**EWAN MCGREGOR & CHARLEY BOORMAN**  
Long Way Round Special Edition  
7th November 2005  
VTDVD053 EMI Marketing



**THE BETA BAND**  
Film: The Best of The Beta Band  
3rd October 2005  
334 3039 Parlophone



**VOICES FOR DARFUR**  
Various Artists  
Out Now  
544 7392 EMI Marketing



**JOHN LENNON**  
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## Wigmore Hall launches label

by Andrew Stewart

Wigmore Hall Live is the latest label to join the fast-growing area of classical own brands. The initiative, pioneered by Wigmore Hall's former executive director and recently appointed artistic director John Gilhooly, officially rolled out on September 8 with a press launch at the prestigious central London venue.

In launching the label, Wagnorian soprano Dame Anne Evans paid tribute to the enterprise and to Wigmore Hall as the venue of choice for many of the world's leading classical recitalists. "So many times one has sat listening to wonderful performances and wished one could hear them over and over again," she observed. "I am absolutely delighted that the

series is to include such treasures from the archive."

The label's quartet of launch titles reflect the programming diversity and artistic excellence associated with the venue, which marked its centenary in 2001 and has since undergone a major refurbishment. Discs by the Nash Ensemble, Sir Thomas Allen, Dame Felicity Lott and the Arditi Quartet cover everything from Mendelssohn's Octet and songs by Wolf and Brahms to string quartets by Conlon Nanarrow and Henri Dutilleul.

"Of course, Wigmore Hall Live is part of our wider brand recognition strategy," explains Gilhooly. "But we have been very encouraged by the pre-launch orders placed by those on our mailing list and also by the positive response shown by retail and throughout the industry. We're delighted it has been so well received."

It is understood that Wigmore



Great expectations: Wigmore Hall's artistic director John Gilhooly

Hall is the world's first venue to create its own record label. Gilhooly expects foye and online

sales to account for a healthy share of the initial retail push, with Select Music UK handling wider distribution to bricks and mortar retail outlets. Future releases include a recital album from sensational lyric mezzo-soprano Joyce Di Donato, to be recorded at Wigmore Hall next January and archive jewels created by Dame Margaret Price, Christa Ludwig and Shura Cherkassky.

## Happy birthday Hyperion

Hyperion is preparing the way for its 25th birthday celebrations on October 4 with the release of its acclaimed complete Schubert song series as a 40-disc box set with accompanying book. The Eitham-based classical indie appears intent to put the financially damaging consequences of

losing its recent copyright case into perspective, widely concentrating on the depths of its catalogue for its silver jubilee year and adding 25 new titles during September and October.

Hyperion's original Schubert song project, masterminded by pianist Graham Johnson and recognised by Gramophone as "one of the great milestones in the history of recorded music", has been extended by a further three discs for its reissue, including 81 songs by 40 of Schubert's friends and contemporaries. Johnson's extensive notes and complete songs texts are reproduced in a 448-page book, making the package ideal for the Christmas gift market. The Complete Schubert Songs is to receive a special launch evening at MDC's impressive new plant at Graham Johnson Centre on September 28, ten days before the set's official release.

andrewstewart@scs.co.uk

## ALBUM OF THE WEEK Bryn Terfel

Simple Gifts, Including Deep River, How Great Thou Art, Amazing Grace, etc. Terfel; London Voices; LSO/Wordsworth. (Deutsche Grammophon 477 5919).

Mighty Welsh bass-baritone Bryn Terfel reached out to the crossover audience in 2003 with the release of his first mass market album on DG, helping Universal Classics achieve almost total dominance of the classical chart in the year's final quarter and reaching number six in the pop album chart. The follow-up disc more than matches the high-quality threshold set by its predecessor, not least thanks to Chris Hazell's sensitive, richly orchestrated arrangements. Aled Jones, Simon Keenlyside and guitarist John Williams, accompanying Bryn in Stanley Myers' Cavatina, add to the marketability of this key autumn title.

year's Gramophone Award for early music. The latest edition to the series contains essential Bach masterpieces, notably the moving Ich will den Kreuzstab gerne tragen, in company with unfamiliar pieces, each marked by imaginative, strongly conceived performances.

## MA Championier

Te Deum; Grande Messe des Morts. Les Arts Florissants/Christie. (Virgin Classics 545 7332).  
Speculative musicology and inspired performances unite in this album, which returns William Christie and his Paris-based Les Arts Florissants to a work that helped forge their international reputations in the 1960s.

Chaprentier's Te Deum, widely known for the use of its opening fanfare at the head of the Eurovision Song Contest, contains the ideal mix of virtuosity, musical styles and grandeur to suit the opulent, compelling music making of Christie's ensemble. The album

also contains a reconstruction of Charpentier's Mass for the Dead, music perhaps compiled for the funeral of Louis XIV's cousin, Marie de Lorraine, in 1688.

## Mozart

Violin Concertos; Sinfonia concertante. Mutter; Basmiet; LPO. (Deutsche Grammophon 474 2152 (2CD)).

Anne-Sophie Mutter's Mozart Project, which is intended to celebrate the 250th anniversary of the composer's birth in 2006, opens in style with eloquent, strikingly individual interpretations of the complete concertos for violin and orchestra. The first round of the London Philharmonic offers an opulent platform for Mutter's characterful, unashamedly romantic performances, which she leads as soloist and director.

Mussorgsky/Stokowski  
Pictures at an Exhibition; Night on a Bare Mountain; etc. Boumoullin SD/Serebrin. (Naxos 8 557645).

London-born Leopold Stokowski found fame and no little fortune in the United States, his cause as conductor promoted by his ability to create opulent orchestral sound and show it off in transcriptions and arrangements of famous showpieces. His one-time assistant, José Serebrin, recreates the legendary Stokowski Sound on this five-star Naxos title, unsurprisingly selected as Gramophone Editor's Choice and promoted as the bargain label's September disc of the month.

Elgar  
Froissart; The Music Makers; Dream Children. Irwin; Hallé Orchestra and Chorus/Elgar. (Hallé CD HLL 7509).  
Something very special is going on in Manchester, as the latest addition to the Hallé Orchestra's own-label Elgar Edition highlights

to superb effect. The venerable Mancunian band made an international name with its Elgar recordings in the Fifties and Sixties under John Barbirolli. Here Mark Elder inspires the latest Hallé musicians to performances comparable to the best in the band's illustrious catalogue, crowned by a searing account of The Music Makers.

## Tennant/Lowe

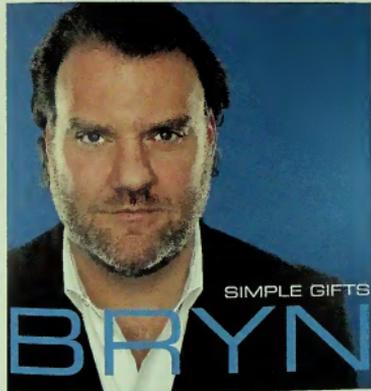
Battlehip Potemkin. Pet Shop Boys; Dresden Sinfoniker/Stockhammer. (EMI Classics/Parlophone 00946 335033 2).

Eisenstein's Battlehip Potemkin retains the power to shock and surprise over eight decades after its first screening. The Pet Shop Boys helped introduce the silent classic to a 40,000-strong audience in September 2004 when the film was screened in Trafalgar Square. Neil Tennant and Chris Lowe's score, unofficially orchestrated by Toniet Rash, contains its share of vapid process music, but also rises to complement Eisenstein's imagery, especially so in the legendary Odessa Staircase scene.

## JD Bach

The Well-Tempered Clavier Book 2. Daniel Barenboim. (Warner Classics 2564 61940-2 (3CD)).

Daniel Barenboim has hit the headlines of late with his hugely symbolic performance with the West-Eastern Divan Orchestra in Ramallah and an equally high-profile row with Israeli politicians. The completion of his Warner Classics survey of Bach's Well-Tempered Clavier is likely to generate critical controversy and considerable public interest, such as the personal stamp of Barenboim's interpretation and the openly emotional nature of his response to this great cornerstone of the keyboard literature.



Janacek  
Opera; Sinfonietta; Taras Bulba. WFO/Mackerras. (Decca 475 6872 (9CD)).

Sir Charles Mackerras' Decca recordings of Janacek's mature operas, set down in the late Seventies and early Eighties, were instantly recognised as treasures of the classical catalogue and showered with awards for their artistic and dramatic insights and majestic sound. Their appearance in Universal's budget-priced Collectors' Edition, a few months short of the Australian conductor's 80th birthday, presents an irresistible lure to bargain-hungry classical fans.

Emma Johnson  
The Mozart Album: Clarinet Concerto; Clarinet Quartet, etc. Johnson; RPO. (Universal Classics & Jazz 987 3571).

Propelled into the market as a Classic FM disc of the week, Emma Johnson's second album for UCU returns the former BBC

Young Musician of the Year to the repertoire that made her name. In addition to new recordings of Mozart's great clarinet works, the programme also includes attractive arrangements of three of the composer's vocal works. This title is backed by a heavy-weight marketing campaign, including ads in the specialist classical press, posters and other in-store material.

JS Bach  
Cantatas Vol.10: Including Ein feste Burg; Ich will den Kreuzstab gerne tragen, etc. Monteverdi Choir; English Baroque Soloists/Gardiner. (Solo Deo Gloria SDG 310 (2CD)).



The first release in Sir John Eliot Gardiner's monumental Bach Cantata Pilgrimage series, self-published by the Monteverdi Choir after the original Deutsche Grammophon contract was cancelled, gained this

# The signs for the festive season are good, with some healthy competition and a new format

## Big guns lock horns in Xmas run-up

EDITORIAL  
MARTIN TALBOT



Around 200 independent retailers and record company representatives will gather in Birmingham this week, preparing to light the blue touchpaper and stand well back – the autumn sales explosion is almost upon us.

While the jury is still out on quite how strong this coming Christmas will be, the signs are certainly good. At retail, the feeling seems to be that a reasonably strong release schedule will be underpinned by some big, already available albums, which appear to have legs.

As usual, one of the most fascinating aspects of this year will be the battle of the big guns as we approach early December and the Christmas "lock in", the point at which the albums chart finally settles down in the ultimate run-up to the big festive week. By and large, if you are not there or thereabouts with three weeks to Christmas, the chances are you have missed the boat.

What will also be intriguing about this Christmas will be the success, or otherwise, of a number of efforts this year to add some value to the market. The arrival this week of Universal and Sony BMG's first ventures into the DualDisc market represent another step along this road, after Universal announced a

week ago that it was stepping up its Deluxe Editions programme for this Christmas.

There has long been discussion of the development of a two-tiered approach to the album package, perhaps echoing the paperback/hardback split within the books market. From one perspective, it is an established concept in music. After all, nine months or more after an album's first release, it can often be found, heavily discounted, or dropped permanently to mid-price. But this has a deflationary effect.

What DualDisc, Deluxe and EMI's Sight & Sound attempt to do is provide a consumer with the opportunity to acquire a premium package, at a premium price. They won't be for everyone, just as the hardback is not for everyone. But it provides choice and, particularly at Christmas when we are all looking for that extra-special gift, raises the perceived value of a CD package.

What is important, though, is that the market does not screw this up. Let the price of such packages slip and we will be back where we started. Except these "premium" packages will replace the standard CD, whose value will have been deflated even further. That would be crazy indeed.

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## Independent retailers get leg-up at Bard conference

VIEWPOINT  
PAUL QUIRK



It has always been apparent that the major retailers received first-hand experience of new product at the autumn conferences and that there was a need for indies to have similar opportunities. However, for logistical and financial reasons, the idea never became reality and it appeared difficult to get the record companies to work together and finance the idea.

Earlier this year some of us at Bard were discussing the Indie Report that was produced and circulated in 2004 and decided that we had to follow it up with another

with an outline plan for this week's event in Birmingham. The first six record companies we approached, via the BPI, agreed to provide show reels and have been enthusiastic about the event from day one. Many other companies then asked to be involved and we have tried to accommodate them all.

The conference is aimed solely at the indie retailers who rarely get invited to the major presentations in London, and the idea is to show as much new product from all the record companies in one day. It will also give retailers a chance to meet and talk to each other and have direct discussions with the sales directors or sales teams of all the major companies.

