

Inside: Electric Six Ronan Keating Placebo Eric Prydz The Thrills

# MUSICWEEK

CMP  
COUNCIL OF MUSIC PUBLISHERS

Countdown to first official chart nears final stages as Napster crashes party with own chart

## Downloads race begins

### Downloads

by Paul Williams

The music industry is readying for D-Day this week with the roll-out of the UK's first official Download Chart.

Eleven months after data tests were first carried out, the most-anticipated new music countdown in decades will arrive on Wednesday in what is set to become a weekly showcase for the fledgling legal download market.

"September 1, 2004 will go down as an historic date in the his-

tory of the UK recording industry," says BPI executive chairman Peter Jamieson. "The launch of the official UK Download Chart will provide a real promotional focus for the emerging download market and will serve to drive consumer interest even higher."

Early indications that the end of last week suggested that BMG signings Westlife were leading the race to top the first chart, with their live version of *Elysium Without Wings*, one of a number of digital-only tracks released by labels into the market last week in a bid to top the inaugural countdown.

Muse, Snow Patrol and Starsailor are among the other acts competing with digital exclusives, but they face competition from the likes of Shapeshifters, whose *Lola's Theme* last Friday became the final number one in the series of download test charts (see p20).

"It's looking good for Westlife," says BMG music division president Ged Dechery. "It shows the Westlife brand is stronger than ever. We saw that recently on the tour they did when they were still playing multiple arenas."

Radio One is due to announce the historic first chart-topper at

just before 7pm on Wednesday as the climax of the first of a weekly hour-long rundown during Scott Mills' programme. The result will be relayed to a launch party for the chart taking place that evening at the newly revived Marquee Club in London's Leicester Square.

The launch of the Download Chart comes after Napster attempted to steal its thunder yesterday (Sunday) by unveiling its own chart topped by Maroon 5's *She Will Be Loved*, which it is running in conjunction with Virgin Radio. However, unlike the Official Charts Company countdown,

for which Napster is also supplying data, the Napster Online Music Chart not only incorporates permanent, paid-for downloads but also full-length streams and subscription downloads.

Napster programming director Jeff Smith says Napster decided on this approach as "that is what our service is based on." "If people want to permanently download they can," he says. "We give them the choice. But what we're about is for £9.95 a month you can have an all-you-can-eat subscription to 1m tracks."

pa.w@cmusicweek.com



### Bands earn their festival stripes

The summer festival season reached its climax as last weekend's August bank holiday saw the Carling Weekend, Creamfields and the Notting Hill Carnival contributing to the biggest weekend of the year for live music.

Unprecedented demand for premium-priced events such as Glastonbury, Rod Hug Chill Peppers' UK stadium tour and Madonna's Reinvention arena tour this summer has underlined that fans are willing to pay top prices to see their favourite acts in the flesh. "Everyone has done well this year," says Metropolis managing director Bob Angus. "I

Leeds all sold out quickly and the Big Chill had its biggest attendance ever."

The summer festival season, which traditionally ends with the Carling Weekend spanning both Reading/Leeds - which included headliners such as The Darkness, White Stripes (pictured at the event) and Green Day - is extended this year by the addition of the Isle Of Wight "Bestival" on

September 11-13, featuring acts such as Basement Jaxx, Zero 7, The Beez, Fatboy Slim, Lee "Scratch" Perry and Kate Bush tribute act Fake Bush.

The event is being organised by club promoter Sunday Best, which is hoping that its eclectic line-up will serve to round off a great summer for live music. "We're already virtually sold out," says festival organiser John Hughes.

### From II Divo to Westlife

Simon Cowell is back in the A&R seat with projects ranging from opera to a new sound for Westlife p6

### BBC TV: change sooner or later?

Despite the lack of a formal policy, the BBC's music coverage on TV could face a shake-up after Charter Review p8

### Finns can only get better

Following breakthroughs by acts such as The Rasmus, the Finnish industry is poised to make waves internationally p11

This week's Number 1s Albums: Prodigy Singles: N Bedingfield Airplay: N Bedingfield



What is most significant about the launch of the Download Chart isn't the volume of sales, but the promise that it represents' - Editorial, p14

04.09.04

Digest

## MUSICWEEK

Incorporating News, Music, Future Hits, Green Sheet, Hit Music, Record Mirror and Tours Report

COMP Information, Local Business Media, 8th Floor, Langtree House, 240 Langtree Road, London SE11 9UR. Tel: (020) 7921 2000 Fax: (020) 7921 8326



For direct trials, dial (020) 7921 2000 for the extension below. For e-mails, type in name as shown, followed by @musicweek.com Editor-in-chief

Ain Scott (SJC@cm-mail.com) Executive editor  
Martin Elliott (MEL@cm-mail.com) Circulation manager  
DVID Pogson (DVID@cm-mail.com) Classified ad manager  
John Henders (JH@cm-mail.com) Features editor  
Ain Scott (SJC@cm-mail.com) A&R editor  
John Henders (JH@cm-mail.com) Business support manager  
Liam O'Keefe (LO@cm-mail.com) CMP Information 2004

VP marketing 207 6375 79 All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or by any information storage or retrieval system without the prior written consent of the publisher. The contents of MusicWeek are subject to reproduction in newspapers, magazines and other periodicals. Reproduced at the Post Office by a newspaper.

Design consultants  
Clyde  
Daglad Babel  
PH Brodie  
Charts editor  
Suzanne Ward  
New releases editor  
Dawn Jackson  
Database manager  
John Henders (JH@cm-mail.com)  
Business development manager  
Matthew Tyrrell  
Commercial manager  
Scott Green  
Account manager  
Scott Green  
Display sales executive  
Patrick Wynn (PW@cm-mail.com)

Printed and printed by Heston Press, Queens Road, Andover, Kent GU24 0PH  
Subscription hotline: 01858 438816  
Newstrade hotline: 020 7638 4666  
UK & N. Ireland £295  
USA, Canada & Mexico \$220  
The Americas, Middle East, Africa and India \$250  
Continental USA \$250  
Australia, New Zealand and the Far East US\$290  
Refunds on cancelled subscriptions will only be provided if the Publisher's discretion is specifically guaranteed within the terms of the subscription offer.

Member of Periodical Publications Association  
ISSN - 0265 1548

ABC  
Average weekly circulation 1 July 2003 to 30 June 2004: 16,559

Classified sales executive  
Martin Elliott (MEL@cm-mail.com) Circulation manager  
DVID Pogson (DVID@cm-mail.com) Classified ad manager  
John Henders (JH@cm-mail.com) Features editor  
Ain Scott (SJC@cm-mail.com) A&R editor  
John Henders (JH@cm-mail.com) Business support manager  
Liam O'Keefe (LO@cm-mail.com) CMP Information 2004

VP marketing 207 6375 79

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or by any information storage or retrieval system without the prior written consent of the publisher. The contents of MusicWeek are subject to reproduction in newspapers, magazines and other periodicals. Reproduced at the Post Office by a newspaper.

Printed and printed by Heston Press, Queens Road, Andover, Kent GU24 0PH

Subscription hotline: 01858 438816  
Newstrade hotline: 020 7638 4666  
UK & N. Ireland £295  
USA, Canada & Mexico \$220  
The Americas, Middle East, Africa and India \$250  
Continental USA \$250  
Australia, New Zealand and the Far East US\$290  
Refunds on cancelled subscriptions will only be provided if the Publisher's discretion is specifically guaranteed within the terms of the subscription offer.

Member of Periodical Publications Association  
ISSN - 0265 1548

# Your guide to the latest news from the music industry

## Sign here

### Indies sign up to Wippit service

Online music retailer and subscription service **Wippit** has struck deals with Sanctuary, Roadrunner, XL Recordings and Beggars, boosting its offering by 25,000 tracks.

● **Viacom** has completed the acquisition of German rival **Viva Media**, which it announced two months ago. The MTV parent company has bought 75.83% of Viva from 14 shareholders and secured regulatory approval. In a separate deal, Viacom has bought Time Warner's 49% stake in **Viva Plus**, a joint venture between Time Warner and Viva Networks.

● **Music production company Somethin' Else** has struck a deal with BMG to produce the official DVD of **Dido's Life For Rent**. The DVD, which is due for release on November 29, will feature footage from the artist's three nights at **London Academy** earlier this month.

● **War Child's** charity downloads site is being fully launched with exclusive recordings from **Radiohead** and **Keane**. They will be among a series of exclusives on the site from its official September 9 launch date.

● **The Music Managers Forum** has secured leading music industry insurer **Robertson Taylor** as a sponsor for the Peter Grant Award at its Hill of Honour awards at **Londons Hill Hotel** on September 15.

● **A7 Music Publishing** has struck a deal for **Chrysalis** to represent its catalogue across Scandinavia and the Baltic states. **Chrysalis Music Scandinavia** will handle all of A7's catalogue, which includes copyrights by **Marcella Detroit**.

One-time Tower Records department manager **Pete Jamieson** has died aged 42 after a battle with cancer. Jamieson worked in the early nineties at Tower's Glasgow, Dublin and Kingston stores, before joining North West Music and Delta Music. ● **HMV** has turned to the ranks of online retailer **LetSBuyIt.com** as part of a new look to its marketing team. **Gideon Lask**, formerly LetSBuyIt.com managing director, joins the entertainment retailer as head of marketing as the position's previous incumbent **Geoff Hopkins** is elevated to head of retailing.

● **Music Works** has announced the full line-up of keynote speakers for the event, which takes place in Glasgow from October 27 to 29. **Live Music Forum** chairman **Feargal Sharkey** will be talking about changes in touring, while **Electronic Arts** worldwide executive of music **Steve Schur** discusses music in computer games and **Sony Connect** online music services director **Gregor Erkel** will address the impact of the internet on the music industry.

initial contenders fighting it out for this year's US equivalent of the **Norwegian Mercury Prize**. A total of 75 albums figure in the 'longlist' for the **2004 Shortlist Music Prize**, including releases by **David Bowie**, **Belle & Sebastian**, **Janis Cullum**, **Dizee Rascal**, **Franz Ferdinand**, **Keane**, **Muse**, **Prinz Henry and Snow Patrol**, **The Streets** and **Travis**. A 75 album figure in the 'longlist' was revealed in late September and the winner announced on November 10.

