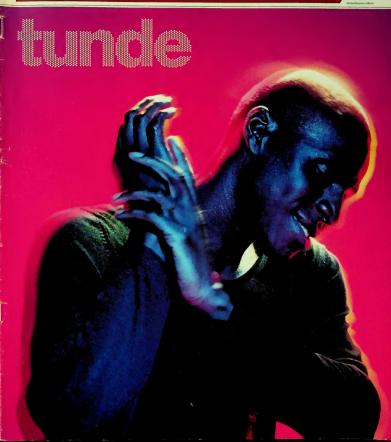


In this week's issue: Virgin rejigs management team; London live sector buzzes Plus: the charts in full

MUSICWEEK ...



- 10 million albums sold worldwide
- 04 million in the uk
- 08 top 20 uk singles
- 05 number 1 airplay hits
- 05 mobo awards
- 04 top 10 albums

the voice of the lighthouse family finds a voice of his own...

single 'great romantic'

already receiving plays on bbc radio 2, capital 95.8 fm and heart 100.7 fm

album 'tunde' october 18th

radio advertising

unprecedented pre-awareness campaign for single, 40" infomercial running from september 11th until release;

capital 95.8 fm heart 100.7 fm emap big city group jazz fm magic fm capital gold gwr network real radio group

tv advertising

4-week campaign to start from october 2nd:

scottish radio holdings network

national itv channel 4 itv2 e4 living tv vh1 and e!

outdoor

major pre-awareness campaign to run from september 24th until the end of october:

national 'legal' 60x40 sites london 'more square' campaign regional 48 sheets in key areas





press

sunday times 'relative values': october 24th telegraph: w/o october 18th observer q & a: september 19th guardian home entertainment: date tibo the herald 'third degree': october 9th what's on: october 13th blues & sou!: 24th september echoes: date tibo

great romantic

www.greatromantic.co.uk

'the search for the uk's great romantic' campaign
up and running, press ads in hello, nowl, heat
and okl featuring details and phone line.
winners revealed week of album release.

t٧

gmtv: performance october 6th video exclusive: b4 on channel 4 september 17th kelly live performance september 17th video playlists from 20th september

radio

major 10 day regional & national tour interviews and acoustic performances across the board including: radio 2, capital fm, heart 100.7, clyde, forth, brmb, century, metro, saga etc. etc.

on and offline

www.tunde.co.uk lighthouse family database utilised and mailed. 50,000 off-line 5 track snippet cd mail-out to potential fans. bmg database exploited via newsletters.

international

excellent response at radio already top 20 in germany and top 30 in italy, promotion in spain, germany, south africa and italy including performance at major music event festivalbar.

Inside: Katie Melua Jay Sean The Stands Manic Street Preachers

MUSICWEEK



Warner lines up Live Aid DVD set

The finishing touches were last week being added to Warner Music Vision's Live Aid release, which is expected to set standards as the biggest-selling music DVD the UK has yet seen.

Producer Jill Sinclair last week

film, which features footage from nearly all of the original live performances with many of the day's TV links and phone-line subtitles stripped out.

Comprising 10 hours of footage, the four-disc set will also feature the harrowing promo for The Cars' Drive, as well as the clip of Mick Jagger and David Bowle's Dancing In The Street. A Channel Four documentary which was

Aid is also included.
Working with Sinclair at
London's Metropolis Studios, Jeff
Griffin and Will Shapland have
completed the transfer of the
original 24-track recordings for

original 24-track recordings for the UK performances to 5.1 surround sound.

The packaging for the product has also been completed featuring the slogan "The day the

dcast six months after Live

music changed the world" – and centring on a new design overseen by Peter Blake and based on the original Live Aid logo. The release of the disc on

November 8 will be previewed the previous week at a premiere in London's West End and backed by a massive marketing campaign, which is being put together by Warner Music Vision.

Music PUD feature nil

IFPI boss puts focus on piracy

John Kennedy vows to lead global anti-piracy fight and improve the public's poor perceptions of the industry p5

London venues

Accompanying the London venue map with this issue, we highlight the issues facing the capital's busy live sector p8

The difference a year makes

Music Week celebrates a year since the release of Jamie Cullum's debut album and 1m European sales p15

This week's Number 1s Albums: Embrace Singles: Eric Prydz Airplay: N Bedingfield



Retail chain takes battle to arch-rival HMV by recruiting new man to run its UK stores

Virgin rejigs top team

Retail

by Paul Williams

Virgin Retail has announced an overhaul of its senior management, with one-time HMV executive Simon Douglas joining to run its UK stores.

Douglas takes up the role this week of executive director (retail), as Dennis Henderson moves from his position of Virgin Retail UK chief operating officer to a strategy role on the same level as Douglas. Both will report directly to Virgin executive chairman John Jackson. with segle to throw when the control of the control

year campaign. In Douglas, Virgin has recruit-

ed one of the entertainment retail sector's most experienced hands; he was previously HMV Europe's operations director. Douglas, a close ally of former HMV Europe managing director David Prode, left the company 13 months ago. Since leaving HMV, Douglas held a senior role at mobile phone company Phones + U.

His experience with his new bosses' arch rival is being underlined by Virgin, which notes he has played 'an integral part in creating the store format and product offering which has made HMV the force it is within the sector'. says, "In an ever-increasing competitive trading environment like ours it's vital that Virgin Retail continues to be a major force going forward in our specialist sector. I'm very excited that Simon is joining the team here. His experience and his energy are going to make a major difference to Virgin

Virgin Retail's John Jackson

In his new role, Douglas will be responsible for Virgin's UK and European stores, which will include overseeing marketing and

Douglas will be leading a con-

with an ongoing programme of closures of the UK chain's smaller stores and a move towards more, larger retail sites, in a bid to put the "Mega" back into its Megastore offering.

offering.
Meanwhile, Henderson, who
was appointed UK retail chief
operating officer in March this
year as Virgin Entertainment
Group chief executive Simon
Wright diwerted his attention to
the group's overseas operations,
moves across to take on a more

strategic role.

The music business has never been that good at unity, but this is one area where it is a no-brainer', Editorial, p24

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HMV MD to stay as Bard chairman

 HMV Europe managing director Steve Knott has been confirmed for a further year as retail association Barri's chairman Knott was elected for another 12 months to the post at the organisation's AGM at London's Commonwealth Club last week as deputy chairman Paul Quirk and treasurer Graham Lamdon were also re-elected for another year. At the same time, Wrap CD's Celia Allaby, Barriers' Stenhen Imber and Challey's Richard White were elected to the

 MusicWorks has confirmed the latest raft of speakers for the October 27-29 event at Glasgow's Radisson SAS Hotel. They include Live Music Forum chairman Feargal Sharkey and Sony Connect director Gregor Erkel while the conference will also include a seminar entitled Selling Music On The Internet, with panellists including MusicNet's Mark Mooradian, Rama Sethi from Sony Connect, Karma Download's James Langley, Simon

Wheeler from Beggars Group and

Paul Brindley from MusicAlly.

Bard council and will each serve a



 Johnny Ramone, guitarist with ounk rockers The Ramones last Wednesday lost his long battle with cancer. The 55-year-old died in his

Italian composer and pianist

Ludovico Einaudi has signed an

exclusive, long-term publishing

deal with Music Sales' principal

classical imprint Chester Music

first solo album for Decca. Una

a proven track record in film, TV,

Mattina. "Ludovico is a

The agreement coincides with the release this month of Einaudi's

nderfully versatile writer with

sleen at his Los Angeles home several months after being hospitalised for strate cancer treatment. PPL and its sister organisation VPL

have appointed BBC rights negotiator and policy advisor Adam Baxter as head of broadcasting, Baxter joined the BBC in 2000.

 Sir Paul McCartney has confirmed orts he has parted com his long-time publicist Geoff Baker. In a statement issued last week McCartney confirmed he has ended his relationship with Baker, Baker who has been replaced by Outside declines to

 EMI Music Publishing A&R nager Kenny McGoff is among the industry names secured for an A&R seminar taking place next week in London. Visible Noise Records managing director Julia Weir is also fined up to take part in the Breakthrough Roadshow being held on September 24 at London South Bank University and organised by

Bear Storm Future Publishing has put in place a new senior editorial team for its monthly publication Classic Rock Scott Rowley, editor of the group's Total Guitar title, is being moved over as Classic Rock editor-in-chief, while rock journalist Geoff Barton has been recruited to the newly-created position of editor-at-large.

Bottom line

Cost-cutting boosts Universal

 Slashed overheads and reduced rketing costs helped Universal Music Group post a €15m operating income for the first half of the year. The improvement, also driven by Inwer A&R costs, furned around a €42m operating loss on the same period last year according to figures

advertising, live performance and

printed music," says Music Sales chief operating officer Chris

Butler. "Quite simply he ticks all

right, are Einaudi's manager Titti

Santini, Butler, Einaudi, Chester

Music managing director James Rushton and Music Sales Group's

head of film & TV John

Boughtwood,

of the boxes." Pictured, left to

announced last Tuesday, However, revenues were slightly down over the same period - by 5% - from €2.16bn to €2.06bn.

 The long-standing trademark battle between The Boatles' Apple Corps and iTimes Music Stores creator Apple Computers is reported to be reaching a conclusion with the computer firm expected to pay out an, as yet, undisclosed Sum. Following a further High Court hearing in London last

week reports in the US suggest that the computer giant is set to pay out "the biogest settlement anywhere in legal history" after breaching an agreement set between the

companies 13 years ago preventing it using the trademark for any musicrelated product

 MasterCard is launching its own Prenay card service which it believes could help unlock a large market for the purchase of legitimate music inloads. It says the potential market for legal music downloads is currently being restricted as latest Payment Clearing Services suggest 29m of the UK's 4.8m 18-24 year olds do not have a credit card and almost 0.5m do not have a current account. The service will faunch next year and work in a similar fashion to mobile

Wireless Group, which controls TalkSport and 13 local radio stations announced last Wednesday that its profits had doubled in the six months to the end of June. Half-year operating ofit for the company reached £1.163m, compared to £0.56m in the same period last year - an increase of

 The IFPI has produced its most accurate record company market.

share figures yet p5 A district judge has issued interim anti social behaviour orders (ASBOs) against three executives at ambient advertising company Diabolical Liberties in order to prevent the company flyposting ahead of a full trial. The case, which took place at Highbury Comer Magistrates Court last Friday afternoon, has made legal history for being the first case of its kind in which ASB0s were issued in this way.

Exposure

Radio One DJs to hit the road

Radio One is sending out its DJs across the UK as part of a campaign to flag up the station's support for new music. Bobby & Nihal, Annie Mac. Pete Tong and Zane Lowe will be among the names participating in a ationwide tour during the In New Music We Trust campaign, which will also take in a national poster campaign and TV and radio trails. The promotion begins on October 16 and will run until early December. London's Heart 106.2 has elevated deputy programme director Mark Browning to the newly-created

Your guide to the latest news from the music industry also unveils a new afternoon presenter. Browning takes up his new role at the same time Nick Snaith is recruited from Capital's West Midlands station BRMB to take over the weekday 1 to 4pm slot in the new year.

 Dublin music venue The Point has ioined the National Arenas Association (NAA). The venue, which has a capacity of 8,500, opened in Dublin in 1988 and is part of the Clear Channel Entertainment group IE Music figured among this year's

MMAF Roll of Honour winners, p4 Music e-tailer Recordstore.co.uk is inviting nominations to find the UK's best loved and most hated music t-shirt in the run up to the launch of its new sister music merchandise website, Teeshirtstore.co.uk, on October 4. The indies remain at loggerheads with Apple. p6



Franz Ferdinand: four Q nominations

 Domino's Franz Ferdinand have nicked up four pominations for the 2004 O Awards. Muse, Scissor Sisters and The Streets all have three nominations with the winners due to be announced at a lunchtime ceremony held at London's Gro House Hotel on October 4 The Consumers' Association reports iTunes Music Store to OFT. p6

 International Displays, which specialises in displays, shelving and storage for music, games and visual entertainment has launched a new logo and website to mark 15 years in

Chart Show Channels has taken control of Sky's music channels, p6

Sign here

C4 and UBC take **Popworld stakes**

 Channel 4's commercial division 4 Ventures and UBC Media have taken minority stakes in 19 Management's multi-media operation Popworld, 4 Ventures has taken a 25% share and UBC 12.5% with the option of increasing its holding to 25% at any time up until January 1 2005. Yahool's music service Launch is poised to increase its music reach from 12.9m to 23m consumers after acquiring US digital music firm MusicMatch. The deal, worth \$160m (£88.7m) in cash, will see Yahoo! take ownership of MusicMatch's various services including its Jukebox software, the MusicMatch Radio Network, which offers free and premium streaming, and the à la carte download store which contains 700,000 tracks.



Campaign to extend 50-year term faces hurdles at EU

Minister underlines copyright challenges



by Martin Talbot

Departing arts minister Estelle Morris has indicated that the music industry has plenty of work to do to convince the UK Government of the need to extend term of copy right in sound recordings from 50 years. Music Week wrote to Morris in

the summer asking for the minister to support the industry in its call for an extension to the term. In comparison, Australia boasts 70 years' protection and the US 95 years.

In one of her final acts before announcing her intention to step down at the next election, Morris responded in a letter to Music Week last week. She says she recognises the importance of the issue to various parts of the music business and that she has asked her officials to liaise with Lord David Sainsbury's officials in the Patent Office, as he leads on UK policy in this area. But she highlights a series of dif-

ficulties in achieving change. Any change is a matter for EU law, she says, "and all relevant government interests, as well as our EU partners and the European Commission, ould need to be convinced that this is justified". She confirms that, in a staff

working paper on the subject, the Commission has dismissed action as this stage. Appearing to allude to the US market's refusal to recognise public performance rights in sound recordings, she adds, "The Commission makes the very important point that, taken as a whole, there are important differences in the



Government interests. our EU partners and the FC would need to he convinced

way income is obtained from sound ording in the US compared to the EU, so parity in terms of protection would not actually lead to equal economic benefits for right holders in these two territories

She appears to suggest that any campaign would need support of the music industry, in its widest terms, to earn support from the Government. She continues, "Any extension to term could give rise to competition concerns unless it can be justified as necessary to encourage and reward creativity and investment.

The EC's working paper is now subject to a consultation until October 31, giving the UK music industry another opportunity to lobby for change, she says. EMI government affairs VP

Sara John highlights the importance of buy-in from the UK Government. "It is an understandably cautious letter," he says. "It is correct to say that this change must be made at EU level, but the attitude of the UK Government will be crucial. At this stage we would simply like

them to urge the European Commission to put this on the agenda for discussion within the EU, and to that extent the comments she makes about this being a significant issue for the industry are very encouraging." The arrival of the response from

Morris came as BPI executive chairman Peter Jamieson last week was also seeking Morris's support on the issue. In a letter to the minister sent last Monday, Jamieson said any failure to bring Europe's protec tion in line with other international markets could damage the UK's global position.

The letter says, "The BPI is deeply concerned that this unequal protection, which risks creating an impediment to international com merce in music, in particular online, and a benefit to music pirates, will undermine the UK's exceptional success in the international market for recorded music and the unique contribution that it makes to British cultural life.

It remains unclear whether Morris will remain in place as arts minister until the next election, or whether a new arts minister will be installed before then. But her decision to step down as an MP at the next election was received with disappointment last week

Jamieson and Sir Alistair Hunter, who is chairman of British Music Rights and co-chair of the MBF, both voiced disappointment at Morris's departure. Morris has been a positive force

for the music business over the past year since taking over as arts minister in June 2003, acting as chair of the new IP Forum, as well as setting up the Live Music Forum and backing the Music Manifesto, which was set up in early summer by schools standards minister David Milband.



R2 boss to be honoured as Woman Of The Year

Radio Two and 6Music controller Lesley Douglas is to be honoured with the top prize at this autumn's Women Of The Year Awards Douglas, who succeeded Jin

Moir as head of the UK's mostlistened-to radio station at the end of last year, will follow in the footsteps of Sharon Osbourne and MTV's Harriett Brand when she receives the woman of the year prize at the November 24 event.

Douglas says that she could not believe she had been selected when told about the award, "I don't think it's about me really," she adds "It's about the relationship Padio Two and now

6Music has with the music industry. It just so happens that it me who is running the station. In her first eight months in the

job, Douglas has taken Radio Two to its highest listening figures yet with second quarter Raiar data showing the network's audience

grew by more than 400,000 in a year to 13,4m, During that period. she has introduced a series of new programmes, including bring Mark Radcliffe over from Radio One to host a nightly programme from Mondays to Thursdays

Douglas is also responsible for the Corporation's digital music station 6Music and is a fellow of the Radio Academy. Three other awards will also be

given out at the Women Of The Year event, which takes place at the InterContinental Hotel on London's Park Lane in aid of Nordoff Robbins Music Therapy and the Brit Trust. The accolade and outstanding

contribution awards are determined by the event's committee, while the committee also decides the special achievement award winner from a

nominations list drawn up by a specially-chosen voting acade

THE MUSIC WEEK PLAYLIST



ck The Casbah (Wrasse) The load single classic and brings real fresh feel



Lost In The Plot (Bella Union) The fact that this Smiths-like track from No Cities Left earmarked as the take things up a to the song (single, Nov 15)



this year's surprise

Rocker (Skint) Trash's Erol Alkan is among the highprofile remixers nework this catchy Could be one of

Heal Over (Stimulus/ Relentless) Highlight from the Edinburgh-born who offers hints of



(Virgin) On the one and shimmering with Kelis's lip-aloss another smash for



WILLIAMS of leftfield pop genius? Whatever,





LAMONTAGNE Trouble (Echo) the spring, this remains a firm favourite for the audumn (album.



PREACHERS
The Love Of
Richard Nixon
(Sony)
Welsh veterans



odies (Jive) There's something Milkshake-esque



November in 17 years (album, Oct 4)



Blue Nile - High Kasabian (gold)

Various -Westwood: The Takeover (gold) Green Day -American Idiot (gold) tota Get Borts

Embrace - Out Of

- Unwritten (platinum) McFly - Room The 3rd Floor

SNAP

OFT looks at iTunes pricing

The Office Of Fair Trading has revealed it has been "carefully monitoring" the digital music marbut for come time in the unknot the Consumers' Association's claim that the European pricing policy for Apple's iTunes Music Store could stand in violation of EC law.

In a letter to the OFT, the Consumers' Association alleges "anti-competitive and discriminatory behaviour by iTunes against UK consumers" as it charges them 79p €1.16) per track, while French and same recordings at €0.99

A spokesman for the Government Office says it has yet to decide whether Apple has a case to answer, but adds, "This is an issue we are aware of and we are carefully monitoring electronic distribution and sales of music." Apple itself is refusing to or

ment on the matter, beyond making a statement issued to the Con sumers' Association in which it soints to the "underlying economic model in each country" as the reason for the differences in price

across Europe Territorial differences in record mpany dealer prices are the most likely factor in Apple's pricing deci-

sion, which echoes that of its pan-European rival Sony Connect. In its statement to the Consumers' Association, Apple high-lights the difference between CD

suggests "the real comparison to be made is with the price of other track downloads in the UK".

In the UK, Apple's 79p price point compares favourably with those of Napster or OD2's services, which typically charge 99p for a download

However, Consumers' Association principal policy advisor Phil Evans believes it is Apple, as the apparent market leader, which has case to answer. He argues that if iTunes tracks could be imported from cheaper territories, as CDs have been, Apple's pricing policy could simply be challenged by the free market. In practice, the digital nature of the product means parallel importing is impossible.

Liverpool four-piece The Stands are to receive a push in the US as their label Echo confirms that it establishing an

The Chrysalis Group division is setting up a "virtual" label in the US in which all functions from A&R to marketing

A&R to marketing are outsourced. It is intended as a low cost platform from which to launch acts, with The Stands being among the first to be released on Echo US. Their acclaimed debut album All Years Standing will be released i January 2005, along with Echo labelmates I Am

eponymous debut Chrysalis Music

Division CEO Jeremy Lascelles says, "The band will be touring the US early in the new year, by may have finished their second album. But we plan to take the time to allow them to tour

before we release the new material over there, which is rare these of the US label he says, "There is a gap in the US market for a label

market for a labe that can take 'starter careers' up to their first 50,000 or so sales, Once we get to that level, of course, several options are opened, not least upstreaming the artists and bands to major labels."

CAST LIST: Marketing: David Rowell, Jer McNeil, Echs. A&R: Darrin Woodford, Eche. International: Dino Ostarchini, Echo. Manager: Paul Samuels, Crown Music. TV and Radio: Kate Burnett, Rapture, Riojcoal Radio: Liam Walsh, Red Alert. Press; Andy Fraser, Some Friendly, Agent. Ben Winchester, Primary Talent. Distribution:



iTMS fails to offer majority of tracks it has licensed

e US and the UK, and

Indies 'disillusioned' as Apple drags heels

Downloads

by Robert Ashton The relationship between the UK's independent labels and Apple emains fractious, with iTunes Music Store (iTMS) still making available only a fraction of the thousands of indie tracks it has

nseu. Two months after a high-profile dispute was resolved over the conditions of licensing independent label repertoire, the UK outlet of Tunes is currently only offering a limited catalogue from just thr indies - Beggars Banquet, V2 and Sanctuary

This is despite the creation of a mplate contract which set out blanket commercial terms for the independent labels and in theory should have fast-tracked their inclusion on the online service launched in June. Despite the fact launched in June. Despite the fact that the iTMS advertises 700,000 tracks from major and independ-ent labels, glaring omissions remain with customers still unable to access tracks from key albums such as Domino's Mercury Prize winning Franz Ferdinand title Anyone wishing to download the Ministry of Sound Recordingissued Call On Me by Eric Prydz which was yesterday (Sunday) expected to debut at one on the physical singles chart, would also need to access it from another web-

Because of Apple's dominance the online market, the lack of indie representation on iTMS means independent repertoire is struggling to make an impact on



the Official Charts Company's recently-launched download chart.

It had been assumed that the July deal with Aim had resolved the problems which had threatened to overshadow the online charts. Aim chief executive Alison

enham says labels have found it difficult to establish a relationship with Apple despite the existence of the template deal.

"All we want is to get indie sic up on Apple," she says. "The real passion for music is not being represented because we have 22% of the market. The indie community deserve to be treated in the same way as the majors and I think it is misleading when there is such a hole in the offer."

Although few in the indie com unity detect any political agenda behind the move, Wenham adds that her members are still disillusioned, perplexed and hurt" that their music is not being represented. "It is disappointing m the consumers' perspective and disingenuous from the industry's perspective," she adds Ministry managing director Lohan Presencer says his label has always embraced new technology and was hoping to make Prydz's hit available for iTMS. He had even considered changing the release date to suit. However, he has had trouble getting "any communication back from them".

With Eric there is clearly a demand for the track digitally and it is very frustrating that we can't benefit from that," adds Presencer; he believes the under representation of the indies comes down to a ces at iTMS

Similarly, Domino's Harry Martin admits he is "bewildered" by his label's exclusion, including tracks from Franz Ferdinand, "I don't have an explanation - perhaps they are under resourced and not prepared for our fine music," says Martin, who filled out his contract weeks ago but has still to hear from iTMS. "It's embarrassing when people ask about Franz Fer-dinand. Not having them on the system diminishes Chrysalis [FTunes]."

Chrysalis Music CEO Jeremy Chrysans Music CKO Jeremy Lascelles also says he has chased iTMS on a "weekly basis" to get Echo tracks on the site, but to no avail. Lascelles believes iTMS is missing a great opportunity to sell its iPod because "the people who are likely to be drawn towards downloading and iTunes are the sort of people shopping for the hippest music which coolest. comes from the indies".

Apple declined to respond efore Music Week went to press.

BT to unveil download deal with newspaper

BT Rich Media will ton (Tuesday) announce details of a download partnership with the Evening Standard.
The BT division was launched

in April with the purpose of providing high quality broadband content in video and audio

Much of its activity has been in sports, where its technology has been used to enable fans to download digitised footage of the Wimbledon tennis the Wilmoleum Lemns championship or Conference League football. Full details of its partnership

with the Associated Newspapers title will be disclosed at a launch event at BT Tower. Although this is its irst newspaper collaboration, it is not the first time the Evening Standard has partnered with a download

specialist. This summer the Standard teamed up with Wippit to give away a choice of 50 free Meanwhile, Wippit itself has

entered into a new collaboration with Stelios Hajiloannou's Easygroup. The two are creating

service for launch before Christmas

As previously disclosed, the service will comprise two elements: Copyleft, which will feature free-to-download content from unsigned artists, and Copyright, which offers mu from more established acts at 25p per track. Wippit will provide the platform for the Copyright

Wippit CEO and founder Paul Myers says, "This is a spectacular opportunity for Wippit and we're proud that Stelios has chosen Wippit to wear the famous colours of easyMusic. Their ideals are parallel to ours and we ieve that easyMusic will be a first stop destination for music fans seeking a no nonsense It is another busy week in the

world of downloads as Woolworths' service. Download@woolworths.co.uk goes live today (Monday). Meanwhile, HMV and Virgin continue to work on revamping their online services.



New report tracks business with "real" market shares

The arguments over international market share may become less fractious following new research from the IFPI, which provides comprehensive and comparative data on revenue earned by record companies in the UK and 35 other countries throughout the world.

For the first time, IFPI's latest the Recording Industry In Numbers book is able to present accurate, company-approved figures for the five majors, which puts Universal as the 2000 UK market leader with 25.9% (27.5% in 2002) of the sector. The indies are given a combined 19.7% (20.6%) share and EMI is just behind on 19.6% (21.9%).

15.6% (21.9%).

IFPI director of market research Keith Jopling says the definition of its new market share survey. If owner testing agreements. This is an accurate market of the share of companies based on revenue – it has taken so long because there are so many different definitions," says Jopling. These are the first authoritative market share figures, signed off

and approved by the companies themselves; few other industries are able to present a market share analysis based on revenues."

In the UK, market share has traditionally been based on consumer market research (from BPI/TNS among others) or analysis of chart sales (put together by the OCC and published weekly in Music Week) which do not reflect back catalogue sales.

Jopling says there are no signing the JFFI revenue research with existing measurements of market share. For example, OCC figures for UK album sales in 2003 show Universal scored a market share of 26.8% with run-

ner-up EMI reaching 18.7%.

He adds, "I didn't expect any surprises. What's important is record companies themselves now have a key measure and can use this as another analysis tool in combination with other data."

The new analysis puts indies at the head of the global market with 25,3% share, just ahead of Universal with 23,5%. Jopling says indies may benefit under this analysis because the IFPI definition, based on owned content, does not benefit majors receiving money for distributing other companies' material around the world.

Other new developments in the IFPI report include the first IFPI Top 50 albums chart, which puts Norah Jones' EMI-issued Come Away With Me as 2003's biggest seller. Jopling says it made checks not to miss big selling indie titles, but only one record from the sector made it – Hilay Duff's Metamorphosis, at 4143.

In the report, the IFPI has also for the first time set out the parameters for the music to mobile market and Jopling says he expects to provide the first figures for the size of the market

Meanwhile the impact of online sales - and people burning their own compilations - has also led the IFPI to compile its first compilations market chart, which shows that Romania is the global leader with around 41% units sold being a compilation

More work is needed to change the perception of the music industry

IFPI boss cues PR fightback

by Paul Williams

The IFPI's incoming head John Kennedy is preparing to use his new position to lead a fight-back against the outside world's negative perception of the music industry.

Kennedy, who is due to take over from Jay Berman as the global organisation's chairman and CEO at the start of next year, says that as well as taking up the fight against record levels of music piracy – he wants to alter the public's unflatter-

ing image of the business. The first priority, of course, is piracy and that's the ongoing problem both with physical piracy and online," says Kennedy, who left his role as Universal Music International president and CEO cardy this year. "Whoever is doing the job in 40 years will be facing the same problem. Piracy will always be around and well never be able to

take our eye off the ball.

