

11.06.05 Arctic Monkeys Rifles Rooster Kate Aumonier White Stripes

MUSICWEEK



Further sales rush expected as Coldplay and The White Stripes build on huge Oasis demand

Coldplay fire up sales

Retail

by Robert Ashton

Coldplay are this week set to follow Oasis in quick succession by delivering retailers a huge summer sales boost.

Stores are predicting X&Y will sell between 350,000 and 400,000 in its first week, comfortably beating the 275,000 the band achieved for the album's predecessor A Rush Of Blood To The Head. The anticipated sales for the album, which is released today (Monday), immediately follow Oasis's Don't Believe

The Truth album last week breaking through the 250,000 mark in its opening week.

Retailers' fortunes are expected to be further boosted this week by XL's newly-issued White Stripes album Get Behind Me Satan, which the label forecasts could sell between 80,000 and 120,000 copies this week – notably up on the 65,000 sales achieved by the group's previous album Elephant.

There are already signs that a "not too bad" May could turn into a super June: although artist album sales for the year to date were 3.1% down on last year up to the end of

May, week-on-week sales a week ago showed a 13.2% leap.

Demand for the Coldplay release has resulted in Parlophone breaking its own pre-release record by shipping more than 1m copies of the album "We have a great ship and set-up," says Parlophone managing director Miles Leonard. "It is unusual to have all this in the summer because obviously we have the Gorillaz album, too. I'm sure the retailers are very happy."

HMV product director Steve Gallant says he cannot remember a summer like it. "Normally this happens at Christmas, but we have

good releases every week. April was pretty quiet, May was not too bad, but June is looking great," he says. "There can't be anyone out there who isn't aware that there is a Coldplay album out."

Asda music buyer Adam Cox adds "There are some massive releases, some key events such as Father's Day and an excellent summer of live music across the UK."

One possible blip is a price war kicking off following a week-long promotion undertaken by Asda online. The supermarket slashed £1 off its chart CDs, which means buyers will be able to purchase titles

including the Coldplay and Oasis albums for £7.47 (Tesco online is £8.09) via its Jersey-based website for two days this week.

However, the advantage of setting up a CD retailing business in Jersey – Play.com and Tesco are also there – may be short-lived. An HM Treasury spokesman confirms that the Government does not like tax loopholes being exploited by retailers and online gambling organisations and is taking action to address the issue. He adds that there are a number of measures it can take, including legislation.

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Colourful start for Lizard label

Lizard King Records, home to The Killers, is entering a new era as co-founder Martin Heath exits the management team this week. Heath leaves following a management buyout by co-

founding partner and managing director Dominic Hardisty.

Under the terms of the MBO, Heath will retain the Lizard King name and many of the artists. The label's UK operations will be re-branded LK Records under the management of Hardisty, along with key staff who were involved in developing The Killers. LK also retains The Killers back catalogue.

One of the first acts coming under the newly-named label will be US four-piece The Colour (pictured) whose debut single Mirror Mirror is released by LK Records on June 13.

Hardisty cites differing aspirations for the label as the key reason for the split. "Basically Martin and I wanted different things. He is interested in the US

market and I was more interested in the UK, so we always knew we'd go our separate ways," he says.

Heath, who is now based in the US, was enthusiastic last week. "I want to expand the label. The hierarchical structure of the majors is not the future. They know if they want to expand their A&R they have to grow outwards, and we can plug into that," he says.

Live 8 heading for record books

With a projected audience of 150,000, Live 8 is gearing up to be the biggest music event the UK has seen to date **p3**

Creative awards recognise talent

Music video directors gathered alongside the best in music vision at this year's creative and design awards **p4**

The biggest local band in the world

MW pays tribute to UB40 who, after 25 years and 50m album sales, return with their best album in a decade **p10-21**

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11.06.05/£4.25

► 'But more than ever now there is the genuine possibility of a lasting impact being made' - Editorial, p22

Digest

Your guide to the latest news from the music industry

Bottom line

Music Zone buys Caroline Music

► **Music Zone** is in exclusive takeover talks with Caroline Music in Northern Ireland and hopes to confirm a deal in the next two weeks. Caroline Music is a chain of seven music stores owned by the Solomon family across Northern Ireland.

► **Enap** failed in its £270m bid for Scottish Radio Holdings. Enap, which already has a 27.5% stake in the group, approached SRH with an offer of 1.04p in cash per share for the shares that it does not already own in the company. However, the SRH board "declined to entertain an offer" on these terms.

► **Gorillaz** hit 1m sales. p4

► **The IFPI** has welcomed the closure of Spanish website Weblist, which had been offering thousands of songs for download and streaming without securing licenses from record labels.

► **Bob Geldof** is being targeted by Boamtown Rats colleagues over royalties. p3

► **Mercury** moved into its new west London site last weekend, with fellow Universal company Island this week following suit to the same building. Mercury, previously located in Hammersmith, will now be based at 364-366 Kensington High Street. Polydor moved to the same building over the recent bank holiday weekend.

► **Sanctuary** confirms takeover talks. p5

► **Music research company Entertainment Media Research** has developed a new online call-out service to help smaller radio stations increase market share. Call-Out UK asks 25- to 49-year-old women what they think of a station's top 25 airplay tracks.

► **HMV** unveils more of its digital plans. p5

► **Changes in copyright legislation** has prompted **PPL** to release its 3,800 record company members renew their membership agreements. The new agreements will supersede all previous versions with the organisation, which is also updating its articles of association. Failure to renew agreements could result in memberships being terminated.

► **The next MusicTank** networking session will address how producers, arrangers and session musicians are credited and rewarded for their work. Whose song is it anyway? - creative collaborations in the digital age at Berteroni's, in London's Soho, on June 14 will include a keynote speech by lawyer James Ware.

Exposure

Sunday Times axes CD-Rom

► The Sunday Times' music and film CD-Rom insert **The Month** is to be

axed in September. The newspaper gives little reason for the move, but insists the concept of **The Month** will continue in some shape or form.

► **Channel 4** is to screen highlights of the **Diesel-U-Music** awards and live show. Radio One's Edith Bowman will host the July 22 awards ceremony. As well as recognising the best in unregarded talent, awards will be presented for lifetime achievement and contribution to music.



Web: live performance at Apple store

► **Island-signed Tom Vek** became the latest act to play the Live From London (LFL) sessions direct from the Apple store on the capital's Regent Street. Four tracks from the recording will be made available to download for free on all 15 iTunes stores worldwide from today (Monday).

► **In The City** founder Anthony Wilson will host a one-day **In The City Interactive** conference at the ICA in London tomorrow (Tuesday). Are You Content? will examine the impact of digital technology on the music industry and feature a contribution from EMI digital music director Darryn Van Driel.

► **Monthly music and entertainment magazine Word** is to transfer to digital radio with a monthly show

hosted by its creative director David Hepworth.

► **Orion** is increasing its music activity this summer with a series of club nights across London before the annual Somerset House live shows. The Groch Summer Set will begin with eight club nights during July.

► **Ofcom** is advertising a new local **FM commercial radio licence** to cover Ipswich and the surrounding area. The closing date for applications is September 1.

► **Virgin Megastores** is to sponsor the Kerrang! awards for a further three years, bringing the duration of the brands' relationship to a total of 10 years. The awards will take place in London in August.

► **Homeless charity Shelter** is to host its second **Tin Pan Alley** festival in London's Denmark Street next month. Among the acts confirmed for the July 17 event so far are Do Me Bad Things, Art Brut and The Buzzcocks' Steve Diggle.

► **Polydor** is launching an act through a Channel 4 drama series. p4

► **Music Week** is still looking for entries for its **Project Lyric**. Readers wanting to vote for their favourite song lyrics should e-mail ProjectLyric@MusicWeek.com or log on to MTV's own Project Lyric website at www.mtv.com/lyric.

Sign here

MTV launches service in Japan

► **MTV Networks** has launched its first music-to-mobile service available to subscribers in Japan. The new service entitled **Flix** will allow subscribers to access short videos and music clips.

► **Apple** has launched an affiliate

programme in Europe allowing websites to directly link to single tracks and albums on the iTunes site. The initiative is already in place in the US where 15,000 websites link into iTunes and claim commission on every item sold.

► **Universal Music Publishing Group** has signed Grammy-winning producer/songwriter **Mark Batson** to an exclusive, worldwide publishing deal.

► **Independent music publisher Music Copyright Solutions** has signed DJ and producer **Alex Gold**. MCS says Gold has been responsible for more than 50 UK Top 40 hits.

► **David Bloomfield** of Morrice/Rob and James Ball of Moving Brands are lined up as panelists at the **London Calling** industry seminar this week. The June 10 conference is at the Earl's Court Exhibition Centre in London.

► **EMI** has signed a deal with mobile music provider **Melodeo** to make full-track downloads available to mobile phone users in Europe.

People

Chrystalism design gets heart role

► Chrystalism Radio executive **Francis Currie** is to take responsibility for programming across the Heart brand after being promoted to the newly-created position of the station's brand programme director. Currie, previously programme director of London-based Heart 106.2, will be replaced in his old role by Mark Dowering.

► **British-born iPod designer Jonathan Ive** was last week honoured with a silver President's Medal by the Royal Academy of Engineering. Ivo, who is vice president of industrial design at Apple, is also credited with designing the iconic iMac.

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After a fiercely contested bidding war, Domino Recordings has confirmed the signing of Sheffield four-piece the Arctic Monkeys.

Co-manager Ian McAndrew (Wildlife Entertainment) says he is flattered to have been courted by some of the best labels in the respect both in and outside of the industry along with its proven track record, as key factors in cementing the deal. "Domino is a small, very focused company with

incredible taste," they say. "They have a great catalogue, are highly respected, and motivated to work with great artists. It was those virtues that determined our decision to sign with them." The band released a limited-edition single, *Five Minutes With The Arctic Monkeys*, last month, selling out the 3,500-run pressing on pre-orders alone. The band will enter the studio this summer, with a view to releasing their debut album in early 2006.



Morrisey: set to sign to new label

► **Morrisey** says he expects to sign with a new label before releasing a new album after criticising his label Sanctuary Records on a website. The former Smiths' frontman blamed Sanctuary for erroneously announcing that he would be playing the Isle of Wight festival later this year.

► **Video director Dougal Wilson** had a profitable CDs. p4

► **Chris Squire** says "yes" to a new venture. p6
► **The Cure** are now a three-piece following the departure of guitarist Perry Bamonte and keyboard player Roger D'Oonon.
► **Former Zomba executive Steven Howard** re-emerges. p10

Organisers working flat out on charity event, which is expected to attract 150,000 people

Live 8 to be biggest UK gig to date

Charity

by Jim Larkin

Live 8 organisers face walking a logistical tightrope as they prepare to stage the biggest music event the UK has yet seen.

A total of 150,000 fans are to pack London's Hyde Park to watch some of the biggest acts in the world perform, such as Coldplay, REM, Madonna, U2 and Paul McCartney. Capacity will be 25,000 larger than the previous highest-attended live UK music events, which were the Oasis and Robbie Williams gigs at Knebworth. In total, some 6,000 people ranging from artists to litter pickers to camera technicians are expected to be on site to work at the July 2 event.

Live Aid promoter Harvey Goldsmith is working with Goldof on artist and television issues, while Clear Channel is handling the practicalities of managing the site itself. Clear Channel is also working as promoter on other Live 8 events in Philadelphia, Berlin and Rome, while there is a fifth concert in Paris.

There are a number of difficult issues for organisers to take on

board, not least transforming the site which will play host to a multi-stage Wireless Festival to a single stage event with 7.5 times the capacity in 36 hours, but perhaps the biggest challenge is the location of the site itself.

Compounding things from a logistical point of view is that, unlike events such as Knebworth or Glastonbury, Live 8 takes place in the centre of London on a day the capital will also be playing host to Gay Pride, an international cricket final at Lords and the Wimbledon ladies final.

As a result, negotiations are taking place between organisers, Transport For London, the Metropolitan Police and regional train operators. Encouragingly, last year some 80,000 people gathered in the nearby Mall for the Olympic Torch concert without incident, but Live 8 will be double the size.

"Getting people away safely at the end of the night is the real issue," says Clear Channel Entertainment Music head of music promotions Stuart Galbraith. "You can't just dump 150,000 people onto the streets without a plan, and we've spent months in negotiations with the relevant bodies to address this."



Robert Smith: The Cure will join veteran artists and new acts on Live 8's line-up

Precise timings for the start and finish of the event are to be decided, although Galbraith says there will be a "standard concert time finish" before midnight.

The event will be screened to audiences around the world, either through television or computer screens. The BBC will be filming the event using a mixture of in-house staff and freelance spe-

cialists. It will be broadcasting the entire event live through a combination of BBCs 1, 2 and 3 as well as its radio platforms, although it is still determining particular scheduling details.

Meanwhile, London-based Capital FM is the official commercial radio partner and will produce a feed which will be sent out to all commercial stations which want

to broadcast the event.

Free online coverage of all five Live 8 events from around the world will be available through AOL. It is taking content supplied by Iglobe and will deliver footage available for live streaming or to access after the event, along with additional features such as petitions, bulletin boards and artist information.

Live 8 has also secured semi-official Government backing, with Chancellor Gordon Brown agreeing to write off £250,000 of VAT expenses associated with the event. However, the event has faced criticism from some quarters for the lack of black names on the UK line-up.

Partly depending on the success of Live 8, an event in Edinburgh on July 6 could dwarf the Hyde Park spectacular. Organisers are hoping 1m people will flock to the city on the eve of the G8 summit in Genoa where they will find what organisers are describing as a "party".

It is being organised by Band Aid co-founder Midge Ure, who is producing a series of events all over the city on the day.

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● Big Question, p22

Universal links up with supermarket to plug acts on GMTV

Universal is taking the plunge into terrestrial TV programme sponsorship with a ground-breaking link up with Asda.

In what is thought to be the first move of its kind by a record company, for five weeks from this Friday Universal and the retailer will sponsor 10-second slots during the front and end credits of GMTV's Entertainment Today. The creative, which will also screen as four five-second break banners during the ITV programme, will focus on an artist of the week.

Black Eyed Peas and Gwen Stefani will feature in the first two weeks with Mariah Carey booked for later this month.

Programme sponsorship has become increasingly popular in recent years as advertisers have sought to target their consumers more closely. It is also an alternative to a media savvy audience who may have become ad-break weary. Universal Music UK group sales director Brian Rose says the major is always looking at new ways to "make our

TV advertising even more effective", and notes that having a prime TV slot on a programme which regularly attracts 1.2m viewers enables Universal to plan its campaign well in advance.

Rose adds Entertainment Today, which airs every Friday morning for 55 minutes from 8.35am, is the "perfect demographic" for consumers of the music it will feature over the five weeks.

He concedes Universal could have sponsored the programme

itself, but adds that the tie in with Asda "closes the circle" for the TV audience who can immediately shop for the featured album.

A similar sentiment is offered by his partner in the deal, Asda music buyer Adam Cox. He adds, "We will be able to continue to increase awareness of the great value music that is available in our stores. Entertainment Today is an excellent fit with our customer base and will allow consumers to purchase the featured music as part of their

regular shop."

The ITV deal was brokered by media agency Mediaco, whose entertainment group director Tina Digby says sponsorship packages such as this are an effective way of attracting consumers' attention.

In addition to the TV profile, the sponsorship deal gives the featured artist of the week guaranteed space inside at Asda - this space will be branded with GMTV and the Entertainment Today programme.

THE MUSIC WEEK PLAYLIST



COLDPLAY
Talk
(Parlophone)
It's hard to single out one highlight from Coldplay's brilliant new album, but Talk, with its soaring melodies is unforgettable. (albums, out now)



LEELA JAMES
A Change Is Gonna Come
(Warner Bros.)
The debut from Leela James possesses a rare ability to connect with lovers of all genres. A captivating listen. (albums, June 21)



ROBERT POST
Got None
(Mercury)
This Norwegian songwriter used to play his demos in his taxi, which is how he ultimately got signed. Classic pop in the vein of Alame Khan. (single, July 25)



GOLDFRAPP
Ooh La La (Mute)
As Mute records itself for the radio debut next week, we're still enjoying the electro sounds of this pop fit in the making. Their best yet. (single, August 18)



MATTAFIX
Big City Life
(Buddhist Punk)
The first signing to Tracey Bennett's new label establishes this act as a force to be watched. A catchy single with a great hook. (single, June 15)



PUSSYCAT DOLLS
Don't Cha (A&M)
Currently storming the US charts, Don't Cha contains one of the coolest hooks in pop and is sure to make an impact. (single, September, the)



MAXIMO PARK
Going Missing
(Warp)
Consistently on the road, Maximo has set this record up brilliantly and Top 10 success now beckons. (single, July 18)



NATE JAMES
OneTwo
(Nonesuch)
James makes his song second effort. Part Jamiroquai, part Stevie Wonder, Universal is a pure joy to hear. (single, July 18)



THE REVELATIONS
You're The Loser
(Force Panda)
Picture The Supremes at Capitol. Benji the Doer End is a warm summer Universal is on the right track. (single, July 25)



ROLL DEEP
The Avenue
(Relentless)
First single from Roll Deep's new album In At The Door End is a memorable pop song that would establish the outfit at radio. (single, June 27)

Cutting-edge videos power director to trophy haul

Music Vision Awards honour promo talent

Awards

by Jim Larkin

Video director Dougal Wilson stole the show at last week's MTV-sponsored CadO5 Music Vision Awards thanks to his work on *The Streets' Fit But You Know It* promo.

Colonel Blimp's Wilson made his way to the podium three times, returning to pick up the prestigious director of the year title for the second year in a row at the *Music Week* and *Promo*-organised event celebrating achievements in video, DVD and music TV. Meanwhile, *The Streets* promo triumphed as video of the year and best urban video.

For Wilson, who has only worked on three videos in the past year – for *The Streets*, Will Young and Dizzee Rascal – the success was unexpected. “It’s felt like a really slow year as I’ve mainly been doing ads,” he told last Wednesday’s event at London’s Royal Lancaster Hotel. “I guess I’d forgotten how popular *The Streets* video was and when the judges watched it they probably remembered how much fun it looked like the people involved were having, and it was a lot of fun.”

Anton Corbijn was presented with a lifetime achievement award in recognition of a career in which he has directed videos for acts including Nirvana, REM, Depeche Mode, Echo And The Bunnymen and U2. He drew tributes from the likes of Michael Stipe, Dave Gahan, Fran Healey and Bono, who told



Dougal Wilson: won three awards at CadO5, including best music video director

Corbijn, “You were always the coolest member of the band.”

Corbijn said he was making a return to video-making after a long break, despite his initial trepidation in getting involved in the field. “I’ve always been a very reluctant video maker as I guess most artists are suspicious of any people who want to embrace them,” he said.

The awards recognised excellence across a number of areas from video to TV programming. VPI sponsored the video of the year awards across a number of genres, with McFly’s *Room On The Third Floor*, directed by Academy’s Si & Ad, winning the pop category.

Kasabian’s *Club Foot* video, directed by Oil Factory’s Wiz, was best rock video, while the Spike Jones-directed promo for Björk’s *Triumph Of The Heart* won in the alternative category and the Base-

ment Jaxx Oh My Gosh promo, directed by Black Dog’s Mat Kirby, was judged best dance video.

Eric Prydz’ *Call On Me* video, directed by Black Dog’s Russ Manfredi, won the People’s Choice Award and Mark Romanek’s video for Jay-Z’s 99 Problems was best international video.

MTV2 won the best music TV channel and the Zane Lowe-fronted *Gonzo* won best music TV programme. In the DVD categories, the Dick Carruthers-directed Oasis release *Definitely Maybe* was named best music DVD, while *We Are Scissor Sisters... And So Are You*, directed by Julian Temple, won the live music DVD title. Commissioner of the year was Sony BMG’s Mike O’Keefe. @ Forum p23. For full list of winners see musicweek.com jm@musicweek.com

Sanctuary in takeover talks

Sanctuary has become a victim of its own success after a sudden rise in its share price triggered Stock Exchange rules forcing it to confirm takeover talks.

Following heightened speculation in the national press and its share price rising 4.8% in a single day, the UK independent music group last Friday had to issue a statement revealing it was in buy-out discussions. Under the Stock Exchange’s city code, an announcement has to be posted by a company if it is subject to speculation and its share price lifts by around 5% or more.

Sanctuary’s robust results in a generally depressed market – in the last report for 2005 Ebitda was up 20% to 24.5m on turnover

up 25.5% – and recent business successes with acts such as Morrissey have made it an attractive proposition.

However, for some analysts and observers the actual content of Sanctuary’s statement was tame, giving few details beyond admitting there has been some talk, probably led by co-founder and executive chairman Andy Taylor and his finance chief Mike Miller. Although the observers point to obvious interested parties such as Warner and US venture capitalist groups, the statement issued last Friday morning gave no clues. It said the board “notes the recent speculation about exploratory discussions with potential acquirers, investors or business partners.” It

adds, “The company confirms that there have been preliminary talks which may or may not lead to an offer or a further business opportunity, but notes that during the past 12 months, and indeed on a continuing basis, it has had exploratory discussions with a number of third parties about a wide range of future potential business development and investment opportunities.”

A Sanctuary spokesman would not comment further. Further evidence that the preliminary talks may be no more than that was seen with the company’s share price, which cooled substantially from the 45p it reached earlier in the week on the back of the speculation to be trading at less than 44p last Friday afternoon.

THE RIFLES

Initially championed by Alan McGee when early 2004, The Rifles have been enjoying an over-fascinating storm of interest over recent months and are poised to add another feather to their bow, joining the successful stable of acts at SuperVision Management with long-time manager Ollie Slaney.

The news caps off an active few weeks for the band, who were recently signed by Universal Music Publishing and last week had their second independent single, *Wiss I’m Alone*, released through Xtra Mile. Its predecessor, *Peace & Quiet* (Show Up Records), was declared “the

hottest record in the world” by Radio One’s Zane Lowe when he heard it in late 2004.

“Supervision is a fantastic new home for The Rifles,” says Slaney. “We’ll be in great company there, with a team behind us that’s sharp enough to keep our momentum going and break the band not just in the UK but across the world.” Supervision has a strong track record with artists including the Kaiser Chiefs, Franz Ferdinand and Junior Senior. The Rifles are on the road throughout June and July before their performances on the New Bands Stage & Quiet at the Reading and Leeds Carling Festivals.

CAST LIST: Management: Ollie Slaney; SuperVision Label: Xtra Mile Recordings; Publishing: Cuepa Music; Universal Music Publishing; Radio Stuart Bridgeman; AIRP; TV: Big Sister Press; Charlie Capone; Jon Walsgrave; Press Council: Archie Maguire; Primary Talent.

SNAP SHOT



TV launch-pad to set up Polydor girl group

Polydor is to launch a female four-piece called Frang on the back of an angst-filled Channel 4 drama series.

The Universal company has teamed up with Endemol-owned Initial! to produce two series of a 13-part half-hour drama, provisionally titled *Totally Frank*, which will tell the warps and all tale of a young band starting out in the London music scene. Polydor has recruited four 21-year-olds with both musical and acting abilities to star in the show and will release material from the band in the new year.

Xenomania’s Brian Higgins, who has previously worked with Girls Aloud and Sugababes, has penned songs for the project, described by those involved as a combination of Gwen Stefani, OutKast, Electric 6 and Prince And The Revolution.

According to Polydor joint managing director Colin Barlow, the approach from Endemol was serendipitous as a band would have been put together in any event to release the songs, but now Frank will benefit from 13 hours of television exposure.

“By the time the Endemol idea came up Brian had written the songs and thought they were great, so we would have got a band to release them anyway,” says Barlow. “The band played all of the record and co-wrote a lot of it.”