● **Hewlett-Packard** has unveiled its own version of Apple's iPod. Available in 2GB and 4GB versions, the players, which will retail at \$299 and \$399 respectively in the US, will be able to play music from Apple's iTunes Music Store but not rival online services. Meanwhile, **Microsoft** is set to unveil its rival internet music store on Thursday.

● **The Recording Industry Association of America** has brought copyright infringement lawsuits against 744 individual users of peer-to-peer download platforms.

● **KarmaDownload.com**, a digital download site committed to independent music, launched last week with deals with **Aim**, the **Barfly** group and more than 3000 indie labels including the UK's **Ninja Tune**, **Finger Lickin' and Low Life**.

● **BT** is to stage the fourth annual **Digital Music Awards** at **Londons Shepherds Bush Empire** on October 19. The event celebrates the best use of digital media across the week.

● **UMTV** is launching the artist-based label **Globe Records**, p4

● **Popkorn** organisers are launching the **Innovations in Music & Entertainment (IMEA)** Awards. New entrprises or those who have developed innovative ideas are invited to submit entries by September 15 to be overseen by a judging panel of industry experts. The winners will be honoured at a ceremony in Berlin

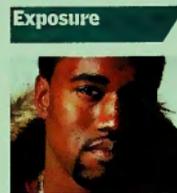
during **Popkorn** in October 1.

● **McKenzie Group** is the subject of a management buy-out, p4

● **Ofcom** will invite applications for the new **community radio licences** from this Wednesday. Applicants, for what are expected to be around 50 licences, will have a 12-week notice before a November 23 deadline.

● **Borders** gives a boost to DVD, p5

● **Colosse** music is evolving after the debut of the **Student Broadcast Network**, p6



West: record Moby nominations

## Bottom line



Bowie: in the running for Shortlist prize

## Kanye West tops Mobo noms

● **Roc-A-Fella**-signed **Kanye West** has received the highest number of nominations in the nine-year history of the **Mobo Awards**, with seven nods at this year's event. **Janelle** has three nominations for the **September 30 Grammy** at **Londons Royal Albert Hall**. However, the event has attracted criticism from gay rights group **Outrage** because of **Elphant Man** and **Ylvis**. **Carte**, whose songs include homophobic lyrics, were nominated **Big Question**, p14

● **Radio One** is marking the 10th anniversary of **Oasis'** debut album **Definitely Maybe** by reuniting its **Evening Session** duo **Steve Lamacq** and **Jo Whalley** to interview the band's **Noel Gallagher** during **Lamaq Live** next Monday. The 10th anniversary of the **Oasis** debut is also being marked by the launch of a DVD featuring interviews, videos and live footage of the band. **The Plot**, p20

● **Paul Weller** is to promote his new album with a film made exclusively for screening in cinemas. The film for his V2 debut **Studio 150** will be screened on September 20 and will feature an interview and live footage.

● **Maroon 5** top **Napster's** first **Virgin** Radio-affiliated chart, p5

● **Correction:** Stage Three music head of **A&R Alan Peil** and **Diane Young**, manager of **Shelie McErlaine**, were erroneously credited with each other's job titles in the picture caption on p4 of last week's issue.

● **Correction:** In an article on newspaper CD giveaways in last week's issue, **John Holloway** of **Beggars Group** was quoted as saying that **Uncut** magazine had asked for payment from labels for the use of tracks on its CDs. In fact, **Uncut** have never asked for payment for covermount inclusion. We are happy to correct this mistake.

## UK acts join Shortlist longest

● Eighteen UK acts are among the

## People

### Emap promotes magazine staff

● **Emap** has created two new positions in a bid to boost the teen magazine sector and the emerging broadband and mobile markets.

**Stephen Palmer**, previously Emap Performance's managing director of pop, becomes strategic business development director, while **Emap** titles **Sneak** and **Smash Hits'** publishing director **Rimi Atwal** becomes group publishing director for Emap Performance's teen titles.

● Former UK-based trade journalist **Sir Staveus Dove** has died aged 31 after a battle with cancer. Dove worked at **Billboard's** **London-based Music & Media** magazine, which she joined as a charts researcher in 1997 before becoming the publication's staff reporter in 1999. Returning to her home town, she joined **EMI Music Norway** in 2002.



Although it is more than a year since their debut album **Pentatonix To Land** was released, **The Darkest** still managed to triumph at last week's **Kerrang!** Awards, walking off with trophies for best British band and best live band. "We weren't planning on being here tonight," said frontman **Justin Hawkins**, "but the fans voted for us, so we're

here for them." Also honoured on the night were legendary **Detroit rockers The Jam**, who were there in person to collect the **Kerrang!** long Award for their music, as voted by **Kerrang!** staff. **Antipax**, **Gunsy Day** and **Ash** were also presented with awards which recognised the significance of their careers in music.

To read all the news as it happens each day, log on to musicweek.com

## Former CEO departs Warner as Sony BMG changes loom

Former Warner Music Group chairman and CEO Roger Ames has finally formally severed his ties with the major.

Musicweek.com broke the news last Friday, as he returned to London for the Notting Hill Carnival.

Ames, who joined the company when it was still owned by Time Warner back in 1999, has been acting in a consultancy role following its \$2.6bn acquisition by a private investment group led by Edgar Bronfman Jr last November. Now he has become a consultant to Time Warner, a

move which prevents him from having any role with WMG.

Trinidad-born Ames rose to prominence reviving London Records during the Eighties and turning it into one of the UK's hippest boutique labels. After a spell as chairman of PolyGram UK he then rose to head PolyGram's international operations, before leaving the major following its acquisition by Seagram. He re-emerged at Warner Music International, to which he had in the meantime sold London. He revived the company's US presence as well as boosting



Ames: tipped for role at Sony BMG

its international marketing operations, although he was twice thwarted in attempts to merge the music division with EMI.

Ames, who is widely regarded as one of the few remaining "music men" at the top of the international music business, has been linked with a possible role at the newly merged Sony BMG. The two majors finalised their link-up at the beginning of August, after clearance from the US regulatory authority, the Federal Trade Commission, followed clearance the previous week by the European Commission.

No announcements are due yet on the shape of the newly merged company. The company is yet to officially confirm the departures

of US-based executives Rick Dobbs, Bob Bowlin or Patrick Reilly, which became public last month, and announcements on the shape of the company are said to be several weeks away.

Sources within both companies say they expect the leadership structure of the company in the UK to become clear at the end of this month, or early in October. No fundamental changes to the teams are expected to take place until the end of the year, with any office moves following in the new year, after the crucial fourth quarter sales period.

## Live Music Forum boss highlights reform of licensing laws as study points to healthy scene

# Groovroots gig scene flourishes

### Live music

by Paul Williams

Live Music Forum chairman Feargal Sharkey is convinced that new licensing laws hold the key to further boosting England and Wales's grassroots music scene.

The most comprehensive study yet into the sector reveals that, in the 12 months to June this year, an estimated 1.7m live music performances were staged across the country in the likes of pubs, clubs, student unions and other outlets whose main business is not staging music. Nearly half of the venues that could put on live music managed to hold at least one event during the year.

Sharkey believes there is the potential for those numbers to rise even further, as the existing public entertainment licence currently needed from the local authority to stage live music is axed next year and replaced with a more simplified licence combining live performances and alcohol sales.

"It will remove the complication of having to get a separate

entertainment licence which is an extra cost - in some areas of England and Wales you're talking about thousands of pounds," says Sharkey. "It will make the whole process much simpler."

However, Sharkey and others face a tough task in explaining the new Licensing Act to venues which could potentially take live music, with the same study revealing an alarming level of ignorance about the regulation changes. According to the Mori poll which was commissioned by the Live Music Forum, just 20% of 756 venues questioned which had put on music in the past 12 months knew either "a great deal" or "a fair amount" about the new act. In comparison, 43% of the venues said they knew nothing about the act and 36% a little. The figures were similar among the 809 venues questioned not currently having live music.

Against the current limited knowledge of the act, around one-third of those currently putting on live music believe the new act will have a "positive" impact across their industry, as it will allow more



Growing from the grassroots: live music thrives at London's Dublin Castle

choice of entertainers and bigger bands and make it easier to stage live music. However, 45% of venues currently having live music believe it will not make any difference at all. And, among those currently not staging live music, just one in six venues said they planned to do so once the act was implemented.

Despite Sharkey's hopes, attitudes at present suggest the act is unlikely to have much of an impact on the amount of live music taking

place. Nearly two-thirds of venues already staging music who know at least something about the new act say it will make "no difference" to how many events they hold, while 11% say they will stop altogether.

The concerns raised in the survey about the new regulations come in sharp contrast to an overall positive picture of the live music scene in England and Wales. As the first such survey to be carried out, Sharkey concedes that there is little to compare its results with. But he

observes that, with an estimated 1.7m annual events taking place and 47% of venues questioned staging music, "there seems to be a lot of activity".

"I did actually question Mori about those figures of 1.7m events in the past 12 months and 47% of venues putting on music, but they told me they were right," says Sharkey. "I didn't think it was going to be that big and I was taken by surprise."

Student unions were the most active in the sector, with 91% questioned having put on music across the 12 months, followed by clubs and associations (70%), church halls/community centres (68%) and pubs/Inns (62%). On average, venues staged 12 events in the year, although 28% questioned said they had held 41 or more over the 12 months.