The council agreed to invite all indie retailers, not just Bard members, and, as we attracted some sponsorship, we decided that the whole day would be free.

The demand for places has been amazing and had we known what to expect we would have gone for an even larger venue but this is the first year and we are learning as we go along. If the event is a success then we will consider all our options at our next Bard council meeting. Paul Quirk is an independent retailer and Bard deputy chairman.

### The conference is aimed solely at the indie retailers

initiative that focused on the indie retailers. The idea of a retail conference designed to address the indie needs was floated again and fortunately Kim Bayley, Bard's secretary general, agreed and we persuaded the Bard Council to finance the day.

As we had little experience of putting together an event like this we started with a blank piece of paper and, with a lot of help from our Bard colleagues, we came up

## How successful will the new DualDisc format be?

### The big question

**Sony BMG and Universal are both lining up a series of album releases this autumn in DualDisc. But will the new format be a success?**

**Nick Chilcott, Asda**

"Any innovation that is aimed at selling more units over the counter has to be a good thing. DualDiscs offer fans a chance to trade up into something more collectable, which I think will encourage them to spend a bit extra. The big challenge is communicating the benefits of the product to the customer."

**Nigel House, Rough Trade**

"I'm not convinced that DualDiscs will be a huge success. In my experience, when customers are faced with a choice between a bog-standard CD and an expensive souped-up version, most people will always choose the cheapest option. But it can totally depend on the artist. Barbra Streisand won't do anything for our customers, but if Franz Ferdinand were to release something on this format, I'm pretty sure we would crack the shelves."

**Mike Dalby, Adrians**

"I'm broadly in favour. It could save quite a bit of space because at the moment you have a rack for music and then a separate rack for DVD, but this could condense the two. I also think customers would welcome it

because it will save space in their homes, too."

**Pete Selby, Borders**

"The dual-sided format is the logical next step for the marketplace and one which, in theory should be welcomed by retailers and consumers alike. However, its success will largely depend on not only activating an artist's core fan base but also ensuring the DVD element is worthy of investigation and doesn't solely consist of a short EPK, a few photos and the album in 51."

**Jo Cardale, Classic Pictures**

"Classic Pictures were at the pioneering-end of this technology right at the dawn of the music DVD era (circa 1999); the format was then called DVD Plus. Classic felt that this is an exciting format and therefore were supportive from the initial conception. However, our opinion is that its success would only be enhanced by support from the retail market in terms of checking and awareness. Now that the majors are releasing product on this format, I am sure there will be support from the retailers."

**Paul Watson, Fat City Records**

"It will probably take off. DVDs are now an established format. The advantage is having a format that you can flip between machines in your living room. But it depends on the artists. For it to be a really big success, one of the pop artists has to get on it."

## Apple Corps' Jonathan Clyde, who ran George Harrison's Dark Horse label in the Seventies, discusses the Concert For Bangladesh DVD and CD releases

### Quickfire

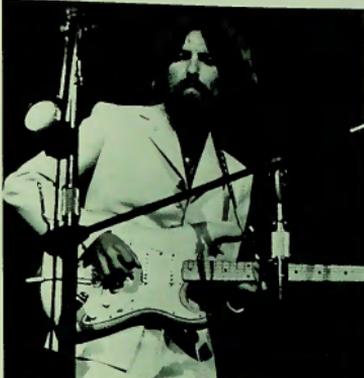
Why has it been decided now to bring the Concert For Bangladesh out on DVD?

In 2000-2001 George turned his mind to Bangladesh again. It had been on the shelf for 30 years and he started listening to the tracks again and talking to Apple about releasing it on DVD. Then he got ill and it came off the agenda. Then he died, Olivia (Harrison's widow) then became very busy with the Concert For George tribute so it only started to happen again after that. DVD obviously opens up a whole new series of opportunities for the concerts.

It's a whole new format and, of course, it was recorded by the great Phil Spector on multi-track tape in a mobile studio outside Madison Square Garden. We took it to Abbey Road to mix and it's never been heard in that form before and we were able to restore the negatives. It looks and sounds better than it ever has; it's just a shame George can't see it. He was very proud of it because it was the first concert of its kind and I'm sure that's not what drove it, but it was a very visionary move. That's why it's all right. It raised the benchmark for what artists can do.

How much was the project dictated by thoughts of how George would have wanted things to proceed?

It hovered around a lot. Olivia was aware of that and tried to do things in a way that he would have done, with dignity and taste. I don't know whether he would have done it in the same way, but I would hope he would be pleased. He was not a man who liked to make a grand stand and push himself forward. This is a guy who didn't like to be in the limelight. He always had mixed feelings about the fame game and was the first Beatle to stop touring. He left The Beatles, which made him free, made all things Must Pass, which became a huge success, but he would have been



Harrison: rare gems from the artist will be on the Bangladesh DVD and CD

happy just to make records and keep a low profile.

Were there any exciting discoveries, either previously unknown or forgotten, which were uncovered in the concert archives? Yes. We knew two shows had been filmed. We had the whole archive logged and, unusually, they recorded the soundtrack and rehearsals. There are some gems, including George and Bob (Dylan) rehearsing if Not For You and they probably weren't even aware they were being filmed.

What performances stand out for you?

That performance of If Not For You because it was so personal, but on the show itself George's performance of Bangladesh, which he sings with such commitment. It was a hit at the time but it's not that well-known. The other remarkable thing is the great performance by Dylan, which was performed in America for some years. And, of course, the DVD and its

accompanying CD will be raising money for Unicef again.

We've rekindled our relationship with Unicef because, up until now, money has trickled in slowly and Olivia next up with UN Secretary General Kofi Annan and he's very behind this and is in the documentary (featured on the DVD) and he's very happy to support this release.

So what can we expect next from the Apple archives?

We've got this show in Las Vegas, the Cirque du Soleil show [which features original Beatles music and replaces long-time Vegas figures Siegfried and Roy]. That's going to occupy us this year and the following year, we're not sure. Let it be [the film] is sitting there, slowly being worked on. There's so much to do with the Beatles projects.

The Concert For Bangladesh DVD will be released by Warner on October 24, while Sony BMG will issue an accompanying two-disc CD on the same day. All art royalties will go to Unicef.

Greatest passion other than music: Cooking.  
Best thing that has happened to you in the past 12 months, personally or professionally: England winning the Ashes.  
Tell us a secret about yourself that most people in the business won't know: I used to fence for Great Britain.  
Who is your all-time hero, professionally or otherwise: Anthony Bourdain.  
What is the best piece of music business advice ever given to you: In answer to the question "How do you get into A&R?": "Do A&R" from Martin Tober. Simple, but on the money.

What is your most embarrassing music industry moment: I can't remember the good ones.

### DOOLEY'S DIARY



## Brits make a Popkomm stand

Remember where you heard it: Plenty of Brits in evidence at Popkomm, especially at the pretty extraordinary new UK Embassy Spectacular though the building is, the acoustics weren't great for the bands who performed. Top marks to El Camino and Captain Black in particular, though. Among the other bands to get good notices at the event were The Subways, who – perhaps strangely – played at the German music industry party on the same night. Although the conference itself drew rare reviews, one of the common grips among attendees was the large distance between the messe and the East Berlin area where most of the gigs took place. Get that right and Popkomm will be right back on track, was the message. And, while the Brits' stand was clearly one of the busiest of the exhibition, they have had their clothes stolen from their back – the famous double-decker bus which became the British landmark for many years. Having decided to go down a different route for 2005, German company Flex Media Entertainment took on the theme by bringing in their own double-decker. Very confusing – Buck at one end and Clear Channel celebrated what has been a bumper year for the promoter with a barbecue on the roof top at London's Soho House last Monday. As Sony BMG outlined its big pre-Christmas hitters at a series of retail presentations at Myhotel in Chelsea

last week, among the tracks presented was the big new tune from Will Young, Switch It On, which sounds like a real departure and one of the tunes of the autumn... A slight flaw in Damien Rice's *Home*: A Day in the Life track, Cross-eyed Bear, was spotted by one keen downloader, none other than Mr Rice himself. Rice was celebrating his own track when he noticed that it was some 20 seconds too long due to a technical error. Luckily all was resolved with a couple of quick phone calls, but, Damien, downloading your own track? Expect the confirmation of this week of personnel changes at Echo. Self-confessed Ben Folds 'groupie' Matt Lucas has landed a starring role in a clip for forthcoming single Jesus Land. The pair became friends after Lucas interviewed Folds for *AME* earlier this year... Is Olcom weighing up the possibility of another FM licence for London?... Manchester could be heading back to its *Eligibles* Madchester heyday with the launch of the new Manchester International Festival in 2007 alongside the rejuvenated In The City. MIF festival director Alex Pross and ITCC's Tony Wilson are old muckers and the pair are planning to help each other out informally with each other's events. If you've missed Parkinson over summer you may want to quick step it to the Brit School this morning (Monday) where the chat show king will be dropping in to give a masterclass...

The Music Business Five A Side Football League celebrates its 21-year anniversary in November and to celebrate will be holding a night on the ball on Tuesday, November 15. Expect to see a lot of former players and celebrities from the music and sport industries turning up for the night. Any team wishing to enter can call Mark Caswell on 020 8874 6715 or 07977 831519 for further details... On a similar note, Nordoff-Robbins is holding its inaugural Tennis Tournament at Wimbledon on November 28 hosted by ITC Masters and Amabel Croft. It is the first time the All England Club has allowed an externally organised event to take place at Wimbledon.

### Inside track

Matt Edwards was this month promoted to head of A&R at EMI Records. He joined the company in November 2002, from XL/Hero Music where he was creative manager.

Born: New York, March 1973  
First job in the music business: Skinnyminalinks Records 1995.

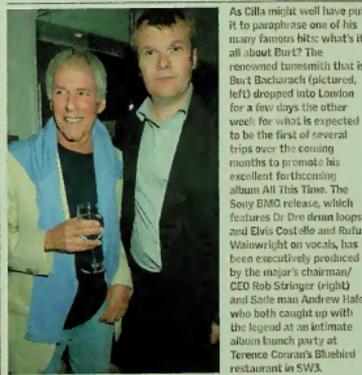
Where would you like to end up before you retire: Doing what I do now, but a lot more success.

First record you bought: Saturday Night Fever OST, summer 1978. I was five and it was the only English-language record in the market in Athens where we lived.

Last record you bought: Ian Browns The Greatest.



Your current favourite book, DVD, game or gadget: *A Fine Balance* by Rohinton Mistry (book).  
Best friend in the music business: Dan Keating.



As Cilla might well have put it to paraphrase one of his many famous hits: what's it all about Bur? The renowned tunesmith [pictured] is Bert Becharacis (pictured, left) dropped into London for a few days the other week for what is expected to be the first of several trips over the coming months to promote his excellent forthcoming album *All This Time*. The Sony BMG release, which features Dr. Dre drum loops and Elvis Costello and Rufus Wainwright on vocals, has been executive produced by the major's chairman/CEO Bob Streiber (right) and Saele and Andrew Hala, who both caught up with the legend at an intimate album launch party at Taverna Cornaro Blackbird restaurant in SW3.

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#### Music Lawyer

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The position will primarily involve negotiating distribution licenses with record labels and will also include other legal work such as legal research. The successful candidate will have the following qualifications: English trained solicitor; native English speaker (fluency in other European languages useful); 2 - 3 years legal experience, a grounding in intellectual property law and a good understanding of the internet (work experience in new media & entertainment sectors is an advantage); strong negotiating ability, commercial instinct and written and verbal communication skills; excellent interpersonal skills; and the ability to handle responsibility and work independently. Interested applicants should send their curriculum vitae with a cover letter and salary expectations to: [musiclawyer@od2.com](mailto:musiclawyer@od2.com)

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mediengruppe  
telekommander (d)

ligowelt vs orgue  
electronique (nl)  
sebastien leger (f)  
sneak (us)  
kevin saunderson (us)  
futureshock (uk)  
stonebridge (s)  
josh wink (us)  
the penelopes (f)  
sammy jo (us)  
john acquaviva (can)  
dexter (nl)  
dj shockers (f)  
martin solveig (f)  
gene farris (us)

sterac electronics  
(steve rachmad, nl)  
marco v (nl)  
jori hulkkonen (fin)  
micatone (d)  
16 bit tolita's (nl)  
freestylers (uk)  
seymour bits (nl)  
solvent (can)  
adam freeland (uk)  
lucien foort (nl)  
john taylor (uk)  
hardsoul/dj roog (nl)  
laidback luke (nl)  
and many more ...

ade 2005  
10th anniversary  
check: [www.amsterdam-dance-event.nl](http://www.amsterdam-dance-event.nl)

I amsterdam.