"But I'd also like to change the perception of the industry. I never understand why we have such a hard time and why music is not seen to be value for money."

Kennedy acknowledges that trying all the "logical arguments" about comparing the value of CDs to the likes of cinema and theatre tickets is 'no good' because there is a deep-held perception that music is overpriced. Instead he believes a more straightforward approach

Piracy will always be around and we'll never be able to take our eye off the ball

John Kennedy

has to be adopted. "It's simply saying a piece of music is a work of art," he says. "You can buy it for £1, you can own it forever and it's effectively an original."

Kennedy's appointment to the role comes at a time when he believes there is growing reason for optimism, partially explained by improving US sales figures. This is no easy industry, but at the same time music is more important than it's ever been,' he says.

His optimism is matched by the job's present incumbent Jay Berman, who Kennedy will shadow for three months from October 1 before taking on the role himself on January 1. "We have a sense on a number of different levels the rate of the slowdown itself has slowed down and there are a number of



Kennedy: ready to lead fightback

positive signs," says Berman. "In the past six months, we have begun to talk about the fact we can see that we've emerged from really incredibly dark days for our industry." In Kennedy, Berman believes

the IFPI has lined up a "perfect successor". BPI executive chairman Peter Jamieson adds, Jay Berman is a tough act to follow, but in John Kennedy the IFPI have made a tremendous appointment at a crucial moment in the evolution of our industry."

Aim chief executive Alison
Wenham says, "He will bring focus,
drive and energy, as well as enormous experience to one of the most
demanding jobs in the music
industry," she says.
Kennedy's former colleague

Kennedy's former colleague and UMf chairman and CEO Jorgen Larsen says, 'Having worked with John for quite a few years, I have come to admire his intelligence, integrity and capacity for hard work and couldn't imagine a better candidate for the IFPI chairmanship – a feeling that I know is shared 100% by my fellow IFPI board members.

The former Universal executive brings to the table more than 25 years of industry experience, beginning at Phonogram and CSS, taking him through private legal practice where he won an OBE for his Band Aid and Live Aid roles and then onto PolyGram and then Universal, whose UK music group he ran before switching to UMI in 2001.

Berman, who was rendy to stay on for a further year running the FPFI from New York had a successor not been found, says, 'He has an infinite understanding of the IFPI, not just from the perspective of a company person but when he was at Universal he was the chairman of our European executive committee and knows how it works?



(pictured) forthcoming album will feature in hit US TV series CSI Crime Scene Investigation thanks to a new streaming service launched by the group's publisher BMG Music Publishing, The instrumental cut. Anita Berber. taken from Drone's October 11released album Satan's Circus, was picked up by the show following

trials of VIR:TUNES, a service tarreting companies looking to use music in advertising, films and TV ogrammes, and computer games The Death In Vegas album is the first to be made available to stream for free in its entirety for 28 days on the service, meaning the iblisher no longer has to send out a CD of each new release to every

Reviving Sky's channels will take time, says boss

Chart Show Channels chairman Keith Macmillan says his company will need to be given at least a year to turn around the fortunes of Sky's struggling music channels. The Chart Show operation,

which already runs five of its own music services on the Sky digital platform, last week took over the y-to-day running of The Amp, Scuzz and Flaunt following a lengthy review about their futures.

The channels, which Sky will continue to own and self advertising for, were launched in April 2003 by the broadcaster in a bid to challenge Emap and MTV's dominance of the UK's crowded music TV market. However, despite coming under the experienced controls of firstly o time VHI executive Lester Mordue and then former Channel 4 music and youth programming head Jo Wallace, they have failed to make a

According to Barb figures supplied by Viewing Figures supplied by Viewing Figures — which supplies consultancy services, data and planning tools to the TV industry – Flaunt in August claimed a 1.94% share of the 16-34 claiming 2.45% and The Amp 1.81%. By comparison, the main MTV station had 17.97%, TMF 15.70% and The Hits 13.31% Macmillan says his company has two missions with the

channels - to improve the service to viewers and to "improve the advertising impact" by increasing their ratings. However, he concedes, "It's a long-term issue. You can't judge it over a month. I wouldn't want to be judged beyond a year or 15 months.

As such, Chart Show Channels has no plans to immediately alter the channels with Macmillan vowing to retain their brand names and musically "keep them exactly the same at the moment". "We will do research and see how we can refocus them slightly," he says.

He believes Sky has been successful in establishing some 'distinctive brands" in the market, but with the pop and urban outlet Flaunt specifically, it has found itself competing in crowded markets. "There are five or six els doing chart pop and that's why Flaunt has struggled," he says. Robbie Williams' 'surrogate fathers' gain recognition

IE partnership leads night of MMF gongs

Awards

by .lim Larkin

Robbie Williams' management team IE Music were greeted with a standing ovation as they led the line-up of honourses at the MME British Roll Of Honour dinner last

Tim Clark and David Enthoven received the Peter Grant Award for outstanding management at the 10th annual event at the London Hilton in Park I and last Wednesday, on a night which also saw The Darkness manager Sue Whiteuse named manager of the year.
An award was also presented to edish producer Tore Johansson at the Paul Gambaccini-hosted event, while one-time Cutting Crew keyboard player and London's Kashmir Klub creator Tony Moore was inducted into the Roll of Honour. Three management companies



Tim Clark and David Enthoyen Clark and Enthoven have endured the years to establish an ultimately triumphant managerial pairings.

they collected their award, with Enthoven declaring, "[1] had to snort myself out of a blizzard, to get here, but I survived and I've lived to tell the tale."

An eventful 40 years has seen their stock rise and fall in dramatic fashion, from the fun-loving music visionaries of the Sixties and Seventies to a fallow period in the Eighties and a return to the top in the Nineties.

The two first met in 1968 as idealistic 20-somethings, with Clark ecoming managing director of Chris Blackwell's Island Records, working with a roster includi-Bob Marley, Cat Stevens and Nick Drake. Enthoven became manager of Tyrannosaurus Rex and suggested they change their name to T-Rex. He also took charge of King Crimson. The first band Clark signed independently of Blackwell was Roxy Music, with Enthoven going on to work with both Bryan

Ferry and Brian Eno. Enthoven re-entered manage ment in 1989 and renewed his acquaintance with Clark and the pair went into management together, taking Massive Attack on the road. Seven years ago, they signed Robbie Williams and went on to broker a ground-breaking deal with EMI - in a video message broadcast on the evening, Williams



ven, MMF chairman John Glover, Clark, MMF's James Sellar

said he regarded the duo as "surrogate fathers". "It's taken us a while to get here, wherever 'here' is," said Enthoven.

but we made it in the end."

Barclays music manager of the year award

Sue Whitehouse

Widely recognised as a vital cog in the rise of The Darkness, White house began her career in music management aged 19 when she got a job working for John Mostyn in Birmingham. She moved to London in 1990 and in 1997 heard a demo by The Darkness at the beginning of what ultimately would lead to 3m sales of their debut album. Her achievements are also recognised at this year's Music Week Awards

The band's Dan Hawkins told the event, "Whenever we go onstage, people wish us luck, and I say that luck is not a factor. Sue made me feel like that."

promotes live music at The Bedford in Balham. This is for the hundreds of

artists who played at the Kashmir Klub for no money but believed in the importance of grassroots music," he said.

See Quickfire, p25

Producer of the year

Tore Johansson The latest in the shower of awards to follow the launch of the debut Franz Ferdinand album, this aw recognises the work of Swedishborn Johansson who both pro duced and mixed the record. Moving on from being a musician playing in bands in Malmo, Johansson started Tambourine Studios in the early Nineties where, in 1994, he recorded The Cardigans' debut album. He has gone on to produce a further four albums by the Swedish band and worked with Suede, Mel

Induction onto the **UK trade and investment** Roll of Honour award for managers Moore was inducted into the Roll

Spiracle Management, TK1 Management, First Column Management

C. Saint Etienne and Tom Jones

Three companies were presented with these financial awards to help break new bands overseas. Spiracle, which was set up by former session musician Julian Simon in 2003, manages Aphletik who have already won a Diesel U Music Award, TK1, meanwhile, manage The Love Bites who signed to Island on the day of the MMF Awards. Finally, Phil Nelson at First Column was presented with an award to help break Aqualung in Japan.

of Honour for his contribution to the presentation of live music. He began his career in the industry with his band Radio Java before going on to become keyboard player in Cutting Crew and then embarking on a solo career. He was the force behind The Kashmir Klub, a live acoustic venue in London designed as a platform for songwriters and performers from all over the world, which has attracted performances from acts including Muse, Sheryl Crow, Kiki Dee and Belinda Carlisle. Following the club's demise, Moore now



Napster offers unlimited tracks for rental at low cost

New service aims to drive portable music

Downloads

by Sonia Soltani

That the new Nanster To Go brand brings echoes of the fast food busiis perhaps apt, with its emphasis on instant delivery and temporary satisfaction.

The new digital development ade possible through a Napster link on Microsoft's newly laun software Windows Media Player 10 (WMP10) - certainly has the potential to satisfy the public's hunger for flexibility. But how quickly it will change its attitudes to consuming digital music is another matter

Napster To Go will allow subscribers to transfer tracks as many music tracks as they want and play them on their MP3 players as tem porary downloads, all for the same price as a CD a month. Leanne Sharman, Napster vice president and UK general manager says, "Portability is proving very popu-lar with consumers and Napster's compatibility with more than 70 players makes it the ideal service for music fans as they look to upgrade or change their devices.

Erik Huggers, director of the Windows Media Division at Microsoft, says, "We had the abili-ty to transfer music to a portable device for the past five years, but no way of making it through a sub scription system. What the conumers get now is the wide ranging choice of devices - more than 70 at the moment - and services."

While the UK price for the service has still to be announced (the UK plug-in will not be available until this autumn), the US price is \$14.95 a month, \$5 more than the traditional Napster sub scription. It is a premium which which Beggars Banquet head of new media Simon Wheeler considers "quite a large increase, just for the convenience of transferring music to a portable device"

Wheeler believes, nevertheless that it will offer a better experience for consumers. While the subscription market is still in its infancy in Europe, he says, Nap-



Napster: targeting portable market

ster's new service may offer a way of familiarising consumers with the concept. "Subscription is quite a sensible way of consuming," says Wheeler. "It will give people a bet-ter understanding of what they do with digital music. But it

will take time for people to get used to the idea of renting music instead of buying it." For Napster's Sharman, there is a direct link between portability

and bigger profits all round. "Making music portable means more of it will be consumed," she says. "The more you have the more you want, which means sales will go up and the record companies

will enjoy increased sales." At the moment, as Jupiter esearch senior analyst Mark Mulligan points out, early adopt-ers are still driving the market and the conundrum for digital services is how to convert the masser

"It is the music aficionados that currently make the market - they have a high disposable income and use digital channels for sampling rather than buying the whole album," he says. "For them it is a complementary way of buying

The challenge for record corr panies, according to Mulligan, is to attract the younger demographic. And portable subscription services may well offer a bridge from buying ringtones to paying for the temporary acquisition of music.

The current problem facing the music industry is that younger consumers are still keener on buying ringtones than any other digi-tal service, adds Mulligan. "It is not true that the young demo-

graphic looks at the price of music as off-putting. On iTunes it costs 79p to buy a track, while kids are prepared to pay an average of £1.50 or more for a ringtone. What we notice is that young people are willing to pay a lot more for a lot lave

"When the generation that gets used to digital legal file-sharing comes of age, the challenge for record companies will be to produce attractive services. They need to grow up with the idea of music as a commodity."

Barney Wragg, VP of eLabs at Universal, says, "For a regular payment, people can get a vast amount of music, which is attractive. But it is too early to predict which demographics will be

Napster To Go certainly goes some way to making the commitment of digital subscription more attractive, by making it available on portable devices. Some even argue it might provide a way for consumers to become more familiar with a wider range of genres

"Once the right economics and distribution are put into place, it will allow us to introduce classical and jazz music to a wider audisays Jonathan Gruber, vicepresident of new media at Univer sal Classics & Jazz. "We've seen that the share of classical music in the digital business is proportionally higher than any other genre

'In the US the purchase of classical music through digital channels is at the moment two to three times higher than through physical outlets." Gruber concedes, however, that the long-term potential of Napster To Go remains unclear.

Indeed, consumers may find the idea of renting tracks, instead of buying them permanently, not only more cost-effective but also a way of broadening their

The main obstacle facing Napster To Go may remain the domi-nation of the ubiquitous iPod. But the instant temporary downloads offer adds another weapon to Nap-



Promotion company Soul2Streets is launching an exclusive remix of Polydor signing Shystie's (pictured) new Make It Easy single for its new download, burn and play service, which makes MP3s available to DJs ahead of release

The Shystie remix, featuring SkinnyMan, Blemish and Mike GLC. is the first of a series of exclusives promised via Soul2Streets.com

"Making the remix available as a high-quality MP3 cuts out the two week wait for vinvi for DJs," savs promotions manager Doug Cooper. "If they are already on our books as DJs all we need to do is confirm they are who they say they are, then they are ready to download. If they are not already a registered Soul2Streets mailing list DJ, they

need to fill out a mailing list form.

TOP 20 RINGTONES

3 OF A KIND BARDCAKE NATASHA BEDDINGFIELD THESE WORDS ARE MY OWN TWISTA FEAT, ANTHONY HAMILTON SUNSHINE SHAPESHIFTERS LOLAS THEME 5 (C) MAROON 5 SHE WILL BE LOVED 6 (C) KANYE WEST JESUS WALKS 8 (C) USHER FEAT, LIL JON & LUDACRIS YEAH 9 4 THE STREETS DRY YOUR EVES 10 5 FLIP & FILL FEAT. KAREN PARRY DISCOLAND

8 D-12 HOW COME 12 (A) STONERRIDGE FEAT, THERESE PUT FM HIGH J-KWON TIPSY ANASTACIA LEFT OUTSIDE ALONE 15 (1) THE 411 DUMB

16 II BUSTED THUNDERBIRDS 18 O COLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO 19 6 SPECIAL D COME WITH ME

20 (T) JO JO LEAVE (SET OUT) is The MET Official Ringtons Chart, Compiled by KPM Covers good from Aveuat 30 to Sentember 12, 2004

Lola's Ti Three Of A Kind's chart slip, this Graffiti) by nearly (Sony ATV/ addictive EMIweek outselling its Copyright Control published Babycakes refuses nearest rival Twista's Sunshine to let its grip of Bedingfield's number four, but highlights its complete the the top soot on These Words (In

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With London's live scene in in rude health, many venue owners are eying expansion. To accompany the venue guide with this issue, MW highlights the issues that the capital's live sector is facing. By Joanna Jones

London gets live & kicking



With 1.7m live events staged in pubs, bars, clubs and student unions throughout England and Wales in the past 12 months – according to Live Music Forum figures – the live scene nationally appears to be in rude health.

But while the figures paint a fairly skewed picture of London – only 31% of venues in London have staged any live music in the past 12 months, compared with 58% in the rest of the South East, 53% in East Anglia and 52% in the South Westthey also highlight the sheer number of places to experience live music in the capital rather than

any lack of activity in the live sector. Feargal Sharkey, head of the governmentbacked Live Music Forum, believes there is still considerable room for growth. 'Because nobody's ever done this kind of research before, it is very difficult to compare it with anything until we have done the research again in a year's time," be asyn. 'Divosity, in London there are more bars and pubs per capita than anywhere else in bear and pubs per capita than anywhere else in music in their establishment, 36% stud'yet's or there is offer of 36% growth. That means more PRS money, more PPL money, more musicians in work.'

There is certainly much going on behind the scenes in the London wene sector. One of the key themse of recent years has been creating features of recent years has been creating leaving concidents, with drinks glant Carling flexing considerable muscle. Meanwhile, in recent months the Academy chain (which also has a three-year sponnorship deal with Carling) has entered a new phase of expansion after example of the control of

the live music venue operator.

Almost precisely a year ago, McKenzie acquired the former Marquee Club site in Islington's N1 Centre, turning it into the Islington Academy with a two-room, 200 and 800-capac-

Live and loud: Mckenzie Groupowned Carling Academy Brixton (above)

I have never seen the live scene so buoyant in the 15 years

the 15 years
I have been
working in
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it, other than in the Britpop years

Jeremy Ledlin, Barfly Croup ity set-up, and this month the Marquee Club reopens in yet another new home at number one Leicester Square under new owner Nathan Lowry. And Camden Pelace is relaunching as Koko next week after a multi-million-pound makeover under new owners Mint Group

But, beyond all the manoeuvring, and the branding, there is an increasingly bullish mood among many promoters and venue owners at a grassroots level in the Capital which suggests there is plenty more room for growth.

McKenzie Group operations director Steve Forster says, "There is not a more dynamic, more thrant, fast-moving, diverse city in the world and there are a lot of niche markets that can coexist, which is good for music and can only drive standards up generally."

Jeremy Ledin, managing director of the Bartly Group, says, "Over the past six months or so ticket sales are up – people have put their hands in their pockets and want to see live shows. I have never seen the live scene so buoyant in the 15 years I have been working in it, other than in the Britpop years," says.

Carrie Davies, bookings and promotions manager at The Halfmoon in Putney, agrees. In the past 12 months scores of new venues and promoters have appeared on the scene, she says. 'Live musies is so popular at the moment but the task is to sustain and build on that growth – especially in the unsigned area.

Sharkey adds, "I did a quick tour around Camden the other Friday night and the sheer amount of live stuff and variety of it was incredible – within hundreds of feet of each other. It was punk next to hij hop, next to metal, to two guys playing flamenco guitar in the window of a restaurant and if that is not an exciting thing to see I don't know what is."

One of Sharkey's tasks, along with promoting live music in England and Wales, is to inform venue owners of the new one-stop licensing system due to be introduced under the Licensing Act 2003, which comes into force next year. From then venues will require a single authorisation to supply alcohol, regulated entertainment or late-night refreshment. The Musicians Union is also currently leafleting venues about the impending legislation, offering a 'live music kit' to help drive the message home.

While the legislation has been largely welcomed, some London live industry operators warn of the increasingly stringent health and safety regulations enforced at local council level may make it difficult for new, especially smaller venues to comply.

Indeed, the drive to raise standards and abolish bureaucracy can be a double-edged sword, while strict health and safety rules spell good news for the gig-goer and ultimately the long-term health of the industry, they can also prompt time-consuming head where for new constructions.

time-consuming headaches for venue operators. McKenzie Group's Forster, for example, estimates that he spends about 60% of his time on health and safety issues at the moment. Likewise Bartly's Ledlin says that tighter health and safety regulations are not only time-consuming, but they may make it harder for some new venues to open up in the future.

"We are spending so much more time with health and safety issues," he says. There needs to be a balance between having the healthiest situation in the venue and making a living, and that is a balance that all companies need to find in the next couple of years, working in partnership with local councils."

The Halfmoon's Davies supports the reforms in principle, suggesting that all venues that pull on entertainment – including DJs – for the public should be regulated in some way, with licensing being the most straightforward option.

"Currently in theory an unlicensed venue could put on The White Stripes or Chemical Brothers without being subject to costly licence fees and necessary health and safety stipulations. Meanwhile, if you want to host an acoustic



trio for an audience of 10 then you require a licence (and all the time and money that goes with it)," says Davies, referring to the out-going "two in a bar" rule.

'Has it affected our business'' she adds. Yes, it has to some extent. A local high-street bar has just started up an acoustic night, which can attract as many customers as our events. When you visit their night there are cables running across the floor, speakers on unsecure stands and daisy chained extension plugs. They don't have visits from health and safety as they don't have an entertainment licence – they just make sure they don't book trios.'

According to Barfly's Ledlin, the upside is that an insatiable appetite for live bands is fulling a cross-pollination between club nights – president on the distribution between club nights – president only dominated by recorded music only – and the live music crowd in London. "We have bands wanting to play our club nights – there is a culture now where people in London are expecting to see a live band as part of a club night," he says.

"Equally people within the ARR community are coming down just to check out what's on, and bigger bands want to play our smaller remuse. We've had bands such as Black Rebel Motorcycle Club and Bloc Party wanting to play in a club night environment. What we have also noticed is the worlds of music, art and fashion starting to merge as well, with people really making an

effort to dress up for our club night and style
magazines coming down and taking an interest."

And while Company significant sale in the

And, while Camden's significant role in the capital's live music history remains strong, it seems the seene has also migrated further afield.

"The 'scene' of late has spread south from Canden and Idligator, but he West End New

"The 'scene' of late has spread south from Camden and Islington to the West End, New Cross, Shoreditch, here at the Halfmoon and as far south as Brixton," says Putney-based Davies. "This is great news for all Londoners and the venues themselves."

Allan North, owner of London promoter Phina Promotions, which stages gips at the Water Rais, the Betsey Trotwood and, now, the new Marquee in Leicenter Square, suggests there are many reasons why there is such a whrant live scene at sustained period of General economic growth, but there is also a change in technology, in how easy the to record massie and access new scenes and communities," he says. "London has always been spring up in pocket like New Cross."

Sarah Thirde, assistant manager of Plum Promotions, acknowledges that, while it is still as hard as ever to get people through the doors to see a band they don't know, and competition for the punter's pound from DJ bars, clubs and karaoke bars is still fierce, 'Small venues particularly seem to be really healthy and there seems to be a real buza about lots of London bands at the moment.'

Meanwhile, the Barfly Group has its eye on a long-term lease on a 200-500 capacity venue in the Old Street area or the West End in the next 12 months, reflecting this shift.

Less traditional venues are also vying for giggoers' attention, with a drive by the Excel centre in Docklands into the live music arena, while the 257 of the 269 events so far this year at the Royal Albert Hall have incorporated live music in some form, including one-off gigs and events

such as the Teenage Cancer Trust concert series. Echoing a message coming delivered by promoters throughout the summer festival season, meanwhile, the issue of rising consumer standards is also having an effect on reinvestment in the bricks and mortar of the live industry.

According to McKenzie Group's Forster, punters' feet don't have to stick to the floor any more to prove that a venue is a genuinely good one.

"At our venues you get an unobstructed view from anywhere in the venue, you can get a cold beer and you can go to the toilet," he says.

"I think thousands of empty glasses left at the end of a gig can be an amazing sight but the punter does not want to walk through the door and see them in the morning."

He insists that his team have relationships with three groups of people - the promoter, the consumer and the artist - and therefore have to ensure they give best value to each of them. To coincide with our 10th anniversary we have invested in the consumer area, the bar and artist area, upgraded our sound rig and we are similarly doing that with our lights this year - we are constantly investing in the building stock," he says.

Shades of success: REM play Brixton Academy, June 2003

Small venues particularly seem to be really healthy and there seems to be a real buzz about lots of London bands at the moment

Sarah Thirtle

Plum Promotions



Meanwhile, MKG's Northcote, fresh from concluding his management buy-out, is in no hurry to acquire more London venues.

"London is such an exciting city but I think we have a full range of venues at the moment," he says. One of the company's key aims is to reinvest in existing venues and roll out its multi-room Bar Academy format — most recently demonstrated at the Carling Academy Islington — to other parts of the country, he adds.

For Northcote, his acquisition of the Marques club earlier this year, now transformed into the Islington Academy, harks back to his first days in the market for a smaller, "spit and sawdust" place with a deem sound system which concentrated on new and emerging latent. The blue-state of the place with a deem sound system which concentrated on new and emerging latent. The blue-state with the place with a deem state of the state of t

"At the Borderline, we did Blur third on the bill, Shery! Crows first UK dates, RRM, Crowde eld House and Rage Against The Machine. What I always wanted was a range of venues artists could play on the way up and coming back down again. There was definitely a gap in the market for a version of the Borderline – Islington has a smaller room for 200 people and we created an 800-capacity room next door."

worlds of live and recorded music and technology – the potential synergistic benefits of the "live bootleg" model apparently cornered by Clear Channel in the US, and downloads straight from the gig – the challenges a head of many London venues are as traditional as they ever were.

"Last year's challenge for us was to improve our PA and lighting – which we have achieved," says the Halfmoons Carrie Davies. "This year's main challenge – increase our profile, particularly with London press and booking agents."

"What is the main issue facing venues in London? says Northcots. "Licensing, licensing, flee licensing, The new licensing regulations will have a significant effect on a lot of the smaller venues which are the first port of call for all future talent." Additional research by Aol Dosson)

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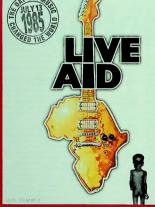
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Record companies are gearing up for a bumper season, says Joanna Jones and Jim Larkin, who highlight a busy DVD schedule, with discs cued from big hitters and cult favourites alike

DVD comes alive for Christmas

As the majors showed their hand with key album releases running up to Christmas at sales conferences recently, DVD was once again proving to be a strong weapon in their armoury with a diverse set of releases from best of packages to new sets poised to hit the shelves in 2004's final quarter.

Following Universal's restructuring of its DVD activities last year and its devolution of those activities to its frontline labels, the group unveiled a strong and varied line-up of titles at its retail sales conference. "We have made a considered investment in our DVD business," said Universal chairman and CEO Lucian

As Universal Classics & Jazz unveiled its key DVD title in the form of Jamie Cullum's Live At Blenheim Palace concert, it also unleashes a Bryn Terfel disc this autumn.

Mercury Records lined up its key title Def Leppard's DVD, which accompanies a best of album, billed as "the album 1.5m Darkness fans really want to own", according to managing director Greg Castell, as Island boasted a Busted live DVD to accompany the album among its

key releases. The major's catalogue division, meanwhile, forges ahead with its successful Sound & Vision packages, with Deluxe Sound & Vision sets to come from No Doubt, Lionel Richie, ABC and Chris De Burgh as well as standard CD and DVD Sound & Vision packages from Tears For Fears, Police, Dire Straits, Pulp, Stereo MCs,

INXS and Roni Size all on the blocks. Meanwhile, Polydor prepares to unleash the Spike Jonze-directed Yeah Yeah Yeahs' Tell Me What Rockers To Swallow (October 18) and the Scissor Sisters' Julian Temple-directed We Are The Scissor Sisters... And So Are You (Novem-ber 29), both of which mix live footage, documentaries, promo videos and interviews, with the Yeah, Yeah Yeah's disc also featuring six bonus songs. There is also a Snow Patrol Live set, also out in November.

We have made phenomenal DVDs with the Scissor Sisters, Snow Patrol and the Yeah Yeah Yeahs," says Polydor joint managing director David Joseph. "They are three acts who are at the peak of their live performances. We wanted to capture this on film and are delighted with the results. We will have very aggressive campaigns on all these titles this year.

Meanwhile, The White Stripes' concert DVD - Under Blackpool Lights (XL) is another live disc scheduled for a late November release. The disc is a recording of the Detroit band's Black-







pool concert, with the Super 8 format creating a vintage feel to complement the back-tobasics guitar-and-drums White Stripes sound.
Over at Abbey Road Studios, EMI's sales

conference showed the company was approaching the pre-Christmas period with a roster full of big name DVDs.

Plundering its catalogue and frontline artists alike, Norah Jones, Joss Stone, Queen, The Verve, Blue and Pet Shop Boys feature in its release schedule, which consists of a mixture of live performances, video compilations and

documentaries

"We're all incredibly busy at the moment because we've got an excellent line up this quarter," says DVD and new formats manager Stefan Demetriou.

Queen's 1982 performance at the Milton Keynes Bowl is being made available for the first time in DVD format. On Fire: Live At The Bowl is released on October 25 and features remastered 5.1 surround sound and a bonus disc featuring interviews and tour footage

EMI is also unleashing DVDs from a trio of



A round-up of DVD releases for Q4 2004



Funeral For A Friend -Spilling Blood in 8mm (East West). September 20: Sean Paul -Duttyology

(Warner Vision), September 20; Pet Shop Boys Performance (EMI). September 27.