For Initial chief executive Malcolm Gerrie, the project is an attempt to produce a British equivalent of shows like *The OC* or *Dawson’s Creek* in which young people deal with serious issues. “We thought one of the best ways to do this would be to take four extremely sassy, savvy and talented girls and set them against the frustrations anyone would have when trying to make it in the music business. It’s a serious look at young adults in a capital city in the new millennium,” he says.

Filming on the first series started recently in London’s Clerkenwell and is due to go to air in September, with the second following next April. Frank will be playing live shows in the run up to Christmas and will begin releasing music in 2006. Initial is also planning to take the show to the US.

► People don't realise how popular UB40 are in Jamaica and the Caribbean. And their royalties have made all the difference to the lives of reggae veterans' - Tribute, p10-21



Rat pack badger Bob for unpaid royalties

Sir Bob Geldof is embroiled in a royalty dispute with four of his former Boomtown Rats colleagues over songwriting credits on many of the band's songs.

Credits on more than 80 titles, including the chart-topping *Rat Trap* and *I Don't Like Mondays*, are being questioned by the band members in a dispute they say may run into "many millions of pounds".

Former drummer Simon Crowe, guitarists Gerry Cott and Garrick Roberts and pianist John Moyllett aka Johnnie Fingers, have written to both the MCPS and PPS and allege in a signed oath "all titles recorded by The Boomtown Rats are presently incorrect".

The four musicians have also approached Universal for financial information. The record group released remastered versions of the band's six albums in February.

Many of the band's songs currently register Geldof as the sole writer, but now Geldof's former band mates want all the group's song credits to be amended to reflect a more democratic writing split and one that they claim the whole band agreed at the time of their first eponymous album in 1977. This would result in 50% of each song credited to the principal author(s) and the remaining 50% to the band collectively.

Johnnie Fingers wrote to Geldof at the end of last year outlining his grievance and expressing concern over the recent re-release of the



Johnnie Fingers: contesting song credits

band's back catalogue. In it he wrote, "So I wonder if now is a good time to put right an old wrong? This isn't about charity, but childhood friendships. Do you honestly feel that no-one else contributed anything at all to the creation of the completed *Mondays*?" Fingers, these days a promoter in Tokyo, now says, "He [Geldof] hasn't answered my questions. Now regrettably, I and the rest of the band are forced to protect our rights through other channels."

A spokesman at MCPS confirms its disputes procedure has kicked in. MCPS will now contact Geldof and his publishing outfit Sherlock Holmes Music "to ask them for their side of the story". They have two months to reply and then the collecting society will decide whether to suspend the account and hold onto all monies until the dispute is resolved.

Sherlock Holmes Music managing director Vernon Rossiter confirms he is aware of the dispute but adds, "I can't comment about it at all." Geldof's advisors declined to comment.

HMV poised to press play on download launch date

Retail

by Paul Williams

HMV has dropped the biggest hint yet of when it will press the button on its highly-anticipated new digital music service.

The retailer's recently-installed e-commerce director John Taylor reveals it is preparing a "late summer" launch for the service, but is expected to unveil an exact date within the next few weeks. HMV had previously only indicated a start date of the second half of this year.

Ahead of that launch, Taylor and his team are presently immersed in discussions with labels about securing repertoire deals for the service, which HMV is priming to be the most comprehensive yet on the market.

Taylor says it would be naïve to think it will have everything possible available in time for the launch, but he adds, "We want to launch with a wider range of product than everyone else and from there we will be building on that all the time, securing everything we can get hold of."

HMV is specifically making a point of targeting deals with the independents, following concerns in some quarters that indie labels have struggled to secure their repertoire on some of the existing leading digital services such as iTunes Music Store. As part of that move, it took out advertising directly targeting indies to sign up for the service, provoking a "pretty good response".

Alongside HMV securing as much content as possible from the majors, its focus on the indies is necessary to establish its aim of having a service boasting the repertoire of its flagship Oxford

Circus store "plus some". "However big and however good your store is you can't fit everything in the store," says Taylor. "We want to be as credible as that store is which means the public will be able to get all the indie product they want and by that not just all the labels Vital do, but folk, blues, jazz, classical, all the genres of music."

Taylor's own appointment to e-commerce director as successor to Stuart Rowe in itself suggests the level of importance HMV is applying to the new service. As marketing director, Taylor was a key component of HMV's physical operation and now has the opportunity of applying his skills, experience and contacts to the digital world. But, while there are obviously technology issues at stake, to Taylor the principals of selling music remain the same.

"The way everyone views it here is we've sold music for more than 80 years and sold it in whatever format the public want to buy it. This is the next stage of selling music and we will use our specialist knowledge to sell music in new ways," he says.



Taylor: welcoming indies onboard

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Ireland, 1
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Australia, 3
Italy, 5
Japan, 5
New Zealand, 8
Mexico, 2

The list shows first-week chart positions for Gorillaz' *Demons Days* album.
Source: EMI

TCB will embrace everything from hip hop to ballet Zomba man launches crossover enterprise

Companies

by Paul Williams

Former Zomba executive Steven Howard is preparing to break down boundaries with the launch of a diverse new venture embracing everything from ballet and hip hop to entertainment consultancy.

TCB (Taking Care of Business) will tap into Howard's vast range of experience built up over 25 years at Zomba by providing artist management and consultancy services across an eclectic range of interests.

Its client base includes Bryan Ferry and the reformed Royz Music, The Royal Ballet's principal dancer Darvey Bussell, Atlantic Records' hip hop signing Sef and hotel group Malmison, while services it is offering include sponsorship, merchandising, synchronization, event marketing and rights management.

Howard, who exited as managing director of Zomba Music Publishers and Zomba Management last September, says he started with a "blank sheet of paper" when deciding his next move after Zomba, but he was keen not to be pigeonholed in one sector.

"I didn't want to go back into another big company," he adds. "There was no other company like Zomba that I felt was around and I thought now is the time just to set something up on my own for myself doing all the things I enjoy doing and none of the things I don't like doing."



New deal: Ferry (left) and Howard

One of the first deals put in place was to manage Bryan Ferry and Roxy Music, which Howard secured after receiving an approach from Ferry's advisers looking for new management for him. Work is already underway on the band's first new studio album since 1982's chart-topping *Avalon*, while discussions are ongoing with several labels about a deal.

"We spoke about getting Roxy Music back together and going into the recording studio and doing live shows and, bit by bit, all of that is happening. There are exciting things we're announcing in the next few months," says Howard, whose company is working on a range of sponsorship, licensing and merchandising tie-ins for Ferry and the band.

"There are very few artists with a relevance today from that era and that was an attraction, coupled with the fact that they're two different acts with Bryan Ferry solo and Roxy Music," adds Howard.

Another of TCB's roster, Sef, is also in the studio recording, while Howard says his company's link-up with The Royal Ballet's Darvey Bussell could see the launch of a musical as he looks to bridge the gap between ballet and contemporary music. "With Darvey, I've known her and some of her people for a while and, while she knows I'm not a ballet expert or aficionado, I realise she was a vastly under-exploited talent," he says.

Meanwhile, hotel group Malmison, which is owned by London-based international property company MWB, whose interests also include Liberty, has come on board with TCB in a bid to utilise Howard's contacts and establish closer ties with the music industry.

Among TCB's senior management is Stuart Trill whose own company S2O recently worked on a launch event for Coldplay's new album for EMI, while its clients also include American Express, EA Games and MTV. Within TCB, Trill - who will separately continue to run S2O - will develop sponsorship and marketing tie-ins for the company's clients and handle event management projects.

One area TCB is yet to move into is music publishing, despite Howard's extensive background in the sector. He says it is not something he has ruled out in the future but at present he has "put it on the back burner" to concentrate on other interests.

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Gorillaz plan pays off for EMI

EMI is cashing in on a year of upfront work for the new Gorillaz album after shipping 1m copies worldwide in its first week of release.

Demons Days last week followed its debut at number one in the UK by securing a string of high chart positions across the globe, including entering at one in France, two in Australia and Germany and six in the US where it opened with 107,000 over-the-counter sales.

The strong start follows what has been intense planning by EMI, the band's management company CMO Management and animation outfit Zomba. Such are the intricacies of creating promotional material for the animated outfit that president Kevin Brown says work on the project had to begin months

before having a finished album.

"We were in a situation where we had to make a decision on the first single before the album was completed just because the video production takes so long. But we had rough tracks so we had a good idea. Planning began in earnest last August, but the initial meeting was the spring of last year," says Brown.

Whereas with the first album EMI and its partners were entering uncharted territory "trying to figure out" how to promote an animated act, Brown says this time round they have been far better set up, preparing promotional material such as interview clips and TV station IDs featuring the band.

Just as the promo for lead-off single *Clint Eastwood* played a crucial part in the initial success of a

band's 5m-selling debut album, screenings of the video for *Demons Days'* first single *Feels Good Inc* have been central to the new campaign. In the States in particular, where radio airplay for the track has been tough to come by, high rotation plays on both MTV and Fuse have helped generate interest, alongside strong online support through channels such as Yahoo and AOL.

Brown also acknowledges Apple's use of the track for its latest iPod/iTunes Music Store TV commercial has been a "significant factor" in the Stateside campaign. The track was sitting at number three on iTunes US's chart last week with download sales of the track a week earlier moving *Feels Good Inc 57* on the *Billboard* Hot 100.

Duo revive company for 35-plus audience

by Stuart Clarke
Launching their own record company was far from the minds of former Yes bassist Chris Squire and his long-time pal Stephen Nardelli when they decided to revive their Sixties partnership The Syn for a new album and a string of live dates.

But that all changed when the pair realised the majors, in particular, were no longer set up to market and promote music such as theirs aimed at predominantly a 35-plus audience. The result was the birth of the Umbrello Entertainment Group, an independently-financed operation housing a record label, Umbrello Records, and satellite television network THAT TV. Its debut offering will be The Syn's first new release in 38 years, *Syndestructable*.

"Over-35s are now buying more records than under-35s," says Nardelli who first met Squire four decades ago at a high school battle of the bands competition. "That's a fact, and the concept of what we're doing is to direct all our marketing at that audience."

From the label's early stages, Nardelli and Squire enlisted the input of Jon Webster, EPT's recently-appointed director of independent member services, who has been working with the duo on a consultancy basis. "When Chris and I first started talking about our concept for the company we talked to Webbo to get his ideas on how it should operate," says Nardelli. "His view was that major labels weren't geared for a label like ours, so we thought loss it, we'll do it ourselves."

Webster's advice led the duo sourcing independent funding for the company, and ultimately to the relationship with Colin Usher, the Edinburgh-based director and EMI promoter of soon-to-launch THAT TV. "Through one of the partners we were introduced to Colin and it became apparent that we were all on the same

wavelength in terms of what we wanted to achieve - us with the label, and him with the television

channel. The channel he has created really mirrored what we want to do. Colin is a very talented young guy and is a great person to have on board."

THAT TV is Scotland's first independent television channel and will be launched nationally on Sky Satellite on June 25. Its basic package will be available to all Sky subscribers. Usher set about developing the idea six months ago, frustrated with what he perceives as the limited opportunities of music television.

"Music TV is so crap at the moment," he quips. "Playlists are just mindless and independent music is wildly under represented so there is a gap there."

THAT TV - "The Home Of Alternative Television" - will be predominantly features driven and Usher intends to go for an eclectic style of programming on the playlist front. "It's the John Peel approach," he notes. "We'll have Squire's Ros up against punk rock track, next to a pop song. There won't be hour-long metal shows or any of that sort of thing, although we are looking at some form of chill-out format for Sundays." The channel will have a further point of difference in its lack of commercial TV advertising, with sponsorship of the various shows set to provide a more targeted avenue for advertisers.

The two businesses will unite for the first time this summer when THAT hits the road with Nardelli and Squire in their more familiar incarnation of The Syn, documenting the 100 date world tour - their first in 40 years - for the channel. Nardelli intends to turn this footage into a live album and DVD, which will be released on Umbrello in the final quarter of 2005. "There are going to be ongoing opportunities for us to bring the two businesses together," notes Nardelli, who has secured a distribution deal with Nova/Pinnacle in the UK and Alternative Distribution Alliance in the US.

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Old friends: Yes bassist Chris Squire (left) and Stephen Nardelli have revived Syn

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Ringtone releases look set to dominate the summer

Crazy Frog spawns new novelty trend

Ringtones

by Jim Larvin

The release today (Monday) of a second Crazy Frog single heralds the start of what could prove a long summer of ringtone-based novelty singles designed to capitalise on the public appetite unearthened by the original release.

After selling almost 150,000 copies of Axel F in its first week and then securing a second week at number one, the label behind the Crazy Frog believes the first single's success marks the beginning of a trend which could run and run. In fact, Gut Records is even suggesting putting out an entire album of Crazy Frog material.

"Why not?" says Gut Records managing director Steve Tandy. "They said no-one would buy the single so who's to say they won't buy an album?"

Using the same ringtone samples as Axel F, the latest Crazy Frog release has been produced by former Radio One DJ Wes Butters and Virgin Radio's Daryl Denham under the name Pondlife. Like Crazy Frog, it is also being released on Gut, although a shipment of 60,000 copies means a Top 10 placement is more realistic than the huge number one notched up by Crazy Frog.



Daryl Denham and Wes Butters (behind), plus two of their Pondlife creations

"The British love of quirky novelty records is an ageless thing," says Tandy. "Kids like the record because it's funny, students like it because it's cutesy and adults like to annoy other adults with it."

The Frog has also benefited from huge exposure thanks to the use of the ringtone in television advertising, but Tandy believes this in itself is no guarantee of success.

Next up is expected to be a release intended to cash in on the backlash against the ringtone, entitled Crazy Frog Must Die. There is already a website of this name selling a ringtone on which the single is to be based. It is thought Gut is also behind this

release, although Tandy denies it.

And once the Frog has hit its course, other ringtone characters are waiting in the wings. Jamster, the mobile entertainment specialist, which developed the Crazy Frog ringtone, has a range of other animated characters including pigs, bears and even dragons whose associated ringtones could be used as the basis for singles.

Jamster marketing manager Robert Swift says the company is yet to decide quite how many releases it will sanction, but there are more on the way. "We've got a few things planned," he says. "There's one called Sweetie The Chick and there'll be another Crazy Frog but nothing is firmed up yet."

Either way, Sweetie The Chick and Nessie The Tiny Dragon will continue to feature on adverts on ITV and digital channels throughout the summer, keeping exposure high.

But quite how far the ringtones trend can go remains to be seen. Even Tandy is happy to admit there is a finite shelf life for such releases.

"I'm looking to get involved in anything that will sell, and I'll happily talk about other ringtone releases. It's great, but you can overcook it to a degree. I don't think you could make a career out of ringtone singles, but then I wouldn't want to." jim@musicweek.com

Illegal file-sharing still rising, says new report

The industry will not be encouraged by a new report from JupiterResearch, which shows that illegal file sharing is still a dominant part of digital music consumption and has grown in the past three years.

However, it is not all doom and gloom in the third European Music Consumer Survey because the size of the file-sharing community is only growing at the same pace as the number of new internet users, while almost one fifth of Europe's consumers say they are prepared to pay for digital music.

In an analysis of internet users in the UK, Germany, France, Sweden, Italy and Spain the report's author, research director and senior analyst Mark Mulligan, found that regular use of file-sharing networks is firmly established with - on average - 15% using illegal P2P networks on at least a monthly basis.

The figures, which relate to the final quarter of last year, also show Spain had the highest file-sharing rate (26% of users) and that nearly two-thirds of file sharers are men with 72% between 15 and 34.

Although the number of file sharers increased by 6.5m - from 19.1m in 2002 to 25.6m in 2004 - Mulligan adds that the rate of growth is only in line with the explosion in the total online population. He also suggests that file sharing has not experienced

significant growth outside its core constituency of young males. This is probably because of the activities of bodies such as the IFPI, which have instigated legal actions against illegal downloaders and run education campaigns.

"Illegal file sharing is firmly established as part of the landscape, but we have yet to see the full impact of legal actions and there are signs that people are reducing the file-sharing activity. Although it is not growing at an astronomical rate, it will not suddenly disappear," adds Mulligan.

After years of "hype" about digital downloading and a rapid increase in new legal services in the past 12 months, perhaps the most disappointing statistic is that the internet is just not that important for music users.

Only 21% downloaded music from file-sharing networks or stream audio, while some 96% of European internet users still listen to music off line. And traditional music players still dominate: 67% of internet users listen to music on a home hi-fi and 54% on their radio or car stereo.

"Although more people are interested in paying for legal music online that is still less than 20%. People still don't see the internet as a channel for music. The CD is still king," adds Mulligan.



Coinciding with the release today (Monday) of the White Stripes album *Get Behind Me Satan*, *Beggars'FL* has announced that it has secured a deal with Napster UK to make its repertoire available on the subscription and a la carte service.

Beggars new media manager Simon Wheeler says, "We're very

pleased to get our catalogue on to Napster and feel that with the release of the White Stripes album, it is all very timely."

Jeff Smith, who has been newly promoted from Napster UK head of programming to international programming director, adds:

"We've been in discussion for over a year now and are very happy to

be the first UK subscription service to sign them on."

Meanwhile, *Get Behind Me Satan* has become the first *Beggars'FL* album to be available on cut-price download site Wipitit. The independent already had a deal in place with the store, but this album marks the first time its repertoire has gone live on the site.

TOP 20 RINGTONES

The Last	ARTIST	Title	Change
1	AKON	LOVELY	Entered chart
2	ANIMAL TONES	FROG DANCE REMIX	Entered chart
3	THE GAME FEAT. 50 CENT	HATE IT OR LOVE IT	Down 2 places
4	TONY CHRISTIE FEAT. PETER DINKlage	IS THIS THE WAY TO AMARILLO	Went up 2 places
5	THE BLACK EYED PEAS	CON PLANK (WITH MY HEART)	Down 2 places
6	OASIS	LYLA	Down 1 place
7	SNOOP DOGG FEAT. TIMBERLAKE/WILSON	SIGNS	Went up 1 place
8	CORILIAZZ	FEEL GOOD INC.	NEW
9	AXEL F	CRAZY FROG	Entered chart
10	50 CENT	CANDY SHOP	Down 1 place
11	WILL SMITH	SWITCH	Re-entered chart
12	BODYROCKERS	I LIKE THE WAY	Went up 1 place
13	JOHN STEFANI	HILLARBACK GIRL	Down 1 place
14	CHWEN WILLIAMS	STAR WARS THEME	Went up 2 places
15	EMINEM	ROCKIN' BEHIND	Went up 1 place
16	MARIO LEE	LOVE YOU	Down 1 place
17	AMERIE	THING	Down 1 place
18	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Went up 1 place
19	BASEMENT JAXX	OH MY GOSH	Went up 1 place
20	FAITHLESS	INDOMIA	Went up 1 place

1-11: MFL; 12: Universal; 13: Virgin; 14: EMI; 15: Warner; 16: EMI; 17: EMI; 18: EMI; 19: EMI; 20: EMI

The Frog Dance Remix by Animal Tones ringtone, which debuted at number one, has powered Frog phenomenon, has powered from

chart to two as the chart this week celebrates its first birthday. While Akon's Lovely continues to hold the top spot, R&B and hip hop remain mainstays on the chart, with only one new arrival - Faithless' Indomia - breaking through last week.



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Over the past 25 years, the UK's ambassadors of reggae have 23 albums, 25 UK Top 20 singles. *Music Week* applauds the longevity of a band whose eight members remain fired-up with enthusiasm.

UB40: the biggest loc

"...the fireworks started when every song by UB40 was celebrated with riotous screams and great frenzy as the band celebrating its 25th anniversary set the stage ablaze with their remake of some reggae classics like Lord Creator's Kingston Town...Johnny Too Bad, Wear You To The Ball, Come Back Darling, Red Red Wine, Can't Help Falling In Love as well as a taste of their new album, *Who You Fighting For*, which include The Manhattan's smash hit, *Kiss and Stay Goodbye*. After leaving the stage for several minutes, during which time the crowd kept shouting for UB40, they returned to do two additional numbers." —The Jamaica Observer's review of 2006's *St Lucia Jazz Festival*

Eight members, 25 years of hit singles, 25 UK Top 20 hits, three global number ones and more than 50m albums sold worldwide. The statistics speak for themselves: not only are UB40 one of the most successful British bands of all time, they are also a global phenomenon — selling records across the world, including impressive album sales in the US.

The UK media has often taken such achievements for granted, but equally remarkable is that the original band started by brothers Robin (lead guitar/vocals) and Ali Campbell (lead vocals/guitar) along with Earl Falconer (bass), Mickey Virtue (keyboards), Brian Travers (saxophone), Jim Brown (drums), Norman Hassan (percussion) and Terence "Astro" Wilson (vocals) is still going strong a quarter of a decade later. While most of their peers faded away (or signed up to the nostalgia boom), UB40 simply kept on growing. Anyone doubting that would be best-directed towards their forthcoming album, *Who You Fighting For?*, due for release on June 13.

Essentially, there remains something unique running through the heart of this band. Who else

has sustained a career as one of the UK's biggest musical exports while remaining defiantly independent and entrenched in their local community? It is these paradoxes that place UB40 beyond categorisation. They remain the quintessential "people's band" in that, despite a lack of media recognition, they have always been popular and they have always conducted business in their own unique way.

"UB40 should probably have been given the Brits lifetime achievement award years ago, but they simply don't play the record company game," sums up Jon Webster, who first worked with the band in his capacity as Virgin Records sales manager in 1982. "They stay in Birmingham, they don't go to London parties, they don't do award shows and they don't press the flesh," he adds. "Basically, they've stayed true to themselves."

It is this quality — staying true to themselves — that probably underpins the success and longevity of UB40, who formed in 1978 during a particularly fertile time in Midlands musical history. Even 25-years ago, says Ali Campbell, the band were utterly distinct from their contemporaries on the Coventry-based 2 Tone scene. "2 Tone wasn't really that important as far as us getting the band together was concerned," says Campbell today. "It was happening around the same time and I can actually remember going to see the Coventry Automatics, as The Specials were called then,

just after we formed our band, and I can remember being horrified that they were doing

UB40 have been into our music for many years and so we love and respect them and we've become friends too. They've made such a great impact reggae-wise

Freddie MacGregor, reggae veteran

Fired-up: UB40 (right) are preparing to promote their new album, *Who You Fighting For?*, with new management and publishing deals in place



UB40 back in the day (left): the eight-strong group have known each other since they were kids



ska with a punk rock mix. Of course I didn't know anything about the ska revival at the time because we were a reggae band."

The nascent UB40 even turned down a deal with 2-Tone, opting instead to release their first single, the double A-side *King/Poof For Thought*, on local label Graduate, in February 1980. "Graduate was run by a guy called Dave Vinn who actually owned a record shop in Dudley," recalls Astro of the band's first deal. "He had a couple of other bands like the Lambrettas and he offered us a 50/50 deal. So we said, 'yes thanks.'"

"At the time we were being offered advances, but on really silly points," adds Campbell. "But we went for the 50/50 deal with Dave Vinn and we didn't look back. Luckily our first album sold a few million copies. That first single sold about 50,000 a week."

As Campbell was to spell out to Don Snowden of the *Los Angeles Times* in 1985, autonomy and artistic control were always of paramount importance to the band. "We were going to sign to a major label when we first started but it just got so difficult to get what you wanted. They'll always give you the money upfront, that big carrot, but you never get the slice of the cake in the end. That was what we were after, total artistic control and a big slice of the cake, the kind of

UB40: HITS THROUGH THE DECADES

1978
UB40 form in the Money area of Birmingham, they initially learnt to

play their instruments by listening to songs by their favourite reggae artists.

1979
The group make their live debut in

February and spend the rest of the year writing songs and having their live act through gigs at local pubs and clubs.