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# Datafile

Britain's most comprehensive charts service

Week 38

Upfront p34 TV & radio airplay p37 New releases p40 Singles & albums p42

## FAST CHART

### SINGLES

**NUMBER ONE**  
PUSSYCAT DOLLS DON'T CHA A&M  
Turning a negative into a positive, there have been 33 number one singles with "don't" in their title, whereas "do" has been in the title of only 20.

### ALBUMS

**NUMBER ONE**  
DAVID GRAY LIFE IN SLOW MOTION Atlantic  
Robbie Williams and Westlife have had more number one albums so far in the 21st Century than any other act – four apiece. Eight acts are tied in third place with three number ones, including David Gray, who completes his hat-trick this week with Life In Slow Motion.

### COMPILATIONS

**NUMBER ONE**  
DANCE PARTY SONY/BMG/UMTV  
After seven weeks at number one, Now! 81 dips to number three, being overtaken by Dance Party and Massive R&B Volume 2 – two Sony/BMG/UMTV collaborations which, bizarrely, turn in identical sales figures of 20,249, with Dance Party getting the nod as number one.

### RADIO AIRPLAY

**NUMBER ONE**  
KT TUNSTALL SUDDENLY I SEE  
Releasless

After two weeks at the airplay chart apex, Oasis plunge 110 with The Importance Of Being Idle, leaving KT Tunstall to claim her first number one with third single Suddenly I See.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Goldie Lookin Chain Safe As Fuck (Atlantic); Devedra Barhart Cripple Crow (XL); Bon Jovi Have A Nice Day (Mercury); Echo And The Bunnymen Siberia (Cooking Vinyl); Shaggy Ladies Drop (Island)  
**SEPTEMBER 26**  
The Corrs Home (Atlantic); The Mitchell Brothers A Breath Of Fresh Airline (679); Sheryl Crow Windflower (Atlantic); Jamie Cullum Catching Tales (AUCJ); Sean Paul The Trinity (Atlantic); Katie Melua Piece By Piece (Dramatico); Andy Bell Crazy (Sanctuary)  
**OCTOBER 3**  
The Beta Band Greatest Hits (Rogal); Noise Next Door Play It Loud (Warner Bros); Ms Dynamite Judgement Days (Polydor); Franz Ferdinand You Could Have It So Much Better (Domino)

## The Market

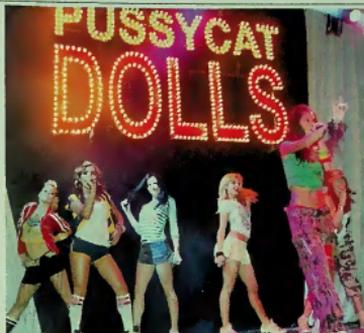
### Pussycats claw way to the top

by Alan Jones  
Pussycat Dolls easily retain their singles chart title with Don't Cha, which suffers a 23.4% downturn in sales to 65,122 but still outsells all other singles by a margin of greater than two to one. This is despite the release of the first Pussycat Dolls album PCD, which registers the second highest debut on the album chart this week, debuting at number eight with sales of 23,900.

Although Don't Cha's sales dipped nearly 20,000 week-on-week, the overall singles market last week was almost identical to the week before, with sales off only marginally from 908,915 to 908,441.

Daniel Powter's Bad Day remains at number five, extending its stay in the top five to eight weeks. Its sales dipped by just 2.9% in the week to 17,257, taking its overall sales to 182,016. Mylo's Doctor Pressure, which slips 3-4, also sold 17,257 copies.

It is very rare for two singles ranked so high in the chart to have identical sales. The tie-breaker used to be that the record making the biggest gain (or smallest fall) in sales week-on-week would be ranked higher, which, were it still in operation, would actually mean Powter



Pussycat Dolls: album makes number eight debut to join chart-topping single

being number four instead of Mylo. I have to admit I'm not sure what determines the ranking these days – probably "fractional sales", which I'll explain next week if necessary – but it certainly worked against Powter.

The singles chart lent comes a week after The Rolling Stones and James Blunt almost tied at the top of the album chart, with Blunt's Back To Bedlam album selling a mere 11 copies more than the Stones' A Bigger Bang. Further investigation reveals that the album's tight margin at the top of the album chart since April 18 1998, when Robbie Williams' Life Thru A Lens beat Celine Dion's Let's Talk About Love album to pole position by 42,995 sales to 42,991.

Album sales were little

changed last week, with artist albums enjoying 6.2% growth and compilations contracting 0.3% for a combined tally of 2,372,369 – a 4.9% increase week-on-week.

The major contribution to the increased albums market came from David Gray, who becomes the 10th artist to register three number one albums in the 21st century, claiming pole position with Life In Slow Motion on sales of 114,358. That is almost three times as many copies as the 40,822 copies the number two album – James Blunt's Back To Bedlam – sold in the week. Gray's tally is also the highest for a number one album for seven weeks, and the fifth highest for a number one album thus far in 2005.

## KEY INDICATORS

### SINGLES

Sales versus last week: -0.1%  
Year to date versus last year: +35.6%

### MARKET SHARES

Universal	36.7%
Warner	22.0%
EMI	14.8%
Sony BMG	14.5%
Others	12.0%

### ALBUMS

Sales versus last week: +6.2%  
Year to date versus last year: +2.9%

### MARKET SHARES

Warner	25.8%
Universal	23.9%
EMI	23.1%
Sony BMG	11.2%
Others	15.9%

## COMPILATIONS

Sales versus last week: -0.3%  
Year to date versus last year: -15.9%

### MARKET SHARES

Universal	33.6%
Sony BMG	18.7%
EMI	15.8%
Warner	11.8%
MoS	7.1%

## RADIO AIRPLAY

### MARKET SHARES

Universal	26.9%
EMI	23.0%
Warner	18.4%
Sony	16.3%
Others	17.3%

## CHART SHARE

Origin of singles sales (Top 75):  
UK: 60.0% US: 36.0% Other: 4.0%  
Origin of albums sales (Top 75):  
UK: 58.7% US: 37.3% Other: 4.0%

For fuller listings, see musicweek.com

## NEW ADDITION



The Darkness' new album *One Way Ticket To Hell... And Back* will be released on November 28. The band finished the album late last month in LA, where they were working with producer Roy Thomas Baker (Queen). Lead single *One Way Ticket* will precede its release on November 14.

## SINGLES

**THIS WEEK**  
Kanye West Gold Digger (Roc-A-Fella); The Duke Spirit Outs Across The Land (Loop); Franz Ferdinand Do You Want To (Loop); Kelly Clarkson Behind These Hazel Eyes (Sony BMG); Sheryl Crow Good Is Good (Polydor); Stereophonics Dev (V2); Katie Melua Nine Million Bicycles (Dramatico)

### SEPTEMBER 26

Charlotte Church Call My Name (Sony BMG); Tatu All About Us (Polydor); Mariah Carey Get Your Number (Mercury); Basement Jaxx Do Your Thing (UK); Missy Elliott Teary Eyed (Atlantic); Ms Dynamite Judgement Day (Polydor); Sugababes Push The Button (Atlantic); Paul Weller Come On Let's Go (V2); Liberty X Song 4 Lovers (Virgin)

### OCTOBER 3

Ricky Martin I Don't Care (Sony BMG);

Rachel Stevens I Said Never Again... (Polydor); Bloc Party Two More Years (Wichita); James Blunt High (Atlantic); Depeche Mode Precious (Wute); Robbie Williams Tripping (Parlophone); George Michael John And Elvis Bundle (Sony BMG)

### OCTOBER 10

U2 All Because Of You (Island); Lee Ryan Turn Your Car Around (Englishes); Stephen Freethell New York (Polydor); Tiga You Gonna Want Me (Plas); Bow Wow Let Me Hold You (Sony BMG); Missy Higgins Scar (WEA)

### OCTOBER 17

McFly I Wanna Hold You (Island); Four Tet A Jay (Domino); Faith Hill Like We Never Loved At All (WEA); Alex Parks Looking For Water (Polydor); Santana Im Feeling You (Sony BMG); Arab Strap Dream Sequence (Chemical Underground)

24/09/05

## Relentless in at the deep end

### The Plot

Relentless targets a Top 10 hit with Roll Deep's second single Shake A Leg, and hopes for gold sales for the album

ROLL DEEP IN AT THE DEEP END (RELENTLESS)

With the release of Roll Deep's second single Shake A Leg next month, Relentless is entering the second phase of a campaign it hopes will deliver gold sales and beyond for the East London collective's debut album *In At The Deep End*.

Signed to the label in late 2004, Roll Deep have already achieved silver sales accreditation for their debut album, which has been fuelled in part by the crossover success of chart hit *The Avenue*. In Shake A Leg, however, co-managing director Shaab Jobanputra believes they have a single which will distance the group from the "urban" tag and

deliver their first Top 10 hit. "It's gotta be," he says. "With Roll Deep we've focused on a market which is up for fun hip hop and we have a big hit single in Shake A Leg which can cross out of urban - this is a pop crossover act and that is a really exciting prospect. It's much the same progression as Black Eyed Peas."

The video for Shake A Leg has been shot by Max & Danis (So Solid Crew's 21 Seconds) and features Pimp My Ride UK host Tim Westwood as the group's manager. "The video is very exciting," says Jobanputra. "He [Westwood] helps us communicate directly to an audience we are trying to reach. For him to endorse a British act like this is huge - he is attracting over 1m viewers on his programme every week."

The commercial release of the single will include the bonus album track *Heat Up*, which is currently enjoying plays at MTV Base and Channel U thanks to an Indica-directed video. "Roll Deep worked very hard to build a fanbase," says Jobanputra. "Us providing a strong visual element throughout the campaign has been very important in taking the



album to silver. It has enabled us to maintain a strong presence in the market."

In *In At The Deep End* is available in two formats - a double CD featuring bonus DVD and the standard package - while a third single, entitled *Bus Stop*, will be released in December.

"With Roll Deep we've taken a different approach to marketing," he says. "We released the album first, before there was a single in the market because we believe in the potential of the act. At retail, it's very much about working the specialists like HMV, who have been very important to us, as well as the supermarkets."

Roll Deep are currently on tour with 50 Cent.

### CAMPAIN SUMMARY

MANAGEMENT: David Laub, Temptosa  
MARKETING/PRODUCT MANAGER: Clare O'Shea, Relentless Records  
TV Helen Jones, Chili  
Roll Deep, Eigns Hall, Pivotal PR  
PRESS: Kim Madragy, Pure Publicity  
PUBLISHING: EMI Publishing  
ONLINE: Serena Wilson, Nile On

## Sync That Ship is the name of the game for the Kaiser Chiefs

### Ad focus

Sink That Ship, the double A-side to Kaiser Chiefs' latest UK single *I Predict A Riot*, is to be used in the commercial soundtrack for the new Electronic Arts computer game *Burnout 4*.

The sync, which will see the song featured in the game's ads in Europe and the US, was brokered by the film and TV departments of Universal Music Publishing and Universal Records as part of a joint effort to secure licensing opportunities for the band.

"From the band's perspective the deal opens them up to a new group of people," says James Sandom of Supervision Management. "The UK is the only market where Sink That Ship has been released as a single at this stage so it's essentially a new Kaiser Chiefs song, too."

As part of the tie-up, EA has shot a "music video" for the game, which will feature on the game itself and is free to be used by the band in other markets in the conjunction with the commercial. "The original plan was to have



music as the soundtrack for the game and TV ad, but it turned out that for a small amount more money EA could shoot a full-length clip," says Sandom, who will be using the promo to service to media in markets including Japan and select European territories. In Japan the clip will accompany a new EP which features Sink That Ship as the lead track. "It's a really interesting sync," says Sandom. "It reciprocates both

parties because obviously Kaisers get exposure via the sync and the game will receive additional promotion in the markets where we release the clip."

A month-long TV marketing campaign begins this week. "With this sort of thing we have to ensure the sync is placed within the context of the band's existing campaign, but so long as we get that right it's good for all sides," adds Sandom.

