

# MUSICWEEK



Summer lull ends with HMV and Virgin launches, as well as EMI and Universal conferences

## Packed autumn kicks off

### Schedules

by Paul Williams

HMV and Virgin Retail's newly-launched digital services are heralding the start of an exceptionally busy week for the music industry.

HMV today (Monday) presses the button on its long-awaited downloads/subscription service with a launch at the Marquee in London, just three days after rival Virgin rolled out its own new service with a spectacular launch at its flagship Oxford Street store.

The two launches kick off a hectic week for the industry with summer effectively ending and the focus now switching to the crucially-important fourth quarter schedule. This will be underlined this afternoon by EMI holding its autumn presentation at London's Abbey Road Studios, where retailers will have their first chance to hear material from Kate Bush's first studio album in 12 years, following confirmation last week of its release, alongside details of new material by acts including Robbie Williams, Queen and Paul Rodgers, and Depeche Mode.

Universal's own UK sales conference takes place on Wednesday at the Linbury Theatre at London's Royal Opera House, where the group will flag up new albums by UK artists such as Girls Aloud, Ms Dynamite and Sugababes.

The two majors' big autumn offerings will be joined among quarter four highlights by new albums from the likes of The Darkness, Enya, Franz Ferdinand, G4, Madonna, Ricky Martin, Pink, Jamie Cullum, David Gray, Katie Melua and Will Young. Meanwhile, the push for Christmas will get underway in earnest this week

with the first new Rolling Stones studio album in eight years.

Virgin Retail marketing and e-commerce director Steve Kinnaid says, "It's been a fairly quiet summer from a release point of view, but it's all starting to kick off."

HMV product director Steve Gallant says, "I've never known it so busy - it almost feels we're into the Christmas build-up a month or so early."

Sandwiched between EMI and Universal's conferences tomorrow night (Tuesday) will be the Nationwide Mercury Prize ceremony at London's Grosvenor House Hotel,

while on Wednesday Apple is expected to unveil details of its iTunes-enabled Motorola phone at a London briefing, with Apple CEO Steve Jobs beamed in by satellite from the company's HQ in San Francisco. Rival Napster will also be in launch mode tomorrow as it unveils details of a tie-up with radio station Club Asia to support Asian music online.

EMI chairman and CEO Tony Wadsworth believes the industry should be feeling "really positive" at the moment, not least with HMV and Virgin's digital launches. [pa.w@musicweek.com](http://pa.w@musicweek.com)



### EMI cues up Live 8 DVD

EMI has unveiled details of its Live 8 DVD, which it is predicting could become the biggest-selling music DVD of all time.

The major has set a November 7 release date for the four-disc set, which will incorporate

highlights from all the Live 8 concerts with the exception of the event at Cornwall's Eden Project and is expected to retail at no more than £50.

The release has been put together by the same team who worked on last year's Live Aid DVD, including Jill Sinclair, Frances Whitaker and Nick Carroll on behalf of the Band Aid Trust and

Metropolis handling sound, mastering and artwork.

"Apart from the two main concerts there are eight other concerts which are incorporated into it as well," says EMI chairman and CEO Tony Wadsworth. "It's a huge logistical project, but it's come together pretty quickly."

The Live 8 DVD will be one of the highlights of EMI's autumn

presentation at Abbey Road today (Monday). "As long as everything falls into place collectively this should be the biggest music DVD of all time and, as far as the fourth quarter, it's going to dominate the music DVD market," says Wadsworth.

Proceeds from the DVD will go to the Band Aid Trust for the relief of hunger and poverty in Africa.

### HMV and Virgin roll out online

Bricks-and-mortar retailers unveil pricing details for new download services as they try to expand online market p3

### Dynamite album ready to explode

Polydor aims to reactivate Ms Dynamite's fanbase and broaden her appeal with her October-released second album p6

### Wrapping up the festive market

Labels are using creative packaging to tempt buyers to their catalogue releases in the crucial fourth quarter p8

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Digest

What the pair do bring to the table is something unmatched by the likes of iTunes Music Store' - Editorial, p14

# MUSICWEEK

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## Your guide to the latest news from the music industry

### People

#### Peters quits his position at TOTP



Peters: is to return to live television

● **Andy Peters** is stepping down from his position as Top Of The Pops executive producer to return to live television presenting. He will front the BBC's autumn series of City Hospital. He is not being directly replaced, but his duties will now be carried out by the show's producer Sally Wood alongside the BBC's creative head of music Mark Cooper.

● **Nathan Joseph** - widely known as Nat - has turned 49, aged 66. He founded Transatlantic Records in 1961, one of the UK's first successful and independent record companies in the modern era. The label played a pivotal role in the massive boom in British folk music during the 1960s and 1970s, discovering, recording and marketing artists such as Ralph McTell and Bert Jansch. Full obituary on musicweek.com.

● **XL Recordings** co-owner **Richard Russell** has been elevated to the position of chairman and CEO, while the company's senior A&R manager Ben Beardsworth becomes managing director. Beardsworth will join Russell and XL co-owner Martin Mills in XL's senior management group.

● **Sas Metcalfe** has been promoted from creative director to executive vice president of Kobalt Music Group as part of a number of staff changes at the company. Christian Whigham has been appointed as head of legal and business affairs while in the New York office Michelle Manghise has been promoted from executive administration to executive director to senior vice president.

● **Gerald Newson** is taking over the job of Patma chairman following Ashley Mason's decision to step down from the role. Newson, a member of the collecting society's board since 1999, is a member of the London Symphony Orchestra and a Musicians Union steward.

● **Virgin Radio** has appointed its first head of music promotions in the shape of former Capital Radio Group co-promotions manager Paul Flower. Through his company Profound Media & Management, Flower will be charged with creating marketing partnerships with music promoters and concert organisers.  
● Former PolyGram and IZPI executive **David Fine** has died.  
Obit p15  
● **Sony/ATV Music Publishing** has concluded a publishing agreement

with songwriter and virtuoso violinist, Sophie Solomon. Twenty-three-year-old Solomon is managed by A&R veterans, Nick Mansler and Will resolve her debut album *Notion* on New York, Madeira on Decca Records later this year.

### Sign here

#### BMI buys kit to monitor music

● **US** performing rights organisation BMI has bought Shazam-developed digital audio recognition technology to measure the broadcasting of music on radio, TV and the web. BMI has formed a new subsidiary - Landmark Digital Services - to own, deploy and exploit the technology that it has acquired from Shazam, re-naming it BlueArrow.

● **Mobile network 3** is to add tracks from more than 1,000 artists to its download library after inking a deal with Sony BMG. Some 3m 3 customers will be able to download tracks from the major directly onto their mobile phones, including songs by Destiny's Child and Oasis.

● **IPW-owned Uncut magazine** is sponsoring a series of UK tours throughout September under the Americana banner. The magazine, which is known for championing the Americana and All-County genre, is bringing Richmond Fontaine (El Cortez Records), Drive-By Truckers (New West), Laura Veirs (Noneseuch) and Mark Muldoon (Loose).

● **Warner Music** has completed a deal which will see the label re-release Craig Davie's entire back catalogue. The major deal finalised an exclusive licence agreement for the singer's material through an international agreement with Wildcat Records.

### Exposure

#### MTV Hits set to go interactive

● **MTV Hits** is set to start a regular programme in favour of a new interactive service. By linking online, mobile and TV, MTV Hits will allow viewers to dictate the content, the look and the tone of the channel by

becoming on-screen characters who can influence playlists and relay on-screen messages through instant messenger.

● **Empag's London-based Magic 105.4** is launching a weekly celebrity-branded music series with the first show on September 18 hosted by TV presenter Ben Shephard. Indulgance will invite a range of celebrities to spend two hours between 7pm and 9pm each Sunday playing their favourite music.



Green Day: collected seven awards

● **Green Day** dominated the MTV Music Awards, held in Miami last week, walking off with seven awards including best group, video of the year and best rock video. Missy Elliott and Gwen Stefani both won two honours as did Geri Halliwell who were honoured for the single *Feel Good Inc.*

● **Coldplay's** first dates of the year will see them embark on a short tour of the UK, beginning at London's Earls Court on December 14 before taking in Newcastle Metro Arena (18), Manchester Evening News Arena (19) and Belfast Arena (21).

● **AOL** is rolling out its instant messenger interviews in the UK after success Stateside with artists such as Tori Amos and Dave Grohl. The AOL instant messenger interviews give fans the opportunity to submit questions and take part in an online chat with their favourite artists.

● **The Classic FM Gramophone Awards 2005** were launched last week, with six celebrities each championing a classical recording.

● **Tara Palmer Tompkinson, Terry Waite, Jonathan Ansell, Sam West, Emma B and Chris Smith** are supporting works by Gounod, Bach, Haydn, Beethoven, Haydn and Berlioz respectively.

● **The closing summer festival season** has been declared a huge success by the industry.

● **Channel 4 youth music show Popworld** will return to TV screens on September 17 in a new Saturday

slot at 10.30am in a bid to broaden the audience for the flagship series. Hosted by Simon Amstell and Miqatta Oliver, At 11-produced Popworld was a fixture on the Sunday morning schedule for more than four years.  
● **Gorillaz** are breaking theatrical ground by going on tour. p6

### Bottom line

#### Apple to unveil iTunes phone

● **Apple** is holding a press briefing this Wednesday when it is finally expected to unveil the iTunes-enabled Motorola mobile phone. Under the banner '1,000 songs in your pocket changing everything. Here we go again', the company is pitching its new item in a live broadcast by CEO Steve Jobs from Apple's headquarters in San Francisco.

● **US company Creative Technology** has been awarded a patent for the user interface it has developed for portable media players, which is also used in competing players. The technology enables users to navigate through tracks stored on the devices and is also used in the iPod and the iPod mini.

● **MP3.com** new owners have pledged their commitment to music. p4

● **HMV** held digital Mark Bennett is among the speakers at a September 21 **MusiCTank** networking session to discuss new ways of selling music.

● **Stevens Godfrey**, founder and managing director of Rough Trade Record Shops' Allium Club, is also expected to talk about his match-making subscription service at Bertelorelli's in London's Soho.

● **Robin Miller** questions **Whitfield Street** future. p5

● **Bournemouth Opera House** is re-launching itself as a major national venue, which will host concerts from all genres of music. For the past 10 years the venue has housed international club and dance brand Slinky, but its owners are now looking to generate more business for the 1,500-capacity main auditorium and its 425-capacity adjacent bar.

● **MusiCTalks** focuses on emerging overseas markets. p6

● **The Brit School for the Performing Arts and Technology**, which has produced artists such as Katie Melua and Amy Winehouse, has announced some of the best exam results in the UK. 94% of the Brit Schools Year 11 students achieved five or more GCSE grades in their GCSE and equivalent qualifications.

● **Sony BMG** is releasing another single from its German artist's Patience album in download-only format to promote a documentary film about the singer which is being screened in theatres and will be given a DVD release. The track, *John And Elvis Are Dead*, will be available on October 3.

● **Correction:** Last week's Dooley caption should have said BMG Publishing headed Q2's market shares, and not as stated.

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## MUSICWEEK online poll

Welcome to the Music Week poll. To vote, simply visit our website at musicweek.com and click on the poll link.

This week we ask: Will the launch of digital subscription services by HMV and Virgin Retail be the spur to encourage consumers to rent rather than buy music?

Last week we asked: The UK's summer festival season has this year been the busiest yet with new events such as Wireless joining long-time regulars including Glastonbury and V. But has the market become too saturated? The results were:

a. Yes 52% ●●●●●●●●  
b. No 48% ●●●●●●●●

As HMV and Virgin roll out their digital services, so begins the battle for market leadership

## Chains grapple for digital initiative

### Digital

by Paul Williams

HMV and Virgin Retail are bidding to seize the digital initiative from market leader Apple following the roll-outs of their long-awaited new online services.

The high street players are investing in pointing to their advantages over the likes of iTunes Music Store and Napster in having decades of experience as music retail specialists, long-standing brand loyalty, established relationships with labels and a portfolio of stores in which to push their respective services.

However, the pair are adopting different pricing approaches for their sites with Virgin's service, which launched last Friday, following the typical market pattern of a blanket price of 79p for downloads, so mirroring iTunes, while HMV's site launching today (Monday) will charge 79p for the "vast majority" of downloads, but could charge as little as 39p for some titles if requested by labels.

"We don't believe in the one-size-fits-all model and neither do record companies," says HMV



**We know what we're doing... we believe our site will be the best that is out there**  
Steve Knott, HMV

e-commerce director John Taylor whose company is also separating itself from other online players by only unbundling album tracks if so directed by labels.

Taylor's opposite number at Virgin, e-commerce and marketing director Steve Kincaid, says it decided to adopt a 79p price point - initially at least - because it is a price consumers understand.



**We believe we're probably the most complete digital music offering there is**  
Steve Kincaid, Virgin

"The thinking behind it is we need to go into the market place and be competitive around that and we'll see how that works over the coming weeks and determine where we take our pricing strategy forward," he says.

The two specialists are matching one another with their tethered subscription services with each charging £14.99 a month,

while Virgin is also offering a more basic £9.99 subscription service. Allowing users unlimited track access from up to three different PCs, HMV's site offers 1.3m tracks and Virgin's 1.2m, while both are back-ended by US digital music provider MusicNet.

Naturally, the high-street rivals have ultimately in their targets present runaway digital market leader iTunes Music Store, with Virgin founder Sir Richard Branson noting, "We watched the rise of Apple with interest and feel that a company with music at its core, rather than technology, could do so much better."

There was praise from HMV Europe managing director Steve Knott, although he suggests its domination may be coming to an end. "They've done a great job of generating awareness of digital music to the consumer, but times are changing," he says. "Over the past year, iPod's market share has gone from 80% to 64% and there are now more credible alternatives."

Although HMV is selling iPods in its stores, it will otherwise be restricting its MP3 player range to devices which are compatible to its

download and subscription service. "We know what we're doing and, ultimately, a successful music download service will be dependent on the content and the quality of the content and the offer," says Knott. "We believe our site will be the best that is out there."

Virgin's Kincaid, in turn, is confident that, once consumers view his company's site, they will be won over. "We believe we're probably the most complete digital music offering there is with all the various elements we offer, both from the breadth of the catalogue and the sound quality to the ability of people to find lots of stuff, such as biographies and other information," he says.

Virgin has undertaken tie-ups with NME and broadband provider Ebuyer.com to promote the new service, while HMV's marketing efforts will include flagging up its digital offering on the 1,200 co-op adverts it runs annually.

Napster VP and UK general manager Leanne Sharman welcomes the competition, which she believes will help to develop the digital market place, although suggests they are entering "a little late".  
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## Napster taps into Asian potential with radio link-up

Napster is linking up with London-based radio station Club Asia in a bid to become a leading home for Asian music on the internet.

The exclusive partnership will formally launch tomorrow (Tuesday) at a press conference at London's St Martin's Lane Hotel. The attendees will include Asian labels the digital music retailer is looking to sign up to its site.

Napster international programme director Jeff Smith believes the Asian scene has the potential of becoming the UK's equivalent of the US's

hugely-lucrative Latino market, but at present is heavily under-represented in the digital world.

"It strikes me there's an opportunity for a digital service like Napster to get involved in an area where we already have content but can improve content and get a better range of music from the British Asian music scene," he says. "I've spent some time working in this area and it seems a good idea to bring this music more into the mainstream and give it greater awareness." Club Asia programme director

Sumerah Ahmad, whose station broadcasts on AM in London, digitally on Sky nationally and online globally, says until now there has been no legal option for somebody wanting to download Asian music. "By offering a legal alternative, that will help to combat piracy," she adds.

Club Asia will aim to raise Napster's profile among the station's 15- to 34-year-old targeted audience with on-air competitions for subscriptions and portable music players, while it will also spread the message

among the often hard-to-access Asian music industry, which Ahmad says tends to have its own infrastructure and is largely "self-contained".

"We're essentially acting as a bridge between the digital download industry - Napster being a part of that - and Asian music artists and labels, which have found in a little bit of a bubble because they've never had the opportunity to take their music to another level. We're helping to fill the communication gap between

the two sides," she says.

Meanwhile, Napster has for the first time unveiled details of the site and make-up of its UK customer base plus the number of tracks downloaded and streamed since it launched in May 2004. In a first such territory breakdown by Napster, it reveals it has 75,000 registered UK users with 55m tracks downloaded or streamed to date. Three-quarters of the users are male and 80% of them are 25 years old or over.

### THE MUSIC WEEK PLAYLIST



**ARCTIC MONKEYS**  
(I Bet That You) Look Good On The Dancefloor (Domino)  
The Monkeys' first single with Domino looks poised to give the group their first taste of chart success. (single, Oct 10)



**D.O.N.S. FEAT. TECHNOTRONIC**  
Pump Up The Jam (Data)  
Generating a flurry of interest at Miami this year, Data emerged victorious in the battle for the crowning of this club classic, which will surely explode. (single, Oct 24)



**DYNASTY CREW**  
Bare Face Dynasty (579)  
This up-and-coming crew provide a scorching highlight to the prime consolation album *Run The Road II*, underpinned by a tough production. (from album)



**RACHEL STEVENS**  
I Sold Never Again... (19/Polydor)  
Stevens' profile is higher than ever and this upbeat single looks set to remove her status at the top end of the charts. (single, Oct 3)



**BULLET FOR MY VALENTINE**  
Suffocating Under Words... (Visible Noise)  
Out of the most exciting names in modern metal, this band deliver a blistering and assault derived with commercial appeal. (single, Sept 19)



Despite fears of saturation, live sector continues to grow

# Festivals look to 2006 after strong summer

## Live

by Jim Larkin

With more than 1m tickets sold and just this weekend's Festival to go, the UK's busiest summer festival calendar yet is drawing to a remarkably successful close.

Tickets for some of next year's big festivals – such as T In The Park – have already gone on sale and been snapped up within hours, despite no acts being announced. This clamour to repeat the experience suggests talk of a saturation point in the festival calendar is still premature, especially ahead of a year in which there will be no Glastonbury.