There were notable variations in activity across regions, with fewer than a third of London venues having any live music, compared with 58% for the rest of the South East, 53% in East Anglia and 52% in the South West.

paull@musicweek.com

### THE MW PLAYLIST



**CLARA FEAT. PETE DINKLAGE**  
**Goodies (Live)**  
All hail the new sound of Clark's debut - this US trio will do the business over here too (single, tbc)



**SCISSOR SISTERS**  
**Mary (Polydor)**  
The next single from the NY troupe's debut - this album which will help push sales towards the 1m mark (single, tbc)



**JO JO LEANE**  
**(Get Out) (Mercury)**  
Still harking up the airplay chart, this is on course to be huge on its release this week (single, out now)



**THE COUNTRY SOUL REVIEW**  
**Testifying (Casual)**  
UK indie goes to Nashville to record US cult legends - the new Banes Vista Social Club? (album, September 20)



**LUCIE SILVAS**  
**...What You're Made Of (Mercury)**  
Strong debut single which should be the subject of a steady build in the coming weeks (single, October 4)



**PLACEBO**  
**Once More With Feeling: Singles, 1996-2004 (Classic)**  
Highly listenable retrospective that suggests that the trio are perhaps a little under-estimated (album, October 18)



**REM**  
**Leaving New York (Warner Bros)**  
Classic downtempo single which marks the comeback of one of the world's most respected bands (single, September 27)



**ESTELLE**  
**Free (JGIV/2)**  
This sounds like another hit for the UK's brightest urban talent (single, October 4)



**RAZORLIGHT**  
**Vice (Vertigo)**  
Yet another loopy pop anthem from Up All Night - how many more singles can one album have on it? (single, September 13)



**CHUNGKING**  
**Making Music (Out)**  
This worthy soul track with a Charles Steptey who could well cross over after being played at Radio Two (single, September 20)

Universal's urban product included in mobile offering

## Off-the-shelf deal rings the changes

### Retail

by Adam Woods

Woolworths is launching what it is billing as the first off-the-shelf ringtone product, allowing polyphonic and monophonic tones to be loaded in their own right alongside singles and albums in-store for the first time.

A series of six themed compilations – one of which features exclusively Universal Music ringtones – is rolling out across Woolworths stores, in partnership with electronic product delivery specialist Eposh and its mobile content arm Ringtones Online.

The "virtual" mobile entertainment packs come in CD-style plastic slipcases but only become active after the customer has paid for them. Retailing at £4.99, each "compilation album" allows a purchaser to select five monophonic or polyphonic ringtones from a list of more than 100 titles within a particular genre category.

Ringtone titles within CD releases have become more common over the past year, while Universal quietly launched a three-ring single format in July, which offered both the track and a code giving access to its official ringtone. But stand-alone products have only previously been sold over the internet or through ads.



Ragans selling a mass-market product

"HMV has dabbled with the idea they have never physically done it yet," says Ringtones Online marketing and content director Tony Ragan, who adds that the Woolworths products have been more than a year in development. "The product is the simple part," he says. "[What is complicated] is the integration into every till, making sure those products can be activated at any point in any store."

At the point of sale, an Eposh machine prints out a receipt containing a unique PIN. The consumer texts this PIN to a short code and the selected ringtones are delivered to their handset.

The initial range, branded as part of Eposh/Ringtones's Fonedaddy virtual retail brand for mobile entertainment products, includes Urban Collection, Essential Selection, Dance Collection, Retro Collection and Soundtrack

Collection, plus the Universal-only product Urban Mobile and seven further packs featuring Java games. Ragan expects to sell "a few hundred thousand" packs during the first three months on sale. He says the available products will soon expand to include realtones and other rich content.

"Where we want the market to go, and where everyone sees the market going, is where we will be offering a 30-second clip of the track or a real video to download," says Ragan.

"This is a mass-market product, so we have gone with monos and polys and some official artist imagery. We will upgrade those to truetones with real audio and real video over time, but we have to go to blaze a trail to the market first."

Eposh and Woolworths launched the retailer's top 10 ringtones chart before Christmas, which saw short codes for ringtones advertised alongside the relevant singles in-store.

Woolworths telecoms head Bob Cooke says, "This alliance gives us a new category offering for mobile entertainment content, across our retail base and our online portals. The products we will be offering reflect where this market is heading from the consumer's point of view, so we think we will have a considerable response when we launch."

## Borders refit boosts DVD sales

Borders is unleashing a £30m spend on a large-scale store opening and refurbishment programme over the next 18 months, which will see music DVD taking a bigger slice of the retailer's offer.

A dozen new stores are earmarked for development, including sites in Newcastle, Leeds and Norwich, and two new supermarkets in the Greater London area.

The existing flagship stores in London's Oxford Street and Glasgow's Buchanan Street are already undergoing refits, which Borders UK managing director Philip Downer says will see the retailer increase its "retail footprint" by 25%, to occupy more than 10m square feet by the end of 2005. "We've found space for more books and DVDs," he adds.

The move, which coincides with the group's sixth anniversary, also sees the retailer address its mix of product lines – "right siz-



Borders refitted Oxford Street store

ing" – with DVD and music DVD, in particular, taking a bigger share of shelf space, largely at the expense of the fading VHS format, which is being reduced.

However, it is not cutting back its space on music, despite reports to the contrary.

Senior product manager Stephen Imber says that across Europe retailers – on average – devote around 7% to music DVD. This falls to just 3% in the UK,

although Borders is outperforming the market and within its stores music DVD already contributes to more than 8% of stock.

Imber is expecting that share to increase substantially over the next 18 months of expansion because "the music DVD has not reached its full potential." "It has not peaked by a long way and we are very pleased with it," he says.

Imber adds that some of his top sellers over the past year have come from mass-market artists and include Elvis Presley's Aloha From Hawaii, Bob Dylan Masked & Anonymous, Barbra Streisand MGM Grand December 31st 1993, Old Grey Whistle Test Volume 3, The Beatles' First US visit and Jools Holland's Later-Cool Britannia.

The expanding range of music DVDs will also now be located near CDs because Imber says that is where customers expect to find them.

### ELECTRIC SIX

### SNAP SHOT

Detroit rockers Electric Six have found a new label home as one of the first signings to former Warner A&R executive Steve Allen's new venture.

Rushmore. Allen, along with fellow former Warner A&R executive Paul Brown, has started the independent label and has already licensed his first two acts back to Warner Brothers UK.

"It's a similar situation to something like Blanco Y Negro, whereby we give first look of our bands to Warner but are not tied to them exclusively," says Allen.

The label deal was struck with acting Warner managing director Paul Phillips, also chairman of Warner Music UK. "Initially we were going to do

it independently, but it just so happened that Warner were really into our first two signings so things came together," says Allen.

Along with Electric Six, who were previously signed to XL Recordings, Rushmore has signed Scottish buzz band Kain, who have been championed by NME in recent months.

After signing their new deal, the band are likely to continue their name in order to avoid confusion with similarly named bands such as Kane and Kame.

Speaking about his ambitions for the growth of the label, Allen says, "It's going to stay as a small operation, we're not going to sign loads of things to start with."

CAST LIST: Label: Steve Allen, Paul Brown, Rushmore Recordings; Marketing: Dainy Walton, Warner Brothers; Press: Andy Prewzner, Warner Brothers



## Carling Academy plan for steady expansion

The Carling Academy chain is to enter a new phase of expansion, after chief executive John Northcote led a £33.5m management buy-out of the live music venue operator McKenzie Group (MKG).

Northcote is being backed in the move by Royal London Private Equity, which takes a 52% stake in the new venture and provides the financial muscle to continue rolling out new venues at the rate of two every three years.

The move also sees former McKenzie shareholders Brewer Charles Wells and non-executive chairman Ian Howard relinquish their combined 66% stakeholding, with Northcote and his management team – including finance director Patrick Marling and operations director Steve Forster – share the 34%.

Existing promoter investors Bob Angus at Metropolis Music, Simon Morris at SJM Concerts and Dennis Desmond at MCD Productions retain a combined 36% stake of the company.

Northcote says his strategy of creating an Academy chain and the commercial and sponsorship link with Carling meant the venue operator began to outgrow regional brewer Charles Wells. Howard also had other business interests.

Royal London offers the opportunity to pursue growth, which remains one of the priorities following the buy-out. Northcote says two new venues are already earmarked for 2005.

"We have the funds built into the incoming investment set aside to follow our business plan," he says, adding that he wants to expand the Academy brand by encouraging more events in his venues and also promote the grassroots sector. "We want to do more with unsigned bands and have set aside smaller venues in some locations. It's about creating stages for new bands to play in."

Royal London director Richard Caston, who is joining the board of MKG, says it is investing around £8m in the venue operator, with the rest coming from the bank.



## Globe is revived to push adult acts

Universal is stepping up its efforts in the rapidly growing AOR and MOR markets by relaunching dormant imprint Globe Records as a stable for new talent in the adult contemporary field.

Universal Music TV managing director Brian Berg is taking the reins of the new vehicle, which he wants to position for "mass-market artists across all genres".

New marketing manager Hans Griffiths, who, in his former role as marketing chief at Jive, guided the careers of Britney Spears and Justin Timberlake, is being drafted in to help.

Berg says the AOR and MOR - adult- and melodic-orientated rock - markets, fired by acts such as Jamie Cullum, Katie Melua and Norah Jones, have seen fantastic growth recently and Globe is his label to "enter the fray".

Latest BPI figures show MOR album sales accounted for 6.4% of the total market last year, compared to just 4.6% in 2000.

Berg adds that the new imprint will focus on new, young talent sourced through his own team's



Berg wants mass-market AOR artists

A&R endeavours or occasionally through the international set-up. Although Universal Music TV product managers and the rest of Berg's team will work on the new imprint, it will be positioned separately from Universal Music TV, which has worked with more established MOR acts in the past, such as Status Quo and David Cassidy.

The label has already secured its first signing, Italian singer Patrizio Buane, who will be launched at a showcase this week.

University stations face financial troubles after SBN, which backed them, suffers losses of £4.5m

# College media set to evolve after closure

## Media

by Adam Woods

Well-rested students will begin to head back to their universities over the coming month, but will find that college radio has not had fun over the summer holiday.

Student Broadcast Network, the Campus Media-owned company, which struggled for years to turn student radio into a viable commercial medium, went into liquidation last month. A first creditors' meeting took place last Thursday and the station has wound down its programming in favour of a temporary stream of back-to-back music.