### TASTEMAKERS TIPS



### Brotherly Put It Out (BITA)

SARAH MARSHALL, BLUES AND SOUL

"Impressive new band project from Rob Mullarky, bass player with Zero 7 and Ty. Blending post acid jazz funk with the energy of broken beat, this debut 12-inch is already a favourite on the alternative dancefloor and on rotation at Co-op. Reminiscent come from *Buzz In The Attic* and *Dazz IQ*. The band are considering album deals."

### Sugababes Push The Button (Island)

RUSS EVANS, HEAD OF MUSIC, HEART 106.2

"The girls make a welcome return with possibly one of the most infectious songs of the year. Dallas Austin masterfully produces a 'modern-retro' constructed track with memorable verses, bridges and choruses all coming together to make a blistering piece of music. The album is out next month, and from what I've heard so far, they will be one of the most played artists on UK radio in the last quarter without doubt."

### Nada Surf The Weight Is A Gift (City Slang)

LIANNE STEINBERG, DEPUTY EDITOR, CITY LIFE MAGAZINE

"There's something about the underdog that appeals to me. Nada Surf had their 15 minutes of fame back in 1996 with MTV hit *Popular* and ever since have done their utmost to battle against that particular song. Fortunately, three albums on and they're a

### THE INSIDER

### CD:UK



"CD:UK returned to the ITV1 schedules last weekend with three new presenters and the launch of a groundbreaking interactive chart, pairing commercial radio giants *Empire* and *GCap Media*. The interactive *MTItracks* countdown, which will run on the programme every week and on 65 commercial radio stations every Tuesday from 8pm as part of a new *Access All Areas* feature, is being compiled by online votes using new web technology. CD:UK series producer Tammy Hoyle says the

relationship with commercial radio grew from a desire to develop cross-media partnerships to rival the BBC. "The key benefit is promotion across CRN stations and reaching 13m listeners plus," says Hoyle whose hosts now include Lauren Laverne, Mylene Klass and Johnny Pitts. "A showbiz reporter from the Commercial Radio Network will have access to the artists backstage at CD:UK and these interviews and celebrity gossip will form the weekly *Access All Areas* bulletins on CRN stations."

In an innovative move, fans of the show will be able to vote tracks up and down the chart via the CD:UK website and local radio sites. The number of songs they vote for will be unrestricted,

### RADIO PLAYLISTS

#### RADIO 1

A LIST  
Charlotte Church Call My Name, Coltrane Feat. You, David Gray The One I Love, Foo Fighters  
DAA: From Ferdinand Do You Want To, Geriatric Days, Herd-Fi Lenny For The Weekend, Kanye West feat. Jamie Foxx Gold Digger, KT Tunstall Saturday 1 See, Los Rhythms Digitales  
Jazz: Dads (feat. Andy), Nu Dynastie, Judgement Day, Oads The Importance Of Being Idle, Pussycat Dolls feat. Busta Rhymes Don't Cha, Rihanna P.O.D. Replay, Robbie Williams  
Tracks: Sean Paul We Be Burnin', Sugababes Push The Button, The White Stripes  
My Dear Bob Dylan

#### B LIST

Benetton Soundcheck When The Night Falls My Song: Blue Party The More Years, Bob Sinclair feat. Doves, The Last Goodbye, Editors  
Duo: Doves, Gollie Lowther, Chaka Year, Minnie La Miller, Jack Johnson Breakdown, James Blunt High, Sean Paul We Be Burnin', Missy Elliott feat. Tweet, Tony Esch, Mylo vs. Rikkit

Sound Machine Doctor Pressure, Pendulum Stars, Roll Deep Shake A Leg, Starcolla for the Cross, Stereophonics Devils, X-Press 2 Gray, Rick Wagner Feat. J-LIFE

#### C LIST

Damian Marley Welcome To Jamrock, Feeder Shallow, Kelly Clarkson Before The Dawn, Hazel Eyes, Liberty X Song For Love, Marshay Gary Get Your Number, Rachel Stevens I Said Never Again (But Here We Are), U2 All About You, Yankovic Help A Day In The Life (Lennon) J-IFFRONT  
"Arctic Monkeys 1 Bet You Look Good In The Streets" "MIA (feat. Ne-Yo)" James Blunt The Message, "Therapy" Williams feat. Gwen Stefani, Carl & Luke II, Sebastian Yatra The Ritornella

#### RADIO 2

A LIST  
Diocthe Mole Productions, James Blunt High, Sean Paul We Be Burnin', Sade, Leo Ryan Turn Your Car Around, Nene James The Message, Rachel Stevens I Said Never

**BY AWARDS**  
**ALBUMS**  
 The Beatles - Free The Bees (silver)  
 Golden Ladies Chain - Safe As Fuck (gold)  
 Kanye West - Late Registration (gold)  
 The Red Deep - In At

Various - Westwood - Heat (gold)  
 McFly - Wonderland (gold)  
 The Rolling Stones - A Bigger Bang (gold)  
 The Game - The Documentary (platinum)  
 The Magic Numbers - The Magic Numbers (platinum)  
 Gwen Stefani - Love. Angel. Music. Baby. (three times platinum)

James Blunt - Back to Bedlam (five times platinum)

completely different band. Tracks like Blanket Year and Always Love prove that they can create fantastic, mesmerizing melodies that are so touching and effective, it makes you glad they're a bit of a hidden gem."

## Millionaire I'm On A High (PIAS Records)

IAN CAMPBELL, DJ, KFM



"This is a great track from the Swedish band's second

album. Their debut was good and largely overlooked, but this time they are benefiting from Josh Homme's production, both in terms of sound and profile. It has a great hook but also catches your attention as soon as the song begins. Millionaire do not fit into the typical Euro rock sound that is so prevalent at the moment and are all the better for it."

## The Ralfe Band Swords (Skint)

MARK RADCLIFFE, DJ, RADIO TWO



"The Ralfe Band are one of my favourite beat groups right now, and their records take you on a weird and wonderful journey to their own little wonderland where they frolic in a petrified forest with Gorky's Zygotic Mymel."

## Mattafix Passer By (Buddhist Punk)

JOHNNY DAVIS, THE TIMES/SUNDAY TIMES

"Big City Life was one of those records that got the nation's mood. Everything's-going-to-be-alright vibes for an uncertain summer. Passer By is already being hammered by Zane Lowe, a fine continuation of the campaign. Singer Marlon's a star, too."

## My Top 10

FINN BJARNSSON

Late Night Album/Kaskadee

1. **2010** DON'T YOU WANT (LONO RECORDINGS)
2. **SUMMER OF SPACE** WITH YOU (QUEST CITY RECORDINGS)
3. **KASKADEE** EVERYTHING IS GOING GOOD (LONO RECORDINGS)
4. **EST** HERO WOULD ALL (CARRIERS PRESS)
5. **REN FOLDS** SONGS FOR SILVERMAN (SONO BIRD)
6. **PREFUSE 73** EXTINGUISHED-OUTKASTS (LONO RECORDINGS)
7. **BOYXSCOUT** FOLLOW MY RUIN (VIRGIN FRANCIS)
8. **CARLETT** COLETT (BACKWARD MUSIC)
9. **COLETTE** TEEBY (PRINTED IN THE USA RECORDS)
10. **FANTALUNA TORRINI** FISHERMAN'S WOMAN (SMALLYR RECORDS GROUP)

"Zdar makes me move. Summer of Space... How can you resist the sweetness of that vocal? Esthero is amazing. Ben Folds is keeping it fresh for Silverman. I was a little apprehensive of the new Rockyork album but they keep true to the sound we all love but add more vocals. Nice. I know Gaele's album has been out for a bit but... Colette is spot on with her first artist album. Now you need to make a nice cup of tea, relax and listen to Emilia Torrini. Enjoy."

representative of the songs people are listening to, you are forcing them to vote for tracks up front of their official release date."

CD-U's online presence plays an increasingly important role in its progress. The recently re-launched website averages 600,000 page views per month and features 100,000 registered users. A music download service in conjunction with itv.com is also on the horizon.

Hoyle suggests the returning TV programme will have a different feel from before as the three new presenters "have the unique perspective of being musicians themselves".

Address: 3-45 Dorset St, London, W1U 7PA. Tel: 020 7664 1600. Website: www.cdufuk.com

## IN-STORE NEXT WEEK



**Instore** - Katie Melua, Jamie Cullum, Sheryl Crow, Classical Hits, Acoustic Love, Single of the week - Sugababes

## BORDERS

**Instore** - Queen, Barry Streiland, Ian Brown, Status Quo, Daniel O'Donnell, Mary Duff, Devendra Banhart, Paul Anka, Ray Charles, GLC, Pink Floyd artist of the month campaign.



**Albums of the month** - Devendra Banhart, Reuben, Stereo MC, Broadcast, Arty Cowfold, August, The Bled, Les Rythmes Digitales, The Superimpsons, Cocoonise



**Windows** - Sale, Sin City, **Instore** - Dead 60's, Jamie Cullum, Katie Melua, DJ, Hayley Westerna, Sean Paul, The Corrs, Sheryl Crow, Very Best Of Now Dance, Back To The Old School, Help A Day In The Life, Acoustic Love



**Windows** - Sale, **Instore** - Katie Melua, Hayley Westerna, Jamie Cullum, HM, Corrs, Help A Day In The Life, **Recommends** - Sean Paul, Bob Dylan, Sheryl Crow, Neil Young



**Mojo listening posts** - Paula Frazer, John Parish, Freshwater, August Born, Debert McClinton, Dave Davies, **Select listening posts** - Bullied For My Valentine, Big Star, Blackalicious, Osymyo, Eart, Wind & Fire

## Sainsbury's

**Instore** - Katie Melua, Jamie Cullum, The Corrs, Sean Paul, Sheryl Crow, HIM, Hayley Westerna, Neil Young, Dead 60's, Bob Dylan, VBO Now Dance, Acoustic Love, Back To The Old School, Doyville, Help - A Day In The Life, Culture - Essential Collection

## TESCO

**Albums** - Dead 60's, Mew, The Essential Curly, Back to the Old Skool, Katie Melua, Sheryl Crow, Bob Dylan, Death Row Presents... Hip Hop History, Jamie Cullum **Singles** - Charlotte Church, Liberty X, Jo O'Meara, Ms Dynamite, Bratz, Rock Angels, Sugababes, Paul Weller



**Windows** - Katie Melua, Warchild, **Instore** - Katie Melua, Sheryl Crow, Jamie Cullum, Dead 60's, HIM, Sean Paul, Warchild, Editors, Paul Weller, The Go Team, Charlotte Church, Bedouin Sounddash, Jo O'Meara

## WHSmith

**Deals of the week** - Katie Melua, Jamie Cullum, The Corrs, Sean Paul

## WOOLWORTHS

**Album of the week** - Sheryl Crow, Acoustic Love, Sean Paul, HIM, Help A Day In The Life, Jamie Cullum, Sugababes, Ms Dynamite, Charlotte Church, Paul Weller

## CD-UK Top 10

1. **1950s** Bulls Don't Die (AS&N)
2. **Charlotte Church** Call My Name (SONO BIRD)
3. **Finiz Fernandez** Do You Want To (Dorset)
4. **Kanye West** Cold Digger (Roc-A-Fella)
5. **Sugababes** Push The Button (Island)
6. **Who** I'm Missing For The Weekend (Nonesuch)
7. **Gemini** Dare (Parlophone)
8. **Bluma** Don De Republic (Mercury)
9. **Ms Dynamite** Judgement Day (Polydor)
10. **Robbie Williams** Tripping (EMI)

but they will be limited to submitting just one set of votes per week. Fifty tracks will be arranged into three categories: 20 current hits, 21 presenter choices and nine hotshots, the hot shots being a selection of brand new pre-release tracks," says Hoyle,

## The key benefit is promotion across CRN stations and reaching 13m listeners plus

who notes that viewers will be able to vote for songs not in the 60 pre-selected tracks via a free text box on the voting form.

