Rivals seek bite at Chihuahua hit

The race to cash in on the Chihuahua craze — thus producing this year’s Macarena or Ketchup Song — is now in full swing, with two rival versions preparing for release by UK record companies within a week of each other.

RMG’s version by DJ Bobo has already been a hit throughout Europe and is being priced for release on September 8. But a new version by girl trio Dare (pictured) for All Around The World/Universal is aiming to beat Bobo to the market when it is released a week earlier on September 1. Dare secured a high-profile performance on Blue Peter last week and have already received support from Emap TV channels The Box, The Hits and Smash Hits.

In turn, the DJ Bobo version has sold 1.5m units to date overseas and has been number one in France for seven weeks.

In addition, the original version of the track — which is a Latin standard from the Sixties — is to be used in a Coca-Cola advertising campaign which begins on October 1.

Big sales of MP3 kit predicted

An explosion of interest in net-enabled MP3 players is expected to light up the tills at retail up to Christmas.

Festival events thrive in sun

Reading and the Stones bring down curtain on bumper summer for live music, with grosses topping £80m.

Tesco goes live with music push

Supermarket giant moves towards live stock as it looks to reinforce its position as the top grocer for music.

TOTP and CD:UK in radical revamps

Saturday TV battle heats up

Television

by Paul Williams and Robert Ashton

The battle for Saturday morning audiences is set to intensify, with both BBC and ITV planning to revamp their schedules.

The weekend version of BBC’s Top Of The Pops is being extended by 15 minutes to an hour, while ITV’s CD:UK will this Saturday come live for the first time: from its new venue of London’s Riverside Studios.

TOTP Saturday’s extension comes as part of a far-reaching overhaul of BBC’s Saturday morning output with the Dick & Dom In Da Bungalow programme transferring from CBBC to BBC1 on September 20 as a replacement for The Saturday Show. ITV’s rival SM:TV, meanwhile, is being pulled from the schedules for early next year to be replaced by a show made by independent production company The Foundation.

TOTP Saturday is being given a radical overhaul by new producer Nick Hopkin and director Jason Garbutt to become a “stand-alone, confident programme, which is complementary to Top Of The Pops on Friday night”.

At present, TOTP Saturday relies heavily on the main Friday night programme, but from September the number of video-taped inscriptions will be increased to around 50% of the new show’s airtime and Hopkin and Garbutt are also working on new ways of shooting live performances from the studio.

“This week’s Number Is

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Singles: Blu Cantrell

Airplay: Beyoncé

This week’s Number Is

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People

Parlophone MD fills key roles

- Miles Leonard has made his first appointments since taking over as managing director Parlophone in July. Murray Pumphrey takes over as marketing director, with Dan Kettle taking on the role of head of A&R for the label. The two appointments, which were announced to label staff on Friday, are effective immediately.

- Harriet Brand, who is currently running MTV UK’s talent and music department, has been appointed to the role of talent and music senior vice president as part of a series of appointments announced by the broadcaster. Bill Flanagan has been named senior vice president, editorial director, MTVMVU, based in New York, while Cristian Jofre is promoted to MTV Networks senior vice president, creative director and will move to London from Miami where he worked as vice president, marketing and creative director, MTV Networks Latin America.

- Feargal Sharkey has been lined up to speak at this year’s PPL-AMG Music Business Conference. The former frontman, Junior Boy’s Own, EMFs will also be a guest speaker at the PPL event, taking place at the British Library in London on Wednesday, September 24.

- Former Sony ATV European regional VP William Booth is joining EMI Music Publishing as an executive director, and Alan Ramsay of the music TV production company Tanga was responsible for making countless record company album commercials over more than two decades, died of cancer at age 54 on August 23. Among the many projects Ramsey worked on were TV ads for Alba Gold, The Barry White Collection, The Cream of Epic Clarinet and four Jani Herd albums. Universal Music TV managing director Brian Berg, who first started using Ramsey to make ads in 1980 when Berg was running Tellydog, says he brought in “an era of quality TV commercials”. Shure’s marketing director Vijay Solanki is leading the mobile song recognition group to join Last.fm in the beginning of September as its UK marketing director is charge of a team of 30 people. Solanki has a brief to help extend Last.fm into a lifestyle brand with more entertainment and music-related features.

Bottom line

EMI’s Warner bid is dismissed

- City analysts and other observers are giving little merit to a recent report that EMI is looking for Warner Music in a bid to denaturalize the US group’s merger negotiations with Bertelsmann’s music division, BMG. The report in the Mail On Sunday, which has retreated speculation from the past year, suggested EMI boxes were willing to spend $800m on Warner. An EMI spokesperson would offer no comment.

- The deadline for bidders interested in buying the Bain-controlled UK stores has passed, with two of the DVD retailers understood to be among the front-runners. A spokesman for Bain declined to comment on the speculation, but said that a deal could be finalized within the month. The news emerged last week, as Bain revealed results showing net profit after tax of £22.9m, up from £10.6m in the year ended March 31. In the results announcement, CEO Brett Buxby said the decision to sell the UK business was driven by “declining economic conditions, market growth in the music sector”.

- The UK live music industry is experiencing its best summer yet with record revenues and large attendance levels. EMI is pushing its Acoustic music publishing arm to beef up its presence in this market.

Exposure

Darkness album out earlier in US

- The Darkness’ Permission To Land album has been brought forward for release in the US by Atlantic Records to September 16 to capitalise on the growing interest in the band. The original early-2004 release date was rescheduled ahead of the band’s first US headline dates at New York’s Bowery Ballroom, Toronto and LA’s Royce between September 18 and 22.

- A Gramophone Awards judge and magazine contributor has resigned over plans to republish the event. BMG are planning a cover-mount issue with a national newspaper in November to push its latest Elvis Presley retrospective, 2nd To None. The 30-track album, released in the UK on October 6 as a successor to 2002’s Elvis, will include the previously-unreleased Presley track ‘I’m A Jailbird’.

The Sunday Times is this Sunday producing a monthly CD-Rom for its printed Culture section, priced £4.95.

Sign here

Sound specialist inks EMI deal

- EMI and Digital Theatre Systems have struck a deal to create and distribute surround-sound versions of music recordings from EMI labels worldwide. The DTI Entertainment team will create each DVD-Audio disc release, which will bear a DTI Signature Series logo and offer surround remixes and bonus features.

GWR has joined forces with Ministry of Sound to broadcast two weekly dance shows across the radio groups 39 stations in its Mix network. The Ministry of Sound dance programme, launched last Friday, is going out, from 9pm to 1am every Friday and from 6am to 1am on Saturdays, hosted by Howard Ritchie.

Stockholm-based MusikGroup, a music on-demand operation streaming videos via the Internet, broadband and TV, has signed a deal with VPL to stream music videos from key UK independent labels. The agreement follows deals with Independent already has with EMI, Universal and Virgin.

Capital-owned Xfm has expanded its broadcasting reach into Ireland through a deal with cable operator NTL. The tie-up means Xfm will be available to listeners through the TV in 430,000 Irish homes.

Corinna Wells has continued to be signed to Virgin Records for the world outside North America, contrary to an impression given in last week’s Music Week. Kiefs is no longer with Virgin in the US and Canada, where she is signed to Arista.
Digital music

by Robert Ashton and Martin Taltob

Electronics retailers are expecting the new generation of portable audio players, which enable consumers to listen to music downloaded from the internet, to be among the biggest sellers of the autumn season.

Following a summer in which Apple's iPod has emerged as arguably the gadget of the year, electronics retailers including Dixons, Currys, John Lewis, Argos, Maplin Electronics and Empire Direct are boosting their ranges of MP3 players and MD-enabled CD and MiniDisc players ready for a successful autumn.

The newest generation of CD and MiniDisc players allow consumers to record MP3 onto discs for playback in some CD players capable of holding the equivalent of 30 albums' worth of material. In parallel, "flash memory"-based MP3 players and hard disc drive (HDD) players - such as the iPod - are also becoming available in a wider range of models, at lower prices and with bigger memories.

The company Managing Director, Mike Frost adds, "On MP3 players, only uptake was rather disappointing, but because of the latest innovations, it does look like things are much better."

A spokesman for the UK's leading High Street electrical retailer, Dixons, says demand for net-enabled MiniDisc players has been driven by reductions in prices, with prices retailing for around £129 last year compared with around £129 now. "They are selling really well," he says.

Recent reports have indicated that current is outstripping supply for certain MP3 players, including Apple's iPod and certain "flash"-based players.

Phillips' senior audio marketing manager Stephen Williams says, "The MP3 market is absolutely exploding at the moment. In the shortest space of time, demand has begun to outstrip supply."

The explosion has been driven by a reduction in prices, with prices of certain MP3 players coming down as low as £89.

Michael Abolins of Creative Labs, which claims to account for around 40% of the market value, says MP3 players and similar products for downloading music from the internet are selling strongly into the autumn.

We have the Mac Mini 4GB and 12GB MP3 players which are selling a staggering amount," he says.

"The market has really matured in the past 12 months. We have more compelling and people really know what MP3 players are now."

Abolins adds that prior to August 2002 his company only had one MP3 player, but last summer came out with three hard disc drive products and the "flash" device MiVi. Such products, the launch of the Apple iPod and all the media reports about Napster and file-sharing have helped "educate the market," he says.

He adds, "Twelve months ago people would have walked into Dixons and not known what MP3 players were. Now they do."

Hi-Fi News deputy editor Andrew Harrisons says of all the portable music players on the market, MP3 players are the ones that are "enjoying the imagination of most people" this autumn.

And he underlines the importance of the iPod in driving retail demand for players as it "gives you loads of capacity with- out any angst."
The fact it's a very cool gadget to have in terms of look and style and it's very easy to operate and that can't be under-estimated.

The increasing use of gadgets to playback MP3 files adds further pressure to the music industry to create legitimate download services for consumers.

Abolins says Creative Labs is introducing an initiative in the near future to steer consumers towards a legal site.

In a joint promotion with Dixons, buyers of any Creative Labs product will be given a free three-month subscription to the "best-price music club", backed by O2 and which offers around 200,000 tracks. "We don't condone using the [illegal] services at all, but thankfully the situation is turning around," he says.

Additional reporting by Paul Williams robert.ashton@cmpio.co.uk

EMI Music creates fresh role to replace veteran publisher

EMI Music Publishing is filling the void created by the departure of veteran Tom Bradley with the appointment of former ATV executive William Booth.

Bradley, a key player in chairman/CEO Peter Reichardt's team for the past eight years, left his post as deputy managing director and director of finance and administration at the end of last month after deciding he wanted to leave the industry.

In his place, Booth will start on September 1 in the new role of head of business development in what Reichardt describes as "the perfect fit for what I need". "When I started looking around, there was no contest. It had to be William," says Reichardt.

Booth will fill Bradley's shoes in handling the legal and industry sides of the business for Reichardt, such as representing EMI Music on the LIAs and MCPS boards. His arrival at Charing Cross Road will mark a return to a major company: in July last year Booth left Sony, where for more than a decade he served as Sony/ATV Music Publishing managing director and then vice president of Sony/ATV's European regional office.

Booth began his career as a solicitor at Cluttons before joining Horstpoint & Lewis ahead of a move to London Records as director of business and legal affairs, reporting to Roger Ames.

Booth, who has been an MCPS director and an AMP board member since 1994, says, "I am thrilled at the opportunity to work with Peter and everyone at EMI. I am really looking forward to this new challenge."

Since leaving Sony/ATV, Booth has been undertaking consultancy work with Harbottle & Lewis, where he was once a senior partner, while he also set up independent music venture MainSpring with former Sony colleagues Blair McDonald, which he will exit when he joins EMI.

"I've really enjoyed working with Blair starting my own company and I'm disappointed I can't continue that and I understand the reasons why EMI don't want me to do it," he says.

"I've thoroughly enjoyed that, but this is one of those opportunities that comes up that you have to take with both hands because clearly at the moment there aren't many things going on."

Meanwhile, Reichardt praises Bradley for the contribution he made to the company. He joined EMI Music in August 1995 after serving for three years as MCPS deputy chief executive.
Record-breaking summer of concerts and festivals ushers in new era for British live industry

UK gig-goers just can't get enough

by Robert Ashton

The August Bank Holiday weekend rounded off a record-breaking summer for the live UK music industry, as a combination of hugely-successful festivals and artist tours sent revenue levels rocketing to new heights.

Around 1.5m people pushed through the turnstiles of the summer's top 10 live events, including last weekend's Reading and Leeds festivals and The Rolling Stones' opening UK tour dates, to generate around £480m in revenue just from those shows.

After several years with promoters reporting live music in the doldrums, 2003 is turning into a watershed year driven partly by the return to fashion of rock acts which are more suited to the live arena, the hot weather, a new generation of concert-goers and a return of older audiences to watch tours by two of the biggest attractions in the world – The Rolling Stones and Robbie Williams.

Robbie Williams managing director Bob Angus, whose company was behind the Robbie Williams and Eminem concerts this summer and the southern half of the V Festival in Chelmsford, says the summer has been "blinding. Part of the reason I suggest is that with its "ring of steel", Glastonbury was kept to its licensed limit and festival goers unable to get a ticket to the site were forced to go elsewhere. "Also we have had the hottest tests in the UK and US, Robbie Williams and Eminem, touring here at the same time, which is going to up the numbers," he adds.