The popularity of this season's festivals is even more impressive given competition from huge outdoor tours by acts such as Coldplay, Oasis and U2. There was also the merger of the 285,000 tickets given away for Live 8 shows in London and Edinburgh, suggesting the combination of outdoor music and increasingly hot British summers is irresistible to growing numbers of the British public.

The Reading and Leeds festivals each had a 10% increase in sales after local councils agreed to extend licences to boost the number of day tickets available. At 69,000, T In The Park had its biggest attendance to date. V took on extra visitors while some of the independent-owned events such as Summer Sundae and The Big Chill also grew.

Encouragingly, this is seen by many as a reflection of the state of the wider music industry. "Music's so good at the moment – it's just continued to get better and better," says Mean Fiddler managing director Melvin Benn. "Barnes doesn't get any rehearsal time, they just turn up and play and put in consistently great performances."

"Live music, when I started out watching it in the Seventies, was very hit or miss. But nowadays, in the main, it's unusual for a band not to deliver a great performance. People buying tickets nowadays know there will be a high quality of acts performing, and that makes it a safe investment for them."

DF Concerts promoter and T In The Park organiser Geoff Ellis takes up the theme. "It's great value for money, no matter what kind of music you're into," he says. "There's so many acts to see that it's the live music equivalent of an iPod. It's a way of checking out people you wouldn't normally go and see. Also, for young people, going to a festival



V festival: expanded capacity this year reflects successful festival season

is a rite of passage."

Meanwhile, Summer Sundae organiser Richard Haswell suggests the rise in the popularity of festivals has coincided with the take-up of mobile phones. "I read an interesting piece of research seven or eight years ago that said it would expand with the take-up of the mobile phone. It takes away the fear factor of going away and losing your friends for three days."

And there is also little doubt that festivals are appealing to a wider age demographic, helped in part by a tightening-up of security at many festivals, most notably Glastonbury, over recent years.

Meanwhile, some 30,000 people made their way to this year's Big Chill, something its co-founder and director Pete Lawrence puts down to factors beyond music. He says, "People like the idea of uprooting from the city and decamping to a beautiful setting in the countryside. If the weather's good, there's no better way to spend a weekend."

As the last of the tents are packed away this year, the task is now underway to organise next year's events. Without a Glastonbury, this presents many opportunities, but most festivals feel they are either at capacity or at a stage when any sudden dramatic increase in ticket availability would damage their long-term status.

**There's so many acts to see that it's the live music equivalent of an iPod**

Geoff Ellis, DF Concerts

However, one festival that certainly stands to benefit is Wireless, the Hyde Park event launched by Clear Channel this summer, attendance for which were sold but by no means at capacity levels. Clear Channel head of music promotions Stuart Galbraith says he expects to secure some bigger headline acts next year, and plans to boost capacity for the four-day event, which will run from Thursday to Sunday.

Now is also a critical time for the future of Glastonbury itself. The festival's contract with Mean Fiddler is due to expire next year, but it remains to be seen whether organiser Michael Eavis will stick with the company now it is part of the Clear Channel and MCP Productions empires. Melvin Benn, who may not remain with Mean Fiddler himself, certainly hopes the contract will continue.

"I'm absolutely hoping to be involved with Glastonbury in the future," says Benn. "At this moment in time it's too soon to say what will change with the new ownership structure, but what I've said is that I'll sit down with them in September to talk about the future and whether I stay."

But what remains certain is that the public's appetite for festivals is unlikely to disappear any time soon. As Ellis says, "If a festival was genre-specific then I'd be worried about it because interest in particular types of music can come and go, but on the whole the festivals are here to stay. They'll be around until live music goes out of fashion, and I don't think that's ever likely to happen, because it's an event – it's where you meet girls and where experiences are shared."

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## JUNIOR SENIOR

Junior Senior's forthcoming single *Ich U Can't Scratch* is also winning favourable reaction from the *Kiss* of Xfm, UK style title *Don't Be Confused* and US music magazine *Blender*, ahead of a licensing deal being secured for its parent album *Hey Hey My My* Yo-Yo.

Supervision Management, which negotiated the band out of its previous deal with Universal, is now looking to tie up licensing for the album for the world outside Denmark, where they are still signed to the Crunchy Frog label going through Universal, and Japan, where the band are signed to Avex.

A limited-edition seven-inch Danish import of *Ich U Can't Scratch*, featuring guest vocals by La Toya Kaitleen

Hannah, is currently finding its way to tastemakers and is also available online. The band will premiere the new album with London dates at Metro on September 28 and Koko two days later before heading to the *Always Festival* in Iceland on October 20.

Junior Senior's debut album *D-D-Don't Stop The Beat* was released by Universal in 2002 and spawned one of 2003's biggest hits in *Move Your Feet*, which went on to spend nine weeks in the UK Top 10, selling around 500,000 copies globally.

"We had a great time with Universal and their lot of great things about the company but you have to look at these things act by act," says co-manager Paul Craig of

## SNAP SHOT

Supervision, "The Crunchy Frog label really drove negotiations to be released from the deal and now we're in a great position where we can find the best home for them in each territory"

The new album was mixed by David Leonard in Nashville and sessions for the album involved Franz Ferdinand producer Tore Johansson.

"If there was a downside to the last record it was the fact that *Move Your Feet* was such a massive single it overshadowed the album," says Craig. "I think this is a better album and a more cohesive album. It's a sign of a band with more confidence."

The band recently completed a promotional trip to Japan, where the album is already released.

GAST LIST Management: Paul Craig/Limes; Sandros, Supervision; Press: James Hopkins, 9PR; Agent: Ed Strivling/The Agency.

# MVC: music stays key despite stock revamp

MVC's new owner is promising that music will continue to form a significant part of the chain's offer following a shake-up of the group's stock in the run-up to Christmas.

Chris Steed, managing director of Argill Partners, the venture capital group which bought the entertainment chain from Woolworths, has vowed that MVC has no plans to become a "silver screen" only outlet, despite the growth of DVD, and anticipates that music and film will continue to occupy around the same proportion of shelf space as they did under Woolies' management.

"Music is a very big part of the plan," he says. "We will be reviewing some of what we feel were self-inflicted wounds by the previous management. We are not under any illusions that it is a tough market sector, but are convinced there remains a place on the high street for another big entertainment retailer."

Steed has also ruled out a major rebranding exercise for MVC, believing it to be

unnecessary because he says the chain has a good relationship with its customers. He will also retain the well-known store card, popular with the chain's older shoppers.

He says his principal strategy will be to give MVC a cleaner, more simplified offer, axing some of the complex promotions previous management had run. He says his first priority will be to "tidy up" stock, which included largely outmoded VHS and other slow-moving titles. It is hoped a massive sale, Big Fat Bargains, will free up shelf space to refresh the big 64-store chain ready for the big autumn releases and the run-up to Christmas trading.

At the same time, Argill is looking at the option of reopening some of the 12 sites closed by Woolworths prior to the sale if it can be proven MVC can make money from them.

"Step one is to tidy up the slow-moving stock, step two is hopefully to have a good Christmas and then we want to restore confidence among our consumers," adds Steed. "Some might have been lost in the past six months."

► If we invest in talent, showcase it to the world and develop new collaborations we can grow our businesses' - Viewpoint, p14



## Offers invited to take over Whitfield Street

Just 18 months after saving Whitfield Street studios from the developers' bulldozer, the future of the famous recording complex hangs in the balance with owner Robin Millar inviting key investors to sink capital into the project.

Millar has spent around £3m on buying - he bought them from Sony in March 2004 - and refurbishing the studios, which have witnessed legendary sessions from The Clash to Iggy Pop.

He has moved the business from relying totally on music to become a multi-media centre, including a movie-mixing facility. However, Millar now admits that the annual upkeep of around £1.5m and the necessary money which is needed to invest in further movie-mixing infrastructure is too much for him.

He is now inviting offers from potential buyers or finances from investors who will continue his work in creating London's premier movie-mixing complex.

Millar says, "My task, and only task, when I bailed the studios out was to prevent their imminent demolition and re-establish a great studio. This has been done and Whitfield Street is rising high. However, the move towards a multi-media centre involving not only the music side but a multi-million-pound movie-mixing facility is a bridge too far for me. I can't keep pumping my money into it."

With the orchestral business in London falling 75% in the last year alone, Millar says movies are now where the lucrative recording business is, but admits his expertise does not lie in films and he would welcome a partner with that type of background.

He says he has already been in negotiations with Kodak, but they have now broken down and he has now employed the high-profile media, music and film consultant and chairman of Silver Levine Corporate Finance Charles Levine to find suitable funding.

Already three other parties are in the frame and negotiations are progressing.

Millar will not reveal the identities of these potential savours, but says, "It may be that I exit completely and hand over to another, or it may be that investors with experience in the movie world join forces."

Millar adds he is flexible about the financial package, but he is adamant he does not want his new partners or new owners to gut the studios and turn the site into high-price apartments.

"That is most important to me, not to sell to a developer because of all the work I have put in. I don't want to lose what we have created here," he says.

He also expects a decision on the future of Whitfield will be made in weeks rather than months.

## Epic chief urges UK firms to tap into the Chinese market

Sony BMG's Chinese music chief has appealed to the UK music industry not to turn its back on the Chinese market because of high levels of piracy.

Shanghai Epic Music Entertainment managing director Andrew Wu used a keynote speech at last week's MusicWorks convention in Glasgow to instead urge UK music companies to work towards potentially lucrative sponsorship deals with companies in China. He told the conference last Thursday that, while there were difficult objects for foreign record companies to overcome in a market where piracy runs at more than 90%, there were also considerable commercial possibilities for those willing to take the risk.

"China is unique," he said. "You probably need to work with consumer goods companies and use their muscle to help you, rather than Chinese record companies."

He added that Chinese people were very interested in Western culture, despite what the state-controlled Chinese media might report, and that there was a real desire among many companies to



Wu great commercial opportunities

associate themselves with Western music. He cited as an example Kenny G's 2002 tour of China, which was sponsored by Budweiser in an attempt to build its image with Chinese beer drinkers.

Wu also spoke of the possibilities offered by the growing Chinese ringback tone market, worth \$12.2m in 2004 and estimated to grow to \$37m in 2005. He said this growth was driven by what he called the Chinese "experience" business model, whereby owning a physical product such as a CD was less important than experiences and events.

Achille Forles, managing director of Indian publishing company Deep Emotions, also tackled the

subject of sponsorship, during a talk on the Indian music industry. While he stressed the differences between the Indian and Chinese markets, he said that sponsorship was crucial in a young, prospering economy such as India's.

Forles added that the appearance in India of music channels such as MTV and Channel [V] had opened up what was previously a closed market for foreign music.

At a conference where the issue of emerging markets dominated, SWAT Enterprises managing director Alastair Hunt, who mans the UK music services office in Beijing, sounded a word of caution for those hoping to take advantage of the new opportunities on offer.

"The key issue is, is the artist and the repertoire suitable for the market you want to go into? Not everything works in every territory," he said.

More than 550 delegates from 102 countries attended the conference, which is now in its fourth year. As well as seminars, more than 161 artists performed over the four-day event including Amp Fiddler and Stereo MCs.

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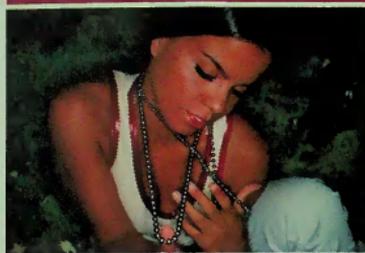
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Polydor aims to reactivate artist's audience with follow-up album

## Seconds out for dynamite

by Stuart Clarke

Ms Dynamite may have been relatively quiet since her 2002-issued Mercury Prize-winning debut, but Polydor is convinced her fanbase remains intact ready for the long-awaited follow-up.

"It's true that it has been a long time since the first record but for us, rather than starting again, it's about reactivating that audience," says the company's director of A&R Simon Gavin as he gears up for the release of new album *Judgement Days* on October 3.

"Fortunately we are in the position where we have more singles on this album than we had on the first and that will allow us to ultimately open the record up to a broader audience. You can't just categorise Ms Dynamite as a UK urban artist - she is a quality recording artist."

The first single, a double A-side featuring the tracks *Judgement Day* and *Father* will be released on September 26 and *Radio One*, *Kiss* and *Galaxy* have led the charge on airplay with *Judgement Day* now firmly established on all three playlists. Gavin says he felt it important they reaffirm the scope of Ms Dynamite's music. "Father is a very deep and emotional song and we felt it coupled nicely with *Judgement Day*. I heard that for the first time in the studio with a handful of people and by the time it finished there wasn't a dry eye in the house."

A video for *Father* has been shot by Daniel Wolf (Stephen Fretwell's New York) who used a modern day *Lord Of The Flies* concept. It will be premiered on Channel 4 in an evening time-slot on September 27, the day after the single's release.

Much of the new album was co-written and produced by Chink Santana, whom Gavin bumped into by chance in Los Angeles.

Santana, who has been behind hits for Ashanti, Ja Rule and Bernie Mac, says the recording experience was unique. "I've never been in a situation like this before - it was really personal," says Santana. "Once we got our chemistry the recording process really flowed. We lived in the studio. We would be in there for two or three days at a time. It's very rare that I work with an artist that can stay up with me. She's a soldier."

Santana's involvement was essential to the record's development and Gavin notes that finding the people who would enable Ms Dynamite (aka Niomi McLean Daley) realise her musical vision was paramount. "With an artist like Ms Dynamite you have to get her together with the best people and let them go. This album had to be very real and once we knew the people involved in the record were right the whole thing moved very quickly. Chink and Niomi recorded and completed about seven songs in a three-week period."

While the US market remains a high priority for breaking Ms Dynamite this time around, Polydor will focus its efforts on the UK and European markets first and foremost. "Obviously her profile is already strong here so it makes sense that we go with these markets first," says Gavin, who believes that the process of discovery, which occurred with her debut, will be quicker this time around.

"Buyers of the first album were very broad, but if you were to look at it in stages, she had a presence on the UK garage scene initially so there was that youth appeal. Then I think there was discovery from an older age group. As I've said, it's about reactivating the audience and part of what we're doing with the double A-side is appealing to all sides of her audience."

stuart@musicweek.com

### Live

by Jim Larkin

Parlophone is attempting the seemingly impossible task of taking chart-topping 'virtual' band Gorillaz out on the road for a worldwide tour.

The band, whose second album *Demon Days* has to date sold 2.5m copies globally, will break new technological ground by appearing on stage in 3D holographic format. A showcase event in which the band will perform a version of *Feel Good Inc* will be held in London at the end of October, but because of the financial and creative technicalities of the stage set, the full tour is still two years away.

Discussions are taking place with venues around the world over the staging of the shows, which will take place in 2007 and 2008.

And, because of the nature of the shows, it could feature as a residency not at a theatre while the tour moves around the world. However, it is undecided whether the shows will feature live musicians or pre-recorded material.

The shows will be far more technically advanced than the notable performance at the 2002 Brit Awards, in which the band were portrayed using five flat television screens.

The precise form of each show will evolve over the life of the tour, but already there is talk of other



Gorillaz on track for world tour in 2007 and 2008

visual elements being used to complement the holographic performers, as well as appearances from the vocal collaborators featured on the first two Gorillaz albums.

Production house Passion Pictures, which developed the Gorillaz videos, has been brought on board to once again develop the original artwork from Jamie Hewlett into a moving, working format.

Capitol Music UK president Keith Wozencroft says he has never worked on anything so unique in his industry career, and suggests it could be the start of a number of innovative developments for the band. "Gorillaz are a perfect band for the new age in that they fit with what's happening in the digital world, and that's what

Damon [Albarn] and Jamie had in mind when they began the project. We always believed there could be a move into games, films or a tour and this is the first example of us realising one of those possibilities."

Wozencroft says there was talk of a film around the time of the first album launch, but it took until the success of the second album to garner the financial and creative support for a tour.

Meanwhile, as new single *Dare* crashed high into the UK single chart yesterday (Sunday), the band have also enjoyed considerable success in the US. *Feel Good Inc* picked up two awards last week's MTV Video Music Awards.

jlm@musicweek.com

### SNAP SHOT

### GUILLEMOTS



The release of Guillemots' debut EP *I Saw Such Things In My Sleep* on Fantastic Plastic today coincides with rising interest in

the UK group that shows no signs of slowing. Following strong radio support from *Radio One's* Jo Whiley and *6 Music's* Steve

Lamacz - both of whom made the EP record of the week last week - the band last Thursday concluded a publishing deal with Universal. In

addition, they have secured a support slot on *Rufus Wainwright's* November tour and are in the final stages of negotiations with

five labels. While the offers are financially strong, Guillemots' manager Ed Millett says the most important thing for the band

is the ability to maintain creative control within the deal. "The focus is very much about finding the label that we can work with in a creative way," he says.

**CAST LIST:** Manager: Ed Millett, Press: Barbara Churno, M&C Radio: Brad Hunter, Anglo, Regional radio: Jessica Bailey, Anglo, TV: Michelle O'Connor, Anglo, Marketing: Julie Greer, Fantastic Plastic, Label/product manager: Darrin Robson, Fantastic Plastic, Agent: Paul Wilson, GAA.

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COLLUMBA SONY MUSIC

Lavishly packaged collections, including DVDs, are one of the industry's plans to boost sales, writes *Ben Cardew*

# Boxing clever in the run-up to Christmas



Ray Charles collection: boxed set is packaged in a Fifties-inspired record player case

## Pulling out all the stops for Ray Charles

Warner Strategic Marketing is hoping to capitalise on the Oscar-winning success of Taylor Hackford's 2004 film *Ray* and the recent publication of Mike Evans' biography *The Birth of Soul*, with the release of Ray Charles' *Pure Genius: The Complete Atlantic Recordings (1952-1959)*, on September 19.

This weighty seven-CD, one DVD set, will be packaged in an eye-catching Fifties-inspired record player case, effectively

taller-made for retail campaigns.