Hoyle says the inclusion of pre-release material in the chart is essential to its success. "We feel that at a time when records go long, and videos begin airing, four to six weeks before release, the official Top 40 often feels like an afterthought at the end of a record's natural life. In order to make the chart more

**Aspen** (Butt) How We Are!; **Robbie Williams** Tripping  
**B LIST**  
**Ben Folds** Streiland, **Charlotte Church** Call My Name, **Jo O'Meara** Value Your, **The Most**, **Katie Melua** How Many Miles, **Herman** Perfect, **All Good People**, **New Order** Working For The Sirens, **Carl**, **Sheryl Crow** Good Is Good, **Simply Red** Perfect Love  
**C LIST**  
**Basement Jaxx** Do Your Thing, **Redolyn** Sounddash When The Black Veil My Song, **Ben** Week A New Day, **Rooney** Rufft Gosh, **Alie**, **Kalish**, **Colley** Fire, **David**, **Powder**, **Carl**, **Sheryl Crow** Good Is Good, **Simply Red** Perfect Love  
**D LIST**  
**Basement Jaxx** Do Your Thing, **Redolyn** Sounddash When The Black Veil My Song, **Ben** Week A New Day, **Rooney** Rufft Gosh, **Alie**, **Kalish**, **Colley** Fire, **David**, **Powder**, **Carl**, **Sheryl Crow** Good Is Good, **Simply Red** Perfect Love  
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**H LIST**  
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**N LIST**  
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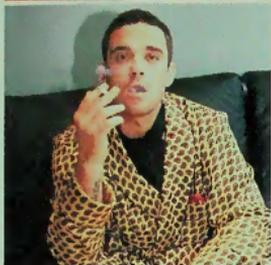
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**GALAXY**  
**50** CD Outta Control; **Big Galaxy**  
**Any** It's Over Now; **Black**  
**Eye** Pass Don't Lie; **Dancing** Dibs To Noventte  
**Fading** Like A Flower; **Devo** Cowgirls Posse;  
**Kanye** High Noon; **Kanye West** Cold Digger;  
**Kerry** Clarkson Seven U Been Seen; **Mattafix**  
**Be** Me; **Miley Cyrus** Mine; **Michael** Madocc  
**Do** Pressure; **Phyllis** Diller; **Don** Co; **Rihanna**  
**Put** On Replay; **Sean Paul** We Be Burnin';  
**Uddell** No Natives; **You** And Me  
**B LIST**  
**Bobby** Valentino '60s; **Gwen** Stefani; **Cook**  
**Ke\$ha** Man I Want To Be; **MVP** Rock Yo Body (MC  
**Q&A** 1.2); **Pure** Beats; **Feat.** **Gwen** Stefani; **U**  
**Go** Me; **Presley** Bickly Girl With My; **Supafly**  
**Football** Let Get Down  
**C LIST**  
**Basement Jaxx** Do Your Thing; **Ben** Sliciar  
**Love** Generation; **Janet** P. Hooker; **Mariah**  
 **Carey** Get Your Heart; **Stevie** Nicks & Steve  
**Smith** Love You More  
**D LIST**

**"DONKS** Rock, **Technobunch** Pump Up The Jam; **Johns**  
**Library** X Song 4 Love; **Missy Elliott** Party  
**Eye**; **Ms Dynamite** Judgment Day; **Clay**  
**Ayub** No Dynamite; **Roll Deep** Shake A Leg;  
**Sugababes** Push The Button  
**KFM**  
**DATELINE LIST**  
**"Acute** The Religion; **Ar**

**ALSO OUT THIS WEEK**  
**ALBUMS**  
Franz Ferdinand  
Savon Vole (Bella Union)  
Billy Childish: Heaven's Journey (Dunagrad Goods)  
Deerhoofds  
Set And Drift (We Live You)  
Enamored Job & Abdiel Gadi (Sahlin)  
Cassidy (New World Music Network)

Records released 03.10.05



**SINGLE OF THE WEEK**

**Robbie Williams**  
Tripping

Claydisk: CDHS5158  
The anticipation for this taster from Williams' forthcoming album *Intensive Care* – his first without former songwriting partner Guy Chambers – has been huge. At first it sounds like a complete departure, but it is actually classic Robbie – a cocky vocal topped with an enormous chorus, this time sung falsetto against a pop-reggae backdrop. Backed by strong radio support (A-listings at Radio One, Radio Two and Capital), this should chart high.



**ALBUM OF THE WEEK**

**Franz Ferdinand**  
You Could Have It So Much Better

Domino WIGGD0161  
Production from Rich Costey lends a real live-sounding urgency to this second album from the Glasgow four-piece. Upbeat shufflers such as the single *You Want To, Evil And A Heaten* and *Outsiders* provide momentum, while there are also more reflective, wistful moments such as *Walk Away*. With strong press support and a UK arena tour lined up for November, this should have an irresistible ride to the top of the charts.

**Singles**

**Bioc Party**

*Two More Years* ( Wichita WEBB095CD)

The Mercury-nominated band return with their first new material since February's top three album *Silent Alarm*. This anthemic track is sure to win an ecstatic reaction from fans, and marks a leap forward for the band. It is B-listed at Radio One and comes just before their sold-out October tour.

**James Blunt**

*High* (Atlantic AT0222CD)

The re-release of Blunt's debut single will undoubtedly ride the wake of previous single *You're Beautiful's* chart-topping success. With a similarly haunting but catchy refrain, *High* will be a big hit but, without the aid of summer festival plugs, it probably won't hit as hard as its predecessor. Blunt's number one album *Back to Bedlam* recently shipped its millionth copy.

**The Cardinals**

*I Need Some Fine Wine And You, You Need To Be Nicer* (Polydor 9874124)

This is the first single from the Swedes' sixth studio album *Super Extra Gravity*, released on October 17. The song is a confident rock/pop track that should satisfy fans with its echoes of their *Gran Turismo* sound, helped by the return of producer Tore Johansson.

**Depeche Mode**

*Precious* (Mute CD0B035)

Depeche Mode return with one of their more lightly melodic efforts, which could explain Radio Two's patronage of the track. Without being too obviously commercial, it still has the kind of chorus that will go down a storm amid the world's arenas when the Mode head off on tour. All this augurs well for their October 17-released album *Playing The Angel*.

**Ben Folds**

*Jesuiland* (Sony BMG download only)

The second single from the cult album *Songs For Silverman*, *Jesuiland* is classic, mature Folds.

Available as a download only, *Jesuiland* has a sound reminiscent of *The Coral*, and should repeat the gentle success of previous single *Landed*, which picked up likes of Xfm and Radio Two.

**Ricky Martin**

*I Don't Care* (Columbia 6760667)  
The Latin superstar could retain some ground lost since his 1999 peak with this Scott Storch-produced effort, which also features guest spots from Pat Joe and Amerie. Kiss 100 and Capital are supporting the track, with airplay expected to mushroom in the run-up to release.

**George Michael**

*John And Elvis Are Dead* (Aegean/Sony BMG download)  
Culled from last year's *Patience* album, Michael's mid-paced tribute to Lennon and Presley will be available as an exclusive download bundle featuring two tracks from a Radio 2 session along with a Shapeshifters remix of *Precious Box*. The release lends support for the forthcoming

documentary *A Different Story*, which hits cinemas in October before being issued on DVD.

**Starsailor**

*Crossfire* (Heavenly CD06M7L)  
This hard-hitting single has earned early support from Xfm and a B-listing at Radio One. Featuring an unshakable chorus hook, its punchy, uptempo attitude suggests good things for the upcoming *Bob Schnapp*-produced album *On The Outside*, released October 17.

**Rachel Stevens**

*I Said Never Again* (But Here We Are) (Polydor 9874239)

This Jewels & Stone-produced single continues down the distinctive electro-pop path that is now familiar territory for the lad's mug favourite. The third single from Stevens' forthcoming album *Come and Get It*, it has been A-listed at Radio Two and C-listed at Radio One, but could miss the mark with her pre-teen female fanbase. The video, which features Stevens in a female prison, should guarantee her some extra press.

**Albums**

**The Beta Band**

*The Best Of The Beta Band* (Regal REG126CD)

This retrospective arrives 10 months after *The Beta Band* split. CD1 contains 16 tracks from their four albums – *The Three EPs*, *The Beta Band*, *Hot Shots II* and *Heroes To Zeroes* – while CD2 is a live recording of the London Shepherd's Bush leg of their farewell tour. A DVD is released simultaneously.

**Bullet For My Valentine**

*The Poison* (Sony BMG TORMENT50CD)

BFMV were one of the standouts from last year's *In The City*, and this brilliant debut album arrives on the back of a summer of heavy touring and strong press. Produced by Gavin Richardson (*Funeral For A Friend*), *The Poison* features a big crossover single in *All These Things I Hate*, which promises to deliver the global success that has been beckoning all year for this group.

**John Cale**

*blackAcetate* (EMI 1343782)

Always the most artistically interesting ex-member of the Velvet Underground, Cale probably defines the dictionary definition of 'maverick talent'. Following the mini-album *Hobosapiens*, this mostly electronic set draws inspiration from unlikely sources such as Dr Dre and Pharell Williams, but still matches past glories.

**David Ford**

*I Sincerely Apologise For All The Trouble I Caused* (Independent ISM 51CD)

Walking a line somewhere between Ryan Adams and Neil Young, this debut is a wistful set that promises to grow slowly but steadily at retail. Highlights such as *Katie* and lead single *State Of The Union* provide a strong introduction to this romantic, heart-wrenchingly honest album from a promising new talent.

**The Got Train**

*Thunder, Lightning, Strike* (Memphis Industries MI040CDX)

In the wake of their Mercury

Musie Prize nomination and being taken under Sony BMG's wing, *The Got Train's* acclaimed debut is re-promoted with two extra tracks. Still sounding like an unlikely speed-of-light of obscure soundtracks, splashed-up indie pop and sample-friendly hip hop, their hyperactive formula deserves a wide audience.

**Ladytron**

*Witching Hour* (Island CID8163)

For their third album – their first on a major – producer Jim Abbiss gives *Ladytron* a meatier sound, with guitars featuring more heavily among the track's electronic effects. There are tracks to love here: previous single *Sugar* and *White Light Generator*, with their droning synths, and the pop electronica of forthcoming single *Destroy Everything You Touch*. But these are highlights on a largely melancholic set that lacks to largely to balance the shade.

**Leftfield**

*A Final Hit* (Hard Hands/Sony BMG 82876726072)

The Nineties dance explosion spawned a handful of arena acts, but Leftfield's career arguably encapsulates most succinctly the rise and fall of club culture. This run-up of singles, album material and soundtrack features is a flawless summary of their still-invigorating output, and could pack a surprisingly large punch at retail.

**Dave Matthews Band**

*Stand Up* (V2 VWR034482)

Dave Matthews Band deliver their sixth studio album – and first for V2 – and prepare for another career at breaking the UK where, despite 30m US album sales, they remain largely unknown. However, with potential Radio Two hits in *Dreamgirl* and *You Might Die Trying*, this Mark Batson (Boyce)-produced set could well change that.

**Ms Dynamite**

*Jugement Days* (Polydor 9873594)

Howie's extended maternity break for the former Mercury Musie Prize winner, Dynamite has lost none of her spark. Already enjoying strong support thanks to the Radio One A-listed single *Judgement Day/Father*,

this album is dominated by her honest lyrical attack. Not today is surely a future contender for a single, while the inclusion of her *Live & Cover Redemption Song* will appeal to new fans.

**New Order**

*The Singles* (London 25664626902)

This 31-track, chronologically compiled two-CD set is an enjoyable journey through New Order's musical peaks and troughs. For every iffy offering such as *Perfect Kiss* or *Here To Stay* there is a stone-cold classic such as *Blue Monday* or *Five Time Waiting* around the corner, and thankfully it is gems of that standard that make up the majority of this great collection.

**Nickelback**

*All The Right Reasons* (Roadrunner RR03002)

This is a solid fourth album from the Canadian rockers. Although unlikely to touch the triple-platinum success of 2002's *Silver Side Up*, the beefy production and tracks such as reflective new single *Photograph* will guarantee this appeals to rock fans.

**Jo O'Meara**

*Relentless* (Sanctuary SANCD402)

Former S Club member O'Meara turns in a classy set that sees the singer working with some fine songwriters. Produced by Brian Rawling (Cher, Enrique Iglesias), its best cuts are lead single *What Hurts The Most*, the Billy Steinberg-penned *To Ease Your Pain*, the uptempo *Wish I Was Over You* (Mark Taylor) and *Evil White* and Bill Padley's *Baby I'm A Fool*. A solid introduction.