Summer appearances by the likes of Williams and the Stones also appear to have encouraged older fans and families to return to the live arena. Clear Channel promoter Steve Homer notes, "The older generation of music fans who went in the Seventies to the Hammersmith Odeon are more accommodating about letting their children go. And the older fans are returning to gigs such as Bon Jovi or Shania Twain."

Homer, whose company was behind several summer festivals and concerts including Bon Jovi, the Download Festival, Shania Twain and The Stones, also believes the weather has helped bump up figures. "You have to say there has been some great activity with festivals. I can't remember so many festivals selling out. I can't think of one that was rain-out, so people forget about the threat of rain. There is also a strong autumn coming up with acts such as The Darkness, OaSy and Marilyn Manson all touring."

Geoff Ellis of DF Concerts, which is behind T In The Park and the Big Day Out At The Green, believes the events are not cannibalising each other's audiences. "In Scotland, DF has owned the outdoor activity, but in the UK it has been shared by lots of other people – V has had a record year, Glastonbury sold out in record time, while some of the niche festivals are also doing well. People aren't pulling audiences off each other's events so much."

He adds that, by building a strong bill, customers can be offered good value for money. "Times are tough, but when people don't have that much spare cash around, they go to an event like T In The Park where they can get good value for money. That way, over time, you get support from people buying tickets even before they know the headliners," he says.

However, all that is dwarfed by Radio One's summer live music output which this year, combined its usual unrivalled coverage of festivals such as Glastonbury and Reading and its own staged events with, for the first time, tie-ins with individual acts' concerts. The station presented three Eminem gigs in June, one of Robbie Williams' Knowswoth appearances and an intimate Foo Fighters gig last Wednesday. "Live music is a key part of what Radio One is about," says live events executive producer Jason Carter.

Radio Two has broadcast from events such as The Cambridge Folk Festival and Proms In The Park, while digital BBC stations XFM and 6Music have also devoted summer air time to live events.

Radio options for bigger events

This summer has seen commercial radio groups opting for fewer, but bigger, events as listeners' quality expectations rise and the competition for acts intensifies.

GWR, which once staged up to 12 live music events throughout the summer, has this time settled for six shows, using the Summer XS umbrella for the second year.

Dick Ashton is managing director of the group's programming and contents division Creation, says it has gone for a more cohesive approach as it recognises record companies have been inundated with requests from stations for acts in previous years. His company's six concerts attracted around 750,000 people.

Radio 1 has switched direction this year, launching a first UK tour of acts under the Box brand. The 12-date tour in indoor venues ran from May 25 to June 1 and was co-promoted by the group's eight Big City radio stations.

Enam Performance music and artist relations managing director Phil Roberts says consumers have become more sophisticated in what they want from radio events. "People say, 'We don't just want eight acts turning up on stage and then going away', which is why with The Box tour we've introduced interactive features," he says.

Capital Radio's Party In The Park remains a cornerstone of commercial radio's live music summer offering, with an estimated 360,000 listeners showing up at eight events staged by the Capital FM Network.

Demand growing for niche festivals market

The growing demand for so-called "boutique" festivals is highlighted in the plans of a number of the UK's niche events.

The Big Chill sold out its 16,000-capacity event in August, a significant growth from 9,000 in 2002. Elsewhere, Cornwall's Eden Sessions attracted its best yet line-up, with most of the acts, which included Moby, performing for reduced fees. "Most of the artists that play have an empathy with what the Eden Project is doing and want to be associated with it," says the Eden Project's creative director Peter Hample. Early plans are underway to further develop the recently-revived Isle Of Wight festival into a three-day event with an increased capacity of 20,000 in 2004. The festival's organiser Solo plans to continue a music policy of an eclectic mix of artists – this year, new bands such as The Darkness and The Thrills were booked alongside veterans such as Bryan Adams and Paul Weller.

Meanwhile, Sonerest in the UK's Rabbington House will return to the festival market in 2004 with an event. Previous premium-priced events at the luxury hotel have included a festival headlined by Toploader.

by Martin Hopewell, managing director of Primary Talent and founder of the International Live Music Conference, says the festivals have dug themselves into the calendar and become an annual pilgrimage for many more people nowadays. "There is a groundswell of music coming from the younger end of the market. Also there is a generation of kids who cut their teeth on Boyzone a year or two ago, but those posters have now come down to be replaced by Marilyn Manson and they run off to festivals with a tent on their back."
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Retailer to rack product live in bid for fifth of market

Tesco set to go live in bid for 20% share

Retail

by Paul Williams

Tesco is switching to live music product on its shelves this autumn, as it plans to target for you-end music market share of 20%.

The move at the end of October will see the supermarket introduce security tagging to its music and other entertainment titles across the chain, preventing the need for customers to have to wait while staff search for the discs they want to buy from behind the counter.

Tesco’s senior buying manager for music and books Alan Hunt admits the current policy of having empty boxes on display has held back some customers from buying music. “Who wants to queue twice?” he says. “It’s been a massive turn-off.”

The switch to live product follows a huge expansion of Tesco’s CD offer earlier this month. Hunt says that a year ago only its top 40 stores were stocking a Top 100 chart and the rest a Top 60, while that increased to 180 stores earlier this year, then doubled to 360 outlets a fortnight ago.

“The top end of the chart is probably not turning in the figures it used to,” says Hunt. “I want to get a better spread of titles and the Top 100 chart is just about all the major, meaningful releases out there at any particular time.”

The introduction of live product and extended chart ranges are the latest ploy to edge the chain closer to the goal which it announced a year ago to handle one in five of all UK album chart sales by the close of 2003. Already this year, Hunt is pointing to Millward Brown figures showing that its chart share is currently 16.3%, compared to 13.0% at the same point in 2002. Its overall share is now 8.9%, 2.1 percentage points up on last year.

Among its recent market share successes was a 22% share of Bob Marley & The Wailers’ Legend, says Hunt, while in the same week in August it controlled just under 20% of Daniel Bedingfield’s Gotta Get Thru This’s sales, 18.9% of the Busted album and 18.7% of Beyoncé’s Dangerously In Love.

Tesco executive is also quick to answer criticisms that its chain’s rapidly-rising music sales are largely due to its strategy of creaming off the biggest-selling titles; he stresses that its non-chart share has risen in a year from 3.7% to 5.2%, largely the result of improved in-store promotions.

“The content of the promotions has got more relevant and a lot of that is down to the work EUK have done for us,” he says. “There’s still an assumption that supermark- et sales will be good electricity at low prices and unimaginative product, but we’ve found whenever we’ve had up-to-date and leftfield titles in campaigns they will sell.”

Tesco, along with its supermarket rivals, has been heavily responsible for the now almost £10 or less markup for chart titles on the High Street. At present, the chain’s chart CDs sell at £8.97, but Hunt says it will only go lower if it has to match a competitor’s price out.

“If there was another outbreak of pricing activity out there, you have to look at what you’re charging, but I think the current pricing position is one that is widely accepted by our customers,” he says. “It’s the right place to be, so we’ve made the journey really.”

And he warns it would be “dis- astrous” if CD album prices moved back up. “Things are very delicately balanced, at the moment, on what our customers’ leisure spend goes on,” he says. “Clearly, with the growth of the music market, we’re doing something right.”

Tesco’s CD offer includes albums released in the past 12 months by artists such as The Streets, Snoop Dogg, Coldplay, Black Eyed Peas and TLC, as well as hits from the past six years by artists such as the Proclaimers, Live, Shania Twain, Red Hot Chili Peppers, U2, Coldplay, Oasis, Mike and the Mechanics, Oasis, Pulp, Travis and The Rolling Stones.

The Sunday Times in music move

The Sunday Times is lacking off its new £10m-backed interactive CD-Rom section called The Music Mask (Sunday, August 31), with a major feature on David Bowie featuring exclusive filmed interview footage and preview clips of his September 15-released Reality album.

The CD-Rom, which will be distributed free to the Sunday Times’ 5.9m readership in a CD wallet on the last Sunday of every month, will complement the newspaper’s regular music coverage and give readers the chance to buy CDs and film tickets alongside previews and regional listings.

Backed by a £200,000 press, radio and TV advertising campaign for the first month and sponsored for the first edition by Renault, the CD-Rom centres around six interactive channels - covering film, music, arts, games, kids and TV/DVD - previewing entertainment for the forthcoming month and featuring music clips and film trailers.

Edited by the Sunday Times’ former internet section editor David Johnson, The Music Mask will feature preview of the Top 20 albums for the forthcoming month along with specially-typed 30-second audio clips for each album. It aims to pull in more youthful, media-savvy readers.

The Sunday’s general manager Andrew Dent says the crucial difference with the CD-Rom is the online buy platform, powered by MCV and EUK, which signs a shift away from music cover-mounts.

“Every major record company and all the key industrys have supported it - it is not a cover-mount. It is not about offering free music,” says Dent. “We talked to the music industry about how we could structure the music offer and decided the best way was offering 30-second clips and a buy funnel,” adds Dent.

The Sunday Times will take a revenue share from the sale of CDs, DVDs and event tickets.

Andy Cleary of Spin Music, the company which has liaised between the newspaper and record companies, says music will also feature in the arts and kids sections of the CD-Rom, which is set to feature 120 tracks per month.

Dispute erupts over Gramophone Awards

The constant battle between high brow and low brow has again been highlighted in a row over the classical industry’s renowned Gramophone Awards.

Gramophone contributor and Sunday Times music critic Hugh Canning has resigned from the magazine and the awards judging panel over changes to the awards designed to broaden their appeal and scope. It follows the announcement last month of the biggest change in the awards’ 77-year history.

The changes include a move to focus on a six-album shortlist with the overall winner announced on the gala awards night, mimicking The Booker and Mercury awards models. The shortest and final winner will be decided by a group of judges drawn from the broad classical audience - including retail buyers, media and artists.

Canning is protesting at the decision to hand the final winners verdict to such a broad group. He says the changes effectively put them in the hands of “vested interests” and represents a “dumbing down” of the awards.

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Declining market prompts rethink for Popkomm 2004

The organisers of German music industry event Popkomm are considering a move from its usual mid-August date to September or October as dwindling exhibitor and visitor numbers hit the trade fair for the third year running.

Against a backdrop of a 16.5% decline in German music shipments, the conference suffered a 30% drop in attendance to 10,247 delegates compared with 14,583 last year ahead of the move to its new home in Berlin for 2004.

Exhibitors at the event, staged a week ago at Cologne’s Kölnermesse, fell 22% from 797 last year to 638, while the proportion of overseas exhibitors was stable, accounting for around 60% of those attending.

Meanwhile, Viva Media AG, which bought a 70% stake in Popkomm last year, has sold part of that share to event organiser Berlin Messe, which now takes control of the Popkomm name as well as the event itself. However, Viva Media Enterprises CEO Kevin Kargielski says her company will retain a 50% share, while Dieter Gorny, the chairman of Viva Media AG’s board of directors, will retain a position on the Popkomm board.

"There was a noticeable trend towards more country stands, further reflecting tough market conditions," says Dome Records managing director Peter Robinson. "It was quiet, there is no doubt about it. We did fewer meetings than normal, but there were still good meetings to be had."

Robinson adds, "As an event it is still useful, however we probably didn’t need to be there for three days and, having attended Popkomm for nine out of the past 10 years, I wouldn’t necessarily automatically commit to next year."

Kargielski’s music head of repertoire and acquisitions Matt Ward remains upbeat despite the fall in attendance and anecdotal reports of a decline in long-haul visitors, noting, "It was noticeably smaller – it was also a huge GSA presence, but attendance was down and that reflected how tough the market is."

UK delegates had mixed reactions to the event being thrown open to the public for the first time. "Popkomm needs to be fully clear about what it is doing," says one delegate, "Either it is a trade event or something else."
New horizons for Clannad singer

by Andrew Stewart

Clannad's progress over the years has been well documented, underpinned by 10m worldwide sales, a series of soundtracks, a Grammy Award and UK Top 10 chart success. Over the past decade the Irish band's lead singer, Moya Brennan, has developed her work as a solo artist, recently devoting a two-year effort to her latest album on Universal, Two Horizons.

Described by Brennan as her best yet, the album rolls out in the UK on September 22 and was produced by Ross Cullum, whose credits include albums for Tori Amos, Tears for Fears and Brennan's sister, Enya. The concept behind the work flowed from the artist's passion for harp music and the legend of the harpists of Tara, where the high kings of Ireland met to reconcile their differences and rule with justice.

"The roots of Clannad's music definitely lie in traditional song," says Brennan. "I'd like to think that people who have heard our music have gone on to listen to traditional tunes. Being in the music business for over 30 years, I would have got bored just doing the same thing."

Before composing Two Horizons, Brennan created a storyboard, complete with a narrative about Tara and a harpist's journey to Africa, the US South and a journey back to Tara. "My music is ethereal and spiritual," she says. "I wanted to lead people down a narrative path but leave space for their imaginations to work. I hope this helps, even a minute amount, to restore a sense of justice, truth and peace to the world.

Private buyers snap up Moores

Harold Moores, the specialist independent classical store based in London's Great Marlborough Street, has been acquired by private investor the Classical Group. Moores' shop became a haunt for collectors and classical fans soon after it was opened in the late Seventies by New Zealander Harold Moores. A recent upward hike in the rent forced Moores to consider closing the shop, although a deal with his landlords allowed him to stay in business.