Remastering Charles' entire Atlantic Records repertoire, the set also includes a disc of rarities and unreleased tracks, including a 1953 rehearsal session with Ahmet Ertegun referenced in the movie, plus outtakes from the 1958 (*Night Time Is*) *The Right Time* sessions and recordings made in a hotel room on tour in 1959.

The DVD features nine performances from the

Newport Jazz Festival in 1960 and an exclusive interview with Ertegun by Hackford. Ertegun has also contributed to the liner notes, while a historical overview by music writer David Ritz is also included.

Warner Jazz catalogue manager Florence Halfon says, "This is something that hasn't been available before. There's plenty of unreleased material. People have seen the Ray film that was very successful, so I think he has earned new fans."

With nearly a quarter of all physical sales hitting the tills in December, the UK's music sector should feel merrier than most in the run-up to the festive season. Yet, given the fragile state of the UK's retail economy and the increased and divergent competition on customers' entertainment budgets, the industry has its work cut out to ensure music remains the Christmas gift of choice.

One solution here, at least in the world of catalogue, comes in the shape of the boxed set – with lavishly packaged collections, replete with an impressive array of discs and extensive liner notes being used increasingly in an attempt to woo the Christmas punter.

Naturally, the major labels, with their major budgets and vast back catalogues lead the field here. On November 7, Universal is to release *Abba: The Complete Studio Recordings*, comprising a shelf-trembling nine CDs and two DVDs, as well as a booklet packed with unseen photos. Not to be outdone, on September 26, EMI issues *The Band: A Musical History*, a five-CD one DVD anthology of the hugely influential Canadian collective, complete with 89-page book. Other significant releases will be coming from Chicago (Warner), Miles Davis (Sony BMG), Public Enemy (Universal) and a collection of Island's Seventies progressive rock (Universal).

But such sets are by no means limited to the majors. Sanctuary is to release no fewer than five boxed sets in the run up to Christmas, including collections from Uriah Heep, Venom and The Damned, as well as the charmingly titled four-CD compendium of British folk songs, *Anthems In Eden*. Sanctuary special markets manager John Reed recognises the importance that these specialist releases can have. "For a company like Sanctuary that is built on catalogue, in an age when CD sales are slipping and people are talking about downloads as the future, we are aware of a very healthy fan base for a niche catalogue," he says.

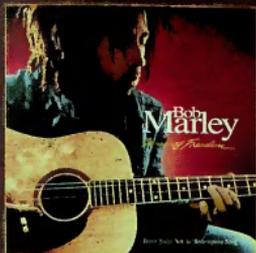
Given that boxed sets – by virtue of price as much as anything else – tend to serve a fairly narrow market, collectability here is key. This is particularly so given that much of the music involved will probably already be owned by the customer. "When putting boxed sets together, you have to compile them with the collector in mind," says Demon Music Group sales and marketing director Danny Keene. Such thinking has led to some inspired packaging in recent years, for instance Decca's three Rolling Stones singles collections, which replicated the packaging of the original seven-inchers. But while this might suggest that boxed sets are merely pandering to nostalgia, this is not always the case. John Reed acknowledges the importance of the much-referenced "£50 man", but suggests that many releases, such as Sanctuary's British folk box, are inspired as much by contemporary trends.

More recently, DVD has also become a crucial element of many boxed sets. Matthew Chalkley, marketing planner for rock and pop at HMV, says that this is only natural. "The growth of DVD in the past five years, along with DVD boxed sets selling very well, means it makes sense for record labels to put in a DVD element," he explains. However, not everyone agrees as to their worth as part of a boxed set. Reed, for one, is unconvinced. "The consumer will pay to buy a combination CD/DVD package, but they will also pay to buy separate audio and visual packages," he says. "Do you want to have all your eggs in one basket? In our experience you can't necessarily ask that the market pays much more for a package with a DVD in it."

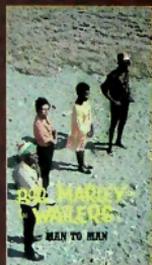
Keene shares his doubts. "DVD is a relatively new format," he says. "From a commercial point of view, we should maximise the revenue from selling DVDs before we start giving them away."

Naturally, any expense in content and packaging will put pressures on margins. EMI director of

# NOT JUST FOR CHRISTMAS... BUT FOR BOXING DAY AND BEYOND



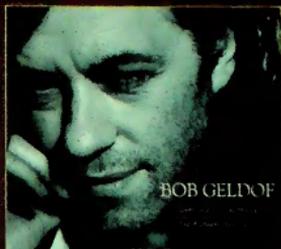
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its Emporio boxed set range, including The Essential Ella Fitzgerald and Christmas Memories, as well as a three CD Beginner's Guide To Blues. Delta is equally active, with 23 three-CD boxed sets due for release before Christmas, including John Denver's Greatest Hits and a King Tubby compilation, as well as 14 Christmas-related double CDs. Union Square, for its part, is releasing 20 boxed sets across its four labels - Easy, Essential Guides, Simply and Sobo - in the coming months, including Easy Jazz, The Essential Bob Marley: The Best of the Early Years and The Essential Songs of Andrew Lloyd Webber.

The lavish treatment given to high-end boxes has even trickled down to the standard release market. Since 1997, Universal's Deluxe Editions pioneered the trend of packaging a re-mastered version of an original album with a disc of bonus material in a clear slip case, in what Daryl Eastlea describes as a "real connoisseur's package". This Deluxe treatment is to be extended to Siouxsie And The Banshees' The Scream and Tears For Fears' Songs From The Big Chair in the run up to Christmas. The label also has its successful Sound & Vision series, offering two CDs and one DVD in a single package, with releases so far from artists including Abba and Marvin Gaye.

Similarly, EMI has its three-CD Platinum Collection and its Sight And Sound sets, which combine an artist's greatest hits on CD and DVD. Both Cliff Richard and David Bowie have Platinum Collections coming out in the fourth quarter and Duran Duran's Greatest will be released as a Sight And Sound compilation. Sony BMG's Legacy Editions are similar to Universal's Deluxe Editions, packaging a re-mastered version of the original

## Field day for Dylan fans

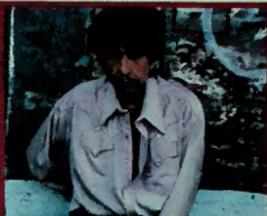
Bob Dylan fans are facing a busy autumn, with a flurry of Zimmerman-related releases to accompany the UK premiere of Martin Scorsese's feature-length biopic *No Direction Home* to be screened on BBC2 in September. All will offer retailers the opportunity to run campaigns around existing catalogue titles.

Sony BMG is releasing the companion soundtrack to the film on September 5, with 28 tracks, spanning 1959 to 1966, on two CDs, including rare private recordings, live concert, TV and festival recordings, as well as 12 alternate takes from album sessions. The album will also include a 60-page booklet, with historical liner notes from Andrew Loog Oldham and Al Kooper, plus track-by-track

details by writer Eddie Gorodetsky.

The label is working closely on promotion with publisher Simon & Schuster, which is publishing The Bob Dylan Scrapbook 1956-1966 on October 1, as well as a paperback edition of Dylan's *Chronicles* on September 19. The Scrapbook, created in association with Dylan himself, includes rare photographs, facsimiles of handwritten lyrics and an array of memorabilia in a slip-cased hardback.

Finally, on October 3, Paramount Entertainment will issue the two-disc DVD of *No Direction Home*, with previously unreleased footage from concerts, studio recording sessions and interviews. Dylan will also feature prominently on the forthcoming DVD edition of



George Harrison's 1971 Concert for Bangladesh.

Dylan new fans targeted

Sony BMG catalogue marketing manager Luke Southern says that such high-level activity will help to open up a new fan base for the singer. "It's going to establish him as a legend," he says. "New fans will want to discover more of his back catalogue. That is a big deal for us."

album alongside a disc of bonus material and, occasionally, a DVD. New releases before Christmas include a Legacy Edition of Patti Smith's classic album *Horses*, due out in November.

Undoubtedly, while margins remain tight, such extravagant treatment will buck certain trends within the industry. But so long as the quarter four gifts market retains its importance, there will

seemingly always be a viable market for boxed sets. They may be expensive and often unwieldy, but at least such treatment is testament to the inherent worth of the music. "In our age where the value of music is in a sense open to question, boxed sets are a return to the idea of buying the package as an artefact," says Reed. "After all," he adds wisely, "You can't download a boxed set."

# FANCY A BOX FOR CHRISTMAS?

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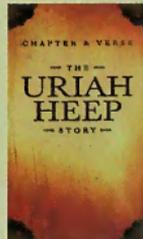
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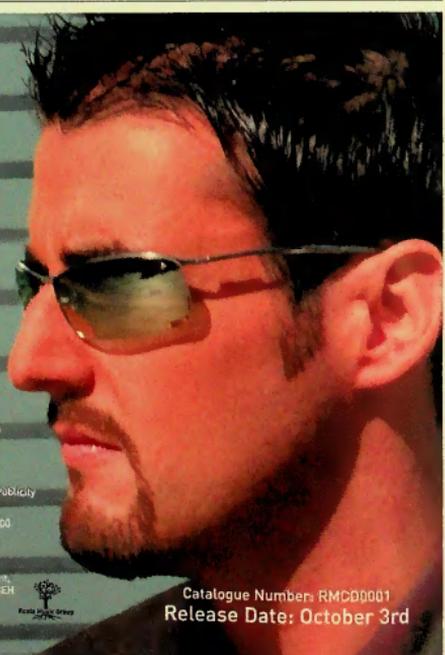
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Catalogue Number RMC00001  
Release Date: October 3rd

## Bridging the Feuermann gap

by Andrew Stewart

Among the list of great cellists, few command the respect and admiration of fellow players more than Emanuel Feuermann, born near the eastern Austro-Hapsburg city of Lvov in 1902. The legendary Feuermann sound was captured on precious few recordings before his untimely death in New York in 1942, so the release of previously unheard takes of works by Bach and Fauré will inevitably attract colophiles.

Feuermann In Concert, the latest issue from the enterprising Cello Classics label, offers considerably more than important outtakes, however. The album takes advantage of new technology and the artistry of cellist Steven Isserlis to present a remastered and completed version of Feuermann's 1939 live performance of Saint-Saëns'



Remastered: Isserlis offers completed version of Feuermann's First Cello Concerto

First Cello Concerto with the New York Philharmonic Society Symphony Orchestra. Isserlis used the same Stradivarius instrument as Feuermann to record five seconds of new material. This was edited together with part of the original

recording to bridge an irritating 20-second gap in the music, allowing Cello Classics to offer a world premiere release.

Sebastian Comberti, a leading cellist himself and artistic director of Cello Classics, decided that the

Saint-Saëns recording was too important to remain off limits to the public. He approached Isserlis, who agreed to contribute to the act of interventionist restoration, and also sourced the only known film footage of Feuermann at work performing two popular showpieces from his repertoire. The 1939 performance was digitally remastered, and added as a bonus as part of an enhanced CD package.

"Of course, it is an outrageous thing to do," says Comberti, "to tamper with an original performance of such stature. How can one justify this? Well, it is possible, by omitting the inserted material, to listen to the original performance in its unedited state, if the listener so wishes. A great deal of care was taken to ensure that the spirit of the original is preserved as much as possible. Of course, any keen-eyed listener will detect the work done, but the object was to allow a complete hearing of the work and it is felt that this has been achieved."

Sonata and Beethoven's Eroica Variations.

### Handel

Operatic arias, Bell, SCO/Eggar. (Linn Records CKD 252 (SACD)). Distinctive and individual, Emma Bell's soprano voice carries the blend of technical accomplishment and expressive richness required to exploit the musical and emotional variety of Handel's music. Her second Linn album sets sparks flying from the first bar, backed all the way by the Scottish Chamber Orchestra under the inspired Richard Eggar. This first-class hybrid SACD from Linn has the makings of an award winner, and is unlikely to pass by critics without attracting rave reviews.

### Moon, Sun And All Things

Baroque Music from Latin America - 2. Ex Cathedral/Skidmore. (Hyperion CDA67524; also available on SACD).



It breaks the heart to think that the artists involved in this undeniably special recording were also caught up in the legal dispute that has plagued Hyperion of late. The independent label has survived to celebrate its 25th anniversary and also issue one of the finest albums of early baroque music to great its catalogue. The collision of old and new world cultures during the Spanish colonial period forged a compelling musical mix that surfaced in Jesuit missionary services. Jeffrey Skidmore and Ex Cathedra turn the dead contents of dusty archives into a thrilling programme, rightly promoted as the month's September disc of the month.

### Handel

Saul, Joshua, Bell, Zarzo, Saks, etc., Concerto Köln/Jacobs. (Harmonia

## Jenkins set for South Bank Show

Mega-selling classical crossover composer Karl Jenkins is the subject of a South Bank Show profile, scheduled for transmission on ITV1 on September 11.

The Welsh musician, whose Adiemus works proved a publishing and audience phenomenon in the Nineties, is shown in the run-up to the world premiere performance of his Requiem, given in Southwark Cathedral in June.

The programme also follows his journey to Kazakhstan, where his blend of Western and Eastern musical cultures has attracted near-cult status. "I've never categorised music because sometimes it's impossible," Jenkins observes. "My view is that it doesn't matter what it is as long as it sounds decent."

andrewstewart@stic.co.uk

Mundi HMC 90187778 (2CD).

It seems that René Jacobs can do no wrong when it comes to his recordings for Harmonia Mundi, the recent run of which has scored sheilds of awards and critical accolades. His latest album, recorded in partnership with the indispensable financial and technical assistance of West German Radio, follows on in the revelatory spirit of Haydn's The Seasons, extracting previously unimagined colours and emotional gestures from Handel's English oratorio, Saul.

### Shostakovich

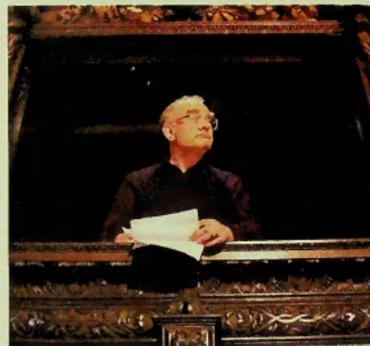
Complete works for piano and orchestra. Ullig SWR Radio Orchester Kaiserslautern/Starek. (Hänssler Classic CD 93.113).

Although the world premiere recording of Ilya Doinov's orchestral arrangement of Shostakovich's Concertino is likely to attract collectors, this disc deserves wide attention for the strength and imagination of Florian Ullig's performances of the composer's two piano concertos. The wholehearted contribution of the Kaiserslautern orchestra adds to the conviction of these performances, as does the album's superb recorded sound.

### Amadeus Quartet

Works by Brudner, Smetana, Verdi, etc. Amadeus Quartet, etc. (Deutsche Grammophon 477 5739 (2CD)).

The Amadeus Quartet became practically synonymous with chamber music playing over the course of 40 years, setting down definitive recordings for Deutsche Grammophon of the standard string quartet repertoire and exploring unfamiliar territory along the way. The group's first violinist, Norbert Branning, died earlier this year, prompting DG to present the first international CD issue of three substantial pieces by way of tribute.



### Messaïen Edition

Various works. Various. (Warner Classics Z564 6216-2 (18 CD)).

While Messiaen reached international prominence before the

Second World

War and continued to compose almost until his death in 1992, public acceptance of his work has been subject to fluctuating trends in classical music. Warner Classics, digging deep into its matchless Messiaen archive, has created a bargain entry point for those exploring the output of a composer whose artistic vision, spirituality and passion for the natural world strike powerful contemporary resonances. This set is a model of how budget releases should be handled.

### Part

Lamentate; Da pacem Domine. Hilgard Ensemble; Lubimov; SWR Stuttgart RSO/Borecky. (ECM New Series 476 3048).

Lamentate, which receives its premiere recording here, was commissioned by Taz Modern and conceived by Estonian composer Arvo Pärt as a homage to Anish Kapoor and his vast sculpture, Marsyas. The work, more a series of miniature impressions than a grand piano concerto, received its premiere in the gallery's old turbine hall in 2003. This exquisite ECM recording captures the gentle, contemplative dialogue and contrasts between solo piano and orchestra, established by the composer as a lament for the living, "struggling with the pain and hopelessness of this world".

### Renée Fleming

Sacred Songs: Including Ave Maria, Pie Jesu, Paris angélus, etc. Fleming, RP0/Delfs. (Decca 475 6925).

American diva Renée Fleming offers a programme destined to score a substantial crossover hit for Decca, opening proceedings with a bel canto reading of the

## ALBUM OF THE FORTNIGHT

### John Rutter

The Choral Collection. Cambridge Singers/Rutter. (Universal Classics & Jazz UJC 476 3068).

Universal's licensing deal with John Rutter's independent Collegium label has delivered impressive sales figures since its inception three years ago, placing the composer's work before a new audience. The latest UJC issue, compiled by Rutter and enhanced by a specially composed track, presents essential miniatures, such as For the Beauty Of The Earth and The Sans Day Carol, along with pieces of greater weight and depth. Classic FM airtime and a heavyweight marketing campaign should provide the impetus to convert this album into a classical chart topper.

Gounod-Bach Ave Maria and progressing eloquently through such winners as He Shall Feed His Flock from Messiah and Mozart's Laudate Dominum. This album is marketed as a key component in Decca's early autumn release campaign.

### Clifford Curzon

Decca Recordings 1937-1971. Including Brahms Piano Concertos Nos. 1&2, Schubert Impromptus, etc. (Decca 475 6786 (6CD)).

The third Clifford Curzon volume in Decca's Original Masters boxes lives up to the excellence of its Gramophone Award-winning predecessor, albeit with much material that has already appeared on CD. The reissue of Curzon's 1946 recording of Brahms's First Piano Concerto underlines the soloist's exceptional insights into this music and also stands as a reminder of the excellence of Decca's engineers. More recent stereo jewels include a classic account of Liszt's B minor

The arrival of established brands into the digital arena may be the catalyst for growth

# Digital to feel the high street effect

EDITORIAL  
PAUL WILLIAMS



On the surface, HMV and Virgin's new download/subscription services hardly look likely to re-invent the digital music wheel. They're offering much the same top-line content and similar pricing models as their already-established rivals and are peppering their sites with such familiar extra-curricular activity as exclusive artist live performance downloads and genre-specific radio station streams.