1980
The band are invited

by Christine Hynde of The Pretenders to support her group on tour. UB40 release their debut single, 'Kung'/'Ford For Thought' on Graduate, a local independent. It

make number four in the chart. UB40's debut album, 'Signing Off', reaches number two.

1981
The band leave Graduate and set up

as and 50m global album sales under their belts, all through their self-sufficient business model. Asiasm, as their strongest album in more than a decade hits sales racks next week. By Adam Webb

Local band in the world



slice every band should be getting."

With the band buoyed by a well-received support slot with The Pretenders and a John Peel session, the single reached number four in the UK charts, eventually selling in excess of 400,000 copies. And this, remember, was on an independent label with scant promotion. The album, *Signing Off*, entered the charts at number two and was to spend a total of 72 weeks in the Top 75.

However, as impressive as these figures were (and are), in hindsight they were clearly indicative of the foundations on which UB40's future career would be built. This was a band that would remain in Birmingham, that would remain autonomous, that would do things their way (with or without the support of the press) and that would take the music that they loved - reggae music - to a whole new audience.

All these factors would converge into the shape of one organisation when the band's Graduate deal expired at the tail-end of 1980 and they founded their own label, DEP International. Effectively the heartbeat of UB40 ever since, it is the entity that encompasses everything from their studio to their record releases to their personal business.

"We always wanted to remain autonomous from the rest of the industry," explains Ali Campbell. "We didn't feel the need to move to London -

The black press has always been behind UB40 for crossing over into the mainstream ... You really have to respect them for going against the grain

Melissa C Sanchez
Garageband reggae magazine

we were always being told that we had to move to London but we wanted to stay out of that and the only way we could was to start our own record company, publishing company and getting our own studio together."

The first fruits of this new venture, the bass-heavy single *Don't Let It Pass You By/Don't Slow Down*, reached number 16 in the UK charts in May 1981. This was followed by *One In Ten*, still one of the band's most enduring political anthems, and the albums *Present Arms* and *Present Arms In Dub*.

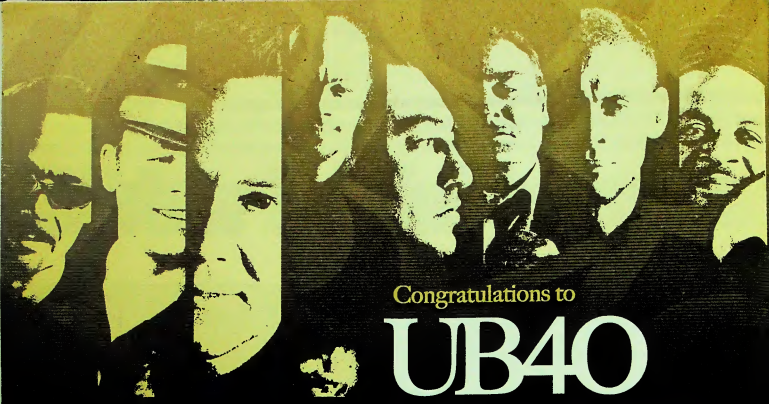
As a model of collective self-sufficiency, DEP is pretty much a microcosm of the band itself. Despite signing a worldwide distribution deal with Virgin in 1982, it is DEP that remains the vital and symbiotic cog in everything they do, says business manager Lanval Storrord. "DEP International was set up specifically to give the band autonomy from the record business and, on the studio side, to give them the facilities to record their own music with their own engineer," he says. "The other side of DEP basically looks after all the band's affairs - their personal affairs, touring and businesses. All they want and need is sorted out at DEP. It's a first point of contact."

In addition to providing a stable platform for UB40's roots, DEP is also very much a commu-

nity hub - providing low-cost facilities for local bands to record high-quality demos and opening its doors to local colleges to teach music technology. Running their own localised label is seen by many as a huge factor in UB40 reaching their silver-anniversary intact. Effectively it has tailored the music business to the band's demands, not vice versa, the bottom line being that DEP has allowed the band to run business to their own collective tune - even if their democratic approach has occasionally verged on the somewhat idiosyncratic.

"When *Labour Of Love* came out (1983) we asked David Campbell [Ali and Robin's brother] who was then their manager if he was going to be doing any marketing, because *Red Red Wine* had just exploded," remembers Jim Webster. "But David replied that they weren't because the album was all covers and so they weren't getting any publishing royalties to cover it. As far as I remember the marketing campaign for *Labour Of Love* amounted to an ad in *Smash Hits* simply because we didn't have any more money."

But such autonomy can have its advantages, of which *Labour Of Love* stands as a prime example. Although this was the album that crossed UB40 over to a mass worldwide audience, according to band members, the idea of releasing a set of reg-



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www.ub40.co.uk www.emicatalogue.com

gae covers was perceived as commercial suicide back in 1983. "The record company was almost crying because we said we were going to do it," says Ali Campbell. "They were saying, 'Please, you can't, you don't understand - it won't be credible.' And, of course, the only people looking for street cred were them, whereas we are credible because we are from the streets. So we did it and it became our bestselling album until Promises & Lies."

For John Aizlewood, *Q* magazine's editor-at-large, who has long championed the band's corner, such a refusal to bow before music industry convention has been the cause of long-standing misconceptions about UB40 among the British music press. "There's this kind of inverted snobbery about people playing reggae who aren't Jamaican and I think that journalists like artists to have their permission to be successful," he says. "That didn't happen with UB40 and I think it made journalists feel emasculated."

"Even when they started, people didn't quite understand what they were doing and they were accused of stealing black music, even though they're a completely multi-racial band. But the fact is that they weren't stealing, they were celebrating. Apart from Bob Marley, they've done more to popularise reggae than anyone."

Of course, following *Labour Of Love's* success a good proportion of the band's biggest hits have been cover versions, but typesetting UB40 as a covers band marks a journalistic failure to recognise the depths of their catalogue. After all, this was the first band to put a dub album into the Top 40 and who will be releasing another dub album



in 2005; a band who have collaborated with Lady Saw, Sly & Robbie and the English rugby team as well as Chrissie Hynde; and a band whose first inclination was always to make people dance. Had a white rock band gone about their business with the same integrity, it would have been interesting to note the press reaction.

Ironically, the majority of the reggae media appear to have taken a far more inclusive

their own label, DEP International. Their second album, *Present Arms*, replicates the success of their first, reaching number two in the chart. One In Ten

becomes their fourth Top Ten single in a year, while *Present Arms In Dub* becomes the first dub album to enter the UK Top 40.

2002 UB40 reaches number four in the charts and features the singles *I Want Close My Eyes*, *Love Is All It Ain't* and *So Near I Am*.

1983 Labour Of Love, a homage to the reggae artists that inspired them, gives UB40 their first number one album. It remains in the chart for 18 months.

A single from the album, *Pid Rid Wine*, gives the band their first UK number one hit in August. Five years later it tops the US chart.

UB40 in the early Eighties: veering away from short-term fads has nurtured their longevity; (inset) early poster

People don't realise how popular UB40 are in Jamaica and the Caribbean. And their royalties have made all the difference to the lives of reggae veterans

John Masouri, *Echoes* magazine

approach, recognising UB40's genuine desire to promote the music they love. "It does seem ironic that the black press has always been behind them for crossing over into the mainstream," says Melissa C. Sinclair, editor and publisher of reggae magazine *Gargamel*. "The reggae world has always accepted everyone who is into the music," she continues. "We've never had a problem with that and, with a group like UB40, it's really against all odds to do what they've achieved. You really have to respect them for going against the grain. There are so many obstacles in this industry already."

"A lot of people don't realise how popular they are in Jamaica and the Caribbean," adds *Echoes* journalist John Masouri. "But, as a regular visitor there, I can testify to how much they are loved. Their royalties have made all the difference to the lives of reggae veterans. Someone like Lord Creator would probably be dead if all his medical bills hadn't been paid after Kingston Town [covered on *Labour Of Love III*] while John Holt doesn't have to prostitute himself to the studios like so many other artists. And that's because of their covers."

Perhaps the ultimate testimony came in 2002 and the *Fathers Of Reggae* album where, in a reversal of *Labour Of Love*, a succession of the band's musical heroes lined up to cover UB40 originals. As Freddie McGregor (who contributed vocals on a version of *You're Always Pulling Me Down*) would explain in a documentary to celebrate the band's 21st anniversary in 2001, "UB have been into our music for many years and so we learned to love and respect them and we've become friends too. They've made such a great

Congratulations to UB40 For 25 years of great music.



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1984
If El Regenero Aquino gives the band their tenth Top 20 single.

1985
UB40's cover of Saddy & Chiv's I

Got You Baked, a duet with Chrissie Hynde, gives the band their second British number one.

1986
UB40's live reggae to the Russians in

October by becoming one of the first Western groups to tour the Soviet Union. Their watershed concert in Moscow is recorded and released and

following year as UB40 CCCP.

1987
The first of UB40 Volume 1 reaches number three in the British album chart and stays in Top

40 for more than two years.

1988
The group perform with Chrissie Hynde at the Free Nelson Mandela concert at Wembley in June. A



impact reggae-wise – I mean, people half the time speak of Bob Marley in terms of reggae, but what UB40 has contributed to reggae is a great deal."

Such comments were always going to mean more than chasing headlines or following the latest fashions. "We've always been the trendiest band in the world," laughs Ali Campbell. "We've hopefully remained non-trendy, because to be trendy means you're going to have a short lifespan. So we've tried to stay away from all that crap and concentrate on the music. We don't need magazine covers anyway – we've had millions of them in the past. I was *Smash Hits*' most fancied male 1982' mate."

Laughing off the UK media is, no doubt, made easier when you are such a huge draw internationally. And this is another important factor of UB40's longevity – as well as essentially being a Birmingham band they are also a global phenomenon. There must be few countries on Earth where audiences would not recognise Ali Campbell's voice. In fact, there is probably a strong argument for UB40 as the biggest local band in the world.

"I still don't think people realise how big they are all over the world," reiterates Jon Webster. "And I mean all over the world. They've sold records everywhere. Places that people don't think records come out in – places like Columbia, Paraguay, Costa Rica... The Promises & Lies album sold something like 200,000 copies in Korea. They also go and play in places like Hawaii or South America or the Pacific Islands."

And while there is little doubt that reggae is a truly global music, the fact that UB40 have toured places that other artists could only dream of reaching has only perpetuated its popularity. The band's groundbreaking Soviet tour of 1986, record-breaking tour of post-Apartheid South Africa and 2002's Sri Lankan peace concert are probably the most obvious examples of this, but they literally seem to have played everywhere – their current tour, which has already included a date in Dubai, will also encompass Puerto Rico and Beirut. "If you look at what reggae has done to contemporary music over the past 25 to 30 years, no other music has had the same type of influence," says Ali Campbell. "You wouldn't be listening to any of the music that you're listening to now if it wasn't for dub. And you wouldn't

Soviet tour, 1986: UB40 were the first British band to tour the communist state. Their global success has resulted in seven world tours

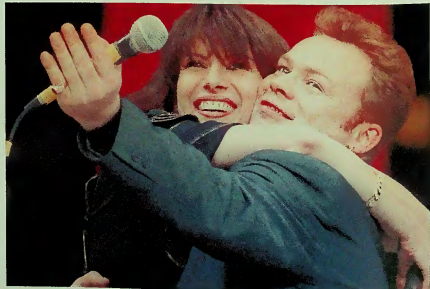
have dub if it wasn't for reggae."

For Campbell, UB40's South African tour of 1994, when they played to more than 250,000 fans in the year that Nelson Mandela's ANC took power, is still a career highlight. "After upholding the cultural boycott on South Africa for so long and for us to have been singing about it as well, for us to go there when Mandela was released and be playing Sing Our Own Song [the anti-Apartheid anthem from 1986's *Rat In The Kitchen*] to 80,000 clenched fists was pretty fucking moving. I'll never forget that. We still hold the record for the largest outdoor audience in South Africa, which was 80,000 people in Johannesburg."

"Playing live is always an adventure," adds tour manager Paul Hunter, "and wherever we play it just doesn't stop. It's never mundane. We've just got back from playing the St Lucia jazz festival and the organisers loved it so much they told us that they didn't know how they'd ever find a better closing act. The whole thing about UB40 is that they put on such a great show."

Such global popularity has put UB40 in something of a unique position in their role as reggae

Chrissie Hynde and Ali Campbell: UB40 hit number one with Hynde in 1985 with a cover of I Got You Baked



We always wanted to remain autonomous from the rest of the industry
Ali Campbell

ambassadors, says John Masouri. "When I last went to watch UB40 play in Brighton, what impressed me most was how packed out the venue was in terms of ages and races," he says. "It was such a cosmopolitan crowd. Most of the current Jamaican artists would die for that."

"We've been through the whole teeny pop thing," says Ali Campbell, "and what we have got now is this massive core fanbase. They're called the UBLoonies and the UB40 Fanfest and they come from all over the world and make a pilgrimage, from South Africa and Canada and New Zealand, and they come to the pub round the corner and they pay the landlord to put our CDs on the jukebox and then play them all afternoon."

With such support other artists might rest on their laurels but, having signed new management and publishing deals (with Triniford and Sanctuary, respectively), UB40 are primed to return with renewed fire in their belly and an album already being described as their strongest in more than a decade. Twenty-five years since *Food For Thought*, Who You Fighting For? takes the eight original members full circle. Marrying the political with the personal and mixing covers with new material, it could just be the consummate UB40 album.

It was the diversity and depth of the band's audience that immediately captured Peter Price's attention, who now manages the band with Bill Curbisley of Triniford management. "When we hooked up with them the first two things that really got to me was the fact that they were still the same eight boys that got together over 25 years ago," says Price. "The first time I got to see them live as part of the team was last year at the Heineken Hall in Amsterdam and it was only then that I really realised how far they'd travelled. The audience wasn't all people of my age, but it was full of young kids really getting into it and dancing. And that's the sort of groove that we wanted for the new album."

Recorded very much as a band, Who You Fighting For? is the sound of eight friends playing together in the same room and rediscovering what they do best. From the political stance of the title track and Plenty More to the romantic ballad One Woman Man the results come over like a potted career history. And there is a diverse set of covers too – from interpretations of The Jamaicans' Things You Say You Love and Manumby's After Tonight to UB-fied versions of The Manhattaners' Seventies soul classic Kiss And Say Goodbye, Gene Chandler's Good Situation and obscure Beatles nugget I'll Be On My Way.

UB40



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Phoenix calls station picks up on the song and it becomes their first US number one, five years after topping the UK charts. Another studio collaboration with

the Pretenders singer, Breakfast In Bed from the UB40 album lends from another Top Ten.

1989 Labour Of Love II spawns a Top Ten

single in the band's cover of the Chiffons' classic Honey Got.

1990 Two further Top Ten singles follow in covers of Kingston

Town and Bob Dylan's I'll Be Your Baby Tonight.

1992 One In Ten becomes the first UB40 hit to reach the Top 20 for a second time.

Thanks to a remix by Manchester dance act 808 State.

1993 Promises & Lies becomes the group's biggest album to date, selling 10m

"By the band's own admission, and I heard Robin say this in an interview the other day, they can only see it now that they weren't on top form with their previous few albums," says Dave Clarke at Planet Earth Publicity, who is handing press for the album. "But now they've rediscovered the chemistry of what made them such a great band, which was basically all eight of them playing together again in the same room. It's been 10 years since they recorded an album like that."

"They've gone back to their roots," adds Paul Hunter. "For the last few albums they went into the studio as individuals and then pulled the finished product together, but for this one they jammed out about 44 or 45 tracks and picked 13. I think it's probably their best album since Promises & Lies."

Certainly, Sanctuary Music Publishing, which recently licensed the band's entire catalogue, is hoping Who You Fighting For? brings about a fresh reappraisal of UB40's songwriting. The company has already pressed samplers for film and TV companies that, among obvious classics like Food For Thought and Rat In Mi Kitchen, include such overlooked gems as Guns In The Ghetto, Someone Like Me, The Earth Dies Screaming (with Ken Boothe) alongside dub remixes and collaborations with General Degree and Beenie Man. The aim, says director of A&R Jamie Arlon, is to draw attention to the diversity and spirit of UB40 – a move that makes perfect timing against the eclectic backdrop of the new album.

"They seem to be really excited by the record they've made and it seems to have really realised them," says Arlon. "They're still interested and they still care enough to have something to



say. They're basically eight great friends who have a party every time they play and we're honoured to be part of it."

Media-wise, the band are also likely to be highly visible. Led by the single Kiss And Say Goodbye, features have already been secured in *The Times*, *The Voice*, *Echoes*, *Music Mart* and *Gargamel*, with TV and radio campaigns set to run both regionally and nationally.

Yet for Hikaru Sasaki, senior product manager at Virgin Records, the key factor in promoting UB40 lies simply in getting the music to the public – the rest usually takes care of itself. "The audience is always out there and UB40 are pretty much a people's band anyway," she says. "So as long as the music's out there and we're getting the message out on TV or radio then press doesn't

South Bank Show seal of approval, 1999: (l-r) Ali Campbell, Mervyn Bragg, Robin Campbell

matter quite so much as people will go out and buy it. They're still extremely popular and their tours always sell out."

Following their recent headline appearance at the St Lucia jazz festival and dates in Turkey, the band's Who You Fighting For? tour will stop at several major European festivals before continuing onto Beirut, Spain, Germany, Puerto Rico and the US before finishing in the UK and rounding up with two dates at Birmingham's NEC on December 20 and 21.

The homecoming marks another full circle. What began over 25 years ago as eight friends jamming out cover versions in Moseley has translated to audiences on a worldwide scale. And they did it their own way. The world may have changed but, to all extents and purposes, UB40 have remained the same.

"I've known Robin all my life," laughs Ali Campbell, "but I've known the rest of the band since I was 11 years old, with the exception of Astro who came along when we were about 17, 18 or 19. We were a gang of people and friends before we became a band. Those who didn't join the band became road crew and we've still got the same road crew today."

Perhaps this is the secret of their longevity – the band that plays together, stays together. And with Who You Fighting For? cementing the band's role as reggae ambassadors, UB40 will surely be a force for some years yet.

"We're the second biggest reggae band in the world ever and we're still promoting reggae. We started off promoting it and we're still promoting it," adds Campbell. "And we still don't get enough bloody airplay."

Apart from Bob Marley, UB40 have done more to popularise reggae than anyone

John Aizelwood, Q magazine

Congratulations on the first 25 years - never sign off.



copes worldwide. The album produces another huge hit in Carl's 'Help Falling In Love', which gives the band their third UK number one, their second chart-topper in America

and their third global number one.

1994
UB40 play before royal audiences, totaling 250,000, in South Africa.

1995
Until 'My Dying Day' leaves the charts 24th, Top 20 single in Britain.

1997
UB40 record their 12th studio album,

'Guns In The Ghetto', in Jamaica.

1998
UB40 work with modern reggae stars, including Breeze A-Min and Lady Saw, on the

Dancehall Album, and issue the third volume of 'Lovers Of Love', an album with another Top Ten single in 'Come Back Darling'.

Ranging from the UK's first Top 40 dub album to a 10m-selling global monster, here are...

Ten albums from UB40's vaults

1. Signing Off (Graduate) 1980, UK number two



Released on David and Susan Vinn's Graduate label and housed in a replica of the unemployment form from where the band had taken its name, UB40's debut album spent a total of

72 weeks on the UK chart. Distinctly British in outlook, their self-taught approach to reggae immediately distinguished them from the revivalist 2 Tone movement. In addition to both sides of the number four single Food For Thought/King there was also a cover of Randy Newman's I Think It's Going To Rain Today. Initial copies came with a limited edition three-track 12-inch.

AI: "I can't actually listen to that album now without going into convulsions and fits of pain and anguish because it's all out of tune. And the reason it's all out of tune is because we didn't know how to play our instruments at the time. So I was playing to an open E, Earl was tuned up to some other open chord and Brian was using an out-of-date saxophone that was in a totally different pitch to any other musical instrument.

We were literally self-taught and we didn't know about tuning or how to tune up and so everything was guess work."

2. Present Arms (DEP International) 1981, UK number two Present Arms In Dub (DEP International) 1981, UK number 38



UB40's DEP International debut followed another brace of Top 10 singles on Graduate (My Way Of Thinking & The Earth Dies Screaming). With One In Ten, the band had recorded their second bona

fade classic and, following in the wake of The Specials' Ghost Town, one of the great anti-Thatcher records of the period. Four months later they would confound and confuse the record-buying public with Present Arms In Dub - the first dub album to break the UK Top 40.

Astro: "We already had 13 songs and then Present Arms was a collection of another 10 songs. So suddenly we had a repertoire of 23 songs - it was literally the next progression."

AI: "No-one knew what dub was in those days and so we wanted to explain it to people - 25

No-one knew what dub was in those days... some people returned the album (Present Arms In Dub) as they thought it was faulty because there were no vocals on it

All Campbell

years ago people genuinely had no idea. After we released Present Arms In Dub some people returned the album as they thought it was faulty because there were no vocals on it."

3. UB44 (DEP International) 1982, UK number four



An underlooked gem, perhaps better known for its ambitious choice of sleeve design which, in the limited-edition version, featured a hologram in celebration of the band's recent trip to

Zimbabwe. No-one had done this before and, considering the cost of such ambitious packaging, few have since. UB44 contained the hit singles I Won't Close My Eyes (number 32), Love Is All Is Alright (number 29) and So Here I Am (number 25).

AI: "We put all of the profits that we made out of the album into the first ever mass-produced hologram. You get them everywhere now on credit cards and everything, but we paid for the technology for the first ever one. So another UB40 first. You can still see the profits floating around in the hologram."

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1999

UB40 play before an estimated TV audience of 10 million in the UK. The band are also the subject of an episode of song-writing TV arts programme, the

South Bank Show

2000

UB40 complete the European Night Of The Proms tour with Carolee Hynde, Croko, Alessandro Safina and an 120-

piece orchestra and choir.

2001

The band release a new studio album, *Grow Up*, and mark the 21st anniversary of Signing Off with

a British tour and a celebratory birthday concert at the NEC in Birmingham. The net profits of the show are donated to the United Nations AIDS Awareness Campaign.

2002

The Fathers Of Reggae album features guests, including Gregory Isaacs, Ken Boothe, Mighty Diamonds and John Holt, singing the songs of

4. *Labour Of Love* (DEP International/Virgin) 1983, UK number one
Labour Of Love II (DEP International/Virgin) 1989, UK number three
Labour Of Love III (DEP International/Virgin) 1998, UK number eight



In hindsight, the 5m-selling *Labour Of Love* changed the world's perception of UB40. But in 1985, the idea to cover their heroes such as Jimmy Cliff and The Melodians was a controversial one. Despite record company concerns it provided them with their first number one album. The two further volumes were also highly successful and were collected together as a complete set in 2003. *Red Red Wine* (a homage to the Tony Tribe version, not the Neil Diamond original) hit the US top spot in 1988 following their performance at the Nelson Mandela 70th birthday tribute concert.

Astro: "We really would have wanted to make *Labour Of Love* as our first album instead of *Signing Off*, but we were persuaded that it would be commercial suicide and we would be considered a covers band or a cabaret act. So that idea was shelved. But *Labour Of Love* was our answer to that frequently asked question of why a band from Birmingham was playing reggae music. We played reggae music because the songs on this album were what we grew up listening to. They gave us the love of the music." **Ali:** "I was extremely frightened at the prospect of singing *Many Rivers To Cross* and so I left it to

last in the session. I actually came out in hives as I was singing it. Immediately after I finished I had to go straight to hospital with Ruby Turner driving me. By the time I had got to hospital the hives had gone down again and I was back to normal, but that was the effect it had."

5. *Geffery Morgan* (DEP International/Virgin) 1984, UK number three



Led by the band's 10th Top 20 single (*If It Happens Again*) this off-hand tribute to the still-anonymous Mr Morgan was always going to struggle living up to its predecessor's success, at least sales-wise. Having said that, the combination of sharp political pop songs (*Riddle Me, As Always You Were Wrong Again*) and a more electronic production make it one of UB40's most enduring sets.