OCTORED



Super Furry Sonabook (Sony), October 4; Page & Plant No Quarter Unledded

Vision), October 4; Iron Maiden he History Of Iron Maiden (FMI) November 8: The Ramones - Raw (BMG). October 4; The Rolling Stones - Rock & Roll Circus (Docca) October 11; Bob Marley - Live At The Rainbow (Island), October 11: Abba - Super Troupers (Polydor), October 11; Good Charlotte - Live at Brixton (Sony), October 18; David Bowie - A Reality Tou (Sony), October 18; Meat Loaf - Live In Australia With The MSO (Warner Vision), Octob 18; Yeah Yeah Yeahs - Tell Me What Rockers To Swallow (Polydor), October 18: Peter riel - Play (Warner Vision). October 25; Jamie Cullum -Live (UCJ), October 25: Queen - On Fire: Live At The Rowl

its biggest female solo artists in concert. Norah

Jones, Joss Stone and Jamelia, who are all

releasing new singles this quarter, have live DVDs released in November although release

Among a string of live releases, Pink Floyd's

1994 concert recording of Pulse is also due to

hit the shops at some point in the winter, while

Pet Shop Boys' Performance arrives on Septem-ber 27, featuring footage recorded in 1991 and,

on October 25, The Divine Comedy's show at

the London Palladium, at which they were

Meanwhile, there are a number of best of com-

pilations set to appear. Virgin is releasing The Verve's This Is Music - Singles 92-98 on Novem-

ber 1, a week after it launches Placebo's Once More With Feeling: Singles 1996-2004. Meanwhile, Innocent is releasing Best Of Blue on

November 15 and will market it to the 140,000 names registered on the Blue database From its rich catalogue, EMI Marketing is releasing a collection of promos from Genesis entitled The Video Show on November 15. This accompanies the launch of the Genesis Plat-inum Collection album. The same EMI division is also releasing a greatest hits DVD from Mike Oldfield on October 11 as well as Sarah Brightman Live From Las Vegas one week later. In November it launches Now 2005 - The DVD, which is set to

dates are yet to be confirmed.

backed by a 20-piece orchestr



(EMI), October 25; The Divine Comedy - Live (FM1), October 25: Placebo - Once More With Feeling - Singles 1996-2004 (Virgin), October 25

NOVEMBER



Joss Stone the (EMI), the: the (EMI), the; ia - the (EMI), tbc; Jet - the (Warner Vision) the

ow Patrol - Live (Polydor), tbc; Live Aid (Warner Vision), November 1; Pink Floyd, The Wall (Sony), November 1; The Verve - This Is Music - Singles 92-98 (Virgin), November 1; Rod Stowart - VH1

The 80's

November 1; Céline Dion - A New Day... Live in Las Vegas (Sony), November 8: Elton John - Dream Ticket (Mercury), November 8 Aerosmith - You Gotta Move (Sony), November 15; Blue -Best Of Blue (Innocent), November 15: Genesis - The Video Show (FMI) November 15; Evanescence - Live (Sony), November 22: Phil Collins -Finally... The First Final Farewell Tour (Warner Vision) November 25; Busted - Live (Island), November 29: Scissor Sisters - We Are Scisson Sisters...And So Are You (Polydor), November 29: The

White Stripes - Under Blackpool

Storytellers (Warner Vision),

Lights (XL), tbc. be one of the big sellers in the run up to Christmas and in November it releases The Best Videos In The World - Ever! as well as another compilation entitled School Reunion

Parlophone is unleashing Blur's Starshaped DVD on October 4 which documents the b in their wilder, pre-Britpop days. It is also bringing out a live collection by Tina Turner to accompany the upcoming best of album

Finally, EMI is releasing an Iron Maiden DVD entitled The History Of Iron Maiden Part 1 on October 4.

Sony's fourth quarter DVD hopes are pinned on an October release for Super Furry Animals'









Songbook and David Bowie's A Reality Tour, as well as Good Charlotte's Live At Brixton, also in

the same month. Pink Floyd's The Wall also gets an airing on November 1. Meanwhile, a double whammy of live DVDs from the label is being lined up for November in the form of

Evanescence and Celine Dion, as BMG mean.

Christmas are anchored by the much-vaunted

November 1-issued four-disc box set of the his

toric 1985 Live Aid concert. The footage of the

concerts in London and Philadelphia finally

sees the light of day on DVD after Bob Geldof

sale and all profits of this disc will go to the

Band Aid Trust. Warner Vision general manage er Simon Heller has high hopes that Live Aid

can go on to eclipse sales of its Led Zeppelin

disc and indeed Robbie Williams' best-selling

"It is a phenomenal release. And I believe it

will be the biggest music DVD ever," says

paign, TV advertising, lots of PR activity from

also preparing a host of live releases from the

vaults including concert discs from Blondie,

The Who, Meatloaf, Page & Plant and Rod Stewart among others. The string of live con-

cert films is also complemented by frontline

releases from new artists, kicking off today

with East West's Funeral For A Friend, with

their debut full-length commercial DVD.

Spilling Blood In 8mm, Previously unseen and

specially created footage, as well as a host of

hidden extras, including DV camera footage

shot by the band themselves, are the selling

point of the Metropolis Group-created release.

Meanwhile, Sean Paul's Duttyology DVD also

Jet's DVD, to be released in November, is set

to include a 60-minute concert alongside a

host of other features while Peter Gabriel's

Play, remixed by Daniel Lanois in 5.1 surround

sound, out on October 25, is being supported

Perhaps the most positive omen for DVD's

prospects in the months ahead came just last

week with the release of Oasis' Definitely

ing and will hopefully give the retail trade some

added confidence in the format going into

Debuting with the second highest first-week

sales of a music DVD, behind Robbie Williams, the disc, put together by Metropolis Group, breaks new ground for the format with the full

album audio playing immediately as the disc is inserted into a DVD player.

If that is any sort of barometer for the format

going forward it seems DVD should enjoy a

"The numbers Oasis did were very encourag-

Maybe: The DVD through Big Brother/Vital.

hit the shelves this week.

Christmas," adds Heller.

very merry Christmas.

by the artist.

Alongside that key title, the DVD division is

Heller, "It is backed by a multi-media car

Bob Geldof and it is stacking up to be huge."

music DVD to date.

was spurred to action by seeing pirate copie

Warner Vision's releases in the run un to

while cues a Ramones disc in October.

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JAMIE CULLUM

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After passing the 1m sales mark across Europe, Jamie Cullum's To

After passing the lm sales mark across Europe, Jamie Cullum's Twentysomething is one of the fastest-selling jazz albums on record. Now Universal is upping the stakes. By Adam Webb.

Grand plan pays off for jazz man

The headlines in April 2005 might have concentrated on that record breaking. Ein deal – the biggest offered to a UK jazz artist to date – and tagines describing the "Bechham of jazz" or "Sinatra in meakers" or the "junior Harry Comnide of suprassing each categorisation since – and not only in a least terms, although those are impressive enough. After its release in October 2003, the album Twentpounething reached platinum status in just over a month—autober firms, as he became in the UK and was awarded Platinum Buropestia usus aleas across the continent this summer.

Now approaching a year since its release, domestic sales of Twentysomething have passed the 650,000 mark. It is officially the fastest-selling jazz album in IIK history. Last year, Cullum was the second biggest-selling debut act in the UK.

As astonishing as these figures are, perhaps equally as impressive is a career trajectory that began with performances at Pizza Express and the backing of Michael Parkinson and has recently seen Cullium sandwiched between Snow Patrol and Badly Drawn Boy on V2004's main stage, not to mention the patronage of Pharrell Williams.

Such electicism was noted even before he signed to Universal Classics & Jazz – his debut album for Candid Records, 2002h Pointless Nozaligie, fastured a cover of Radiobeath High & Dry – but how many established artists could enter-black, the startly (fasterbury, Breen haz Pestival and a Jeff Buckley tribute night? Or would feel equally at home on TRL or Bilbe Peter as they would on Radio Three, and could secure pressure coverage, not only across broadcheets and tabloids, but also in such non-jazz organs as Kernard and Canada and Cana

Certainly, in the process of crossing over, Cullum has long outgrown the predetermined labels that some would once heve placed on his shoulders – pigeonholing him in a demographic with the usual suspects of Melua, Jones, Bublé and so on. That he has seemingly achieved this without allemating his core audience has been a significant achievement in itself.

And success has not been confined to the UK either. Besides selling in excess of 1m copies in Europe, Twentysomething has achieved gold status in Australia and New Zealand and is building in the US



Coflum: a diverse approach taiding in The Neptunes. Parkinson, The Brits, Glastonbury, Radio Three and jazz festivals has helped the Jazz lad to cross over

"Someone

hasn't come

like him

my way

they're

again

before and

unlikely to

because he's

iust such a

complete

natural"

Candid Records

Alan Bates

When Cullum played his prestigious threeweek residency at The Oak Room in New York's Algonquin hotel - becoming the first white European to do so in the process - the New York Times was soon raving about this "natural showman with the confidence of a bantam rooster waking

up the neighborhood with his crowing".

The Times reviewer was not the only one to be impressed. For manager Marc Connor, live performance has been the key to Cullum's campaign

since day one.
"If people see Jamie Cullum," he says, "whether

they're a member of the public watching it on TV, or at a gig, or if it's a someone in the media that you want on board, that's what works."

"He's such an engaging performer who can hit any audience," adds booking agent Mike Greek of Helter Skelter. "Every night his performance is

any audience," adds booking agent Mike Greek of Helter Skelter. "Every night his performance is just very strong entertainment and that's what has really driven the project."

For Alan Bates, managing director of Candid Records, who initially signed Cullum in early 2002, this ability to communicate and entertain was always apparent.

"Jamie is a unique artist," he says, "Someone like him hasn't come my way before and they're unlikely to again because he's just such a complete natural. When he's performing he can play Mozart or Three Bears or whatever and people love it ~ he's just got that ability to communicate. He's a one-off. A born entertainer."

Candid used this live prowess as bait for both main media and record labels when creating a buzz around Cullum. An early showcase at Cafe De Paris' Kitsch Lounge Riot saw journalists sitting at a balcony opposite their musical counterparts, while a crowd of 700 young girls danced to the unknown 23-year old below.

Such tactics proved extremely effective, says Connor. The punters were watching Jamie while the media people were watching the punters and going. Oh my god, there's 700 screaming gifs here and we've never even heard of him'. Meanwhile, Sony and Universal and co were sat on the other balcony thinking, not only are there 700 screaming tenagers bere but there's also GMTV, the Patily Mirror and Elle- they've all come to see him and we've never even heard of him'.

"We didn't do great EPKs or fly people here, there and everywhere," he continues. "We just

said, 'Come see the gig.'

This mantra – "come see the gig" – was pretty much the keystone for the entire campaign, whatever the context. Wherever Cullum has played, media bookings or record sales have followed.

In short, what won over the music and media

industries also worked on the public. Following his first appearance on Parkinson's chatshow in April 2003, the week after Candid struck its licensing deal with UCJ, Pointless Nostalgic saw a sales increase of 641% and instantly topped the Amazon sales charts.

"The key thing with Jamie is that you've got to see him live," says UCJ head of press, Linda Valentine. "Even if you don't particularly like the music, you have to admit that the guy is brilliant. He's a real talent and the real deal."

real ment and the real deal?

Connor reletates that, by the time Universal signed him, Cullium was already something of a veteran, having played more than 1,000 gigs, released two albums – one independently – and had served his "Hamburg period" playing cruise ships and restaurants. He had also received significant airplay from Radio Two and gained fawourable reviews from the specialist izaz press.

Taxourable reviews from the specialist jazz press.

"I think what we brought to the table with
Jamie was an artist that was fully formed," he says.

"I'm not saying that a major label would have
screwed up, but we went with the record label
whose speciality is marketing non-mainstream
artists and they've done a phenomenal job."

artists and they've done a phenomenal job."
Certainly, with momentum building from that
initial Parkinson appearance, the marketing clout
of the major was immediately apparent. "It elevated him from the ground floor to the fifth floor
almost overnight," says Linda Valentine. "It was
precisely what we intended to do. Perhaps nearer
to the time of the release of the record, but we had
to do it because of the Parkinson thine."

"They took a project that was working and under which there was a fuse burning and they used their money to blow it sky high," says



Marc Connor

However, despite the initial blaze of publicity, the release of Twentysomething was still some six months away. It had not even been recorded yet. For UCI marketing director Dickon Stainer, this meant continuing what Candid had started, with Cullum playing before as many people as possible and sustaining interest to the widest possible and widest possible and sustaining interest to the widest possi

"I think it was a two-tiered strategy really," he says. "Jamie had to build a touring base by continuing what he was doing, which was bringing a much younger audience into the jazz world. It was important to develop that young credible side of

his career alongside the fact that he had a very, very mainstream appeal."

To achieve this Universal hired Mercenary PR:

"As a team," says Stainer, "we brought on board people like Kas, who had a strong vision about how tog ive Jamie another set of weapons with which to develop his career in the press. I think it's terriby important that it want Classives & Jazz comingou with a staple campaign. We added some very key elements and some different things to make him stand out from a sort of MOR conveyor belt, because that doesn't reflect who le is at all."

For Linda Valentine, such groundwork would prove invaluable as the campaign developed. Tis the juxtaposition of it all, "she says." On the one hand hed be playing the Oak Room and then on the other hed be playing south By Southwest. Nobody expected him to do that and I think that was a key philosophy: do the unexpected."

With Jo Hart of Hart Media (regional promotion), Sam Wright at Seesaw PR (TV), Mick Garbutt at Lucid PR (radio) and Chris Castwell at Hyperlaunch (online) coming on board, the emphasis was directed at sustaining momentum and keeping the core jazz market happy while crossing into other areas whenever possible.

CANDID CONGRATULATIONS and love to the nicest guy and greatest talent



in the industry!

JAMIE

CULLUM

Thank you for making the last two years seem like twenty!



I have enjoyed every minute!



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"I think the real challenge," says Linda Valentine, "from the first news story running in April, and the fact that the album didn't come out until October, was to just keep it alive. Just to keep pacing things and playing gigs and going out into the regions and making those people feel special as well was very important.

"We didn't so much do showcases, but we always had a part of the venue that was allocated for the media and they were entertained and made to feel special."

"Our main purpose wasn't to push anyone," says Jo Hart, "because, at that time, that genre of music was very hard to plug. Norah Jones was still probably the only commercial track that had come over, so we knew that we'd have a lot of work to do, but that's what we did - we were doing 17- to 19-hour days. Doing interviews all day and then playing gigs and then meeting all the radio and TV and press people afterwards. But it worked, everyone was just like 'wow."

Following a second appearance on Parkinson, broadcast on October 25, the album finally entered the charts at number five.

Replicating this approach has so far proved equally effective outside the UK. Basing all promotion around live appearances and - due to the logistics involved - rolling out the release schedule on a territory-by-territory basis, has wielded results as well as new challenges, says Universal International's Sian Thomas.

In effect, this has meant condensing the domestic strategy into months rather than years, she says, with Cullum establishing his name on the jazz circuit from the ground up while also playing the sort of stand-up venues more usually associat-

Tracking the rise of a million-selling jazz album

entered the chart at number five. The album was natter of week

heralded a new high, pushing the album past 500,000 sales and to

its highest chart peak yet. In

AT 45 49 49 47 48 49 50 51 52 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 20 the end of the year. In February 2004, Cullium's duet of The Love March 2004, Cullum joined Cats with Katie Melua at The Brits stage at South By Southwest to

perform that band's hit Frontin', which endeared the artist to a younger crowd. The album went

double platinum shortly afterwards. Sales dipped briefly around April as Cullium focused on international promo, but further sales spikes followed his appearance at Glastonbury in June.

ed with pop music

However, the principle of "come see the gig" remains. "Where he goes or where he plays on te evision you see the album move," says Thomas.

"He's up to 320,000 sales in the States and rising rapidly," adds Marc Connor. "We've got main TV booked for the autumn, his single is the most played record on VH1 in the last three weeks and he was the number one album on iTunes. It's a similar strategy to how we started over here - to have him play live and have people feel like they found him as opposed to having a big glossy pack-

SMITH congratulates Jamie Cullum on a phenomenal year.

Paul Jones, Andrew Lewis, Liam McNeive, Oli Isaacs and all at SMITHS



age with the CD and DVD. It's almost the antithesis of that.

By the end of the year, Connor estimates that Cullum will have spent four and a half months in the US alone.

Amid such a staggering schedule and, with success not confined to the UK, key events are difficult to pick out. However, Cullum's appearance at The Brits, where he performed alongside Katie Melua and was nominated in the category of Best Newcomer, certainly deserves mentioning for breaking him to a wider audience.

Following the broadcast, sales of Twen-tysomething leapt by 191%, but, perhaps of greater importance were preceding events where he performed his take on Pharrell Williams' Frontin' on Jo Wiley's Live Lounge. Despite only taking 20 minutes to construct his version, the result saw 500 e-mails arrive at Radio One within a few minutes and the song playlisted by the station the next week.

The sight of Williams telling ITV cameras that he couldn't stop playing the NERD album did lit-tle harm to Cullum's mainstream credibility either, and he would later join them on stage at SXSW in mid-March

"I don't even know if they were trying to catch him out," says Marc Connor of the Live Lounge appearance, "Trying to get the jazz guy to play a hip hop track. But they couldn't have chosen a better person. He's been into hip hop since he was a kid and he's been saying since I've known him that he wants to work with The Neptunes."

"The Frontin' thing was an amazing opportuni-ty and we turned that round in a week and the single was out," says Dickon Stainer. "I think that



wow Popworld and over-55 Jazz

"The key

Jamie is

thing with

that you've

got to see

Linda Valortino

him live"

throughout the year he's appeared at the Brits, he's done V and Glastonbury, he's on Popworld – he's developed a younger audience for himself and if you go to one of his concerts now that is now the predominant audience

The dynamic has definitely changed through the last year. And that's one of the most exciting things. He's managed to develop that, while other artists who started from a Parkinson base haven't."

That Cullum can entertain such a wide demophic again comes back to the live factor and his ability to read an audience and cut his cloth cordingly.

"He could play to a younger crowd at MTV," continues Stainer, "or a kids TV show like Blue Peter and give another type of performance. Then you'd see him playing in an Ipswich jazz club to a group of over-55 jazzers and it'd be a completely different type of performance with a different type of repertoire. It wasn't something you'd have to discuss with him - he just naturally knew exactly

where his audience sat." Such mass appeal certainly throws the future wide open. Before the end of the year, Twentysomething will be reissued for the Christmas market with extra tracks. These will include the forthcoming single - a cover of Love Affair's Everlasting Love - which will also feature as the lead track on the soundtrack to Bridget Jones The Edge Of Reason. A DVD of the Blenheim Palace gig will also be issued on October 25 with a TV special to follow

This, says radio plugger Mick Garbutt, has blown the market place wide open. "The market has actually moved towards Jamie," he says, "and we have extremely high hopes for when Everlasting Love is released. It's obviously a very commercial record, but you just feel that the sky is the limit now. Where once you had certain expectations, now you don't now know where

they might stop." Before the end of the year, Cullum will return to the US for another month of touring followed by promotion in the UK and Europe, before returning to the US for TV appearances. He will finish 2004 in Australia where he will perform at a huge televised pre-Christmas concert

With seemingly endless possibilities, that just leaves the question of finding time to record a new album. This, says Marc Connor, along with the opportunity to record exactly what his instinct tells him to, will be the real key to longevity and

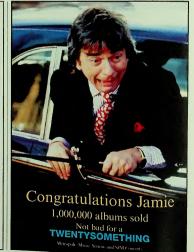
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Music Week asks how success has affected the iazz lad's life and what is in store next

his own wo

There was so much press attention about the £1m deal last April, did the fact that you had already released two albums help prepare you for that?

"Making albums before helped prepare me for performing in front of people."

The live element, and the drive to place you where maybe a jazz artist would not normally go,

is a strong element of the campaign. What was the most interesting gig of the past year?
"There's been a great deal, obviously, but in the space of a few weeks we were doing Glastonbury and the V Festival, and then the Newport Jazz Festival and I can't really think of any band who have done

both two things before. In terms of enjoyment, it's impossible to pin it down because, every time I've done something, things have got bigger and better after that or, when they've got too big, we've gone back and we've played a small gig and I've loved that even more." Is there any difference in the way you pre-

pare for a dedicated jazz audience in comparison to, say, Glastonbury? Not really, because I just try to feel the

probably the strength of it - so if I'm out playing Glastonbury and I'm trying to play all the poppy ones and realise they're actually enjoying th jazz side, then I'll suddenly change the set because we're lucky enough not to have to work to a set list. I can look into the audience and see how it is going

Has it been difficult to keep jazz audiences happy the more you have crossed over?

There's a certain amount of people that have been kept happy and there's a certain amount of hardcore people who will never be happy whatever we do - but we don't worry about them.

With regards to the album Twentysomething, had you thought much about what you wanted to do by the time you signed to Universal?

"I had all the tracks in mind before I signed to Universal, so I knew the album I wanted to make. There were a few changes, but it is nostly as planned."

Did you feel pressured that there was going to be this great expectation upon you, or was it just treated like a natural rogression from the records you did before?

Because I never had this big dream of getting a major record deal it was just such a shock and really I just kind of carried on as I would have

done. I believed they signed me to be who I was, so I thought there was no point in changing Was there any reason why you chose to cover Jimi Hendrix and Jeff Buckley on the album?

There's no reason apart from the fact that I had ideas and ways to approach them. When I was putting together the album it wasn't like 'How am I going to reach a wider audience?" It was just the way I was approaching the music by combining all these things that I like. And really I only feel as though I've only gone about 2% of the way that I want to go with that. When I was thinking about those songs I had ideas and ways to do them - that was the only reason. There was no thinking, 'Oh, Jimi Hendrix is cool, and, oh, Jeff Buckley is cool, we'll do them' - they're both songs I love and they're songs that I've been playing for years."

Is that something that happens anyway, when you hear a song that you like, that you start thinking 'I could do something with this'? "I try not to think about it - I try to wait for an idea to come. Otherwise you're just always listening to music and wondering how you can do your version of it. After the success of the contemporary





records and thought 'What can I do?' and then realised I was getting nowhere. I think something can just hit upon you by accident, and that's the way it happens with covers I think."

Was that what happened with Frontin?

"Absolutely. It was certainly a song that I had heard and I thought I had an idea of how I could play it and how it'd sound great played in a trio, but the way it was put together was in about 10 minutes before the radio show started."

And what was your reaction when you heard what Pharrell Williams said about it?

what Pharrell Williams said about It?

That just took it to another level, to get that
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After the album came out in October, was there any point where you realised how big a thing it was becoming?

"I think the album launch at HMV when loads of people turned up was a surprise. And little things like having my own forum on the web and people chatting independently – it's so busy now. The other thing is getting recognised in the street or getting stared at on the Tube."

How about playing internationally and particu-

"There was no thinking, 'Oh, Jimi Hendrix is cool, and, oh, Jeff Buckley is cool, we'll do them' – they're both songs I love and they're songs that

I've been

years"

Jamie Cullum

playing for

larly in the US - that seems to have been strong factor of the campaign.

What sheen really satisfying that we've put in a lot of hard work to going back there. The first two or three times we'd been playing very small gight on small audiences and then the album came out and we sold x' amount in the first week, and it was great, but it didn't seem like we weeg going to do that well. And then finally, the last time we've just been, I really got the sense of how it works in America and how you've got to build. And then a simple we've properties and how you've got to build. The properties were not seen to be a simple we've properties and how you've got to build. The properties were not seen to be a simple we've properties with the properties of the trajectory has now led to much greater opportunities.

"I think the press still try to do that and there was a point where I was becoming a bit of a whipping boy, but that seems to have dropped down a little bit now, which is quite nice." Is that something that annoyed you, that you got lumped together with the likes of Katie Melua as

lumped together with the likes of Katie Melus a kind of Wogan or Parkinson artist?" a kind of wogan or problem being compared y

a sun of rough, and the state of the state o

the next album is going to be like?

"Twe been giving it thought for the last year, since we've finished the last one. I've got very specific

ideas about the next record."

And are you intending to get more of your own songwriting down as well?

"I will always do jazz standards, but it's time to more away from that and try and make another album that makes people think, 'Oh, that's a bit different." The next record will floors more around me and my musical environment – and it will include more of my songs and more of what I do, rather than just playing piano. I've always loved to play piano but I also love playing guitar and make ing betas and all sorts of things. It's going to be a very different record, that's for sure." AW

Congratulations to Jamie and his band. Your worldwide success is truly deservedlong may it continue.

Love from Sam, Andrea & Jagui @ Seesaw

Telephone: 020 7539 8203 or email firstname@seesawpr.net

seesawp









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Morales takes top spot

lead on the chart this week features 23-year-old newcomer Lea-Lorien on vocals, and has an 8% single from Morales' upcoming album 2 Worlds Collide. The single with How Would U Feel, a vintage chunk of house that will be the first as an artist. He returns to the summit this week, however, leaping 8-1 nearly four years since David Morales topped the Upfront club chart He's been there on several occasions in a mixing capacity, but it has

better on the Commercial Pop Chart, where it jumps 14-1. Scott Lee although she hasn't been glimpsed in the chart since that groups was a regular visitor to pole position when a member of Steps. vocal from former Steps singer Lisa Scott Lee. Get It On goes one Its runner-up is Get It On by Intenso Project, which features a guest

demise, nearly three years ago. aiready had two number ones on the chart this year, and is now just over Usher's Confessions is being steadily whittled away, Usher has Squad's Lean Back remains superior to all newcomers, although its lead 11% away from a third. His 3-2 move this week comes at the expense of There is no change at the top of the Urban Chart, with Terror

UK release next month. on the Hot Hip-Hop/R&B singles chart - although the hype, repeated years ago, reaching number 42 on Billboord's Hot 100 and number 20 the Urban Chart. The track was a major hit in the US more than two 9%. It holds at number 10 on the Upfront Chart, and improves 11-8 on Intenso Project on the Commercial Pop Chart, where it trails by just claiming a place in the Top 10 of all three charts. It's runner-up to debut from the girl from Philadelphia - is the crossover of the week Nelly's next single Na-Nana-Na, which makes its debut at number nine. notch to number three, partly because attention is now turning to Nelly, whose former number one Flap Your Wings/My Place slips a soundtrack album, although in a much-amended version which omits its however, that it appears on the million-selling Dark Angel TV elsewhere, is that it reached number one Stateside. It is definitely true frequent mentions of "pussies" and "niggas". The track is set for a full Meanwhile, Khia's single My Neck My Back (Lick It) - a triple X-rated

TOP 10 UPFRONT CLUB BREAKERS

4 TINA COUSINS HYDE 3 KRISTINE W FEEL WHAT YOU WANT 2 RACHEL NOWAK NO MORE DUS STONEBRUDGE CAN'T GET ENCUCH (LP SAMPLER)



2 5 KHIA MY NEDX MY BACK (LICX II) COMMERCIAL POP TOP 30 INTENSO PROJECT FEAT LISA SCOTT-LEE GET IT ON

3 4 3 ALEX COLD STRANDED IN PARADISE

The Official UK Charts 25.09.04

SINGLES

		ERIC PRYDZ CALL ON ME	Bas
	9	2 GIRLS ALOUD LOVE MACHINE	Polytice
	9	CO GREEN DAY AMERICAN IDIOT	Rignise
4	2	2 NELLY MY PLACE/FLAP YOUR WINGS	Universal
	4	4 JOJO LEAVE (GET OUT)	Mercury
2000	~	BRIAN MCFADDEN REAL TO ME	Modest/Sony Music
-	5	5 3 OF A KIND BABYCAKES	Releatless
-	9	TWISTA SUNSHINE	Atlantic

- 6 BRIAN M
 - 7 5 30FAK 8 c TWISTA
- 11 7 NATASHA BEDINGFIELD THESE WORDS 9 OJOSS STONE YOU HAD ME 10 3 MCFLY THAT GIRL
- 13 9 THE PIRATES/ENYA/SHOLA AMA... YOU SHOULD... Revent 12 8 MAROON 5 SHE WILL BE LOVED
 - 14 COME 'ROUND 15 to THE 411 DUMB
- GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE... 19 16 MOUSSE T/EMMA LANFORD IS IT COS I'M COOL? 17 11 HOUSTON I LIKE THAT 18 C RAZORLIGHT VICE 16 O THE CORRS ANGEL

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HAVE ACCESS TO THE **DFFICIAL UK CHARTS**

EMBRACE DUT ALBUMS

- 3 1 NATASHA BEDINGFIELD UNWRITTEN 4 | 2 MAROON 5 SONGS ABOUT JANE 2 O PAUL WELLER STUDIO 150
 - 5 COLDIE LOOKIN CHAIN GREATEST HITS
 - 6 3 KEANE HOPES AND FEARS
- 7 (C) IAN BROWN SOLARIZED 8 C NELLY SUIT
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-	Vagin	15 THE MUSIC FREEDOM FIGHTERS	38
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STEREOPHONICS YOU GOTTA GO THERE TO COME BACK vz

CHRISTINA AGUILERA STRIPPED JOSS STONE THE SOUL SESSIONS



ERIC PRYDZ: DEBUTS AT NUMBER ONE

IMPILATIONS

Pro A Folla/Def Jam

24 16 KANYE WEST THE COLLEGE DROPOUT 19 ALEXANDER O'NEAL GREATEST HITS

22 18 MCFLY ROOM ON THE 3RD FLOOR

8 8

20 15 USHER CONFESSIONS
21 13 SNOW PATROL FINAL STRAW DIZZEE RASCAL SHOWTIME 25 17 THE KILLERS HOT FUSS

15 USHER CONFESSIONS

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н	NOW THAT'S WHAT I CALL MUSIC: 58	EMI/Nigin/Universal	27	•
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m	ESSENTIAL R&B THE LOVE COLLECTION	BMG TV Projects	53	•
0	O CLUB CLASSICS	Ministry Of Sound	8	~4
LC)	THE BEST OF R&B - SUMMER SELECTION	BMS TUEM! Virgin	33	63
4	WESTWOOD - THE TAKEOVER	Def Jam	32	62
æ	HED KANDI SUMMER 2004	JazefM	8	2
7	CLUBMIX SUMMER 2004	WINNAMW	34	2
9	6 CREAM CLASSICS	Warner Dance	35	~
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8	10 THE ANNUAL SUMMER 2004	Ministry Of Sound	40	2
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14	ESSENTIAL R&B - THE VERY BEST OF R&B	BMC TV Projects		
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THE ZUTONS WHO KILLED THE ZUTONS? RAY CHARLES GENIUS LOVES COMPANY 2 THE PRODIGY ALWAYS OUTNUMBERED.