The record companies and pluggers who feed music into student radio stations say the loss of the service is a disaster. Although it did not control the stations itself, SBN provided student broadcasters with content, advertising revenue and financial support, and was recognised to have genuine promotional value for music.

A recent tie-up with Emag Radio's salesforce failed to reap the expected return and cast doubt on the power of student radio as an ad channel; Campus Media says SBN's cumulative losses stood at £4.5m at the end of last month.

In its efforts to turn student radio into a commercial medium, SBN built a reputation for generosity but also helped to boost the fortunes of the UK's student radio sector. "Some of these stations are fantastic - they have amazing set-ups, weekly meetings and heads of music and it's all very democratic," says EMI college and sales promotion manager Dolly Clew.

SBN's subscriber stations will almost certainly carry on broadcasting; indeed, many have their own relationships with the plugging community, but all will miss SBN's patronage.

"SBN subsidised a lot of the stations, so they are not going to have that financial backing, or else they are going to have to find it from somewhere else," says Caroline Moore, Hart Media's head of promotions.

There is also no doubt that the loss of SBN will have an impact on the pluggers and the acts they represent. "SBN centralised all these college radio stations," says Clew. "They had 45 returns for the chart every week and it was a fantastic early indicator of what was going on in that part of the market."

**THE BPI AWARDS ALBUMS**  
Frank Sinatra - Various - Best of  
Platinum Collection (EMI/Virgin) (silver)  
Various - Best Summer Ever 2004 (EMI/Virgin) (silver)  
Various - Best Summer Ever 2004 (EMI/Virgin) (silver)  
Outnumbered Never Roy Orbison -

Platinum Collection (EMI/Virgin) (silver)  
Various - Best of R&B Summer Collection (EMI/Virgin) (gold)  
Prology - Always (EMI/Virgin) (silver)  
Outnumbered Never Outpouring OJL

(gold)  
Gabrielle - Play to Win (Epic) (gold)  
The Libertines - The Libertines (Rough Trade) (gold)  
Maroon 5 - Songs About Jane (BMG) (double platinum)

None - Hopes and Fears (Island) (triple platinum)



Goodbye to subsidies: student media is in flux after SBN closure

The Student Radio Association, an offshoot of the Radio Academy, which exists to promote the UK's college radio stations, has announced plans to continue compiling the chart as soon as it has appointed a new music officer.

But while SBN has funded, other student media appear to be doing well. Even as Campus Media signalled its retreat from the radio market, it stressed the health of its other divisions - the Get Real Marketing Company, which operates student brand manager pro-

SUBtv will feed back playlist information and SMS data to record companies, giving the same sort of insight into student tastes that SBN's Student Radio Chart provided. "We are trying to work in partnership with the record industry so we can offer them a new outlet," says Miles.

SUBtv is mindful of the vacuum SBN has left - it also offers live sessions and plans to build levels of exposure for both signed and unsigned acts. It has also been careful to take account of the other gap that has recently been created in the armoury of student marketing tools by the clampdown on fly-posting. SUBtv offers a "digital fly posting" ad product, which allows short ads to be placed at varying weights on a site-by-site basis.

The recent flood of marketing money into live music - particularly festivals - gives the industry of the approach blue-chip brands are typically taking in their quest for an attentive student audience. More than ever, niche targeting needs to prove its worth if it is to thrive as a commercial platform.

But in the case of student radio, the goal is simply to survive and it is in the music industry's interests to build its links with the student media, with or without the steelying power of SBN.

"I am hopeful that we can help and support stations across the UK to turn this bad situation into a good situation," says SRA's Treasury. "Student radio will come out the other end as a stronger community."

adam@jameswoods.com

## SBN subsidised a lot of the stations, so they are not going to have that financial backing

Dolly Clew, EMI

grammes to promote its clients' brands, and the Campus Marketing Company, which runs campus- and online-based promotional and marketing activity.

Meanwhile, national student union TV channel SUBtv will mark the beginning of its second academic year with the expansion of its network of plasma screens from 56 universities to up to 75 by October. Advertisers have included Vodafone, Puma, Lynx and Barclays.

SUBtv managing director Peter Miles says, "As reaching young people is becoming increasingly difficult through most of the main media, we know our medium can offer unique and valuable opportunities to major advertisers."

Cowell back in A&amp;R seat with host of new launches

# Pop Idol guru on song with opera project

## Talent

by James Roberts

The high-profile launch last week of Simon Cowell's opera crossover act Il Divo marked the start of what will be a whirlwind schedule for the UK's highest-profile record executive.

After spending much of the year working in the US, Cowell is firmly back at the helm of his BMG joint venture company Syco Music, which along with Il Divo is preparing to launch Westlife's new album for S Records and is also the production company for his new ITV show X Factor.

Westlife last week completed recording on their as-yet-untitled sixth album, a collection of Rat Pack covers. It was a process Cowell has enjoyed. "It is my favourite kind of music so I have been able

to get involved heavily with choosing the songs," he says.

Cowell himself admits that, with Westlife now veterans of the pop world, a different approach was needed with their new album, which has been produced by long-time associate Steve Mac and will include songs made famous by the likes of Dean Martin and Frank Sinatra. Retailers will be hoping that it has a similar impact to Robbie Williams' *Swing When You're Winning* album in 2001.

"At some point you have to accept that they can't be a boy band forever," he says. "We are in uncharted waters with this band, it's their sixth album, so in terms of a pop act it really is no man's land."

The November launch of the Westlife album will be linked with a prime-time ITV show based around the band, titled *She's The One*. The programme is further

evidence of Cowell's ongoing strategy to integrate his traditional record company projects with original concepts in the wider entertainment field.

For the new TV talent show X-Factor, Cowell says that he and his team will be putting into practice all they have learned from previous series of *Pop Idol* and that the release schedule of product from the series will be very different to what might be expected.

"It has got to be quality and we can't flood the market," he says. "It is very unlikely we would put out a cast album from this show."

The executive has also demonstrated a similar level of restraint with Il Divo. Contrary to common preconceptions, the act has by no means been launched on a whim. In fact, the project is the realisation of one of Cowell's long-held dreams.



Cowell pictured with Il Divo at last week's launch at London's Mandarin Oriental

"I have always wanted to work with classical singers but do something lighter than what has been done before, which I thought has all been too heavy," he says.

The commercial potential of Il Divo, whose debut single (a cover of Toni Braxton's *Unbreak My Heart*) is released in October, is that they will likely appeal to occasional buyers between the ages of 25 and 60. But Cowell says the development of the act was not focused on demographics. "If the music is fundamentally good it will appeal to a wide range of people," he says. "I don't like to think

in terms of target markets."

Il Divo has been two-and-a-half years in development. "I am lucky that BMG allow me to spend time developing ideas and not rush into launching projects until they are right," says Cowell. "You can't do things overnight, which some people don't realise."

Indeed, Cowell already has several projects in development for next year and beyond - one of which is a top secret project with former Steps and *AI* manager Tim Byrne - which are sure to keep him in the headlines for the foreseeable future.

james@musicweek.com

INSANE CLOWN POSSE  
HELLSPAN

psychopathic records  
The label that runs beneath the streets.

PROPER RECORDS

Now Available In Stores Throughout The U.K.

PARENTAL ADVISORY EXPLICIT CONTENT

The Darkest Horror Rap Album From The Insane Clown Posse Ever!  
Copyright (2004) Psychopathic Records. All Rights Reserved. www.insanecrownposse.com

SUPPORTED BY



**IN THE CITY**<sup>TM</sup>  
 THE UK'S INTERNATIONAL  
 MUSIC CONVENTION  
 RADISSON EDWARDIAN  
 MANCHESTER  
 SEPT 17-21 2004



**ITC HELPS YOU MAKE IT...**

**MAKE BUSINESS**  
**MAKE CONTACTS**  
**MAKE MUSIC**  
**MAKE DEALS**  
**MAKE HISTORY**

**REGISTER NOW: WWW.INTHECITY.CO.UK**

For further information or to request the 2004 ITC Brochure / Registration Pack - Tel: 44(0)161 839 3930, Fax: 44(0)161 839 3940, E-mail: info@inthecity.co.uk

SUPPORTED PARTNERS



Northwest  
Regional Development Agency

englandsnorthwest  
BE INSPIRED



MANCHESTER  
CITY COUNCIL

CREATIVE



Mobile

bmi size?

acer



napster



ITC Music is a trade mark of the British Broadcasting Corporation

# BBC remains defiant over its commitment to music on TV

TV

by Jim Larkin

Amid the hundreds of pages of BBC Charter Review submissions from the music industry, barely a handful deal specifically with the issue of television. Inevitable, perhaps, given the sheer volume of music output broadcast to radio.

But TV remains a crucial part of the debate surrounding the future of the BBC. Thanks largely – although by no means entirely – to its new digital stations, the Beeb broadcasts more than 1,000 hours of music coverage each year.

And, although there is no formal music policy in place to challenge, the charter review process is forcing the BBC to face up to questions that the music industry has been asking for a number of years. Where, for example, is the public-service value in reality TV such as *Fame Academy*? How committed is the Corporation to bringing new music to a mass audience? Should its TV and radio offerings work

together more closely to support UK music? Has the BBC lost faith in the top, or possibly even extend, its commitment to producing music programming that cannot be matched by commercial TV or specialist music channels? This is the argument the BBC itself uses to justify its public funding.

What remains beyond question is that despite the plethora of channels now covering music, the significance of the BBC to the industry at large is huge. "It's tremendously important," says Phil Mount, the new head of music at Endemol-owned Initial. "It has a track record of making outstanding shows such as *Top of the Pops*, *Later...* and even its recent *Glastonbury* coverage, which was fantastic. But I think it could be more because Britain is a music-loving nation and there's a crop of great new bands coming out that could use its support."