But, crucially, what the pair do bring to the table is something unmatched by the likes of iTunes Music Store – decades-long reputations as trusted, knowledgeable music retail brands for both labels and record buyers alike. That will be invaluable in helping to grow a market, which still only represents around 2% of all UK music sales.

While the UK's digital music sector has doubled in size in little more than 12 months, for many music buyers it remains a somewhat daunting place to venture. So the arrivals of such established brands as HMV and Virgin may be just the catalyst that is needed to encourage more of them to dip their toes into what continues to remain an iTunes-dominated zone.

As such, the two rivals will have an important role to play in not only growing the sector, but educating

their huge customer bases about its benefits and possibilities, too. And with around 340 high street stores between them in the UK, they already have the kind of immediate access to mainstream consumers that digital-only players can only dream of.

The fact that the two bricks-and-mortar specialists have launched their services so closely to one another, giving the media yet another excuse to focus again on the digital sector, will only further raise the profile of legal downloading and subscription services among the millions who regularly buy music, but currently believe downloading is not for them.

Given that the UK's legal digital music market was starting from virtually zero at the start of last year, the industry should be rightly encouraged about how rapidly it has grown. Winning over the technology-savvy music fan is one thing, but in the physical world over the last few years it has been the more mature, super-market-purchasing consumer who has increasingly been driving the industry's bottom line. Ultimately, only by bringing them into this exciting new world can digital ever hope to be a true mass-market success – and it needs players such as HMV and Virgin on board to achieve that.

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## The City Showcase can only benefit music as a whole

VIEWPOINT  
NANETTE RIGG



Emerging musicians both need and deserve more opportunities to develop and showcase work.

City Showcase benefits from London's wealth of talent – we select performers for our annual festival either through our London borough trials (this year held with Paddington Development Trust and Collage Arts) or through the many demos we receive. Some of the talent is young and raw, some of it is ready-to-go.

It is really important for the future viability and prosperity of the business that we take the time to work with and invest in talent of

**The point is simple: if we invest in talent, we can grow our business**

all genres. Currently the industry climate is focusing on rock and indie acts. City Showcase prides itself on showcasing the broad spectrum of music and culture found in London. As well as holding nights dedicated to rock and indie, there will be gigs dedicated to Asian and urban acts as well as an evening of classical music.

Commercially this is not always easy so City Showcase has been established as non-profit-making

so that we can work with musicians year on year without worrying about commercial concerns

London needed an international music showcase – what better way of creating this platform than by giving it to new and emerging musicians and have them perform to the public in retail outlets.

By creating a public facing, free international music festival in London we can showcase and develop musicians by working with them and providing free workshops whereby small labels, publishers and musicians can seek expert guidance to grow businesses and develop careers.

This year we are also showcasing Canadian artists Leroy Stagger, Joel Plackett and MadViolet (all known in Canada but only emerging here) and hosting a workshop which explores how to break North America through Canada – again new opportunities and new markets.

The point is simple: if we invest in talent; showcase it to the world and develop new collaborations, we can grow our businesses.

Nanette Rigg is the organiser of this week's City Showcase, a five-day series of events in which new bands will play in prominent shops across London.

## How excited are you about Kate Bush's new album?

The big question

EMI has confirmed that Kate Bush's new album, a double-disc set titled *Ariel*, will be released on November 7. After a 12-year wait, how excited are you about hearing her new work?

Mark Eilen, Word

"Kate Bush's entire catalogue has been on a permanent loop in my house since my 19-year-old discovered her and, strangely, it's only made me like her more. But there's always been a sense of anticipation about her every appearance. She's only ever toured once, in 1979, and it was featured on *Nationwide* every night of the week."

Terry Underhill, Real Radio

"Kate Bush was, without doubt, the iconic female superstar of the late Seventies and Eighties and to this day she remains one of the world's most collectable stars. For 11 years her fans have waited for more magic and now the waiting is over. A generation grew up with her haunting lyrics and amazing vocals and, if the rumours are to be believed, this will be one of her best collections ever. As an unshamed fan I cannot wait for November 7. Her exclusive lifestyle and mysterious persona adds to her charm and I am counting down the days to the release."

Rashmi Patani, RSK

"The *Kick Inside* is one of my favourite albums. I am sure Kate has influenced many artists such as Katie Melua, which makes her as relevant as ever. There is a new audience awaiting her. I look forward to it."

Richard Kihlstrom, Borders

"Very excited. 'Bona fide legend', 'truly original artist' and 'great British eccentric' are words that have been applied to a lot of people, but are true in only a very few cases, and she's one of them. I'll be a great event for the industry as a whole and, we hope, for Borders in particular. She's a perfect fit with our customer profile."

Anthony Batson, The Rock Box, Cambridge

"We've got lots of Kate Bush back catalogue in stock and so we're very excited. We were actually playing the *Hounds Of Love* this morning and, even though we're mainly a rock and indie specialist, she's definitely someone who appeals."

Bob Jones, Replay Bristol

"It's nice to have her back and I hope it all goes well for her, but I doubt I'll sell many copies of it. I think she's a bit too much of an establishment figure for the type of customers we get, so we'll probably only sell five or six copies. But then I haven't heard it yet so you never know. She's the type of artist that can always surprise people."

## Anthony H Wilson and Yvette Livesey discuss their preparations to stage their 14th In The City, which this year boasts a host of big personalities

### Quickfire

You've had some pretty amazing characters turn up to ITC over the years, and you have Chris Blackwell, Seymour Stein, Mick Rock and Steve Jones making an appearance in some shape or form this year. But who have been the highlights of previous events? Tony: Malcolm McLaren when he told us about how he hid Sid Vicious' knife after the Nancy stabbing was good. Peter Grant was also amazing. ITC has changed my life because there is no way I would have met some of these people or heard their stories.

Eric was also very good and the characters change every year. Yvette: Lyor Cohen was a really inspirational character.

And who are you still trying to persuade to put in an appearance? Tony: The great Atlantic producer Jerry Wexler, I'd love to have him.

Also Alan Levy and Martin Bandier. Yvette: Gril Marcus we want.

You've had some pretty wild themes over the years, including Year Zero and the first conference in 1992 was billed as Cannes, New York, Kiss My Ass. What was that about?

Tony: In about 1990, Yvette and I were travelling back from Miami and Yvette suddenly asked, "Why do you all go to Cannes?" We decided we should try something here and there would be no need to go to Cannes. Yvette: We knew it wouldn't work in London, though. People in the industry need to get away from where they live and work, and we knew Manchester and had a lot of support from the city.

And this year's theme?



Tony: I went to the crossroads. When Robert Johnson sold his soul to the devil that was a symbol of the essence of rock'n'roll. This year we are saying we have woken up to a lot of the issues the industry had been facing, such as how to deal with the internet. It's like we've gone through all the ups and downs, we've been at the crossroads, and are finally able to move forward now.

What is it that you think ITC has given the music industry and Manchester?

Tony: Rob Partridge, the PR, once called us "conversion as entertainment." Yvette: Few people ever have the opportunity to see or hear so many big names talking about the business. Tony: When we first thought of ITC in 1990, Manchester was on a crest of a wave with bands such as the Happy Mondays. It was better than Tokyo and Paris. But we knew that could disappear overnight like Liverpool after The Beatles moved to London. We went to the local politicians and said this was an opportunity to turn

Manchester from a slit hole into a great city using the confidence of Manchester's youth to preserve the city's role as one of Britain's music capitals. It's a good job because two years later, when we started, Happy Mondays and a lot of those bands were over.

And why do you think it is successful after so many years and how many years do you think you have got left in you?

Yvette: I think we've enjoyed continued success because people can see we are emotionally and creatively involved. Four or five years ago we wondered whether the conference had run its course. We thought maybe we'd had our day. It was a tough time, but I think the industry was going through a bad period and no-one had any money. I think we'll do it until we drop now.

Anthony Wilson was the founder of legendary Manchester label Factory Records and has also been a television presenter. He went on to create In The City in 1992.

and forged strong management teams around him, giving them the freedom to operate and create."

David Munn, vice chairman, EMI Music, says, "David Fine was a well liked and respected music executive who had a long and distinguished career. I think his legacies are the significant role he played in the development of the modern music business, and, as head of IFPI, all the important work he did to improve the international profile of the industry."

Fine's career actually began in film, in his home country of South Africa. But, by 1951 he had joined the Johannesburg-based Tritone Records and six years later moved to the country's biggest music group Gallo. He spent two decades there, rising to managing director, before the call to run PolyGram's UK operations in 1979.

He became president and CEO of PolyGram worldwide in 1987 and two years later led the group onto the stock exchange, following the flotation of Philips. In 1991 he handed control to Alan Levy, the same year he took up the chairmanship of the IFPI, which he served in that capacity until 1998.



tenure as chairman in the Eighties, culminating in its flotation as a public company and its acquisition of both A&M and Island. He was also a thoroughly decent man of great personal integrity and his passing is cause for great sadness."

John Kennedy, IFPI chairman and CEO, also praised the former IFPI chairman: "David Fine's contribution to the success of the recording industry during the Eighties and Nineties is greatly underestimated. He brought a great business vision and an understanding of the dynamics needed for the industry to prosper. He knew his own strengths and weaknesses

### DOOLEY'S DIARY



## Birthday 'boy' in Elton shocker

Remember where you hear it:

Here's yet another reason to raise your cap to Sir Elton John, who managed to leave even Gary Farrow speechless (sadly, not for long though) when he turned up the other weekend at his old pals 50th birthday bash. With a guestlist mixing industry names and celebs, including Alain Levy, George Michael, Sharon Osbourne and Richard & Judy gathered at Elton's den in the South of France, Captain Fantastic managed to steal the show with a special cake baked in honour of the birthday boy. Reflecting Elton's nickname of Squirrel Cheeks

McNought for Farrow (the reckons his face looks a like a squirrel), it came in the shape of a huge chocolate squirrel neatly finished off with the word **CANT** on it. But the highlight for Chelsea

Farrow was Elton reading out a message from the football club's manager Jose Mourinho, which read, "Have a great day - I owe it all to you!". Meanwhile, Elton topped the bill of artists captured on film at **HMV's digital launch** last Thursday when the site all but fell with others pitching in including Sean Paul and Shazell Spittart. While Kanye West's new album Late Registration looked like missing out on the top spot to local boy **McFly** this week, Mercury certainly can't be criticised for leaving rocks unturned on the

promotional front. Across the UK people danced the trademark Kanye West bear suit as part of a nationwide promotion with retail and media partners to raise awareness. While EMI and Universal are holding their autumn presentations this week, Sony BMG is abandoning the conference concept to instead hold gatherings one by one with retailers at a Chelsea hotel next week. Despite a hefty quarter four release schedule, Warner has no conference plans either... Dooley can imagine that developers are **licking their lips** at getting their hands on that prime bit of real estate in **Whitefield Street** to turn into a suite of luxurious pads for new media millionaires. Perhaps they might even call the complex **White Riot**, since much of **The Clash's** debut album was produced at the then CBS studios, or even **Your Pretty Face Is Going To Hell** after one of **Iggy Pop's** finest moments recorded in Noho. But **Robin Millar** is determined that won't happen and good luck to him... Which pop star got, perhaps appropriately, so **hammered** at a drinks brand's party she couldn't then perform?... Simon Fuller's **19 Entertainment** has made its first **non-pop signing** in the shape of **Boy Least Likely To**. Virgin has picked up the massive club tune **Rocket** by **Braund Reynolds**. Could the rumours that **The Darkness's** Justin Hawkins is to executive produce a new celebrity drama TV show called **Strictly Come Daring** be true?

After a highly contested bidding battle, **EMI Publishing** has secured rights after Island records set **The Feeling**. Stay tuned next week for news of **Fierce Panda** founder **Simon Williams'** new label. Virgin employees bid farewell to their **Kensal House** abode with a staff BBQ last

Friday evening. The label will move to its new premises this Wednesday. Meanwhile, ex-Sugababes **Siobhan Donaghy** looks set to land a new **major deal** and things are heating up with **Boy Kill Boy** again, with new offers on the table for the group...

### Obituary

The music industry was mourning one of its chief architects last week following the death of David Fine.

Fine succumbed to cancer on August 30 at his Surrey home. He was 76.

Colleagues were quick to mark the passing of one of the last great characters and executives with Luciano Berlingue, Universal Music Group International chairman and CEO, praising Fine's "dignified and unfussy" approach. Grainge adds, "He was someone who was an uncomplicated thinker, a straight shooter and extremely professional. He was certainly the modern architect of what PolyGram became and someone who created an environment where everyone felt protected."

Richard Constant, general counsel at Universal Music Group International, who worked with Fine during his many years as the boss of PolyGram, adds, "David Fine was a dedicated professional who brought PolyGram several years of uninterrupted growth during his



tenure as chairman in the Eighties, culminating in its flotation as a public company and its acquisition of both A&M and Island. He was also a thoroughly decent man of great personal integrity and his passing is cause for great sadness."

John Kennedy, IFPI chairman and CEO, also praised the former IFPI chairman: "David Fine's contribution to the success of the recording industry during the Eighties and Nineties is greatly underestimated. He brought a great business vision and an understanding of the dynamics needed for the industry to prosper. He knew his own strengths and weaknesses



After taking over the charts, **McFly** and the Island team last week took over **Allan Towers** for the launch party for new album **Wonderland**. It was attended by 250 competition winners who got a go on the Nemesis ride (which was rebranded as "Wonderland" for the day) before meeting the band and watching them play a full live set. Pictured are (l-r) Island head of press Nick

McEwen, Island press director **Tod Cummings**, Island press assistant **Sarah Hall**, **McFly's** Tom Fletcher, Island product manager **Sam Bowman**, **McFly's** Dougie Poynter and **Harry Judd**, Island TV Promotion's **Holly Davies**, Island Sales' **David Hawkes**, Island senior press officer **Heather Radmond**, **McFly's** Danny Jones and Island regional promo manager **Phil White**.

# Classified

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# Club Charts 10.09.05

## The Upfront Club Top 40

Position	Artist	Title	Label
1	<b>BODYROCKERS</b>	ROUND & ROUND	Mercury
2	<b>LEAH MCINTOSH</b>	YOU MORE (THAT BIG TRACK)	Mercury
3	<b>STIVE MAC &amp; STEVE SMITH</b>	DOWN YOU MORE (THAT BIG TRACK)	Mercury
4	<b>X-PRESS 2 FEAT. KURT WAGNER</b>	GIVE IT	Mercury
5	<b>THE BAKERY</b>	UNCONTROLLED (ALAN HONEST MISTAKE)	Mercury
6	<b>LAOTYRON DESTROY</b>	EVERYTHING YOU TOUCH	Mercury
7	<b>DJ BOHMA &amp; A PHOLO</b>	FEAT. SANDY LAMB ESUMA	Mercury
8	<b>SEX ON MONDAY</b>	BRING BACK THE LOVE (HOLD ME DOWN)	Mercury
9	<b>IAA VAN DAHL</b>	INSPIRATION	Mercury
10	<b>BASEMENT JAXX</b>	DO YOUR THING (2005 REMIXES)	Mercury
11	<b>ROUTE ONE FEAT. JENNY FROST</b>	CRASH LANDING	Mercury
12	<b>FREEFORM</b>	EYE AND CORE CONVERSATIONS	Mercury
13	<b>VARIOUS</b>	BIG TOWERS - LIVING FOR THE WEEKEND	Mercury
14	<b>EMILY</b>	MAKE SOME NOISE	Mercury
15	<b>VARIOUS</b>	BOSS SAMPLER (UP SAMPLER)	Mercury
16	<b>JENN CINEMA</b>	COME RAIN COME SHINE	Mercury
17	<b>PARADISE DOLLS</b>	TOUGH ANGEL	Mercury
18	<b>LIBERTY X</b>	SONG 4 LOVERS	Mercury
19	<b>OLAV BASSONSKI</b>	FEAT. MITCHE ONE WATERMAN	Mercury
20	<b>FREEFORM</b>	MOMENT OF MY LIFE	Mercury
21	<b>COCO BONCO</b>	BURNING SUNSHINE	Mercury
22	<b>LATU</b>	ALL ABOUT US	Mercury
23	<b>FREEMANSONS</b>	FEAT. AMANDA WILSON LOVE ON MY MIND	Mercury
24	<b>MAJOR PLAYERS</b>	COME WITH ME	Mercury
25	<b>ROBBIE RIVERA</b>	FEAT. JESSIE JONES RIGHT HERE	Mercury
26	<b>SUGABABES</b>	PUSH THE BUTTON	Mercury
27	<b>HAITH EMANS</b>	WESHERIZED	Mercury
28	<b>CONDUDE</b>	ONE EXTRAORDINARY WAY	Mercury
29	<b>ROYALS</b>	FEAT. 99 PERCENT	Mercury
30	<b>ROWETTA</b>	AND I'M TELLING YOU I'M NOT GOING	Mercury
31	<b>ERNESTO VS BASTIA</b>	DARK SIDE OF THE MOON	Mercury
32	<b>HAROLD VAN HEDEL</b>	WHEN THE LIGHTS GO DOWN	Mercury
33	<b>URUA</b>	YOU MAKE ME WANT TO BE A MAN	Mercury
34	<b>PEYTON</b>	TU RISEA HIGHER PLACE	Mercury
35	<b>MAYO</b>	FEAT. MIAMI SOUND MACHINE DOCTOR PRESSURE	Mercury
36	<b>CREAM VS THE HOXTONS</b>	SUNSHINE OF YOUR LOVE	Mercury
37	<b>JAMES P NOOKE</b>		Mercury
38	<b>BOB SINDGAR</b>	FEAT. GARY FINE LOVE GENERATION	Mercury
39	<b>RATHLESS</b>	INSTANTIA 2005	Mercury
40	<b>LEE GARRERA</b>	FEAT. MIMI WATCH YOU	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title
1	<b>THE YOUNG HUNK</b>	YOUNG & BEAUTIFUL
2	<b>KIDCU</b>	WALKER 217
3	<b>ANDY BIL</b>	SOULY
4	<b>CHADWELL</b>	ORION CALL MY NAME
5	<b>REACT</b>	HEAVEN 2005

amsterdam 27/28/29  
dance event october 2005

3 nights / 30 clubs  
300 of's and artists



Bodyrockers: Upfront club's toppers

### Bodyrockers make impact

by Alan Jones

The Bodyrockers' debut single Like The Way just missed out on topping the Upfront Club Chart in April, but has since gone on to become one of the year's biggest dance hits, racking up an impressive and ongoing 20-week stay in the OCC top 40 sales chart, while selling more than 150,000 copies, including more than 50,000 downloads.