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50 CENT GET RICH OR DIE TRYIN'

TWISTA KAMIKAZE



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UNITED NATIONS/NBC/GLADIATOR/HIGHPASS/J ROPER PUNP IT UP

2 2 JSTO FEAT ALISON JIEAR I JUST WARRIA DANCE

DJ CASPER FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD MARK B FEAT. TOMMY EVANS MOVE NOWNA KNOW WE DON'T STOP

JENTINA FRENCH KISSES

PRE-RELEASE AIRPLAY TOP 20

CIRLS ALOUD LOVE MACHINE CHRISTINA MILIAN WHATEVER YOU WAN 30 R KELLY HAPPY PEOPLE 4 ESTELLE SREE DEEP DISH FLASHDANCE THE STREETS BLIVED BY THE LIGHTS KHIA MY NECK MY BACK (LICK IT) ANCEL CITY OU YOU KNOW SHYSTIE MAKE IT EASY PETEY PABLO FREEK-ALEE BEASTIE BOYS TRIPLE TROUBL FATBOY SLIM SLASHDOTDASH MINIMAL CHIC FEAT MATT GOSS I NEED THE KEY CASSIDY FEAT, MASHONDA CET NO BETTER DANNY HOWELLS & DICK TREVOR DUSK TILL DAWN GROOVE ARMADA I SEE YOU BABY JENTINA FIXENCH KISSES KONTAKT SWEET DREAMS BIG BROWZ YOURS FATALLY RUPEE TEMPTED TO LOVE

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BRANDY AFRODISTAC UP SAMPLER

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30 % 3 CHRISTINA MILIAN FEAT JOE BUDDEN WHATEVER U WANT 29 25 S PROTECT THE INNOCENT BODY TALK (TALK 2 MB) DAVID MORALES WITH LEA-LORIEN HOW WOULD UFEEL RUBBIE WILLIAMS KALI BUPAFILLORERY TRAX NOTES TINA COUSINS DM ASHLEE SIMPSON PIECES OF ME KENNE EVEN BUDY HAPPY DEEP DISH ELASHOWICE THE CHEMOTOR DESIGNATION WILLIAMS FOCKY COME (INTO MY DREAM) ERIC PRYOZ CALL ON WE A STUDIO FEAT, POLINA SISS FLASH BROTHERS AVAIN DON'T BE AFRAID CHANGE ALCIEC WE GREEK WINES SCISSOR SISTERS MARY PHIL HOOTON FEAT, TESTAMENT KING OF KINGS JAMES TYLER WHY DO I DO ELLEMENTS WALK RIGHT NOW



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We talk to the behind-the-scenes figures who have made the Cullum phenomenon happen

Making Jamie a platinum act

Alan Bates

Candid Records, originating label

When did you come on board? "Right at the beginning of 2002. We signed our contract with Jamie in April of that year What was the key moment in the campaign? "Getting him on Parkinson, Also, I think breaking the story about the deal got a terrific amount of mainstream press and got him onto breakfast TV - the tabloids were full of him and there were even helicopters shooting his parents' house. It

really went over the top. What is your best memory of the project? Probably the amazing night we had at Kitsch Lounge Riot at Café De Paris. That was amazing - all the media were there and record companies and people from abroad. He just electrified the whole place."

Chris Caudwell

Hyperlaunch online press When did you come on board?

August 2003 What was the key moment in the campaign? There was no key moment as such, it really was a went upl to Thom Yorke after a Radiohead

"Llamie

gig and told him he'd covered one of his sonns Thom Yorke had no idea who he was.

although he was very nice about it" Simon Moran, SJIA Concerts

question of persistence. At the start nobody wanted to know about this 23-year-old jazz singer, so it was really a question of just grinding away with the promos and getting people down to the gigs and just keeping on until people actually gave it a chance and they realised what Twentysomething

was - a quality, easy-listening record. What is your best memory of the project?

"Seeing the album remain in the Top 20 for six months and become a certified European platinum million-selling CD."

Marc Connor

Air manage

When did you come on board?

"In 2002. One of Candid Records' artists, Clare Teal, came to us one day and said there's this kid who plays in bars and restaurants near me in Bath and he's fantastic and you should check him out. So, myself and Alan Bates [Candid him out. So, myself and Alan Bates [Candid managing director] had Jamie come up to Lon-don and he played three numbers for us and he was mind-blowing. So Alan took him onto the record label and I started doing his publicity, but, from the off, it was obvious he was something special and I pitched him as a major

artist from the start."

What was the key moment in the campaign? "When we sold out two nights at the Shepherd's Bush Empire in February it was definitely a moment. I had to walk outside the venue and spend just a couple of minutes looking at the sign saving 'Jamie Cullum: Sold Out'. And there was a little tear in my eye just thinking 'we're really doing this - this is really working."

What is your best memory of the project? "Sitting on a beach outside the photographer Bruce Weber's house in Miami doing a shoot for Vanity Fair in January. It was fabulous."

Chris Dalston

CAA IIS booking agent

When did you come on board?

We were hired late in 2003. Marc [Connor] hired Steve Jensen as Jamie's US manager and e were hired soon after this occurred. That being said, I chased Marc for over a year in trying to sign Jamie, and Marc made me work really hard for this. I was originally tipped off by the UK promoter Simon Moran - thank you Simon. What was the key moment in the campaign? "The key moment of this campaign has still not



THE GIRLS AT HART MEDIA

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JAMIE CULLUM

On his well deserved year of success It is an honour to be working with such a talented artist

Here's to the next year!

Jo. Caroline, Ali, Vicky, Katie and Carole

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happened as Jamie is growing leaps and bounds. Overall, the campaign has truly been an amazing collaboration between his management, record company and PR company, Shore Fire, which has done an amazing job on delivering for him." What is your best memory of the project?

"Seeing Jamie for the very first time in New York at the Oak Room was very special and you had the feeling that this was the start of something unique. Seeing him in LA less than one month ago in a packed, standing venue with everyone signing along is also a great memory. It is great to see how far he has come in such a short time."

Frank Ferguson

EMI Music Publishing

When did you come onboard?

"Although we were chasing Jamie for quite some time, we didn't get the deal signed until around the time of the album release

What was the key moment in the campaign? "The Parkinson TV appearance which gave the campaign such a great initial boost."

What is your best memory of the project? "His appearance at Blenheim Palace in July. It was a fabulous setting and summed up for me how far Jamie had come in less than a year when he was performing in small clubs. I'm looking forward to seeing the DVD of the concert which is coming out at the end of October.

Mick Garbutt

Lucid PR, national radio plugger

When did you come on board? "I got involved about six months before the

release of Twentysomething. While we we waiting for the album we took High & Dry from Jamie's Candid album, Pointless Nostalgic, and took it to Radio Two, who playlisted it."

What was the key moment in the campaign? ou could look at the Jo Whiley sessi otal moment in crossing over to a different kind of audience, but the success of the campaign was really the result of good constant marketing over a period of time. There was a long-term plan to keep plugging away and they stuck with it."
What is your best memory of the project?
"I think the fact that he hasn't turned into an

artists yet. He's very endearing and the thing that will hold him in good stead media-wise is that everybody who meets him likes him."

Mike Greek

Helter Skelter, UK booking agent

When did you come on board?

"Just after the Guildford Festival in July 2003." What was the key moment in the campaign? "It's been more of a gradual process but watching Jamie performing at the Shepherd's Bush Empire - a venue where I'd taken him to see Damien Rice and a couple of other artists - was important. It was certainly the show where you could see him transcend both the mainstream jazz crowd and a younger, hipper audience. It was definitely a benchmark."

What is your best memory of the project?
"Watching Jamie at SXSW, playing at the bar at
the top of the Crown Plaza and then just rushing across town to play with NERD. That was an interesting evening.

Jo Hart

Hart Media, regional radio plugger

When did you come on board?

"We got asked to come down to Pizza Express and came on board with the Universal signing in April 2003."

What was the key moment in the campaign? "Just seeing people's faces when they were watching him perform. It felt like your birthday party. The reactions we got were incredible. And the way he changes things around live. I've seen him more than 30 times and I've never got bored." What is your best memory of the project?

"I went to The Algonquin in New York, which was great, but every gig has been different. Whether it's been in a big or small venue, every one has been different and the joy he brings people is incredible

Kas Mercer

Mercenary, national press

When did you come on board? April 2003

hat was the key moment in the campaign? "The funniest was getting him in Kerrang!. But it was probably getting the cover of the Indepen-

dent On Saturday in February 2004." What is your best memory of the project?
"When Jamie did the Jeff Buckley tribute concert. I was in the audience when he went on

stage and everybody was like, 'Oh God, what the fuck's he doing here', and they were really negative. But he was just amazing. Even The Times said he was the best thing on that night. I get goose bumps thinking about it now. He really pulled out all the stops that night."

Simon Moran

S.IM Concerts live promoter When did you come on board?

"I first saw him at a showcase at Café De Paris and we did our first concert with him last October. I thought he was really talented and you could see he had mass appeal."

What was the key moment in the campaign? "It's difficult - in my involvement there hasn't

really been a key moment, but I suppose The What is your best memory of the project Jamie going up to Thom Yorke after a Radio-

head gig at Shepherd's Bush. This was when he was a complete unknown and he told him he'd covered one of his songs. Thom Yorke had no idea who he was, although he was very nice about it!

Ian Richards

Metropolis, live promoter

When did you come on board?

"It was March last year when I gave him a sup-port slot with Tuck & Patti at the Islington Acad-

emy. Marc [Connor] had sent me through a copy of Pointless Nostalgic and I thought he was great and so looked out for a suitable support."

What was the key moment in the campaign?
"When he did Frontin' for Radio One. That suddenly made our involvement make sense. A lot of the earlier marketing had been aimed at the jazz world and broadsheets, but now we were moving

What is your best memory of the project? "In Shepherd's Bush Empire, they have plaques on the wall in the bar, and there was a plaque up

there of Radiohead with a copy of a ticket of a gig that Jamie had been to. We got them to put his plaque up there and his photo next to Radio-head's. So the next time he went to Shepherd's Bush he was up there next to his idols."

Dickon Stainer

Universal Classics & Jazz, label

When did you come on board? We first saw Jamie in the autumn of 2002 and

gned him in April 2003. As soon as I saw him. I knew we had to sign him and we'd bungee-"When ump off a cliff if we didn't." Jamie did What was the key moment in the campaign? the Jeff

"I honestly believe that the key moment of the campaign so far was Frontin'. It opened up a lot of people who thought Jamie Cullum was one thing and then suddenly realised he was something else. It changed a lot of perceptions. People who didn't have the foggiest who this kid was suddenly realised he was something special."

What is your best memory of the project? The early days of seeing him in places such as Pizza Express, before he was signed. It just had that sense of incredible raw excitement and, for me personally, extreme nervousness. If he hadn't have signed to us we would've missed out on a golden talent."

Sian Thomas

Ruckley

concert... I

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when he

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everybody

God, what

was like, 'Oh

the fuck's he

doing here.

But he was

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Even The

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best thing

on that night"

Kas Mercer

Mercenary PR

"The key

this

moment of

campaign

Jamie is

arowina

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Chris Dalton, CAA

bounds"

has still not

hannened as

Universal Classics & Jazz, international marketing When did you come on board?

We got involved internationally in early October about three weeks before the album came out in the IIK.

What was the key moment in the campaign? "After he played showcases in Sydney and Melbourne and performed on an array of TV programmes the album leapt from number 40 to number two on the Australian chart within

What is your best memory of the project? Seeing him at Shepherd's Bush Empire. We brought loads of territories in and media and

you suddenly saw, not only a guy who was a great musician, but also a performer for whom the sky was the limit. It wasn't a jazz show and it wasn't a pop show, but this incredibly unique artist. I can't remember seeing anybody who does what he does"

Linda Valentine

Universal Classics & Jazz, national press

When did you come on board? "In early 2003, before he was signed in April."

What was the key moment in the campaign? "When we got the initial story out there (in the week between the Universal deal and Jamie playing on Parkinson for the first time]. When we got the bite on that, I knew then we were going to go and it was going to be fine. It was across the board from The Mirror to The Mail to

The Times! What is your best memory of the project? "The Brits. There was a real warmth towards him that night. When he was being interviewed

backstage he was really pissed, but ever-so-charmingly pissed."

Sam Wright

When did you come on board?

"June 2003, after I'd seen Jamie in April 2003."

What was the key moment in the campaign? The first appearance on Parkinson, obviously.

But for me, also things like CD:UK because those sort of things make the phone ring as people don't expect to see jazz. You get other pluggers phoning up and saying, Jesus, how did you get Jamie Cullum on there?"

What is your best memory of the project?

The most exciting bit was getting the Brits confirmed. Sometimes the organisers of the Brits don't always book an act at the time when one would think they should be booked. Also because he's so new to it, Jamie had a brilliant time and so we really enjoyed it. It was a real occasion."

CREATIVE ARTISTS AGENCY congratulates our client

Jamie Cullum

for a great year and many more to come





The music community must unite and push for copyright extension while the time is ripe

Time for friends to show willing



That Estelle Morris has made such a direct response to the music business on the issue of extending the term of copyright is encouraging in itself. But the message she sends is less positive.

Morris's central point continues to be the lack of unanimity within the music business. In her letter to Music Week, she highlights a few specific concerns regarding the issue itself, but it is hard not to feel that these are all beefs which would be subsumed if there was a united voice from the industry.

A sense of unity is an urgent priority, even if it does seem some way off. A clear policy line from the artists' community remains a distant hope - with the managers in particular continuing to consider the issue and the publishers are still ambivalent.

The music business has never been that good at unity, but this is one area where it is a no-brainer.

Let's be clear - this is not a major label-only issue, as it has been presented by some. Giving all stakeholders an extra 20 years - which would bring the UK in line with Australia - to earn from the music would create benefits for everyone involved. Of course, what is clearly important is that everyone is in a position to earn their slice of the cake. That is the

only way that the diverse music community will sunport such a change.

Compromise is essential; all sides must show a willingness to give and take.

What may well be necessary is the creation of a fresh approach to copyright ownership, to recognise the changes which have already taken place in recent years and which will inevitably continue as technology and customer relationships evolve.

It will certainly have to be bold and visionary.

But time is not on our side. The BPI's Peter Jamieson is right when he says that this is not an issue which can be dealt with in weeks or months - it may be years before a resolution is found.

But there is good reason to move quickly; the apparent European Commission deadline on October 31 is one motivating factor.

And it also makes sense to push the issue while perhaps the most music-friendly administration in memory remains in power. Morris has been a strong supporter of the industry, but so have Patricia Hewitt, David Milliband, Geoff Hoon and others.

They have all indicated that they are friends of music. Now they have the chance to prove it.

martin@musicweek.com Martin Talbot, executive editor, Music Week, CMP Information, 8th Floor, Ludoate House, 245 Blackfriars Road.

The digital age has not changed marketing rules



It is tempting to believe that the big boys such as Apple and Napster have got it all sewn up when it comes to digital music. However, these pioneers have in fact opened up the scope for non-music brands to maximise the power the medi-

um exudes as a marketing tool. Music has always played an evocative part in promotion. Much of its marketing potential is due to different musical genres enabling specific and accurate targeting. For example, on paper, the youth market could appear homogenous. Yet breaking it down into its different

The advent of digital music has widened marketing possibilities components (nu-metal fans club-

bers, indie fans etc) and offering each the music of their choice creates a positive brand experience suited to each individual. And it doesn't end there music's strengths include its adaptability and longevity. People don't stop loving and listening to music as they get older, rather their tastes

tend to change. The advent of digital music, in particular the ease and precision

with which it can be distributed, has widened the marketing possibilities more than most of us could have imagined even a few years ago.

Apple's launch of iTunes to sell its iPod product has been successful and created huge interest and publicity worldwide. That said, Coca-Cola's online music offering mycokemusic.com, stormed the European market before the arrival of either iTunes or the relaunched Napster, thereby extending the well-loved Coke brand experience of its loyal consumers as well as broadening its appeal to new audiences.

Both Apple and Coca-Cola have built brand loyalty and incorporated that often elusive, "cool" factor via music association. They have also proved beyond all doubt that legal, licensed digital music has perceived value and consumers are willing to pay for it

In essence, the digital age has not changed the rules of marketing - there is no substitute for truly understanding your target audi-ence. Rather it has provided extensive ways of entertaining and engaging them - all of which can be harnessed by any creative marketer, regardless of size and status. Jonathan Smyth is head of digital music marketing at Buongjorno UK

What should be the priority of the IFPI's new boss?

The big guestion

John Kennedy is taking over as IFPI chairman and CEO at the start of next year. What should be his key priority in the new role?

Nick Phillips, Warner Music UK "John is the perfect leader in this challenging time for the music industry and I can think of no better person to represent our interests to international governments. Of key importance will be to maintain the fight against piracy and the interests

of our creative community." Michel Lambot, Impala and Pias Group John Kennedy's priority should be to

increase collaboration between independents and majors on every front - not forgetting the vital issue of concentration in the music business On a personal level, I am delighted to see that the IFPI is to be run by such an intelligent and nice character." Emma Pike, British Music Rights

"With the current focus on increased awareness-raising, I think the immediate future will need to see even greater cross-industry collaboration. Public perception of piracy and ways in which we tackle this is something we all need to consider and we would urge the IFPI to maintain a dialogue with all its industry partners. Tony Powell, Pinnacle Records

"The priority is to be the flag-waver

for the music industry with govern ments in terms of how important the industry is to them. I'm sure someone

with the capabilities of John will be a great ambassador for us Keith Harris, MusicTank The IFPI urgently needs to address

the whole copyright issue. Instead of record companies keeping the copyrights, they should be returned to the artists within a sensible amount of time. The IFPI should not only address the issue from the companies' point of Steve Gottlieb, TVT Records "He should convince technology

companies that they have a vested interest in respecting the value of copyright. It's amazing the willingness with which they'll go to court to defend their technology patents, yet have no respect for the rights of musicians and the fact they too need to earn money from what they produce. The key role of the IFPI has to be to educate the people undermining the rights of musicians by

allowing it to be owen away for free." Sarah Faulder, Music Publishers Association

'John's appointment provides a goo opportunity for the record industry to work more closely with music publishers and recognise the valu that they bring to the business. It is important that we move forw together if we are to harness the opportunities of new technologies and maximise their potential."



Recently inducted into the MMF roll of honour for his contribution to music, former member of Cutting Crew and live promoter **Tony Moore** talks to MW

Ouickfire

How are you feeling today (last Thursday)? I'm still clated, but also a little bit

tired because the celebrations went on until pretty late last night, But I feel very honoured and totally surprised - they did a good job to keep that a secret until the start of the repht

What was the highlight of your playing career? It would have been one night at the

A Greek Theatre coming off stage with the Cutting Crew and being given a gold record after having done one of the most amazing gigs. It was the sort of thing everyone dreams about. The highlight of my professional career was watching Sheryl Crow at the Kashmir Klub and seeing the look of amazement on my friends' faces. She played a great set and she understood exactly what I wanted to achieve with the club

Why move into live promotion? It was almost accidental, Having been a performer. I knew what it was like to have success but also of starting out and having to deal with people not knowing who you were. I wanted to create a place where music wouldn't be a background element Originally, it was just going to be for my friends and me one night a week so I rang the music people I knew and asked them to sponsor it so I'd get the best sound system I could. The philosophy was the same as it is

now - entry was free and although I



couldn't pay the artists, it gave them a platform. After three months we moved to new premises and were doing six nights a week and it had become almost like a business What was so special about it? When people arrived - whether they were performers, industry people or members of the public - everyone became a part of it. like there was a collective consciousness to the place It managed to attract the most unbelievably talented singers and songwriters. And it was announced which was important. I developed silly ideas like the "Kashmir hush", which meant we'd always have complete silence while acts were playing. So why did it all end?

That was pretty simple. The landlord who owned the property saw what was happening and thought he could make more money out of it. But it was a club with a philosophy that

couldn't exist in a cold commercial way and the place ended up getting repossessed, so in the end we dign't have a choice. Fortunately, the owner of the Bedford in Balham found me and I discovered the philosophy of the Kashmir travels anywhere. All you need is a venue where the rent isn't exorbitant and where the atmosphere is right and the Redford is the most amazing building. I haven't used the name Kashmir for it, but the spirit

What plans do you have to develop it further? We're putting on music four nights a week which means we've hit canacity as the venue is used for other things

such as comedy for the rest of the week. But I'm going to expand the philosophy outside the venue. I want to put on larger gigs in larger ver w important are venues such as The Bedford where live grassroots music can be heard?

They are an environment where someone can be surrounded and supported by friends and where there's no pressure to become an instant hit. Performers can come back week after week and get better and better. There's an artist called Beaulah who played her first gig at the Bedford and now she's signed to Universal and recording a first album. I'm proud to have played a part in this because, without the Bedford, it. would have been hard for her to learn her craft. Places like it are essential for the future of music. Tony Moore is director of music, art and looguest at The Bedford in Balbarr

would like to applicate to them Tell us a secret about yourself that most people in the business wouldn't know: I was a singer in a band that released two singles (failed), Also, I managed a band when was 19 who was signed to Phonogram way before I worked

there (failed). Who is your all-time hero

professionally or otherwise: John Hammond – brilliant A&R man. George Martin, Winston Churchill, What is the best piece of business advice you've ever received: You just gotta know the difference between shit and Shinol Who would be your fantasy boss:

What is your most embarrassing moment: There are too many, owever some of them feature Billy Connolly, Robert Plant, Jimmy Page and Vasmin Le Bon

What do you predict will be the most significant music industry development over the next five years: Young British musick

writing great songs. Radio One totally supporting young British musicia sonowriters and artists without looking at a marketing plan and then Sony/Philips inventing a non-copying device. Sorry, old-fashioned fantasy just got carried away.



Staggering from one do to another

Remember where you heard it: As the world braces itself for the retu of Live Aid, expect news of another big event, this one raising funds for those suffering in the Sudan. Later this week the MMF will announce six acts for the December charity show at the Millennium Stadium in December Expect some big UK names... Another industry bash, another poolside video message from Robbie Williams, this time at last week's MMF awards. "You know how I'm on LA time and you're on London time?" he said in a message Enthouen, who were picking up lifetime achievement awards. "Well, you know when it was time to sign my contract and I said 'Yes'? Well I've ged my mind. I'm gonna go with 19. I think they can break me in America"... But, as the cheeky chappy was quick to point out he was only inking. In fact, as he was fond of repeating, he's not leaving IE Music and he really, really loves Tim and David. How many times did he make this point? Well, as host Paul Gambaccini observed, "Each one of those 'I love your' cost EMI £10m." A fair few then... But love was clearly in the air that night. As Justin Hawkins

was later to remark on presenting

ar award. "We - and me in a

Sue Whitehouse with the many

pecial way - love her more than Robbie loves his management." Chaps, it's not a competition... Have you ever wondered what the secret of IE's success is? Could it be staff relations? Possibly, as it turns out that Tim and David refer to all staff -whether male or female - as "the bitches". Nice. Still, as David observed, They're all very clever - thank God". We forget how the subject arose, but one fascinating fact to emerge from the encyclopaedic memory of Paul Gambaccini is that Colin Powell is a massive Abha fan We wonder what his favourite track could be - Super Trouper or SOS?... After soving the artist promotion on I lovd Cole & The Commotions in Music Week, PPL pricked up their ears as the artist is owed same dosh. PPL let Lloyd know they wanted to reunite him with his royalties and the artist was only too pleased to hear the news.. Interactive music format U-myx launches today with Muse's new single Butterflies & Hurricanes. The new tech co lets fans mix their own versions of songs, so of which are set to feature on C4 news this week... Vigitante's boss Rupert Withers was busy in Parliament Square last Monday shooting a video for Sixties charttoppers Thunderclap Newman, but he almost ended up getting shot himself. Thinking he and the crew were terrorists, the police held them in detention with a machine our for go... It's a busy few weeks ahead for pop quiz anoraks. Knowledge of the Beautiful South might be an album. Meanwhile, there are a few tables left for the annual Nordoff

advantage at a quiz hosted by Stuart Maconie at London's Porchester Hall this Thursday to mark the band's new Robbins poo quiz taking place at the Regents Park Marriott. Ring 07774 638416 for details... Dooley wishes all the best to Wendy Wyatt (formerly Hunt) who has left the BPI after seven years to join Creative London.



Name: David Bates. Born: September 14, 1952 in First job in the music business: As a DJ around all the student gigs in Sheffield in 1970 followed by the rest of the country's student gigs. I finally ended up as the resident DJ at the Marquee on Wardour Street. My first proper job was in 1976 as A&R scout for Phonogram Records under

Nigel Graing Where would you like to end up before you retire: Not sure. Possibly being a music consultant for films or ng put in charge of a great logue to exploit.

First record you bought: Sonny Terry and Brownie McGhee Sing The Blues in 1962.