A cynic would point out the supposed irony: Initial's job is to make music programmes, many of

**MUSIC ON BBC TV IN FIGURES**  
**Music & Arts**  
 £145,600  
**OUTPUT**  
 BBC1 66 hours during the year  
 BBC2 289  
 BBC3 168  
 BBC4 1,213

**COST PER HOUR**  
 Music & Arts  
 Drama £318,300 (most expensive)  
*Newswatcher* £40,600 (least expensive)  
 BBC1 ave £155,600

BBC2 ave £100,200  
 BBC3 ave £124,100  
 BBC4 ave £56,400  
**MUSIC & ARTS**  
 Drama £318,300 (most expensive)  
*Newswatcher* £40,600 (least expensive)  
 BBC1 ave £155,600

England (ex-London) 17  
 Northern Ireland 1  
 Scotland 66  
 Wales 36  
**DIGITAL CHANNELS**  
 London 194 hours during the year

England (ex-London) 29  
 Northern Ireland 1  
 Scotland 66  
 Wales 36  
 Source: BBC Annual Report & Accounts 2003/4

## What the future could hold for music on BBC TV

Separation of BBC from commercial activities

Results:

- Sale of *Top Of The Pops* impossible to a commercial rival, or closure
- Clamdown on overseas licensing
- BBC music DVDs and video rebroadcasts are halted
- BBC no longer to use public money to audit music for events rights

Licence fee cut and funding reduced

Results:

- Possible closure of digital TV services
- Live coverage limited, compared to the interactive and extensive recent *Glastonbury* coverage
- Change in format for *TOTP* relatively costly compared to its digital reach

Greater commitment to public value through a remit for music and arts

Results:

- No more mimicking of commercial-sector programmes
- More geographical spread in coverage of live events
- Music given more prime-time coverage on terrestrial television

which it will pitch to the BBC. Yet, if the Corporation were given an end-of-term report for the period of its current charter, this view is largely representative of the industry as a whole.

## No central focus

The BBC's approach to music on TV differs from how it deals with music on radio. Fundamentally, while the BBC can boast five radio stations which are music-dominant – *Radio One*, *Two*, *Experience*, *6Music* and *1Xtra* – as well as the

Asian Network, it has no music-only TV channel. Instead, its music programming is spread predominantly across its various terrestrial and digital channels. With no central focus, the debate about the BBC's commitment to music tends to focus on the performance of specific programmes, with *Top Of The Pops* and *Later* arguably the two key brands. But to characterise the BBC's TV output in the form of just two TV shows is to overlook the Beeb's true strength.

As BBC TV head of entertainment, Wayne Garvie is the man



Don Letts' documentary on Gil Scott-Heron was a

who oversees the majority of the corporation's audio-visual music production. He highlights the vast range of BBC output, which this autumn boasts strong mass audience music documentaries, including focuses on the likes of Barry Manilow and Rod Stewart plus the one-off All Time Greatest Love Songs.

The range of BBC's music programming is underlined by Garvie's acclaim for the ratings success on the one hand of *Strictly Come Dancing* – even if it can only loosely be described as a music show – to its forthcoming *Ivor Novello* – tributes in tandem with event organiser Bacs, the first of

## Beeb remains bullish as relaunched flagship music show struggles to regain millions of viewers

# TOTP: embattled brand that remains a music institution

by Jim Larkin

Because of its longevity and importance to the industry, it is impossible to consider BBC TV's music output without singling out *Top Of The Pops*. The institution once considered a beacon for the music industry turned 40 this year, and how it moves forward remains to be seen.

But it has hardly been the ratings smash that producers were aiming for when they relaunched the show last November. Along with a new presenter – who is now on his way back to MTV – Andi Peters introduced new elements, such as album chart slots and a policy of playing more tracks ahead of official release.

The revamp was intended to revitalise an ageing format and the show's commitment to breaking new music is something the industry experts from a public service broadcaster.

Nevertheless, although 5.5m viewers tuned in to the hour-long relaunched special edition and it retained 4.3m the following week, six months later the figures have slipped to an average of little more than 2m, well below even the pre-relaunch figure. True, this compares a summer period with the traditionally busy fourth quarter, but it is hardly encouraging, particularly compared to the 13m to 16m audiences of its late-Seventies heyday and 8m as recently as the mid-Nineties.

So what is the problem? Some say it is a declining interest in the singles market. But there is another explanation – and it is one that the BBC could address without too much effort if it chose to – namely the simple folk of *Weatherfield*.

In its 7.30pm Friday-night slot, *TOTP* goes head to head with *Coronation Street*, the country's most

popular soap opera, and it suffers as a result. "We were lobbying like mad to get *TOTP* moved back to the Thursday slot," says Universal Music TV managing director Brian Berg, who has a wealth of experience dealing with the BBC, courtesy of a compilation album deal which it ran with the Corporation for a number of years. "They moved it to Friday and put it against *Coronation Street*, which has lost it millions of viewers. When it relaunched last year, it had an hour-long show that started at 7pm and got the biggest viewing figures since it moved to Friday. But it was obvious it would get the same lull once it moved to a 7.30pm transmission."

This, argues Berg, calls into question the importance the BBC attaches to its premier pop music television vehicle. "They don't seem to have any respect for it," he says. "It gets shunted around and put on



Jamelia: appeared in a special edition *TOTP* from Gateshead's Baltic art gallery

BBC's every time there's a big sporting event, which is troubling because it's been the flagship for the industry for 40 years."

Others from TV production admit to not being fans of the job Andi Peters has done. "He's taken the CD-UK format and repeated it for a Friday night and I don't think it works," says one producer. "It can be a great show again but it needs to go back to doing what it does best. And they might want to look at moving it to another day."

Critics also suggest the show's renewed focus on mainstream pop

is out of step with music consumers, who are now more into edgier guitar or urban music than for years. Having effected its repositioning, Peters, who is executive producer of *TOTP* and also of popular music on BBC TV, has produced new projects, two of which will be seen later this autumn.

But BBC head of entertainment Wayne Garvie defends the Corporation's commitment to *TOTP*, maintaining the enduring argument that its success should not be defined exclusively through ratings. "We'd like the viewing figures to be higher,



greened on BBC4 then repeated on BBC2

which honours Sir Elton John. "I don't see any other broadcaster celebrating Britain's songwriting heritage in this way," says Garvie.

The channels through which the BBC transmits its output are key to the types of content it generates. BBC1 is its mainstream channel, designed to appeal to "most of the people, most of the time," in the words of one BBC executive. It is the enduring home for Top Of The Pops, Fame Academy, Jonathan Ross and, until recently, Michael Parkinson.

BBC2 is positioned as a channel which celebrates more mature musicianship and finds room in its schedules for Proms and opera

coverage, as well as shows such as Later, described as a "forum for intelligent pop music," by BBC TV's head of arts commissioning Franny Moyle, the woman in charge of the Beeb's most high-budget musical programming.

Recent years have seen the arrival of two digital channels which provide a platform for music: BBC3 is pitched at the 16-34 age group and features a range of pop programming. In the past year, it has offered *ReCovered*, Trevor Nelson's *Lowdown*, a Shaun Ryder documentary and extended and interactive Glastonbury coverage.

BBC4, finally, is the most culturally rich of the BBC's TV offerings, featuring a variety of concerts and documentaries, some of which have been repeated on BBC2, such as Don Letts' Gil Scott-Heron documentary and the Cambridge Folk Festival.

The spread of channels, and their different positioning, did not get audiences, puts the BBC in a unique position, says Moyle.

She suggests that the various brands have allowed it to develop an all-encompassing approach to music and culture, in which people are asked to consider a show subject on mainstream television and then shown where to go on the digital channels to see extended coverage.

While this has been largely driven by the development of digital television, the opportunities raised by digital radio and the internet further expand the Corporation's opportunities, and Moyle says that there are already

projects in the pipeline which will link TV coverage to radio and the internet.

The Charter Review could put paid to all that. The music industry's appeal to the Charter Review is simple when it comes to music: what the BBC does, it does well; but the industry wants some more.

In its submission, The Music Business Forum calls for music to be expressly referred to in the BBC's next charter, paving the foundations for a more formal policy towards music coverage that reflects its cultural and economic importance.

Where the Charter Review might have most effect on music TV is in its broad impacts. Some within the BBC feel that digital services could come under pressure if the Review results in a reduction in licence fee.

This could result in the kind of

## There's a crop of great new bands coming out that could use the BBC's support

Phil Mount, *Initial*

cost-cutting which could lead to a reduction in the number of digital TV channels, most likely affecting BBC3 or BBC4, either of which could be axed completely.

With an increasing volume of music productions now appearing on these two channels, the demise of either would be a massive loss for music.

The other issue of great debate is in highlighting that crucial

phrase "public value" and what it truly means. The BBC's Charter Review submission is all about public value, and the importance of consistently delivering in this area to justify its special status.

The television entertainment department contributed to the Beeb's recently published Building Public Value document and Garvie says he plans to work closely with the Charter Review team to make the BBC's case and "ensure we deliver public value".

The difficulty with the concept "public value" is where shows such as Fame Academy or even Top Of The Pops fit in.

When commercial channels are producing similar reality TV concepts such as Fame Academy, there is a question about the value to the public lies in such programmes. Likewise, it is arguable whether a chart show such as TOTP would fit in more comfortably on a commercially targeted ITV1, than on a public service channel such as BBC1, which cannot even broadcast the credits for chart sponsor Coca-Cola.

One company to raise the Fame Academy objection is the Scottish Media Group, which argues that there is evidence of a steady state of dumbing down across all areas of BBC television output. It calls for quotas to protect arts and news programmes from being moved around ad hoc.

To support its case, it highlights an example of an innovator's move to a late-Sunday-night slot. Casualty becoming soap status, *Mersey Beat* being created to imitate ITV's *The Bill* and Fame Academy mimicking Top Idol, "with little arts programming".

Others suggest that the arrival of Fame Academy has had a broader detrimental effect on attitudes to musical gatekeeping within the BBC.

One plunger used to pitching to the likes of Top Of The Pops and Saturday-morning pop shows, says, "It is like to see more gatekeepers taking more risks with new artists."