Radio support for Like The Way also remains huge but many clubs have moved on to follow-up Round & Round, which actually bears an uncanny resemblance to its predecessor. Due for release on September 19, it jumps 7.1 on the Upfront Club Chart, leapfrogging over Rolling Stone Round. Wood's daughter Leah's debut single Contact: High, which moves 5.2. The Bodyrockers' single is top platinum of 100,000, than 10%, and appears in mixes by Blirbo Jones, Lunis Loves, Max Graham, Switch and Bodyrockers themselves.

Round & Round is also making a significant impression on the Commercial Pop Chart, where it scoots 16.3 being beaten only by Fate Russian lesbians LATU, whose similarily formulaic but rather good All About Us storms to a number two debut just behind Song 4 Lovers.

Liberty X's first release in nearly two years. In its original version the Liberty X single is a muscular urban groove with much rappping from Renaved Run from Burn-DMC but the dance mix - by Soulless - turns it into a more rhythmic, house tune. Either way, it's a slick comeback from the band and should have no problems delivering them a mild straight top 20 hit on the OCC sales chart.

On the Upfront Chart, last week's chart-topper Rihanna enjoys a further 9% increase in support for her debut single. Who da Replay but third number one position to the formidable 50 Cent, who achieves his third number one debut of the year with Outta Control.

Maybe his name should be 50 Percent, since he'd already spent 17 of 34 chart weeks so far in 2005 at number one on the chart, clocking up seven chart weeks at number one with Candy Shop, and five weeks apiece with Disco Inferno and Just A Little Bit. Candy Shop and Disco Inferno set the tone for Outta Control by debuting at number one, whereas Just A Little Bit was positively sluggish, debuting at number 13 and taking another four weeks to reach number one.

### COMMERCIAL POP TOP 30

Rank	Artist	Title
1	<b>LEAH MCINTOSH</b>	YOU MORE
2	<b>STIVE MAC</b>	DOWN YOU MORE
3	<b>LIBERTY X</b>	SONG 4 LOVERS
4	<b>RHIANNA</b>	REPLAY
5	<b>50 CENT</b>	WHO DA REPLAY
6	<b>50 CENT</b>	REPLAY
7	<b>50 CENT</b>	REPLAY
8	<b>50 CENT</b>	REPLAY
9	<b>50 CENT</b>	REPLAY
10	<b>50 CENT</b>	REPLAY

Produced in co-operation with the BPI  
and based on a sample of more  
than 4,000 record outlets  
© The Official UK Charts Company 2005



As used by Top Of The Pops and Radio One

# MUSICWEEK

## The Official UK Charts 10.09.05

### SINGLES

		Artist
1	6	GORTILAZ DARE
2	1	R/HANNA PON DE REPLAY
3	2	DANIEL POWTER BAD DAY
4	4	JESSICA SIMPSON THESE BOOTS ARE MADE FOR...
5	1	OASIS THE IMPORTANCE OF BEING IDLE
6	4	SIMON WEBBE LAY YOUR HANDS
7	6	THE BLACK EYED PEAS DOWN T LIE
8	6	DAVID GRAY THE ONE I LOVE
9	8	LES RHYMES DIGITALES JACQUES YOUR BODY
10	5	JAMES BLUNT YOU'RE BEAUTIFUL
11	6	GWEN STEFANI COOL
12	9	KAISER CHIEFS I PREDICT A RIOT
13	9	KAISER CHIEFS LONG HOT SUMMER
14	7	MCFLY TILL BE OK
15	8	THE WHITE STRIPES MY DOORBELL
16	10	KELLY CLARKSON SINCE U BEEN GONE
17	14	GOLDTRAPP OOH LA LA
18	12	CRAZY FROG POPCORN
19	12	PAUL McCARTNEY FINE LINE
20	11	FREEMASONS FEAT AMANDA WILSON LOVE ON MY MIND
21	11	FOO FIGHTERS IN YOUR HONOUR
22	11	AMANDA WILSON LOVE ON MY MIND

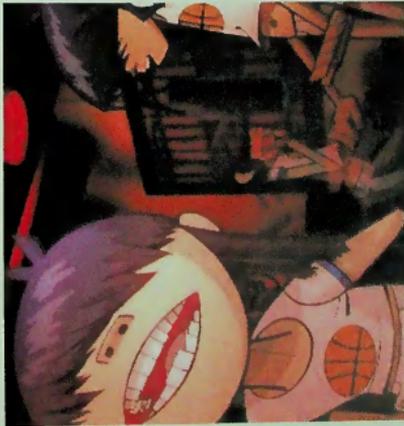
### ALBUMS

		Artist
1	1	MCFLY WONDERLAND
2	10	KANYE WEST LATE REGISTRATION
3	1	JAMES BLUNT BACK TO BEDLAM
4	3	COLDPLAY X&Y
5	4	KAISER CHIEFS EMPLOYMENT
6	2	GOLDTRAPP SUPERNATURE
7	13	KT TUNSTALL EYE TO THE TELESCOPE
8	11	KELLY CLARKSON BREAKAWAY
9	7	GORTILAZ DEMON DAYS
10	6	FAITHLESS FOREVER FAITHLESS - GREATEST HITS
11	12	OASIS DON'T BELIEVE THE TRUTH
12	5	CRAIG DAVID THE STORY GOES
13	9	DANIEL POWTER DANIEL POWTER
14	17	THE BLACK EYED PEAS MONKEY BUSINESS
15	8	THE MAGIC NUMBERS THE MAGIC NUMBERS
16	24	GWEN STEFANI LOVE ANGEL MUSIC BABY
17	20	THE KILLERS HOT FLUSS
18	18	JACK JOHNSON IN BETWEEN DREAMS
19	6	ERIC CLAPTON BACK HOME
20	16	JAMIROQUAI DYNAMITE
21	22	FOO FIGHTERS IN YOUR HONOUR
22	11	AMANDA WILSON LOVE ON MY MIND

# ALBUMS NEWLIST PLAYLIST CHARTS SINGLES NEW RELEASES

FOR ALL THE LATEST VISIT  
WWW.MUSICWEEK.CO.UK

21	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND	Labels
22	ELBOW FORGET MYSELF	V2
23	BABYSHAMBLES FUCK FOREVER	Rough Trade
24	CIARA FEAT. LUDAGRIS OH	LuLuCe
25	AKON BELLY DANCER (BANANZA)	Universal
26	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Interscope
27	MY CHEMICAL ROMANCE THE GHOST OF YOU	Reprise
28	MARIAH CAREY WE BELONG TOGETHER	Def Jam/Good
29	BIG ANG FEAT. STOBHAN IT'S OVER NOW	All Around The World
30	CRIG DAVID ALL THE WAY	We're So Bad/In
31	AMERIE TOUCH	Columbia
32	MINT ROYALE SINGIN' IN THE RAIN	Direction
33	R KELLY FEAT. THE GAME PLAVAS ONLY	Jive
34	MATFAX BIG CITY LIFE	Baldwin Peak
35	MVP ROC-YA BODY (MIC CHECK 1.2)	Positiva
36	FUNERAL FOR A FRIEND MONSTERS	Intarscience
37	ROLLING STONES STREETS OF LOVE/ROUGH JUSTICE	Virgin
38	THE GAME DREAMS	Intarscope
39	BODYROCKERS I LIKE THE WAY	Necrony
40	EMINEM ASS LIKE THAT	Intarscope



CORILLAZ: NEW ENTRY AT NUMBER ONE

## FOR ALL THE LATEST VISIT MUSICWEEK.COM

### COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 61	EMI/Regina/Universal
2	FESTIVAL	JAR/WASA
3	RENAISSANCE - THE CLASSICS	Romance
4	NEW WOMAN - THE NEW COLLECTION 2005	Various/Sony BMG TV
5	SUPER CHARGED	Universal TV
6	RUSH HOUR 3	Mercury of Sound
7	IBITZA ANNUAL 2005	Virgin/EMI
8	THE BEST CLUB ANTHEMS 05	Virgin/EMI
9	DRUM & BASS ESSENTIALS	Warner Dance
10	GATECRASHER CLASSICS	Melody of Sound
11	SUMMER HOLIDAY DANCE CRAZE	V2TV
12	POP JR	Universal TV
13	PLAY TIME - THE COMPLETE FUN PACKAGE	Sony BMG
14	SHAKE RATTLE & ROLL	Santitas/Intony
15	SLAMMIN' VINYL PRESENTS HARDCORE HEAVEN 2	Real
16	WESTWOOD - HEAT	Def Jam
17	IN THE MIX - REVIVAL	Virgin/EMI
18	ELECTRIC	Warner Dance
19	CLUBLAND 7	LuLuCe/ACTV
20	R&B DANCE MIX	Sony BMG TV

### FORTHCOMING

#### KEY SINGLES RELEASES

MS DYNAMITE JUDGMENT DAY POWDER SEPT 26  
 RICKY MARTIN LOVY CAR SONY BMG SEPT 26  
 SUGABABES PUSH THE BUTTON ISLAND SEPT 26  
 TINA TURNER I AM A DREAMER SEPT 26  
 FRANZ FERDINAND DO YOU WANT... DODDING SEPT 19  
 KATE MULLA HEAVE MELLON... PARADEISE SEPT 19  
 KELLY CLARKSON BEHIND THESE SONY BMG SEPT 19  
 RACHEL STEVENS I SAID NEVER AGAIN (BUT HERE WE ARE AGAIN) POWDER SEPT 19  
 DANCE SPIRIT CLUBS... LONG SEPT 12  
 50 CENT OUTTA CONTROL POWDER SEPT 12  
 JAMIE CULUM I GET YOUR WAY (CA) SEPT 12  
 KAISER CHIEFS I PREDICT... POWDER SEPT 12  
 SEAN PAUL WELL BE BLOWING UP ATLANTIC SEPT 12

#### KEY ALBUMS RELEASES

FRANZ FERDINAND YOU COULD HAVE... DODDING OCT 3  
 MS DYNAMITE JUDGMENT DANCE PAU... YOUNG OCT 3  
 NU1E NEXT DOOR PLAY IT... WARNER BROS/OCT 3  
 JAMIE CULUM CATCHING TALES (CA) SEPT 26  
 KATE MULLA... PIECE BY PIECE (SONY) SEPT 26  
 SHERYL CROW... WINDLOVER ATLANTIC SEPT 26  
 THE CORBES FOME ATLANTIC SEPT 26  
 MITCHELL BROTHERS A BREATHER... 679 SEPT 26  
 BON JOVI HAVE A NICE DAY (NASCOPY) SEPT 19  
 GORDE LOOKIN' UP THE BEST GIG ALBUM SEPT 19  
 EMI 1987-2004... LAST NIGHT SEPT 19  
 TINA TURNER... I AM A DREAMER SEPT 12  
 LIL' KIM THE WAKED TRUTH ATLANTIC SEPT 12  
 PAUL McCARTNEY CHAS AND... PARADEISE SEPT 12

21	FOO FIGHTERS IN YOUR HONOUR	WEA
22	IRON MAIDEN DEATH ON THE ROAD	EMI
23	GREEN DAY AMERICAN IDIOT	Reprise
24	MARLEINE PEYROUX CARELESS LOVE	Roulette/FUJ
25	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam
26	SAM COOKE PORTRAIT OF A LEGEND	Universal TV
27	THE WHITE STRIPES GET BEHIND ME SATAN	XL
28	SCISSOR SISTERS SCISSOR SISTERS	Polydor
29	JEFF WAYNE THE WAR OF THE WORLDS	Columbia
30	KIRSTY MACCOLL THE BEST OF	Virgin
31	CRAZY FROG CRAZY HITS	Cap
32	MICHAEL JACKSON THE ESSENTIAL	Epic
33	JEM FINALLY WOKEN	Abn
34	BLACK REBEL MOTORCYCLE CLUB HOWL	Ecto
35	RIHANNA MUSIC OF THE SUN	Def Jam
36	JOHN LEGEND GET LIFTED	Columbia
37	THE GAME THE DOCUMENTARY	Intarscope
38	BASEMENT JAXX THE SINGLES	XL
39	HARD-FI STARS OF CCTV	Necrony
40	CIARA GOODIES	LuLuCe



MCFEY: MORE CROWN-UP APPROACH PAYS OFF

6	POWER FEAT. MIAMI LO	WORLD	14
7	FATHEAD	UK FUNK	14
8	ROCKY CHICKENS	UK FUNK	14
9	PHANTOM FEAT. SEAN PAUL	UK FUNK	14
10	MC SCHELLA & MISSION	UK FUNK	14

### PRE-RELEASE AIRPLAY TOP 20

1	THE PERSUASION MACHINE	UK FUNK	14
2	AMLO FEAT. MIAMI SOUND MACHINE	UK FUNK	14
3	LAUREY WEST	UK FUNK	14
4	SEAN PAUL	UK FUNK	14
5	SEAN PAUL	UK FUNK	14
6	JAMMY HOOKS	UK FUNK	14
7	KERISSA FEAT. MIAMI SOUND MACHINE	UK FUNK	14
8	CALDIE LOCKIN' CHAIN	UK FUNK	14
9	JAMMY HOOKS	UK FUNK	14
10	MIAMI SOUND MACHINE	UK FUNK	14
11	MIAMI SOUND MACHINE	UK FUNK	14
12	MIAMI SOUND MACHINE	UK FUNK	14
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16	MIAMI SOUND MACHINE	UK FUNK	14
17	MIAMI SOUND MACHINE	UK FUNK	14
18	MIAMI SOUND MACHINE	UK FUNK	14
19	MIAMI SOUND MACHINE	UK FUNK	14
20	MIAMI SOUND MACHINE	UK FUNK	14

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

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 20th Anniversary

### COOL CUTS CHART

1	HANDS UP!	UK FUNK	14
2	THE PERSUASION MACHINE	UK FUNK	14
3	AMLO FEAT. MIAMI SOUND MACHINE	UK FUNK	14
4	LAUREY WEST	UK FUNK	14
5	SEAN PAUL	UK FUNK	14
6	SEAN PAUL	UK FUNK	14
7	JAMMY HOOKS	UK FUNK	14
8	KERISSA FEAT. MIAMI SOUND MACHINE	UK FUNK	14
9	CALDIE LOCKIN' CHAIN	UK FUNK	14
10	JAMMY HOOKS	UK FUNK	14
11	MIAMI SOUND MACHINE	UK FUNK	14
12	MIAMI SOUND MACHINE	UK FUNK	14
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15	MIAMI SOUND MACHINE	UK FUNK	14
16	MIAMI SOUND MACHINE	UK FUNK	14
17	MIAMI SOUND MACHINE	UK FUNK	14
18	MIAMI SOUND MACHINE	UK FUNK	14
19	MIAMI SOUND MACHINE	UK FUNK	14
20	MIAMI SOUND MACHINE	UK FUNK	14

### URBAN TOP 30

1	SO CENT FEAT. MIAMI SOUND MACHINE	UK FUNK	14
2	THE PERSUASION MACHINE	UK FUNK	14
3	AMLO FEAT. MIAMI SOUND MACHINE	UK FUNK	14
4	LAUREY WEST	UK FUNK	14
5	SEAN PAUL	UK FUNK	14
6	SEAN PAUL	UK FUNK	14
7	JAMMY HOOKS	UK FUNK	14
8	KERISSA FEAT. MIAMI SOUND MACHINE	UK FUNK	14
9	CALDIE LOCKIN' CHAIN	UK FUNK	14
10	JAMMY HOOKS	UK FUNK	14
11	MIAMI SOUND MACHINE	UK FUNK	14
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13	MIAMI SOUND MACHINE	UK FUNK	14
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15	MIAMI SOUND MACHINE	UK FUNK	14
16	MIAMI SOUND MACHINE	UK FUNK	14
17	MIAMI SOUND MACHINE	UK FUNK	14
18	MIAMI SOUND MACHINE	UK FUNK	14
19	MIAMI SOUND MACHINE	UK FUNK	14
20	MIAMI SOUND MACHINE	UK FUNK	14

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5	SEX ON MONDAY	UK FUNK	14
6	SEX ON MONDAY	UK FUNK	14
7	SEX ON MONDAY	UK FUNK	14
8	SEX ON MONDAY	UK FUNK	14
9	SEX ON MONDAY	UK FUNK	14
10	SEX ON MONDAY	UK FUNK	14
11	SEX ON MONDAY	UK FUNK	14
12	SEX ON MONDAY	UK FUNK	14
13	SEX ON MONDAY	UK FUNK	14
14	SEX ON MONDAY	UK FUNK	14
15	SEX ON MONDAY	UK FUNK	14
16	SEX ON MONDAY	UK FUNK	14
17	SEX ON MONDAY	UK FUNK	14
18	SEX ON MONDAY	UK FUNK	14
19	SEX ON MONDAY	UK FUNK	14
20	SEX ON MONDAY	UK FUNK	14
21	SEX ON MONDAY	UK FUNK	14
22	SEX ON MONDAY	UK FUNK	14
23	SEX ON MONDAY	UK FUNK	14
24	SEX ON MONDAY	UK FUNK	14
25	SEX ON MONDAY	UK FUNK	14
26	SEX ON MONDAY	UK FUNK	14
27	SEX ON MONDAY	UK FUNK	14
28	SEX ON MONDAY	UK FUNK	14
29	SEX ON MONDAY	UK FUNK	14
30	SEX ON MONDAY	UK FUNK	14