First gig: Den Angelo And The Midnight Set plus Geno Washington in Wokingham in 1966. Your current favourite book and DVD: The Hobbit. I'm reading it to the kids. Plus the Lord Of The Rings DVD. Best friend in the music business: Chris Hughes. We have been mates since we were kids and have worked together on and off since 1975. Greatest passion other than music: Football, the wife, the kids and films, although lately the garden Best thing that has happened to you in the past 12 months. personally or professionally: The isation that I have made ma mistakes. One of them being that I have been the cause of unhappine to some artists and colleagues and I



Outgoing Zomba UK managing director Steven Howard (left) anticted the belon of Crain David to raise £35,000 for family servi charity Norwood at an exclusive concert at London venue 10 Ros Some 250 Norwood supporters attended the event to witness an hour-long concert and the auction of an acquistic muitar donated by David, Howard, a long-term prwood supporter, introduced

David to a number of residents of Ravenswood Village, home to 155 adults with learning disabilities. He said, "This was an amazing night and I am so grateful to Craig and his manager Colin Lester for making this gesture. Everyone has had a wonderful time. Craig's performance was outstanding and we have helped raise more money for Norwood, a charity which is so close to my heart."

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FAST CHART

FRIC PRYDZ CALL ON ME Data

Ministry Of Sound imprint Data gets its first number one since Tomoraft's

Loneliness (March 2003) with Swedish

Winwood's Valerie. It is the third dance

2004, following LMC vs U2's Take Me To

The Clourk Above and Lola's Theme by

ARTIST ALBUMS

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Yorkshire and Scotland and best retail

Out Of Nothing returns the group to

COMPILATIONS

the compilation chart is over. It is

replaced at the top by Sad Songs,

number one after a six-year gap

SAD SONGS EMI/Virgin

results in Morrisons and Tesco. Embrace's

Now! 58's seven-week reign at the top of

EMI/Virgin's tearjerking new compilation

which debuted at number two last week,

thanks to a 2.1% increase in its own sales,

while Now! 58's graceful withdrawal sees

and now steps into the winner's circle

it shedding a further 25% of its retail

50,000 sales mark in the next couple of

800,000 barrier today (September 20).

SCOTTISH SINGLES

strength. Sad Songs would top the

days while Now! 58 will cross the

ERIC PRYDZ CALL ON ME Data

Eric Prydz had an easy number one in

Scotland, where he was 53% ahead of

EMBRACE OUT OF NOTHING

single to reach number one so far in

DJ Eric Prydz's clever adaptation of Steve

STNGLES

Shapeshifters

TV & radio airplay p30 \searrow Cued up p34 \searrow New releases p36 \searrow Singles & albums p38

KEY RELEASES

ALBUMS

THIS WEEK Green Day American Idiot (Reprise): The Melcome To The North (Virgin); 22-20's 22-20's (Heavenly); Nick Cave & The Bad Seeds Abattoir Blues/The Livre Of Orpheus (Mute)

SEPTEMBER 27

Mark Knopfler Shangri-La (Mercury): Marilyn Manson Lest We Forget (Interscope): Brian Wilson Smile (CschWeet): Joss Stone Mind Soul & Body (Relentless/Virgin); Interpol Antics (Motador): Groove Armada The Best Of (RCA) Thirteen Senses The Invitation Nertigat

OCTORER 4

FYA For Your Attention (Def Jam UK/Mercury); Fathoy Slim Palookaville (Skint): REM Around The Sun (Warner Brost Jessica Simpson Return To V (Crientia): Ashlee Simpson Autobiography (Polydor); Super Furry Animals Sonobook (Sony Music): Annie Anniemal (679)

STNGLES.

Groove Armada I See You Baby (Arista) Muse Butterflies And Hurricane (Taste Media/East West); The Streets Blinded By The Lights (Locked On/679); Maxi Priest Fields/Like I Do (Virgin): Duran Duran Sunrise (Sony)

SEPTEMBER 27

Bellefire Spin The Wheel (EastWest): REM Leaving New York (Warner Bros); Jessica Simpson Take My Breath Away (Columbia): Ronan Keating I Hope You Dance (Polydor): Big Brovaz Yours Fatally (Epic): Beverley Knight Not Too Late For Love (Parlophone); Jentina French Kisses

OCTOBER 4

Christina Milian Whatever You Want (Def Jam UK): Brandy Afrodisiac (EastWest): Estelle Free (J-Did/V2); Rachel Stevens More More (Polydor); Earnon Love Them (Inve): Robbie Williams Radio (EMI): Alicia Keys Karma (Arista); Marilyn Manson Personal Jesus

(Interscope);

GET MUSIC WEEK ONLINE

The Market

Buyers embrace new albums

It is a good week for retail, with singles sales up 11% week-onweek and bouncing back over the 500,000 sales mark, while artist albums sales climb by 7%. Only a 2% dip in compilation sales spoil the positive picture.

Looking at some singles specifics, Eric Prydz's expected debut at number one came with a sales tally of 68,138, the highest for a number one since Natasha Bedingfield's 68,745 start with These Words four weeks ago, and 98% up on the sales which gave Bryan McFadden a number one debut last week.

Although four singles debut higher, we should also make mention of Status Quo, who register their highest-charting single for 14 years, debuting at number 14 with latest single You'll Come Round, one of two new tracks on XS All Areas - The Greatest Hits, which is out today (September 20). It is Quo's 52nd Top 40 hit - the highest tally for any group. Quo's last single - All Stand Up (Never Say Never) didn't make the Top 40 at all, peaking at number 51 in October 2002

Meanwhile, although Angel isn't one of The Corrs' biggest hits, it is a record breaker. Debuting this week at number 16, it is the Irish siblings' 12th Top 40 hit, and the second to be lifted



Embrace: album parks itself at the top spot

from their current album Borrowed Heaven. More interestingly, it is the 11th different song called Angel to Ranke the Top 40 - a record. Runners-up are I Believe and Crazy, both of which have been the titles of 10 different songs to

seven success of introductory single Gravity, Embrace debut at number one with new album Out Of Nothing. It marks a major return to form for the group, following the number nine peal of their last studio album, 2001's If You've Never Been, and the subsequent number 36 compilation Fireworks, which

marked their final album for Hut

Out Of Nothing is the group's debut Independiente release, and tops the chart two years to the week after Independiente's last number one album, Paul Weller's Illumination, the irony being, of course, that Weller is now on V2, and his first album for Richard Branson's label debuts at number two this week, robbed of pole position by Embrace. Out Of

Nothing sold 55,613 copies last week, beating the first-week sales of Embrace's only ious number one album The Good Will Out which sold 42,932 to reach the summit in 1998.

> in the UK as a whole, where his lead is a spanking 90%. es sales

runners-up Girls Aloud, but less easy than RADIO AIRPLAY

NATASHA BEDINGFIELD THESE WORDS Phonogeni

Young rival JoJo continues to close. but Natasha Bedingfield again has radio's most listened-to tune with Those Words

make the Top 40.

Hot on the heels of the number

SINGLES Sales versus last	Sales versus last week: +6.8%	Sales vers week: -2.3	COMPILATIONS Sales versus last week: -2.3% Year to date versus last year: +0.6%		THE BIG NUMBER: 18 Number of weeks in a row in which Keare's Hopus And Fears held a place in the tpo face of the about chart.			
week: +10.7% Year to date versus	Year to date wrss last year: +3.7%	last year:			LAY	UK SHARE		
last year: -11.1% Market shares Ministry of Sound 15.6% Island 11.3% Polydor 10.7% Virgin 9.1% BMG 8.8%	Market shares BMG Island Polydor V2 Independente	6,3% WSM	30.6% V 19.5% 18.4% Sound 10.1% 70%	Market shares BMG Polydor Mercury Sony Vargin	16.7% 11.0% 10.7% 10.7% 9.9%	Origin of singles sales (Top 75): UK: 65.3% US: 24.0% Other: 10.7% Origin of albums sales (Top 75): UK: 53.3% US: 42.7% Other: 4.0%		
	-		11100000					
MARGON AS AND	N S THE UNIVERSE NY NO CESTALES FOLLO SON NY THE BEST NO SON NY THE BEST NO TO ON WHIPTED COCK THORSE SON SON THE THE SON SON THE THE SON	O SEASON	DLPHVALPS DSIZEBOZI LUESTUS	D.		To view ti onto wv		

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To view the new releases log onto www.musicweek.com



Melua primed for Christmas

The Plot

Dramatico is to release a limited edition of Melua's four-timesplatinum album to drive sales through Xmas

KATTE MELUA CALL OFF THE SEARCH (SPECIAL EDITION) (DRAMATICO) Katie Melua's debut album is to be reinforced with a full-length live DVD to coincide with her 11date UK tour which starts in Glasgow on October 11

The DVD will feature specially-recorded film called Katie Melua On Stage And Backstage, which will include performances of 10 song including Closest Thing To Crazy. which were recorded at Croydon's Fairfield Hall. As well as backstage footage and an interview with Melua, the disc will also include promo films.

Dramatico label boss Mike Batt says the package - which will be released on October 18 - is designed to help give Melua her second festive s

"This is Katie's first Christmas as a known artist," he says. "Although we sold 250,000 by the end of last year, we just crept into the Top 25 last Christmas. But we thought there was another Christmas in this album.



Batt says the "limited" nature of the new package refers to its availability, with orders accepted only up to the end of the year. "Our target is to sell an extra 500,000 copies before Christmas," he says.

The project will be backed with TV ads from the week of release, with this continuing through Christmas if demand carries through. Batt adds that Melua is also being lined up for a string of TV appearances in the same period, including an appearance on this autumn's new Two Ronnies TV show in the lead up

to Christmas. The album will preface a new Melua album, on which recording has already started ready for release in the spring next year.

COMPATON STIMMORY

Manager: Mike Batt. TV and national radio: Fleming Connolly Lander Regional radio: Terrie Doherty Promotions PR: Republic Media

Promotion consultant: All About Promotions



The promo for Jay Sean's new single Stoten eatures the adents of iollywood divat ipasha Basu, the flew in to newood Studies ST LIST-14

from Mumbai for a shoot last week. The promo will be delivered to TV this week as radio continues to build, with Kiss, Galaxy and Vibe among the

stations
playlisting the
track, while Radio
One added it to
the C-list last
week. A sample
from the classic
Bollywood movie
Chura Liya

features in the track, which is scheduled for retail release on October 18, alter of the release of his album Me Against Myself a week later.

CAST LIST: Management: Billy Grant, Rob Stuart, 2Point9. A&R: Glyn Alki Rollentless, Marketing: Paul Franklyn, Relentless. National Radio, Roland Hill. Bailey Virgin TV: Amanda Warren, Virgin Press: Daw

A selection of UK tastemakers select. their favourite

Alan Carruthers. programme director. The Arrow MARJORIE FAIR WAVES (FMI)

"As the nights draw in, we need music that brings

draw in, we need music that brings back the essence of summer and this is a doosie. The second single from the glorious album Self Help Serenade, this is the perfect antidote to the winter blue Great harmonies, nice build on

the chorus, a timeless sound. Dan Archer, programme coordinator. Galaxy 105-106

KHIA MY NECK MY BACK (SONY)

Tinsters

upcoming releases

James Hyman, Xfm D.J/broadcaster ALTER FGO ROCKER (KLANG/SKINT)

This girl is certainly not

backward at coming forward. The filthy, flirty vocals and seductive drones are backed with a chilled drum rhythm, a hint of Missy Elliott and a wailing snake

charmer's pipe. This tune has

has finally been granted an official release. It is a monster

been kicking about for ages and

R&B tune that is already huge in

the clubs. Massive radio play and sales are sure to follow."

"I'm not just hearing this on my Xfm shows but, like a virus, this one is hearing this

this one is spreading over all the strong radio specialists and quite rightly so. This distorted Mr Oizo-esque squeaky electro throbber, which has been heavily caned in clubs and Ibiza on import via Klang, has now been snapped up by Skint with mixes from Erol Alkan and the like on the way. It is shaping up to be the next Zombie Nation with

James Jam, journalist,

TKARA COLT MODERN FEELING CONTACTIC DI ASTRO

"I love the Colt. It pisses me off that they've kinda slipped through the net when they're so obviously better than loads of their peers who've gone on to better things There's an argument for the fact that they invented all these new London seuzz rocker whippersnappers... plus they have tunes and I fancy all of them."

Jude Paton, Selectadisc Nottingham

FONDA 500'S ABCDELP (GENTLE

"From listening to this, it sounds like Fonda 500 are out building sandcastles and playing their Casio keyboards long after the Beach Boys packed away their surf boards. ABCDELP is a crossstitch of acoustic daydreams and electric indie-bopping. It could be described as sounding like a room bursting with laughter with hand clans and a soundtrack to sinister picnies. ABCDELP is a magical genie in a CD-shaped bottle.

RADIO PLAYLISTS

RADIO 1

on Pieces Of Me: Deep Dish Ashlee Simps Adhieu Sampion Preces of not: Deep Distil Flashdance; Dido Sand In My Shoes; Eamon feat, Ghostface Love Theat; Embrace Growty; Eric Prydz Call On Mo; Estelle Free, Fathoy Slim Slash Det Dash: Goldle Lookin' Chain Gans Don't Kill People, Rappers Do; Green Bay American Idiot: Jo Jo Leave (Get Out); Joss American ideal; Jo-Jo Lever (edit out; Joss Stone You Had Me; Lostprophets Last Sommer Marcons 5 She Will Be Lovet Natasias Bedingfield These Words, Nelly Flap Your Wings, Nelly My Flace, Razorlight Vice; Robble Williams Radio; The Music Freedom Fighters; Twista Sunshing

B LIST
Angel City Do You Know: Brandy Afredsiac;
Christina Millian feat. Joe Budden Whatever
U Wani, Danny Howells & Dick Trever feat.
Erire Dosk Till Dawn; Girls Aloud Low
Machine; Good Charlotte Predictable; Jentina
French Kisses; Kasabian Processed Buds; Kell's Millionaire; Khila My Neck, My Back (Lick Rolls Milliousier, Whila My Beck, My Back (Lick III) Marilyn Manson Personal Josep, Mousse T feat. Emma Lanford Is It Cos I'm Cosi?; Muse Butterflies & Harndaner; Scissor Sisters Mary, Ferror Squad feat. Fat. Lee & Remy Loan Back; The Ordinary Boys Sociatio; The Streets Binded By The Ughts; The Thrills Wishtever Happeard To Cony Hainn?

Destiny's Child Lose My Breath; Ian Brown

Eat World Pain; *The Libertines What Became Of The Likely Lads: Thirteen Senses Into The Fire; Tiesto Just By;

high chart potential/

RADIO 2

A LIST
Beverley Knight Not Too Late For Love Brian
McFadden Real To Mct Dido Sand In My
Stock Joos Stone Ivo Had Mc Lucie Silvas
What You've Mode Of "Many Sickon Sisters
RIM Leaving New York Rosan Keeting I
Hopp You Dance! The Corrs Angel: Thirteen
Senses Jeto The Fire;

B LIST
Bryan Adams (Joen Road, "Dirty Vegas Waltlato The Sun Embrace Gravity, Keane The
Sin Art Conne Shire Asymptor, Mark
Khopfler Boom, Like Thalk Minate Oriver
benything I we Got in My Rocket "Maney
Sinatra & Morrisoy Lit Me Ros Nor-Morah
James Thou Sweet Woods, "Paul Weller
Studies Die Gotten."

CLIST
Alson Noyet Vitre (abunt): "Braudfad
South Livir Thorp Briskman When The
Yours Go, Changleigh Asking Mode, Durren
Hoyes The Tenson And The South Caborni,
David Model Human Haten Debring Osmond
Brown Only, Davin Durren Blezol Lip For
This Surrence Edd Harcourt Storages (albun)
Gretchen Peters Tournew Mormag Los Chamfield Existe Maroon S Sou Will Be
Lored "Nationals Solitorijaled Lowinstein National
Lored "National Solitorijaled Lowinstein National Lower National

Drake River Marr, Rachel Stevens More More; Robbie Williams Rode; Tim McGraw Just Be Your Tear; Tom Jones & Jools Holland IVI Be Me:

CAPITAL

CAPITAL
ALIST
SEA STATE AND SEA STATE AND CONTROL
AND AND SEA STATE AND CONTROL
AND AND SEA SEA STATE AND CONTROL
BROKEN SEA SEA STATE AND CONTROL
BROKEN SEA STA ola's Theme: Sugababes Caught In A Atment: The 411 Dumb; The Corrs Angel

VIRGIN

TOP 10 PARTO CROWERS

ARTIST LILLE TO	T Total	Ix
ASHLEE SIMPSON PLECES OF ME	660	258
ROBBIE WILLIAMS RADIO	745	249
DIDO SAND IN MY SHOES	1294	244
ERIC PRYDZ CALL ON ME	1535	242
JOSS STONE YOU HAD ME	1443	240
CHRISTINA AGUILERA & MISSY ELLIOT CAR WASH	227	213
NELLY MY PLACE	1799	187
CHRISTINA MILLAN WHATEVER YOU WANT	581	148
CIRLS ALOUD LOVE MACHINE	948	132
SCISSOR SISTERS MARY	203	132

Adds BIG CITY

Angel City Do Y Know: Christina Milian Whatever THE MIX

Ashlee Simps Ricces Of Me: Beverley Knight Not Too Late For Love; Eric Prydz Rachel Stevens More More

Kiss You Snow Patrol How To Be Dead Sons & Daughters Johnny Cash Special Needs Francesca; The Vihoury
Ian Brown Keep
Whet Ya Cot: Keame
The Son Ain't Gorna
Stine Asymore:
Manic Street
Preachers The Love
Of Richard Neon: Golden Virgins Recognisance Kit TV Scissor Sisters Mary, Snow Patrol How To Be Dead On The Paris New

XFM Measting Glant Drag This Ise't It; Hot ONg Playbox



Affect the Entry Agest to 40 Cinber

TV Airplay Chart

18 8	Carr.	TOTAL WILLIAMS DADIO	qdf
Ť	,	ROBBIE WILLIAMS RADIO	355
2	2	NATASHA BEDINGFIELD THESE WORDS	337
3	n	MAROON 5 SHE WILL BE LOVED	315
4	9	JO JO LEAVE (GET OUT)	312
5	1	ERIC PRYDZ CALL ON ME	310
6	14	USHER CONFESSIONS PART II	307
7	8	NELLY MY PLACE	303
8	5	CHRISTINA MILIAN WHATEVER YOU WANT DEFAND	301
9	6	GIRLS ALOUD LOVE MACHINE PRODUCT	296
10	ě	THE 411 DUMB SCHOOL SCH	285
11	B	JOSS STONE YOU HAD ME RUMBESSYNGER	284
12	20	DIDO SAND IN MY SHOES DIECO	279
13	7	TWISTA SUNSHINE ATLANTIC	273
14	IJ	MARILYN MANSON PERSONAL JESUS PRITOR	265
15	12	BRIAN MCFADDEN REAL TO ME MCCESTSONY	254
16	43	OUTKAST PROTOTYPE UMAGE	240
17	9	THE PIRATES/ENYA/AMA YOU SHOULD REALLY KNOW PRIE TRIESS	237
18	306	GOOD CHARLOTTE PREDICTABLE	231
19	15	3 OF A KIND BABYCAKES RELEMBLESS	226
19	28	EMBRACE GRAVITY DESPOSITION	226
21	22	MCFLY THAT GIRL 15.440	205
22	296	RACHEL STEVENS MORE MORE MORE ADJOUR	200
23	15	KEANE BEDSHAPED 155,000	399
24	3	BIG BROVAZ YOURS FATALLY	197
25	13	FATBOY SLIM SLASH DOT DASH SKINT	193
26	31	MUSE BUTTERFLIES & HURRICANES MOSE	185
27	27	ANASTACIA SICK AND TIRED 691:	172
28	23	LOSTPROPHETS LAST SUMMER VISITE WISE	169
29	78	ASHLEE SIMPSON PIECES OF ME POURDS	168
29	n	THE STREETS BUINDED BY THE LIGHTS HOOFD (MADE)	168
31	18	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DOMANDO	167
32	39	THE KILLERS ALL THESE THINGS THAT I'VE DONE LUMBORED	164
33	29	AVRIL LAVIGNE MY HAPPY ENDING	159
34	26	SUGABABES CAUGHT IN A MOMENT	155
35	35	LUCIE STLVAS WHAT YOU'RE MADE OF MERCEN	154
35	143	BRANDY AFRODISTAC	154
37	44	GROOVE ARMADA I SEE YOU BABY	152
38	33	THE PRODICY GIRLS	151
39	R	R KFI IY HAPPY PEOPLE	150
40	0	DEVENIENCE MANAGEMENT TOO LATE FOR LOVE	148
Mes	No. 1	DEVEKLEY KNIGHT NUT TOOL EATE TO IT COT A	(00000 on)



support for Eric as the simple ton the sales chart. Radio Radio эвузовая 366 then runney-un Bedingfield's These Words. was played by 10

stations, with a plays from 0 TV. improves 22-13 on the radio airplay grand total of 745



16. Outkast While Hey Yal 50 of the radio

airplay chart - it dipped out last week after a 45week residency TV has moved on and is embracion 16 on the TV almlay chart, ever as it loiters at a lowly murioer 490 on the radio list. The Amp was its

with 40 plays

• Marc Corbs BX Compled from 6th quithered from 0.000 on Sm (2 Sept 2004 to St 18 Sept 2004 The TV already that is commity based or play on the following stations in MTV flacor UTIV Mick MTV Base WRI, The Sec Smath May Kay, Mayor Qualificensing



Robbie makes his move to the top of the TV chart with Radio. which trails his forthcoming greatest hits album

MTV MOST PLAYED

ш	1	1	BEASTIE BOYS TRIPLE TROUBLE
4	2	2	MAROON 5 SHE WILL BE LOVED
-11	2	2	ROBBIE WILLIAMS RADIO
	4	15	THE STREETS BLINDED BY THE LIGHTS
	5	6	EMBRACE GRAVITY
	5	6	THE KILLERS ALL THESE THINGS THAT I'V
	7	n	RAZORLICHT VICE
1	8	4	THE PRODUCY GIRLS
	9	11	FATBOY SLIM SLASH DOT DASH
ı	9	8	THE THRILLS WHATEVER HAPPENED TO CO
	84	lusic C	orard UK
	E	111	BOX MOST PLAYED
		1	E BUX WUST PLATED

Dis	Les	ARTEST 1/1LE	Labe
1	10	DIDO SAND IN MY SHOES	CHEDY
2	4	GIRLS ALOUD LOVE MACHINE	POLYDOR
3	5	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIC/SING
4	2	NELLY MY PLACE	UMNERSAL
4	69	RACHEL STEVENS MORE MORE MORE	POCTOO
6	2	THE 411 DUMB	SOMYSTREETSIDE
6	14	ASHLEE SIMPSON PIECES OF ME	POCHOGI
8	5	JO JO LEAVE (CET OUT)	OFFICER
9	5	BRYAN MICFADDEN REAL TO ME	Mccestson
10	60	DANZEL PUMP IT UP	MINISTRY OF SOUR
nu	lisk C	NO TO CO.	

DREY HAIM

KERRANG! MOST PLAYED

In	List	ARTISTITUE	Libel
1	16	HIM AND LOVE SAID NO	FCA
1	6	BOWLING FOR SOUP 1985	37/E
.3	4	VELVET REVOLVER SLITHER	ENG
3	36	GOOD CHARLOTTE PREDICTABLE	EPIC
.5	2	SLIPKNOT DUALITY	DIMOGLOWER
5	2	MARILYN MANSON PERSONAL JESUS	PALYEOR
7	5	LOSTPROPHETS LAST SUMMER	VISIBLE NOTICE
8	34	ALTER BRIDGE OPEN YOUR EYES	EFIC
9	1	SEETHER FEAT. AMY LEE BROKEN	MIND LINEFIC
10	6	COLDTE LOOKIN CHAIN GURS DON'T KILL PEOPLE.	ANAMITIC

MTV2 MOST PLAYED

ı		•	TE INCOLLETE	
H	Bi	List	ARTISTICLE	
ı	1	2	THE KILLERS ALL THESE THINGS THAT EVE DONE	U2J391
ı	1	3	MUSE BUTTERFLIES & HURRICANES	T
ı	1	3	FRANZ FERDINAND MICHAEL	COS
ı	4	1	THE MUSIC FREEDOM FIGHTERS	VS
ı	4	9	RAZORLICHT VICE	VER
ı	6	12	THE ORDINARY BOYS SEASIDE	
ı	7	15	MARTLYN MANSON PERSONAL JESUS	200
ı	8	5	SNOW PATROL SPITTING GAMES	000
ı	9	6	BEASTIE BOYS TRIPLE TROUBLE	MALON
ш	70	30	TAN BOOM OF CED WHAT VA COT	0005

Fed	List	ARTISTUILE	Libi
	1	NELLY MY PLACE	UNIVERSA
2	12	USHER CONFESSIONS PART II	844
3	2	CASSIDY FEAT. MASHONDA GET NO BETTER	
4	4	KANYE WEST JESUS WALKS	ROCATELL
5	9	ANGLE STONE FEAT, SNOOP DOGG I WAXNA THE	UK YA
5	5	CHRISTINA MILIAN WHATEVER YOU WANT	DEFLID
7	9	ATL MAKE IT UP WITH LOVE	EPI
7	3	HOUSTON I LIKE THAT	PARLOPHONE
7	7	TWISTA SUNSHINE	ATLANTI
7	13	ESTELLE FREE	V

THE AMP NUMBER ONE Prodigy Girls HIGHEST CLIMBER Boxer Rebellion Code Red

ENTRY FLAUNT NUMBER ONE Big Brovaz Yeurs Usiner Confe Pt II HIGHEST NEW

ENTRY The Corrs Appel MTV2 NUMBER ONE Franz Ferdinand

HIGHEST CLIMBER Sculwax Any Minute Now HIGHEST NEW

NUMBER ONE Lostprophets Last HIGHEST CLIMBER Good Charlotte Predictable HIGHEST NEW

Terrorvision Perserverance THE HITS NUMBER ONE Erel Pryda Call On

HIGHEST NEW

NUMBER ONE Robble Williams

HIGHEST HIGHEST NEW

NUMBER ONE Nelly My Place HIGHEST HIGHEST NEW ENTRY The Streets Birded By The Lights



Despite having been knocked off the top spot in the singles chart three weeks ago, Natasha Bedingfield continues to reign on the nation's airwayes

E	74	DIO ONE			
		ANDST INCLUDED. Hars	180	166	Autor
1	ī	ERIC PRYOZ CALL ON ME ORIA	12	31	73058
2	9	THE MUSIC FREEDOM FIGHTERS WIREIN	20	28	20035
2	5	JOSS STONE YOU HAD ME RELEMBESSAVECTS	24	28	19634
4	7	NATASHA BEDINGFIELD THESE WORDS PHONOGENIC	22	27	17768
4	4	TWISTA SUNSHINE ARLANDIC	27	27	39364
4	2	JO JO LEAVE IGET OUT) MEXCURY	29	27	79207
7	9	RAZORLICHT VICE VERTICO	20	26	79224
8	8	SHAPESHIFTERS LOLA'S THEME POSITIVA	21	22	14436
9	15	GOLDIE LOOKIN CHAIN GLINS DON'T KILL PEOPLE RAPPERS DO ATLANTIC	Ъ	21	13167
9	2	MAROON 5 SHE WILL BE LOVED J	29	21	12778
9	13	GREEN DAY AMERICAN IDOOT REPRESE	18	21	12008
12	15	THE THRILLS WHATEVER HAPPENED TO COREY HAIM? VIAGO	35	19	12567
12	23	FATBOY SLIM SLASH DOT DASH SKITT	B	19	11452
14	5	MOUSSE T. FEAT, EMMA LANFORD IS IT COS I'M COOL? TREEZAR	24	18	32046
14	9	NELLY FLAP YOUR WINGS UNIVERSAL	20	18	11435
14	0	DEEP DISH FLASHDANCE POSITIVA	8	18	9836
	0	ROBBIE WILLIAMS RADIO (NO	9	17	11903
	20	EMBRACE GRAVITY INDEPOCIENTS	15	17	UMS
	23	DAMIEN RICE CANNONBALL DEWINDLEDOR	13	17	11532
	15	KEANE BEDSHAPED ISLAND	16	17	11207
	12	THE 411 DUMB SOMESTREETSIDE	19	17	11204
	14	LOSTPROPHETS LAST SUMMER VISIBLE NOISE	17	15	10000
	15	ASHLEE SIMPSON PIECES OF ME POLYTON	15	14	9994
	20	DIDO SAND IN MY SHOES DIEDRY	15	14	7965
	28	THE STREETS BLINDED BY THE LIGHTS LOCKED DRYGOT	n	12	7212
	15	D-12 HOW COME INTERSCOPE	15	12	6827
		ESTELLE FREE V2	12	11	7407
	0	MARILYN MANSON PERSONAL JESUS PORDOR	8	11	7073
	0	CIRLS ALOUD LOVE MACHINE POURDOR	8	10	5993
29		GOOD CHARLOTTE PREDICTABLE DYG	5	10	5991