"Before the Pop Idol and Fame Academy era, the BBC used to take on new artists but now they only want the big names. Rather than go for out-and-out pop, it seems to be good to see these more coverage for R&B and urban acts."

Fame Academy clearly has a lot to answer for, but Garvie takes up this challenge with a passion which suggests a third series of the show is already commissioned.

"I believe entertainment is a key part of public service broadcasting, a view shared by Ofcom in its recent review," he says, adding, "Fame Academy also demonstrated how an entertainment vehicle can be used to help hone the talent of a generation that might struggle to achieve the limelight otherwise."

Lemar has won a Brit. But Fame Academy wasn't just about the contestants. Hundreds of young people throughout the nation have received bursaries and

instruments as a result of Fame Academy. That can only be a very good thing."

There is a degree to which, however, everything the BBC does attracts wide attention and criticism. There is little doubting that the BBC - through its commitment to the likes of Glastonbury, an expanded and more populist Proms, among other projects - is more committed to live coverage than ever.

Franny Moyle says, "Music coverage is getting stronger and stronger - this year's Glastonbury was our best ever, and so is the Proms coverage. We're extending our music coverage and extending our commitment to live music beyond London."

But some even criticise this, perceiving it to be at the expense of other events which appeal to more niche audiences.

It is a charge Moyle firmly denies. "The John McVie concert at the Palace got 6.5m viewers, so live music and niche audiences don't go hand in hand, and neither does 'live' and 'expensive', she says.

"There are certain fixed costs in terms of equipment, but it would be more expensive to bring these people to live studio and have them repeat their performances. The amount we spend covering live events is in proportion to the significance of them."

The vision laid out by the BBC for charter renewal outcome is an enormous one for music, with key BBC executives pressing for more music coverage in prime slots and a commitment to more live output.

## The music we spend covering live events is in proportion to the significance of them

Franny Moyle, BBC

"We've made sure the cultural offering is not out of reach of most people," says Moyle. "We've put a major Mozart series on at 9pm, for example, and I would anticipate that is a position the Charter Renewal will do nothing but strengthen."

The BBC certainly talks up a promising period ahead for music coverage, which suggests it is at least pulling in the right direction.

Endemol's Phil Mount believes having an extra commitment to music on TV's music coverage represents a general satisfaction with the BBC's current performance.

Even if the music community is generally satisfied with the Beeb's performance, though, there is plenty more at stake within the young people throughout the nation who have received bursaries and

but that's not the only judgement we use on programmes," he says. "What is its overall reach? Is it creatively excellent? Is there a clear audience need? I think on these it scores pretty well."

This is a viewpoint backed in principle by commercial rivals. They argue that the BBC should not be too concerned with ratings, but should instead be driven by a public-service function; to bring new acts to the attention of millions.

And, as one industry executive points out, TOTP remains a potent promotional vehicle. "It may not be getting the figures it was 10 years ago, but, from an industry point of view, the ability to hit a mass market immediately is still powerful," he says. "By the very nature of going out on a terrestrial channel, TOTP is still fantastic for marketing music to a mass audience."

To Garvie, the scheduling of TOTP underlines the aggressive commitment to music the BBC retains. "We are the only broadcaster that has a weekly music show in peak time on our main channel," he says.

And, its champions argue, the show continues to experiment with new acts in a way that commercial versions do not. Last month saw Kane appear on the show, a Dutch guitar band yet to release a single; while BMG's hotheaded guitar rockers Rooty

swapped London's Water Rats one week for Top Of The Pops.

At the other end of the pop bracket, criticism has also come for the "resting" of TOTP2, a decision described as "mystifying" by one senior BBC executive. If a TV producer were asked to compare a show to target the burgeoning grey market, he argues, the format would be likely to directly replicate TOTP2, a seemingly perfect vehicle to tap into the BBC's extensive archives.

The BBC's official position is that TOTP2 remains a good platform for making a return with a Christmas Special at the very least. The concern over the show's demise illustrates how seriously the industry takes the Top Of The Pops brand.

TOTP itself is unlikely to disappear completely. Any such return will be made an entitlement to the BBC - and executives such as Wayne Garvie, in particular - given the vehemence with which they defend the show. But, given its audience, the prospect of a move to BBC3 would have to be considered a possibility. The brand itself is also not being helped if the Corporation is forced, through the Charter Review, to cut back on its commercial activities. In TOTP's case, this could have two effects.

In theory, any cutbacks in such areas could have an impact on sell-

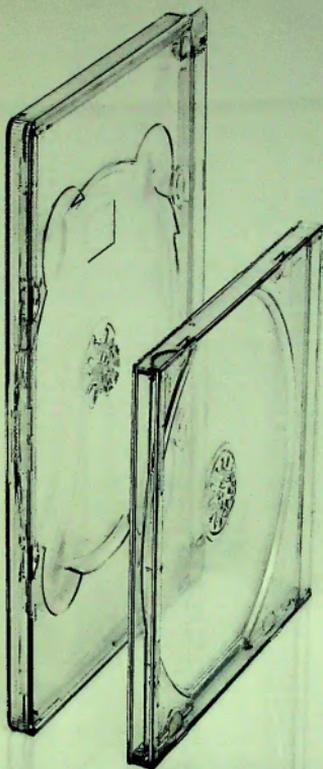
ing the brand overseas, which has resulted in shows for the German, Italian and French markets. It could also affect the UK's biggest-selling music monthly magazine, published by BBC Worldwide.

Garvie declines to be drawn into the implications of this, saying "the activities of BBC Worldwide are entirely separate to the BBC's public service remit and programming", but rival publishers voice fury in their Charter Review submissions at the free publicity given to the magazine through the TV programme. They say rival magazines should either be given free ads by the BBC, or suggest that the Corporation stop using publicly funded TV airtime to flag up commercial interests. Some even advocate an outright sell-off of BBC Worldwide.

It is a tough time for TOTP, with pressure from more directions than at any time in its history as it fights to retain its place in the nation's affections. With the plethora of digital music channels offering more choice to viewers than ever before, music on television is no longer the rare, magical thing it was during the show's heyday and for this reason it is unlikely ratings will ever return to the days of yore.

But, for its heritage alone, a music industry without TOTP is as unthinkable as it ever was.

jm@musicweek.com



## I See Music *A Celebration of Image Creation for Music*

### CONTENTS

Richard X - Iya - Super Furry Animals  
The Concrete - Supergrass - Elbow  
Primal Scream - Funeral For A Friend  
Cursor Mincer - Goldfrapp - Future Shock  
Aloud - Coil - Chemical Brothers - Zero 7  
Observer Music Monthly ABBA to Zappa  
Spiritualized - Mylo - Broadcast - Syntax  
Graham Coxon - Franz Ferdinand - UNKLE  
Nig Nig Nig - Vinyl Dialect - The Coup  
Violent Delight - Dungenmouse - Bell XI  
Motobiro Nakashima - Hope of the States  
Future Loop Foundation - Kasabian  
CTRL ALI DELETE - Max de Wardener  
Iyriel - Jeffrey Lewis - Red Snapper  
Matthew Herbert - Craig Armstrong - SIA

### VENUE

Institute of Contemporary Arts  
The Mall - London - SW1Y 5AH  
Ticket Office: 020 7830 3647

### EXHIBITION OPENING TIMES

Saturday September 18th Midday - 7.30pm  
Sunday September 19th Midday - 7.30pm

### PRIVATE VIEW

Friday September 17th 6.30pm - 10.00am

**MUSICWEEK**

**XFM**  
LONDON

Long exiled to the fringes in the battle for pan-European success, Finland is poised to take the spotlight thanks to bands such as The Rasmus, HIM and Nightwish. *By Olaf Furniss*

# Finland moves out of the shadows

A small nation with a population less than that of London, Finland regularly punches above its weight.

As well as being known as the home of cool furniture and clothing designers, it is the nation which gave the global technology brand Nokia. And it is also a market which has generated a string of music acts that have proven to be among the most surprising international breakthroughs of the past five years.

The successes of Finnish acts such as The Rasmus, Bomfunk MCs, HIM, Nightwish and Darude are not surprising for their lack of quality, but because Finland sits just outside the Top 30 biggest music territories in the world with a market value slightly down on Hong Kong and just ahead of Pakistan.

Over the next few weeks, Finland is preparing to capitalise on this success with a strong presence at trade conferences such as Manchester's In The City (September 17-21) and Berlin's Popkomm (September 29-October 1).

While the run of success for this market began as recently as five years ago, it has its roots further back than that. It was a period in the Nineties when the market saw a rise in professionalism both on behalf of the industry and its artists, as Finland forged closer links to the outside world by joining the European Union and its government began to wake up to the export value of music.

Although domestic repertoire has traditionally boasted one of the highest market shares of any western European country - in 2003, 57% of sales were by local signings - majors such as Warner and Universal (then MCA) only opened local offices in the early Nineties, having previously licensed their repertoire to local players.

Until recently many local success stories were *schlager* acts and even metal and pop tended to be sung in Finnish. "Six years ago an A&R would not have signed an act singing in English; Hanoi Rocks were an exception," says Paulina Ahokas, director of Music Export Finland, a unit founded less than two years ago to promote Finnish music internationally.

Ahokas believes the opportunities for younger Finns to travel and study abroad have created a generation with more cosmopolitan tastes. In turn, promoter Juhanni Merimaa points out that Finnish festivals are attracting "rock'n'roll tourists".

More than 100 outdoor music events were staged over this summer, he says. "We have more and more good bands, which is the main reason festivals have become more popular," he adds.

## The Rasmus reap rewards of decade-long push



While UK audiences could be forgiven for thinking The Rasmus were newcomers, the reality is that their recent UK success, with airplay hit *In The Shadows*, is the result of a decade of work.

The four band members, who met at school, saw their first album *Peep* (Warner Music Finland) released in 1996, going gold shortly afterwards.

They went on to record a further three albums for the major, before signing to Nordic indie powerhouse Playground Music in 2001 and releasing fifth album *Into* the same year.