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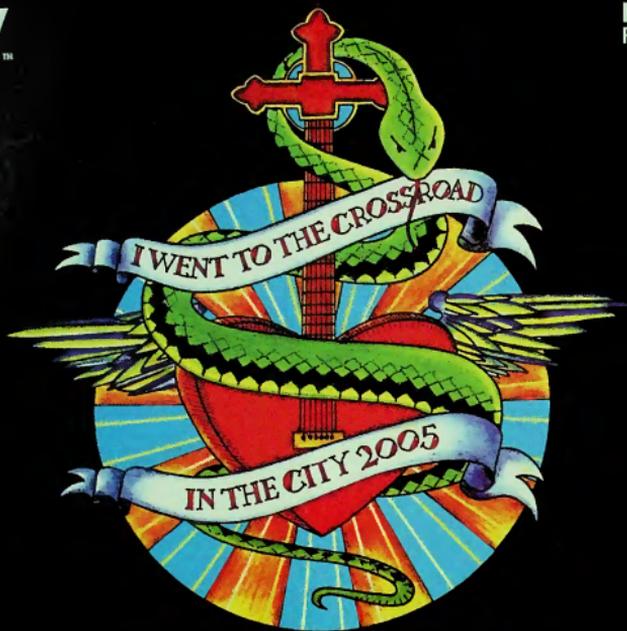
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Week 36

Upfront p20 TV & radio airplay p23 New releases p26 Singles & albums p28

## FAST CHART

### SINGLES

**NUMBER ONE**  
GORILLAZ DARE (Parlophone)  
With vocal assistance from former Happy Mondays member Shaun Ryder, Gorillaz Dare earns EMI its first number one single in 46 attempts. Its last chart topper was Robbie Williams' Radio last October for the Parlophone label, the wait has been twice as long, dating back to Kylie Minogue's November 2003 hit Slow

### ARTIST ALBUMS

**NUMBER ONE**  
MCFly WONDERLAND (Island)  
MCFly's debut album Room On The Third Floor spent one week at one, but managed 38 weeks in the Top 75 and has so far sold 662,510 copies, a total Wonderland must be fabled to surpass, given the fact its first-week sales were almost 10,000 higher than its predecessor.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS Now! 61 (EMI/Virgin/UMTV)  
Sales are down: Now! 61's week-on-week to 32,985, taking Now! 61's cumulative sales in its weeks at number one to 711,518. For the fifth week in a row, UMTV/WSM's Festival is runner-up.

### AIRPLAY

**NUMBER ONE**  
OASIS THE IMPORTANCE OF BEING IDLE (Big Brother)  
Of Oasis' two 2005 chart-toppers, Lyla sold significantly more copies but The Importance Of Being Idle is a far bigger airplay hit than its predecessor jumping 6-1 on the chart this week. Lyla, by comparison, never went higher than number 11.

## THE SCHEDULE

### ALBUMS

**SEPTEMBER 26**  
Elbow Leaders Of The Free World (V2); Architecture In Helsinki In Case We Die (Moshi Mosh); Busta Rhymes the (Polydor); The Rolling Stones the (Virgin)  
**SEPTEMBER 12**  
David Gray Life In Slow Motion (East West); Ian Brown The Greatest (Polydor); Bloodhound Gang Hefty Fine (Polydor); Tracy Chapman Where You Live (Elektra); Lil Kim The Naked Truth (Atlantic); Paul McCartney Chaos And Creation In The Back Yard (Parlophone); Sirrus Rog Talk (EMI)  
**SEPTEMBER 19**  
Goldie Lookin Chain The Best GLC Album: Evr Part 2 (Atlantic); Beverdra Barbara O'Keefe Crow (XL); Bon Jovi Have A Nice Day (Mercury); Echo And The Bunnymen Siberia (Cooking Vinyl); Shaggy Clothes Drop (Island); Skye Mind

## The Market

### Lull before quarter four kicks in

by Alan Jones  
Ten years ago last month, the Blur Vs Oasis battle for chart honours was resolved in favour of the former, whose Country House topped the singles chart with sales of 278,000, leaving Oasis' (What's The Story) Morning Glory runner-up on sales of 216,000.

In 2005, singles rarely sell in those quantities and Oasis' latest, The Importance Of Being Idle, topped the chart last week with sales of 47,285. It suffered a 59% downturn in sales - to 19,354 - on its second week in the chart and slides to number five, being replaced at number one by Blur frontman Damon Albarn's cartoon band GORILLAZ sixth single Dare - but with sales of just 26,861, less than 10% of those enjoyed by Country House, and the lowest tally for a number one since Elvis Presley's I'm Now Or Never took the title 31 weeks ago, at the beginning of February, with sales of 21,887.

Physical singles sales were down 12.7% at 353,951 last week, while downloads slipped by 3% to 480,193. The market overall was off 7.4% at 834,144 sales. The slippage was even greater at the end of the chart, with Rihanna and Daniel Powter's debut singles holding at two and



MCFly. The youngest band to date to score two number one albums

three respectively with sales of 22,410 and 20,895 representing falls of 24.4% and 14.5% week-on-week.

James Blunt's former number one You're Beautiful also suffered a much higher than average decline of 49.2%, as it fell 5-10. That's primarily a result of the physical formats of the single being deleted. Their sales declined 59.5% in the week, while downloads of You're Beautiful fell only 15.8%.

Meanwhile, Blunt's Back To Bedlam ends an eight-week reign at the top of the album chart, as its sales fell by 18.3% to 54,218. It falls 1-3 with new albums debuting at one and two for the

first time in 15 weeks, with MCFly's Wonderland the new champion, outselling Kanye West's Late Registration by 6.3%. Wonderland's sales - 21,317 - were only the 20th highest for a number one in 35 chart weeks so far in 2005, but Late Registration's 67,240 sales were the best for a number two album for eight weeks and the eighth highest of the year.

Overall, album sales dipped by 4% last week to 2,477. Their troubles were largely down to the compilations sector, which contributed just 467,384 sales - 19% of the total, and an 18-week low. Artist sales were down just 2% week-on-week.

## KEY INDICATORS

### SINGLES

Sales versus last week: -7%  
Year to date versus last year: +33%

### MARKET SHARES

Universal	26.4%
EMI	17.7%
Sony BMG	13.5%
Warner	16.8%
Others	25.6%

### ALBUMS

Sales versus last week: -1.9%  
Year to date versus last year: 2.9%

### MARKET SHARES

Universal	32.3%
EMI	17.3%
Sony BMG	18.2%
Warner	16.9%
Other	15.4%

### COMPILATIONS

Sales versus last week: -12.0%  
Year to date versus last year: -15.8%

### MARKET SHARES

Universal	33.2%
Sony BMG	17.4%
EMI	21.5%
Warner	15.7%
Others	12.2%

## RADIO AIRPLAY

### MARKET SHARES

Universal	31%
EMI	17.6%
Warner	17.7%
Sony BMG	18%
Other	15.7%

## CHART SHARE

Origin of singles sales (Top 75):  
UK 64.0% US 33.3% Other: 2.7%  
Origin of albums sales (Top 75):  
UK 64.0% US 36.0% Other: 0.0%

For fuller listings, see musicweek.com

## NEW ADDITION



EMI will release a new studio album by Kate Bush on November 7 titled Aerial. The double album will be her first since 1993's The Red Shoes and will be preceded at retail by lead single, King Of The Mountain, on October 24. Both the album and single have been produced by Kate Bush.

## SINGLES

**THIS WEEK**  
Coldplay Fix You (Parlophone); Staggy Wild Tamarit (Island); Ian Brown All Aboard (Polydor)  
**SEPTEMBER 12**  
The Subways With You (WEA); Kaiser Chiefs I Predict A Riot (Polydor); Bon Jovi Have A Nice Day (Mercury); Sean Paul We'll Be Burning (Atlantic); Jem West (AT0); Jamie Cullum Get Your Way (Polydor); 50 Cent Outta Control (Polydor)  
**SEPTEMBER 19**  
Kanye West God Digger (Roc-A-Fella); The Duke Spirit Cuts Across The Land (LO); Franz Ferdinand Do You Want To Dominate; Rachel Stevens I Said Never Again (But Here We Are Again) (Polydor); Kelly Clarkson Behind These Hazel Eyes (Sony BMG); Sheryl Crow Good Is Good (Polydor); Stereophonics

Devil (V2); Katie Melua Nine Million Bicycles (Dramatico)  
**SEPTEMBER 26**  
Ricky Martin I Don't Care (Sony BMG); Charlotte Church Call My Name (Sony BMG); Tatu All About Us (Polydor); Basement Jaxx Do Your Thing (XL); Missy Elliott Teard Eye (Atlantic); Ms Dynamite Dilemma Day (Polydor); Sugababes Push The Button (Island)  
**OCTOBER 3**  
Backstreet Boys Just Want You To Know (Jive); Bloc Party Two More Years (Wichita); James Blunt High (Atlantic); Audio Bytes Im In Love (Source); The Cardigans You Are Never So Fine (Vine And You Need To Be Nice (Polydor); Depeche Mode Precess (Mute); Robbie Williams Tipping (Parlophone)  
**OCTOBER 10**  
UZ All Because Of You (Island); Lee Ryan Turn Your Car Around (Bmgsteak)

1009705



## Top of the crocs

### The Plot

Early groundwork paves way for second big novelty hit of the year – by a singing and dancing crocodile

IRIS GRUTTMANN PRESENTS SCHNAPPI SCHNAPPI-SCHNAPPI (UNIVERSAL TV) Universal TV has been laying the foundations for *that* crocodile record since May this year, when Schnappi first appeared on the Universal TV compilation Pop Juniors. With the single release now pushed back to October 3, the stage looks set for the second of the year's big novelty hits to crack the top of the UK chart.

Universal TV's international A&R manager Eddie Ruffatt says the biggest challenge has been replicating a campaign, which developed over two years in Schnappi's home country of Germany, in a much shorter period of time. "We were aware that we had to spend a lot of time on this song for it to become a big hit, but at the same time we didn't

want to release it in 2006," he says. "One of the first things we did was to put it on our Pop Juniors compilation album which is targeted at the three- to seven-year-old demographic and was released in May. It was quite key to set up because it was us seeding the record. With all of our compilations, we ensure there is plenty going on in the way of competitions so there was stock at radio and TV stations and from that a few people picked up the song. The compilation has sold 240,000 copies now; essentially it's spreading the word."

At the same time of the compilation's release, a free online game designed by Hyperlunch was launched. Accessed via kids site neopets.com and Kontraband, the game attracted more than 100,000 hits over the course of three to four weeks. The campaign was further complemented with the launch of the Jamba ringtone, which was featured in TV ads running throughout summer.

Repubic Media, which handles Crazy Frog's press, has recently undertaken a campaign targeting children's entertainers, who have been serviced with Schnappi packs containing videos, posters,

lollies, Schnappi tattoos and the single. Reaction forms gauging response to the track were also supplied and Ruffatt says they have received promising results. "Everyone came back saying the kids knew the song and knew the dance," he says.

Repubic has also teamed up with the British & Irish Association of Zoos & Aquariums to give away zoo passes and Schnappi merchandise with regional newspapers up and down the country.

Nine-year-old Joy Gruttmann, who provides the voice for Schnappi, has been highly visible in the UK market over the past month, performing the track on children's TV. She will return for more dates later this month.

### CAMPAIGN SUMMARY

MARKETING: Henrietta Barrister, UMTV. MEDIA: Emma Train, UMTV. PRESS: Sue Harris, Carly Griffiths, Republic. ONLINE PR: Kirsty Cooper, Press On It. TV: Neil Sanderson, Stuart Kenning, Moly Landrock-Holt, Non Stop. RADIO: Jan Hendra, UMTV. POP CULT PROMOTION: Craig Jones, Euroclash.

## You're really throwing on me: director sets Hawkins in new light

### Promo focus

Music video director Alex Smith has adopted an increasingly hands-on approach as he has matured as a director and now shoots and edits much of his own works. Although shrinking video budgets may have something to do with it, it is really more about his development as a film-maker.

For British Whale's *This Town Ain't Big Enough For The Both Of Us* (Atlantic), Smith reunited with the Darkness' Justin Hawkins – Smith has directed all *The Darkness*' videos – to create a hilarious fantasy reflecting Hawkins' recent conversion to the delights of dart playing.

Although those Darkness videos have been highly entertaining, seeing Justin Smith swap his trademark catsuits for a loose-fitting darts shirt makes a pleasant surprise – even better when he's playing Phil "The Power" Taylor (Britain's top darts player) and the contest officials are Russell and Ron Mead, aka Sparks.

"Justin called out of the blue –



I hadn't spoken to the band for about a year – and said 'Are you interested?'" explains Smith. "We had a meeting and I asked him what he wanted to do and he talked about people playing darts and looking beautiful – but him not being in it." Smith was then invited to a room in Hawkins' house with dartsboards everywhere – a shrine to darts. "I realised he was serious."

"I received a call from Justin at about 1am saying he'd just met Phil Taylor," recalls Smith, who had no idea who this was. "He said, 'Only

the greatest living sportsman in Britain, that's who.'" After that, a just between Hawkins and Taylor was the obvious way forward.

And if that was a bulseye, having Sparks involved was the double top. "They're probably the loveliest people I've ever worked with," says Smith. "I really love that the only piece of lycpnc is Russell singing his own song. It really made it for everyone." ● A full version of this story appears in the September issue of *Promo* magazine. For subscription details, contact David Pagendam on 020 7921 8320.

### TASTEMAKERS TIPS

Peyton Peyton (Hed Kandi)

KEVIN GREENING, PRESENTER, 102.2 SMOOTH FM

"He looks like Michael Stipe with a few decent meals inside him. And he should do since he's the food pundit on *Queen Eye For The Straight Guy* UK. Don't let this stop you falling for this accomplished debut collection of blue-eyed soul, tinged with a gospel sensibility that could only come from being the son of a Pentecost preacher from North Carolina. Finally, something for Dad to smile about then."

Patricia Vonne Guitars & Castanets (Measured Rhythms)

AMY FYFE, Q AND MOJO

"Looking like a gypsy Polly Harvey and sounding like Lucinda Williams with Nick Cave's sense of doom marks Austin-based Vonne

out from the mainstream country crowd. Her way with a slinky Latin rhythm turns trad country into something altogether more alarming and exotic, but there are also enough lowdown guitars to keep Stetson hats firmly attached to purist heads."

Texas Red Book (Mercury)

ANGELA JAY, BREAKFAST SHOW, REAL RADIO WALES

"This is definitely one to look out for. Sharleen has spent the past two years working on the album with Bobby Bluebell (Bluebell) and Blue Nile frontman Paul Buchanan. Paul joins Sharleen for a stunning duet that will go down well with her army of fans. It draws on their own life experiences and, as Sharleen puts it, influences which have played a large part in the compiling together of lyrics for the album. Red Book is literally like a story book, which makes it all the more interesting."

### THE INSIDER

## Juice 107.6

With revenue on the rise and the popularity of its personalities growing by the month, Liverpool's Juice 107.6 is on track to meet the aspirations of owner Absolute Radio's programme and operations director Clive Dickens, who wants to take the station to the number one spot with the broader 15-year-old plus demographic.

The station has been enjoying a period of steady promotional activity over recent months. In January, a £250,000 marketing campaign was launched targeting the Louis Hurst Breakfast show after the personality was poached

from market leader Radio City. Hurst, currently the number two Liverpool radio personality in the breakfast slot, recently helped to take the show ahead of Radio One for the first time. Revenue at the station is also on the rise, enjoying a 60% climb over the past two years, while audience share has climbed 80%.

Dickens says variety plays a strong part in the station's strategy for success. "Although our current music strategy bears some similarity with Galaxy or Kiss, our Ofcom format allows us to play pop, rock or dance," he says. "We reflect the broader taste of young Liverpool rather than focus on one single genre. We are not a purely a dance station." With a target 15- to 34-year-

### RADIO PLAYLISTS

#### RADIO 1

- ALIST**  
Black Eyed Peas Don't Lie; Coldplay Fix You; *Dray*; The O'Jays Love Train; *Figthers* D.O.A.; *Freddie* Freddie; *Go West* The Pretenses; *On My Mind*; *Golfplay* Oh La La; *Centrix* Darts; *Green Street Cool*; *Hard Fx Living For The Weekend*; *Kaiser Chiefs* Predict A Riot; *Kanye West* feat. Jamie Foxx *Gold Digger*; *KT Tunstall* Suddenly I See; *Los Rhythms* *Digitalis* *Jacques Year Body*; *Gads* *The Importance Of Being Idle*; *Psychotic Dials* feat. *Busta Rhymes* *Don't Cha*; *Rihanna* Pon De Replay; *Sian Prid* *Don't Be Shy*; *The White Stripes* *My Darkest*; *BlisT*  
*Charlotte Church* Call My Name; *Elbow* Forget Forget; *Ernie* *Go Boston Dan*; *Six Of The Moon*; *Golden Loider* *Chin*; *Yours* *Melissa A. Butler*; *Jack Johnson* *Breakdown*; *Armsp P Diddy*; *Jess* *Whit*; *E-Kimo* feat. *Mike Skinner*; *Loon* *The Last Mile*; *Msgr*; *78* *Dr. Mc*; *Nonaka*; *Judgment Day*; *Mylo Vs Mav*; *Sound Machine* *Doctor*; *Presner*; *Robbie*

- WILLIAMS** *Tripping*; *Sugababes* *Push The Buttons*; *Supratty Vs Fishdown* *Let's Get Down*; *The Bravery* *Unofficial*; *K-Press* *2 Feet Apart*; *Wagner* *Go*  
**CLIVE DICKENS**  
*Solihull Soundbush* *When The Night Falls* *My Song*; *Daniela Marzari* *Wetzone* *To succeed*; *Editors* *Bullet*; *Holly Carter* *Behind These Hood Eyes*; *Missy Elliott* *feat. Tweet* *Yours*; *Fred* *Pendulum* *Slow*; *Stellaris* *In The Oxbridge*; *Stereoscopic* *Dove*; **1-APPROX**  
*Anthony & The Johnsons* *For Today* *I Am A Boy*; *Archie* *Fire* *Rebellion* *UK*; *Blue Party* *Two More Years*; *Bob Sinclair* *feat. Curry* *Play Love*; *Conversations*; *The Dand* *40s* *Red Radio*

#### RADIO 2

- ALIST**  
*Goldfish* *It's You*; *Daniel Powter* *Don't Day*; *David Gray* *The Day I Love*; *Jess* *Whit* *LK*; *Tunstall* *Suddenly I See*; *Natalie James*; *The Messengers*; *Nerina Pallot* *All Good People*; *Dads* *Conversations*; *The Dand* *40s* *Red Radio*; *The Importance Of Being Idle*; *Paul McCartney*





**SINGLE OF THE WEEK**

**Franz Ferdinand**  
Do You Want To

Dominio RUG21L1CD  
Ultimately Franz Ferdinand from the shuffling guitar riff which debuts some 20 seconds into the song, this is an irresistible return from the Glasgow band. Perhaps the tune on their October 3-released new album that most echoes the sound of their debut, it will be snapped up by those who have caught the band live at the V Festival and T On The Fringe. A-listed at Radio One, the song debuted in the top five of the download chart last week.