GET MUSIC WEEK ONLINE



and 6Music since being delivered to radio last week. It has also been selected as single of the week on

 S. RELIS NOLANE
 SHAPESHIFTERS QUAS THEME
 S. RELLY HAPPY PEOPLE
 J. DO JO LEAVE GET CUT)
 S. JO JO LEAVE GET CUT)
 S. MATASHA BEDINGFIELD THESE WORDS
 STANCE CONSTRUCTION NUMBER ONES BELFAST CITY BEAT Marcon 5 She Will Be Loved Nelly My Place DREAM 100 FM The Corrs Angel

2 D ERIC PRYDZ CALL ON ME 3 1 NELLY MY PLACE

4 5 3 OF A KIND BABYCAKES 4 5 KELIS TROCK ME

RADTO 2 4 DURA 3 8 JOSS 3 1 REM L 5 5 DIDO 5 n LUCIE 8 34 SCISS S 18 THIRT

Anastacia Sick & Tired

9 THE PIRATES/ENYA/AMA YOU SHOULD REALLY.

GALAXY 102 Eric Prydz Call On Mc RADIO CFTY 96.7 Joss Stone You Had Me

BELFAST CITY BEAT Snow Patrol Spitting Games

Tom Jones & Jule Holland It'll Be Me Ashlee Simps Picces Of Me CALAXY 102

2	3	7	5	JO JO LEAVE (GET OUT) MERCURY	2200	-	71.68	15
3	7	5	9	JOSS STONE YOU HAD ME RELEVOLESSAVIRGEN	1443	20	60.29	27
	5	5	6	BRIAN MCFADDEN REAL TO ME	1598	3	59.64	20
5	2	8	12	MAROON 5 SHE WILL BE LOVED	2042	4	53.25	-26
6	4	15	28	SHAPESHIFTERS LOLA'S THEME POSITIVA	1726	-17	50.46	-3
7	0	5	1	ERIC PRYDZ CALL ON ME	1535	19	48.10	12
8	6	4	29	DIDO SAND IN MY SHOES	1294	23	47.56	0
9	13	5	4	NELLY MY PLACE MAINTENANT	1799	12	40.03	19
10	10	9	8	TWISTA SUNSHINE ALLASTIC	965	-13	39.40	-6
11	n	6	15	THE 411 DUMB SONVERGETSIDE	1634	-3	38.46	-2
12]4	8	39	KEANE BEDSHAPED BUASD	1411	0	35.07	5
13	22	3	0	ROBBIE WILLIAMS RADIO DIE	745	50	33.42	45
14	8	7	46	THE THRILLS WHATEVER HAPPENED TO COREY HAIM? 1963X	720	-36	33.07	-33
15	12	6	23	EMBRACE GRAVITY SIGGEOMETE	437	-1	31.93	-23
16	15	26	0	MAROON 5 THIS LOVE	884	-8	31.19	6
	ъ	4	15	THE CORRS ANGEL ADMITTE	572	16	29.14	12
18	U	9	30	ANASTACIA SICK AND TIRED BAG	1455	-13	26.19	-1
19	135	1	0	SCISSOR SISTERS MARY MUSOR	203	185	26.03	396
20	24	3		DURAN DURAN (REACH UP FOR THE) SUNRISE 690	256	46	25.30	11
21	20	18	0	SCISSOR SISTERS LAURA POUGOR	1195	-5	24.55	-1
	27	21		DAMIEN RICE CANNONBALL GRAVISATIN FRODER	872	2	24.39	8
23	36	2		LUCIE SILVAS WHAT YOU'RE MADE OF MIRCURY	400	7	24.30	46
24	16	6	39	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL? FREEZAIR	688	-11	23.14	-25
25	42	2	38	THE MUSIC FREEDOM FIGHTERS VIRGIN	244	53	22.78	48

The UK Radio A

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TIME	Laber	The	Lix	ARTISTTILE	Los
N MCFADDEN REAL TO ME	NCCESTISCHY	1	1	MAROON 5 SHE WILL BE LOVED	
AN DURAN (REACH UP FOR THE) SUNRISE	EPIC	2	2	NATASHA BEDINGFIELD THESE WORDS	PHONOGEN
STONE YOU HAD ME	RELENTLESSAVIRGIN	3	6	KEANE BEDSHAPED	ISLAY
LEAVING NEW YORK	WARNER BROS	4	3	SHAPESHIFTERS LOLAS THEME	POSITIO
CORRS ANGEL	ATLANTIC	5	4	SCISSOR SISTERS LAURA	P00/00
SAND IN MY SHOES	CHECKA	6	В	KRISTIAN LEONTIOU SHINING	10000
E SILVAS WHAT YOU'RE MADE OF	MERCURY	7	14	JO JO LEAVE (GET OUT)	MERCET
SOR SISTERS MARY	POLYCOR	8	7	NELLY MY PLACE	UNIVERSA
TEEN SENSES INTO THE FIRE	VERTICO	9	9	RACHEL STEVENS SOME GIRLS	P00100
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		G	W	R GROUP	

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<u> </u>	1	NATASHA BEDINGFIELD THESE WORDS	PHO
2	2	MAROON 5 SHE WILL BE LOVED	
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6	3	ANASTACIA SICK AND TIRED	
7	7	DAMIEN RICE CANNOWBALL	[598/34]
8	Ħ	SCISSOR SISTERS LAURA	
9	9	JAMELIA SEE IT IN A BOY'S EYES	FRANC
Ι0	6	SUGABABES CAUGHT IN A MOMENT	125

CAST LIST: Manager: Martin Hall, Sanctuary, Regional radio: Bob Herman, Sony N National radio: Rob Lyxich, Angla, TV, Deirdre Moran, Sony Music, PR. Terri Hall (N Claire Ruddock (Regional), Hall Or Nothing, Marketing Steve Warby, Sony Music.

32 MUSICWEEK 25.09.04

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rplay Chart

music control

INDEPENDENT LOCAL RADIO THE LEE ARTISTICAÇÃOS 2 2 JO JO LEAVE (GET OUT) WEREIRY

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14	Harry .	É	2	\$/ \$		N. Carlot		, g	80	4 7 NELLY MY PLACE UNIVERSAL
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26		0			VIRGIN	852	-28	21.82	-11	7 8 BRIAN MCEADDEN REAL TO ME VICESSASONY
27	58	1	0	BEVERLEY KNIGHT NOT TOO LATE FOR LOVE	RATOPHOLE	518	23	21.21	92	8 11 ERIC PRYDZ CALL ON ME DATA
28	48	2	13	RAZORLIGHT VICE	VERTICO	200	25	20.66	38	9 5 ANASTACIA SICK AND TIRED EPIS
29	28	7	33	SUGABABES CAUGHT IN A MOMENT		-			-	10 15 JOSS STONE YOU HAD ME RELEMILESSAVIRGIN
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31	8	3	0	REM LEAVING NEW YORK	W48162800S	258	38	19.55	-17	13 12 SCISSOR SISTERS LAURA POLYDOR
32	40	3	23	BRYAN ADAMS OPEN ROAD	POLYDOR	626	6	18.89	21	14 10 SUGABABES CAUGHT IN A MOMENT UNIVERSAL
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34	100	1	35	THIRTEEN SENSES INTO THE FIRE		_	-		-	16 16 KRISTIAN LEONTIOU SHINING POLYDOR
-	-	-			WITIGO	145		18.05	171	17 19 TWISTA SUNSHINE ATAKHIC 18 27 CERLS ALOUD LOVE MACHINE POOTOR
35	30	8	33	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	HED KANDE	828	-15	17.98	-8	19 14 RACHEL STEVENS SOME GIRLS POLYTOR
	48	2	2	GIRLS ALOUD LOVE MACHINE	POLYEOR	948	16	17.48	24	20 24 DAMIEN RICE CANNONBALL DEMONSTRATOR
37	63	1	0	RONAN KEATING I HOPE YOU DANCE	800,000	320	50	16.82	66	21 21 MAROON 5 THIS LOVE A
38	9	12	67	RACHEL STEVENS SOME GIRLS			-	16.34	-	22 17 AVRIL LAVIGNE MY HAPPY ENDING ARISTA
		-	-		POLYDOR	899	-	-	-15	23 18 KELIS TRICK ME VIRGIN
	-6	3	20	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE	ATLANTIC	345	-19	16.32	10	24 23 THE STREETS DRY YOUR EYES LOCKED OUGLO
10	Q	2	0	ESTELLE FREE	1/2	534	27	16.12	14	25 22 STONEBRIDGE FEAT. THERESE PUT EM HIGH HI
11	26	15	0	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE	1018	-19	16.10	-41	26 28 KEANE EVERYBODY'S CHANGING ISLAND 27 26 THE THRILLS WHATEVER HAPPENED TO COREY
42	13	5	40	PAUL WELLER WISHING ON A STAR	12	597	3	15.34	-73	27 CO ROBBIE WILLIAMS RADIO EUI
	-	-	-				ı.		62	29 29 MOUSSE T. FEAT FMMA LANFORD IS IT COS IS
43	Ð	1	0	CHRISTINA MILIAN WHATEVER YOU WANT	DEL YAN	581	-	15.19		30 C) BRYAN ADAMS OPEN ROAD POORDR
44	35	3	3	GREEN DAY AMERICAN IDIOT	PEPPESE	345	15	14.76	-16	Most Control DK. Titles ranked by total number of plays on 46 mainthness inde to 2400 on Set IR. Seet 2004.
45	52	65	0	OUTKAST HEY YA!	ARISTA	463	6	14.73	15	
46	29	8	53	KRISTIAN LEONTIOU SHINING	800008	982	-17	14.47	-44	TOP 20 PRE-RELEASE
47	70	Ė	-	DEEP DISH FLASHDANCE	POSITIVA	250	22	14.38	58	The ARTISTULLIAN
	_	1	0			-	-	-	42	ROBBIE WILLIAMS RADIO ENT 2 SCISSOR SISTERS MARY ROUTOR
48	30	5	22	ARMAND VAN HELDEN MY MY MY	SOUTHERN FREED	518	-	14.34	-	3 DURAN DURAN (REACH UP FOR THE) SUNRISE UNC
49	39	3	56	LOSTPROPHETS LAST SUMMER	VISIBLE NOTSE	276	-16	13.28	-19	4 LUCIE SILVAS WHAT YOU'RE MADE OF VERGURY
50	56	25	0	BRITNEY SPEARS TOXIC	JVI.	498	-1	12.73	n	5 BEVERLEY KNIGHT NOT TOO LATE FOR LOVE PARCENS
řýc	_	h	_	M. Constitution of the Management of the Constitution of the Const	Music Control UK Con	spilet from 6	tre pat	cred from O	000 on	6 REM LEAVING NEW YORK WARRENESS
lige					an 12 Sept 2004 to 24. arised by audience from				5	7 ASHLEE SIMPSON PIECES OF ME recesor
									-	8 RONAN KEATING I HOPE YOU DANCE FOR 1008
1				just 2 3% helpind Two contribute &	ast week, mak	nug .	-	1		9 ESTELLE FREE V2

l And	ARTIST LITLE LIBE	faradea
1	ROBBLE WILLIAMS RADIO EVI	33,42
2	SCISSOR SISTERS MARY POURDOR	2603
3	DURAN DURAN (REACH UP FOR THE) SUNRISE END	253
4	LUCEE SILVAS WHAT YOU'RE MADE OF VERGURY	24.31
5	BEVERLEY KNIGHT NOT TOO LATE FOR LOVE PARLOPHONE	21.21
6	REM LEAVING NEW YORK WARRENESS	19.56
7	ASHLEE SIMPSON PIECES OF ME reproof.	18.61
8	RONAN KEATING I HOPE YOU DANCE FOR DIR	16.82
9	ESTELLE FREE vz	16.13
10	CHRISTINA MILIAN WHATEVER YOU WANT DEFINAL	152
11	DEEP DISH FLASHDANCE POSTTON	14.38
12	FATBOY SLIM SLASH DOT DASH SCHT	12.61
13	KHIA MY NECK, MY BACK (LICK IT) IPIC	12.33
14	ANGEL CITY DO YOU KNOW (I GO CRAZY) DATA	1204
15	MINNIE DRIVER EVERYTHING I'VE GOT IN MY POCKET LIBERTY	10.09

HAIM? VIRGIN

JoJo

total in the past

week, it is now

Bedingfield's Words, It is Still in line to become the

Figurest artist to e a number assured and Orbat Leave (Get 19. Scissor Sisters 119 plays and

number one These getting 50+ plays from Core (72 plays), 107,6 Juice FM (57), Galaxy 102 (54), Heart Vibe 101 (53) and

while Laura dips Galaxy 105 (52); though Mary's tally of 203 plays 27 plays from Radio One provide is still far inferior 26.8% of its its predecessor Laura received last week. Its Mary, the fourth bage jump comes single from the BBC - 14 plays on Radio One and self-titled debut

has sold 818,000

135-19 this week

91.61% of Mary's airplay points. Its top supporters, in nlws) and Xfm

23. Lucie Silvas Radio Two at the moment, Lucie Silvas received 15 plays for her You're Made Of

it the station's 600 most-played song. Support is muduponting elsewhere, and 400 plays on the panel last week. the airplay chart

with an audience 72 Kelis After reaching number four with first single from and number one Trick Me, Kelis enlists support

Audré 3000 for third single Millionaire. October 11 - the same day as

19 KELIS FEAT, ANDRE 3000 MILLIONAIRE VIRGIN Outleast's new single Prototype 20 THE STREETS BLINDED BY THE LIGHTS LOCKED GROSS Marx Control IV control thing spaces (1900) still control to space (1900) still control to sp 164-72 on the airplay chart this

16 USHER CONFESSIONS PART II 6

18 DONNY OSMOND BREEZE ON BY GECCA

17 R KELLY HAPPY PEOPLE JIST

The news as it happens

Register for your free Music Week daily update at www.musicweek.com

Cued up



IN-STORE NEXT WEEK

MARIA

man Keating: Album Joss Stone: Compilation - Now Decades: Music DVD - Barry Manilow; In-store - Tom Jo Jules Holland, Lisa Stansfield, Ashlee Simpson, Nelly, Damien Rice, Brian Wilson Razorlight Ringtones



Listening posts - Mark Knoofler. Dolly Parton, Brian Wilson, Joss Stone, Gwyneth Herbert: In-store Nick Drake, kd lang, Tom Jones & Jools Holland | fowd Cole Internal



In-store - Diplo, Radio 4, Prodigy, James Yorkston, The Delgados, Nick Cave & The Bad Seeds, Slam, Oasis

Windows - Sale: In-store - Brian Wilson, Mansun, Groove Armada, Mos Def. Joss Stone, Nick Drake.

Interpol, Mark Knopfler, Thirteen Senses, Talib Kweli, Lisa Stansfield. Marilyn Manson, John Lennon Mayericks, Dolly Parton, Anyones Daughter; Press ads - Talib Kweli Biffy Clyro, Christina Milian, Groove Armada, Lisa Stansfield, Iommi/Hughes, HIM, Used



Albums - Green Day, The Music, Hits 50 Royan Adams Status Our The Clash Ben Harner: Promotions buy one CD net second half price: Listening posts - Fried, Har Mar Superstar, Alison Moyet, Jean Michel Jarre, Ed Hardcourt, Dolly Parton



TASTEMAKERS

2 ARMAND VAN HELDEN MY MY MY

1 KARTE WEST JESUS WALKS (BYCA-FRI LA)

ISOUTHERN FREED.

4 MASE WELCOME BACK (BAD BOY/ISLAND)

5 DIZZEE RASCAL SHOWTIME DIJ.

6 SKINNTMAN DOUNCE, ESTATE OF MIND.

ROGUE (LIANTO TI ALIO? (SKEWEDVIEW S. A STUDIO FEAT, POLINA - SOS (APK)

MILESSAVIRGIAN

"Kanye West's Jesus Walks is

definitely the heaviest tune on the

love the trailer-trash comedy of

College Dropout album - although I

Workout Plan, Armand Van Helden

says he's 'borderline tazy', which is

presumably why he hasn't released

delicious slice of dancefloor uplift

was worth waiting for. Dizzee rascal

I've found anything quite as real and

British as Skinnyman in a long time. Admittedly, the whole album hangs

on F*ck The Hooks. Rogue's Quanto

Ti Amo is new and great. Rishi Rich

has redeemed himself after taking

Britney's filthy lucre. A Studio have

huge crossover potential, and Mase.

Van Hunt and Raghav are all worth

has done it again and I don't think

anything for so long, but this

10 RISHI RICH PROJECT FEAT, JAY SEAN & JUCCH

ALISON HULME

D.I Kiss 100

Mojo recommended retailers -Dustin O'Halloran, Cristina Dona, The Late Great Daniel Johnston, Giant Sand, Thalia Zedek: Selecta listening posts - The Vacations, De La Soul, Acarine, Therapy, Tom Waits

NICK NEADS

head of music, At It Productions

2. BECK THE CAPON PROJECT (POLYDOR)

3. DE LA SOUL SHOPPING BAGS (SANCTUARY)

4. THE DOVES BLACK AND WHITE TOWN

5. CIWEN STEFANI WHAT YOU WAITING FOR

"Sons And Daughters, friends and

family of Franz Ferdinand and at the

same stage as Franz were this time

last year, are bound to explode in

2005. New tracks from The Doves.

De Soul and Gwen Stefani see them

hilling their career hest with The

Heatwave beat and Gwen Stefani

imping back to 1983 with a tick

doubt the most freshly minted electro-house album of the year and

deserves to shift Royksopp-size units.

Morrissey's forthcoming Christmas

single will soon become a Christmas

anthem up there with The Poques

and Slade."

tock electro feel. Mylo is without

Doves incorporating a Motown

SONS AND DESIGNATED STORE THE CUP (DOMESTIC

Safeway

In-store - Joss Stone, Now Years form Jones & Jools Holland, The Sixties Album

Sainsbury's In-store - Mark Knopfler, Marilyn Manson, Groove Armada, Joss Stone, Lisa Stansfield, Tom Jones & Jools Holland, Brian Wilson, Christina Milian, Never Forget The 90s, Floor Fillers 2. Now Years, Sixties Album

TESCO

Singles - Ashlee Simpson, Ronan Keating, Brian McFadder: Albums -Barry Manilow, Brian Wilson, Engelbert Humperdink, Groo Armada, Gwyneth Herbert, I Love TV, Joss Stone, Marilyn Manson, Mark Knopfler Nick Drake Now Years, Sixties Album, Lisa Stansfield. m Jones & Jools Holland, budget CDs at £4.97, WOW CDs, music sale



TV ads - Alter Bridge, Houston, Big Brovaz, Alcazar, Groove Armada; Windows - Mega Deal, Sale, In-store - Mega Deal, Green Day 22-20s, Bryan Adams, Nick Cave & The Bad Seeds, The Clash: Press ads - Mega Deal, REM, The Streets, Cheeky Girls, Thirteen Senses, Cradle Of Fifth, Ian Brown, Jimmy Eat World, The Concretes, Super Furry Animals, Interpol Mark Knopfler, kd Jann Marianne Faithfull

Deal of the week - Lisa Stansfield: WHSmith Album - Joss Stone: DVD - Pel

Shop Boys; Classical - Libera WOOLWORTHS Single - Big Brovaz; Albums - Floor Fillers 2, Groove Armada; In-store

Big Brovaz, Beverley Knight, Deep Dish, Ronan Keating, Jentina, Now Years, Never Forget, Lisa Stansfield, Marilyn Manson, Status Quo

REN JONES DJ, Most Wanted, Virgin Radio

TRAVES WALKING IN THE SUN (INDEPENDIENTE)
SNOW PATROL HOW TO BE DEAD (POLYDOR)
(REANE THE SUN AIMT GOWN SHINE NO MORE

4 REM LEAVING NEW YORK (WARNER BROS)
5 SETSECTS STEETED LANDY (ONLYTY)

4 RRM LEWING NEW YORK (WARNER BOOS) 5. SCISSOR SISTERS MARY (POLYDOR) 6. LAN BROWN KEP WART YOU GOT POLYDOR) 7. BIODSTER COME CET SOME (BRIGHTSIDE) 9. JOSS STOME YOU MAD ME PRELEWILESS) 10. KASABEAM PROCESSED BEATS (BMG) :) DY RODKNIROX I (BREASTEED P MANCY SINATRA DON'T LET HIS! WASTE YOUR TIME SANCTURY! 8. DANNII MINOGUE YOU WON'T FORGET ABOUT ME (ALL ARCUND THE WORLD)

9. HUSKY RESCUE COUNTRY FALLS (CATSKILLS)

10. MORRISSEY I HAVE FORGIVEN YOU JESUS

"There are two themes to this weeks records: happy, fun records; and growers. Travis, Scissor Sisters and Rooster all have tracks which are happy, up and sound great on the radio. Rooster look like they could be on a mission to put the joy back into rock but in a more credible way than The Darkness did last year. This song leaps out of the radio, it will be massive, they will be massive and the girls at Virgin Radio fancy them already - not bad going for your first single. In the growers list we have Snow Patrol; a great download-only cover from Keane; REM, still producing amazing songs after nearly 25 years, and Robbie. He could have done something obvious but this greatest hits track sees him sticking his neck out and doing some

different. Many instantly hated it and

are now three weeks later singing

along to it."

TV LISTINGS

Medicine: Danni

Danzel Pump It Up

Good Charlotte Predictable: Kasa

Processed Beats: Norah Jones Those Sweet Words Rache Stevens More More More REM Legisla

New York: Ronan Keating I Hope You

THE HITS

Darius Kinda Lo Good Charlotte

Everything I've Got

TOP OF THE POPS FRIDAY

Eric Prydz Cali O Me: Good Charlo

Stone You Had Mis Razorlight Vice: The Corrs Angel

TOP OF THE POPS SATURDAY

Ashlee Simpson Pieces Of Me: DJ

Casnar Coos Lin

cedie I Belic eart, Rachel

CHANNEL 4

Oxfam: Make Trade Fair Live with REM, Razoright, Jamelia

T4 Can U Pull Briting

Sot) 14 – Chancers fly on

the wall rocksmentary follows six musicians in their quest for hip-

Jane Gazzo Live

session from Bob Marley in 1973 (Tues)

Live session from Dire Straits 1992

Stuart Maconie v

Day guest (Sat) Pete Mitchell Nick

Cave/Joh Woolble/ The Music guest

record of the week

record of the week Glant Drag - This

VIRGIN

XFM

Your Head: Duncan &

Stevens More More More: Rooster Con Get Some; Robble Williams Feel

tovens More More ore: Ronan Keatin

Getable: Green Day American (Oro-Minnie Driver

Daving Kirds

CD:UK Dannii Minogue You Won't Forget About Mr. Ronan Keating I ne You Dance Scione Sisters Mary

GMTV Big Brownz Yours Fatally, Girls Aloud Love Machine, Rona Keating I Hope Y Dance: The Corre

HIT 40 UK Send In My Shors: Houston I Like That McFly That Girt Natasha Bedingfle Peter Andre The Right Way, Peter Andre: Razorlight Vice: The Music

мту ик Beats: Muse Butterflies And

POPWORI D tilee Simpson res Of Mer Fam Estelle Free: Lan Brown: Jentina French Kisses: Ke isses: Kevi Mark Trail: Rachel Stevens More Mon More. The Zutons

SMASH HITS Blg Brovaz Yo Big Browaz Yours Fatally, Christina Milian Whatever You Wast: Darren Hayes Popular, Coldie Leokin Chain Gurs Dont Kill Popple,

Stone You Had Me Twista Sunshine T4 SUNDAY eats: REM Leaving

THE BOX

Angel City Do You Know: Brandy

Big Weekend in Leeds

RADIO LISTINGS RADIO ONE amacq Live The fusic live from One

Zane Lowe Kasa Thirteen Senses and The Departure live from One Big Weekend in Leeds Live session from Mogwei from Glastorbury 2003; (Tues) Annie Nightingsle Mare Riley Classic session from Jesus & Mary Chain in 1985 and in the studio Stephen Fretwell

Meat Katie and RADIO TWO

Simon Mayo The Album Chart Show feat, 1Extra's R&B hert (Mon) latural Woman: Iretha Franklis Story (Ties)
Rockin With Suel
Quatro (Thurs)
The Jeff Buckley

RADIO THREE Performance Or Three Edirburgh

BBC6 MUSIC

MEDIA INSIDER

45thebay

Bay attracts AC audience Tony Cookson

head of music. The Bay Into its 12th year se tential audience of 318,000 adults in Lancashire and Cumbria, covering both town and countryside. The Bay is one of seven radio stations in the CN Group - of the other six, four are in the Midlands, the other two in Northern Ireland - and attracts a weekly audience of 116,000. which translates into a reach of 36%. With the average listener tuning in for more than 11 hours a week, The Bay takes a 17.8% share of listening in its area, making it easily the top independent station in its reception area, ahead of the smaller Lakeland Radio, and

Proston's Rock FM We attract a very different audience to Rock FM," says Tony
'Cookie' Cookson, head of music at The Bay. "They concentrate on chart hits, while we play adult

We play feelgood songs that older audiences as well as vounger listeners can relate to

contemporary music from the past 40 years. During the daytime strip shows we favour classic over current hits to fit the profile of our target audience, which is 25 to 54 years old. In the evenings, we play more contemporary records to attract a slightly younger audience.

"Artists who get a lot of support from The Bay include Robb Williams, Kylie Minogue, Dido and Natasha Bedingfield Basically, we play feelgood song that the older audiences as well as younger listeners can relate to. We keep away from hardcore rap and underground dance, but we play Stonebridge and the Streets. "We have a large reception

area, which requires us to broadcast on three different frequencies, although it's the same shows with the same news and ad breaks whichever of our transmitters you are listening to. We have no problems at all

with the fact that we have both urban and rural communities in our reception area." Address; PO Box 969, St. George's Quay, Lancaster, Lancs, LA1 3LD. Telephone: 01524 848747. Website: www.theboy.fm (under reconstruction). E-mail:

cookie@thebay.fm.

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THIS WEEK SINCLES The Departur

ALBUMS FYA - For You

Aercury) Iu - Out Of Breach





SINGLE OF THE WEEK Est'elle

Free

V2 JAD5027848 Things are looking rosy for the R&B-influenced popster from west London as her infectious second single picks up an A-listing at Radio One and is also added to Ranio One and is also added to Capital and Galaxy playlists. Est'elle took to Radio One's One Big Sunday stage and appeared at the Urban Music Seminar at London's Royal Albert Hall yesterday, and also has slots lined up on TOYP Saturday and Popworld. This cou well be the turning point for a new UK talent.