With its stock of rare and special import CDs and basement collection of more than 70,000, HMR manages to blend the atmosphere of a museum with that of a specialist retailer. The newly-founded private consortium Classical Group have opened their portfolio of investments with the purchase of HMR.

"We were drawn to Harold Moores as much by its fine stock of quality recordings as by the range of its distribution services," says CGL director Larry Trachtenberg. "We are dedicated to maintaining the unique character of this shop that has endeared it so much to its customers, especially the high level of personal service for which it is justly renowned. And we are particularly pleased that Harold is remaining actively associated in a consulting capacity with Harold Moores Records for the foreseeable future." 

Emmanuel Pahud, former principal flute in the Berliner Philharmoniker, is now firmly established as a front-rank artist with EMI Classics. His repertoire choices and commitment to unusual works have drawn a following far beyond the flute community. Here, Pahud turns to two contrasting flute concertos and Ebert's Flute Concerto is brimful of ideas, from the energetic first movement to the jazzy finale. The Khachaturian work is a successful arrangement of the Armenian composer's Violin Concerto.
Kathleen Ferrier – A Tribute
Songs And Arias. Ferrier: Variations
(Decca 475 078-2).

Cancer robbed the world of one of its great singers at the tragically young age of 41, but not before Kathleen Ferrier had set down a wealth of recordings for Decca, Blow The Wind Southerly, three of Mahler’s Rückert Lieder and What Is Life? from Gluck’s Orfeo among them.

This remastered two-disc compilation appears in time to mark the 50th anniversary of Ferrier’s death.

Waxman
The Bride Of Frankenstein, etc
Westminster Philharmonic/Alwyn, etc
(Silva Screen FILMCD276).
The year after Franz Waxman fled Berlin following a beating by Nazi thugs, he composed the music for James Whale’s The Bride Of Frankenstein and turned out the first of a string of hit Hollywood soundtracks. Silva Screen offers the world premiere digital recording of Waxman’s 1935 Frankenstein score, together with the first recording of the suite from the 1936 Boris Karloff yarn. The Invisible Ray and music from Prince Valiant, Suspicion, Rebecca and Three Bulbs. Late romanticism, lithe and surrealism collide in Waxman’s music, boldly played by the Westminster Philharmonic under Kenneth Alwyn.

Vivaldi
Motets, including Largo Mala Academiae Motris Regalis/De Martir (Opus 111 OP30340).
The scale of Opus 111’s decision to record the contents of the Vivaldi manuscripts held in the Biblioteca Nazionale in Turin is slowly beginning to gather momentum. For the ninth volume in the projected 100-plus CD Vivaldi edition, the label turns its sights on the Venetian composer’s overdy theatrical sacred motets. Alessandro de Marchi and soloists Laura Polverelli and Anke Herrmann bring out the strong emotional effects of these pieces.

Debussy
Times are good for Pierre-Laurent Aimard, who made his Carnegie Hall recital debut in New York last year, gave the world premiere of Ligeti’s 18th Etude to mark the composer’s 80th birthday in February and toured Europe as pianist for Alfred Brendel’s poetry recitals. The New York Times gave the thumbs-up to Aimard’s live performance of books one and two of Debussy’s Images. In the Etudes, Aimard turns technical control to artistic advantage, finding depths in works that can easily sound like superficial exercises for the fingers.

Rutter
Mass Of The Children, etc. Cambridge Singers/Rutter
(Colloquium COLCD279).
This charming disc offers the world premiere recording of John Rutter’s Mass Of The Children, his first large-scale work for many years, which was first performed in February 2003 at Carnegie Hall. The composer was eager to create a work in which children performed to the highest level alongside professional adult musicians. His aim is magnificently achieved, offering eminently singable melodies to appeal to youth and the experienced. Rutter’s wide UK fanbase is being targeted by distributors Select Music.

SEPTEMBER HIGHLIGHTS FROM UNIVERSAL CLASSICS

CD 980 1068
‘Deep Horizons’ is the beautiful new solo album from Moya Brennan, the voice of Chanson and sister of Enya. This highly anticipated release includes 15 haunting Celtic songs reminiscent of her work with Clannad.
Out: 1st September

CD 980 9165
Elvis Costello celebrates 25 years in the business with a brand new album. Undoubtedly one of the UK’s most talented song writers, North is backed by a strong promotional plot, press advertising and online marketing campaign.
Out: 15th September

Hayley Westenra
Pure
Made In England

CD 475 332 174
Almuth – a huge star in her native New Zealand, 16-year-old Hayley Westenra proves an irresistible collection of inspirational music. This TV advertised album features brand new tracks, classical favorites and traditional Mozart songs.
Out: 15th September

2CD 476 1186
‘Made In England’ – the brand new album from Julian Lloyd Webber, features popular classical and new recordings, including an exclusive new arrangement of ‘Your Song’ which Julian performs with Elton John.
Out: 22nd September

Order from your Universal Sales Rep or the Universal Order Desk:
Tel: 08705 310 310 Fax: 08705 410 410

http://www.universalclassics.com

ALBUM OF THE FORTNIGHT
Anna Netrebko – Opera Arias
Netrebko: Vienna
Philharmonic/Voskod
(Deutsche Grammophon 474 240-2)

Russian lyric soprano Anna Netrebko captivates the ear immediately on her Deutsche Grammophon debut solo album with a dramatic account of Padre, German from Mozart’s Idomeneo. The Vienna Philharmonic and the impressive young Italian conductor Gianandrea Noseda support her work here and throughout this attractive anthology of opera arias. The disc’s French repertoire, especially Berlioz and Massenet, show Netrebko’s voice at its best.
A crucial period is now upon us, as the process of setting up the fourth quarter begins.

**Many bridges to cross this autumn**

**EDITORIAL MARTIN TALBOT**

As the business comes back from the Bank Holiday weekend - and many return from their summer holiday breaks - it is hard to remember a four-month period with so much at stake.

While the live business has flourished, the evidence is that music retail has struggled Manfully through a long, hot summer. It has been a quiet few weeks. But, over the next fortnight, the process of setting up the fourth quarter begins in earnest.

As usual, the very biggest releases are finally being prepared for market, with the autumn’s key titles arriving from this week onwards. As has become increasingly the case in recent years, a strong final quarter is important for everybody.

It is also a crucial period for the single. The non-specialist retail trade has made its position pretty clear. Sort out the single - or at least begin making efforts to do so - or we’ll withdraw from the market.

Unless the format liked by us all - barring a few dissenters - begins to show signs of a resurgence, or as an industry we begin to put into effect a revival strategy, it could be a critical season for singles.

A year of retail promotions is also continuing into the final, crucial quarter, with the sub-tenner chart album price now a fixture in supermarkets across the country. With December still three months away, it remains to be seen whether the retailers who trade so heavily on price will take a further dramatic step to differentiate their offer from that of their equally price-focussed rivals. An £8.99 Christmas, anyone?

Meanwhile, although the legitimate online services do not look like making the kind of splash we would have liked in time for the festive trade explosion, expect internet music players to be among the must-have items for Christmas.

Browse through an electrical retailer this week. Note the gleaming net-ready personal CD and MiniDisc players, designed to record and play MP3 music downloaded from the internet, the growing range of MP3 players and, of course, the shimmering array of new iPods (if you can find them in stock).

An MP3 Christmas will further underline the importance of establishing genuinely compelling legitimate download services in 2004.

With many of these issues, it feels like we’ve been here before. But, this year, there is no time to delay.

**Marketing our sync team as a label is key strategy**

**VIEWPOINT ADRIENNE DUNLOP**

Commercial markets is an increasingly important area which, if managed efficiently, will continue to provide long revenue streams for our frontline areas, “sync” and “EMI incentive” which produces all forms of non-traditional retail.

With sync, we heard from our clients that their deadlines didn’t always allow them to listen to hundreds of new CDs, so as well as encouraging them to come to us for music ideas, we created a series of generic themed two-CD samplers.

The first one Ramones: Romantic was launched in February and the second one, Energetic: Uplifting went out to our database last week. So far the feedback has been positive and we will release more.

We’ve been having a great run of notable campaigns featuring EMI masters recently: Oliver Cheatham for Lynx, Stylophonics for Fanta, Mock Turtles for Vodafone, DOG for Audi and Bobby Womack for SAAB. We’re also putting out an original album as the soundtrack to a British horror film. Octane and we still find that TV clients are a great way of exposing artists; Does are being used as the title track for HTVs On The Ball.

Essentially, we plug for profit and it is important that we work with our publishing companies to make it easy for third parties to use our repertoire. Hence the EMI Records and Publishing “easy to clear” joint catalogue that we can turn around in under 48 hours for film and TV projects.

Speaking of premiums; it often gets the wrong reputation as being the less sexy sister of sync, in fact this is a huge area of growth for us.

A new website and proactive marketing team have seen enormous benefits and we have worked with Vodafone, Dunlop, Pepsi, Miller (Dixon’s), Kelly Hoppen and maintained countless repeat business - proof that the traditional premium CD is still a useful promotional tool for brands.

Commercial markets is an increasingly important area which, if managed efficiently, will continue to provide long revenue streams for all of us.

Adrienne Dunlop is EMI’s director of commercial marketing.

**Which act would you like to see revived posthumously?**

**The big question**

Following the posthumous number one album for Eva Cassidy and another forthcoming Elvis remix, which artist or band would you like to see revived posthumously?

Andrew Bowles, Bowles, Cassidy general manager

“It has to be Jeff Buckley by a country mile. He was simply wonderful – one of the best, most artistic singer-songwriters of the past 20 years.”

Sarah Pearson, Wasted Youth director

“Barry White. He is a legend. His music should be allowed to find a new audience because, at a moment, apart from Magic FM, nobody is playing it, which is a shame.”

Geoff Ellis, Ellis CD:UK producer

“It would have to be my favourite band Joy Division - Ian Curtis died, but the other four members are in New Order so I’m not sure that really counts. Most of the other people like Barry White, The Who, The Beatles all have surviving members, too. But Joy Division decided to exist when Ian Curtis died and stuff like Unknown Pleasures and Closer still sounds so fresh when you play them today, 20 years later. They are one of the most influential British bands ever.”

Phil Mount, CD:UK producer

“I’d have to opt for Phil Lynott. At the time when Phil passed away, the music he was making was for me the blueprint for the next generation of bands like Bon Jovi. A lot of bands cite Thin Lizzy as an inspiration.”

Andy Komoritz, Virgin Megastores head of marketing

“Jim Morrison. The quality of his music and the quality of the songwriting would put the current crappy pop and dance singles into perspective. One day I’d like Light My Fire to be the type of thing that if it were used in a TV commercial now would be number one. I’d like to see The Doors brought to a whole new generation.”

Clare Southwick, Sanctuary producer management

“I would love to experience Jarvis Cocker. I think he’s very under-rated. He’s got a wonderful vocal and love of Jack Daniels. My vote.”

**Music Week. CMP Information, Ludgate House, Martin Talbot executive editor, 8th Floor, 215 Blackfriars Road, London SE1 9UR**
DJ, label boss and composer **David Holmes** is set to hit the studio with The Free Association, unleash more OSTs and create a solo album within a year.

**Quickfire**

**What are you up to at the moment?**

I've just finished the soundtrack for a film called Code 46, directed by Michael Winterbottom. Tim Robbins and Samantha Morton. I'm going to start working on some demos for the next Free Association album which we will work on in November and should be out early summer next year. I've got the whole idea for a solo album, which won't come out until next year - it will be more instrumental. And I'm starting to get some music over to (film director Steven) Soderbergh for the Ocean's 12 score. I'm sending him compilation after compilation.

**You put Elvis's A Little Less Conversation on the Ocean's Eleven soundtrack - what did you make of the Junkie XL remix and the continuing Elvis revival?**

The men [Elvis] would be fucking spinning in his grave. I gave Soderbergh A Little Less Conversation halfway through making Ocean's Eleven partly because it was lyrically apt and because it sounds contemporary with the really heavy drums and the way the guitarist is. If someone had asked me to remix it, I would have said no. Why fix something that's not broken?

**Which artist would you like to see rewritten?**

We've just done it with The Free Association doing Rodriguez's Samurai. Are you considering adding to the line-up of the Free Association? We are looking to work with mostly unknown vocalists, although we have got Aanorni to appear on one track. I want the Free Association to be like a circus, you know, like a freak show. You see people like Parliament and Outkast live - I want to have backing horns and a horn section. I look at the best Free Association album and I don't even like it because we put it together so quickly, in six weeks. Before we even knew it we had a band. This time I'd like to spend more time and make maybe 30 tracks and pick the best 12. Your record company 13 Aamp used to be a Ministry Of Sound? What happened there? I don't know what happened, really - we are now with Mercury and it's really good to be working where people buy into what we are doing and want to put money into it. But they stay out of it creatively - I have never understood why someone would want to sign a band then change them, which happens a lot in majors. People like Matt Jagger are more our mates than bosses. You once said you are "all for downloading" and people should get music "by any means necessary". If you are a young kid without a pot to piss in, yeah, I used to steal records when I was a kid. I do feel for record companies and a lot of people who are getting stung and I'm sure it has affected me, but it is something that is impossible to control.

**Do you ever DJ these days?**

Yeah, but DJ-ing is not work. I've got a few years to go, and Edgel James Jolly describes the whole row as a "storm in a teacup". He also stresses that all the changes were communicated to the existing judges well in advance and that, as it happens, the same judges will decide which albums make up the initial Top 15 in any case. The new judges only come on board to whittle the 15 down to six and then to decide on the final one.