"The Rasmus had a vision to become an international band," says John Gloud, Playground head of label and international, who adds that the label's head of A&R, Lars Tengroth worked closely with the band to develop a sound and look with international appeal.

In 2003 The Rasmus were picked up by Daniel Lieberberg, the recently appointed head of A&R at Universal Germany imprint Motor, who secured festival dates and radio and music TV playlists.

Sales of the band's Dead Letters album currently stand at

2m - more than 200,000 of those in the UK - while the singles taken from it have notched up combined sales of 950,000 to date.

Last week the band played several UK dates including the Leeds and Reading festivals, and these will be followed by tours of Germany, Russia, France and Austria, before they return to play several British dates in November. The Rasmus then head to North America where the four Finns have been picked up by Marilyn Manson's management company and are signed to Interscope.

The Rasmus sitting comfortably after 2m album sales

**THE NEXT BIG FINNS?**  
The Craze after four albums, the pop-guitar outfit offer a melodic specialty which sounds like it has legs internationally.

**Tigerbombs:** they drove their van across Scandinavia to play Go North in the spring. Such commitment, along with a post-glam vibrancy, promises much.

**Nightwish** with the second biggest domestic album of 2004 to date, the use of a track on a new Christian Sister movie *Alone In The Dark* could create some impact.



Photo Finnish: (clockwise from top): pop act The Craze (Warner), female rock trio Bitza Alert (Poko) and metal band Nightwish (Spinefarm)

The rise in festivals' popularity reflects an overall improvement in Finland's music infrastructure, with bands being offered more promotional platforms and better industry support.

And while Finnish radio has a track record of supporting local talent, the advent of MTV Nordic in 1998 is cited by many as a milestone in terms of garnering attention in neighbouring Baltic and Scandinavian countries.

"MTV Nordic is one of the best things [to have happened]," says producer, songwriter and owner of 16 Inch Records, Jaako Salobaara.

Meanwhile, another boost comes in September from the European Copyright Directive, which will make it illegal to import pirated CDs and DVDs from neighbouring Russia.

Amid this wave of success, The Rasmus have become breakthroughs with their sixth album while Nightwish and Him have been developed over a number of years.

"In Nordic territories acts are developed more long term" says John Cloud, head of label and international at Playground Music, which signed The Rasmus and oversaw the band's worldwide breakthrough.

It was not just Nordic markets which first registered the quality of the fast-developing Finnish talent, either; Germany has played a crucial role as a platform for launching Finnish acts in the past five years.

German BMG-affiliated Gun Records was the launchpad for Him's platinum success outside the Nordic region (the band have recently signed to Warner), while The Rasmus received their international breakthrough thanks to Universal Germany's Motor Music. The major has also benefited from the 51% stake it bought in Spinefarm Records in 2002, scoring number ones in territories including Germany in July, with the Once album from Nightwish, which also topped the European charts.

**The UK business is more willing to accept there are good bands and that there is an audience**

Epe Helenius, Poko

EMI Finland managing director Wemppa Koivumäki believes that Finnish acts have traditionally tapped into the Teutonic taste for metal. "There is something about German taste, specifically in the area of metal," he says.

Like Norway, Finland is a musical superpower within the numerous strands of the genre, with bands such as Children Of Bodum and Nightwish among its biggest acts, while Poko's rock signings Eppu Normaali's album Repullinen Hiltteja is one of the country's best sellers to date with 230,000 units.

Spinefarm managing director Riku Paakkönen believes the country still needs to catch up in terms of pop and dance. "We have a huge amount of good metal bands but not a huge amount of good pop music," he says.

However, there are signs that this is changing, with hip-hop and dance acts such as Bomfunk MCs and Darude having already blazed a trail. The former - who are now signed to Universal Germany - were made a Sony priority in 1999 and scored Europe's biggest-selling single in 2000 with Freestyler, which sold more than 2.2m units.

Bomfunk MCs were produced and co-written by Jaako Salobaara, who also signed Darude to his 16 Inch Records and scored sales of 1m units with the single Sandstorm and some 800,000 units with the album Before The Storm, following a worldwide licensing deal with the UK's Neo label.

And while Finland does not yet boast the pop production and songwriting powerhouses such as Murlyn and Cherion in Norway and Sweden, Salobaara could soon be filling the gap, having already remixed acts including Britney Spears, Vanessa Mae and Ricky Martin.

Several Finnish industry insiders tip a Warner Music guitar-pop act for international stardom. "The Craze could be the first pop band to break

## Key facts

### KEY STATISTICS

Population: 5.2m  
Market value (2003): €120m  
Domestic repertoire (units): 57%  
International repertoire (units): 43%  
Platinum: 30,000 units; Gold: 15,000 units

### TOP DOMESTIC ALBUMS 2004

Artist	Album	Label	Sales '04	Total sales
1. Yacht	BMG	45,560	15,560	
2. Nightwish	Spinefarm	54,200	54,200	
3. Arttu Lehto	Ensemble	48,017	48,017	
4. Ronja Pakenen	When I Become Me	BMG	32,556	32,556
5. Trii	Replay Secret	Mania/Reveler	32,567	32,567

### TOP INTERNATIONAL ALBUMS 2004

Artist	Album	Label	Sales '04	Total sales
1. Simon & Garfunkel	The Essential...	Sony	16,566	16,566
2. Asaoluca	Asaoluca	Sony	16,566	16,566
3. Various	New Pop Hits	BMG	16,073	16,073
4. Be Knowers Orchestra	Hittit	Sony	2,273	31,498
5. Helena Segara	Helsinki	Warner	718	15,256

### KEY MUSIC AWARDS

Emma ([www.emmagala.fi](http://www.emmagala.fi))

Main winners: The Rasmus and hip-hop act Pikkio G (four awards each)

### KEY ROCK AND POP FESTIVALS

Ruisrock ([www.ruisrock.fi](http://www.ruisrock.fi)); Provinssirock

([www.provinssirock.fi](http://www.provinssirock.fi)); Ilosaarirock

([www.ilosaarirock.fi](http://www.ilosaarirock.fi)); Ankkarock

([www.ankkarock.fi](http://www.ankkarock.fi))

### INDUSTRY ORGANISATIONS

IFPI Finland, Tel: +358 (0)9 6803 4050;

Fax: +358 (0)9 676 620; E-mail: [ifpi@ifpi.fi](mailto:ifpi@ifpi.fi)

Music Export Finland, Tel: +358 (0)20

730 2230; Fax: +358 (0)20 730 2231;

E-mail: [info@musexfinland.fi](mailto:info@musexfinland.fi)

out of Finland," says leading promoter Juhani Merimaa, who is managing director of Helsinki's Tavastia venue, which promotes the Ruisrock (50,000 capacity) and Anka festivals and has a 50% stake in Helsinki metal fest Tuska, which attracted 10,000 people each day.

EMI's Koivumäki believes the UK could provide an international platform for pop and indie acts in the same way Germany has for Finnish metal. "A band like The Craze are more suited to the UK," he says.

There is certainly optimism that the UK can provide fertile ground for new Finnish acts. "The UK business is more willing to accept there are good bands and that there is an audience," says one of Finland's most influential music industry veterans, Epe Helenius, who founded the Poko label in 1977 before selling it to EMI in 2002 and continues to run it as a standalone label, with himself as managing director.

He cites a recent 35-date UK tour for his signings, female rock act Bitza Alert, who are due to play at both In The City and Popkorn, as evidence of a change in attitudes. They are not the only ones: unsigned band Tigerbombs will follow their In The City showcase with a gig at London's Curling Academy and tour Scotland's Highlands and Islands.

Paakkönen says, "I see interest getting bigger in the UK. In the past I couldn't see any chance of getting recognition or sales for our acts, but I feel the climate has changed and see potential."

With Germany, Japan and Scandinavia continuing to be the biggest market for his predominantly metal and rock roster, there are bolder ambitions too.

"Our next aim is to sell more records in the US," he says.

With a buoyant domestic market, strong international interest and an aggressive export policy, this is no empty ambition.

FINNS AINT  
WHAT THEY USED  
TO BE VERSION 1.1  
1. REDRAMA -  
Hang It Up  
2. DJ SLOW - Feel  
The Vibe  
3. REUNA - Like  
Myself

4. GIANT ROBOT -  
Best Match  
5. KEMOPETROL -  
Seagulls  
6. RINNERADIO -  
Val  
7. THE LATEBIRDS -  
Live After Line  
8. NERDEE -  
Broken Glass  
9. HYPNOMEN -  
Zarathustra  
10. BOOMHAUER -  
Silverpainted  
11. MELROSE - It's  
In The Bag  
12. TIGERBOMBS -  
1,000 Sparks

13. CREAMSTAR -  
Honey  
14. XL - Kobolt  
15. LATIKA  
AND THE  
COSMONAUTS -  
Risk On The Loose  
16. BITCH ALERT -  
Lovesson  
17. VELCRA - Can't  
Stop Fighting  
18. KONEVELJET -  
Welkom

# Quality Finnish

As Finland's music industry cues up performances from a host of acts at a two-part showcase at Manchester's In The City under the banner Sounds Like Helsinki, *Music Week* highlights some of the talent from its shores in free CD, Finns Ain't What They Used To Be Version 1.1.



Representing the Finnish music scene: (above) Kemopetrol and Redrama; (below) Nerdee and DJ Slow



**1. REDRAMA: Hang It Up (Fume)**  
Redrama centres around Helsinki-born Lasse Melberg, a self-taught musician who played guitar, bass and piano on debut hip-hop offering *Everyday Soundtrack* and, typically of this artist, released it on his own label Phonetic Freedom. Redrama also toured with Gangstar on their European tour last year and is now working on his second album.

**2. DJ SLOW: Feel The Vibe (Tiger)**  
One of the creative talents behind Levi's soundtracking sensations *Pepe Deluxe*, DJ Slow went on to become a producer/writer/DJ for hire while also managing to pack in a jazz side project on Bite Note with Rinneradio's Tapari Rinne. With DJ Slow's management currently looking for licenses for his latest solo effort, *This Is Now* album, outside Finland he is also playing a showcase gig at Pokkorm at the Casino Berlin on September 29.