Around The Sun Warner 9362488942

REM

The quietly melancholic lead singl Leaving New York sets the tone for REM's rather stripped-down new album, which may not make an instant impression on listeners' ears, but which grows slowly with repeated plays. For a group nearing its 25th year, this is some rement. Radio One may have achievement. Radio One may have snubbed REM's new single, but Radio Two not only playlisted the track, but also staged a gig for last week, which it intends to adcast next month

Singles

Yom Baxter My Declaration (Sony Music



Famon feat Ghostfare Love Them (Jive 82876639172) Currently A-listed at Radio One. Eamon's hundreds of thousands of fans are already being given the chance to see if they want him back with this, his second single While lacking as strong a melody as his debut, it ploughs the sam "ho-wop" lyrical furrow and will doubtless tap into the same fanbase. It is receiving strong plays from the likes of Vibe,

line-up are back together for the

first time in more than 15 years

pop tune in classic Duran style

ethereal pop-flavoured rock with

a touch of Roxy Music - and has

been well received at radio

This first single is a mammoth

Danny Howells & Dick Trevo feat. Erire Dusk Till Dawn (CR2 CDC2004)

This red-hot house tune is exploding at radio (including a Radio One B-listing), has topped most dance and DJ charts in the past few weeks, and looks set to make a Shapeshifters-style splash on the national chart.

Little Barrie EP (Genuine GEN027CD) This is wonderful first release on Genuine from a three-piece who make a brave sound. Produced by Edwyn Collins with an Aspects remix of Thinking On My Mind, this debut is confident and warm.

Marilyn Manson Personal Jesus (Interscope/Polydor

9864166)

Trailing Manson's new 'best of set, this gleeful cover of the Depoche Mode hit shows the singer at his sleazy best. While it may not match the top five placing of his cover of Thinted Love, it is B-listed at Radio One, while Xfm, The Box and MTV Hits have also given support.

Come Get Some (Brightside 82876652382) This debut single is a good introduction to this new band, who have already carned themselves a great reputation set to steadily build their way into the mainstream and could by this time next year be filling arenas.

Golden (Hidden Beach/Epic 675177) Lifted from Scott's second album Beautifully Human: Words & Sounds Vol. 2, this gem of a single captures all of her jazzy charm. The Philly singer's voice soars over tough beats, warm keys and piano to create a perfect late summer vibe, MTV Base has been a strong early supporter.

Lucie Silvas What You're Made Of (Mercury

9867462) This is a hugely impressive debut single from the up-and-coming UK singer-songwriter: her strong voice and catchy melody makes this look like a chart cert. It has shades of Christina Aquilera and Alicia Keys with glossy production by Mike Peden.

Rachel Stevens More More (Polydor 9868324)

Stevens' cover of this Seventies disco hit, originally performed by the Andrea True Connection and later by Bananarama, offers a rather cheesy slice of disco pop. Meanwhile, the video sees the ex-S Clubber aping Beyonce's Crazy In Love video. The track is on Radio Two's C-list so far.

TV On The Radio New Health Rock (4AD BAD2423CD)

TV On The Radio first came to Music Week's attention at South By Southwest in the spring, with their unsettling avant-rock being both unsettling and intriguing This single is not taken from their album, but offers UK audiences a taste of new material.

Radio (Chrysalis CDCHS5156) Although an acquired taste, Williams' first single without the songwriting aid of Goy Chambers is doing well at radio - it is A-

Robbie Williams

listed at Radio One. This stran electro song with minimal hooks bears Williams' strangest vocal yet - more acting than singing. It is one of two new tracks that grace his greatest hits set, which is out next month.

Albums

Annie Annimal (679)

Like a breath of fresh air, this debut album from Annie could end up could end up being pop album of the year. Kicking off with the

criminally underrated single Chewing Gum, the album is packed with potential hits - th uber-melodic Heartbeat and the big widescreen pop of Always Too

Communique Poison Arrows (Lookout LK305CD) The debut from this North Carolina act is a blend of Puls punk and even The Killers. The choicest cuts are the powerful The Best Lies and the rocking Dagger Vision. They support Sugarcult on UK dates in October.

Country Soul Revue Testifyin' (Casual LOUPE009CD) Country Soul Revue is a changing line-up of soul singers giving a unique take on classic Sixties and Seventies soul. This album sees Seventies soul. This album sees the likes of Tony Joe White, Larry Jon Wilson, Donnie Fritts and Billy Swan tackle such classics as Rainy Night In Georgia, I'm Your Puppet and Do Right Woman.

Dresden Dolls

Dresden Dolls (8ft RR82835) The debut album from this Boston-based duo could be described as PJ Harvey n Sparks and Phil Spector. A unique sound, their live act has been described as a sinister Punch & Judy show directed by John Waters. The band visit the UK for dates in December.

Fatboy Slim

Palookaville (Skint BRASSIC29CD) This third Fathoy Slim album is full of the usual sample and cutand-paste techniques that made the world-conquering You've Come A Long Way Baby so infectious, but now sound a little dated. The first single Slash Dot Dash, picks up where Rockafeller Skank left off, but is nowhere nes as good. It is not all doom and gloom, however: there is an

inspired cover of Steve Miller's Joker and Long Way From Home, a collaboration with Brighton band Jonny Quality.

Greatest Hits Vol 1 (V2 5187922) This album a tracks and singles from six Korn albums between 1998 and 2003, and shows the hardcore group do have a sense of humour with rather impressive covers of Cameo's Word Up and Pink Floyd's Another Brick In The Wall, Parts 1,2,3. Also bundled in with the album is a seven-track DVD, featuring the band's promos

Ashlee Simpson

biography (Geffen 9863256) Ashlee Simpson is Jessica's 19-year-old sister, and this first album has sold more than 3m copies in the US in just six weeks. copies in the US in just six weeks.
A little bit Avril Lavigne-ish in
places, it is largely co-written with
Kara Dioguardi (Kvlie, Anastaçia,
Darius) and Includes lots of
potential hit singles – namely
Pieces Of Me, Shadow and Unreachable.

Super Furry Animals ngbook - The Singles Volume One Packed with warm harmonies, inspired lyrics and music that veers between experimental electronica and stadium singalong choruses, this is a longoverdue compilation which stretches back to the latter year

SFA are perhaps the only band of that era to survive to this day prolifically delivering imaginative, diverse and consistently high-

Tom Waits

Real Gone (Epitaph 6782) This is a new album of arresting, inventive voodoo from Waits, who sounds more gloriously grizzled by the year. Real Gone sees him twisting hip-hop techniques for his own perverted ends, without once sounding clumsy. Quieter sinuous ballads interject the set, but it is the ferocious bluesy howls that demand attention

This week's reviewers: Dogald Baird, Phil Brooke, Joanna Jones, David Knight, Owen Lawrence, Nicola Stade and Nick Tesco.

SECOND MIRICWEEV 25



where the band send up Robert Palmer's Addicted To Love video it is getting play on Kerrang! TV.

Mansun and Simple Minds with added texture from Tennessee-born vocalist Nathan Nicholson, it is affecting and touching.

The Boxer Rebellion

Code Red (Poptones 9867001)

(Feeder, Therapy?), this release

relationship with Mercury is rock

with a big sound. Very much in

the tradition of UK acts like

Produced by Chris Sheldon

through Poptones' new

Afrodisiac (Atlantic ATO183CD) This fourth single from Brandy's album of the same name is produced by Timbaland. B-listed at Radio One, it is typically polished, shiny R&B. Dogs Die In Hot Cars inger (V2 VVR5028213)

This eatchy track, which brings to mind Dexy's Midnight Runne the third single to be lifted from the occentric Scots' debut album Please Describe Yourself and follows their previous chart hit I Love You Cause I have To. DDIHC's strength lies in the fact that no-one sounds like them

Duran Duran

Following their Brit Award earlier this year and sell-out UK arena tours, Duran Duran's original

right now. Lounger has been playlisted by Xfm. Inrise (Sony Music 517920)

from solid gigging over the summer. With plenty of killer songs up their sleeves, they look



REVIEWS

Dusty Springfield issics & Collectibles (Universal Springfield spent most of her recording career with Universal's

Philips imprint and, more than five years after her death, few could guibble with the way the

Among the highlights of the 51 song set: a powerful I Just Don't Know What To Do With Myself with a different vocal to the hit version and the rare sighting of

Sometimes Like Butterflies, Springfield's one and only single for Peter Stringfellow's short-lived

The Singles 1986-1995 (EMI

matches it for content. On the

other hand, it is a period which did contain some good material -Come Undone is an absolute gem,

for example - and for the group's

Let's be honest:

the earlier hoved set covering 1981-1985

featured the best

years of Duran Duran, and this assemblage of 14 subsequent singles in no way

Hippodrome label.

54989221

company has treated her catalogue since her demise. Classics & Collectibles is another sympathetically assembled set which makes available the original mono mixes of her hit singles on CD for the first time. and adds remixes, alternate takes and obscurities - all at mid-price.

A Harreson

FRONTLINE RELEASES

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more fanatical followers, this is a very big deal indeed, providing 14 DEMOINEURS, THE FOLLY Edits (CO ECHO) 55 LP ECHLP 55)
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GUIDED BY VISUASES HALF SMILES OF THE GOODWINGSO Makedy (CO CE & 1.22 gles, which between them yield 82 tracks, including every mix and bonus track.

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Instrumental Explosion (BGP CDBGP2163)



Various

"Incendiary Funk and R&B Instrumentals 1966-1973", this

workouts from the late Sixties and early Seventies showcasing power-crazed drummers, honking saxophonists and the like. The Joe Tex Band offer a gritty groove called Chocolate Cherry, while Miles Grayson's Machine Shop is wah-wah wonderful. It is a marvellous compilation, adding obscure gems to known pleasures.

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DEPENDENT FLETTON THA SAN COT INTO A COM	UNI	House	WARDOUS THE PRELIDE EP/TBA Streethoot (12" SB 25)	SRD	Drom & Bass	on this disc show that McFadden
DISCRETE ENCOUNTER OF ONLY VIBA Civelencia (12º FS (105)	SMI.	House	WARROUS CUTSIDE PART LITEA Ballonia (12" BALL (1341)	SHICP	lianze	& Whitehead were more than
DJ 196K THE JCSMV/TBA Personado Hardware (12" FSH 600	280 0	man & Bass	LIVING GROOWER FAT KANTEA Intervie 0.2 BYTEN 0.09	WITHE	Dance Electroric	one-trick ponies, however.
LIGHTOW FLOWTBA SHEAP (12" SM 00070)	DMI	Trance mart & Bass	The Mat (ME) IT (MTM Assembly TS 504 00) Institution (ME) A (ME)	W 1182	ERCOUNC	one-track points, nowever
LIDJ SS CASE FILE A/TBA Anny Massocraph (IZ* FORMLP INCA)	280 0	mari & Bass mari & Bass	POP			
CONTROL OF THE STATE OF THE STA	UNI UMI SRD 0 SRD 0 SRD 0 SRD 0		COMPANY MANAGER VIOLENCE CONTINUES AND THU AND THE CONTINUES AND THU AND THE CONTINUES AND THE CONTINU	F	Rock/Pop	Various
DOCTOWN CLASH FREQUENCYTRA Deciron (12" ESCUL 003)	240	Terlino	THE PROPERTY OF THE PROPERTY O	TEN	Pop	Funk 45s (WSM 5046725547)
UTHARRE DISTAVT SIGNAL/TBA Noture (12" NAT 2128)		Techno Fank	DEPOYED MINNEY EXERVITAING THE COT IN MY POCKET/TRA EMI CALXONIA COD TEM 700	A) E	Pop MOR Pop	Purists will
DILLIAN COLLAN LUTUS RECOUNTED USCURY (12" UR 12157)	in	Torce	CISLITY = THE DEVIL/TBA EMI (CD CDEM 649 /* 125M 649 12* EM 649)	3	Pop	
DIMAGONA CONTROL SSTUDIOS (12" STIM 12007)	UNI	Torce House	JENTINA FRENCH KISSES/TBA Virgin (CD VSCOT 1877 CD VSCOK 1877 12' VST 1877)	E		prefer to spend
GENERAL STREET, STREET	ENI	France	LITTLE BARRIE LITTLE BARRIE GP/TBA Genuine (CD GEN 02/CD 7" GEN 02/TS)	NTHE	Rock/Pop	great deal more
COMES CIN CONDUCT THE CAMP DISTRICT LINES OF	100	Mouse Dance	PICTERS, CRETCHEN TOMORROW MORNING/TEA WEA (CD CUBC NO)	SHK/P	Rock/Pop Rock/Fop	to obtain the
DOREST MARTIANTHE LARGES AND COURT PLANTERS MONTH (27 MIND (190)	P	Bartro Bertro	REMILEMING IN: WYORK/TEA Watter Best (CD W 65400) CD W 654007)	IEN		
DOMITESK, AKTINENT DITHER PENNINGE MANING FROM YOUNG DIS	\$80	FYGDS	STREETS, THE SUPPLIED BY THE LIGHTS TEACHORS UNDAY NOT GIVE COOLD	TDu	Dark (Day)	original seven-
DRAWN MORSE FROM DETT FOR PARKY BY MYST / TRANSPORT A TEAM (23) JUNE 5000 12" JULY 05	PACKE	Dectro Hinse	POP JAMES PARMER FIGHT VILVIES DAS COLDINGS OF TO HIS ORD SER BROWNER FIGHT VILVIES DAS COLDINGS OF TO HIS ORD SER BROWNER FIGHT VILVIES	TEN TEN	Rock/Pop Rock/Pop	inch releases of
INFOAR & LACOCAATA SOUNDS OF BUTNOS ALPES/TBA Origi (12" ORIENT DOB)	ALD)	Hote	SOLET LAND WITHOUT INC MAN TOWN OF THE WASHINGTON OF STREET, GOOD STRE		10000100	the 10 singles gathered here, but
MERCS & BURNS FILLOY YOURSELF/TBA J Funk (12" J FUNK 005)	(M)	Eketro	ROCK			C. Il angles gamerou itere, but
LINILIGHT TRUBE FREE TIBET/TEA High & Day (CD JANKS SIG) 12" JMLP 0510	1000		IT IN APPEAL BYE STUFFING WHEN YOU'SE HURWING TRA Alberts (CO. JASCOUK CIL) 7" JASUK C	IZ) WTHE	Indo	for the rest of us this sturdy boxe
HARRY MICK BURN OUT BARROTEA José (12" IN 007)	000	Dectro	ROCK SUPPLIES LINE WHEN YOU'SE HUMINGTER ARMEN DO USCOUN DE 7' AUSNO MEUR SE CONT SYNIN KRIVY'S ERMOTALISE REMEX DO USCOUN CUE 7' AUSNO HEUR SE CONT SYNIN KRIVY'S ERMOTALISE REMEX DO USCOUN CUE 7' AUSNO AMERICAN PRODUCTION AND PROPERTY OF CONTROL OF COURSE 200 AMERICAN STATE HOSCOULD'S AND AND OS STREET PRODUCTION OF CONTROL OF CONTRO	Z) VITHE	Inte	set - collecting together 10 in-
PROBBOR INC PLEAD CULLTW/TBA Perion (12" PERLON 42)	200	Deciro Conce	LAMONTAGNE, RAY TROUBLE/TBA Echo (7" ECS 155)	P	Score/Scripvatfor	demand and rare vinyl 45s from
HAMBILLS DAMMY DUSK TIL DWWN/TEA CZ YEAR (CD CDC 2004 12' 12CX 2004 12' 12C2003	D HOU	Resident	FIGURES, THE STRASSCURG/TBA City Reviews ICO ROCKERS 2800 7F ROCKERS 280	WITHE	Rock Inde Inde	demand and rate vinys 458 from
Hambito Yok EP2/TBA Distinctive (12" YAK (00/EP2)	400	House Breakbeal	TROAY SAINT FIRE CRADE BY THA ABOVE (CD STARBULETY 3 7" STARBULETY 2)	P	Inde	the Warner Music family, loving)
INAMES OF THIS FEELING Destined ICD DEST 080,0000	SED	Breakbeat	CONCLANO IM STILL EXCITED/TRA Polysiny (7" PRC 075)	P	inde	repressed with their original
MANAGEMENT AND STREETS/TBA Sound Of RASIa (12" SOAR (04)	WTHE	Conce Conce				labels, and on authentic (dinked)
TANKE OF THE CIRCLES GOUND AND ROUNDLY BACKL (12" YEAR (50%)	NIDE	Concr	ROOTS	400	1500	and on address (difficed)
CLASSICS COTHECUE DIANCHIC/TRA ESC DZ ESC CROI	WTHE	Dance	LATIN PROJECTINE RUENA INJSTAUTBA ENOVÁ MONINY (IZ? 10002) ORIGINARA TIM THE LANCER/TRA Hujá Fay (ID LANCER II)	MONT	Latin Trish	plastic - will suffice. The item
CLOSSON MATTERNATION (12" MINV 1902)	C	Sychno		met	1,00	most prized by collectors, Sexy
CHITINGS CTILL STANDARD DOS AREA DOS DESCRICTOR	580 D	nm & Russ				Coffee Pot by Tony Alvon & The
KINDELINGTON AUGUSTA DESCRIPTION	P	Darce	URBAN JOHN STREET OF THE THIS STREET THE A 45 GCT AN 41 SI JOHN STREET OF THE THIS STREET THE ACT AN 41 SI JOHN STREET OF THE ACT AND T	C	Bancehali	Pulsing fresher and to Come
KINCY DISCO MALIERA SONTEA VIANTE PRANTON VIANTESTONO	C	Ectro	PAGES SESSI IF NOT EFFTBA Main Rock (12" MRP (04)	C	Hip Hop	Belairs, fetches up to £300, and
DONDERS ROME THE ROTH COMMENT IN COMMENT OF THE COM	C	hm & Basi	Treas THE WINDOWS/TRA Us Above FIZ* UA 3069)	C		has been given more mainstream
MORE FOLLOW OF ACCUSATION OF U.S. ELACORED	WINE D	Hone	PROPERTY HOT BOX TOUCH MY BODY TEA Done (12" E2DOVE 189)	P	Soul Hip Hop	exposure recently when it was
CHAMBER CONCAST AND	ALO	Horse Techno	HERBAT JEAN COUNCE CHAZNITRA Baby Grande (12' 8003) 35)	C	Hip Hop	exposure recently when it was
LEVEL 8 LEVEL ROTTE COST OF THE COST OF TH	C		FINE MEND TROOKS BUTGES THE CREAT COLLAPSE/TBA Buby Grande (LZ \$803) LEGS	C		used as a soundbed on a TV ad fo
UNIQUE TRANCA THE CALL INCOME MARKING DO MAR (100)	UM	Dance	MINISHT, BEYCHLEY NOT TOO LATE FOR LOVE/TBA Pariophone (CD CDR 6645 CD CDRS 66	45) E	BUS	Clarke's shoes. Early Earth Wind
LUQUID SMEET HARMONOTER NI OZ NI XV 15001	Alle		TISLUM VILLAGE OD YOUTBA BIRGIO (12" BEX 709)	C	HpHop	& Fire and Commodores classics
MAGGITTE TOYS FOR HONS/TRA Sympley (12" SUBPRISE 22)	orti	Techno	SWIFT, ROB HIP HOP ON WAX/TBA Tabletures Inc (12" TBL 009)	P	Hip Hop	or rate and commodotes classics
HINDRA MEGRANICS/TRA UNINA (TOT UN 020)	č	Kichno Funk Techno				are also here, alongside the
HAMILIATY IMPERIALS THEMBER CHICKEN/TRA Duploce (7" DAP 1079)	WD6	Techno	OTHER	MALE	Debid	are also here, alongside the Beginning Of The End's fabulous
MELANESE I DE ERYTEA WAYD IOD WAR 175CD 12" WAR 175)	WTHE		THE LONGSOME ELECTRIC JUNI AND PROSE HENRY/THA EMPLOY OF EARST CARE OF	D INT	Lettled	Funky Nassau and Charles
CONCAMI DE CUI EM FOR A HEAVIRA Neversate (CD CONCAMI DIS LE TONOMI) DEC	MO	Stard House	OF HERE HE LONGSOME ELECTRIC JOHN AND PERSE HENRYITHA EARNING OF EARNING AT THE MUNICIPAL PRINCIPAL PRINC	580	Lettleid Lettleid	runky Nassau and Charles
MANUFACTURE SUP ANNOTES UNTIL (2' OM) PRING	BSE	House 7	Dallara Litt Dictor Revenue in C. Auth Mark (Malla, Station)	2023		Wright's self-penned monster
A MILLIONE DISTORT OF WARRING TO WILLION OF WILLION OF WILLION OF WILLION OF WILLIAM OF	MO	House	Freshously reviewed in Marie Work Single/Malum of the work O Previo	usty lated in a	Aurorace format	Express Yourself. Alan Jone
THE REST THA FROM PARTY COS BUZZ						
						25.09.04 MUSICWEEK 3

Singles

\$ 20 S

Tracks from the dance, pop and rock genres dominate the top three places in a busy week for the singles chart, which sees 15 new entries to the Top 40

	T 40 UK	hit (II) uk
	ARTIST TOLE	Lightschill
	ERIC PRYDZ CALL ON ME	Di
	GIRLS ALOUD LOVE MACHINE	Polyd
3 0	GREEN DAY AMERICAN (D)OT	Repri
4 2	NELLY MY PLACE/FLAP YOUR WINGS	bliver
5 4	JO JO LEAVE (SET OUT)	Mercu
6 5	NATASHA BEDINGFIELD THESE WORDS	Phorago
7 1	BRIAN MCFADDEN REAL TO ME	Modest/Se
8 6	MAROON 5 SHE WILL BE LOVED	
9 7	TWISTA SUNSHINE	Attet
10 30	JOSS STONE YOU HAD ME	References/Veg
11 8	THE 411 DUMB	Sony/Street
12 9	SHAPESHIFTERS LOLA'S THEME	Pelts
13, 10	3 OF A KIND BABYCAKES	Ricite
14 11	ANASTACIA SICK AND TIRED	0
15 3	MCFLY THAT GIRL	blar
6 13	KEANE BEDSHAPED	Blar
7 34	DIDO SAND IN MY SHOES	Dice
18 14	MAROON 5 THIS LOVE	
9 12	THE PIRATES/ENYA/SHOLA AMAL, YOU SHOULD REALLY KNOW	Rente
20 15	SUCARABES CAUGHT IN A MOMENT	Ish:
21 17	STONEBRIDGE FEAT, THERESE PUT 'EM HIGH	Sci Kin
20	THE CORRS ANGEL	Atlet
23 18	MOUSSET FEAT. EMMA LANFORD IS 1T COS 1'M COOL?	Fee/Za
4 22	ARMAND VAN HELDEN MY MY MY	Southire fro
5 19	KELIS TRICK ME	Ver
6 O	BRYAN ADAMS OPEN ROAD	Polyd
7 27	SCISSOR SISTERS LAURA	Polid
28 21	HOUSTON 1 LIKE THAT	Retolor
29 16	EMBRACE CRAVITY	Independent
0 20	RACHEL STEVENS SOME GIRLS	Polish
1 28	KEANE EVERYBODY'S CHANGING	ldar
20	STATUS QUO YOU'LL DOME ROUND	Uries/T
	THE THRILLS WHATEVER HAPPENED TO COREY HAIM?	1/rg
	KRISTIAN LEONTIOU SHINING	Privil
5 26	JAMELIA SEE IT IN A ROY'S EYES	Parlactor
	AVRIL LAVIGNE MY HAPPY ENDING	Att
	THE STREETS DRY YOUR EYES	Laded Only?
8 32		Africo
	DAMIEN RICE CARRONBALL	CRIANA For
	RAZORLIGHT VICE	DRAYAN FAC

		EPENDENT SINGLES	
	1	ANTISTATUS	Licht (Sülchola
		ARMAND VAN HELDEN MY MY MY	Southern Fried (N/TH)
	2	MOUSSE T FEAT. EMMA LANFORD IS 1T COS 1'M COOL?	Arce2Air OVTH
		INTERPOL SLOW HANDS	Michaely (N/TH)
	5	STONEBRIDGE FEAT, THERESE PUT EM HIGH	Nel Kard B
	3	DIZZEE RASCAL STAND UP TALL	XL0/7H
	4	PAUL WELLER WISHING ON A STAR	120
7	0	THE DETROIT COBRAS CHA CHA TWIST	Rough Yeads O
3	0	MARK B FEAT, TOMMY EVANS MOVE NOW	Ceruire O/TH
9	7	THE PRODUCY GIRLS	XL OVTH
0	6	THE KILLERS ALL THESE THINGS THAT I'VE DONE	Lizard King G
1	11	LOSTPROPHETS LAST SUMMER	Visite Noise (I
2	9	SOUL CONTROL CHOCOLATE (CHOCO CHOCO)	Equi
3	8	THE KINKS YOU REALLY GOT ME	Sanchary d
4	12	THE LIBERTINES CAN'T STAND ME NOW	Rough York d
5	15	FRANZ FERDINAND MICHAEL	Durvey (W71)
6	16	SPECTRUM KINDA NEW	Sign Silve (Silv
7	0	DRUMSOUND/SIMON BASSLINE SMITH NATURE OF THE BEAST	- SAMPLER tetrone &R
8	0	I MONSTER HEY MRS	Testant Korms C
		RACHAY FEAT, JAHAZIEL LET'S WORK IT OUT	100

The Official UK





Singles Chart

No.	2/10	į,	KEANE BEDSHAPED
39	30	5	
40	. 29	3	PAUL WELLER WISHING ON A STAR
41	31	7	AVRIL LAVIGNE MY HAPPY ENDING
42	22	4	DIZZEE RASCAL STAND UP TALL
43	27	9	THE STREETS DRY YOUR EYES
44	28	3	ULTRABEAT BETTER THAN LIFE
45	25	2	SOUL CONTROL CHOCOLATE (CHOCO CHOCO)
46	33	3	THE THRILLS WHATEVER HAPPENED TO COREY HAIM?
47	38	10	RACHEL STEVENS SOME GIRLS
48	1	7	NICK DRAKE RIVER MAN
49	30	15	O-ZONE DRAGOSTEA DIN TEI
50	1	7	RICHARD CARTRIDGE I'VE FOUND LOVE AGAIN
51	29	3	DARREN HAYES POP!ULAR
52	35	3	THE PRODICY GIRLS THE PRODICY GIRLS
53	40	5	Proof_CELE_PERMISSON_CONTROL CONTROL
54	41	10	phone-Walescott KC decentral/passing/Malescott J-KWON TIPSY
55	32	3	THE KILLERS ALL THESE THINGS THAT I'VE DONE
56	39	4	Softman/In: Killing Universit (Flowers) Lisad King UZAR001249 LOSTPROPHETS LAST SUMMER
57	47	12	######################################
58	46	8	D-12 HOW COME
59	7	7	MINISTRY DIAPOLIC Global States Proceedings Named Married Interview of Married States Proceedings Named Named The DETROIT COBRAS CHA CHA TWIST The DETROIT OF MARRIED COMPANY OF THE PROCEEDINGS OF THE PROCESS OF TH
60	48	10	The Crown Division Control of the Co
61	1	7	MARK B FEAT. TOMMY EVANS MOVE NOW
62	51	14	BRITNEY SPANNERS EVERYTIME See a street of the street of
63	55	6	KASABIAN LSF ROAPPAGES UND
64	49	6	TOTAL CAST CONTROL OF THE CONTROL OF THE CAST CONTROL OF T
65	37	2	NICK CAVE & THE BAD SEEDS NATURE BOY
66	43	3	Hanny Card Hate Card Ex Cary Sciences SHIFTY SLIDE ALONG SIDE Histories Buy Selling Manager (1964). Manager (1964) Manager (1964) Selling (
67	34	2	JET COLD HARD BITCH
68	44	3	POP! CAN'T SAY GOODBYE
69	68	13	Oschard Felogy (Managerial) All Bays Clophary Felogo MCFLY OBV10USLY Universal PUSSYARDBA FED
70	52	11	(Polydaus MAJ Riversul Profiles (Feldos Clause Planne) NINA SKY MOVE YA BODY NING SKY MOVE YA BODY River Common III Gella Screek (Vance) (Major River) (Major Bornecham (Revolt George) Nod Profiles (Vance) (Major River) (Ma
71	42	2	THE KINKS YOU REALLY GOT ME Surday Shares Million The County Shares The County Share
72	45	2	PAPA ROACH GETTING AWAY WITH MURDER Gettin 6863547 60
73	62	6	THE LIBERTINES CAN'T STAND ME NOW PROOF THE PROPERTY OF THE PR
74	54	6	Convol CPU Black Severy? LLOYD BANKS ON FIRE Intercope Red Letter Severy Market Seve
75	53	6	0.1 IM, € Transcut (Ectors) IM, Bruck Called February 1, reg. 2001. 10 The Transcut (Ectors) IM, Bruck Called February 1, reg. 2001. 10 The Transcut (Ectors) IM, Standard (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001. 10 The Transcut (External Manage Called February 1, reg. 2001.