Ali: "Geffery Morgan was an exercise in how to get a title wrong. It wasn't a bad album and it had some great tracks on it, but Brian and I had seen this photograph of some graffiti on a wall that said 'Geffery Morgan loves white girls'. Well we thought that was really funny and so we put it to the band and of course the band - they agreed to it. But when we gave it to the record company they thought it was far too offensive. We were going, 'It's not offensive...it's funny'. But they told us we could only call it 'Geffery Morgan...'. That's why it's only when you open up the cover that you see the full photograph of 'Geffery Morgan loves white girls'."

I was extremely frightened at the prospect of singing *Many Rivers To Cross... I actually came out in hives... and had to go to hospital*

Ali Campbell

6. *Rat In The Kitchen* (DEP International/Virgin) 1986, UK number eight



Following a second UK number one single (*I Got You Babe* with Chrissie Hynde) and 1985's experimental *Baggariddim* album, the success of the title track (number 12) was cemented by the band's historic trip to the USSR where, pre-Perestroika, they became the first British act to tour the communist state. Their historic concert in the Russian capital was captured on the live album *UB40 CCCP - Live in Moscow* (1987). The album also featured their anti-Apartheid anthem *Sing Our Own Song*.

Ali: "*Rat In Mi Kitchen* is the true story of when Astro came round to my house. What we do when we're writing an album is we bounce off each other and give each other ideas. Anyway, Astro came round and said, 'Have you got an idea for a song?' and I said, 'Fuck off, there's a rat in my kitchen'. So Astro went home and wrote a song about it."

7. *Promises & Lies* (DEP International/Virgin) 1993, UK number one

UB40



Not only the band's best-selling album in the UK (it went straight to the top of the UK charts and remained there for seven weeks) but also around the world. Total sales exceeded 10m. A cover

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UB40 Following their visits to the USSR and South Africa, UB40 launch another landmark gig this time at a peace festival in the Sri Lankan capital of Colombo

2003 UB40 receive an Ivor Novello Award for International Achievement and secure a Top Ten album with The Platinum Collection, a triple-CD boxed

set comprising the wailing *Lovers Of Love* series, their 22nd album. Homegrown, includes Swing Low, the England rugby team's official song for

their victory in 2003 World Cup campaign. The song becomes the group's 49th UK chart single. The only bands to have sold 11 million records are The Shadows,

Stitch Quin and Given

2004 The band tour Homegrown around the world and complete a critically-acclaimed

live DVD. Homegrown In Holland. They return to Birmingham and start work on a new album, cutting it in the tradition of number one at night-piece band playing

together in the studios

2005 On the 25th anniversary of their debut single and album, UB40 unveil their 23rd album

Who You Fighting For? They also unite with Eric Clapton and John Mayer to play their first ever show at the Royal Albert Hall, in aid of the Teenage Cancer Trust, and embark

on a world tour that will finish in Birminghams on 23rd December.

of Can't Help Falling In Love because their second US number one, after featuring on the soundtrack to the film *Sliver*. The set also includes the UK hit singles Higher Ground, Bring Me Your Cup, Reggae Music and *C'est La Vie*.

Ali: "After all those other albums and our ups and downs and peaks and troughs, we eventually sold 10m albums of Promises & Lies as well as having a US number one with Can't Help Falling. It had originally been done for a film called *Honeymoon In Vegas* and had been turned down in favour of Bonos version, but a year later Sharon Stone's *Sliver* came out and the rest is history."

Astro: "The song was bigger than the film."

Ali: "And then, of course, we were invited to perform in the film *Speed 2* as the resident band on the liner."

8. *Guns In The Ghetto* (DEP International/Virgin) 1997, UK number seven



Working mostly outside of DEP, the band's 14th album reflected the environment of its creation – in this case Ali Campbell's Kuff studios in Jamaica. The eclectic results were distinct from the

smoother offerings of Promises & Lies and contained the singles Tell Me Is It True and Always There.

Ali: "Guns In The Ghetto was mostly recorded in Jamaica, and a little bit in Hawaii. There were four backing tracks done in Hawaii, then me and Brian took them to Jamaica and in three months we'd done the album. It's my favourite UB40 album to date. There are some great songs on there but it only sold 1m copies. After a 10m-seller, that put a lot people into a spin, but we're kind of used to that."

9. The Dancehall Album (DEP International/Virgin) 1998, number 57. The Fathers Of Reggae (DEP International/Virgin) 2002



Proof, if any were needed, of the deeply-held respect that Jamaican artists hold UB40. This was especially true of the Fathers album, which saw the band collaborating with the likes of Alton Ellis,

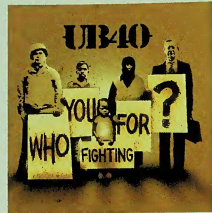
Ken Boothe, Gregory Isaacs, The Mighty Diamonds, Toots Hibbert and Freddie McGregor – making it essentially *Labour Of Love* in reverse. "They could've just said, 'Piss off', and it wouldn't have surprised me in the slightest, however they were all happy to be involved" wrote Robin Campbell in the sleeve notes. The Dancehall album proved they could also mix it up with contemporary talents such as Beenie Man, Lady Saw, Mad Cobra and Spragga Benz.

Ali: "They love us. We've never had any problems with Jamaicans as far as being a multi-racial band or being an English reggae band is concerned. The only people to ever give us a problem have been white, middle-class journalists, but we get on famously with all of the reggae fraternity. To get to Jack Ruby's in Ocho Rios and watch *Ninjaman* dancing around on the roof, just doing his thing... being a reggae fan you just can't get that anywhere else. It was like a dream come true for me being out there, and chilling out with Luciano and things like that."

10. *Who You Fighting For?* (DEP International/Virgin), released June 13 2005 (see right)

MW talks to UB40's Ali Campbell and Astro about the new album, *Who You Fighting For?*, which marks their 25th year

Going back to their roots



We decided to go back in [the studio] as a band and all play our instruments together rather than drum machines and samples

Ali Campbell

The new album is a lot more natural sounding than your last few – was that a conscious decision?

Ali: We just try things every way possible in the 23 albums we've made. What we've done on this album is to go back to how we used to do it, which is all eight of us in the same room jamming. And that's why I think this album is so much stronger than the previous two. It sounds so much more like UB40 and it was so much easier to do. We were doing what we do best and you can hear that on the record.

Astro: It was starting to sound like music by numbers and it wasn't spontaneous so something had to give.

Ali: We were having big arguments after the last two albums and we thought that the technology was using us, rather than us using the technology. And I think it sounded like that. We'd kind of reached a crisis point after *Homegrown* (2003) so we decided to go back in [the studio] as a band and all play our instruments together rather than drum machines and samples.

So it was back to basics then?

Ali: We just wanted to sound like UB40 again – that was our main influence, I think. We wanted to be back to what we do best and we'd been playing around and skirting around for far too long and we wanted to get back on track.

Astro: It was like "playtime is over – let's get back to work".

The album also marks a return to political songwriting. Were you disappointed that so

few artists came out against the war?

Ali: War songs were very conspicuous by their absence. I mean, we've been at war with Iraq and no-one's talking about it and I think people in our position are obliged to say something. However, we'd be pretty naive to think if what we said influenced anyone. Reggae is Jamaican folk music and you don't change anything by singing and dancing about it. I know that I've been influenced by things that I've listened to – particularly Bob Marley and Lee Perry, but we don't think about influencing people. We think about making people dance.

What are your plans regarding the forthcoming tour?

Ali: We're embarking on our seventh world tour now. We were in St Lucia last week and we're going to Turkey and then Trinidad, Europe, Australia, Japan and the US/Canada in October. And this summer we'll be doing European festivals and then the UK in November and December.

Astro: We've already slotted three of the new tracks into our set – we think that the album is that strong that we're going to try and incorporate as many tracks as we can in the set.

Ali: You've got to be careful not to be self-indulgent because people have paid to come and see UB40 and to hear songs that they know. But because we've got a couple of really well-known covers on the album, we can add them plus a couple of the new UB40 songs as well.

What else have you got planned for 2005?

Ali: I've got a book coming out. It's called *Blood And Fire* and it's a biography about me and Robin written by Paul Gorman, who wrote the *Bob George* book – it's a good read. I must say. It's been really funny because Rob and I remember things from totally different directions – we contradict each other on every single issue, which makes it a really funny book.

You can also look forward to a solo album from me sometime next year. It's just a collection of songs that I've written with Brian along with some wicked covers and I've got Sly & Robbie playing drums and bass on there. It'll be out by the end of the year and I'll be promoting that after the UB40 stuff.

Astro and I have also mixed a dub album from the backing tracks of the previous two albums – *Cover Up* and *Homegrown*. It's called *Summer Of Dub* and you should look out for that too, because it's one wicked piece of dub album.

Ali (left) and Astro looking forward to including some new songs in their forthcoming live sets



Club Charts 11.06.05

The Upfront Club Top 40

Position	Artist	Label
1	SUN WITHOUT LOVE	Mercury
2	SOUL FUNK SHIN VS. RAULI ROSARIO YOU USED TO HOLD ME	Mercury
3	SOULSPINNER FEAT. LORNAINE BROWN HYDROTO BODICE GAMES	Mercury
4	TEARS FOR FEARS CALL ME MELLOW	Mercury
5	NAP (MOST VALUABLE PLASM) ROCK YA BODY NAIC CHENK 7	Mercury
6	CHANTAL CHAMANDRY YOU WANT ME	Mercury
7	JUPITER ACE FEAT. SHERA 1000 YEARS (JUST LEAVE ME NOW)	Mercury
8	PLASTIC DREAMS FUSE (GIVE YOUR BODY)	Mercury
9	RANNEYGAL (W/IN) YEAM YEAM	Mercury
10	TERRY WALKER HIS IS MY TIME	Mercury
11	THE KNUFE PRESS THIS ON	Mercury
12	DEEP DISH SAY HELLO	Mercury
13	ARMIN VAN BUUREN SHIVERS/SERENITY	Mercury
14	ALEX GULD BACK FROM A BREAK (THE PARTY'S ON)/ENERGY BOOM	Mercury
15	ESCAPE WHAT I GOTTA DO	Mercury
16	GROOVE COVERAGE POISON	Mercury
17	STATE OF EXISTENCE FEAT. KATE CHAMONIK I FEEL LOVE	Mercury
18	MARIO HEHE I GO AGAIN	Mercury
19	EMERSON FALKE HIGH AGAIN (HIGH ON EMOTION)	Mercury
20	THOMAS ALI THIN'S I'M STILL FALLING OUT OF LOVE/WHERE I GO	Mercury

Position	Artist	Label
21	RACHEL STEVENS SO GOOD	Mercury
22	BOB GARCONI BREAK YOU	Mercury
23	CITY'S INNERS WILDEST DREAMS	Mercury
24	GAZZI LIVING ON THE BEACH	Mercury
25	ALEX GULD BACK FROM A BREAK (BETTER DAYS)/BACK FROM A BREAK	Mercury
26	THE FADERS JUMP	Mercury
27	DJ SAMMY WHY	Mercury
28	FATLASS FEAT. ESTELLE WHY GOT	Mercury
29	TIMMO MASS FIRST DAY	Mercury
30	MIRABEAU BACK FROM DJTJA SPACE	Mercury
31	BASEMENT JAXX U DON'T KNOW ME/THE SINGLES (EP)	Mercury
32	KELLY CLARSON SINCE U BEEN GONE	Mercury
33	AARON SMITH FEAT. LUVU DANCIN'	Mercury
34	NEW ORDER JE'S REAM	Mercury
35	RITMO DYNAMIC CALUNDA 2005	Mercury
36	SYSTEM F DRY	Mercury
37	WARDOS BACK TO LOVE (BOOTS) (LP SAMP/ER)	Mercury
38	MICHAEL WOODS & JJ FEAT. MARCELLA WOODS SO SPECIAL	Mercury
39	STEVE WONDER SO WHAT THE FUSS	Mercury
40	POKE PIST FEAT. NATE JAMES LOVIN' YOU	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1	DAVID BAKER OF SINE	Mercury
2	KAYELL FEEL THE VIBE	Mercury
3	MATTI VASTY GIRL	Mercury
4	MARIO HEHE I GO AGAIN	Mercury

PULSERADIOGROUP



50 Cent: credits to Future Chart; Sunnim

America: clip: 3 on Future Chart

Close battle for top spot

by Alan Jones
A year to the week after she topped the Upfront Club Chart with one *Viva You*, Sun shines again, moving into pole position without Love.

Sun is apparently a superstar in Singapore and Without Love is widely regarded as her best record to date. DJs have certainly been given a lot of excuses to chose from – the record reached number four on the Upfront Chart in March, in a package with a dazzling array of interpretations from Motivo, Antilla, Pete Lorimer, 29 Palms, Tony Moran, Jody Dee Boele, Mike Rizzo, Johnny Buzd, Eric Krupper and Peter Presto. Apparently these 10 were not enough and the new incarnation of Without Love adds a further eight UK-originated house mixes from Solazzo, Bimbo Jones and Motivo.

Without Love ended up just 0.5% ahead of *Soul Funk Shims* 'You Used To Hold Me' on the Upfront Chart, but the positions are reversed on the Commercial Pop Chart, where Sun has to settle for second place, trailing *Soul Funk Shims* by 3%. The *Soul Funk Shims* track is a reworking of the Ralphi Rosario song of the same name – a number-one club hit in 1997. Meanwhile, Universal's reactivated Manifesto imprint has three records in the top 20 of the Upfront Chart for the first time in the 21st Century. During the boom years of dance music, Manifesto was far and away the most successful label. It is represented on this week's chart by *Jupiter Ace Plastic Dreams* and *Thomas Falke*, whose *High Again* is this week's highest new entry at number 19 and samples Chris De Burgh's 1984 single *High On Emotion*. The record has been hot on import for some time, though with the artist credit Thomas Falco. After five weeks at number-one on the Urban Chart, *America's One Thing* dips to number three. In a very close three-way battle for chart honours, it is overtaken by both *Steve Wonder's* *So What*. The *Us3*, which climbs 3-2, and *50 Cent's* *Just A Little Bit*. Fiddy's latest has progressed 13-5-4-2-1 – quite speedily compared to some urban records, but a real slow start to its earlier 2005 efforts. *Disco Inferno* and *Candy Shop*, both of which debuted in top spot. *Disco Inferno* went on to spend the weeks at number one, while *Candy Shop* prevailed for seven weeks.

COMMERCIAL POP TOP 30

1	50 CENT JUST A LITTLE BIT	Mercury
2	SOUL FUNK SHIMS VS. RAULI ROSARIO YOU USED TO HOLD ME	Mercury
3	STEVE WONDER SO WHAT THE FUSS	Mercury
4	THE US3	Mercury
5	DISCO INFERNO	Mercury
6	THE FADERS JUMP	Mercury
7	DAVID BAKER OF SINE	Mercury
8	THE KNUFE PRESS THIS ON	Mercury
9	EMERSON FALKE HIGH AGAIN (HIGH ON EMOTION)	Mercury
10	THE US3	Mercury
11	THE US3	Mercury
12	THE US3	Mercury
13	THE US3	Mercury
14	THE US3	Mercury
15	THE US3	Mercury
16	THE US3	Mercury
17	THE US3	Mercury
18	THE US3	Mercury
19	THE US3	Mercury
20	THE US3	Mercury
21	THE US3	Mercury
22	THE US3	Mercury
23	THE US3	Mercury
24	THE US3	Mercury
25	THE US3	Mercury
26	THE US3	Mercury
27	THE US3	Mercury
28	THE US3	Mercury
29	THE US3	Mercury
30	THE US3	Mercury

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

MUSICWEEK

The Official UK Charts 11.06.05

SINGLES

		Genre	
1	1	CRAZY FROG AXEL F	Blues/R&B
2	3	AKON LONELY	Pop/R&B
3	5	GORILLAZ FEEL GOOD INC	Pop/R&B
4	6	FOO FIGHTERS BEST OF YOU	Rock
5	4	AMERIE I THING	Dance
6	7	THE BLACK EYED PEAS DON'T PHUNK WITH...	Interzone
7	2	COLDPLAY SPEED OF SOUND	Pop/R&B
8	8	GWEN STEFANI HOLLABACK GIRL	Interzone
9	9	THE WHITE STRIPES BLUE ORCHID	XL
10	9	AUDIO BULLYS/NANCY SINATRA SHOT YOU DOWN	Swing
11	10	TONY CHRISTIE/PETER DINKlage AMARILLO	Universal TV
12	6	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
13	11	THE GAME FEAT. 50 CENT HATE IT OR LOVE IT	Interzone
14	6	OASIS LYLA	Big Brother
15	6	FUNERAL FOR A FRIEND STREETCAR	Atlantic
16	13	BODYROCKERS I LIKE THE WAY	Motown
17	12	SNOOP DOGG/C WILSON/J TIMBERLAKE SIGNS	Gothic
18	6	BEN ADAMS SORRY	Powermatic
19	17	WILL SMITH SWITCH	Interzone
20	14	JENNIFER LOPEZ FEAT. FAT JOE HOLD YOU DOWN	Cap
21	16	MAX GRAHAM VS YES OWNER OF A LONELY HEART	Data

MUSICWEEK.com

ALBUMS

1	6	OASIS DON'T BELIEVE THE TRUTH	Big Brother
2	1	GORILLAZ DEMON DAYS	Pop/R&B
3	2	FALTHESS FOREVER FAITHLESS - THE GREATEST...	Dance
4	6	THE BLACK EYED PEAS MONKEY BUSINESS	AKM
5	4	JAMES BLUNT BACK TO BEDLAM	Atlantic
6	9	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interzone
7	7	KAISER CHIEFS EMPLOYMENT	B Universal/Pop
8	6	AKON TROUBLE	Interzone
9	6	TURIN BRANES JACKKNABOX	Sweet
10	11	KT TUNSTALL EYE TO THE TELESCOPE	Reprise
11	6	ROB THOMAS SOMETHING TO BE	Atlantic
12	14	BASEMENT JAXX THE SINGLES	XL
13	15	50 CENT THE MASSACRE	Interzone
14	10	ATHLETE TOURIST	Pop/R&B
15	3	THE CORAL THE INVISIBLE INVASION	Ditone
16	17	KEANE HOPES AND FEARS	Island
17	18	GREEN DAY AMERICAN IDIOT	Reprise
18	8	VAN MORRISON MAGIC TIME	American/Combs
19	12	SYSTEM OF A DOWN MEZMERIZE	Ear/Pop
20	5	AUDIOLIFE AVE OUT OF EXILE	Ear/Pop
21	13	ELVIS PRESLEY ELVIS BY THE PRESLEYS	Ear/Interzone Sony BMG TV



Rank	Artist	Album	Genre	Label
20	JENNIFER LOPEZ FEAT. FAY AUZ	HOLD YOU DOWN	R&B	A&M
21	MAX GRAHAM VS YES	OWNER OF A LONELY HEART	Rock	Capitol
22	Geri Halliwell	DESIRE	Pop	Atlantic
23	Rob Thomas	LOVELY NO MORE	Rock	Blue Note
24	The Coral	IN THE MORNING	Rock	Blue Note
25	Kaiser Chiefs	EVERYDAY I LOVE YOU LESS...	Rock	Blue Note
26	Eminem	MOCKINGBIRD	Rock	Shady
27	The Noise Next Door	SHE MIGHT	Rock	Island
28	Embrace	A GLORIOUS DAY	Rock	Independent
29	Mylo in My Arms		Rock	Bravely
30	Kelly Osbourne	ONE WORD	Rock	Sony
31	My Chemical Romance	HELENA	Rock	Reprise
32	Groove Coverage	POISON	Rock	At All Costs The World
33	The Magic Numbers	FOREVER LOST	Rock	Heavenly
34	50 Cent	CANDY SHOP	Rock	Interscope
35	Destiny's Child	GIRL	Rock	Columbia
36	KIT TUNSTALL	OTHER SIDE OF THE WORLD	Rock	Real Gone
37	Mario	LET ME LOVE YOU	Rock	J
38	Clara	FEAT. MISSY ELLIOTT 1,2 STEP	Rock	LaFace
39	Stevie Wonder	SO WHAT THE FUSS	Rock	Motown
40	Stuudio B I	SEE GIRLS	Rock	Island



FOO FIGHTERS: RCA ROCKERS GO TOP FIVE WITH BEST OF YOU

Rank	Artist	Album	Genre	Label
1	Driveling	ROCK BALLADS	Rock	Virgin/Epic
2	Massive R&B		Rock	Sony BMG/Interscope
3	Pop JR		Rock	Interscope
4	Happy Songs		Rock	Virgin/Epic
5	Funky House Sessions		Rock	Mercury/Sony
6	The Weekend		Rock	Universal
7	Cream	IBIZA CLASSICS	Rock	Warner
8	Dad Rocks		Rock	Virgin/Epic
9	Now That's What I Call Music!	60	Rock	Epic/Virgin/Universal
10	Clubland	X-TREME HARDCORE	Rock	UMI/UMI/Warner
11	While My Guitar Gently Weeps	III	Rock	Universal
12	Bonkers	14 HARDCORE STRIKES BACK	Rock	Rebel
13	Pure Garage	PTS THE MAIN ROOM SESSIONS	Rock	Warner
14	GodsKitchen	- CLASSICS	Rock	Virgin/Epic
15	Slow Jamz		Rock	Sony BMG
16	Teenage Kicks		Rock	EMI/Virgin/Sony
17	Leather & Lace		Rock	Sony BMG
18	Ultimate Acoustic Songbook		Rock	EMI/Interscope
19	Floorfillers 3		Rock	UMI/WAR
20	Back to Love	0305	Rock	Red Bull

FORTHCOMING

Artist	Album	Release Date	Label
Key Stitches	RELEASES	JULY 25	SPIN (UMI)
Tommy Stinson	RELEASES	JULY 25	UMI
Chris Stills	RELEASES	AUGUST 29	UMI
Lee Ryan	ARMY OF LOVE'S BRIGHTSIDE	JULY 18	UMI
Elton John	ELECTRICITY ROCKET MAN	JULY 11	UMI
REM	WINDUP!ST W/FA	JULY 11	UMI
Jesse Stone	DONT GO W/INNA RIDE	JULY 4	UMI
Kelly Clarkson	SINCE U BEEN GONE	JULY 4	UMI
R Kelly	TRAPPED IN THE CLOSET	JULY 4	UMI
Rachel Stevens	SO GOOD SO GOOD	JULY 4	UMI
Brotherhood	KEEP AND HOLD ON	JULY 4	UMI
Backstreet Boys	UNCOMPLICATED	JULY 27	UMI
Charlotte Church	GRACE	JULY 27	UMI

KEY ALBUMS RELEASES

Artist	Album	Release Date	Label
Blondie	THE 12	JULY 25	UMI
Al Green	YOU JUST CANT CONTROL ME	AUGUST 29	UMI
Craig David	THE WARMER BROS	AUGUST 27	UMI
Alanis Morissette	JULY 25	UMI	
Charlotte Church	TISSUES AND ISSUES	JULY 11	UMI
Kelly Clarkson	BREAKAWAY SWY BAC	JULY 11	UMI
Missy Elliott	THE CONSCIOUS	JULY 4	UMI
Royce Da 5'0	THE UNDERSTANDING	JULY 4	UMI
Wall of Sound		JUNE 27	UMI
Billy Bragg	FUTURE EMBRACES	JUNE 20	UMI
Jamiroquai	DYNAMITE	JUNE 20	UMI
Santana	ALL THAT I AM	JUNE 20	UMI
Foo Fighters	BEST OF FOOS	JUNE 15	UMI
Colplay	XXX	JUNE 6	UMI