**What is the fuss about?**

After 27 years, the Gramophone Awards are being revamped in a bid to bring a lot more focus to the event and, in effect, broaden its scope. In the past, the awards have seen 15 genre winners recognised from one album of the year is selected by a small group of critics. This year will see a broader panel of judges decide on a shortlist of six albums from a list of 150 new works. The shortlist, which will be announced at the Savoy on September 15, will be the focus of the Gramophone Awards campaign, with an overall winner announced at the grand final event at London's Barbican on October 12.

**Sounds sensible. So, where's the problem?**

What has caused a bit of a ‘hissy fit’, according to one person close to the spat, is the decision to include some “celebrity” names among the judges. The evidence of the “shunting down” of the awards, apparently.

**Crib sheet**

Gramophone magazine’s attempts to update its annual awards have caused some upset, notably among occasional columnist and junior editor asking why it described the changes as evidence of the “dumbing down” of classical music and resigned from the magazine and awards.

So what’s all the fuss about then? After 27 years, the Gramophone Awards are being revamped in a bid to bring a lot more focus to the event and, in effect, broaden its scope. In the past, the awards have seen 15 genre winners recognised from one album of the year is selected by a small group of critics. This year will see a broader panel of judges decide on a shortlist of six albums from a list of 150 new works. The shortlist, which will be announced at the Savoy on September 15, will be the focus of the Gramophone Awards campaign, with an overall winner announced at the grand final event at London’s Barbican on October 12.

**Sensible. So, where’s the problem?**

What has caused a bit of a ‘hissy fit’, according to one person close to the spat, is the decision to include some “celebrity” names among the judges. The evidence of the “shunting down” of the awards, apparently.

**Celebrities? What, you mean Simon Cowell and Davina McCall, those sorts of people?**

Not really. We’re talking about classical professional and a few amateur – but enthusiastic and informed – classical fans. The panel will include Simon Cowell, Classical FM’s Roger Lewis, Radio 3’s James Naide and music critic John Suchet, as well as radio broadcasters including VW’s Tony Shaw, Virgin Retail’s Maria Rington, Britmusic’s Jeremy Wilkinson and The Music Shops’ Mike Brand.

**Hmmm. Tort Simon Cowell an actor? And John Suchet, he presents the news doesn’t he?**

What do they know about classical music?

Well, yes, but Suchet is the author of a book about Beethoven and Calow, well, he is a famous fan of the classics. So these guys know their classics; it just think it’s rather amusing, wondering even whether his detractors have confused him with his brother, the actor Derek Suchet (you know, Poirot off the telly).

**Still, great profile for the Awards?**

Yes, but Gramophone are keen to play the whole thing down. Edgel James Jolly describes the whole row as a "storm in a teacup". He also stresses that all the changes were communicated to the existing judges well in advance and that, as it happens, the same judges will decide which albums make up the initial Top 15 in any case. The new judges only come on board to whittle the 15 down to six and then to decide on the final one.

**So, who has won then?**

Can’t tell you that. Not even James Jolly knows. The final judging session took place a couple of weeks ago, with votes taken on the six-strong shortlist of the album. Although Jolly has all the voting papers hidden away he says he hasn’t done the sums yet to chart the top three. The full 15-strong long-list will be unveiled in the next issue of Gramophone, which is not out, Monday, while the six-strong shortlist will be announced on September 15 at the Savoy. The final will take place at the Barbican on October 12.
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Music Week Focus on Courses

Issue Dated: September 27th
Booking Deadline: September 12th
To find out more, contact Doug on 020 7921 8315
doug@musicweek.com

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What will be the most important entry in the Music Week 2004 Directory?

Yours, of course!

You should have received an email from the Music Directory team by now. It's very important that you return this by September 5th otherwise the accuracy of your entry cannot be guaranteed.

If your email has been changed or updated within the last 12 months – or if you were not listed in last year’s directory and want to be in next year’s – then please send an email to: mwdirectory@cmpinformation.com

A fresh angle on music
## Singles

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<th>Label</th>
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<td>BLU CANTRELL FEAT. SEAN PAUL - BREATHE</td>
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<td>LEMAR - DANCE (WITH U)</td>
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<td>GIRLS ALOUD - LIFE GOT COLD</td>
<td>Polydor</td>
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<td>5</td>
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<td>BEYONCE - CRAZY IN LOVE</td>
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<td>DANIEL BEDINGFIELD - NEVER GONNA LEAVE YOU</td>
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<td>RICHARD X FEAT. KELIS - FINEST DREAMS</td>
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<td>R KELLY FEAT. BIG TIGGER - SNAKE</td>
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## Albums

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<td>THE CHEEKY GIRLS - PARTY TIME</td>
<td>Multiply</td>
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<td>16</td>
<td>EVANESCENCE - FALLEN</td>
<td>Epic</td>
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<td>GEORGE BENSON - THE VERY BEST OF - THE GREATEST...</td>
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<td>KOSHEEN - KOKOPELLI</td>
<td>Island</td>
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<td>JUSTIN TIMBERLAKE - JUSTIFIED</td>
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<td>NORAH JONES - COME AWAY WITH ME</td>
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<td>EMI West</td>
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**1 Hour of Fame**

With interviews and performances from the world's biggest music and entertainment stars, THE WEEKLY CHARTS will offer a unique combination of star power, live music, an interactive viewers' chart, news, competitions and stunts, all filmed in front of a live studio audience.
### COMPLICATIONS

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<td>CAPITAL GOLD REGGAE CLASSICS Universal TV</td>
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<td>COUNTRY LOVE Universal TV</td>
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<td>RE-PRESS - THE '70S SOUL REVIVAL Warner Bros</td>
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<td>PURE URBAN ESSENTIALS Sony TV/Warner Bros</td>
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<td>IBIZA - THE HISTORY OF CHILLOUT Warner Bros</td>
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<td>THE VERY BEST OF STREET VIBES BMG/Gemi/Radio</td>
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<td>THE RETURN OF SUPER '70S Virgin/EMI</td>
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<td>THE BEST SMOOTH JAZZ EVER Virgin/EMI</td>
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</tbody>
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### FORTHCOMING

**KEY SINGLES RELEASES**
- DANIEL BEDINGFIELD - "Friday" (Polydor) OCT 20
- BEYONCE - "Baby Boy" (Columbia) OCT 6
- BLU CANTrell - "Soulful" (Atlantic) OCT 20
- BUSTED - "Who Me" (Virgin) OCT 20
- FAME ACADEMY WINNER - "Nightline" (Polydor) OCT 17
- GARETH GATES - "Sunshine" (Sony) SEP 18
- ELTON JOHN - "Sunday Kind of Love" (Virgin) AUG 25
- TEXAS CARNIVAL GIRL - "Passing Through" (Mercury) OCT 6
- JUSTIN TIMBERLAKE - "Señorita" (Jive) SEP 15
- WESTLIFE - "Hey Whatever!" (Sony) SEP 15

**KEY ALBUMS RELEASES**
- BUSTED - "Umbrella" NCV 24
- DIDO - "Life For Rent" (Sony/Warner) SEP 29
- GARETH GATES - "Buster" SEP 22
- LIBERTY X - "S.O.S." (Virgin) SEP 18
- MUSE ABSOLUTION - "Musical (Atlantic) SEP 22
- STING - "Sacred Love" (Polydor) SEP 22
- THE STROKES - "Room On Fire" (Interscope) OCT 20
- SUKABAKI - "Still" (Sony) OCT 20
- TEXAS CAREFUL - "Oh What You Wish For" (Mercury) OCT 20
- TRAVIS - "The党和Travis" (Interscope) SEP 15

**ELBOW: ENTERING HIGH**

**GIRLS ALOUD: THIRD SINGLE IN**
The Market

Alarms get boost from festival fever

Alan Jones

A flat week for sales finds singles edging down 0.3%, while albums improve by just 1.3%. On its fourth week at the top of the singles list, Blu Cantrell & Sean Paul’s ‘Breathe’ continues its slow fade, dipping by 10% in the week. It sold just shy of 40,000 copies to bring its 47-day cumulative sales to more than 260,000, improving its year-to-date standing from 22nd to 11th. Its nearest challenger is TVR talent competition discoveries Leman and Girls Aloud. The latter group were in runners-up spot for most of the week but Leman edged ahead at the death, selling 35,513 copies against their 31,693, to end up 2% behind Blu Cantrell & Sean Paul. The single only to defy gravity in the Top 40 is 17-year-old newcomer Stacie Orrico’s ‘Stick’, which improves 1-9. The Seattle-born gospel/R&B singer’s debut disc continues to date from TV exposure on the MTV network, although its chart debut helped it to accumulate 209 plays last week — and an audience of 4.4m — on radio, to debut at #177 on the airplay chart.

With only new albums from Elbow, Neil Young and Young Art Farm capable of dethroning the Top 75, the artist album market did very well to hold its own, with just 79 fewer albums crossing the counter than a week ago. Increased use of TV advertising and festival fever helped to shore up the sector. Meanwhile, the arrival of new entries at two, three and four helped the compilation sector to arrive a week on-weak gain of more than 6%, reversing three weeks of declining sales. 

Debuting in fourth place this week, 47,775 sales, New Woman’s ‘The New Collection 2003’ is the ninth consecutive Top 15 album in the magazine-branded series to make the chart since the first one was issued four years ago last week, while the KII brand achieves its usual high placing, with its Presents RB Collaborations debuting at #3, with 24,246 sales. Just pipping them both for top debut honours, The Neptunes presents Chones sold 33,760 copies to take second place. Primarily produced and written by hot R&B producers, the Neptunes — Pharrell Williams and Chad Hugo — with a stellar selection of urban star guests including Busta Rhymes, Snoop Dogg, Nelly and Ja-Z, it also includes tracks by Smoove and the High Speed with which lacks any Neptunes presence, hence its appearance at #2 in the compilation chart rather than #4 in the artist album chart.

MARKET INDICATORS

Singles

Sales vs last week: 0.3%
Year to date vs last year: -7.2%

Market share

RCA Arista: 16.3%
Sony: 12.3%
PolyGram: 11.3%
Universal: 10.3%
A&M: 6.7%

Albums

Sales vs last year: +12.4%
Year to date vs last year: +10.8%

Market share

Universal TV: 32.4%
Sony: 25.4%
RCA Arista: 12.3%
PolyGram: 8.9%
EMI: 6.9%

COMPILATIONS

Sales vs last week: +5.7%
Year to date vs last year: +7.2%

Market share

Universal TV: 32.4%
Sony: 25.4%
RCA Arista: 12.3%
PolyGram: 8.9%
EMI: 6.9%

THE BIG NUMBER: 12,496

Week-on-week increase in the Top 40 market. The Libertines’ Don’t Look Back In Anger at #1 with 1,881 sales.

RADIO AIRPLAY

Market share

RCA Arista: 22.3%
Sony: 18.7%
PolyGram: 17.4%
EMI: 16.1%

UK SHARE

Genre share

Single sales (Top 75): UK (50.5%)
Genre share

Single sales (Top 75): UK (33.1%)

3rd week on top with a 6% lead over runner-ups Girls Aloud.

WANT YOUR SOUL

TAKEN FROM THE ALBUM NOW & THEN
RELEASED 01/09/03 2X12"/CD
FEATURING REMIXES FROM:
CDI, HINDS AND OPTICAL INVERSION AND PRODUCT 01.
CD SINGLE INCLUDES AWARD WINNING VIDEO.
TO BECOME AS UPROARIOUS AS MICHAEL MOORE’S STUPID WHITE MEN, JOCKEY-RAID ANTIS-EZIALIST BREAKFAST HIP HOP ELECTRIC ROCK N’ ROLL PLUS MORE... TIME OUT

BP0600 MUSIC WEEK 15

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BP0600 MUSIC WEEK 15
Bowie goes for DVD approach

The Plot

Bowie marks return with groundbreaking project to launch new album Reality

David Bowie, Reality (Columbia)

The imminent comeback of David Bowie is shaping up to be a significant one, from both a musical and marketing background.

On September 12, Bowie will perform his new album Reality at an intimate London venue. The show will be beamed via satellite into cinemas across Europe to thousands of Bowie fans, who will also be able to submit questions to the show, which will be judged by Jonathan Ross after the performance. Owing to time delays, the show will then be screened in cinemas across Japan, Asia, Australia, Canada, and the US the following day.

“it’s a slightly different approach and, as David is very much an albums artist, we can do such events because the focus is not all about having a hit single,” says Julian Stockton of Bowie’s management company Outside.

Two weeks after the release of Reality on September 12, a non-chart-eligible DVD single will showcase the striking video for New Killer Star, which has been directed by US director Brunk Branyard. “It’s quite different and is a little bit different for some TV stations. We just want to get it out, plus his fansbase have always said he doesn’t release enough on DVD,” says Stockton.

Elsewhere in the campaign, Bowie will be featured on the September 1 edition of Q, in which he is interviewed and pictured with Kate Moss. He will also be the subject of a Jonathan Ross special to be broadcast on the Friday before the album’s release.