**ALSO OUT THIS WEEK**  
**SINGLES**  
Boy Kill Boy, Cail Sun (Island);  
Patrikum Sunrise That's Averse (Universi); Nate James: The

Message (On!Tent); Rock Angelz; Son Good (Universi); Armand Van Helden: When The Lights Go Down (Goldmine Fredi); **ALBUMS**  
Lured: Ten

Thousands Flits (Warner Bros); Nasty Surf: The Weight Is A Gift (City Slings'72); Paul Van Dyke: The Politics Of Dancing (Postiva)

Records released 19.09.05

**ALBUM OF THE WEEK**

**Bon Jovi**  
Have A Nice Day

Island 21039556  
Despite sounding hopelessly un-entertaining in today's post-everything market, Bon Jovi's ninth studio album is a defiantly hard-rockin' effort. This collection of evergreen rockers, potential air guitar anthems and sensitive tumbledweed ballads equals anything they have released over the past decade. Their UK track record of five number one albums speaks for itself, and this crowd-pleasing set has every chance of connecting with their fanbase.



**Singles**

**Bloodhound Gang**

Footrot Uniform Charlie Kilo (Geffen 9859042)



The boys who brought us The Bad Touch return with another slice of frabjous rock that sits comfortably in their fans' pockets but, unlike Green Day, doesn't challenge any preconceptions. This will go down very well with teenage boys and probably some of the Xfm and Radio One shows.

**Bodyrockers**

Round And Round (Mercury 9873877)

This follow-up to the smash hit I Like The Way is more Eighties-referencing electro-rock, but lacks the verve or excitement of its predecessor. It also bears more than a passing reference to Robert Palmer's Addicted To Love.

**Kelly Clarkson**

Behind These Hazel Eyes (RCA 82876730002)

The American Idol winner follows the success of previous single Since U Been Gone in a similar rock vein. It is easy to imagine this working very well on US radio, but it lacks either the pop sparkle or the rock'n'roll edge to really cut it with a UK audience. That said, Capitol has been supporting the track and it features a strong video which will also help build profile.

**Sheryl Crow**

Good Is Good (Polydor 9885348)

First single from Crow's forthcoming album Wildflower was penned with long-time collaborator Jeff Trott and proves that both lyrically and musically, Crow remains at the top of her game. Currently receiving Radio 2 support and released ahead of two dates at London's Hammermill Apollo, it should keep a steady pace at retail.

**The Duke Spirit**

Cuts Across The Land (Loog/Polydor 9873986)

There is something beguiling

about frontwoman Liela Moss's vocals - the melody and delivery in this track will pull in fans of decent, guitar-based music. Cuts Across The Land is the title track from the band's May-released debut album, and should help the group make their mark.

**Katie Melua**

Nine Million Bicycles (Dramatic DRAMDCS0012)

With singer-songwriters currently dominating both the singles and albums markets, the timing of Melua's return to the fray couldn't be better. However tame these first fruits of second album Piece By Piece sound, with its cord-onal stylings, brushed-drum backbeat and possibly even a panpipe or two, the 1.5m UK punters who bought her debut Call Of The Search would possibly beg to differ, and it is that massive fanbase that will ensure this makes a splash on its release.

**Her Search Holiday**

A Match Made In Texas (Wichita WEBB091)

Despite not possessing much of what one would actually call a melody, this is a pretty impressive single, with a pleasantly poised orchestral energy running through it that contrasts agreeably with Marc Bianchi's coolly laidback vocals.

**Juliette & The Licks**

Get Low To Kill (Hassle HUFF00CS02)

The second single from Juliette Lewis's debut album You're Speaking My Language may have a marvellously egotyle title but sady the song itself is too unconvincal to live up to the taunt dynamics of obvious contemporary music as The Kills. Judging by the amount of promo work she undertakes, Lewis's commitment to music is obvious to see, but she may need to work harder at the songwriting stage to really cut through.

**Ladytron**

Destroy Everything You Touch (Island CID905)

This shines with the kind of sexual pop cool that Alison Goldfrapp could only dream of. As such, it deserves to be massive,

but without the serious radio support that Goldfrapp commands it probably won't be. Nevertheless, it remains a great advert for Ladytron's excellent new album Witching Hour.

**Damian Marley**

Welcome To Jamrock (Universal MCS040432)

Already in heavy demand as a Ghetto Youth/Tuff Gong inport, this UK debut by one of Bob Marley's offspring is another of the best reggae tunes of the year. Boosted by crisp beats and superb use of an Ini Kamoze sample, it will put Junior Gong firmly in the spotlight in his own right. A strong grassroots of support has been reflected by a C-listing at Radio One.

**Röyksopp**

49 Percent (Wall of Sound WALLD107)

49 Percent stands out like a rather less than thumb from the confusion of Röyksopp's second album The Understanding. Featuring vocals from Chelonis R Jones, it comes across like a broken beat update of Romantphony's floor-filler Bring U Up and is a good choice for a single.

**Stereophonics**

Devil (V2 WRS034058)

The third single from Language.Sex.Violence.Other? sees Kelly Jones's voice in full razor-shredding affect. Having toned down the Black Crowes impersonations, his band are sounding more confident in their own skins than ever. This single is already on Radio One's C-list and they embark on a 17-date UK tour later this month.

**Kanye West** feat. **Jamie Foxx**  
Goo Digger (Roc-A-Fella 9885694)

West's ability to spot a good hook at 50 paces is showcased again as he builds a single around a sample of Jamie Foxx performing Ray Charles' I Got A Woman. Right on time, Capital, Calyx and Kiss 100 are all playlisted this highlight from West's Top Three album Late Registration, and it should prove a bankable success at retail ahead of the US star's promotional visit later this month.

**Albums**

**Devendra Banhart**

Cripple Crow (XL XLCD192)



Banhart's third UK release has the added bonus of the current zeitgeist for alternative folk blowing its sails. Not that the music needs any such puffing up by its spooky campfire yarns and individual vocal style would find its audience anyway, but this could be the album that see him break from alternative music's margins into a larger arena.

**Broadcast**

Tender Buttons (Warp WARPDC136)

Now a duo, Trish Keenan and James Carrill return with their first album since 2003's Ha Ha Sound. Despite making heavier use of grungy electronics and processed guitar, they still have a keen ear for pop melodies, and Keenan's lyrics add an intriguing touch to songs such as Black Cat and current single America's Boy.

**Echo & The Bunnymen**

Sberia (Cooking Vinyl COOKCD297)

With the Bunnymen such an obvious influence on Coldplay and their ilk, the timing could well be right for the Liverpool band's first album in four years. It doesn't recapture the atmospheric beauty of their Eighties heyday, but this is the sound of a band settling comfortably into their skin, and should appeal beyond their loyal fanbase.

**Goldie Lookin' Chain**

Safe As Fuck (Atlantic 011013042)

Those who dismissed the Welsh eight-piece as a novelty act who would disappear once everyone got bored of the joke may have to eat their words when this album hits. It is funnier and possibly even more puerile than the debut and there are also signs of improved musicianship, meaning it is likely to take the Chain to a new high.

**Jackson & His Computer Band**  
Distort Yourself (Warp WARPDC137)

After its recent dalliances with guitar pop, Warp reacquaints

itself with a piece of good old fashioned digital sprawl. Parisian Jackson Fouraged through everything but the kitchen sink into his debut album - a mass of crunchy drums, spasmodic melodies and disturbing samples underpinned by a scattershot, cut'n'paste rhythmic backbone.

**Shaggy**

Clothes Drop (Island SHAGGYCD2)

Clothes Drop may be Shaggy's sixth studio album, but you would struggle to detect much musical development here. He enlists the help of several contemporary figures including Rayvon, Black Eyes 'n' Peas' will.i.am and Scott Storch, but Clothes Drop ultimately offers little more than Shaggy's tried and tested innuendo-laced dancehall pop.

**Shout Out Louds**

Howl Howl Gaff Gaff (EMI 3120092)

Sweden's Shout Out Louds were a big hit at the Coachella festival in May, and it is easy to see why - their sunny indie pop would work a treat in the California sun. However, under more sober analysis their charm weakens, despite some strong hooks.

**Songs Of Green Pheasant**  
Songs Of Green Pheasant (FatCat FATCD40)

Fat Cat have unearthed a gem of an album with this collection of delicate and whimsical outsider folk music. Reclaimed from home recordings made three years ago, the combination of gentle guitars and drifting ethereal vocals proves both starkly alluring and softly hypnotic. Live dates are planned for later in 2005.

**Tahiti 80**

Foxtrot (Atmospheriques/Island 602498216019)

The massively underrated Tahiti 80 returns with their best album to date. The sound of their recordings has been enhanced by working with Outkast/NERD engineers Neal Pogue and Serban Ghenea, and this really comes through on tracks like Something About You and Your and Cherie Pie.

This week's reviewers, Donald Baird, Phil Brooks, Ben Cawley, Stuart Clark, Owen Llewellyn, Emma Mills, Nicola Sisti, Nick Tesco, Simon Ward and Adam White

# TV Airplay Chart

Pos	Weeks on Chart	Artist	Title	Label	Pos
1	1	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	WAL	532
2	2	GORILLAZ	DARE	PARLOPHONE	490
3	0	SUGABABES	PUSH THE BUTTON	ISLAND	445
4	3	COLDPLAY	FIX YOU	PARLOPHONE	421
5	5	SEAN PAUL	WE BE BURNIN'	ATLANTIC	416
6	0	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG	408
7	8	RIHANNA	PON DE REPLAY	DEF JAM	390
8	6	FOO FIGHTERS	DOA	ISCA	368
9	4	MARIAH CAREY	SHAKE IT OFF	DEF JAM	342
10	18	DANIEL FERDINAND	DO YOU WANT TO	SONING	294
11	17	FRANZ PÖWTER	BAD DAY	WARNER BROS	269
12	20	50 CENT	OUTTA CONTROL	POLYGRAM	267
13	9	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	256
14	13	THE BLACK EYED PEAS	DONT LIE	ASAH	265
15	20	KANYE WEST	GOLDDIGGER	ROCAVELLA	260
16	9	KELLY CLARKSON	BEHIND THESE HAZEL EYES	RECA	258
17	15	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	INNOVISE	255
18	20	JEM	WISH I	SONY BMG	251
19	9	MS DYNAMITE	JUDGEMENT DAY	POLYGRAM	246
20	7	AKON	BELLY DANCER (BANANZA)	ISLAND	245
21	30	NICKELBACK	PHOTOGRAPH	ROCAVELLA	243
22	46	JAMES Y NOKKIE		SHOCKE	242
23	24	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE	BREASTFE	226
24	30	JESSICA SIMPSON	THESE BOOTS ARE MADE FOR WALKIN'	COLUMBIA	225
25	130	BACKSTREET BOYS	JUST WANT YOU TO KNOW	JIVE	212
26	20	OSASIS	THE IMPORTANCE OF BEING IDLE	ISG BUCHER	211
27	22	KAISER CHIEFS	I PREDICT A RIOT	BLANCK/PRODIGY	208
28	23	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	206
29	56	TATU	ALL ABOUT US	POLYGRAM	198
30	12	GIRLS ALoud	LONG HOT SUMMER	POLYGRAM	195
31	25	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE	191
32	10	AMERIE	TOUCH	COLUMBIA	191
33	18	LIBERTY X	SONG 4 LOVERS	VERDIN	189
34	36	GWEN STEFANI	COOL	INTERSCOPE	180
35	18	LES RYTHMES DIGITALES	JACQUES YOUR BODY...	WAPA	178
36	15	THE WHITE STRIPES	MY DOORBELL	JL	172
37	26	SIMON WEBBE	LAY YOUR HANDS	IMPACT	168
38	40	SHAGGY	WILD 2NITE	DEFER	165
39	27	CRAIG DAVID	ALL THE WAY	WARNER BROS	161
40	7	VANESSA BROWN	WHIPPED	POLYGRAM	160

■ Highest 25 Airplay Entry  
■ Highest To 10 October



**1. Pussycat Dolls** Commercially released today (September 25), the Pussycat Dolls' debut single is expected to make a big first impression on the sales chart. Although it has been fairly well supported by radio - it's moved 46-17-13-11 - its most important ally has been TV, with massive rotation for the video featuring the glamorous dance troupe going through their poses. It tops the TV airplay chart for a fourth straight week, with 552 airplays in the most recent frame.



**3. Sugababes** Sugababes are rapidly back in the groove, with Peeli The Button, a slick Dallas Austin production and the first single from their upcoming *Tattoo In My Mind* album. It jumps 113-43 on the radio airplay chart with 500 plays but explodes onto the TV airplay chart, with a number three debut powered by a sexy video. The video was aired 4:15 times by music channels.

There's no change in the top two spots, but Top 10 entries from Charlotte Church and Sugababes could change that next week

## MTV MOST PLAYED

Pos	Artist	Title	Label
1	5	GORILLAZ DARE	PARLOPHONE
2	5	OSASIS THE IMPORTANCE OF BEING IDLE	BLU/BUCHER
3	3	KAISER CHIEFS I PREDICT A RIOT	BLANCK/PRODIGY
4	8	FOO FIGHTERS DOA	ISCA
5	1	THE MAGIC NUMBERS LOVE ME LIKE YOU	HEARST
6	5	THE WHITE STRIPES MY DOORBELL	JL
7	8	COLDPLAY FIX YOU	PARLOPHONE
8	3	THE BLACK EYED PEAS DONT LIE	ASU
9	4	GWEN STEFANI COOL	INTERSCOPE
10	40	HARD-FI LIVING FOR THE WEEKEND	NECESSARY

## THE BOX MOST PLAYED

Pos	Artist	Title	Label
1	9	GORILLAZ DARE	PARLOPHONE
2	11	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DONT CHA	WAL
3	13	COLDPLAY FIX YOU	PARLOPHONE
4	2	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE
5	4	DANIEL POWTER BAD DAY	WARNER BROS
6	3	SUGABABES PUSH THE BUTTON	ISLAND
7	11	RIHANNA PON DE REPLAY	DEF JAM
8	0	CHARLOTTE CHURCH CALL MY NAME	SONY BMG
9	4	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
10	20	50 CENT OUTTA CONTROL	POLYGRAM

## KERRANG! MOST PLAYED

Pos	Artist	Title	Label
1	1	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
2	6	FOO FIGHTERS BEST OF YOU	ISCA
3	43	FUNERAL FOR A FRIEND MONSTERS	RELATIVITY
4	8	MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)	REPRISE
5	3	HIM WINGS OF A BUTTERFLY	WARNER BROS
6	17	NICKELBACK PHOTOGRAPH	ROCAVELLA
7	4	BLOODHOUND GANG FOOTROT UNIFORM CHARLIE KILD	GUTTER
8	2	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH	RELATIVITY
9	6	THE FIGHT CAN'T BE BOTHERED	REPRISE/SONY
10	6	TRIVIUM PULL HARDER ON THE STRINGS OF YOUR	ROCAVELLA

## MTV2 MOST PLAYED

Pos	Artist	Title	Label
1	8	GORILLAZ DARE	PARLOPHONE
2	7	FOO FIGHTERS DOA	ISCA
3	2	INTERPOL SLOW HANDS	REAGANS/DIGITAL
4	2	KAISER CHIEFS I PREDICT A RIOT	BLANCK/PRODIGY
5	4	LEAD SOUNDSYSTEM TRIBULATIONS	BMG
6	1	FRANZ FERDINAND DO YOU WANT TO	SONING
7	5	THE WHITE STRIPES MY DOORBELL	JL
8	11	HARD-FI LIVING FOR THE WEEKEND	NECESSARY
9	6	ARCANE FIRE REBELLION (LIES)	ROCAVELLA
10	13	MY CHEMICAL ROMANCE THE GHOST OF YOU	YOUNG/REPRISE

## MTV BASE MOST PLAYED

Pos	Artist	Title	Label
1	3	RIHANNA PON DE REPLAY	DEF JAM
2	2	THE GAME DREAMS	INTERSCOPE
3	23	RAY J ONE WISH	SONENTARY
4	14	SEAN PAUL WE BE BURNIN'	ATLANTIC
5	7	PRETTY RICKY GRAND WITH ME	ATLANTIC
6	5	JOHN LEGEND NUMBER ONE	COLUMBIA
7	13	KANYE WEST GOLDDIGGER	ROCAVELLA
8	8	AMERIE TOUCH	COLUMBIA
9	11	213 GROUPE L'W	TVT
10	6	TONY YARD SO SEDUCTIVE	POLYGRAM

## ON THE BOX THIS WEEK

**CD-UK**  
Depeche Mode  
Finesse, Hard-Fi  
Living For  
The Weekend  
McFly  
Autobahn, Me  
Dynamite  
Judgement Day  
Pussycat Dolls  
feat. Busta  
Rhyems Don't Cha  
Ricky Martin  
Sugababes Push  
The Button

**GMTV**  
Janie Collins (P)  
Jo O'Meara (Thurs)  
Liberty X (P)

**T4 ON THE ROAD**  
Goldfrapp  
Satin Chic (Sat)  
Oasis  
Part Of The Queen  
Mojo

**TOP OF THE POPS**  
Arcade Fire  
Rebelion (Last)  
Depeche Mode  
Precious  
Fox  
Fighters DOA  
Franz Ferdinand Do  
You Want To  
Jem Wish I  
Pussycat Dolls  
feat. Busta  
Rhyems Don't Cha  
Sugababes Push  
The Button

**BBC1**  
Kings Of Country  
(Thurs)  
Friday Night with  
Jonathan Ross  
The Black Eyed Peas  
quest (P)  
Top Of The Pops  
Revisited (Sat)

**BBC4**  
Nationalism  
Mercury Prize (Tue)

**ITV1**  
The Reading  
Festival 2005  
(Wed)  
Back - In Profile  
(Thurs)

**CHANNEL 4**  
84 (Mon-Fri)  
Richard & Judy  
Dorothy Dandridge  
gives a Make  
aMusic Presenta  
David Gray (Sat)  
4PM  
Dead Aid (Sat)  
Shout Out Louds  
(Sat)

**Playstation**  
Frederas  
Weekend  
(Sat/Sun)  
Popworld special  
McFly (Sun)

**84 Music**  
OASIS  
8401 July

Chasing fame is a desperate game!