Rank	Artist	Album	Genre	Label
20	Elvis Presley	ELVIS VS THE PRESLEYS	Rock	Sony BMG
21	Mariah Carey	THE EMANCIPATION OF MIMI	Rock	Epic
22	The Killers	HOT FUSS	Rock	Capitol
23	John Legend	GET LIFTED	Rock	Columbia
24	Scissor Sisters	SCISSOR SISTERS	Rock	Polydor
25	Stereophonics	LANGUAGE SEX VIOLENCE OTHER?	Rock	Virgin
26	Oasis	(WHAT'S THE STORY) MORNING GLORY?	Rock	Epic
27	Oasis	(WHAT'S THE STORY) MORNING GLORY?	Rock	Epic
28	Shakin' Stevens	THE COLLECTION	Rock	Epic
29	Snow Patrol	FINAL STRAW	Rock	Capitol
30	The Beach Boys	THE PLATINUM COLLECTION	Rock	Capitol
31	The Game	THE DOCUMENTARY	Rock	Interscope
32	Amerie	TOUGH	Rock	Columbia
33	Jack Johnson	IN BETWEEN DREAMS	Rock	Island
34	My Chemical Romance	THREE CHEERS FOR...	Rock	WEA
35	Bruce Springsteen	DEVILS & DUST	Rock	Columbia
36	Snoop Dogg	R & G - THE MASTERPIECE	Rock	Epic
37	Stevie Brookstein	HEART & SOUL	Rock	Sony Music
38	Tony Christie	THE DEFINITIVE COLLECTION	Rock	Universal
39	Jem	FINALLY WOKEN	Rock	Ab
40	Keith Urban	DAYS GO BY	Rock	Capitol



OASIS: NEW ENTRY AT ONE FOR BIG BROTHER ACT

5	JAMARIONA TELLS YOU SHE'S IN CONTROL	10/10
6	ROLL OVER FEAT SAM MOON JUST THE WAY IT IS	10/10
7	TEMPERATURES TO LET YOU LOVE ME	10/10
8	JULIE FORD THE PLAN	10/10
9	JEAN COUDIN MY FAVORITE VICE	10/10
10	NICKY KATAMU THE BODIE	10/10

PRE-RELEASE AIRPLAY TOP 20

1	JUST ANOTHER	10/10
2	JUST ANOTHER	10/10
3	JUST ANOTHER	10/10
4	JUST ANOTHER	10/10
5	JUST ANOTHER	10/10
6	JUST ANOTHER	10/10
7	JUST ANOTHER	10/10
8	JUST ANOTHER	10/10
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16	JUST ANOTHER	10/10
17	JUST ANOTHER	10/10
18	JUST ANOTHER	10/10
19	JUST ANOTHER	10/10
20	JUST ANOTHER	10/10

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COOL CUTS CHART

1	JUST ANOTHER	10/10
2	JUST ANOTHER	10/10
3	JUST ANOTHER	10/10
4	JUST ANOTHER	10/10
5	JUST ANOTHER	10/10
6	JUST ANOTHER	10/10
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16	JUST ANOTHER	10/10
17	JUST ANOTHER	10/10
18	JUST ANOTHER	10/10
19	JUST ANOTHER	10/10
20	JUST ANOTHER	10/10

URBAN TOP 30

1	JUST ANOTHER	10/10
2	JUST ANOTHER	10/10
3	JUST ANOTHER	10/10
4	JUST ANOTHER	10/10
5	JUST ANOTHER	10/10
6	JUST ANOTHER	10/10
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27	JUST ANOTHER	10/10
28	JUST ANOTHER	10/10
29	JUST ANOTHER	10/10
30	JUST ANOTHER	10/10

TEARS FOR FEAR'S DAVE NOLAN
THE FRAGS JUMP
CHANGING CHANNEL YOU WANT ME
I TELL YOU I WANT YOU
I TELL YOU I WANT YOU
I TELL YOU I WANT YOU

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With the babyboomer generation now in charge, the organisers will at least have their ear

Live 8 can eclipse the original event

EDITORIAL
PAUL WILLIAMS



As welcome as Live Aid's DVD release was last Christmas, the event had such an impact on millions of lives that a physical, visual record was hardly necessary to recall the details of an event so deeply ingrained in countless memories.

So, two decades on, should the industry be preparing to follow a similar path again? In short, the answer has to be yes.

For a start, enough time has elapsed since the original for the new event to create genuine interest, musically the landscape is rich enough to ensure a live line-up bursting with class and timing-wise now is the perfect moment given the Make History Poverty campaign and the UK hosting the G8 summit at Gleneagles. And there is a real chance Live 8 could make an even deeper impression than the original event.

In the 20 years since those 72,000 people crowded into Wembley Stadium and millions watched on their TV screens the world has changed immeasurably and, most particularly, music's place within it. When Bob, Midge and co pressed the button on Live Aid they did so with a hopeful optimism at a time when, to the planet's leaders (this was the era

of Thatcher and Reagen remember) they were just some pop stars with too much money and little to offer. But now it is the babyboomer generation of the Sixties brought up on The Beatles, Stones and Bob Dylan largely running the world. Of course, it would be naive to think they will simply bow to the demands of some protesting rock stars but, unlike with the original Live Aid, at least the event's organisers this time around will definitely have their ear.

What undoubtedly will be harder to conclude is whether, ultimately, what happens on July 2 is a success. Such an evaluation was easier to make last time as Live Aid came without a specific fundraising target and instead simply aimed to generate as much money as possible. Trying to assess whether Live 8's stated aim of increasing awareness of the Make Poverty History campaign has been achieved will be a somewhat taller order. There is also the risk, with some governments already supportive of the campaign's aims of cancelling debt and doubling aid to Africa, the event will end up simply preaching to the converted. But more than ever now there is the genuine possibility of a lasting impact being made.

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Outsourcing production and design will help to cut costs

VIEWPOINT
CHERYL GRANT



The music industry is in a strong financial position, particularly due to the recent streamlining undertaken by many record labels - activity which has had a positive impact on their bottom line.

However, there is a key method through which record labels can secure further cost efficiency, while ensuring the high quality delivery of their entire production and design activity - outsourcing.

Maintaining a design and production facility in-house which handles a full range of services

Today, successful targeting and delivery needs greater planning

including new media, artist imaging and project management, among others, can be costly - particularly with the seasonal fluctuation of releases. This means that the fixed cost of in-house departments cannot always compete with the variable costs and flexibility offered by an outsourced supplier.

There are plenty of talented freelancers and agencies offering specific creative and production disciplines to music companies within the design and production arena. However, the issue for

record labels is the cost of utilising a number of separate consultancies, which results in a costly operation requiring a lot of management and co-ordination.

What record companies really need from an outsourced company in this arena is a specialist which can offer all production solutions, design, project management, new media, and general consultancy under one roof. And one that can expertly communicate the labels' and artists' brands and identity, ensuring a high level of creativity and low production costs.

The increase of distribution channels has made utilising a company which offers such a service, even more important. Today, successful targeting and delivery requires greater planning, creativity and production expertise to reach the correct audience.

It's all these factors that have made, for record labels, the outsourcing of their entire production and design requirements to an integrated music specialist which can handle all this under one roof, very attractive, even vital.

Cheryl Grant is the ex-vice president of Deca Records and is managing director and founder of White Label Productions, a production and creative agency for the music industry.

Is criticism about the lack of black acts on Live 8 bill fair?

The big question

Is criticism about the lack of black artists on the Live 8 London bill justified?

Harvey Goldsmith, Live 8 promoter

"I find the way the press has whipped up this issue quite distasteful. I have a problem accommodating the acts that have already come forward so to include a token black act is nonsensical. If there was a black act who wanted to play and who was popular enough to be on the bill, then they'd be on there. I don't care if they're white, black or green - I'm in the business of producing an entertaining show. I'd like someone to come forward and tell me who, exactly, I'm missing out."

Robin Millar, Producer

"I have been terribly dismayed at the total absence of black British artists - involved in either soul, R&B or African music - on the bill. This makes the event take on a patronising air, which is very sad and very inappropriate."

Rene Renner, Gronland Records

"Yeah, definitely. The whole rap and hip hop genre is practically missing, apart from 50 Cent at the Philadelphia gig. This country has got a lot to offer in that department and it would be good to see someone like

Dizzee Rascal perform."

Jan Dewhurst, Suss'd! Records

"It would be nice to see a little bit more balance between black and white acts, but if I was in Bob's shoes I'd probably be going for the biggest global names I could get. In black music most of the superstars are American so maybe they thought they'd have them perform at the Philadelphia show instead of here. I'm sure racism has nothing to do with it - these things always tend to be more rock-focused than hip hop or R&B based."

John MacGillivray, DubVendor Records

"It depends whether black artists were invited in the first place. If no-one was approached to perform then I think that is wrong."

Gerry Lysaght, broadcaster

"I feel the criticism is justified. I can understand Geldof's rationale as to why they have the headliners they do have but there are artists like Dizzee Rascal and other credible black British acts, who deserve to be on the bill."

Lindsay Brown, Spitfire Records

"It's got to be a multi appeal show so you could equally criticise it for there not being enough pop acts. But I think it's too early to start criticising because we haven't seen the final line ups, and there are certainly rumours about further acts with more black representation about to be named."

The cream of video and music television gathered at London's Royal Lancaster Hotel last Wednesday night for another entertaining and emotional Music Vision Awards

Talent shines on at blazing Cads



Huse Monferadi (left) won the People's Choice award for directing the Eric Prydz video *Call On Me*, to the obvious joy of commissioner John Hassay.



The Shynola pairing of Chris and Kenny walked off with the animation award for their work with Beck.



Wiz (left, with Mike O'Keefe) not only won the rock award for his Kasabian video but looked uncannily like part of the band.



Gasis collaborator Dick Carruthers (left) won the DVD director title and was joined afterwards by *MW* publisher Alex Scott.



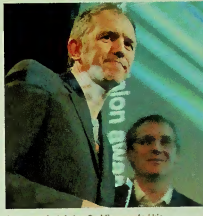
MTV2 won the music channel award by a country mile, to the delight of Nick Hall (left) and Alex Hoffman.



Si and Ad from Academy Films with producer Laura Kaufman (centre) won the pop video award for their work on McFly's *Room On The Third Floor*.



Mat Kirilov from Black Dog won the dance award with his Basement Jaxx video and used the event to highlight the Fireflies project, a gruelling cycle ride across the Alps to raise funds for leukaemia research and raised £1,000 on the night.



A very modest Anton Corbijn accepted his achievement award from *Promo* editor David Knight.

DOOLEY'S DIARY



Everyone's a winner

Remember where you heard it: Coming away from awards ceremonies empty handed is something one needs to be philosophical about, and at last week's **Cads 05 Music Vision Awards** presenter **Richard Bacon** offered some wise words of comfort

for all concerned. "The very fact none of us will get home in time to see **Celebrity Love Island** means we're all winners," he said. Down in the audience the crew from production company **Colonel Blimp** were definitely the loudest (again) – though they had lots of reasons to **blast the fog horns** with multiple wins. Meanwhile the **biggest cheer of the night** went to the Huse Monferadi-directed Eric Prydz vid, suitably enough winner of the People's Choice category. Can't think why... Among those on hand to celebrate **Anton Corbijn** were indie pioneers **Chris Blackwell** and **Daniel Miller**. Down at **Rouge** the **after party was still rocking** at 4am and the party clearly continued well into Thursday, judge by the number of **sore heads** on Friday. Big thanks to the DJs, who included **Ladytron**, director **Don Leung** and winning producer **Richard Weager** and **MW's** own **Team LG**. Last week's **Live 8**

press conference was a less than seamless affair. Organisers had organised a **satellite link up** with **Bono**, but **Bob Geldof** kept him waiting so long that he either hung up or the connection was lost. "Bono's joining us by phone," said Geldof, "but **he can bugger off** – we know what he's gonna say anyway." Geldof was in fine form, as it happened, and unleashed a stream of **righteous four-letter fury**. Possibly the best soundbite of the day – which for some reason was overlooked in the television coverage – was Geldof's advice for GB leaders who do not come to Scotland next month with the intention of helping Africa. "If they don't want to come to our party – and we're gonna have off" – Speculation still surrounds the events **Midge Ure** has planned for Edinburgh on July 6, but Ure said Geldof had forced him to limit his ambitions somewhat. "We can't

compete on the level of **Live 8** 'cause he's nicked all the bloody bands," said Ure. In other news, he's been somewhat busy of late playing **Vegas** and the like, but **Sir Elton John** finally got the opportunity last week to **meet the troops** at **Sanctuary**, which in April took over his **Twenty First Management** company in a £16m deal. Totally fed up with the **Crazy Frog** record? Then head down to **Piccadilly Circus** on **Arton** this Wednesday when **Mark Goodier** and **Neil Fox** will help smash the UK's **most hated chart-toppers** as part of a **Radio Academy** event. Organisers are inviting anyone to bring along a loathed tune to break plus they recommend some **protective eye wear**, too. The fun starts at 6pm. Former **Zomba** big cheese **Steven Howard** is keeping busy. Not only has he launched a new venture but he is also organising **Put Yourself In My Shoes**, a celebrity auction taking

place from 7pm at London's **Madame Tussauds** this Thursday in aid of children's charities **Shine** and **Nowand**. Lots include a day with the **England team**, **meeting Tom Jones** in Vegas and singing a duet with **Craig David**. For more details visit www.putyourselfinmyshoes.co.uk. **Radio One** might be interested to learn that **DJs** aren't just common people like **Dooley**. In fact they are viewed in rather higher esteem within the plugging community. **Bigging up** his latest release, one dance pluggster described getting the **Royal Flush** of playlist support with plays on **Beats**, **Tong**, **Judge Jules** and **Forage**. For the third year in a row, **Universal A&R** co-ordinator **Andy Griffin** is cycling the gruelling 60 miles from **London** to **Brighton** on **Sunday June 19** for the **British Heart Foundation**. He can be reached with pledges at andy.griffin@bunmusic.com.

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FAST CHART

SINGLES

NUMBER ONE

CRAZY FROG AXEL F Gusto

Popped to the number one download slot again by Gorillaz' *Feel Good Inc.*, Crazy Frog's Axel F continues to enjoy a huge lead at the top of the sales chart. Despite its obvious popularity and the boost it enjoyed from exposure on chart countdowns, airplay for the record is still insignificant – it ranks only 131st on the radio airplay chart and 78th on the TV chart.

ARTIST ALBUMS

NUMBER ONE

OASIS DON'T BELIEVE THE TRUTH Big Brother

The Gallagher brothers' latest project outpicks to number one as expected. They also climb the Top 75 with *What's the Story Morning Glory* (26-27). Definitely *Maybe* (68-49) and last album *Heathen Chemistry* (109-69), which sold 3,280 copies last week to end just 39 sales shy of becoming the group's fifth million seller.

COMPILATION ALBUMS

NUMBER ONE

DRIVING ROCK BALLADS

Artist albums increased 18.7% this week but compilations dipped by 0.6%. In a soft market, with few major releases, *Driving Rock Ballads* floats gently to the top of the list, even though its sales dipped 8% week-on-week to 18,759.

THE SCHEDULE

ALBUMS

THIS WEEK

The Tears Here Come The Tears (Independent); *Coldplay X&Y* (Parlophone); Geri Passon (Virgin); *White Stripes Get Behind Me Satan* (XL); *Kraftwerk Minimum Maximum* (EMI); *Shakira Fajacin Oral 1* (Columbia); **JUNE 13**
The Departure Dirty Words (Parlophone); *Funeral For A Friend Hours* (Atlantic); *The Magic Numbers* (bc (EMI)); *Backstreet Boys Never Gone* (Jive); *Fox Fighters In Your Honor* (RCA); *The Members Revisited* (EMI); **JUNE 20**
Kano Home Sweet Home (679); *Billy Corgan The Future Embraces* (WEA); *The Ordinary Boys* (bA (WEA)); *The Dead 60s The Dead 60s* (Deltasonic); *Santana All That I Am* (Columbia);

The Market

Six of the best for Gallaghers

by Alan Jones

Six regular album releases and six number one debuts – that is the enviable record of Oasis, who maintain their 00s strike rate with *Don't Believe The Truth*, which dashes to the chart summit this week with sales of nearly 238,000.

That is slightly up on their last album, *Heathen Chemistry*, which debuted in pole position in 2002, with sales of just over 230,500. All Oasis first week sales can be found in the online version of this story.

With Gorillaz's *Delmona Days* album and *Faithless' Forever Faithless* both continuing to sell exceptionally well – 64,537 and 53,208 sales in the week – and high demand for the new *Black Eyed Peas* album all adding to the boost given by Oasis, overall album sales last week surged ahead by 14.9% to 2,638,294 – their sixth highest tally of the year, and their best showing for 10 weeks. It is also 77% above their level in the same week in 2004. It is the second week in a row but only the seventh time in a 92 weeks this year that sales have beaten the comparative week in 2004.

Meanwhile, with a much quieter release slate – only *Foo Fighters* and *White Stripes*



Oasis: *Don't Believe The Truth* continues the debut number one album trend for Oasis

debuted inside the Top 10 – and an inevitable dip for *Crazy Frog* in its second week at number one, singles sales held up remarkably well.

Physical sales slipped by 11% to 524,094 but downloads increased by the same percentage to reach 453,642. Overall singles sales dipped just 2% to 977,736. Although the irresistible rise of downloads is reducing physical sales potential, physical single sales last week were actually 8.6% above the 482,632 tally for the same week last year.

Making the biggest contribution to singles sales for the second week in a row, *Crazy Frog's Axel F* outsold its nearest competitor by a margin of more

than four to one. Its second week sales of 120,246 was down 19.5% week-on-week, and take its 13-day sales tally to 269,805. Akon's *Loney* climbs back to number two, with sales of 14,616 week-on-week at 29,181, while *Gorillaz's Feel Good Inc* is another climber, moving 5-3 despite a 11.6% dip in sales to 24,071.

Including downloads, the top 15 singles all sold more than 10,000 copies, and even excluding them 11 singles passed the target, compared to the dark days of January when, in the second chart of the year, only the top three (Elvis Presley, Manic Street Preachers and Killers) sold more than 10,000.

NEW ADDITION



After a two-year hiatus, Craig David makes his return to the charts this August with the release of his third studio album, *The Story Goes...*, which is released on August 22. The album will be preceded by first single, *All The Way*, which will hit radio during the first week of July.

SINGLES

THIS WEEK

Jamiroquai Feel Like It Should (Sony); *Billy Corgan Walkin' Shave* (WEA); *The Dead 60s Loaded Gun* (Deltasonic); *The Ordinary Boys Boys Will Be Boys* (B-Uncle); *Kano Remember Me* (679); *Beck Girl* (Geffin); *U2 City Of Blinding Lights* (Island);

JUNE 13

Garbage Sex Is Not The Answer (WEA); *Green Day Wake Me When September Repairs*; *Royskop Only This Moment* (Wall Of Sound); *Jem Just A Ride* (Sony); *The Offspring Cut Repeat* (Columbia); *50 Cent Just A Lil Bit* (Interscope); *Fightstar Paint Your Target* (Island); *Basement Jaxx U Dont Know Me* (XL); *Melanie Brown Today* (Amber Cale);

JUNE 20

Stereophonics Superman (V2); *Hard-Fi*

KEY INDICATORS

SINGLES

Sales versus last week: -1.6%
Year to date versus last year: 10.8%

MARKET SHARES

Universal	26.8%
Cat	21.8%
Sony BMG	19.4%
EMI	14.1%
Warner	7%
Others	10.8%

ALBUMS

Sales versus last week: 18.7%
Year to date versus last year: -2.3%

MARKET SHARES

Sony BMG	41.6%
Universal	28.2%
EMI	15.4%
Warner	8%
Others	6.8%

COMPILATIONS

Sales versus last week: -0.6%
Year to date versus last year: -94.5%

MARKET SHARES

Universal	32.1%
EMI	31.8%
Sony BMG	11.7%
Warner	9.4%
Ministry Of Sound	7.9%
Others	7.1%

RADIO AIRPLAY

MARKET SHARES

Sony BMG	34.1%
Universal	31.9%
EMI	16.1%
Warner	8.2%
Others	9.7%

CHART SHARE

Chart of singles sales (Top 75):
UK: 57.3% US: 38.7% Other: 4.0%
Chart of albums sales (Top 75):
UK: 65.7% US: 32.0% Other: 2.67%

For fuller listings see musicweek.com

HARD TO DATE (Atlantic); *The Tears Loves* (Independent); *2pac Ghetto Gospel* (Polydor); *Missy Elliott Lose Control* (Atlantic); *Ladytron Sugar* (Island); *MIA Bucky Bone Gun* (XL); *Tom Vek C-C (You Set The Fire In Me)* (Go Beat); *The Subways Rock & Roll Queen* (WEA);

JUNE 27

A Better Off With Him (WEA); *Charlotte Church Crazy Chick* (Sony BMG); *The Mitchell Brothers Excuse My Brother* (679); *Backstreet Boys Incomplete* (Jive);

JULY 4

Kelly Clarkson Since U Been Gone (Sony BMG); *Bandy Warhol's Dig EP* (Parlophone); *Sean Paul Don't Cha* (Warma Rds (Virgin)); *Fat Joe Get Poppin* (Atlantic); *Rooster Drop And Meaningless* (Brightside); *Rachel Stevens So Good* (Polydor); *R Kelly Trapped In The Closet* (Sony BMG);

11.06.05

Sow-burn act turns up heat

The Plot

Sanctuary has taken Kate Aumonier under its publishing wing, with ghost marketing set to spread the word

KATE AUMONIER HERE I AM (SANCTUARY)

Kate Aumonier has been enjoying a rising tide of awareness since the release of her debut album *Here I Am* last year and the arrival of her second single for Sanctuary Records (June 13) coincides with a flood of activity that Sanctuary hopes will lift her profile to the next level.

Now 23, Aumonier was discovered by legendary Rolling Stones producer Glyn Johns, a friend of her father. Impressed by her voice, Johns introduced Aumonier to Emmylou Harris and Linda Ronstadt, who invited her to perform vocals on their new album *The Tucson Sessions*, which went on to earn a Grammy nomination in 2004. Since then, word has spread and Aumonier

can now count Radio Two's Terry Wogan among her supporters.

Aumonier is signed to both Sanctuary Publishing and Sanctuary Records, a move which Sanctuary Publishing director of A&R Jamie Arlon says has played a big part in her ability to grow organically. "Development in publishing is a very good place to start because it means we can develop an artist quietly, then when the time is right we can bring the record company on board," he says.

Leading towards the release of new single *Much Like Yesterday* next week, Sanctuary has launched a phase of ghost marketing, effectively giving away free CD samples featuring two songs that are left strategically in public locations such as pubs, park benches and restaurants. The CDs are pressed up with details about Aumonier, highlighting her website and where they can find out more about the artist. "It works to build her audience organically," says Arlon. "It's basically micro-marketing. Each CD has a number so we can trace where it was picked up. We learn things about her audience as we go. This campaign is not about



throwing money at TV advertising, it's about finding the champions in media and with members of the public that are going to tell their friends."

Her touring schedule over the past 12 months has seen her hitting the road with a varied cast that includes Dr John, A-Ha and James Blunt. It will hit a peak this month when she shares the main stage at the Isle Of Wight festival with REM and Snow Patrol. "Everything is really starting to fall into place now," notes Arlon. "Kate Aumonier is a slow-burn artist and it's about building a long-term career. At the end of the day, we don't sign a lot of artists but those that we do sign, we stick with."