**COMPACT SUMMARY**

**ALBUM RELEASE:** September 15

**Dvd Single Release:** September 29

**Management:** Ed Ward/Edwin/John Stockton, Outside

**Product Manager:** Kim Marshall, Sony

**TV:** Tony Roper, Outside

**Radio:** Nick Curwen/Charlie Lyttle, Live

**Regional Radio:** Bob Herman, Sassy Press

**Press:** Paul Camp, Outside

**Tipsters**

A selection of UK tastemakers select their favourite upcoming releases

Wyndham Wallace, City Slang/Labels UK

Howie Beck (unsigned) and Straits (unsigned)

“I’m very excited about the new Howie Beck album. His last record got a坚实 here, and this one is far superior, especially now he has added some tracks and sequenced it since he shipped it earlier this year. Someone really should pick this up soon. His songs are intimate, strongly infectious, and the new upbeat ones are wonderfully catchy. There’s also a great appearance from Ed Harcourt, and he’s been remixed by Straits, who are similarlyunsigned but have remixed Calogero and Serge Gainsbourg, as well as doing mixes for Kylie and Playgroup under the name Optimo.

Rebecca Teboveich, Invicta FM

Morlach feat. Raz Conways (CRÉDENCE)

“Summer’s coming to an end, but this is reminding everyone how good it has been. This definitely has the scope to cross over beyond the clubs. Big, creative songs seem to be a winning formula at the moment. Although didn’t chart too well, John Mayer is still generating requests and loads of calls asking what it is. The songs that are hanging around are not wishy washy pop, and Nick & Back are considered the one that hangs around forever.”

Sue Northcott, J Walter Thompson ad agency

Percy Felthor Show Me Your Money (Southern Fried)

“I last heard it at Space in Ibiza last week. A guy from this show came up to me for a Smirnoff thing we have coming up. We haven’t used it, but it is a really funny, cheeky tune. It has a sort of underlying funk baseline, almost in a Mr. Oizo style.”

Ben Todd, Sunday Mirror

Rob Reynolds Sightseeing (Invisble Hands)

“One to watch is Rob Reynolds, I first heard him play a live session on radio. He is a new talent offering real music and great songs. His album Sightseeing contains at least two hits – Sweet Thing and My Known. It is out late September and, with the right back on radio and press, could be big.”

Tim Ellis, What Records, Nuneaton

Iron Maiden Dance Of Death (EMI)

“Apart from the new Elton John single, which is going to be a number one, the big thing for us is the new Iron Maiden single which should be Top 5 this week. The album should be number one too. The next Darkness single is also going to Top Five. Everyone knows they’ve cracked it now.”

**Radio Playlists**

**Radio 1**

1. Black Eyed Peas Where Is The Love
2. Christina Aguilera Hello
3. U2 If God Is Willing
4. Anya Marina Irons & Gipsies
5. The Strokes Airstream
6. Cheap Trick The Flame
7. The Kills Going Back
8. William Orbit & Delroy Wright Freaky Mix
9. The Black Eyed Peas Where Is The Love
10.ネタroulement made easy.

**Songwriter Showcase**

**Live and Original**

7pm, Sept 12th

Bush Hall, Shepherd’s Bush, London W12

Talent spotting made easy.

Call us for tickets: 0845 644 6634
Or book direct: 0208 222 6933

**Songwriter Showcase**

songwritershowcase.co.uk

**TOP TEN Radio Growers**

**Artist**

1. Elton John Are You Ready For Love
2. Justin Timberlake Sex richest
3. Westlife Hey Whatever
4. Chedda Bed, Sleep With The Light On
5. Gartet's Delight Theme
6. Big Brodery Baby Boy
7. LEMAR Dance (with DJ)
8. Gipsy White Flag
9. Up Project vs. Sonique I'm Luminar
10. Delta Goodrem Innocent Eyes

**Radio 2**

1. Elton John Are You Ready For Love
2. Justin Timberlake Sex richest
3. Westlife Hey Whatever
4. Chedda Bed, Sleep With The Light On
5. Gartet's Delight Theme
6. Big Brodery Baby Boy
7. LEMAR Dance (with DJ)
8. Gipsy White Flag
9. Up Project vs. Sonique I'm Luminar
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**Addrs**

**CAPITOL**

Goswell Records Sweet Dreams Morlach feat. Raz Conways (CRÉDENCE)

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### TV Airplay Chart

| 1 | BLU CANTRELL FEAT. SEAN PAUL | BREATHE | R&B | 412 |
| 2 | CHRISTINA AGUILERA FEAT. LIL' KIM | CAN'T HOLD US DOWN | R&B | 363 |
| 3 | BUSTED SLEEPING WITH THE LIGHT ON | UNIVERSAL | R&B | 297 |
| 4 | GOOD CHARLOTTE | THE ANTHEM | EPIC | 287 |
| 5 | BEYONCE CRAZY IN LOVE | COLUMBIA | R&B | 286 |
| 6 | ULTRABEAT PRETTY GREEN EYES | UMG | R&B | 272 |
| 7 | WESTLIFE HEY WHATEVER | SONY | R&B | 251 |
| 8 | LEMAR DANCE WITH U | SONY | R&B | 239 |
| 9 | CARETH GATES SUNSHINE | SONY | R&B | 237 |
| 10 | ELTON JOHN ARE YOU READY FOR LOVE? | SONY | R&B | 234 |
| 11 | BIG BROVZ BABY BOY | UMG | R&B | 214 |
| 12 | LUMIDEE NEVER LEAVE YOU (UK-OODH) | SONY | R&B | 204 |
| 13 | JUSTIN TIMBERLAKE SENORITA | SONY | R&B | 196 |
| 14 | SEAN PAUL LIKE GLEVE | SONY | R&B | 189 |
| 15 | LINKIN PARK NUMB | SONY | R&B | 176 |
| 16 | MARK OWEN FOUR MINUTE WARNING | SONY | R&B | 173 |
| 17 | ROBBIE WILLIAMS SOMETHING BEAUTIFUL | SONY | R&B | 144 |
| 18 | NICKELBACK SOMEDAY | SONY | R&B | 135 |
| 19 | STACIE ORRICO STUCK | SONY | R&B | 131 |
| 20 | JASON NEVINS/HOLLY JAMIES I'M IN HEAVEN | SONY | R&B | 129 |
| 21 | KELLY CLARKSON MISS INDEPENDENT | SONY | R&B | 123 |
| 22 | STEREOPHONICS MAYBE TOMORROW | SONY | R&B | 121 |
| 23 | KINGS OF LEON MOLLY'S CHAMBERS | SONY | R&B | 119 |
| 24 | QUEENS OF THE STONE AGE FIRST IT GIVE THEN IT TAKE | SONY | R&B | 119 |
| 25 | DJ XPRESENT ANNA FLY ON THE WINGS OF LOVE | SONY | R&B | 116 |
| 26 | BENNY BENASSI PRESENTS THE BIZ SATISFACTION | SONY | R&B | 116 |
| 27 | BLACK EYED PEAS WHERE IS THE LOVE? | SONY | R&B | 102 |
| 28 | GIRLS ALOUD LIFE GOT COLD | SONY | R&B | 101 |
| 29 | THE WHITE STRIPES I JUST DON'T KNOW WHAT | SONY | R&B | 101 |
| 30 | PHARRELL WILLIAMS FEAT. JAY-Z FRONTIN | SONY | R&B | 100 |
| 31 | ELECTRIC SIX GAY BAR | SONY | R&B | 100 |
| 32 | EVANESCENCE BRING ME TO LIFE | SONY | R&B | 100 |
| 33 | THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR) | SONY | R&B | 100 |
| 34 | THE DARKNESS GROWING ON ME | SONY | R&B | 100 |
| 35 | EVANESCENCE GOING UNDER | SONY | R&B | 100 |
| 36 | COLDPLAY GOD PUT A SMILE UPON YOUR FACE | SONY | R&B | 100 |
| 37 | MUSE TIME IS RUNNING OUT | SONY | R&B | 100 |
| 38 | RADIOHEAD GO TO SLEEP | SONY | R&B | 100 |
| 39 | JAIMESON COMPLETE | SONY | R&B | 100 |

### MTV Most Played

| 1 | BEYONCE CRAZY IN LOVE | VIDEO | VIDEO | 4,991 |
| 2 | LEMAR DANCE WITH U | VIDEO | VIDEO | 4,880 |
| 3 | BLU CANTRELL FEAT. SEAN PAUL BREATHE | VIDEO | VIDEO | 4,699 |
| 4 | BLACK EYED PEAS WHERE IS THE LOVE? | VIDEO | VIDEO | 4,620 |
| 5 | BIG BROVZ BABY BOY | VIDEO | VIDEO | 4,500 |
| 6 | LUMIDEE NEVER LEAVE YOU (UK-OODH) | VIDEO | VIDEO | 4,338 |
| 7 | JUSTIN TIMBERLAKE SENORITA | VIDEO | VIDEO | 4,200 |
| 8 | SEAN PAUL LIKE GLEVE | VIDEO | VIDEO | 4,000 |
| 9 | CARETH GATES SUNSHINE | VIDEO | VIDEO | 3,900 |
| 10 | ELTON JOHN ARE YOU READY FOR LOVE? | VIDEO | VIDEO | 3,800 |

### The Ultimate Guide to Music Videos Now Comes with the Ultimate Music Video DVD

**The Box, Number One, Latest Release**

| 1 | BLU CANTRELL FEAT. SEAN PAUL BREATHE | VIDEO | VIDEO | 4,991 |
| 2 | LEMAR DANCE WITH U | VIDEO | VIDEO | 4,880 |
| 3 | BLU CANTRELL FEAT. SEAN PAUL BREATHE | VIDEO | VIDEO | 4,699 |
| 4 | BLACK EYED PEAS WHERE IS THE LOVE? | VIDEO | VIDEO | 4,620 |
| 5 | BIG BROVZ BABY BOY | VIDEO | VIDEO | 4,500 |
| 6 | LUMIDEE NEVER LEAVE YOU (UK-OODH) | VIDEO | VIDEO | 4,338 |
| 7 | JUSTIN TIMBERLAKE SENORITA | VIDEO | VIDEO | 4,200 |
| 8 | SEAN PAUL LIKE GLEVE | VIDEO | VIDEO | 4,000 |
| 9 | CARETH GATES SUNSHINE | VIDEO | VIDEO | 3,900 |
| 10 | ELTON JOHN ARE YOU READY FOR LOVE? | VIDEO | VIDEO | 3,800 |
Elton John ends Beyoncé’s seven-week run ready for release this week, while Seal and Sean Paul are among the biggest growers down-below

Huge Congratulations to song-writers
Leon Dan-Brown ('Junior')
Paul Hobbs ('Force'),
and Darren Mew ('Styles')
on their smash hit
PRETTY GREEN EYES
produced and performed by
Ultrabeat
re leased on
All Around The World
A truly great team. Let’s do it again!

Extra special thanks to Chairs and Matt at All Around The World for their faith and vision.

Junior, Force & Styles
are exclusively represented worldwide by Paul Rodriguez Music Ltd,
10 Queen’s Wharf, London E4 6SD
Tel: 079 377 52806 email: paul@paulrodriguezmusic.com

NUMBERS ONE

1 1 ELTON JOHN ARE YOU READY FOR LOVE? columbia
2 1 BEYONCE CRAZY IN LOVE columbia
3 1 DIDO WHITE FLAG columbia
4 1 STEREOPHONICS MAYBE TOMORROW warner bros
5 1 ULTRABEAT PRETTY GREEN EYES columbia
6 1 LENNORMAND DANCE WITH (U) columbia
7 1 ROBBIE WILLIAMS SOMETHING BEAUTIFUL columbia
8 1 JASON NEVINS/UKYNO/HOLLY JAMES I’m... columbia
9 1 BLU CANTRELL FEAT. SEAN PAUL BREATHE columbia
10 1 DANIEL BEDINGFIELD NEVER GONNA LEAVE YOUR SIDE polydor
11 1 JAMESON COMPLETE columbia
12 1 PINK FEAT. WILLIAM ORBIT FEEL GOOD TIME columbia
13 1 SEAL GET IT TOGETHER warner bros
14 1 BLACK EYED PEAS WHERE IS THE LOVE? columbia
15 1 RICHARD X FEAT. KELIS FINEST DREAMS columbia
16 1 JAY-Z FEAT. KELIS FINEST DREAMS columbia
17 1 JUNEFOURTH SUNSHINE columbia
18 1 CHRISTINA AGUILERA FEAT. LIL’ KIM CAN’T HOLD ME columbia
19 1 D. KAY/EPSILON/STAMINA MO BARCELONA columbia
20 1 WAYNE WONDER NO LETTING GO columbia
21 1 KELLY CLARKSON MISS INDEPENDENT columbia
22 1 LUMIDEE NEVER LEAVE YOU (HIDOO) columbia
23 1 GARETH GATES SUNSHINE columbia
24 1 THE DANDY WARHOLS YOU WERE THE LAST HIGH farlophone
25 1 CHRISTINA AGUILERA FEAT. LIL’ KIM CAN’T HOLD ME columbia