**TOTALLY SCUFFLE**

**SUNDAYS 9PM**

© Nielsen Music Control. Compiled from data gathered from OS200 on Sat 28 August 2005 to 24.00 on Sat 3 September 2005. The TV airplay chart is compiled based on plays on the following stations: MTV, MTV2, MTV Classic, MTV Hits, MTV Base, MTV, The Box, Souq, Hot, Music, 3, and PopSoul.



# Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
26	28	4	GREEN DAY WAKE UP WHEN SEPTEMBER ENDS	REPRISE	1268	4	21.48	0	
27	21	6	NERINA PALLOT ALL GOOD PEOPLE	DEFONE	93	4	12.12	-26	
28	31	6	FRANZ FERDINAND DO YOU WANT TO	DEWALT	465	52	20.46	2	
29	25	13	MARIAH CAREY WE BELONG TOGETHER	DEF JAM	994	-23	19.26	-38	
30	47	2	FOO FIGHTERS DOA	RCA	260	14	18.80	37	
31	37	9	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRITVIKING	1357	4	18.25	-30	
32	26	5	PAUL MCCARTNEY FINE LINE	PARLOPHONE	201	33	17.78	-27	
33	36	2	LES RHYMES DIGITALES JACQUES YOUR BODY	DAVA	321	52	17.71	2	
34	41	7	KANYE WEST GOLD DIGGER	ROCA AVELLA	280	31	16.03	10	
35	35	1	JAMES Y P NOOKIE	SMOUL	224	45	15.77	82	
36	35	6	THE ROLLING STONES STREETS OF LOVE	WYGN	168	87	15.21	-17	
37	56	1	SEAN PAUL WE BE BURNIN'	ATLANTIC	279	52	15.19	40	
38	44	7	THE CORAL IN THE MORNING	DELTA GOOD	703	-12	13.83	-3	
39	37	9	LEE RYAN ARMY OF LOVERS	BRITVIKING	659	39	13.78	-24	
40	77	3	KEANE THIS IS THE LAST TIME	ISLAND	426	1	13.77	89	
41	32	4	JOHN LEGEND NUMBER ONE	COLUMBIA	356	-1	12.72	-98	
42	85	1	JO O'MEARA WHAT HURTS THE MOST	SANCTUARY	23	360	12.67	198	
43	118	1	SUGABABES PUSH THE BUTTON	ISLAND	500	65	12.5	169	
44	23	9	TEXAS GETAWAY	MERCURY	825	-18	12.41	100	
45	27	1	SHERYL CROW GOOD IS GOOD	ATM	94	-34	11.89	-39	
46	50	2	SUPAFY VS FISHBOWL LET'S GET DOWN	ENE INDUSTRIES	356	35	11.83	11	
47	46	13	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	596	30	11.81	37	
48	43	1	GIRLS ALONG LONG HOT SUMMER	POLYBOR	684	-13	11.77	-23	
49	54	3	SCISSOR SISTERS TAKE YOUR MAMA	RECTOR	416	-10	11.18	-3	
50	94	1	HARD-FI LIVING FOR THE WEEKEND	MESSIAH	757	48	10.86	71	

© Nielsen Music Control. Compiled from data gathered from 2000 to 2000 on Sun Aug 28 2005 to 20:00 on Sat Sep 3 2005. Stations ranked by audience figures in latest full-hour figure data.

## PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1			COLDFLAY FIX YOU MESSIAH	MESSIAH
2			JEM WISH I SAW YOU	DEFONE
3			THE PUSYCAT DOLLS/BUSTA RHYMES DON'T CHA	ATM
4			ROBERT POST GOT ME NO MESSAGE	MERCURY
5			MYLO MILO MAMBO MACHINE DOCTOR PRESSURE	REPRISE
6			NERINA PALLOT ALL GOOD PEOPLE	DEFONE
7			FRANZ FERDINAND DO YOU WANT TO	DEWALT
8			FOO FIGHTERS DOA	RCA
9			KANYE WEST GOLD DIGGER	ROCA AVELLA
10			JAMES Y P NOOKIE	SMOUL
11			SEAN PAUL WE BE BURNIN'	ATLANTIC
12			JO O'MEARA WHAT HURTS THE MOST	SANCTUARY
13			SUGABABES PUSH THE BUTTON	ISLAND
14			SHERYL CROW GOOD IS GOOD	ATM
15			SUPAFY VS FISHBOWL LET'S GET DOWN	ENE INDUSTRIES
16			HARD-FI LIVING FOR THE WEEKEND	MESSIAH
17			SIMPLE MINDS HOME SWEET HOME	ATM
18			KATIE MELUA NINE MILLION BICYCLES	ARMADA
19			GLDIE LOOKIN' CHAIN YOUR MISSUS IS A MUTTER	ATLANTIC
20			ALEX MCEWAN MAKE A WAVE	FORGE

## ON THE RADIO THIS WEEK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1			DAVIS THE IMPORTANCE OF BEING IDLE	ISLAND
2			GORILLAZ BOY	DECCA
3			KIT TUNSTALL SUDDENL Y SEE	REPRISE
4			LIBERTY X SONG 4 LOVERS	ATM
5			KAISER CHIEF'S I PREDICT A RIOT	ATM
6			GIVEN STEFANI COOL	REPRISE
7			THE BLACK EYE PEAS DON'T LIE	ATM
8			JEM WISH I	DEFONE
9			PUSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ATM
10			SUGABABES PUSH THE BUTTON	ISLAND

## RADIO GROWERS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1			DAVIS THE IMPORTANCE OF BEING IDLE	ISLAND
2			GORILLAZ BOY	DECCA
3			KIT TUNSTALL SUDDENL Y SEE	REPRISE
4			LIBERTY X SONG 4 LOVERS	ATM
5			KAISER CHIEF'S I PREDICT A RIOT	ATM
6			GIVEN STEFANI COOL	REPRISE
7			THE BLACK EYE PEAS DON'T LIE	ATM
8			JEM WISH I	DEFONE
9			PUSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ATM
10			SUGABABES PUSH THE BUTTON	ISLAND

## RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1			DAVIS THE IMPORTANCE OF BEING IDLE	ISLAND
2			JEM WISH I	DEFONE
3			COLDFLAY FIX YOU	MESSIAH
4			KIT TUNSTALL SUDDENL Y SEE	REPRISE
5			DAVID GRAY THE ONE I LOVE	INTEGRAL
6			NERINA PALLOT ALL GOOD PEOPLE	DEFONE
7			ROBERT POST GOT ME NO MESSAGE	MERCURY
8			DANIEL POWTER BAD DAY	WARRNER BROS
9			PAUL MCCARTNEY FINE LINE	PARLOPHONE
10			THE ROLLING STONES STREETS OF LOVE	WYGN
11			JO O'MEARA WHAT HURTS THE MOST	SANCTUARY
12			GOLDRAPP COH LA LA	ATM
13			ALEX MCEWAN MAKE A WAVE	FORGE
14			SIMPLE MINDS HOME	SANCTUARY
15			GIVEN STEFANI COOL	REPRISE
16			SHERYL CROW GOOD IS GOOD	ATM
17			KATIE MELUA NINE MILLION BICYCLES	ARMADA
18			BEULAH SHEET KNOW SOMETHING	UNIVERSAL CLASSICS
19			JOHN LEGEND LIVE YOUR HANDS	INTEGRAL
20			DAVID GRAY THE ONE I LOVE	INTEGRAL

## BBC WORLD SERVICE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1			DAVIS THE IMPORTANCE OF BEING IDLE	ISLAND
2			JEM WISH I	DEFONE
3			COLDFLAY FIX YOU	MESSIAH
4			KIT TUNSTALL SUDDENL Y SEE	REPRISE
5			DAVID GRAY THE ONE I LOVE	INTEGRAL
6			NERINA PALLOT ALL GOOD PEOPLE	DEFONE
7			ROBERT POST GOT ME NO MESSAGE	MERCURY
8			DANIEL POWTER BAD DAY	WARRNER BROS
9			PAUL MCCARTNEY FINE LINE	PARLOPHONE
10			THE ROLLING STONES STREETS OF LOVE	WYGN
11			JO O'MEARA WHAT HURTS THE MOST	SANCTUARY
12			GOLDRAPP COH LA LA	ATM
13			ALEX MCEWAN MAKE A WAVE	FORGE
14			SIMPLE MINDS HOME	SANCTUARY
15			GIVEN STEFANI COOL	REPRISE
16			SHERYL CROW GOOD IS GOOD	ATM
17			KATIE MELUA NINE MILLION BICYCLES	ARMADA
18			BEULAH SHEET KNOW SOMETHING	UNIVERSAL CLASSICS
19			JOHN LEGEND LIVE YOUR HANDS	INTEGRAL
20			DAVID GRAY THE ONE I LOVE	INTEGRAL

### SINGLE MINNED PROMOTIONS GETTING IT ON!

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peak position former Blue colleague Lee Ryan's Army of Lovers reached five weeks ago. It's attracting more stations, however, and was heard on 65 of the 111 on the Music Control panel last week. Modest support from the Beeb's Radio One (10 plays) and Radio Two (six) was partially offset by good support from the commercial sector.



19. McFly  
 McFly's I'll Be OK has moved 32-25-19 on the airplay chart in the post for tonight, while sliding 1-8-15 on sales. 14 plays on Radio One and three on Radio Two are crucial to its growth but it's also doing well on the commercial stations.

equal its highest chart placing to date, with sales of 26,587 last week, raising its total sales to 376,551.

13. Simon Webbe  
 Dipping 4-6 on its second week in the sales chart, Webbe's debut solo single Lay Your Hands reaches a new peak on the airplay chart, climbing 14-13. It thus equals the

## EMAP BIG CITY

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1			DANIEL POWTER BAD DAY	WARRNER BROS
2			JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
3			BODYROCKERS I LIKE THE WAY	MERCURY
4			DAVIS THE IMPORTANCE OF BEING IDLE	ISLAND
5			GIVEN STEFANI COOL	REPRISE
6			THE BLACK EYE PEAS DON'T LIE	ATM
7			COLDFLAY FIX YOU	MESSIAH
8			GREEN DAY WAKE UP WHEN SEPTEMBER ENDS	REPRISE
9			KAISER CHIEF'S I PREDICT A RIOT	BIG BROTHER
10			DAVID GRAY THE ONE I LOVE	INTEGRAL

## GWR GROUP

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LABEL
1			DANIEL POWTER BAD DAY	WARRNER BROS
2			JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
3			CHARLOTTE CHURCH CRYING DOWN	SCENIC
4			NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRITVIKING
5			THE BLACK EYE PEAS DON'T LIE	ATM
6			GIVEN STEFANI COOL	REPRISE
7			JAMAIQUA SEVEN DAYS IN SUNNY JUNE	SONY BMG
8			COLDFLAY FIX YOU	MESSIAH
9			BODYROCKERS I LIKE THE WAY	MERCURY
10			KIT TUNSTALL SUDDENL Y SEE	REPRISE

former album 20 weeks ago. It's attracting more stations, however, and was heard on 65 of the 111 on the Music Control panel last week. Modest support from the Beeb's Radio One (10 plays) and Radio Two (six) was partially offset by good support from the commercial sector.

### GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

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# New releases

10.09.05

## REVIEWS



**Elvis Costello**  
The Right Spectacle (Demon Vision DEMDVD003)

Having taken consummate care with its acclaimed repackaging of Elvis Costello's album back catalogue, Demon has applied the same high standards to this DVD, which contains 27 promotional videos of tracks released between 1978 and 1994, with a playing time of more than 90 minutes, and 70 minutes of bonus footage of Costello performing for UK, Dutch and Swedish TV cameras from 1977 to 1983. The result is an engrossing study of the development of one of the UK's most enduring talents, with a video commentary from Costello himself. Many of the performances herein have rarely been seen since the original release of the songs in question, and there is little doubt they will be welcomed enthusiastically by Costello's still large fanbase.

**Luther Vandross**  
Always And Forever: An Evening Of Songs At Royal Albert Hall (EMI 2019191)

This is a release of a concert recording from 1994 which first surfaced the following year, and sold about 15,000 copies under a different catalogue name. Hardcore fans would argue that as this was recorded at a concert to promote his covers album too many, it includes rather too many remakes - Hello, The Impossible Dream, Love The One You're With et al - and that he was in even better form for the 1989 Wembley gig which is also available on DVD. All true - but equally it is an opportunity to see one of the finest song stylists of his time, and a poignant reminder of his sublime vocal skills.

**Duran Duran**  
Greatest (EMI 31163630)

With Duran Duran to tour the UK in December, EMI has once again repackaged

Greatest, this time accommodating the CD and a pared-down version of the DVD in a single package with a 'Sight & Sound' sticker on the front,

## Albums

### FRONTLINE RELEASES

**CLASSICAL** MICHAEL ANDRY AND BYRONA OGDEN (Virgin CD 518032 10/2)

### DANCE

- 1 **BEYONCÉ** *ALBUM* (RCA) CD 92504 10/2
- 2 **CLUB SQUAD** *THE 140'S* (Virgin) CD 518032 10/2
- 3 **CLUB SQUAD** *THE 140'S* (Virgin) CD 518032 10/2
- 4 **CLUB SQUAD** *THE 140'S* (Virgin) CD 518032 10/2
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- 8 **CLUB SQUAD** *THE 140'S* (Virgin) CD 518032 10/2
- 9 **CLUB SQUAD** *THE 140'S* (Virgin) CD 518032 10/2
- 10 **CLUB SQUAD** *THE 140'S* (Virgin) CD 518032 10/2

### JAZZ

- 1 **SMIT** *LOU LATTIN TURNING POINT* (Blue Note CD 312422)
- 2 **ARCHITECTURE** *THE BROTHERS IN CASE WE DIE* (Black Note CD 518032 10/2)
- 3 **ARCHITECTURE** *THE BROTHERS IN CASE WE DIE* (Black Note CD 518032 10/2)
- 4 **ARCHITECTURE** *THE BROTHERS IN CASE WE DIE* (Black Note CD 518032 10/2)
- 5 **ARCHITECTURE** *THE BROTHERS IN CASE WE DIE* (Black Note CD 518032 10/2)
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- 9 **ARCHITECTURE** *THE BROTHERS IN CASE WE DIE* (Black Note CD 518032 10/2)
- 10 **ARCHITECTURE** *THE BROTHERS IN CASE WE DIE* (Black Note CD 518032 10/2)

### ROCKS

- 1 **1994 1994** *Days Of Glory* (Capricorn CD 01)
- 2 **ADAMS FERRIS** *1983* (Capricorn CD 01)
- 3 **ADAMS FERRIS** *1983* (Capricorn CD 01)
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- 10 **ADAMS FERRIS** *1983* (Capricorn CD 01)

**ROCKS**  
1 **ADAMS FERRIS** *1983* (Capricorn CD 01)

### VISION BLEAK GAVINIA Proseby CD 193 079

**ASSASSIN** *THE MISTRAION UP* (Capricorn CD 01)

### VISION BLEAK GAVINIA Proseby CD 193 079

**ASSASSIN** *THE MISTRAION UP* (Capricorn CD 01)

### URBAN

**ATMOSPHERE** *YOU CAN'T TRACE* (MCA Urban CD 1001)

### SOUNDTRACK

**WARRIOR** *THE WARRIOR* (Capricorn CD 01)

### CATALOGUE & REISSUES

- 1 **ALAN SOKO** *THE FURY* (Shogun CD 3801 02)
- 2 **ANNEK LUTY** *THE FURY* (Shogun CD 3801 02)
- 3 **ANTHONY TRACY** *THE FURY* (Shogun CD 3801 02)
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# Box sets from **EMI**



**Blondie** Blonde: Singles Box



**Deep Purple** Listen, Learn, Read On



**The Beatles** The Capitol Albums Vol. 1



**Duran Duran** Singles 81 - 85



**Misfits** Box Set



**The Beach Boys** Good Vibrations



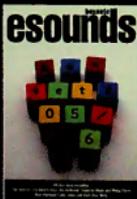
**John Lennon** Anthology



**Kate Bush** This Woman's Work



**The Band** A Musical History



## Box set catalogue

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## BOXCAT 2005

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