CAMPAIN SUMMARY
MANAGEMENT: Jamie Arlon, Sanctuary Music Publishing
A&R: Jamie Arlon, Sanctuary Music Publishing
MARKETING: Pete Bassett, Quite Great Solution
PRESS: Sandra Fontana, Quite Great PR
RADIO: Mick Garbutt, Emily Smith, Lucid PR
AGENT: John Jackson & John Doyle, K2 Agency

Rooster sales set to take flight as label unleashes album highlight

Campaign focus

Three singles deep and with sales of their self-titled album sitting comfortably at 265,000 copies in the UK, Rooster appear strongly placed as their label Brightside looks to take the campaign to the next level on the back of fourth single *Deep & Meaningless*.

The single, which will be released on July 4, follows debut single *Come Get Some* (which reached number seven), *Starting At The Sun* (five) and *You're So Right For Me* (4).

"Deep & Meaningless is the record we have been working towards since we launched the band," says Brightside marketing manager Sarah Partridge, who believes it will introduce the band to a wider demographic. "It's the big record. The first three singles established a place in the market for Rooster and reinforced the artist proposition, while the fourth single is about taking awareness to a new level."

Brightside A&R manager James Roberts adds that the song has introduced the band as a viable



proposition to new media outlets. "With a radio station like Radio Two, it's almost like presenting them as a new band," he says.

Rooster have performed two UK headline tours to date and recently announced their third in October. In addition, they will be appearing at T in The Park, Oxegen (Ireland) and the V Festival.

The international plot is currently focused on Japan, with Brightside reporting that first single *Come Get Some* recently clocked up more radio plays in one

week than any other international artist in the past 10 years. Album sales there are currently sitting at 80,000. In addition their first trip to Australia and New Zealand is planned for August.

Brightside, which went to radio with *Deep & Meaningless* in the final week of May, will be rolling out a TV advertising campaign drawing attention to the album around the single's release. A final single from the album will be released around October or November.

TASTEMAKERS TIPS

Paul Weller From The Floorboards Up (V2)

GAVIN MARTIN, DAILY MIRROR MUSIC CRITIC



"This stand-alone single comes out of nowhere (the new album won't be here until October) and it is two minutes 27 seconds of

edgy, malevolent rock'n'roll. Possessing the same urgency *In The City* had 29 years ago, it shows Paul Weller rejuvenated – a live-wire and firebrand ready to take on all comers. Key moment – when the steatoc guitar engine that drives the song bursts into a lightning break few could emulate. Together with the contrasting but beautiful Oranges and Rosewater, it is a single that marks a tantalising rebirth for a Britrock heavyweight. Hooray!"

Green Day Wake Me Up When September Ends

(Reprise)

SAM JACKSON, HEAD OF MUSIC, RADIO FOURTH

"This is one of the best songs I've heard in ages, a great chilled-out track that's almost as beautiful as Good Riddance. I can't wait to see them live at T in The Park."

Laura Cantrell Humming On The Flowered Vine (Matorador)

LOUISE KATTENHORN, PRODUCER ONE MUSIC, RADIO ONE

"It is her third album and first on the Matorador label. She's recorded five Peel sessions and has recorded a session for Rob Da Bank's One Music show on June 2. Standout tracks are *Bees and Murder* ballad, *Poor Ellen Smith*, which was originally collected by Laura's great aunt in 1927 and which has been re-arranged by Laura."

THE INSIDER

Xfm



Currently embroiled in the search for a breakfast team to replace Virgin-bound Christian O'Connell, Xfm is gearing up for a summer of big listener promotions as it looks to grow its slice of the UK radio market.

With the station targeting a 16- to 34-year-old demographic, with a sharper focus on 20- to 29-year-olds, the Xfm programme controller Andy Ashton believes one of the most important aspects of its success lies in the on-air personalities' understanding of their audience. "We demand

discipline from our presenters when it comes to focusing on who we are talking to. They do it very well," he says.

The summer programming is already starting to heat up with Ricky Gervais and Stephen Merchant returning to the line-up last month, filling in for Adam and Joe. The station is also readying itself to embark on one of its most ambitious ideas yet – the creation of a summer 'rock'n' roll anthem'. The promotion will see listeners invited to call in with their ideas for lyrics and music, while Xfm personalities piece them together to make the final hit. "We're thinking along the lines of classics by Ray Davies and Mungo Jerry, and obviously anything by the Happy Mondays,"

RADIO PLAYLISTS

RADIO 1

A LIST
Spearhead: Ellen Jean Chella Gosper, Amerie
1. *Thing Backed Up* Peas Don't Plink With My Fiancé, Charlotte Church Crazy Chick, Coldplay
Soviet Of Soul/Fox Fighters Best Of You, Geri Halliwell Good Inc., Green Day Wake Me Up When September Ends, Gwen Stefani Hollaback Girl, Jamiroquai Fire, Just Like You, Jenni Jett & A-Roc, John Legend Ordinary People, Kaiser Chiefs Everybody I Love You Less And Less, Mylo In My Arms, Oasis Live In The Carat In The Sun, The Game feat. Lil' Jon, Diddy & The Lo-Laws, The White Stripes Blue Overdrive, U2 City Of Blinding Lights

B LIST

Audie Bally Shit You Down, Basement Jaxx I Don't Know, Bizarré Rokutor, Bobby Valentino
Soviet Soul, Ben Carson Free U, Damien Rice
& Lisa Hannigan One Day Party, The Roots
Vibe, Goo Goo Dolls, The Good Charlotte
The Chronicles Of Life And Death, Hard-Fi
Hard To Rock, KT Tunstall Other Side Of The World

RADIO 2

Max Graham We've Got A Lot Of Love, Lady Gaga, Mikey Elliott Love Control, MVR Pro, Lady Gaga
Melly N Day, Sly, Stereophonics Squeamish
C LIST
S&P Cast, Just A Little, 'Alkaline Trio The Time To Watch, Fuelled For A Friend Streetcar, 'Intrepid Show Hands, Kano Remember Me, Kanye West Diamonds From Sierra Leone, 'Mario Here I Go Again, Raye/Ke\$ha Only This Moment, The Magic Numbers Forever Only, JAY'R
'Deep Blue Sky, Helix, Jack Johnson God People, Pussycat Dolls feat. Busta Rhymes
Gotti, Doni, The Ordinary Boys Boys Will Be Boys, The Subways Rock & Roll Queens

RADIO 2

A LIST
Ben Folds Limited, Coldplay X&Y (Album), Ennio Morricone, A Certain Day, Jack Johnson God People, James Blunt You're Beautiful, Jam & A Rice, Lisa Miskawaye, Lucy Sparrow, Robert Carr Four Johnny, Tinseltown Flares Everybody

MPI AWARDS
ALEXANDER
 Win - Driving
 2x4 Baffles
 2x4
 John Logan - Get
 Little (1994)

Joss Stone Don't Cha Wanna Ride (Relentless)

MARY BROWNING, PROGRAMME DIRECTOR, HEART 106.2

"Just in time for summer, Joss returns with another standout track from her *Mind Body & Soul* album. Sampling the classic *Am I The Same Girl?* by Barbara Adkins, this is a perfectly-made piece of pop music which we will come to expect from Joss by now. Effortlessly combining her flawless vocals with excellent production, this should ensure Joss is all over radio this year. She is a worthy addition to the line-up at Live 8, too."

Lil Mo Dem Boyz (Universal)

C CHILD, BBC 1XTRA

"I'm feeling this track at the moment because it is so much energy, it also sounds different from most of the other R&B tunes around right now. Lil Mo is one of

the most slept-on artists in the scene right now. Once this track catches on, it's sure to set the dancefloors on fire."

Simon Webb Lay Your Hands (Innocent)

PETER HART, EDITOR, TOP OF THE POPS MAGAZINE

"Although not out until August, Simon's gearing up to perform this debut solo single during his own slot on Blue's European tour, which reaches the UK at the end of June. Blue fans may be disappointed - Simon is set to release another UK R&B track. Already drawing comparisons with Seal, *Lay Your Hands* features rich strings, an intriguing sample and a very memorable chorus - making this an infectious, mature pop record. Don't underestimate Simon's talents: remember, he was the only Blue to co-write two of their earliest hits, *All Rise* and *Fly By?*"

My Top 10

HELEN MARQUIS
 Amazon.co.uk music buyer

1. MAXI NO FROM APRIL'S SOLE PRESURE (JUMP)
2. OASIS DRESS YOU DOWN (M. BBC PROPHET)
3. FOO FIGHTERS GOLD DIGGER IN THE SUN (FOYI/PIR) PAIG
4. TINA TURNER UNFINISHED SYMPHONY GANLEY (RECORDED)
5. KELLY OSBOURNE LEMON (SACTURARY)
6. HARD F1 FEEL UP 100 TIGER (RECESS/ARMANDO)
7. COLE PATRICK (PAK/PRODIGE)
8. GORILLAZ KIDS WITH GUNS (ARMANDINO)
9. THE WHITE STRIPES MY DOXBOLE (LTD)
10. 3X3 MAGIC NUMBERS FOREVER (LTD) (RECORDED)

"Come the sunshine, all I want to listen to are summery acoustics, and feel-good harmonies. Hence, The Magic Numbers are getting a lot of spins, as is the second CD of the Foo Fighters' outstanding new album. Meanwhile, Maximo Park, Gorillaz, White Stripes, Hard-Fi and Coldplay all have sunny, sing-along melodies. Kelly Osbourne and Tina Turner have proved to be really pleasant surprises - Kelly's stopped shouting and started singing, and Tina has tried a daring cover version and pulls it off."

Night Out and Xfm's First Friday, have strengthened the bond with its listeners. "We're interacting with the audience, while also presenting ourselves as part of their lifestyle," notes Ashton.

With Christian O'Connell leaving the station at the end of 2005, the focus now is on finding a suitable replacement for the popular host. "It's a very exciting challenge to be starting," says Ashton. "I'm prepared. I have no doubts about Xfm's future and I'm looking forward to helping develop more talent as I've done before with people like Christian and Zane Lowe."

Address: 30 Leicester Square, London, WC2H 7LA. Tel: 020 7766 6600
 Email: info@xfm.com
 Website: www.xfm.co.uk

IN-STORE NEXT WEEK



Instore - Coldplay, Gari Halliwell, White Stripes: The Tears, Foreigner, Single of the week - Jamiroquai
Artist of the week - Coldplay

BORDERS

Instore - Foo Fighters, Fly Cooder, Magic Numbers, Brian Wilson DVD, Jeff Wayne, UB40, Backstreet Boys, Saint Etienne, Shelby Lynne, The Departure



Instore - Vitalic, Jaxx, Jose Gonzalez, Mia, Mugison, Teenage Fanclub, Juliette and the Licks, The Go Betweens



Windows - Batman Begins, The Aviator, Foo Fighters, U2, Instore - UB40, Alan Braxe, Marlin Green, Tony Vaux, Steve Wond, Saint Etienne, Rosh Murphy, Timo Mass, Mittl Sawyer, Disorganize, Jackie Lidell, Magic Numbers, No Use For A Name, Foo Fighters



Album of the week - The Magic Numbers; **Instore** - Foo Fighters, Backstreet Boys, James Blunt



Windows - Father's Day Promotion; **Instore** - Foo Fighters, Magic Numbers, War Of The Worlds, Backstreet Boys, Funeral For A Friend, St Etienne, Dido



Mojo listening posts - Griffin Hous, Guster, Maria McKee, Daniel Lanois, Bikini Kill, Chris Hillman, Selecta **listening posts** - Go Kart Moto, Biomechanical, Motion City Soundtrack, Brian Eno, St Etienne



Instore - Magic Numbers, Foreigner, I Love Dad, James Blunt



Instore - Foo Fighters, Magic Numbers, UB40, Jack Johnson, Rory Gallagher, Jeff Wayne, Funeral For A Friend



Singles - Jem, DJ Sammy, Fightstar, Nelly, Shakira
Stevens, Basement Jaxx, Green Day, **Albums** - Backstreet Boys, Foo Fighters, Rory Gallagher, No.1 Summer Dance, Magic Numbers, UB40, Jeff Wayne, James Blunt



Windows - Foo Fighters; **Instore** - Foo Fighters, Magic Numbers, Funeral For A Friend, Jem, John Jackson, Kana, Missy Elliott, Rocky Horror; **Press** - Nine Black Alps, Basement Jaxx, Missy Elliott, 50 Cent, Bobby Valentino, Funeral For A Friend, The Crisis



Books of the week - UB40, White Stripes, Suede & Deated, Magic Numbers; **Album Recommendations** - Rory Gallagher, Big Guns



Single of the week - Jem; **Instore** - Magic Numbers, Funeral For A Friend, Jeff Wayne, Foo Fighters, Rory Gallagher, Jem, Fightstar, Nelly, DJ Sammy

Xfm Top 10

1. Coldplay Speed Of Sound (Parlophone)
2. Foo Fighters Best Of You (Sony BMG)
3. Gorillaz Feel Good In Paradise
4. Kaiser Chiefs Everyday I Love You Less And Less (8 Urban)
5. Oasis Lyla (Big Brother)
6. Jack Johnson Good People (Island)
7. The Magic Numbers Forever (Island)
8. Hard-Fi Hand To Beat (Atlantic)
9. The White Stripes Blue Orchid (Dk)
10. U2 City Of Blinding Lights (Island)

suggests Ashton. "We'll pull together an all-star band to perform it and then we're going to storm the charts. Chas and Dave are already on board. It's going to be amazing."

He notes the breakfast show's Bounty Hunter promotion, in which listeners track down a

We're interacting with the audience, while also being part of their lifestyle.

celebrity and encourage them to call the breakfast show in a bid to win £10,000, has delivered positive listener reactions for the station already this year. "It's compulsive listening," says Ashton, whose station plans to run with a final Bounty Hunter promotion this year before committing it to history.

"The station has forged relationships with many external events over recent years and a growing number of its own promotions, such as Xfm's Big

Albums A-Z

- A**lexander, John Logan - *Get Little* (1994)
Basement Jaxx - *Basement Jaxx* (1994)
Child, C - *Child* (1994)
Dave, Chas - *Chas & Dave* (1994)
Elliott, Missy - *Missy Elliott* (1994)
Foo Fighters - *Foo Fighters* (1994)
Green Day - *Green Day* (1994)
Hillman, Chris - *Chris Hillman* (1994)
Illustrated - *Illustrated* (1994)
Jackson, John - *John Jackson* (1994)
Kana - *Kana* (1994)
Lanois, Daniel - *Daniel Lanois* (1994)
Mckee, Maria - *Maria McKee* (1994)
Nine Black Alps - *Nine Black Alps* (1994)
Oasis - *Oasis* (1994)
Paradise Network - *Paradise Network* (1994)
Rose, Josh - *Josh Rose* (1994)
Saint Etienne - *Saint Etienne* (1994)
Shelly, Nelly - *Nelly Shelly* (1994)
Timo Mass - *Timo Mass* (1994)
Vitalic - *Vitalic* (1994)
Wayne, Jeff - *Jeff Wayne* (1994)
Xfm - *Xfm* (1994)
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Zane Lowe - *Zane Lowe* (1994)

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GALAXY

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SINGLE OF THE WEEK

MVP
Roc Ya Body (Mic Check 1, 2)

Positiva COTV 219
Far from your typical big dance tune, Roc Ya Body combines dancehall, rap, Latin rhythms and house percussion under the auspices of former C4C Music Factory man Robert Ojivies. Already an anthem in their native New York, it is picking up massive club and radio support here. With massive club and radio support (Radio One B-list), this infectiously exotic tune could be one of the dance hits of the summer. Expect to hear it everywhere.

Singles

Apartment
Patience Is Proving (Fierce Panda NING 17LCD)
This is the second single from Apartment, who have been building their live profile this year and are attracting A&R interest. This track is a perfect representation of their sound: chiming guitars, theatrical male vocals wrapped around a pop sensibility, not unlike The Killers. Extra tracks were recorded at their Xfm John Kennedy session three weeks ago.

Kelly Clarkson
Since I Been Gone (Sony BMG 82876677602CD)
Sadly this is not a cover of the Rainbow classic, but it is still a significant change in style for American Idol's first winner. A first taster from her second album Breakaway, it is an angst-filled ballad of electro-tinged pop that hints at an altogether feistier direction. The fact Clarkson has been working with Avril Lavigne on the new album probably explains a lot.

Missy Elliott
Lose Control (Atlantic AT0209T)
A single with one of the biggest immediate wow factors of this or any other week, this is a triumphant return from hip-hop's First Lady. Taking a sample from Xfm Akin's Detroit techno classic Clear and enlisting the help of Fatman Scoop and Ciara, Elliott delivers a record that sounds as strong in a club as it does on radio, where it is B-listed at Radio One. Anticipation will be high for the album.

Ersure
Here I Go Impossible Again (All This Time Still Falling Out Of Love (Mute MUTE0344)
The third single from Ersure's album Nightbird sticks to the melodic electro-pop blueprint that has scored them 32 consecutive Top 40 hits. This double-A-sided single is released on DVD and two CDs, the latter of which gives fans an opportunity to create their own remix and enter a competition on the duo's website.

Hard-Fi
Hard To Beat (Necessary HAR030CD)
Hard-Fi are the new sound of the suburbs and their moment is about to come. C-listed at Radio One, playlisted at Xfm and all over the TV like a rash, this is more muscular than the rash of Coldplay-esque bands around at the moment. You can expect Hard-Fi to be moving into the major league in no time at all.

The Juan Maclean
This Way (DFA/EMI DFAEM12147CD)
The first single from Juan Maclean's debut album Less Than Human, this is an enjoyable taste of robotic dancefloor electronic that recalls influences as diverse as Neu, Daft Punk and labelmates LCD Soundsystem, with whom the Juan Maclean are touring the UK this summer.

Ladytron
Sugar (Island CID896)
The icy cool electro-trenders offer a first taste of their third album, which sees them join the major fold after the fall-out from Telstar. The formula on Sugar is similar to their previous material - simple pop mantras over moody synths - but the whole production has been beefed up to make them sound better than ever.

Little Flames
Put Your Dukes Up, John (Deltasonic DLTC0034)
The Liverpool five-piece follow their limited February single Goodbye Little Rose with this endearingly shambling, new wave-ish slice of guitar pop. A support slot with buzz band Arctic Monkeys will help raise the band's profile.

M.I.A
Bucky Done Gun (XL XL5214CD1)
This single will already be familiar with many thanks to the 100,000 sales of M.I.A.'s debut album Arular, but it is a fine showcase for one of the brightest talents in the UK urban scene, demonstrating both a distinctive vocal style and the ability to merge musical influences from across the world. Coupled with a UK tour this month, it should raise the stakes further.

Damien Rice & Lisa Hannigan
Unplayed Piano (DRM/14th Floor DR080CD)
His first new music from Rice since his debut, O in 2002, Unplayed Piano is released in support of the Free Aug. San Sanu Ky's 60th Birthday Campaign. It is an understated track built upon foundations of acoustic guitar and cascading piano that is winning airplay support from Radio One, Radio Two and Xfm, and will appease fans' appetites until the new album arrives early next year.

Stereophonics
Superman (V2 VVR5031063)
Stereophonics surprised many with Dakota, their first single from Language.Sex.Violence.Other., and Superman, with its falsetto vocal and almost disco feel, is likely to do the same. It does not entirely suit their rocking style, but radio seems to be throwing its weight behind it, so another Top 10 placing is not out of the question.

The Subways
Rock & Roll Queen (Infectious PRO15456)
The Subways have had a good year so far, with support slots to Oasis among others and a Top 30 hit with their debut Oh Yeah. Although many are tipping them for great things, they will have to do better than this standard indie rock cliché to even register in this summer of big releases.

The Tears
Lovers (Independentie ISOMP5MS)
Brett Anderson and Bernard Butler's belated reunion threatens to continue confounding cynical critics, such is the appeal of this thoroughly decent track, which follows their recent Top 10 hit Refrains. It has been added to Xfm's playlist.

Armand Van Helden
In My '90s Eyes (Southern Fried ESO078)
After a few years of relative inactivity, Van Helden has been busy of late, with two big chart hits in Hear My Name and My My My, and an album of new material on the way. Into Your Eyes, D-lated at Galaxy, is as catchy as ever, with rock guitars and an endless vocal refrain, but does

little to sustain interest beyond the dancefloor.
Tom Vek
C-C (You Set The Fire In Me) (Go Beat 9871846)
An understated fusion of choppy breaks, bass and a quirky synth progression, C-C possesses a hypnotic quality that grows on the listener more with each listen. Arriving on the back of a UK tour, the song showcases the broad spectrum of styles present on his debut album We Have Sound.

Martha and the Vainwrights
When The Day Is Short (Drowned In Sound DIS0012)
Some might argue that Martha is the most talented of the Vainwrights, and with some justification. This three-track single is beautiful and measured, all of great quality, and her live rendition of Warren Zevon's I Was In The House When The House Burned Down is glorious.

Albums

Billy Corgan
The Future Embrace (Warner Bros 9362487122)
Featuring an adventurous cover of the Bee Gees' To Love Somebody, Corgan's first foray as a solo artist is a departure from the guitar heavy sound of Zwan, drawing more on the electronic influence that played such a big part of The Smashing Pumpkins' Machina album. Produced with Bjorn Thorsrud, the album moves from the edge pop-rock of Pretty, Pretty Star to dark, synth-rock on DIA and lead single, Walking Shade. One for the fans.

Diefenbach
Set & Drift (We Love You AMOUR10CD)
The Danish five-piece veer away from the all-out shoegazing sound of their previous album Run Trip Fall and into a more commercial-sounding direction, which is inspired by their idols Tom Petty, The Byrds and Simon & Garfunkel. Dreamy harmonies and heartfelt lyrics are served up with washes of guitar and subtle electronics, bringing to mind something The Beta Band could have evolved into.

Brian Eno
Another Day On Earth (Hammill HNC01475)
For someone who has been aware to reposition himself throughout his career, this latest project - an album of songs sung by Eno himself - is a welcome return. A spectral, elegant and impeccably produced collection of tracks, Another Day On Earth is a great snapshot of an artist in top form.

Kano
Name Sweet Home (679 679L097CD)
After the excellent singles Typical Me and Ps And Qs, Kane Robinson releases his debut long-player. The 19-year-old grime MC delivers incisive, rapid-fire rhymes over rough-edged beats that range from garage to rock to Latin. With strong crossover appeal - including a Radio C-listing for current single Remember Me - this should be the album that takes grime from the underground to the masses.

The Ordinary Boys
Second Step (B-Unique 5046791822)
This Stephen Street-produced second album marks a departure into more mainstream territory for Brighton's Ordinary Boys. Standout track and current single Boys Will Be Boys displays their new direction into ska, while On An Island surprisingly echoes the Jackson 5 to good effect. Given exposure, this approach could reward them with chart success.

One Self
Children Of Possibility (Ninja Tune ZENCD94)
A trio consisting of respected producer, DJ Vadim, Blu Bunn and Yankh Bravo, One Self's debut is an eclectic fusion of funky hip-hop and quirky samples that ooze cool. Many will have already heard the debut single, Be Your Own, but it is the follow up, Bluebird, that possesses mainstream potential. This will introduce them to a wider mainstream audience while keeping their underground credibility intact.

This week's reviewer: **Daguid Bird** (Pill Expectorant, Cardew, Stuart Clark, Jim Larke, Nick Teese, Susan Ward and Adam Webb).

Records released 2006.05

ALBUM OF THE WEEK

Jamiroquai
Dynamite

Sony BMG 5201112
Nearly four years since Funk Odyssey stormed the charts around the world, driving their career sales beyond the 20m mark, Jamiroquai returns with the stylish Dynamite. The album possesses darker electronic undertones than its predecessor, lead single Feels Just Like It Should has opened the doors for the band at radio and TV, and tracks like Black Devil Car and Electric Mistress should keep the airplay coming. A fifth consecutive Top Three hit must be on the cards.