This week's chart compiled by music experts of the UK Radio Airplay Panel
## Play Chart

| 26 | 1  | SEAN PAUL LIKE GLUE | WINDSOR | 400  | 28.30 | 32 |
| 27 | 2  | KELLY ROWLAND TRAIN ON A TRACK | COLUMBIA | 744  | 26.35 | 31 |
| 28 | 3  | JUSTIN TIMBERLAKE ROCK YOUR BODY | JIVE | 694  | 26.28 | 23 |
| 29 | 4  | STARSAILOR SILENCE IS EASY | EMI | 170  | 26.23 | 55 |
| 30 | 5  | ANGEL A THOUSAND BEAUTIFUL THINGS | RCA | 348  | 25.79 | 30 |
| 31 | 6  | MISS-TIQ CAN'T GET IT BACK | TELSTAR | 332  | 25.01 | 34 |
| 32 | 7  | COLDPLAY GOD PUT A SMILE UPON YOUR FACE | PHILLIPS | 337  | 24.23 | 7 |
| 33 | 8  | THE CORAL PASS IT ON | EMI | 760  | 23.76 | 33 |
| 34 | 9  | PHARRELL WILLIAMS FEAT. JAY-Z FRONTLIN | ASTRA | 263  | 23.64 | 8 |
| 35 | 10 | THE THRILLS SANTA CRUZ (YOU'RE NOT THAT FAR) | VIRGIN | 695  | 23.52 | 13 |
| 36 | 11 | ROOM 5 FEAT. OLIVER CHEATHE MAKE UP | POSTIS | 138  | 23.26 | 14 |
| 37 | 12 | NORAH JONES DON'T KNOW WHY | PHILLIPS | 712  | 21.71 | 27 |
| 38 | 13 | R. KELLY SNAKE | JIVE | 690  | 20.13 | 4 |
| 39 | 14 | MARK OWEN FOUR MINUTE WARNING | ISLAND | 690  | 19.99 | 9 |
| 40 | 15 | DEEPEST BLUE DEEPEST BLUE | SONY | 609  | 19.82 | 13 |
| 41 | 16 | BUSTA RHYMES & MARIAH CAREY I KNOW WHAT... | JIVE | 649  | 19.64 | 29 |
| 42 | 17 | XTM PRESENT ANNA FLY ON THE WINGS OF LOVE | SONY | 928  | 19.53 | 21 |
| 43 | 18 | JUSTIN TIMBERLAKE SENORITA | JIVE | 135  | 19.36 | 55 |
| 44 | 19 | SEAL GET IT TOGETHER | SONY | 225  | 18.91 | 31 |
| 45 | 20 | BENNY BANASSI PTS THE BIZ SATISFACTION | SONY | 375  | 19.37 | 27 |
| 46 | 21 | R KELLY IGNITION | JIVE | 702  | 18.91 | 21 |
| 47 | 22 | BIG BANG BAJ Rad BOY | EMI | 855  | 18.12 | 67 |
| 48 | 23 | CHRISTINA AGUILERA FIGHTER | RCA | 719  | 17.92 | 37 |

## Independently Local Radio

1. \[\text{REVERSE GOING IN CLOCKWISE} \]
2. \[\text{REVERSE GOING IN DEPARTMENT STORES} \]
3. \[\text{REVERSE GOING IN the SUN} \]
4. \[\text{REVERSE GOING IN THE CONCERT} \]
5. \[\text{REVERSE GOING IN THE ARTIST CHART} \]

## Congratulations to The Neptunes...

- Light your ass on fire (October 1972) "Dude We're Going to Rio!" (in December)

---

### Notes
- The second 1,000 Beautiful Things is a catch-up from Radio 2's Top 40 Chart and Radio 1's Top 20 (22nd). Anne Lennon

### Top 20 Pre-Release

1. \[\text{ELTON JOHN ARE YOU READY FOR LOVE? (MIX)\}
2. \[\text{BUSTA RHYMES & MARIAH CAREY I KNOW WHAT...} \]
3. \[\text{CHRISTINA AGUILERA FIGHTER} \]
4. \[\text{BILL CARRERA FEAT. LEON KIM CAN'T HOLD US DOWN} \]
5. \[\text{EMINEMジャケット}} \]
6. \[\text{KELLY CLARKSON MISS INDEPENDENT} \]
7. \[\text{LEO CARRERA FEAT. ALEX CARRION MAKE IT, CHICAGO} \]
8. \[\text{SHEILA TWIN THANK YOU BABY!} \]
9. \[\text{SEAN PAUL LIKE GLUE} \]
10. \[\text{CHRISTINA AGUILERA FEAT. LEON KIM CAN'T HOLD US DOWN} \]
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**MEDIA INSIDER**

**Imagine FM expands reach**

Ashley Byrne/Phil Willett

programme manager/head of music, **Imagine FM**

Outside of London, the UK city with the highest density of radio stations, Manchester is a viable market as there are officially 23 stations competing and many more whose signals are currently either down or are off officially from their reception area.

Imagine FM – Signal FM until recently – is part of the Wireless Group (TWG) in 2000 – has a licence only for south Manchester and north Cheshire, giving it a total TSOA of just 370,000 but it is flourishing.

Programme manager Ashley Byrne, a former print journalist who doubles as the station’s news manager, is proud of the station’s latest figure:

“We were one of the few stations to increase our audience,” he says. “We have a 13% reach –

we only play the odd dance song, and choose songs that appeal to a more mature listener

up from 11% in the previous quarter – and our listeners are tuned to us for an average of 6.9 hours a week, which is more than any of our rivals.”

Imagine FM has a target audience of 35-44 and tailors its programme accordingly. Head of music Paul Willett says, “TWG send us other playlists but give us free nets. As our audience is slightly older than the average TWG station, we only play the odd dance song, and choose songs that appeal to a more mature listener. For example, we’ve just added the new Louis Tomlinson single to the playlist. Even though its number one, the Blu Cantrell isn’t on our playlist, though we do give it ‘spot plays’. “Our A-list consists of nine songs which are played every four hours, our B-list of 11 songs which come round once every eight hours and our C-list – for evening play – of six. We also have 60 recs, about 300 songs from the Eighties, 480 from the Nineties and other oldies.”

Address: Imagine FM, Egerton House, Wigan Lane, Stockport, Cheshire SK1 6RX. Telephone: 0161 630 1460. Email: ashleybyrne@imaginemf.com/phillwillett (imaginemf.com)

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**IN STORE NEXT WEEK**

**ASDA**

- **Singles** – Dido, Black Eyed Peas, Big Bronzo, White Stripes, Stargazer, A, Iron Maiden, Bar

- **Bounce** – Dido, Cooper Temple Cluse, Starstairs, Iron Maiden, The White Stripes, Press ads – Swing Classics, Dance, Rock, Soul, Beach Colour Scene, Million Dead, 90s; TV ads – White Stripes

**Sainsbury’s**

- **Albums** – Sean Paul, Elton John, James Taylor, Ab’s, Club Island Summer, Sein Paul, Peter Mcl; Bombay Mix

**WHSmith**

- **Singles** – Dido, Black Eyed Peas, Big Bronzo, Elton John, Iron Maiden

**WOODWORTHS**

- **Albums** – As, Kibby Island Urban Classics, Club Isound Summer, Next Collection 2003, Ultimate Relaxation Album, Best Dance Albums, In-store – Black Eyed Peas, Starstairs, Delta Goodrem, Lisa Scott-Le, Dido

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**TASTEMAKERS**

**JAMES POLETTI**

Editorial Director, CAX

- **MUSIC**
  - Win a copy of the 15th anniversary edition of *NME* (out November 1)
  - Pete Rock & CL Smooth release 25th anniversary reissue
  - Chemical Brothers announce new UK tour
  - Dope, Deep, High (Zak Regular) (out November 15)
- **FILM**
  - Classic Comics
  - The Speed Of Life

---

**PHIL MOUNT**

Senior Editor, CAX

- **ALBUMS**
  - **JOIN** (Coldplay)
  - **REVENUE REALITY** (The Proclaimers)
- **SINGLES**
  - **DION WHITE** (Living Proof)
  - **BANANA** (Island)
  - **SNOOK** (London)
  - **LOVE** (Ricky Tomlinson)
  - **SWEET** (London)
  - **MIDNIGHT** (Mara)
  - **UKG** (Four Tet)
  - **RADIO** (Madness)
- **TOM MIDDLETON**

Production/DJ

- **SINGLES**
  - **JOIN** (Coldplay)
  - **REVENUE REALITY** (The Proclaimers)
- **SINGLES**
  - **DION WHITE** (Living Proof)
  - **BANANA** (Island)
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  - **UKG** (Four Tet)
  - **RADIO** (Madness)

---

**TOP OF THE POPS**

**SATURDAY**

Good Charlotte The

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**RADIO HIGHLIGHTS**

**RADIO ONE**

- **One Love Live**
  - Live from Olympic Park
  - Live from Olympic Park

**RADIO THREE**

- **The Story Of Sound**
  - BBC iPlayer
  - BBC iPlayer

**BBC**

- **Radio 2**
  - Live from Olympic Park
  - Live from Olympic Park

**XFM**

- **Christian O’Connell**
  - Live from Olympic Park
  - Live from Olympic Park

**GALAXY**

- **E Use**
  - Live from Olympic Park
  - Live from Olympic Park

**LESS**

- **Show**
  - Live from Olympic Park
  - Live from Olympic Park

**VIRGIN**

- **Steve Harris**
  - Live from Olympic Park
  - Live from Olympic Park

**EUSS FM**

- **Girls**
  - Live from Olympic Park
  - Live from Olympic Park

**BERNIE**

- **Melanie C**
  - Live from Olympic Park
  - Live from Olympic Park

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Singles

**Burbank Boys**

*Room On The Other Side (Burbank Boys)*

Basically an update of Cotton Eye Joe, this slice of cheese is under no pretensions that it is anything but a novelty hit. Which is exactly what it is shaping up to be, thanks to its popularity on The Box.

*Cosmic Rough Riders*  

*Addy The Rain (Measured 160/35 MAC 30)*

Tuneful, Sydne-induced stromuongs along such like this Keith track propelled Cosmic Rough Riders into the Top 40 a couple years ago. And, with this strong song, there is no reason why they will not do it again.

**Celene O'ne**  

*Get Here* (Columbia 6743482)

This single is lifted from Dinon's album of the same name, and sees the Swiss songstress ditch the power ballad in favour of a more uptempo track which sounds more like Shania Twain.

**Dutch feat. Crystal Waters**  

*My Tire (Illusions CDL1019)*

Produced by Jesse Houk of Senseraving fame, this Eighties-flavoured house feature offers the Witch Woman herself, Crystal Waters. B-listed at Radio 1, it has topped MW4's Cool Cuts chart and could return Waters to the charts after a gap of some 12 years.

**Erik**  

*The EP* (PP PRO9)

Five sold slabs of relatively friendly punk comprise the third single from these west London rockers. Their profile has been growing steadily through touring and support from Radio One's Jo Whiley and Steve Lamacq.

**Franz Ferdinand**  

*Cafe Pope (Domino RLLD046)*

Produced by Tor Johannsen from The Cardigans, this debut from the Glaswegian art rockers fruits with enthusiasm. Gigs with Hot Hot Heat and Interpol should head terms heads.

**Gate Gates**  

*Sunshine (S 2876553128)*

Bounding into the radio airplay charts last week on the back of support from ELL as well as Radio Two and heavy rotation on TV stations The Box and Smash Hits. Gates' latest offering is a refreshingly up-tempo summer pop tune that is bound to win him new supporters.

**Delta Goodrem**  

*Innocent Eyes (Epic 6743152)*

Ex-Neighbours star Goodrem has anchored herself in the album charts Top 20 for six weeks with her debut album Innocent Eyes, and one can hear why from this title track. Her style is a cut above most of today's pop moppets in terms of musicianship and soul.

**Kop***

*Show Me A Sign* (4Life 82876557428)

Dance producers Kop take has what is basically Binary Flax's stadium trance tune cut 98 and added new vocals by 19-year-old Nicola Ross. Radio One's had it with a B-listing.

**Linkin Park**  

*Numb* (WEA 6262)

When Linkin Park slow down the pace, they manage to demonstrate a level of artistry which is maybe not as apparent on their many ferocious metal rock anthems. This third single from the album Motor shows this perfectly with frontman Chester's vocal one of his best yet.

**Million Dan**  

*Dogs & Sledges* (Out PDocument 91055752)

UK hip hop continues its march into the charts with this dancehall-tinged cut from north London MC Million Dan. This tribute to his Boomtown crew has won over Radio One, which has given it a B-listing.

**Muse**  

*Tide* (is Running Out* (Mushroom 5046685872)

Muse's brand of melodramatic psyche-rock is certainly not everyone's taste, especially when even Matt Bellamy's vocals hit the standard operatic-high notes. But there is something universally appealing about the band's craft, and this single in particular, which is something of a grower in a fired-up, Radiohead kind of way. It is A-listed at Radio One.

**Mya**  

*I Love My Life...* (Polystar 9810305)

Still best known for guesting on Thin Lizzy's Thunder Train, R&B star Mya has not so far matched her US success over here. Cheekily adopting a Black Rob rap tune, this has received strong support from MTV Base and Galaxy.

**Nelly/P Diddy/Murphy Lee**  

*Shake Ya Tail Fadda* (Bad Boy/TMST 40337)

This huge slice of R&B hip hop is the lead track from the Bad Boys 2 album, a Diddy-produced OST which pulls in big names from the US R'n'B scene. This Radio One A-listed track is a good opener, with Nelly's distinctive rap complementing a swinging groove perfectly.

**Richie Rich Project feat. Jay Sean & A. Juggs**  

*Down With You* (4Music 9811821)

This catchy single should take 25-year-old producer Richi Khan into the charts. B-listed at Radio One, it is winning club support due to the remix featuring Wayne Wonder.