**Various**

*Goal (OST)* (Big Brother RK1CD033)

This soundtrack to the first part of the football film trilogy pulls a couple of crowd-pulling tricks by including the new Oasis track *Who Put The Weight Of The World On My Shoulders?* and Happy Mondays' sprawling *Playground Superstar*. Making up the others are tracks from *The Bees*, *Kasabian*, *Dirty Vegas* and a couple of early Oasis releases.

This week's reviews: Deputy Editor: David Borthwick; Phil Brooks; Ben Cardew; Stuart Clavin; Chris Frith; Nicola Sliney; Nick Tosco; Steven Wall; and Adrian Webb

24.10.05

# TV Airplay Chart

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	SUGABABES PUSH THE BUTTON	ATLANTIC	488
2	2	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM	455
3	5	RIHANNA PON DE REPLAY	DEF JAM	427
4	3	GORILLAZ DARE	PARLOPHONE	417
5	4	CHARLOTTE CHURCH CALL MY NAME	SOYD BMS	411
6	36	RICKY MARTIN FEAT. FAT JOE & AMERIE I DON'T CARE	ATLANTIC	382
7	6	SEAN PAUL WE BE BURNIN'	ATLANTIC	380
8	6	RACHEL STEVENS I SAID NEVER AGAIN (BUT HERE WE ARE)	PLYTOR	355
9	7	JAMES BLUNT HIGH	ATLANTIC	345
10	9	MARTHA CAREY SHAKE IT OFF	DEF JAM	339
11	21	U2 ALL BECAUSE OF YOU	ISLAND	336
12	9	COLDPLAY FIX YOU	PARLOPHONE	299
13	19	KANYE WEST GOLD DIGGER	ROCAVILLA	295
14	23	THE BLACK EYED PEAS DON'T LIE	ADM	261
15	16	KELLY CLARKSON BEHIND THESE HAZEL EYES	RS&A	258
16	18	DANIEL POWTER BAD DAY	WARNER BROS	257
17	12	JEM WISH I	SOYD BMS	254
18	31	GWEN STEFANI COOL	INTERSCOPE	252
19	11	FOO FIGHTERS DOA	RS&A	237
20	14	FRANZ FERDINAND DO YOU WANT TO	COLOSIA	237
21	23	KAISER CHIEFS I PREDICT A RIOT	BARTS/CAPITOL	225
22	18	MS DYNAMITE JUDGEMENT DAY	RYOYOC	225
23	14	LEE RYAN TURN YOUR CAR AROUND	BRIGHTON	220
24	30	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	IMPASISTE	216
24	29	NICKELBACK PHOTOGRAPH	REDEMPTION	216
26	35	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REDEFINITION	211
27	15	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	REDEFINITION	209
28	25	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROKER	207
29	17	BACKSTREET BOYS JUST WANT YOU TO KNOW	JIVE	205
29	102	ALEX PARKS LOOKING FOR WATER	PLYTOR	205
31	100	CRAIG DAVID DON'T LOVE YOU NO MORE (I'M SORRY)	WARNER BROS	198
32	26	LIBERTY X SONG 4 LOVERS	VEGETA	196
33	41	KT TUNSTALL SUDDENLY I SEE	REUNITLESS	188
33	61	FEEDER SHATTER	EMO	188
35	22	JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKIN'	COLOSIA	185
36	29	BLOC PARTY TWO MORE YEARS	WOLFE	184
37	32	BOBBY VALENTINO TELL ME	MERCURY	182
38	43	BASEMENT JAXX DO YOUR THING 2005	XL	180
39	45	KATIE MELUA NINE MILLION BICYCLES	DEMENTED	177
40	38	THE WHITE STRIPES MY DOORBELL	XL	176

© Nielsen Music Control. Compiled from data gathered from 3070 to 3410 on 24.10.05. 2005 on 24.10.05. For 2005. The TV. points chart is compiled based on clips on the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

Sugababes hold on to number one, as Ricky Martin and Rachel Stevens rocket into the TV airplay Top 10

## MTV MOST PLAYED

Rank	Artist/Track	Label
1	SEAN PAUL WE BE BURNIN'	ATLANTIC
2	CORILLAZ DARE	PARLOPHONE
3	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM
4	THE WHITE STRIPES MY DOORBELL	XL
5	GWEN STEFANI COOL	INTERSCOPE
6	SUGABABES PUSH THE BUTTON	ISLAND
7	KAISER CHIEFS I PREDICT A RIOT	BARTS/CAPITOL
8	KAISER CHIEFS GOLDIGGER	ROCAVILLA
9	COLDPLAY FIX YOU	PARLOPHONE
10	FOO FIGHTERS DOA	RS&A

## THE BOX MOST PLAYED

Rank	Artist/Track	Label
1	SUGABABES PUSH THE BUTTON	ISLAND
2	CORILLAZ DARE	PARLOPHONE
3	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM
3	CHARLOTTE CHURCH CALL MY NAME	SOYD BMS
5	COLDPLAY FIX YOU	PARLOPHONE
6	RIHANNA PON DE REPLAY	DEF JAM
6	DANIEL POWTER BAD DAY	WARNER BROS
8	2PAC FEAT. ELTON JOHN GREET TO GOSPEL	INTERSCOPE
9	ALEX PARKS LOOKING FOR WATER	PLYTOR
10	RICKY MARTIN FEAT. FAT JOE & AMERIE I DON'T CARE	ATLANTIC

## KERRANG! MOST PLAYED

Rank	Artist/Track	Label
1	HIM WINGS OF A BUTTERFLY	WARNER BROS
2	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REDEFINITION
3	FOO FIGHTERS DOA	RS&A
3	STEREOPHONICS DEVIL	RS&A
5	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH	ATLANTIC
5	GOLDIE LOOKIN' CHAIN YOUR MISSUS IS A MUTTER	ARTIFIC
7	NICKELBACK PHOTOGRAPH	REDEMPTION
7	FEEDER SHATTER	EMO
9	THE FIGHT CAN'T BE BOTHERED	REDEFINITION
10	50 CENT FEAT. MOBB DEEP OUTTA CONTROL	REDEFINITION

## MTV2 MOST PLAYED

Rank	Artist/Track	Label
1	BLOC PARTY TWO MORE YEARS	WOLFE
2	FOO FIGHTERS DOA	RS&A
3	THE WHITE STRIPES WITH YOU	BARTS/CAPITOL
4	THE WHITE STRIPES MY DOORBELL	XL
4	FRANZ FERDINAND DO YOU WANT TO	COLOSIA
6	HARD-FELLIVING FOR THE WEEKEND	NEOSYSTAY
6	ARCADIC FIRE REBELLION (LIES)	TOOTH/PULSE
8	WE ARE SCIENTISTS THE GREAT ESCAPE	WOLFE
9	CORILLAZ DARE	PARLOPHONE
10	GONILLAZ BULLETS	COLOSIA/WALFE

## MTV BEST MOST PLAYED

Rank	Artist/Track	Label
1	SEAN PAUL WE BE BURNIN'	ATLANTIC
2	KANYE WEST GOLDIGGER	ROCAVILLA
3	PRETTY RICKY GRIND WITH ME	ATLANTIC
4	RIHANNA PON DE REPLAY	DEF JAM
5	DAMIAN MARLEY WELCOME TO JAMROCK	ISLAND
6	MARTHA CAREY SHAKE IT OFF	DEF JAM
7	50 CENT OUTTA CONTROL	PLYTOR
8	JOHN LEGEND NUMBER ONE	COLOSIA
9	BOBBY VALENTINO TELL ME	MERCURY
10	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM

## ON THE BOX THIS WEEK

**CDUK**  
 Mariah Carey  
 1 I Got My Feet  
 1 Wanna Hold You  
 Rachel Stevens  
 1 Said Never Again  
 Sugababes Push  
 The Button

**GNTV**  
 Charlotte Church  
 (Choir) Hayley  
 Westmore (Lead)  
 James Blunt (Feat)  
 Sugababes (Lead)

**T4 ON THE ROAD**  
 James Blunt (Feat)  
 High Jamie Cullum  
 London Ska-Dee  
 Kanye West (Feat)  
 Gold Digger  
 Stan Laurel In The  
 Croudline

**TOP OF THE POPS**  
 Ben Jono & A  
 Nice Day, Hand-Fi  
 Living For The  
 Weekends, Kanye  
 West, Gold Digger,  
 Kanye West (Feat)  
 Crow Good Is Good

**POPWORLD**  
 Performance:  
 Sugababes Push The  
 Button, All At  
 About Me, M  
 Dynamite  
 Judgement Day  
 Intentionally  
 West, Shaun Ryder,  
 Jo' Meaux, Friday  
 Hi, Basement Jaxx

**HIT 40 UK**  
 Vince, Kanye West,  
 The Saturdays  
 With You, Mandoza  
 Part 1, Apply Some  
 Pressure, 50 Cent  
 Outta Control, Sean  
 Paul We Be Burnin',  
 Pastor Al Dubs Don't  
 Cha  
 Packages: Missy  
 Elliott, Justin  
 Lewis

**BBC1**  
 Friday Night With  
 Jonathan Ross:  
 Kanye West, Ricky  
 Martin (Feat),  
 Mariah Carey (Feat)  
 Top Of The Pops  
 (Revised Edn)

**ITV1**  
 The Paul O'Grady  
 Show (Main): Kanye  
 West (Guest), Mandoza  
 (Guest), Shaheen  
 Royal (Guest),  
 Chris Brown (Guest)  
 (Week)  
 XFactor (S14)

**CHANNEL 4**  
 B4 (Main-Fri)  
 V Festival - The  
 Very Best Bits  
 (S14)  
 Robbie Williams -  
 The Electric  
 Performance (Feat)  
 Music (Feat)  
 2005 (S14)

**4Music**  
 The Kooks (S14)  
 Popti Mum  
 Downloaded Gigs  
 About (Feat)

**E4**  
 E4 Music (09:00-  
 3:00) (Feat)

**EXCLUSIVE**

# FRANZ FERDINAND

7:30pm MAKING THE VIDEO DO YOU WANT TO  
 @10:00pm LIVE IN CONCERT FROM EDINBURGH

SATURDAY 24TH SEPT

KT Tunstall leapfrogs to number one with Robbie Williams and James Blunt in hot pursuit, as Charlotte Church's new single also makes quite impressive ground

# The UK Radio Airplay Chart

## RADIO ONE

Pos	Artist	Title	Reps	Last	Pos	Weeks
1	KANYE WEST	GOLD DIGGER (feat. T.I.)	22	27	1	10/21
2	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA (feat. Adam Carolla)	26	26	2	10/28
3	HARD-FI	LIVING FOR THE WEEKEND (feat. Nappy Brown)	19	25	1	10/28
4	GORILLAZ	DARE (feat. Nappy Brown)	25	25	1	10/28
5	KT TUNSTALL	SUDDENLY I SEE RED (feat. Nappy Brown)	21	24	1	10/28
6	THE WHITE STRIPES	MY DOORBELL (feat. Nappy Brown)	17	24	1	10/28
7	SEAN PAUL	WE BE BURNIN' (feat. Nappy Brown)	24	23	1	10/28
8	RIHANNA	PON DE REPLAY (feat. Nappy Brown)	22	23	1	10/28
9	FREEMASONS	FEAT. AMANDA WILSON LOVE ON MY MIND (feat. Nappy Brown)	21	23	1	10/28
10	CHEN STEFANI	COOL (feat. Nappy Brown)	22	23	1	10/28
11	COLDPLAY	FIX YOU (feat. Nappy Brown)	20	22	1	10/28
12	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE (feat. Nappy Brown)	17	20	1	10/28
13	X-PRESS 2	GIVE IT UP (feat. Nappy Brown)	19	20	1	10/28
14	FOO FIGHTERS	DOA (feat. Nappy Brown)	20	19	1	10/28
15	FRANZ FERDINAND	DO YOU WANT TO DANCE (feat. Nappy Brown)	21	19	1	10/28
16	CHARLOTTE CHURCH	CALL MY NAME (feat. Nappy Brown)	11	18	1	10/28
17	OASIS	THE IMPORTANCE OF BEING LOLE (feat. Nappy Brown)	21	18	1	10/28
18	THE BLACK EYED PEAS	DON'T LIE (feat. Nappy Brown)	25	16	1	10/28
19	DAVID GRAY	THE ONE I LOVE (feat. Nappy Brown)	18	16	1	10/28
20	JEM	WISH I (feat. Nappy Brown)	20	16	1	10/28
21	SUGABABES	PUSH THE BUTTON (feat. Nappy Brown)	18	14	1	10/28
22	KAISER CHIEFS	I PREDICT A RIOT (feat. Nappy Brown)	18	14	1	10/28
23	ROBBIE WILLIAMS	TRIPPING (feat. Nappy Brown)	15	14	1	10/28
24	COLDPLAY	LOOK UP (feat. Nappy Brown)	14	13	1	10/28
25	BOB SINCLAIR	FEAT. GARY PINE LOVE GENERATION (feat. Nappy Brown)	9	14	1	10/28
26	JAMES V	NOOIE (feat. Nappy Brown)	13	13	1	10/28
27	BASEMENT JAXX	DO YOUR THING 2005 (feat. Nappy Brown)	9	12	1	10/28
28	RYE RHYMES	DIGITALS (feat. Nappy Brown)	12	12	1	10/28
29	STARSAILOR	IN THE CROSSFIRE (feat. Nappy Brown)	9	12	1	10/28
30	MS DYNAMITE	JUDGEMENT DAY (feat. Nappy Brown)	6	11	1	10/28
31	STEREOPHONICS	LEVEL 12 (feat. Nappy Brown)	5	11	1	10/28
32	BEUDOUN SOUNDLASH	WHEN THE NIGHT FEELS MY SONG (feat. Nappy Brown)	9	11	1	10/28