110605

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	AMERIE	I THING	REPRISE	454
2	7	GWEN STEFANI	HOLLABACK GIRL	INTERSCOPE	438
3	5	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	A&M	424
4	3	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	414
5	19	COLDPLAY	SPEED OF SOUND	PARLOPHONE	382
6	4	SNOOP DOGG/C WILSON/J TIMBERLAKE	SIGNS	GETTY	349
7	7	BACKSTREET BOYS	INCOMPLETE	JIVE	343
8	8	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	335
9	32	CHARLOTTE	CHURCH CRAZY CHICK	SOBY BROS	334
10	6	FOO FIGHTERS	BEST OF YOU	REK	321
11	9	GORILLAZ	FEEL GOOD INC.	PARLOPHONE	317
12	11	MARIO	HERE I GO AGAIN	SOBY BROS	302
13	11	STEREOPHONICS	SUPERMAN	VE	299
14	15	JAMIROQUAI	FEELS JUST LIKE IT SHOULD	SOBY BROS	271
15	13	GOOD CHARLOTTE	THE CHRONICLES OF LIFE AND DEATH	EPIC	260
16	14	THE GAME FEAT. 50 CENT	HATE IT OR LOVE IT	INTERSCOPE	257
17	20	KELLY CLARKSON	SINCE U BEEN GONE	SOBY BROS	251
18	13	AKON	LOVELY	WARNER	249
19	21	JEM	JUST A RIDE	SOBY BROS	246
20	22	2PAC	Ghetto Gospel	INTERSCOPE	245
21	27	BIZARRE	ROCKSTAR	SONY/ATV	226
22	35	FIGHTSTAR	PAINT YOUR TARGET	ISLAND	215
23	26	OASIS	LYLA	REPRISE	212
24	45	FAT JOE FEAT. NELLY	GET IT POPPIN'	ATLANTIC	204
25	30	THE WHITE STRIPES	BLUE ORCHID	XL	197
26	10	INAYA DAY	NASTY GIRL	ALL ABOUT THE WORLD	195
27	16	FAITHLESS	WHY GO?	CHEEKY	182
27	20	BOBBY VALENTINO	SLOW DOWN	DEF JAM	182
29	18	DJ SAMMY	WHY	DATA	171
30	34	PAPA ROACH	SCARS	GETTY	165
31	26	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	EPIC	162
32	16	50 CENT	JUST A LIL BIT	INTERSCOPE	159
33	29	MAX GRAHAM	WHY'S YOUR OWNER OF A LONELY HEART	DATA	156
33	29	BEN ADAMS	SORRY	PARLOPHONE	156
35	37	ASHANTI	DON'T LET THEM	THE ARC	154
36	23	DESTINY'S CHILD	GIRL	COLUMBIA	153
37	46	THE FADERS	JUMP	PGD&G	148
37	52	MVP ROC YA BODY (MIC CHECK 1, 2)		POSTER	148
39	49	GAVIN DEGRAW	I DON'T WANT TO BE	VE	147
40	13	ROB THOMAS	LOVELY NO MORE	ATLANTIC	145



GREEN DAY
4. Green Day Shipping up to become the fourth major hit from Green Day's American Idiot album, the power ballad Wake Me Up When September Ends enjoys a great week on the airwaves, climbing 43-20 on radio, though ending slightly 3-4 on the TV chart. The track is reloaded next Monday and it is certainly grabbing viewers' attention, racking up 414 plays on the Music Control TV panel last week, with top supporters being 32ac (74 plays), Chart Show TV (63), B4 (52) and Kerrang! TV (45).



54. U2
City of Blinding Lights will be the third single from U2's current album How To Dismantle An Atomic Bomb and it is a great sign of stadium rock, something which doubtless influenced the band's highly shot video. It did not reach most stations until midweek, but still secured a quick 150 spins from nine supporters, and debuts at number 54 on the chart.

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Black Eyed Peas and Coldplay provide the biggest threat to Amerie, while Fat Joe and Bobby Valentino make chart.

ON THE BOX THIS WEEK

CD/UK
Amerie I Thing
Backstreet Boys I Want It That Way/Incomplete
Bobby Valentino Slow Down
Crazy Frog Axel F
Jannarose I Want Just Like It Should
Oasis Mucky

GMTV
Janet Jackson (FWD)
HTV 40 UK
Ben Adams Sorry
Fat Joe feat. 50 Cent
James Blunt You're Beautiful
Jennifer Lopez
Queens of the Stone Age In My Head

MTV MOST PLAYED

Rank	Artist	Title	Label
1	THE WHITE STRIPES	BLUE ORCHID	XL
2	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	A&M
3	COLDPLAY	SPEED OF SOUND	PARLOPHONE
4	AMERIE	I THING	COLUMBIA
5	FOO FIGHTERS	BEST OF YOU	REK
6	GORILLAZ	FEEL GOOD INC.	PARLOPHONE
4	GWEN STEFANI	HOLLABACK GIRL	INTERSCOPE
8	THE GAME FEAT. 50 CENT	HATE IT OR LOVE IT	INTERSCOPE
10	THE CORAL	IN THE MORNING	DELUSION
10	2PAC	Ghetto Gospel	REPRISE

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	AMERIE	I THING	COLUMBIA
2	COLDPLAY	SPEED OF SOUND	PARLOPHONE
3	2PAC	Ghetto Gospel	INTERSCOPE
4	50 CENT	JUST A LIL BIT	SHANAN/INTERSCOPE/VE
5	7 SNOOP DOGG/C WILSON/J TIMBERLAKE	SIGNS	GETTY
5	BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	A&M
7	THE GAME FEAT. 50 CENT	HATE IT OR LOVE IT	INTERSCOPE
7	GWEN STEFANI	HOLLABACK GIRL	INTERSCOPE
9	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	EPIC
9	MVP ROC YA BODY (MIC CHECK 1, 2)		POSTER

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	GOOD CHARLOTTE	THE CHRONICLES OF LIFE AND DEATH	EPIC
2	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
2	FIGHTSTAR	PAINT YOUR TARGET	ISLAND
3	SLIPNOT	BEFORE I FORGET	REPRISE/VE
5	FOO FIGHTERS	BEST OF YOU	REK
6	2PAC	ROCKSTAR	SONY/ATV
6	THE WHITE STRIPES	BLUE ORCHID	XL
6	STEREOPHONICS	SUPERMAN	VE
10	SYSTEM OF A DOWN	SHO	COLUMBIA

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	SYSTEM OF A DOWN	SHO	COLUMBIA
1	FOO FIGHTERS	BEST OF YOU	REK
2	THE WHITE STRIPES	BLUE ORCHID	XL
10	THE MAGIC NUMBERS	FOREVER LOST	HEAVENLY
4	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
4	GORILLAZ	FEEL GOOD INC.	PARLOPHONE
13	KAISER CHIEFS	EVERYBODY I LOVE YOU LESS	BURNING BRIDGE
6	HARD-F	HARD TO BEAT	ATLANTIC
9	THE FUTUREHEADS	DECENT DAYS AND NIGHTS	VE
6	KINGS OF LEON	KING OF THE ROODS	WOLFE MUSIC

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	THE GAME FEAT. 50 CENT	HATE IT OR LOVE IT	INTERSCOPE
2	2PAC	Ghetto Gospel	INTERSCOPE
3	AMERIE	I THING	COLUMBIA
4	BOBBY VALENTINO	SLOW DOWN	DEF JAM
5	SNOOP DOGG/CHARLIE WILSON/J TIMBERLAKE	SIGNS	GETTY
6	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM
5	ASHANTI	DON'T LET THEM	THE ARC
8	50 CENT	JUST A LIL BIT	SHANAN/INTERSCOPE/VE
9	JOHN LEGEND	CROWNED YOU	CAPITOL
10	TWISTA FEAT. FAITH EVANS	HOPE	DEF JAM

POP WORLD

Basement Jaxx U
Don't Know Me
Nelly N Day
Kelly Clarkson
Since U Been Gone

LATER
David Sanborn
Doves
M Ward

MTV UK
U2 City of Blinding Lights
Basement Jaxx U
Don't Know Me
Nelly N Day
Kelly Clarkson
Since U Been Gone

POP WORLD
Basement Jaxx U
Don't Know Me
Garbage
Jem Just a Ride
Rykospop
The Bravery
The Dead 4000
The Subways

T4 SATURDAY
Rachel Stevens So Good
Stereophonics
Superman

SUNDAY
Charlotte Church
Ouch Ouch
Hard 4 Hard To
Shut

THE BOX
23
Chris Lee
Inaya Day
Nelly N Day
Fat Joe
Papa Roach
U2 City of Blinding Lights

THE HITS
Bobby Valentino
Slow Down
Inaya Day
Jaxx
Jaxx
Don't Know Me
Nelly N Day
U2 City of Blinding Lights

TOTP FRIDAY
50 Cent
Just a Lil Bit
Bobby Valentino
Crazy Frog
Jaxx
Fat Joe
Rachael Stevens
So Good

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Play Chart

Week	Last Week	Radio	Album	Artist	Label	Weeks on Chart	Radio	Album	Artist	Label	Weeks on Chart
26	18	64	GADJO SO MANY TIMES	MAN VESTI/SUNSHINE BEHIND THE WORLD	802	3	20.18	-41			
27	21	10	ATHLETE HALF LIGHT	PARLOPHONE	1397	-1	19.82	-8			
28	170	1	ROBERT CRAY POOR JOHNNY	SANCTUARY	18	260	19.30	550			
29	30	12	STUDIO B I SEE GIRLS	ROSS/DATA	424	-24	18.84	17			
30	33	2	NELLY N DEY SAYS	ISLAND	541	6	18.48	8			
31	32	5	THE WHITE STRIPES BLUE ORCHID	XL	213	10	18.07	1			
32	51	7	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	492	123	17.78	40			
33	18	32	KEANE THIS IS THE LAST TIME	ISLAND	907	5	17.64	-3			
34	17	9	STEVIE WONDER SO WHAT THE FUSS	MUTINY	805	-12	17.57	-70			
35	41	7	JOHN LEGEND ORDINARY PEOPLE	COLUMBIA	601	16	17.19	12			
36	52	1	DAMIAN RICE/LISA HANNIGAN UNPLAYED PIANO	MONDO/SONY	207	263	16.84	34			
37	76	1	2PAC GHETTO GOSPEL	INTERSCOPE	538	78	16.59	75			
38	26	2	KEITH URBAN DAYS GO BY	CAPITOL	202	19	15.74	23			
39	17	1	AUDIO BULLS FEAT. NANCY SINATRA SHOT YOU DOWN	ARISTA	279	33	15.31	46			
40	36	15	BEVERLY KNIGHT KEEP THIS FIRE BURNING	PARLOPHONE	814	-33	15.22	-7			
41	30	13	SCISSOR SISTERS FILTHY/GORGEOUS	VERTIGO	583	-8	15.16	-6			
42	40	26	SCISSOR SISTERS FILTHY/GORGEOUS	POYCEER	854	-12	14.77	-6			
43	19	15	BASEMENT JAXX OH MY GOSH	XL	523	-18	14.68	-8			
44	81	1	STEREOPHONICS SUPERMAN	VE	343	36	13.59	58			
45	41	49	MAROON 5 THIS LOVE	J	527	14	13.44	17			
46	136	2	BEN FOLDS LANDED	EPIC	78	39	12.99	165			
47	40	13	LEMAR TIME TO GROW	SONY	878	-16	12.94	-70			
48	25	4	DANIEL BEDINGFIELD THE WAY	POYCEER	1077	0	12.99	70			
49	71	1	BOBBY VALENTINO SLOW DOWN	IMP JAZZ	256	21	12.91	27			
50	64	35	MAROON 5 SHE WILL BE LOVED	J	422	-8	12.76	17			

*New. Control CD compiled from data published from 10/20 to Sat 29/04/2006 to 24/07/06 on Sat 4 June 2006. Stations marked by asterisk signs are listed in the Music & Lyrics

music control

PRE-RELEASE

THE ARTIST TITLE	Label	Radio
1 JEM JUST A RIDE	SONY BMG	45.94
2 U2 CITY OF BLINDING LIGHTS	ISLAND	42.34
3 JAMIROQUAI FEELS JUST LIKE IT SHOULD	SONY BMG	25.48
4 GREEN DAY WANK ME UP WHEN SEPTEMBER ENDS	REPRISE	24.64
5 LISA MISKOVSKY LADY STARDUST	UNIVERSAL MUSIC TV	20.18
6 ROBERT CRAY POOR JOHNNY	SANCTUARY	19.31
7 NELLY N DEY SAYS	ISLAND	18.49
8 CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	17.79
9 JOHN LEGEND ORDINARY PEOPLE	COLUMBIA	17.19
10 DAMIAN RICE/LISA HANNIGAN UNPLAYED PIANO	MONDO/SONY	16.84
11 2PAC GHETTO GOSPEL	INTERSCOPE	16.59
12 KEITH URBAN DAYS GO BY	CAPITOL	15.74
13 STEREOPHONICS SUPERMAN	VE	13.59
14 BEN FOLDS LANDED	EPIC	12.99
15 BOBBY VALENTINO SLOW DOWN	IMP JAZZ	12.91
16 BASEMENT JAXX OH MY GOSH	XL	12.70
17 TIFT MARRETT GOOD HEARTED MAN	JUST MEGAWAY	12.60
18 BON CARPON FREAK U UP	REPRISE	11.82
19 MARIAN CAREY WE BELONG TOGETHER	IMP JAZZ	11.56
20 BROCK YU BODY MVP	PROSTATA	11.47

ON THE RADIO THIS WEEK

ARTIST	Label	Radio
RADIO ONE		
JOHN PELL	Paul McCartney	
Judge Jules	Live from Escape into The Park (Sat)	
RADIO TWO		
LIVE FROM THE STABLES	Tom Armitage/Johnnie Heister/Alan Joseph/guest (Tue)	
The Jones At 50 (Wed)		
MIKE HARDING	Poppy Rogers' 70th Birthday Concert (Wed)	
SOUL SOLUTIONS		
Don Bushman	guests (Wed)	
CROSBY, STILLS, & NASH	So Far (Wed)	
Michael Elphinstone	Brocc (Wed)	
KONATHAN ROSS		
Charlie	Church/Ely (Sat)	
quads (Sat)		
LIVE N DIRECT		
Steve Lanning	On The Way (Sat)	
Some (Sat)		
ALBUM OF THE WEEK		
Live	Melkay/Rolling Water	

RADIO CROWERS

ARTIST TITLE	Radio	Label
1 U2 CITY OF BLINDING LIGHTS	1376	226
2 CHARLOTTE CHURCH CRAZY CHICK	492	271
3 2PAC GHETTO GOSPEL	538	236
4 RACHEL STEVENS SO GOOD	204	204
5 JEM JUST A RIDE	940	203
6 BODYROCKERS I LIKE THE WAY	3021	184
7 GREEN DAY WANK ME UP WHEN SEPTEMBER ENDS	697	183
8 MARIAN CAREY WE BELONG TOGETHER	673	168
9 JAMES BLUNT YOU'RE BEAUTIFUL	850	152
10 MVP RUC YA BODY (MVC CHECK L 2)	282	155

ALBUM OF THE WEEK

ARTIST	Label	Radio
MUSIC WEEK	Dave Groll	
quads (Fri)		
MARC RILEY		
The Largest guest		
BRUCE DICKINSON		
Alice Cooper		
STUART MACDONIE	Go	
Rock Stars		
6 MIX	AB (Sat)	

RADIO TWO

ARTIST TITLE	Label	Radio
1 JEM JUST A RIDE	SONY BMG	45.94
2 ROBERT CRAY POOR JOHNNY	SANCTUARY	19.31
3 THE CORAL IN THE MORNING	DECCA/SONY	18.49
4 KT UNSTILL OTHER SIDE OF THE WORLD	REPRISE	24.64
5 COLDAIRY SPEED OF SOUND	PARLOPHONE	814
6 JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	12.91
7 URBAN DAYS GO BY KEITH	CAPITOL	15.74
8 LISA MISKOVSKY LADY STARDUST	UNIVERSAL MUSIC TV	20.18
9 ROB THOMAS ONLY NO MORE	ATLANTIC	12.91
10 TIFT MARRETT GOOD HEARTED MAN	JUST MEGAWAY	12.60
11 RICE/LISA HANNIGAN UNPLAYED PIANO	MONDO/SONY	16.84
12 JACK JOHNSON GOOD PEOPLE	ISLAND	18.49
13 BEN FOLDS LANDED	EPIC	12.99
14 LIGHTS U2 CITY OF BLINDING	ISLAND	42.34
15 CLIFF RICHARD WHAT CAR	DECCA	18.49
16 NEW ORDER JETSTREAM	UNIVERSAL	18.49
17 THE FUSS STEVIE WONDER SO WHAT	MOTOWN	17.19
18 OCEAN COLONY SCENE THIS DAY SHOULD	SANCTUARY	19.31
19 BRIAN FERRIS EVERYBODY LOVES A HAPPY	SONY	12.91
20 TIG MARY MCCANDEN DENIMS	MOTOWN	17.19

ALBUM OF THE WEEK

ARTIST	Label	Radio
ALBUM OF THE WEEK		
Live		
ALBUM OF THE WEEK		
Live		
ALBUM OF THE WEEK		
Live		

THE HIT SINGLE FROM THE NEW CHANTAL CHAMANDY ALBUM "LOVE NEEDS YOU" AVAILABLE SOON



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from like this. Its ongoing massive support from both Radio One and Radio Two, which gave it 23 and 18

plays respectively last week, and between them accounted for 77.6% of its total audience.

near to having a "turntable hit" in this country. He is still not half one but Poor Johnny - the introductory single from his new album - Twenty - debuts on the play chart at 28 this week. If you think such a pricing is incompatible with the latter statement, consider that only Radio Two is supporting Poor Johnny, gauding the tracks with a 19.31m audience.

EMAP BIG CITY

WEEK	ARTIST TITLE	Label
1	NATALIE IMBRIELLA SHIVER	DECCA/SONY
2	THE CORAL IN THE MORNING	DECCA/SONY
3	RAZORHILL SOMEBODY ELSE	VE
4	STEREOPHONICS DAKOTA	VE
5	OASIS VILA	REPRISE
6	COLDPLAY SPEED OF SOUND	PARLOPHONE
7	BLACK EYED PEAS DON'T PHUNK WITH MY HEART	ARISTA
8	THE KILLERS SOMEBODY TOLD ME	COLUMBIA
9	GREEN DAY BULLETBOY OF BROKEN DREAMS	REPRISE
10	KEANE THIS IS THE LAST TIME	ISLAND

GWR GROUP

WEEK	ARTIST TITLE	Label
1	THE CORAL IN THE MORNING	DECCA/SONY
2	ATHLETE HALF LIGHT	PARLOPHONE
3	NATALIE IMBRIELLA SHIVER	DECCA/SONY
4	DESTINY'S CHILD GRO	COLUMBIA
5	SNOP DOGG & WILSON & J TIMBERLAKE SIGNS	SONY
6	LEMAR TIME TO GROW	SONY
7	COLDPLAY SPEED OF SOUND	PARLOPHONE
8	BEVERLY KNIGHT KEEP THIS FIRE BURNING	PARLOPHONE
9	ROB THOMAS ONLY NO MORE	ATLANTIC
10	NATASHA BEDINGFIELD BRUISE EASILY	MONDO/SONY

Most Control music charts... (text continues with chart details and labels)

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Singles

110605
Top 75

A Top 5 debut for the Foo Fighters provides this week's highest new entry ahead of The White Stripes, James Blunt and Funeral For A Friend who all fall within the Top 15.

PHYSICAL SINGLES TOP 40

WEEK	ARTIST	TITLE	LAST WEEK
1	CRAZY FROG	AXEL F	62
2	AKON	LOVELY	UNOFFICIAL
3	FOO FIGHTERS	BEST OF YOU	NEW
4	AMERIE	I THINK	NEW
5	GORILLAZ	FEEL GOOD INC	NEW
6	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	NEW
7	THE WHITE STRIPES	BLUE ORCHID	NEW
8	OWEN STEFANI	HOLLABACK GIRL	NEW
9	COLDPLAY	SPEED OF SOUND	NEW
10	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	NEW
11	TONY CHRISTIE/ PETER KAY	(IS THIS THE WAY TO) AMARILLO	NEW
12	FUNERAL FOR A FRIEND	STREETCAR	NEW
13	JAMES BLUNT	YOU'RE BEAUTIFUL	NEW
14	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	NEW
15	BEN ADAMS	SORRY	NEW
16	OASIS	LYLA	NEW
17	JENNIFER LOPEZ	FEAT. FAT JOE HOLD YOU DOWN	NEW
18	GERT HALLIWELL	DESIRE	NEW
19	SNOOP DOGG/WILSON/TIMBERLAKE	SIGNS	NEW
20	WILL SMITH	SWITCH	NEW
21	BODYROCKERS	I LIKE THE WAY	NEW
22	ROB THOMAS	LOVELY NO MORE	NEW
23	MAX GRAHAM VS YES	OWNER OF A LONELY HEART	NEW
24	EMBRACE	A GLORIOUS DAY	NEW
25	EMINEM	MOCKINGBIRD	NEW
26	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	NEW
27	MY CHEMICAL ROMANCE	HELENA	NEW
28	KELLY OSBOURNE	HELLO WORLD	NEW
29	GROOVE COVERAGE	POISON	NEW
30	THE CORAL	IN THE MORNING	NEW
31	MYLO IN MY ARMS	NEW	
32	THE MAGIC NUMBERS	FOREVER LOST	NEW
33	DESTINY'S CHILD	GIRL	NEW
34	50 CENT	CANDY SHOP	NEW
35	888	GOOD 2 GO	NEW
36	THE KILLS	LOVE IS A DESERTER	NEW
37	MARIO	LET ME LOVE YOU	NEW
38	JAVINE	TOUCH MY FIRE	NEW
39	STUDIO B	I SEE GIRLS	NEW

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DOWNLOADS

WEEK	ARTIST	TITLE	LAST WEEK
1	GORILLAZ	FEEL GOOD INC	NEW
2	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	NEW
3	OASIS	LYLA	NEW
4	COLDPLAY	SPEED OF SOUND	NEW
5	CRAZY FROG	AXEL F	NEW
6	OWEN STEFANI	HOLLABACK GIRL	NEW
7	THE CORAL	IN THE MORNING	NEW
8	BODYROCKERS	I LIKE THE WAY	NEW
9	AMERIE	I THINK	NEW
10	AKON	LOVELY	NEW
11	SNOOP DOGG	FEAT. CHARLIE WILSON & JUSTIN TIMBERLAKE SIGNS	NEW
12	FOO FIGHTERS	BEST OF YOU	NEW
13	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	NEW
14	AUDIO BULLYS	FEAT. NANCY SINATRA SHOT YOU DOWN	NEW
15	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	NEW
16	TONY CHRISTIE	FEAT. PETER KAY (IS THIS THE WAY TO) AMARILLO	NEW
17	MAX GRAHAM	VS YES OWNER OF A LONELY HEART	NEW
18	WILL SMITH	SWITCH	NEW
19	2PAC	CHETTO COPPEL	NEW
20	MYLO	IN MY ARMS	NEW

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4. Foo Fighters
An appetizer for Foo Fighters' new album *In Your Honor* - out next week - *Best Of You* is off to a cracking start, debuting at number four with 23,077 sales. In 10 years, on chart releases, it is Foo Fighters' 15th Top 10 entry, following 1995 introductory *There Is A Hell In This* and 2002's *All My Life*, both number one hits. *In Your Honor* is a double, with 10 tracks, led by 10 harder rock songs - including Ben Adams' - including *Best Of You*, and 10 acoustic tunes.



9. White Stripes
The White Stripes' 15th album *White Stripes* has attracted all together a mixed bag of reviews but first single, *Don't Stop Believin'*, is well up to standard and debuts this week at number nine - a position better only for 2003's *Seven Nation Army*, which reached number one. *White Stripes* - a fully featured by Blue Obelisk, which sold 15,074 copies last week. CD single, which sold 9,212 copies, the dominant for 1.57 and the 7- inch for 4,256, is the runaway success of the *White Stripes* chart.