**Lisa Scott-Lee**  

*Too Far* (Fontana 9811642)

Scott-Lee's latest effort features her as the new Kylie with this second single of her post-Steps career. Too Far Gone displays many of Minogues' hallmarks to be taken seriously, and it unlikely to earn the hoped-for significant solo success.

**Tyrone Proctor**  

*My Hii* (Big Data 90050)

South London rapper Ty unrolls this double-headed track as his latest chart appeal. Goodrington is a surprisingly funky cut featuring vocals from Beanie Sigéle, while the flip is a more straightforward hip hop affair with vocal support from Michelle Escoffery and Kwadjo.

**Luther Vandross feat. Busta Rhymes**  

*Love Of Your Life* (J Records 67435948412)

Luther manages an effortless updating of the Bill Withers favourite. Busta Rhymes adds a gruff rap but it is the way Vandross' sweet vocals float over the boat that works so well.

**Iron Maiden**  

*Dance Of Death* (GMI 5923402)

Long-term fans of the veteran rockers will be hailing this as a return to form. With indistinguishable from any of the band's albums to the untrained ear, it is almost guaranteed to cement their album position at the top of on tour Top album scene.

**The Rapture**  

*Echos* (Mercury 9665447)

This is the highly-anticipated album from a band who are currently surfing the power-pop wave thanks to production from the painfully cool DFA. While tracks like the closer 'The River Of Seals' Love the idea that our indie festival are impossible to ignore, much here is unfocused and lacking in rigor.

**Simple Kid**  

*SGI* (ZM CD000398)

Simple Kid is an obvious individual blend of folk pop on this, his debut album. The first single earned good radio airplay due to his unique sound and intriguing vocals, and this album delivers poignant and amusing songs.

**Spiritualized**  

*Amazing Grace* (Sanctuary SACD094)

This first album for Spiritualized since their departure from Beggars culls the limited edition EPs which have been released in successive weeks. The ruthlessly stripped-down Amazing Grace highlights the raw garage band which always burned at the centre of their epic albums.

**Various**  

*Under The Influence: Ian Brown* (BMG UZCD9005)

DAM follows the playful travel record Morrissiey's record collection with this compilation from Ian Brown. The ex-Stones frontman star delivers a weighty set of misanthropic soultunes including 'Brosa', 'Spear', 'The Clash', 'Sizzle' and 'Edwin Starr'.

This week's reviews: Donald Dalt, Phil Brown, Jennifer, Anne-Marie, Kevan, Lawrence, James Roberts, Alex Scott, Nicola Black and Simon Ward.

Records released 08/09/93

**ALBUM OF THE WEEK**

**Mark Ronson**

**Here Comes The Fuzz**

Elektra 7559628392

New York party DJ extraodinaire Ronson delivers a debut album featuring an eclectic mix of Hop- hop heavy hitters, Nate Dogg and Ghostface king guest on standout Ooh Wee (a version of a single on October 13), but elsewhere there are thrilling link-ups with Sean Paul, Tweet, MOP, O-Tip and Rivers Cuomo. Ronson hit the UK last weekend for promotion around the Notting Hill Carnival, including DJ sets for Radio One's Trevor Nelson and Tim Westwood.
Albums

FRONTLINE RELEASES

CLASSICAL

DANCE

ROCK

POP

OTHER

CULTURAL AND REISSUES

CATALOGUE

ROOTS

DISTRIBUTORS

A-D

E-K

L-R

S-Z

UK

EU

ROCK

How It Works

New releases
### Albums Listed This Week

<table>
<thead>
<tr>
<th>Year to date: 7,677</th>
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<table>
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<tr>
<th>Singles</th>
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| Year to date: 4,561 |

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| Records released 01.09.03 |

| Insights |

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**Classical Shop Comes Good**

John Ross, proprietor, Sounds Good

Established in 1991, Sounds Good moved to its current premises in the city centre two years later. The 800 sq ft shop houses 7,000 classical, folk and jazz titles.

Proprietor John Ross describes business as "steady", noting that, because of the nature of the stock, the shop carries, "we don't have the problem of competing with supermarkets and the issue of online downloading has had no effect on us at all.

Not that everything in the classical genre is lovely. Ross continues, the market has plateaued from its peak. "A lot of classical shops within a 30-mile radius have closed down in recent years, so we have picked up business from them and things have improved compared to the slump all retailers are experiencing this year.

Being a classical retailer means making hard choices about which

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**We don't have the problem of competing with supermarkets or online downloading of the many interpretations of the music in weeks to come.**

*We stock the best versions, and a range of alternatives at both mid-price and budget, to ensure we meet all tastes and price requirements," says Ross.

While stocking perennial favourites, the shop also has to take account of changing tastes, with a wide range of influences being brought to bear on people.

"New releases are boosted by ads and reviews, winning awards on Gramophone, or getting played on Classic FM," says Ross.

Sounds Good's computer system continually updates the shop's stock, websites, helping to drive the 25% of its sales which are made by mail order. The store also issues newsletters a few times a year, in which Ross lists forthcoming releases, and takes part in dealer campaigns. It also purchases stock straight from the manufacturer or record label.

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**RETAIL INSIDER**

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It is a fourth week on top for Arista's Blu Cantrell, with new entries from Sony's Lemar and Polydor's Girls Aloud following just behind in two and three.

<table>
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<th>HIT 40 UK</th>
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<td>BLU CANTRELL FEAT. SEAN PAUL BREATHE</td>
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<td>GIRLS ALIVE LIFE GOT COLD</td>
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<td>LUMIDEE NEVER LEAVE YOU (UH OOH UH OOH)</td>
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<td>BUSTED SLEEPING WITH THE LIGHT ON</td>
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<td>JAIMESON COMPLETE</td>
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<td>BEYONCE CRYING IN LOVE</td>
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<td>DIZZEE RASCAL FIX UP LOOK SHARP</td>
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<td>DANIEL BEDMIGHT NEVER GONNA LEAVE YOU</td>
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<td><strong>20</strong></td>
<td>RICHARD X FEAT. KELIS FINEST DREAMS</td>
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<td><strong>21</strong></td>
<td>R KELLY FEAT. BIG TIGER SNAKE</td>
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<td><strong>22</strong></td>
<td>XTM &amp; DJ CHUCKY PRESENTS ANNA FLY ON THE WINGS OF LOVE</td>
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<td><strong>23</strong></td>
<td>ROBBIE WILLIAMS SOMETHING BEAUTIFUL</td>
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<td><strong>24</strong></td>
<td>EVANESCENCE RING ME TO LIFE</td>
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<td><strong>25</strong></td>
<td>BENNY BENASSI PRESENTS THE BIZ SATISFACTION</td>
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<td><strong>26</strong></td>
<td>JASON NEVINS PRESENTS UKNKY/HOLLY JAMES I'M IN HEAVEN</td>
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<td><strong>27</strong></td>
<td>DAVE GAHAH I NEED YOU</td>
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<td>MARK JOSEPH FLY</td>
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<td>KORN DID MY TIME</td>
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<td>FASTFOOD ROCKERS FAST FOOD SONG</td>
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<td><strong>31</strong></td>
<td>FABULOUS CAN'T LET YOU GO</td>
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<td><strong>32</strong></td>
<td>BILLY CRAWFORD TRACKIN'</td>
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<td><strong>33</strong></td>
<td>QUEENS OF THE STONE AGE FIRST IT GIVE IT</td>
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<td><strong>34</strong></td>
<td>THE RAVEONNETES THAT GREAT LOVE SOUNDS</td>
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<td><strong>35</strong></td>
<td>DEEPEST BLUE DEEPEST BLUE</td>
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<td></td>
<td><strong>36</strong></td>
<td>STEREOPHONICS MAYBE TOMORROW</td>
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<tr>
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<td><strong>37</strong></td>
<td>GRAFFITI WHAT IS THE PROBLEM?</td>
<td></td>
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<tr>
<td></td>
<td><strong>38</strong></td>
<td>R KELLY IGNITION</td>
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</tbody>
</table>

**THE YEAR SO FAR: TOP 20 SINGLES**

| | **1** | CHERISH FEAT. THE RUMORS SPIRIT IN THE SKY | | |
| | **2** | R KELLY IGNITION REMIX | | |
| | **3** | TERRY ALL THE THINGS SHE SAID | | |
| | **4** | ROOM 5 FT OLIVER CHEATTHAM MARVIN DAVE | | |
| | **5** | ENMORE BRING ME TO LIFE | | |
| | **6** | 50 CENT IN DA CLUB | | |
| | **7** | JUNIOR SENIOR MOVE YOUR FEET | | |
| | **8** | DAVID SMILODING SPILL THE BEANS | | |
| | **9** | BEYONCE GIVE ME LOVE | | |
| | **10** | GIRLS ALIVE LIFE GOT COLD | | |
| | **11** | CHRISTINA AGUILERA BEAUTIFUL | | |
| | **12** | EMINEM LOSE YOURSELF | | |
| | **13** | BLU CANTRELL FEAT. SEAN PAUL BREATHE | | |
| | **14** | JENNIFER LOPEZ FEAT. LL COOL J ALL I WANT | | |
| | **15** | JUSTIN TIMBERLAKE MY FACE | | |
| | **16** | KELLY ROWLAND STYLE | | |
| | **17** | BUSTED YEAR 2000 | | |
| | **18** | DANIEL BEDMIGHT IF YOU'RE NOT THE ONE | | |
| | **19** | BUSTA RHYMES AND MARIAN CARY I KNOW WHAT YOU WANT | | |
| | **20** | MISS FEED SORDIDLY | | |
### Singles Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist(s)</th>
<th>Song</th>
<th>Sales</th>
<th>Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>P!nk Feat. William Orbit</td>
<td>Feel Good Time</td>
<td>29</td>
<td>7</td>
</tr>
<tr>
<td>40</td>
<td>Javine</td>
<td>Real Things</td>
<td>35</td>
<td>7</td>
</tr>
<tr>
<td>41</td>
<td>David Sneddon</td>
<td>Best of Order</td>
<td>41</td>
<td>4</td>
</tr>
<tr>
<td>42</td>
<td>Craig David Spanish</td>
<td>(Love of an Imperfect Heart)</td>
<td>22</td>
<td>4</td>
</tr>
<tr>
<td>43</td>
<td>Eminem</td>
<td>(Love of an Imperfect Heart)</td>
<td>38</td>
<td>12</td>
</tr>
<tr>
<td>44</td>
<td>Kings of Leon</td>
<td>Moly's Chambers</td>
<td>35</td>
<td>10</td>
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<td>45</td>
<td>Ko Sheen</td>
<td>All In My Head</td>
<td>39</td>
<td>4</td>
</tr>
<tr>
<td>46</td>
<td>P Diddy Feat. Kelis</td>
<td>Let's Get It TILL</td>
<td>33</td>
<td>9</td>
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<tr>
<td>47</td>
<td>Delta Goodrem</td>
<td>Lost Without You</td>
<td>36</td>
<td>9</td>
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<tr>
<td>48</td>
<td>Kelly Rowland</td>
<td>Train On A Track</td>
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<tr>
<td>49</td>
<td>Christina Aguilera Fighther</td>
<td>(Love of an Imperfect Heart)</td>
<td>31</td>
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</tr>
<tr>
<td>50</td>
<td>50 Cent Feat. Nate Dogg</td>
<td>21 Questions</td>
<td>32</td>
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<tr>
<td>51</td>
<td>Lisa Maffia</td>
<td>In Love</td>
<td>37</td>
<td>9</td>
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<td>52</td>
<td>Jewel</td>
<td>Intuition</td>
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<td>QFX</td>
<td>Freedom</td>
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</tr>
<tr>
<td>54</td>
<td>Mist-Teq</td>
<td>Can't Get It Back</td>
<td>38</td>
<td>9</td>
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<tr>
<td>55</td>
<td>The All-American Rejects</td>
<td>Swings, Swings</td>
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<td>56</td>
<td>Razorlight</td>
<td>Rock 'n Roll Lies</td>
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<td>57</td>
<td>LeAnn Rimes</td>
<td>We Can't Have It</td>
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<td>58</td>
<td>Jennifer Ellison</td>
<td>Baby I Don't Care</td>
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<td>9</td>
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<td>59</td>
<td>10 Revolutions</td>
<td>Time For The Revolution</td>
<td>35</td>
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<td>60</td>
<td>Madonna Hollywood</td>
<td>Hollywood Hook</td>
<td>38</td>
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<td>61</td>
<td>Joe Budden</td>
<td>Pump It Up</td>
<td>40</td>
<td>9</td>
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<td>62</td>
<td>Soda Club Feat. Andrea Anatola</td>
<td>Keep Love Together</td>
<td>42</td>
<td>9</td>
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<tr>
<td>63</td>
<td>S Club 8</td>
<td>Feel No More</td>
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<td>64</td>
<td>Blazin' Squad</td>
<td>We Just Be Dreamin'</td>
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<tr>
<td>65</td>
<td>Busta Rhymes &amp; Mariah Carey</td>
<td>I Know What You Want</td>
<td>44</td>
<td>9</td>
</tr>
<tr>
<td>66</td>
<td>50 Cent Feat. Nate Dogg</td>
<td>Da Club</td>
<td>45</td>
<td>9</td>
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<td>67</td>
<td>Kym Marsh</td>
<td>Come On Over</td>
<td>47</td>
<td>9</td>
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<tr>
<td>68</td>
<td>Layo &amp; Bushwacka!</td>
<td>It's Up To You (Shining Through)</td>
<td>46</td>
<td>9</td>
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<tr>
<td>69</td>
<td>The Coral</td>
<td>Pass It On</td>
<td>49</td>
<td>9</td>
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<tr>
<td>70</td>
<td>Ashanti Rock Wit U (Awww Baby)</td>
<td>'I Love You'</td>
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<td>71</td>
<td>Sinead Quinn</td>
<td>What You Need Is</td>
<td>51</td>
<td>9</td>
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<td>72</td>
<td>Lisa Marie Presley</td>
<td>Lights Out</td>
<td>52</td>
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<td>73</td>
<td>D-Side</td>
<td>Invisible</td>
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<td>74</td>
<td>Avril Lavigne</td>
<td>Losing Grip</td>
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<td>75</td>
<td>Elbow</td>
<td>Fallen Angel</td>
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### Independent Singles