## INDEPENDENT LOCAL RADIO

Pos	Artist	Title	Last	Pos	Weeks
1	DANIEL POWTER	BAD DAY (feat. Nappy Brown)	27/6	27/6	3/24
2	THE BLACK EYED PEAS	DON'T LIE (feat. Nappy Brown)	20/3	22/8	4/6/4
3	CHEN STEFANI	COOL (feat. Nappy Brown)	19/5	19/6	3/2/2
4	OASIS	THE IMPORTANCE OF BEING LOLE (feat. Nappy Brown)	17/3	24/4	2/1/6
5	JAMES BLUNT	YOU'RE BEAUTIFUL (feat. Nappy Brown)	18/2	17/8	3/2/3
6	COLDPLAY	FIX YOU (feat. Nappy Brown)	16/2	13/7	2/5/9
7	KT TUNSTALL	SUDDENLY I SEE RED (feat. Nappy Brown)	15/0	16/2	2/2/7
8	GORILLAZ	DARE (feat. Nappy Brown)	12/6	13/7	2/2/8
9	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA (feat. Nappy Brown)	12/4	12/8	2/2/5
10	DAVID GRAY	THE ONE I LOVE (feat. Nappy Brown)	11/0	12/8	2/2/5
11	CHARLOTTE CHURCH	CRAZY CHECK (feat. Nappy Brown)	10/4	12/8	2/2/6
12	ROBBIE WILLIAMS	TRIPPING (feat. Nappy Brown)	5/0	12/2	1/2/6
13	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS (feat. Nappy Brown)	9/0	12/1	1/2/6
14	LIBERTY X	SUNG 4 LOVERS (feat. Nappy Brown)	8/0	12/1	1/2/6
15	JAMIROQUAI	SEVEN DAYS IN SOUVENIR (feat. Nappy Brown)	12/3	12/1	2/2/5
16	BOYRICKERS	I LIKE THE WAY (feat. Nappy Brown)	12/2	11/0	1/2/7
17	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE (feat. Nappy Brown)	7/6	12/4	1/2/4
18	RIHANNA	PON DE REPLAY (feat. Nappy Brown)	9/6	12/1	1/2/4
19	SUGABABES	PUSH THE BUTTON (feat. Nappy Brown)	7/6	12/1	2/2/5
20	KAISER CHIEFS	I PREDICT A RIOT (feat. Nappy Brown)	7/0/7	12/6	3/2/3
21	SIMON WEBB	LAY YOUR HANDS (feat. Nappy Brown)	11/1	12/1	1/2/6
22	NATALIE IMBRIGLIA	COUNTING DOWN THE DAYS (feat. Nappy Brown)	8/16	12/1	1/2/6
23	CHARLOTTE CHURCH	CALL MY NAME (feat. Nappy Brown)	5/18	12/1	1/2/6
24	JEM	WISH I (feat. Nappy Brown)	6/27	12/1	1/2/6
25	DAVID BAYD	ALL THE WAY (feat. Nappy Brown)	9/25	12/1	1/2/6
26	FREEMASONS	FEAT. AMANDA WILSON LOVE ON MY MIND (feat. Nappy Brown)	7/25	12/1	1/2/6
27	MARLEY GARY	WE BELONG TOGETHER (feat. Nappy Brown)	7/14	12/1	1/2/6
28	FRANZ FERDINAND	DO YOU WANT TO DANCE (feat. Nappy Brown)	4/25	12/1	1/2/6
29	MARLON CARMEL	FEAT. JERMAINE DUPRI GET YOUR NUMBER (feat. Nappy Brown)	6/16	12/1	1/2/6
30	KELLY CLARKSON	SINCE U BEEN GONE (feat. Nappy Brown)	8/18	12/1	1/2/6

Pos	Artist	Title	Reps	Last	Pos	Weeks	
1	KT TUNSTALL	SUDDENLY I SEE RED (feat. Nappy Brown)	17/01	4	7	18/19	
2	COLDPLAY	FIX YOU (feat. Nappy Brown)	16/20/26	7	6	27/29	
3	GWEN STEFANI	COOL (feat. Nappy Brown)	20/31	0	5	27/31	
4	ROBBIE WILLIAMS	TRIPPING (feat. Nappy Brown)	11/47	91	52/68	18	
5	DAVID GRAY	THE ONE I LOVE (feat. Nappy Brown)	13/85	0	52/68	12	
6	THE BLACK EYED PEAS	DON'T LIE (feat. Nappy Brown)	22/34	-1	52/00	7	
7	GORILLAZ	DARE (feat. Nappy Brown)	16/69	12	51/06	20	
8	DANIEL POWTER	BAD DAY (feat. Nappy Brown)	23/32	-1	46/39	-23	
9	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA (feat. Nappy Brown)	15/24	0	45/32	10	
10	JEM	WISH I (feat. Nappy Brown)	8/31	18	45/15	15	
11	OASIS	THE IMPORTANCE OF BEING LOLE (feat. Nappy Brown)	25/52	5	44/10	-45	
12	JAMES BLUNT	YOU'RE BEAUTIFUL (feat. Nappy Brown)	18/00	-16	35/84	-39	
13	FRANZ FERDINAND	DO YOU WANT TO DANCE (feat. Nappy Brown)	7/63	19	34/28	9	
14	RIHANNA	PON DE REPLAY (feat. Nappy Brown)	10/33	-2	34/24	-1	
15	JAMES BLUNT	HIGH (feat. Nappy Brown)	4/21	25/7	33/10	855	
16	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE (feat. Nappy Brown)	10/23	26	31/41	23	
17	CHARLOTTE CHURCH	CALL MY NAME (feat. Nappy Brown)	8/44	47	29/55	134	
18	KAISER CHIEFS	I PREDICT A RIOT (feat. Nappy Brown)	10/78	-17	27/85	-25	
19	SUGABABES	PUSH THE BUTTON (feat. Nappy Brown)	9/99	30	27/82	57	
20	SEAN PAUL	WE BE BURNIN' (feat. Nappy Brown)	5/61	60	25/30	16	
21	KANYE WEST	GOLD DIGGER (feat. Nappy Brown)	4/79	14	23/10	29	
22	HARD-FI	LIVING FOR THE WEEKEND (feat. Nappy Brown)	3/60	14	24/96	37	
23	FREEMASONS	FEAT. AMANDA WILSON LOVE ON MY MIND (feat. Nappy Brown)	8/51	1	24/82	-8	
24	THE WHITE STRIPES	MY DOORBELL (feat. Nappy Brown)	11	5/98	-3	24/86	10
25	NERINA PALLOTT	ALL GOOD PEOPLE (feat. Nappy Brown)	10/1	-16	23/39	7	

■ Highest Top 50 Entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 Climber ■ Biggest increase in plays ■ Reference increase of 50% or more



**1. KT Tunstall**  
KT Tunstall's third and biggest hit *Suddenly I See Red* has jumped 40 weeks after it was released. The album has sold 446,136 copies to date, including 35,933 last week.



**4. Robbie Williams**  
The highest-debating track of the year on the airplay chart, Robbie's 'Tripping' continues its first set, jumping 9-4.

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On its second week on the list, raising its tally of plays from 602 to 1847, and its audience from 44,579 to 52,676 – rises of 90.5% and 18.2% respectively. Tripping made no progress on Radio One, dipping 21-22 on the station's most-played list with 14 plays, but jumps 7-2 on Radio Two, where

## CHRYSLIS

Pos	Artist	Title	Last	Pos	Weeks
1	DANIEL POWTER	BAD DAY (feat. Nappy Brown)	27/6	27/6	3/24
2	GWEN STEFANI	COOL (feat. Nappy Brown)	19/5	19/6	3/2/2
3	COLDPLAY	FIX YOU (feat. Nappy Brown)	16/2	13/7	2/5/9
4	THE BLACK EYED PEAS	DON'T LIE (feat. Nappy Brown)	12/6	12/8	2/2/5
5	OASIS	THE IMPORTANCE OF BEING LOLE (feat. Nappy Brown)	17/3	24/4	2/1/6
6	GORILLAZ	DARE (feat. Nappy Brown)	12/6	13/7	2/2/8
7	CHARLOTTE CHURCH	CRAZY CHECK (feat. Nappy Brown)	10/4	12/8	2/2/6
8	KAISER CHIEFS	I PREDICT A RIOT (feat. Nappy Brown)	7/0/7	12/6	3/2/3
9	DAVID GRAY	THE ONE I LOVE (feat. Nappy Brown)	11/0	12/8	2/2/5
10	SUGABABES	PUSH THE BUTTON (feat. Nappy Brown)	7/6	12/1	2/2/5

## CHRYSLIS

Pos	Artist	Title	Last	Pos	Weeks
1	THE BLACK EYED PEAS	DON'T LIE (feat. Nappy Brown)	12/6	12/8	2/2/5
2	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA (feat. Nappy Brown)	12/4	12/8	2/2/5
3	RIHANNA	PON DE REPLAY (feat. Nappy Brown)	9/6	12/1	1/2/4
4	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE (feat. Nappy Brown)	7/6	12/4	1/2/4
5	BIG ANG	FEAT. SIOBHAN 'N' OVER NOW (feat. Nappy Brown)	5/0	12/1	1/2/4
6	BOB SINCLAIR	FEAT. GARY PINE LOVE GENERATION (feat. Nappy Brown)	9/0	12/1	1/2/4
7	DANCING DJS V	ROKETE FADING LIKE A FLOWER (feat. Nappy Brown)	8/17	12/1	1/2/4
8	KELLY CLARKSON	SINCE U BEEN GONE (feat. Nappy Brown)	8/18	12/1	1/2/4
9	KANO	FEAT. MIKE SKINNER RALEO THE LION NITE (feat. Nappy Brown)	10/1	12/1	1/2/4

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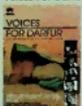


# New releases

24/09/05

## REVIEWS DVD

### Various Voices For Darfur (EMI 5447399)



Recorded last December at the Royal Albert Hall, Voices For Darfur features a selection of concerned celebrities pooling their talents with the Royal Philharmonic Concert Orchestra in a charity event to raise funds for the victims of the conflict in Darfur, Sudan. For that reason, it is obviously an incredibly worthy purchase, and it also has the advantage of drawing some excellent performances from a stellar cast, most of whom elected to perform classic American songs. Mick Hucknall sings 'I've Got You Under My Skin', Alicia Moyaet tackles Alfié and Jocelyn Brown reigns in her diva tendencies for a restrained Evry Time We Say Goodbye. With Willard White, Ruthie Honshall and Barbara Hendricks also playing major roles, the only reservation is that there is not much for the younger music fan save for Franz Ferdinand's live take on Matinée—a bonus track not actually from the concert—and Blues' Antony Costa performing Van Morrison's Moondance with obvious nervousness.