Solts increase SOS Suppost New Entry Spirit Climber

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ALANCES NOR MORE STORY OF THE S

© Robinson (600,000)

© Gold (800,000)

RYCKMON 48 SACIN UN SACES 29 SEC IT HAM A BOYS TYCE 66 SEC WELL IN LONE B 12 SHOWN AND THE DISO SLICK ADDRESS TO 66 SLOW HAVES 36 SLOW HAVES 36

As used by
Top Of The Pops
and Radio One
Chart compiled from actual safes link Senday to Safesrain.
acress a sample of more than
4,000 UK stores © The Official LK Charts
Company 2004 Produced with EPI and BARD promount on
EPT AND EN AD ERROCETTOR.



nearly three years after they last charted. Green Day return stronger than cover, debuting at well and they are they are



year-since Joss Stom's delant albinis. The Soul Sections, which has sold more than 675,000 copies to date copies to date singles from it. – Fell In Love With A Boy and Super Duper Love (Are You Diggirl On Mr) – peaked at a modes 118. But her follow-up Mind, Body & Soul is only a week away, and

Had Me decests
this week at nine.
The enhanced CD
format includes a
version of Bonnie
Tyler's Int Hooling
Out For A Hero,
valenthias also
been covered this
year by Frou Frou
and Jennifer
Saunders.

The Official UK Sorphs
Diant is produced in
ex-epocation with the BPI
and SARD, based on a sample
of more than 4 (CCO record
exists; frumporating Frech,
12 with cases the and CD
stocky sales.

TEMPLE TROOPER ST WIGE 33 WAVALENEE HAMPFINED TO CONSTRUCTION AS STORE 40 YOU FRAILIY GOT ME TI YOU SHOULD BEAULY KNOW 13

INDA 24 SWOODS 157 THE STALL WAS 52 SWOODS 157 THE STALL WAS 52 SWOODS 157 SW

E	101	NNLOADS	COSCZ
Po	int	ARTIST TITLE	Label
	1	NATASHA BEDINGFIELD THESE WORDS	Plotophi
2		MAROON 5 SHE WILL BE LOVED	-
3	0	RAZORLIGHT COLDEN TOUCH	Wrig
4	3	CREEN DAY AMERICAN IDIOT	Popular
5	4	SHAPESHIFTERS LOLA'S THEME	Price
6	8	MARDON 5 THIS LOVE	
7	7	411 DUMB	SonyStreetide
8	6	STREETS DRY YOUR EYES	Locked Ony 671
9	0	KEANE THE SUN AIN'T CONNA SHINE ANYMORE	Star
10	0	REM LEAVING NEW YORK	Warner Bro
11	11	KEANE BEDSHAPED	blan
12	10	ANASTACIA SICK AND TIRED	Er Er
13	14	KEANE EVERYBOOV'S CHANGING	Han
14	9	SCISSOR SISTERS LAURA	Polydo
15	12	WHITE STRIPES SEVEN NATION ARMY	х
16	19	BLACK EYED PEAS LET'S GET IT STARTED	Att
17	0	JOSS STONE YOU HAD ME	Virg
18	16	TWISTA SURSHINE	Ajec
19	0	DURAN DURAN (REACH UP FOR THE) SUNRISE	Sor
20	5	WESTLIFE FLYING WITHOUT WINGS	8/4

	ľ	Αl	NCE SINGLES	
	Tha	List	ARTIST TITLE	Labo (distributo)
	1	0	ERIC PRYDZ CALL ON ME	Data (U)
	2	1	ARMAND VAN HELDEN MY MY MY	Southern Fried (1) THE)
	3	8	SHAPESHIFTERS LOLAS THEME	Strike (E)
	4	3	THE PRODICY GIRLS	XL FOTHE
	-5	0	DRUMSOUND/SIMON BASSLINE SMITH NATURE OF THE BEAST	- SAMPLER Tutvique (SRI)
	6	5	STONEBRIDGE FEAT. THERESE PUT EM HIGH	Hid Kind (P)
	7	4	FRESH BC COLDSSUS/HOODED	Rom (SRE)
	8	2	HIGH CONTRAST RACING GREEN	Respital (SEE)
	9	6	SPEKTRUM KINDA NEW	Non Stop (SRC)
	10	21	SLAM FEAT. ANN SAUNDERSON LIE TO ME	Synu (VTH)
	n	0	TOM NEVILLE JUST FUCK	Naking (ACC)
1	12	0	DEEP DISH FLASHDANCE	Deep Dish (Import)
	13	9	AGE OF LOVE THE AGE OF LOVE	Resul 5404
	14	0	ERIC PRYDZ & STEVE ANGELLO WCZ NOT WCZ	02(4)0)
	15	0	BEYER AND LENK FEAT. TIGA HEARTBREAK/ANANDA	November (VTRE)
	16	13	CHAKA KHAN I'M EVERY WOMANIAIN'T NOBODY	Warner Brothers O
4	17	19	MAMPI SWIFT & BLAME SLEEPWALKER/REPTILE	Charge (\$300)
	18	0	MOUSSE T FEAT, EMMA LANFORD IS IT COS I'M COOL?	Stee2Ar FOTED
	19	0	GLADIATOR FEAT. IZZY NOW WE ARE FREE	Universal TV 0x0

20 15 CHIC GOOD TIMES/I WANT YOUR LOVE

R	84	B SINGLES	
irq		ARTIST TITLE	Libritisopulari
	1	NELLY MY PLACE/FLAP YOUR WINGS	Universität
2	0	JOSS STONE YOU HAD ME	Reientless/Virgin (E)
3		TWISTA SUPSHINE	Atlantic (TEX)
4	3	THE PIRATES/ENYA/SHOLA AMA YOU SHOULD REALLY KNOW	Priorities (E)
5	5	THE 411 DUMB	Sony Streetside (TDI)
6	4	HOUSTON I LIKE THAT	Ciptol (E)
7	0	CASSIDY FEAT, MASHONDA GET NO BETTER	JARV
8	6	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO	Assetic (TEH)
9	0	BEASTIE BOYS TRIPLE TROUBLE	Capital (E)
10	7	KANYE WEST JESUS WALKS	Roce fels Ab
11	8	THE STREETS DRY YOUR EYES	Locked On:679 (TEXE
12	0	MARK B FEAT, TOMMY EVANS MOVE NOW	Graine NOTHO
13	9	J-KWON TIPSY	Lafface (ARV)
14	15	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Bad Boy Stand U.S.
15	12	1L COOL J HEADSPRUNG	Def Jan (X)
16	11	D-12 HOW COME	Enterscape (Et
17	13	JAMELIA SEE IT IN A BOY'S EYES	Parinphone-ID
18	10	NINA SKY MOVE YA BODY	Next Plateau't stand (14
19	14	USHER BURN	Laface (ARV)
20	16	LLOYD BANKS ON FIRE	Intercope (IS

GET MUSIC WEEK ONLINE TOO All the sales and airplay charts published in Music Week are also

Albums



Golden Greats opened at number

14 on sales of 16,997, and Music Of The Spheres

needed 26,870 sales to debut

UK stalwarts Embrace and Paul Weller top a bustling albums chart, which also sees the re-entry of a number of recent and classic albums

٠	u	SIO CIDATIIS	
F	0	20 MUSIC DVD	
(2)	E 65	ASTIST IIILE	Label Science(pr)
	1	OASIS DEFINITELY MAYBE	Big Brother (TE)6
2	0	TUPAC RESURRECTION	QEVideo (ID
3	7	RUSH IN RIO	Suchary (7)
4	2	ELVIS PRESLEY ALOHA FROM HAWAII	(IMG Videa (ARV)
5	O	WHO LIVE IN BOSTON	Wareer Music Vision (TEM)
6	4	ELVIS PRESLEY'68 COMERACK SPECIAL	BMS Video (ARV)
7	3	THE STONE ROSES THE DVD	Silvetore (ARV)
8	6	GUNS N' ROSES WELCOME TO THE VIDEO	Universal (MRV)
9	5	FLEETWOOD MAC LIVE IN BOSTON	Whener Music Vision (TEM)
10	9	QUEEN LIVE AT WEMBLEY STADIUM	Parkiphone (C)
n	8	THE EAGLES HELL FREEZES OVER	SNS Video (ARN)
12	0	BLONDIE LIVE BY REQUEST	Wester Music Vision (TEX)
13	11	AC/DC LIVE AT DONINGTON	EXCITA
14	В	VARIOUS THE LAST WALTZ	NOW CTEM
15	12	CHER THE FAREWELL TOUR	EMS (VinciARV)
16	O	LED ZEPPELIN LED ZEPPELIN	Water Male Vision (TDM)
17	10	JANET JACKSON FROM JANET TO DAMITA JO - THE VIDEOS	Virgin (E)
18	14	ELVIS PRESLEY ELVIS '56	Weserworld P
19	19	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Overals (D
		ANASTACIA THE VIDEO COLLECTION	Epic (IEIX)
		si UK Charts Consony 2004	4-10-

		P 10 R&B ALBUMS	/
A	Lec	ARTIST TITLE	Label / Socratula:
ī	0	COLDIE LOOK IN CHAIN GREATEST HITS	Astroic (TD
2	0	NELLY SUIT	Universal E
3	0	NELLY SWEAT	Uneral fi
4	2	THE STREETS A GRAND DON'T COME FOR FREE	Locked 0:1679 (TE)
5	3	KANYE WEST THE COLLEGE DROPOUT	Fac A Felia Del Jam Si
6	4	USHER CONFESSIONS	Arista (NA
7	6	VARIOUS ESSENTIAL R&B THE LOVE COLLECTION	ESIG TV Projects SAR
8	7	JOSS STONE THE SOUL SESSIONS	Relentias/Wepin (I
9	1	VARIOUS WESTWOOD - THE TAKEOVER	Def Jian Si
10	9	TWISTA KAMIKAZE	Atteria (TE)

ns L	ARTISTITUL	Lubel ssc subutor
1	KATLE MELUA CALL OFF THE SEARCH	Danasi
2 2	NORAH JONES FEELS LIKE HOME	Bibe Not
3 3	KEANE HOPES AND FEARS	His
4 4	GUNS N' ROSES GREATEST HITS	Qd5
5 5	SCISSOR SISTERS SCISSOR SISTERS	Polydo
6 6	USHER CONFESSIONS	Arth
7 7	ANASTACIA ANASTACIA	£p
B 8	STREETS A GRAND DON'T COME FOR FREE	6791.schod 0
9 1	MAROON 5 SONGS ABOUT JAME	
0 9	JOSS STONE THE SOUL SESSIONS	RietissWg
1 1	SNOW PATROL FINAL STRAW	Fich
2 1	WILL YOUNG FRIDAY'S CHILD	
3 1	GEORGE MICHAEL PATIENCE	Acr
4 1	BLACK EYED PEAS ELEPHUNK	A&
5 1	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	An
6 l	FRANZ FERDINAND FRANZ FERDINAND	Coné
7 I	DTDO LIFE FOR RENT	Ovel
8 1	LEANN RIMES THE BEST OF	Cu
9 2	KANYE WEST THE COLLEGE DROPOUT	Roafe
0 2	AVRIL LAVIGNE UNDER MY SKIN	Act

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

The Official UK

			No. of Street, or other parts of the	1		EMPRACE OUT OF NOTHING	Ì
ı		I	1	1	7	EMBRACE OUT OF NOTHING	Linkstones (SWECT RE
į		ľ	2	7		PAUL WELLER STUDIO 150	AS AAA31009-008 (
		101	3	1	2	NATASHA BEDINGFIELD UNWRITTEN ⊕	ERIC ACSINGUICEZ ANIV
	2. Paul Weller	-	4	2	32	MAROON 5 SONGS ABOUT JANE ⊚ 2 ⊕ 1	1828/1561302 (1945
-	Recent singles The Bottle peaked	•	5	1	y	GOLDIE LOOKIN CHAIN GREATEST HITS (9)	Alleria SONE PROCESSOR OF DE
-	at number 13 and Wishing On A	1	6	3	19	KEANE HOPES AND FEARS ⊕ 3 ⊕ 1	Mand CID0145-0.
-	Star at number 11 to give Paul	ľ	7	1	7	IAN BROWN SOLARIZED	Fiction 9867772 0.
i	Weller his biggest back-to-back hits	ľ	8	7	7	NELLY SUIT	Universal 78639736-0.
I	since 1995, so it is no surprise that	1	9	7	7	THE THRILLS LET'S BOTTLE BOHEMIA	Vergin CDV29936 E
	business has been brisk for his covers album		10	5	12	RAZORLIGHT UP ALL NIGHT (6)	Westign 9356944 (I
l	Studio 150. The bad news is that.		11	1	7	NELLY SWEAT	Universal 106/0935 ()
۱	although it was slightly ahead on	ľ	12	10	32	FRANZ FERDINAND FRANZ FERDINAND ⊕ 2	Damino W15C0LloX (VTIN)
١	first mid-week sales flashes, the	ľ	13	1	7	DARREN HAYES THE TENSION AND THE SPARK	Calmin SISCIZITO
l	aibum narrowly fails to become	-	14	4	2	KASABIAN KASABIAN o	RCA PROJECTS (16 CAPA
ı	Weller's third solo number one.	1	15	7	2	ALISON MOYET VOICE	Suchary SAV00270 F
	Instead it debuts at number two,	100	16	9	25	ANASTACIA ANASTACIA @ 2 @ 2	Dic 934077 (TE)
l	after selling 3,278 copies less than	The same	17	6	3	THE LIBERTINES THE LIBERTINES	Place RTRACCOSS F
l	Embrace's Out Of Nothing set. Its	-	18	11	19	THE STREETS A GRAND DON'T COME FOR FREE ⊕ 2	Looked On NATO 2564615312 (TEX
ļ	first-week sales of 52,335 compare		19	14	33	SCISSOR SISTERS SCISSOR SISTERS @ 1 @ 1	Polydor 9868058 (L
	to the 54,283 tally which		20	15	26	USHER CONFESSIONS ⊕ ⊕ 1	Arial 82675609902 (A8)
	allowed 2002's Illumination to	180	21	13	33	SNOW PATROL FINAL STRAW ⊕ 2	
	debut at number one, and the	-	22	18	11	MCFLY ROOM ON THE 3RD FLOOR	Fiction 1986-108 ft Writers I MC060094 ft
	62,603 start made by his first	10	23	8	2	DIZZEE RASCAL SHOWTIME ⊚	MA MICHEL COTHE
	number one, 1995's Stanley	-	24	16	31	KANYE WEST THE COLLEGE DROPOUT ⊚	
	Road.	-	25	17	15	THE KILLERS HOT FUSS ⊙	RecARd Light Jun 900/7918
	70	i	26	19	4	ALEXANDER O'NEAL GREATEST HITS	Loand King LIZARCORLO
		ľ	27	7	7	CHRISTINA AGUILERA STRIPPED ⊕3 ⊕ 2	EWI 578502218
	7. Jan Brown		28	21	37	JOSS STONE THE SOUL SESSIONS ⊚ ⊗ ,	ROA PLEZPALISSE WAY
	First single Keep What Ya Got	ſ	29	7	7	STEREOPHONICS YOU GOTTA GO THERE TO COME I	RobertlessAhapen COPELE IE BACK ⊕ 2 V2 WWSTCO HOQ (2014)
	(featuring Noel Gallagher) is still a	ŀ	30	12	4	THE PRODICY ALWAYS OUTNUMBERED NEVER OUT	GUNNED
	week away, but Jan Brown's	200	31	22	2	J0J0 J0J0	M. MC1083 (v Dec
	fourth solo album Solarized provides	Connect	32	27	3	RAY CHARLES GENIUS LOVES COMPANY	Mercury 9842855 (J
	the former Stone Roses star with	- Carlotte	33	26	47	DAMIEN RICE () ⊚	Liberty 8645402 (C
	his second highest first-week sales -		34	23	34	THE ZUTONS WHO KILLED THE ZUTONS? O	DRN/Het Floor (RNXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
	30,021 = to date. His 1998 debut	Page 1	35	24	17	AVRIL LAVIGNE UNDER MY SKIN ⊕ ⊕ 1	De Lyens & CICOCO FITEN
	Unfinished Monkey Business	ı	36	Z	4	DAVID BOWIE BEST OF BOWIE ⊕ ⊕ 1	Arista 8280/AU8972 (187
	opened at number two, with sales of	ı	37	7.	*	MICHAEL JACKSON THRILLER 10 11	ENI SYRPERIE
	39,828, 1999's	i i i	20			MOTOTTAN LEONTTON COME TO	Epic 0085930 (18)

38 20 10 KRISTIAN LEONTIOU SOME DAY SOON @

Palyan 900,0206 (U)



Vege (VIII E)
EMI Vege (VCI (II)

Albums Chart

/2	2		<u> </u>	ð
A.	3	E.	50 CENT GET RICH OR DIE TRYIN' @ 2 @ 1	
39	Ħ	4	TWISTA KAMIKAZE Interpretation Scripped Scripp	
40	28		Constitution Vetholis Tevant Welly Teel Spyla #50-pp. William Telephone Trans	NELLY
41	A	4	DURAN DURAN GREATEST ⊚ 2 ⊚ 1 bus demillerstraftlichers zustärfelderens	1
42	29		RED HOT CHILL PEPPERS LIVE IN HYDE PARK @ @ 2	8, 11. Nelly
43	A S	A	JONI MITCHELL UREAMLAND	R Kelly chose to release two
44	45		OASIS DEFINITELY MAYBE ⊕ 6	albums' worth of material together
45	J. Silver	7	JAMES GALWAY WINGS OF SONG Include Grammaylon 475(3) FO	as the two-CD 100-minute
46	30	27	GUNS N' ROSES GREATEST HITS ⊕ 2 Controlled Rolls Control	package Happy People/U Saved
47	25	2	DEAN MARTIN DINO - THE ESSENTIAL DEAN (VI) 866527 (E)	Me - earlier this month, but
48	31	4	R KELLY HAPPY PEOPLE/U SAVED ME	clespite having only 20 minutes
49	35	32	JET GET BORN	more material, Nelly has chosen
50	39	16	PHIL COLLINS THE PLATINUM COLLECTION PHIL COLLINS THE PLATINUM COLLECTION	to release his material in two
51	40	26	LOSTPROPHETS START SOMETHING Vigor PHILING	individually marketed CDs,
52	7 &	,	JOHN LENNON LENNON LEGEND - THE VERY BEST OF ⊚ 2 ⊗ 2	Sweat being a harder hip-hop
53	7 &	4	THE KINKS THE ULTIMATE COLLECTION Paringhous \$239500.00	set and Suit providing a more
54	\sim	4	BOND CLASSIFIED Sectors SW00090.05	soothing R&B vibe. The punters'
55			AUGENOREACTURE OF STATE OF STA	preference is for the Sult album, which sold
56		~	NODAH IONES EEELS LIKE HOME @ 2 @ 2	26,829 copies to
57		×	FD HARCOURT STRANGERS	debut at number eight, 40.5% more than Sweat,
58	38	4	HALL COULT DE AUTHEUR VICINAM MODDS & SOUNDS VOL 2	which debuts at number 11.
59			BRUCE SPRINGSTEEN THE ESSENTIAL	The Thrills
60	Į į	_	MEGADETH THE SYSTEM HAS FAILED	25
61	É	4	Biding Mestate	V.
62	Ą	Z.,	USHER 8701 Desirion Territoria Acres 200 (200 Acres 200 Acres 2	9. The Thrills
63	54	_	DIDO LIFE FOR RENT ⊚ 7 ⊚ 4 Declystrate 2001-5082 (480)	Considering their 2003 debut
High S	Zá	_	THE CORRS BORROWED HEAVEN Above 750-750402 (TEX) Above 750-750402 (TEX)	album So Much For The City sold
64	Ą	4	BOWLING FOR SOUP HANGOVER YOU DON'T DESERVE	49,760 copies to
65	37	_	BJORK MEDULLA One Long Lindus TRAPSSICOLARS Specimen	three on its first week and has
66	33	3	THE BLUE NILE HIGH Suchary \$490795591	since swollen that tally to more than
67	51	51	DUTKAST SPEAKERBOXXX/THE LOVE BELOW ② 2 ◎ 1	400,000, The Thrills' follow-up
68	36	2	RAGHAV STORYTELLER 12 MARTONIA POUR STORY	Let's Bottle Bohemia's first
69	48	39	BUSTED A PRESENT FOR EVERYONE @ 3 @ 1	week sales of 25,838 and
70	52	46	KATIE MELUA CALL OFF THE SEARCH ◎) Dyndra BANKODOWY	introductory position (number
71	47	56	THE BLACK EYED PEAS ELEPHUNK @ 4 @ 2	nine) are both a little
72	50	15	VELVET REVOLVER CONTRABAND	disappointing. But all is not lost for
73	74	7	P!NK TRY THIS ⊗ ⊗ 1 Augus 800%678852 (JAN)	the Dublin band - the first single
74	7á	7	NO DOUBT THE SINGLES 1992-2003 Industrial Polyter 904 1807 (8)	from the album, Whatever
75	Vá	7	BRITNEY SPEARS BRITNEY ⊕ : ⊕ 1	Happened To Corey Haiau is a
Sales	עווסז	_	Ma tim Rancial strut The Replace PASS Problems © Short #200000 © Short #2000000 © Short #2000000 © Short #2000000 © Short #2000000 © Short #2000000000000000000000000000000000000	big airplay hit, and the new
M Sig	myster-	50%	Exploit Climber	a/bum has had glowing reviews.

RECEIV 48 AND FOR 15 32 REPOINT 15 32 RECEIV 48 TO THE PERFECT 42 SCENOR SCENOR SP SCHOOL 20 32 SCHOOL 20 32

Chart compiled from actual soles that Sunday to Setunday, across a sample of priore than 4,000 UK stores. In the Official UK Durint Company 2004 Produced with this part of the UK across and the UK across across the UK a





Considering their album So Much For The City sold 49,760 copies to week and has since swollen that tally to more than 400,000. The et's Bottle week sales of 25.838 and position (number nine) are both

big airplay hit, a/bum has had glowing review so expect it to hang around the

chart for some time.

11	v	ZO COMPTENTIONS	4
78	Last	AKTIST I (III.	Label (decreto label)
1	2	VARIOUS SAD SONGS	Virgi(EU) (E
2	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC! 58	EVA/Virginitriversal di
3	0	VARIOUS ROCK CHICKS	Stry TV Universal TV s
4	3	VARIOUS ESSENTIAL R&B THE LOVE COLLECTION	804CTV Proyets (ARI
5	0	VARIOUS CLUB CLASSICS	Ministry Of Sound (iii
6	5	VARIOUS THE BEST OF R&B - SUMMER SELECTION	STROT TWENT Year of
7	4	VARIOUS WESTWOOD - THE TAKEOVER	Del Jan II.
8	8	VARIOUS HED KANDI SUMMER 2004	3177110
9	7	VARIOUS CLUBMIX SUMMER 2004	www.chirt.
10	6	WARTOUS CREAM CLASSICS	Warner Dience (TEX)
11	0	WARTOUS CLUB CLASS	BMG TV LERY
12	9	VARIOUS NEW WOMAN - THE NEW COLLECTION 2004	BMG TYTRM Virgis (
13	B	VARIOUS BEST OF ACOUSTIC	EthoM2 Mosic (SMI)(1

TOD 20 COMPU ATTONS

19 17 VARIOUS PUNER BALLADS II 20 15 VARIOUS PURE BLING

Р	01	20 INDIE ALBUMS	
		ARTIST TITLE	(Abd (shorindar)
1	0	PAUL WELLER STUDIO 150	10.00
2	3	FRANZ FERDINAND FRANZ FERDINAND	Darrino Oli TRED
3	4	THE KILLERS HOT FUSS	Ecord King (P)
4	1	DIZZEE RASCAL SHOWTIME	NACTHE!
5	2	THE LIBERTINES THE LIBERTINES	Foogh EnderPI
6	6	ALISON MOYET VOICE	Sarchary (P
7	5	THE PRODUCY ALWAYS OUTNUMBERED NEVER OUTGUNNED	XI, FOTHE
.8	0	MEGADETH THE SYSTEM HAS FAILED	Sancturity (7)
9	8	LOSTPROPHETS START SOMETHING	Violatic Moise (P
10	7	RAGHAV STORYTELLER	12 P
11	9	BJORK MEDULLA	One Little Indian (P
12	0	THE KINKS THE ULTIMATE COLLECTION	Suchary P
13	O	50 CENT & GUNIT 50 CENT IS THE FUTURE	Street Durce Girport
14	10	THE BLUE NILE HIGH	Sanctury P
15	0	MASTODON LEVIATHAN	Ricario (P
16	n	THE BLACK KEYS RUBBER FACTORY	Fot PeccaretP
17	13	MORRISSEY YOU ARE THE QUARRY	ATURE
18	12	THE LIBERTINES UP THE BRACKET	Rough Trade (F
19	15	KATTE MELUA CALL OFF THE SEARCH	Dramatice (F
	O		50 to Au (A D)
22	30.00	and the Charles Courses (2004)	

Πø	Lat		Local Educations
	2	GRIMETHORPE COLLIERY BAND THE VERY BEST OF	EMBLARY
2	1	LUDOVICO EINAUDI UKA MATTINA	Decci fill
3	3	AMICI FOREVER THE OPERA BAND Victor	resa Assoc (ARX)
4	0	DENISE LEIGH PLE JESU	EMI Chencu(E)
5	4	HAYLEY WESTENRA PURE	Decca (2)
6	5	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	VictoresE
7	0	BAKER/DU PRE/LSO/BARBIROLLI ELGAR/CELLO CONCERTO/SEA PICTURES	EVI Classics (E)
8	0	JANE CILCHRIST VOCALISE	EVI Classes (E)
9	6	LUDOVICO EINAUDI ECHOES - THE COLLECTION	8921470
10	11	BRYN TERFEL SRYN before	Crammaphon (1.)

	LUST	ARTIST TITLE	LANCE GESTER STATE
	1	WARTOUS REQUIEM	VigisEM
2	2	VARIOUS THE POWER OF MUSIC	127
3	3	VARIOUS SPECTACULAR CLASSICS	YirginEM
4	4	VARIOUS CLASSIC FM MUSIC FOR BABIES	Classe FM &
5	6	WARIOUS GREATEST CLASSICS	EVI Cuts
6	7	WARTOUS CLASSIC FM MUSIC FOR DRIVING	Classic Ful &
7	8	WARTOUS SMOOTH CLASSICS - DO NOT DISTURB	Classic PM (d
8	9	WARTOUS CLASSICAL AMBIENCE	Crimonti
9	5	WARIOUS THE NO LOPERA ALBUM	UC.
10	13	WARTOUS THE VERY BEST OF CLASSICAL CHILLOUT GOLD	Dwadace ()

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