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<th>Song</th>
<th>Sales</th>
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<tr>
<td>1</td>
<td>The Libertines</td>
<td>Don't Look Back Into The Sun</td>
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<td>2</td>
<td>Jamiroquai</td>
<td>Canned Heat</td>
<td>40</td>
<td>9</td>
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<tr>
<td>3</td>
<td>Dizzee Rascal</td>
<td>Fix U (Up)</td>
<td>41</td>
<td>9</td>
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<td>4</td>
<td>Jason Nevins</td>
<td>Presents Unmercifully James Tm In Heaven</td>
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<td>5</td>
<td>Billy Crawford</td>
<td>Tricon</td>
<td>43</td>
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<td>Stereophonics</td>
<td>Maybe Tomorrow</td>
<td>44</td>
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<td>7</td>
<td>Fat Food Wokers</td>
<td>Fast Food Song</td>
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<td>8</td>
<td>I Lay &amp; Bushwacka!</td>
<td>It's Up To You (Shining Through)</td>
<td>46</td>
<td>9</td>
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<tr>
<td>9</td>
<td>Akon</td>
<td>Sexy Baby</td>
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<td>UK Club Collaborations</td>
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<tr>
<td>11</td>
<td>U2</td>
<td>Vertigo</td>
<td>49</td>
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<tr>
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<td>15</td>
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### Dance Singles

<table>
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<th>Sales</th>
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<tr>
<td>1</td>
<td>D&amp;K &amp; Epistol feat. Stavina MC Barcelona</td>
<td>Barcelona (Kika RMX)</td>
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<tr>
<td>2</td>
<td>fizzle What Is The Problem?</td>
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<td>40</td>
<td>9</td>
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<tr>
<td>3</td>
<td>Layo &amp; Bushwacka!</td>
<td>It's Up To You (Shining Through)</td>
<td>41</td>
<td>9</td>
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<tr>
<td>4</td>
<td>P Diddy Feat. Kelis</td>
<td>Let's Get It TILL</td>
<td>42</td>
<td>9</td>
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<td>5</td>
<td>Ultradeep</td>
<td>Pretty Green Eyes</td>
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<td>Benny Benson</td>
<td>Pays The BIZ Satisfaction</td>
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<td>7</td>
<td>Jamiroquai</td>
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<td>8</td>
<td>Dizzee Rascal</td>
<td>Fix U (Up)</td>
<td>46</td>
<td>9</td>
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<tr>
<td>9</td>
<td>10 Revolutions</td>
<td>Time For The Revolution</td>
<td>47</td>
<td>9</td>
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<td>10</td>
<td>Elton John</td>
<td>Are You Ready For Love?</td>
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<td>11</td>
<td>Red Hot Chili Peppers</td>
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<td>Syndicate People</td>
<td>Back The Riff</td>
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<td>9</td>
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<td>13</td>
<td>U2</td>
<td>Summer Love In The City</td>
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<td>14</td>
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<tr>
<td>15</td>
<td>BUSTA Rhymes &amp; Mariah Carey</td>
<td>I Know What You Want</td>
<td>53</td>
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### R&B Singles

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<tr>
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<td>Blu Cantrell feat. Team Paul</td>
<td>Breathe</td>
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<td>9</td>
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<tr>
<td>2</td>
<td>Lemar</td>
<td>Dance (With You)</td>
<td>40</td>
<td>9</td>
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<tr>
<td>3</td>
<td>Lurzscope</td>
<td>Never Leave You (Da Doom Da Do)</td>
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<td>9</td>
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<tr>
<td>4</td>
<td>Pharrell Williams &amp; Jay Z</td>
<td>Frontin'</td>
<td>42</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>BUSTA Rhymes &amp; Mariah Carey</td>
<td>I Know What You Want</td>
<td>43</td>
<td>9</td>
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<tr>
<td>6</td>
<td>SNOOP Dogg</td>
<td>What'chya Want</td>
<td>44</td>
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<td>Used Car Auto</td>
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<td>48</td>
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</tbody>
</table>

### Music Week Online

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musickweek.com.
Eva Cassidy remains at one for a second week, with an increase in sales. Meanwhile, Busted rebound to two, festival fever pushes The Darkness to three.

The Official UK

1. **EVA CASSIDY** - American Tune
   - Sales: 64,351
   - More Info: [Click here](#)

2. **BUSTED** - Busted
   - Sales: 54,414
   - More Info: [Click here](#)

3. **THE DARKNESS** - Permission To Land
   - Sales: 47,683
   - More Info: [Click here](#)

4. **DANIEL BедINGFIELD** - Gotta Get Through This
   - Sales: 45,873
   - More Info: [Click here](#)

5. **ROBBIE WILLIAMS** - Escapology
   - Sales: 44,390
   - More Info: [Click here](#)

6. **SEAN PAUL** - Dutty Rock
   - Sales: 36,521
   - More Info: [Click here](#)

7. **ELBOW** - Cast Of Thousand
   - Sales: 32,928
   - More Info: [Click here](#)

8. **KINGS OF LEON** - Young And Manhood
   - Sales: 29,938
   - More Info: [Click here](#)

9. **DELTA GOODRIM** - Innocent Eyes
   - Sales: 28,876
   - More Info: [Click here](#)

10. **THE CORAL** - Magic And Medicine
    - Sales: 28,040
    - More Info: [Click here](#)

11. **CHRISTINA AGUILERA** - Stripped
    - Sales: 27,875
    - More Info: [Click here](#)

12. **STEREOPHONICS** - You Gotta Go Here To Come Back
    - Sales: 27,458
    - More Info: [Click here](#)

13. **BEYONCE** - Dangerously In Love
    - Sales: 26,917
    - More Info: [Click here](#)

14. **THE THRILLS** - So Much For The City
    - Sales: 26,560
    - More Info: [Click here](#)

15. **THE CHEEKY GIRLS** - Party Time
    - Sales: 25,000
    - More Info: [Click here](#)

16. **EVANESCENCE** - Fallen
    - Sales: 23,107
    - More Info: [Click here](#)

17. **GEORGE BENSON** - The Very Best Of - The Greatest Hits Of
    - Sales: 22,034
    - More Info: [Click here](#)

18. **KOSHEEN** - Kokopelli
    - Sales: 21,748
    - More Info: [Click here](#)

19. **JUSTIN TIMBERLAKE** - Justified
    - Sales: 21,362
    - More Info: [Click here](#)

20. **NORAH JONES** - Come Away With Me
    - Sales: 20,595
    - More Info: [Click here](#)

21. **MORCHEECA** - Parts Of The Process
    - Sales: 19,979
    - More Info: [Click here](#)

22. **BARRY WHITE** - The Barry White Collection
    - Sales: 19,675
    - More Info: [Click here](#)

23. **LUTHER VANDROSS** - The Essential Luther Vandross
    - Sales: 19,075
    - More Info: [Click here](#)

24. **NEIL YOUNG & CRAZY HORSE** - Greendale
    - Sales: 18,625
    - More Info: [Click here](#)

25. **COLDPLAY** - A Rush Of Blood To The Head
    - Sales: 18,234
    - More Info: [Click here](#)

26. **ATHLETIC VEHICLES & ANIMALS**
    - Sales: 18,014
    - More Info: [Click here](#)

27. **BOB MARLEY & THE WAILERS**
    - Sales: 17,687
    - More Info: [Click here](#)

28. **ABBA** - Gold - Greatest Hits
    - Sales: 17,475
    - More Info: [Click here](#)

29. **RED HOT CHILI PEPPERS** - By The Way
    - Sales: 17,338
    - More Info: [Click here](#)

30. **GOOD CHARLOTTE** - The Young And The Hopeless
    - Sales: 16,957
    - More Info: [Click here](#)

31. **50 CENT** - Get Rich Or Die Tryin'
    - Sales: 16,508
    - More Info: [Click here](#)

32. **AVRIL LAVIGNE** - Let Go
    - Sales: 16,145
    - More Info: [Click here](#)

33. **THE WHITE STRIPES** - Elephant
    - Sales: 15,894
    - More Info: [Click here](#)

34. **YES** - The Ultimate Yes - 35th Anniversary
    - Sales: 15,784
    - More Info: [Click here](#)

35. **GIRLS ALOUD** - Sound Of The Underground
    - Sales: 15,615
    - More Info: [Click here](#)

36. **SHANIA TWAIN** - Up
    - Sales: 15,554
    - More Info: [Click here](#)

37. **CHARLIE LANDSBOURG**
    - Sales: 15,000
    - More Info: [Click here](#)

38. **LINKIN PARK** - Meteora
    - Sales: 14,994
    - More Info: [Click here](#)

39. **THE PRODIGY** - UK In Theah
    - Sales: 14,447
    - More Info: [Click here](#)

40. **ARCTIC MONKEYS** - Whatever People Say I Am, That's What I Am Not
    - Sales: 14,147
    - More Info: [Click here](#)
**Albums Chart**

**Top 20 Compilations**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>VARIOUS NOW THAT'S WHAT I CALL MUSIC!</td>
<td>VARIOUS</td>
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<tr>
<td>2</td>
<td>VARIOUS THE ART OF THE MIX</td>
<td>VARIOUS</td>
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<tr>
<td>3</td>
<td>VARIOUS KISS ME I'M DYING: THE NEW COLLABORATION</td>
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<tr>
<td>4</td>
<td>VARIOUS NEW WOMAN: THE NEW COLLECTION 2003</td>
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<tr>
<td>5</td>
<td>VARIOUS POWER BALLADS</td>
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<tr>
<td>6</td>
<td>VARIOUS RED HOT CHILI PEPPERS</td>
<td>VARIOUS</td>
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<tr>
<td>7</td>
<td>VARIOUS CAPITAL GOLD REGGAE CLASSICS</td>
<td>VARIOUS</td>
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<tr>
<td>8</td>
<td>VARIOUS BLUES: THE DEFINITIVE COLLECTION</td>
<td>VARIOUS</td>
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<tr>
<td>9</td>
<td>VARIOUS COUNTRY MUSIC</td>
<td>VARIOUS</td>
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<tr>
<td>10</td>
<td>VARIOUS ALL TIME CLASSIC SOUL HEARTBREAKERS</td>
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<td></td>
<td>VARIOUS THE BEST DANCE ALBUM IN THE WORLD EVER</td>
<td>VARIOUS</td>
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<td></td>
<td>VARIOUS THE INTRODUCERS</td>
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<td></td>
<td>VARIOUS HITS THE DEFINITIVE COLLECTION</td>
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<td></td>
<td>VARIOUS PURE URBAN ESSENTIALS</td>
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<td></td>
<td>VARIOUS BECAUSE I'M DETERMINED THE MIGHTY REGGAE</td>
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<td>VARIOUS THE VERY BEST OF THE BEST COLLECTION</td>
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<td></td>
<td>VARIOUS BUDDHA THEdisciples OF DANCE</td>
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**Top 20 Indie Albums**

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<thead>
<tr>
<th>Rank</th>
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<th>Artist/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>THE DANNY THOMAS EXPERIENCE</td>
<td>THE DANNY THOMAS</td>
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<td>THE DANNY THOMAS EXPERIENCE</td>
<td>THE DANNY THOMAS</td>
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<tr>
<td>3</td>
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<td>4</td>
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<td>10</td>
<td>FORGOTTEN TOWN</td>
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**Top 10 Classical Albums**

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<tr>
<th>Rank</th>
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<th>Artist/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>JUAN DIEGO FLOREZ MISRAJ</td>
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<td>VARIOUS FAMOUS HALL OF FAME</td>
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<td>VARIOUS FAMOUS HALL OF FAME</td>
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<tr>
<td>3</td>
<td>VARIOUS THE NATIONAL TRUST ESCAPE</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS: A NATION OF ARTISTS</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS CLASSICAL MUSICAL THEATER</td>
<td>VARIOUS</td>
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<tr>
<td>6</td>
<td>VARIOUS GREAT ARTISTS</td>
<td>VARIOUS</td>
</tr>
<tr>
<td>7</td>
<td>VARIOUS MATERIALS: A NATION OF ARTISTS</td>
<td>VARIOUS</td>
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<tr>
<td>8</td>
<td>VARIOUS JUAN DIEGO FLOREZ MISSRAJ</td>
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Plastichead Music Distribution Ltd Has Moved

Our New Home

Avtech House
Hithercroft Road
Wallingford
Oxon OX10 9DA

www.plastichead.com
Avtech House Hithercroft Road Wallingford Oxon OX10 9DA Tel +44 (0)1491-625029 Fax +44(0)1491-828320
info@plastichead.com