The Official UK

WEEK	ARTIST	TITLE	LAST WEEK
1	CRAZY FROG	AXEL F	NEW
2	AKON	LOVELY	NEW
3	GORILLAZ	FEEL GOOD INC	NEW
4	FOO FIGHTERS	BEST OF YOU	NEW
5	AMERIE	I THINK	NEW
6	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	NEW
7	COLDPLAY	SPEED OF SOUND	NEW
8	OWEN STEFANI	HOLLABACK GIRL	NEW
9	THE WHITE STRIPES	BLUE ORCHID	NEW
10	AUDIO BULLYS	FEAT. NANCY SINATRA SHOT YOU DOWN	NEW
11	TONY CHRISTIE/ PETER KAY	(IS THIS THE WAY TO) AMARILLO	NEW
12	JAMES BLUNT	YOU'RE BEAUTIFUL	NEW
13	THE GAME	FEAT. 50 CENT HATE IT OR LOVE IT	NEW
14	OASIS	LYLA	NEW
15	FUNERAL FOR A FRIEND	STREETCAR	NEW
16	BODYROCKERS	I LIKE THE WAY	NEW
17	SNOOP DOGG/ CHARLIE WILSON/ JUSTIN TIMBERLAKE	SIGNS	NEW
18	BEN ADAMS	SORRY	NEW
19	WILL SMITH	SWITCH	NEW
20	JENNIFER LOPEZ	FEAT. FAT JOE HOLD YOU DOWN	NEW
21	MAX GRAHAM	VS YES OWNER OF A LONELY HEART	NEW
22	GERT HALLIWELL	DESIRE	NEW
23	ROB THOMAS	LOVELY NO MORE	NEW
24	THE CORAL	IN THE MORNING	NEW
25	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	NEW
26	EMINEM	MOCKINGBIRD	NEW
27	EMBRACE	A GLORIOUS DAY	NEW
28	MYLO	IN MY ARMS	NEW
29	KELLY OSBOURNE	HELLO WORLD	NEW
30	MY CHEMICAL ROMANCE	HELENA	NEW
31	GROOVE COVERAGE	POISON	NEW
32	THE MAGIC NUMBERS	FOREVER LOST	NEW
33	50 CENT	CANDY SHOP	NEW
34	DESTINY'S CHILD	GIRL	NEW
35	KT TUNSTALL	OTHER SIDE OF THE WORLD	NEW
36	MARIO	LET ME LOVE YOU	NEW
37	CIARA	FEAT. MISSY ELLIOTT 1.2 STEP	NEW

WEEK	ARTIST	TITLE	LAST WEEK
1	IS THIS THE WAY TO AMARILLO	11	AMARILLO
2	AXEL F	1	NEW
3	BEST OF YOU	4	NEW
4	FEEL GOOD INC	3	NEW
5	EVERYDAY I LOVE YOU LESS AND LESS	25	NEW
6	HELENA	32	NEW
7	IN MY ARMS	28	NEW
8	MOCKINGBIRD	26	NEW
9	OWNER OF A LONELY HEART	21	NEW
10	POISON	31	NEW
11	STREETCAR	15	NEW
12	SWITCH	19	NEW
13	THE CORAL	24	NEW
14	THE CORAL	24	NEW
15	THE CORAL	24	NEW
16	THE CORAL	24	NEW
17	THE CORAL	24	NEW
18	THE CORAL	24	NEW
19	THE CORAL	24	NEW
20	THE CORAL	24	NEW
21	THE CORAL	24	NEW
22	THE CORAL	24	NEW
23	THE CORAL	24	NEW
24	THE CORAL	24	NEW
25	THE CORAL	24	NEW
26	THE CORAL	24	NEW
27	THE CORAL	24	NEW
28	THE CORAL	24	NEW
29	THE CORAL	24	NEW
30	THE CORAL	24	NEW
31	THE CORAL	24	NEW
32	THE CORAL	24	NEW
33	THE CORAL	24	NEW
34	THE CORAL	24	NEW
35	THE CORAL	24	NEW
36	THE CORAL	24	NEW
37	THE CORAL	24	NEW
38	THE CORAL	24	NEW

Singles Chart



WEEK	LAST WEEK	MOVEMENT	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
39	10	▲	STEVIE WONDER	SO WHAT THE FUSS	1	1
40	44	▲	STUDIO B	I SEE GIRLS	1	1
41	42	▲	RAZORLIGHT	SOMEWHERE ELSE	1	1
42	NEW	▲	888	GOOD 2 GO	1	1
43	75	▲	LSO/JOHN WILLIAMS	BATTLE OF THE HEROES - STAR WARS	1	1
44	NEW	▲	THE KILLS	LOVE IS A DESERTER	1	1
45	37	▲	JAVINE TOUCH	MY FIRE	1	1
46	35	▲	GADJO FEAT. ALEXANDRA PRINCE	SO MANY TIMES	1	1
47	30	▲	LIL JON & THE EAST SIDE BOYZ	GET LOW/LOVERS & FRIENDS	1	1
48	39	▲	FAITH EVANS	AGAIN	1	1
49	NEW	▲	FAITHLESS FEAT. ESTELLE	WHY GO?	1	1
50	NEW	▲	MOBY SPIDERS		1	1
51	NEW	▲	TIMO MAAS	FIRST DAY	1	1
52	NEW	▲	THE BLOOD ARMY	SAY YES	1	1
53	NEW	▲	AMSTERDAM	DOES THIS TRAIN STOP ON MERSEYSIDE	1	1
54	46	▲	CAESARS	JERK IT OUT	1	1
55	61	▲	STEREOPHONICS	DAKOTA	1	1
56	64	▲	ATHLETE	HALF LIGHT	1	1
57	26	▲	THE ARCADE FIRE	POWER OUT	1	1
58	20	▲	BRIAN MCFADDEN	DEMONS	1	1
59	41	▲	DANIEL BEDINGFIELD	THE WAY	1	1
60	47	▲	WEEZER	BEVERLY HILLS	1	1
61	56	▲	LEMAR	TIME TO GROW	1	1
62	52	▲	JEM THEY		1	1
63	57	▲	MARIAH CAREY	IT'S LIKE THAT	1	1
64	NEW	▲	THE RIFLES	WHEN I'M ALONE	1	1
65	13	▲	MCFLY	ALL ABOUT YOU/YOUVE GOT A FRIEND	1	1
66	64	▲	NATALIE IMBROGLIA	SHIVER	1	1
67	8	▲	FAITHLESS	INSOMNIA	1	1
68	55	▲	THE KILLERS	SMILE LIKE YOU MEAN IT	1	1
69	63	▲	SUNSET STRIPPERS	FALLING STARS	1	1
70	8	▲	TIESTO	ADAGIO FOR STRINGS	1	1
71	31	▲	NINE BLACK ALPS	NOT EVERYONE	1	1
72	69	▲	PHANTOM PLANET	CALIFORNIA	1	1
73	62	▲	GWEN STEFANI FEAT. EVE RICH GIL		1	1
74	51	▲	PRaise CATS FEAT. ANDRE LOVE	SHINED ON ME	1	1
75	75	▲	BASEMENT JAXX	OH MY GOSH	1	1

▲ New Release ▲ Irish No.1 ▲ Irish No.2 ▲ Irish No.3 ▲ Irish No.4 ▲ Irish No.5 ▲ Irish No.6 ▲ Irish No.7 ▲ Irish No.8 ▲ Irish No.9 ▲ Irish No.10 ▲ Irish No.11 ▲ Irish No.12 ▲ Irish No.13 ▲ Irish No.14 ▲ Irish No.15 ▲ Irish No.16 ▲ Irish No.17 ▲ Irish No.18 ▲ Irish No.19 ▲ Irish No.20 ▲ Irish No.21 ▲ Irish No.22 ▲ Irish No.23 ▲ Irish No.24 ▲ Irish No.25 ▲ Irish No.26 ▲ Irish No.27 ▲ Irish No.28 ▲ Irish No.29 ▲ Irish No.30 ▲ Irish No.31 ▲ Irish No.32 ▲ Irish No.33 ▲ Irish No.34 ▲ Irish No.35 ▲ Irish No.36 ▲ Irish No.37 ▲ Irish No.38 ▲ Irish No.39 ▲ Irish No.40 ▲ Irish No.41 ▲ Irish No.42 ▲ Irish No.43 ▲ Irish No.44 ▲ Irish No.45 ▲ Irish No.46 ▲ Irish No.47 ▲ Irish No.48 ▲ Irish No.49 ▲ Irish No.50

As used by Top of the Pops and Radio One
 Chart consultant and selector Tony Slatyer reveals a number of new UK hits from the Official UK Charts Company 2005. Produced with 80% of 1992's cooperation.

22. Geri Halliwell
 Open her shirt by radio programmers, Desire is the second single from Geri Halliwell's upcoming Passion album that pays the price for its lack of exposure, debuting at number 22. Though it is Halliwell's ninth hit single - a tally that puts her second behind Melanie C (10 hits) in the Spice Girls rankings - it enters her proud record as reaching the Top 10 with every previous single both solo and with the Spice Girls, a total of 12 Top 10 hits. It's the first single from Passion, reached number four last December.



23. Noise Next Door
 The Noise Next Door's Sutton triplets - Craig, Ed and Scott - celebrated their 19th birthday last week. Hopes for their first Top 10 hit with their single 'She Might Have Been Crashtest' are dashed, however. She Might fails to maintain the impetus of the triplets' first two singles, and debuts at 27. This week with sales of 4,808. First single 'Look Up Ya Daughter!' Ministry of Mayhem reached number 12, and follow-up 'Calendar Girl' went one better.

WEEK	LAST WEEK	MOVEMENT	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	▲	CRAZY FROG	AXEL F	1	1
2	3	▲	ANDY	LONELY	1	1
3	5	▲	GORILLAZ	FEEL GOOD INC.	1	1
4	6	▲	FOO FIGHTERS	BEST OF YOU	1	1
5	4	▲	AMERIE	I THINK	1	1
6	7	▲	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	1	1
7	2	▲	COLDPLAY	SPEED OF SOUND	1	1
8	8	▲	GWEN STEFANI	HOLLABACK GIRL	1	1
9	9	▲	THE WHITE STRIPES	BLUE OCEANOID	1	1
10	9	▲	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1	1
11	11	▲	SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE	SIGNS	1	1
12	12	▲	CORAL	IN THE MORNING	1	1
13	6	▲	OASIS	LYLA	1	1
14	6	▲	JAMES BLUNT	YOU'RE BEAUTIFUL	1	1
15	13	▲	THE GAME FEAT. SO CENT	HATE IT OR LOVE IT	1	1
16	15	▲	BOOYROCKERS	I LIKE THE WAY	1	1
17	14	▲	ROB THOMAS	LONELY NO MORE	1	1
18	16	▲	NATALIE IMBROGLIA	SHIVER	1	1
19	10	▲	TOMMY CHRISTIE FEAT. PETER KAY	IS THIS THE WAY TO AMARILIO	1	1
20	17	▲	WILL SMITH	SWITCH	1	1
21	18	▲	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	1	1
22	17	▲	MAX GRAHAM	WAS YES OWNER OF A LONELY HEART	1	1
23	6	▲	BEN ADAMS	SORRY	1	1
24	6	▲	FUNERAL FOR A FRIEND	STRIPPER	1	1
25	24	▲	MARINÉ	LET ME LOVE YOU	1	1
26	20	▲	DESTINY'S CHILD	GIRL	1	1
27	22	▲	KT TUNSTALL	OTHER SIDE OF THE WORLD	1	1
28	23	▲	MYLO IN MY ARMS		1	1
29	26	▲	KAISSER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	1	1
30	27	▲	EMINEM	MOCKINGBIRD	1	1
31	28	▲	GADJO	SO MANY TIMES	1	1
32	23	▲	ATHLETE	HALF LIGHT	1	1
33	6	▲	GERI HALLIWELL	DESIRE	1	1
34	6	▲	ITZ CITY	CITY OF BLINDING LIGHTS	1	1
35	27	▲	KEELY OSBOURNE	ONE WORD	1	1
36	17	▲	RYAN REAGAN	THIS IS THE LAST TIME	1	1
37	34	▲	CIARA FEAT. MISSY ELLIOTT	L2 STEP	1	1
38	30	▲	DANIEL BEDINGFIELD	THE WAY	1	1
39	35	▲	RAZORLIGHT	SOMEWHERE ELSE	1	1
40	38	▲	STUDIO B	I SEE GIRLS	1	1

DANCE SINGLES

WEEK	LAST WEEK	MOVEMENT	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	▲	AUDIO BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	1	1
2	2	▲	MYLO	IN MY ARMS	1	1
3	4	▲	GADJO FEAT. ALEXANDRA PRINCE	SO MANY TIMES	1	1
4	5	▲	FAITHLESS FEAT. ESTELLE	WHY GO?	1	1
5	6	▲	TIMO MAAS	FIRST DAY	1	1
6	7	▲	DJ PZ PRESENTS DJ TECHNIC	CARRYVEE	1	1
7	8	▲	BLAZE PRESENTS UVA FEAT. B. TRUKER	MET PREVIOUS LOVE	1	1
8	9	▲	TIESTO	ADAGIO FOR STRINGS	1	1
9	10	▲	PUMP UP THE KUMON	GET KINNY	1	1
10	8	▲	BOOYROCKERS	I LIKE THE WAY	1	1

R&B SINGLES

WEEK	LAST WEEK	MOVEMENT	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	▲	AMERIE	I THINK	1	1
2	2	▲	ANDY	LONELY	1	1
3	3	▲	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	1	1
4	4	▲	GWEN STEFANI	HOLLABACK GIRL	1	1
5	5	▲	THE GAME FEAT. SO CENT	HATE IT OR LOVE IT	1	1
6	6	▲	JENNIFER LOPEZ FEAT. FAT JOE	HOLD YOU DOWN	1	1
7	7	▲	SNOOP DOGG FEAT. CHARLIE WILSON/JUSTIN TIMBERLAKE	SIGNS	1	1
8	8	▲	WILL SMITH	SWITCH	1	1
9	9	▲	EMINEM	MOCKINGBIRD	1	1
10	11	▲	CIARA FEAT. MISSY ELLIOTT	L2 STEP	1	1

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

Albums

11.06.05
Top 75

Oasis knock Gorillaz from the Top Spot, while The Black Eyed Peas and Turin Brakes make Top 10 debuts. Rob Thomas enters the chart with his solo debut at eleven.

TOP 20 MUSIC DVD

Pos	Last	ARTIST / TITLE	Label (Weeks)
1	1	ELVIS PRESLEY ELVIS BY THE PRESLEYS	BMG (Week 10)
2	2	RAZORLIGHT THIS IS A RAZORLIGHT DVD	Virgin (5)
3	2	MARC BOLAN & T REX BORN TO BOOGIE	Sire/World Circuit (5)
4	3	AC/DC FAMILY JEWELS	Capitol (2)
5	4	THIN LIZZY LIVE IN CONCERT	Island (2)
6	5	QUEEN LIVE AT WEMBLEY STADIUM	Patchwork (5)
7	6	FOO FIGHTERS EVERYWHERE BUT HOME	BMG (2)
8	10	OASIS FAMILIAR TO MILLIONS	Big Brother (10)
9	8	QUEEN GREATEST VIDEO HITS - 1	Patchwork (5)
10	10	COLDPLAY LIVE 2003	Patchwork (2)
11	5	OASIS LIVE BY THE SEA	BMG (2)
12	7	FATHEADS FOREVER FAITHLESS - THE GREATEST HITS	Orion (10)
13	2	BLONDIE LIVE	BMG (2)
14	9	DEAN MARTIN LEGENDS IN CONCERT	BMG (2)
15	6	THUNDER FLAMED TO PERFECTION	BMG (2)
16	11	MOTLEY CRUE RED, WHITE & CRUE	Universal (2)
17	17	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	JARRO (2)
18	13	FRANK SINATRA LEGENDS IN CONCERT	BMG (2)
19	19	TINA TURNER ALL THE BEST - THE LIVE COLLECTION	Capitol (2)
20	21	OASIS DEFINITELY MURDER	Big Brother (2)

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TOP 10 R&B ALBUMS

Pos	Last	ARTIST / TITLE	Label (Weeks)
1	1	THE BLACK EYED PEAS MONKEY BUSINESS	BMG (2)
2	6	JOHN LEGEND GET LIFTED	Columbia (2)
3	1	ARON TROUBLE	Mercury (2)
4	2	VARIOUS MASSIVE RAB	Sony BMG (2)
5	5	MARILYN CAREY THE EMANCIPATION OF MIMI	Capitol (2)
6	4	50 CENT THE MASSACRE	Hemos (2)
7	8	BOBBY VALENTINO DISTURBING THE PEACE PRESENTS	Capitol (2)
8	3	COMMON BE	Def Jam (2)
9	12	THE BLACK EYED PEAS ELEPHANT	BMG (2)
10	7	THE GAME THE DOCUMENTARY	Mercury (2)

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TOP 10 INDIE ALBUMS

Pos	Last	ARTIST / TITLE	Label (Weeks)
1	1	KAISER CHIEFS EMPLOYMENT	Big Brother (2)
2	3	BASEMENT JAXX THE SINGLES	XL (2)
3	5	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	V2 (2)
4	5	THE KILLERS HOT FUSS	Island (2)
5	2	ALKALINE TRIO CRIMSON	Capitol (2)
6	13	FRANZ FERDINAND FRANZ FERDINAND	Dunmoat (2)
7	6	THE ARCADE FIRE LUNAR	Brush (2)
8	7	ROBERT PLANT & THE STRANGE SENSATION MIGHTY REARRANGER	Sire/World (2)
9	7	MAXIMO PARK A CERTAIN TRIGGER	Virgin (2)
10	4	AT THE DRIVE-IN THIS STATION IS NON-OPERATIONAL	V2 (2)

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TOP 10 INDIE SINGLES

Pos	Last	ARTIST / TITLE	Label (Weeks)
1	1	CRAZY FROG AXE F	Capitol (2)
2	1	THE WHITE STRIPES BLUE ORCHID	XL (2)
3	4	KAISER CHIEFS EVERYDAY I LOVE YOU LESS AND LESS	Big Brother (2)
4	1	THE KILLS LIVE AS A DESERTER	Dunmoat (2)
5	5	BSS GO TO 2 GO	BMG (2)
6	6	AMSTERDAM DOES THIS TRAIN STOP ON MERSEYSIDE	BMG (2)
7	6	KELLY OSBURNING ONE VIDEO	Sire/World (2)
8	1	THE BLOND AMM SAY YES	Capitol (2)
9	2	THE ARCADE FIRE POWER UP	Brush (2)
10	7	LIL JON & THE EAST SIDE BOYZ GET LOW/LUVERS & FRIENDS	FYI (2)

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NEW MUSIC WEEK ONLINE TOO

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



1. Oasis
Friend of £38.33 at Sainsbury's, and available for as little as £7.47 including postage from Asda's website. Oasis' new album Don't Believe The Truth rocketed up 237,845 sales last week to debut emphatically at number one. Out-selling nearest challengers Gorillaz's Demon Days by a margin of nearly four to one, Don't Believe The Truth led a higher first week sale than its 2002 predecessor Heathen Chemistry (230,550) but fails by about the same margin to match the highest weekly sale of 2005 - 50's self-titled album opened its account with sales of 244,671 in March.



4. Black Eyed Peas
With introductory single Don't Play With My Heart holding up very well - it boasts 7-6 this week with sales off just 11,295 - Black Eyed Peas' new album Monkey Business is off to a terrific start, debuting at number four with first week sales of 49,225. Black Eyed Peas' best album, Elephant, gave the band its commercial breakthrough but sold only 4084 copies on its first week in the shops. It made the Top 75 seven weeks later, and eventually peaked at number three, spawning four hit singles, and selling 1,409,287 copies.

The Official UK

Pos	Last	ARTIST / TITLE	Label (Weeks)
1	1	OASIS DON'T BELIEVE THE TRUTH	Big Brother (2)
2	1	GORILLAZ DEMON DAYS	London/Sony (Week 10)
3	2	FATHEADS FOREVER FAITHLESS - THE GREATEST HITS	Orion (10)
4	NEW	THE BLACK EYED PEAS MONKEY BUSINESS	BMG (2)
5	4	JAMES BLUNT BACK TO BEDLAM	Atlantic (2)
6	9	2WEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (2)
7	13	KAISER CHIEFS EMPLOYMENT	Big Brother (2)
8	6	AKON TROUBLE	BMG (2)
9	NEW	TURIN BRAKES JACKINABOX	Island (2)
10	11	KT TUNSTALL EYE TO THE TELESCOPE	Sire/World (2)
11	NEW	ROB THOMAS SOMETHING TO BE	Mercury (2)
12	14	BASEMENT JAXX THE SINGLES	Sire/World (2)
13	15	50 CENT THE MASSACRE	Interscope (2)
14	10	ATHLETE TOURIST	Patchwork (2)
15	3	THE CORAL THE INVISIBLE INVASION	Island (2)
16	17	KEANE HOPE AND FEARS	Island (2)
17	18	GREEN DAY AMERICAN IDIOT	Reprise (2)
18	3	SYSTEM OF A DOWN MEZMERIZE	Reprise (2)
19	12	VAN MORRISON MAGIC TIME	Capitol (2)
20	5	AUDIOSLAVE OUT OF EXILE	Capitol (2)
21	13	ELVIS PRESLEY ELVIS BY THE PRESLEYS	Sony BMG (2)
22	21	MARILYN CAREY THE EMANCIPATION OF MIMI	Capitol (2)
23	6	THE KILLERS HOT FUSS	Island (2)
24	32	JOHN LEGEND GET LIFTED	Columbia (2)
25	24	SCISSOR SISTERS SCISSOR SISTERS	Polygram (2)
26	23	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER?	V2 (2)
27	36	OASIS (WHAT'S THE STORY) MORNING GLORY?	Island (2)
28	6	SHAKIN' STEVENS THE COLLECTION	Capitol (2)
29	46	SNOW PATROL FINAL STRAW	Capitol (2)
30	NEW	THE BEACH BOYS THE PLATINUM COLLECTION	Capitol (2)
31	27	THE GAME THE DOCUMENTARY	Mercury (2)
32	11	AMERIE TOUCH	Columbia (2)
33	72	JACK JOHNSON IN BETWEEN DREAMS	Mercury (2)
34	35	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE	BMG (2)
35	23	BRUCE SPRINGSTEEN DEVILS & DUST	Columbia (2)
36	29	SNOOP DOGG R & G - THE MASTERPIECE	Capitol (2)
37	14	STEVE BROOKSTEIN HEART & SOUL	Sony BMG (2)
38	26	TONY CHRISTIE THE DEFINITIVE COLLECTION	Island (2)

ARTISTS A-Z	MOVIE MUSIC	DAVID NAY	JACK JOHNSON	KELLY
50 CENT	ROB THOMAS	ELVIS PRESLEY	JULIE BLISS	KEVIN
AKON	FRANZ FERDINAND	FRANZ FERDINAND	JUN J	KT TUNSTALL
ARON TROUBLE	GREEN DAY	GREEN DAY	JOHN WILLIAMS	KYLE MINOGUE
AUGUST	THE CORAL	THE CORAL	JONAS	LEANN
BLUNT	THE KILLS	THE KILLS	KAROLINA	LUKE BRISSETT
BLONDIE	THE KILLS	THE KILLS	KAROLINA	MARILYN CAREY
BLUNT	THE KILLS	THE KILLS	KAROLINA	MARILYN CAREY
BLUNT	THE KILLS	THE KILLS	KAROLINA	MARILYN CAREY



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