### The Police Synchronicity Concert (Universal 9831047)



Godley & Creme's excellent film captures The Police touring in support of Synchronicity, which turned out to be their last album, at the Atlanta Omni in 1983. Cinematography is superb, sound is upgraded to 5.1, and The Police really deliver the goods, threading songs from throughout their career among the tracks from Synchronicity. And they really know how to pace a show too, winding down the crowd on Walking In Your Footsteps only to bring them to a frenzy on Message In A Bottle. Overall, it is a well-paced, slick, professional and hugely enjoyable gig, with the extra bonus of multi-angle options on four songs, and a very short—six minute—segment containing brief interviews with all three members of the band, recorded in Australia later in the tour.

## Albums

### FRONTLINE RELEASES

Artist	Album	Label	Genre
BRITNEY SPEARS	BRITNEY SPEARS (CD) 00213	JIVE	Dance
ARAB	ARAB (CD) 114000001	ARAB	Dance
CHINA	CHINA (CD) 114000002	SPK	Dance
THE GREAT ESCAPE	THE GREAT ESCAPE (CD) 114000003	JIVE	Dance
LAUREN	LAUREN (CD) 114000004	SPK	Dance
METANATZES	METANATZES (CD) 114000005	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000006	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000007	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000008	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000009	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000010	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000011	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000012	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000013	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000014	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000015	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000016	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000017	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000018	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000019	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000020	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000021	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000022	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000023	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000024	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000025	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000026	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000027	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000028	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000029	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000030	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000031	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000032	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000033	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000034	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000035	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000036	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000037	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000038	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000039	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000040	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000041	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000042	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000043	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000044	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000045	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000046	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000047	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000048	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000049	SPK	Dance
WINTER SYSTEM	WINTER SYSTEM (CD) 114000050	SPK	Dance

Artist	Album	Label	Genre
JAZZ	JAZZ (CD) 114000051	JIVE	Jazz
JAZZ	JAZZ (CD) 114000052	JIVE	Jazz
JAZZ	JAZZ (CD) 114000053	JIVE	Jazz
JAZZ	JAZZ (CD) 114000054	JIVE	Jazz
JAZZ	JAZZ (CD) 114000055	JIVE	Jazz
JAZZ	JAZZ (CD) 114000056	JIVE	Jazz
JAZZ	JAZZ (CD) 114000057	JIVE	Jazz
JAZZ	JAZZ (CD) 114000058	JIVE	Jazz
JAZZ	JAZZ (CD) 114000059	JIVE	Jazz
JAZZ	JAZZ (CD) 114000060	JIVE	Jazz
JAZZ	JAZZ (CD) 114000061	JIVE	Jazz
JAZZ	JAZZ (CD) 114000062	JIVE	Jazz
JAZZ	JAZZ (CD) 114000063	JIVE	Jazz
JAZZ	JAZZ (CD) 114000064	JIVE	Jazz
JAZZ	JAZZ (CD) 114000065	JIVE	Jazz
JAZZ	JAZZ (CD) 114000066	JIVE	Jazz
JAZZ	JAZZ (CD) 114000067	JIVE	Jazz
JAZZ	JAZZ (CD) 114000068	JIVE	Jazz
JAZZ	JAZZ (CD) 114000069	JIVE	Jazz
JAZZ	JAZZ (CD) 114000070	JIVE	Jazz
JAZZ	JAZZ (CD) 114000071	JIVE	Jazz
JAZZ	JAZZ (CD) 114000072	JIVE	Jazz
JAZZ	JAZZ (CD) 114000073	JIVE	Jazz
JAZZ	JAZZ (CD) 114000074	JIVE	Jazz
JAZZ	JAZZ (CD) 114000075	JIVE	Jazz
JAZZ	JAZZ (CD) 114000076	JIVE	Jazz
JAZZ	JAZZ (CD) 114000077	JIVE	Jazz
JAZZ	JAZZ (CD) 114000078	JIVE	Jazz
JAZZ	JAZZ (CD) 114000079	JIVE	Jazz
JAZZ	JAZZ (CD) 114000080	JIVE	Jazz
JAZZ	JAZZ (CD) 114000081	JIVE	Jazz
JAZZ	JAZZ (CD) 114000082	JIVE	Jazz
JAZZ	JAZZ (CD) 114000083	JIVE	Jazz
JAZZ	JAZZ (CD) 114000084	JIVE	Jazz
JAZZ	JAZZ (CD) 114000085	JIVE	Jazz
JAZZ	JAZZ (CD) 114000086	JIVE	Jazz
JAZZ	JAZZ (CD) 114000087	JIVE	Jazz
JAZZ	JAZZ (CD) 114000088	JIVE	Jazz
JAZZ	JAZZ (CD) 114000089	JIVE	Jazz
JAZZ	JAZZ (CD) 114000090	JIVE	Jazz
JAZZ	JAZZ (CD) 114000091	JIVE	Jazz
JAZZ	JAZZ (CD) 114000092	JIVE	Jazz
JAZZ	JAZZ (CD) 114000093	JIVE	Jazz
JAZZ	JAZZ (CD) 114000094	JIVE	Jazz
JAZZ	JAZZ (CD) 114000095	JIVE	Jazz
JAZZ	JAZZ (CD) 114000096	JIVE	Jazz
JAZZ	JAZZ (CD) 114000097	JIVE	Jazz
JAZZ	JAZZ (CD) 114000098	JIVE	Jazz
JAZZ	JAZZ (CD) 114000099	JIVE	Jazz
JAZZ	JAZZ (CD) 114000100	JIVE	Jazz

Artist	Album	Label	Genre
POP	POP (CD) 114000101	JIVE	Pop
POP	POP (CD) 114000102	JIVE	Pop
POP	POP (CD) 114000103	JIVE	Pop
POP	POP (CD) 114000104	JIVE	Pop
POP	POP (CD) 114000105	JIVE	Pop
POP	POP (CD) 114000106	JIVE	Pop
POP	POP (CD) 114000107	JIVE	Pop
POP	POP (CD) 114000108	JIVE	Pop
POP	POP (CD) 114000109	JIVE	Pop
POP	POP (CD) 114000110	JIVE	Pop
POP	POP (CD) 114000111	JIVE	Pop
POP	POP (CD) 114000112	JIVE	Pop
POP	POP (CD) 114000113	JIVE	Pop
POP	POP (CD) 114000114	JIVE	Pop
POP	POP (CD) 114000115	JIVE	Pop
POP	POP (CD) 114000116	JIVE	Pop
POP	POP (CD) 114000117	JIVE	Pop
POP	POP (CD) 114000118	JIVE	Pop
POP	POP (CD) 114000119	JIVE	Pop
POP	POP (CD) 114000120	JIVE	Pop
POP	POP (CD) 114000121	JIVE	Pop
POP	POP (CD) 114000122	JIVE	Pop
POP	POP (CD) 114000123	JIVE	Pop
POP	POP (CD) 114000124	JIVE	Pop
POP	POP (CD) 114000125	JIVE	Pop
POP	POP (CD) 114000126	JIVE	Pop
POP	POP (CD) 114000127	JIVE	Pop
POP	POP (CD) 114000128	JIVE	Pop
POP	POP (CD) 114000129	JIVE	Pop
POP	POP (CD) 114000130	JIVE	Pop
POP	POP (CD) 114000131	JIVE	Pop
POP	POP (CD) 114000132	JIVE	Pop
POP	POP (CD) 114000133	JIVE	Pop
POP	POP (CD) 114000134	JIVE	Pop
POP	POP (CD) 114000135	JIVE	Pop
POP	POP (CD) 114000136	JIVE	Pop
POP	POP (CD) 114000137	JIVE	Pop
POP	POP (CD) 114000138	JIVE	Pop
POP	POP (CD) 114000139	JIVE	Pop
POP	POP (CD) 114000140	JIVE	Pop
POP	POP (CD) 114000141	JIVE	Pop
POP	POP (CD) 114000142	JIVE	Pop
POP	POP (CD) 114000143	JIVE	Pop
POP	POP (CD) 114000144	JIVE	Pop
POP	POP (CD) 114000145	JIVE	Pop
POP	POP (CD) 114000146	JIVE	Pop
POP	POP (CD) 114000147	JIVE	Pop
POP	POP (CD) 114000148	JIVE	Pop
POP	POP (CD) 114000149	JIVE	Pop
POP	POP (CD) 114000150	JIVE	Pop

Artist	Album	Label	Genre
ROCK	ROCK (CD) 114000151	JIVE	Rock
ROCK	ROCK (CD) 114000152	JIVE	Rock
ROCK	ROCK (CD) 114000153	JIVE	Rock
ROCK	ROCK (CD) 114000154	JIVE	Rock
ROCK	ROCK (CD) 114000155	JIVE	Rock
ROCK	ROCK (CD) 114000156	JIVE	Rock
ROCK	ROCK (CD) 114000157	JIVE	Rock
ROCK	ROCK (CD) 114000158	JIVE	Rock
ROCK	ROCK (CD) 114000159	JIVE	Rock
ROCK	ROCK (CD) 114000160	JIVE	Rock
ROCK	ROCK (CD) 114000161	JIVE	Rock
ROCK	ROCK (CD) 114000162	JIVE	Rock
ROCK	ROCK (CD) 114000163	JIVE	Rock
ROCK	ROCK (CD) 114000164	JIVE	Rock
ROCK	ROCK (CD) 114000165	JIVE	Rock
ROCK	ROCK (CD) 114000166	JIVE	Rock
ROCK	ROCK (CD) 114000167	JIVE	Rock
ROCK	ROCK (CD) 114000168	JIVE	Rock
ROCK	ROCK (CD) 114000169	JIVE	Rock
ROCK	ROCK (CD) 114000170	JIVE	Rock
ROCK	ROCK (CD) 114000171	JIVE	Rock
ROCK	ROCK (CD) 114000172	JIVE	Rock
ROCK	ROCK (CD) 114000173	JIVE	Rock
ROCK	ROCK (CD) 114000174	JIVE	Rock
ROCK	ROCK (CD) 114000175	JIVE	Rock
ROCK	ROCK (CD) 114000176	JIVE	Rock
ROCK	ROCK (CD) 114000177	JIVE	Rock
ROCK	ROCK (CD) 114000178	JIVE	Rock
ROCK	ROCK (CD) 114000179	JIVE	Rock
ROCK	ROCK (CD) 114000180	JIVE	Rock
ROCK	ROCK (CD) 114000181	JIVE	Rock
ROCK	ROCK (CD) 114000182	JIVE	Rock
ROCK	ROCK (CD) 114000183	JIVE	Rock
ROCK	ROCK (CD) 114000184	JIVE	Rock
ROCK	ROCK (CD) 114000185	JIVE	Rock
ROCK	ROCK (CD) 114000186	JIVE	Rock
ROCK	ROCK (CD) 114000187	JIVE	Rock
ROCK	ROCK (CD) 114000188	JIVE	Rock
ROCK	ROCK (CD) 114000189	JIVE	Rock
ROCK	ROCK (CD) 114000190	JIVE	Rock
ROCK	ROCK (CD) 114000191	JIVE	Rock
ROCK	ROCK (CD) 114000192	JIVE	Rock
ROCK	ROCK (CD) 114000193	JIVE	Rock
ROCK	ROCK (CD) 114000194	JIVE	Rock
ROCK	ROCK (CD) 114000195	JIVE	Rock
ROCK	ROCK (CD) 114000196	JIVE	Rock
ROCK	ROCK (CD) 114000197	JIVE	Rock
ROCK	ROCK (CD) 114000198	JIVE	Rock
ROCK	ROCK (CD) 114000199	JIVE	Rock
ROCK	ROCK (CD) 114000200	JIVE	Rock

Artist	Album	Label	Genre
LOCKY WINE	LOCKY WINE (CD) 114000201	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000202	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000203	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000204	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000205	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000206	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000207	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000208	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000209	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000210	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000211	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000212	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000213	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000214	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000215	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000216	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000217	JIVE	Rock
MINISTERS	MINISTERS (CD) 114000218	JIVE	Rock
MINISTERS	MINISTERS (CD) 114		











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