**3. REUNA: Like Myself (Exogenic Breaks)**  
Building a strong following through live performances at key Finnish festivals since 1999, Reuna started as a duo of Jarmo Saari on bass and Tapio Mäkinen on drums. Now joined by Teema Korppipää on mixing and effects duties, Reuna's aim is to "push machines over the limit".

**4. GIANT ROBOT: Best Match (Stupido)**  
Starting out in the mid-Nineties as a loose collective of musicians and admitting to a stew of influences ranging from hip hop, a.b., funk and R&B to "mesmeric rock", Giant Robot

are now on their third album. Latest release *Domestically* is set to expand the band's horizons still further.

**5. KEMOPETROL: Seagulls (Plastika)**  
Led by songwriter Kalle Koivisto, pop rockers Kemopetrol were formed in Helsinki's suburbs in 1998. The group transformed when singer Laura Närhi joined the group a year later, leading the band to gold success in their home territory with debut album *Slowed Down*. Newly finished third album *Play For Me* is set to take the band's melodic melancholy from domestic success to further afield.

**6. RINNERADIO: Val (Rockadillo)**  
Founded in 1968 by sax player Tapari Rinne, and fusing electronic underground beats with progressive jazz, Rinneradio's particular sonic brand has been described by turns as sexy trance jazz and surreal dance music. Rinneradio are now into double figures with album releases, the latest of which, *Pain*, boasts a new three-man line-up. Rinneradio perform at ITC's Sound Like Helsinki event as part of the Helsinki Club Night showcase on September 20.

**7. THE LATEBIRDS: Live After Line (Grandpop)**  
Helsinki-originated five-piece The Latebirds have come a long way since their 1999 debut album, the dark pop offering *Fortune Cookies*. Gigging with everyone from the Jayhawks to Nina Persson's A Camo solo project and Bon Jovi in the intervening years, frontman Markus Nordenstreng also completed his Latebird project during this time.

The band tours the US this month with Laika & The Cosmonauts while recording tracks for their next album.

**8. NERDEE: Broken Glass (Poko)**  
Five young girls who write their own songs and signed to Poko in 1998, Nerdee gained their first taste of international exposure when their hit *Burning 4 U* was covered in Canada. Now on to their second album *Diamond Station*, they bring their melodic pop sound to a wider audience here.

**9. HYPNOMEN: Zarathustra (Stupido)**  
Founded in 1994, originally as a trio, this band were, among other things, a house band for a Swedish game show before recording their debut set *Supersonic*, released in 1997. Their retro sound, drenched in Hammond organs, is captured on their fourth album *Crystal Skies*, released this year.

**10. BOOMHAUER: Silverpainted (Stupido)**  
Also appearing at ITC's Helsinki Action Night showcase, Boomhauer's garage country punk has spawned many a year of live shows, two vinyl EPs and a 16-track full-length album which clocks in at a short but powerful 30 minutes. The trio consists of vocalist Saku Krappala, bassist Marko Hongisto and drummer Mikko Lappalainen.

**11. MELROSE: It's In The Bag (Johanna kustannus)**  
High energy rock'n'roll trio Melrose already have a compilation album on the blocks after a six-album career which has seen them tour all over central Europe, the UK and Finland since their inception in 1986. The band are set to play Popkorn as part of a German tour this month.

**12. TIGERBOMBS: 1,000 Sparks (Johanna Publishing)**  
Formed in Finland in 2001, this feisty five-piece feed off Sounds Like Helsinki's earlier showcase Helsinki Action Night at Manchester's In The City event at Bar 38 on September 20. Tigerbombs are also set to play one London date and tour Scotland after a successful spot at Aberdeen's Go North festival earlier this summer, while their video for 1,000 Sparks is set to go to UK TV shortly.

**13. CREAMSTAR: Honey (Poko)**  
Hailing from west coast town Vaasa, and led by singer Hannah Norrena, Creamstar claim a retro guitar pop sound with a brace of catchy songs. Another signing to Poko Records, which released debut album *The 12th*

Of Never, the band are working on material for their forthcoming album.

**14. XL: Kobolt (Rockadillo)**  
Founded in 1992 by vibes player and arranger Arttu Takalo and guitarist and leader Jarmo Saari, XL's compositions cast their net wide, appealing to jazz festival and rock audiences alike.

**15. LATIKA AND THE COSMONAUTS: Riski On The Loose (Grandpop)**  
Growing up in Finland with a devotion to surf rock may sound like an unlikely recipe for international success, but this four-piece's dedication to the genre has led them to rack up six US tours already. Latest studio album *Local Warming* (out on Yap Roc in the US) will see their touring Stateside and in Europe continue.

**16. BITCH ALERT: Lovesson (Poko)**  
Helsinki-based riot girls - singer Heiniie, drummer Maritta and bassist Kirmo - may be just over 20 but started plying their brand of angry rock music full of pop hooks in 1997, before signing to Poko in 2000. Their album *Riot* was released through EMI/Propaganda in May, while the trio have recently returned from a 28-gig tour in the UK.

**17. VELCRA: Can't Stop Fighting (Virgin Finland)**  
Led by female vocalist Jessi Frey aka Ecola and guitarist and programmer Oo and assisted by bassist Gumar and drummer Mikko, Velcra mix industrial beats, savage guitar riffs and beautiful melodies. Signing to EMI Finland (Virgin) in August 2001, Velcra played a series of UK gigs earlier this year and are set to release a new album this autumn.

**18. KONEVELJET: Welkom (Exogenic)**  
Electronic maestros Koneveljet were formed in 1996 by former Rinneradio members Kimmo Kujasto and Jari Kokkonen alongside DJ Borzin. They have already gained significant airplay exposure in the UK and Germany with debut single *Man On The Moon*, about single Man Brothers In Machine and through shows at events such as SXSW and the Amsterdam Dance Event.



# While its beginnings may be modest, the new rundown has an important future ahead

## Download chart waits for youth

### EDITORIAL MARTIN TALBOT



So this week it all begins. From small acorns, giant oak trees may grow.

Downloads remain a small part of the legitimate music market. In excess of 100,000 units sold every week is impressive, given that the figures would have been less than a tenth of that 12 months ago.

But such sales still pale next to physical singles, of which 8m units were shipped in the 12 weeks that made up quarter two. In sales terms, the download is about as popular as the 12-inch single.

What is most significant about the launch of the Download Chart isn't the volume of sales, but the promise that it represents.

Speaking personally, downloading music still takes too long and flicking through iTunes' database of tracks is nowhere near as seductive as leafing through racks of CDs. Plus, there is still too much music not yet available. But it is the opportunity for instant gratification, at any time of night, in any far-flung location, together with potentially limitless choice, that makes downloading such a killer application.

It is still a very young market, however. What is surprising is that it is not a market dominated by the young, as one might expect. The rundown of test data

published in this week's *Music Week* – we will publish each week's Official Download Chart online when it is unveiled each Wednesday evening, and in the following Monday's issue – does not reflect the overall singles chart, with its leaning towards teen-targeted pop and dance. It actually reflects an older demographic.

Whether it is the iPod factor coming into play – older consumers are more likely to be able to afford them – it is hard to tell. Maybe more of the younger audience continues to download its music free, from peer-to-peer services. Or perhaps the nation's youth borrow their mates' CDs and rip them onto their PCs.

Perhaps, when school and college terms start again later this month – and the nation's students have access to broadband again – the complexion of the chart will evolve.

The launch of the Download Chart will be crucial in promoting releases directly to this community. As labels begin to target the chart in a bid to claim a high chart position, a number-one event, the awareness of downloading can only grow.

Let's be honest, there are precious few positive stories that are embraced by the national press. This week's media excitement will make a refreshing change.

martin@musicweek.com  
Martin Talbot, executive editor,  
*Music Week*, CMP Information, 8th Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9UR

## Under-18s form a discerning market not to be ignored

### VIEWPOINT MATT PRIEST



The youth market has long been overlooked by the club scene. It's easy to see why, because from a promoter's point of view there isn't a big return in organising events for an audience that doesn't have much money to spend on tickets, can't drink alcohol – there's only so many soft drinks you can sell to people in a night – and would require more spending on security than a normal club night would.

For as long as I can remember, the BBC has wanted to deliver credible events to under-18s, but for the reasons outlined above, has

### The under-18s want to be challenged. They don't just like pop

struggled to find someone to work with. Then we found ukclubculture. In 50 venues across the country, 80 times a year, ukclubculture hosts events for under-18s attracting a crowd of over 2,000 to each. We decided to get involved once we were reassured the teenagers would be safe, the door staff were responsible and there would be no alcoholic drinks on sale.

From their point of view, they were interested in taking the best

elements of Radio 1's dance output and delivering it to their audience. So far, we've done two tours with them, featuring top names such as Westwood, Judge Jules, Fergie, The Dream Team and Trevor Nelson, and they've been highly successful.

We've found that people of this age are incredibly discerning in their musical appreciation.

People make a mistake to ignore this market. And they also make a mistake to assume you should only roll out the most populist material. The under-18s want to be challenged. They don't just like pop; they like a whole range of styles and their tastes vary considerably across the country.

We've taken some of our most cutting-edge DJs to them and they've responded.

These events are a great way for us, and the record companies, to reach a young audience and none of our DJs see it as a chore to perform at them.

The DJs realise they're reaching a new audience, they know that if someone sees them and likes them then they'll pay to come back and see them again once they turn 18.

Matt Priest is head of dance music at BBC Radio 1.

## Are labels responsible for artists' extreme views?

### The big question

In light of the controversy surrounding Benie Man and the Moby nominations, to what extent should labels or retailers be responsible for the opinions of their artists?

Peter Quicke, Ninja Tune.

"I do think labels have some responsibility. It is everybody's responsibility to protect our communities and if someone is knowingly abusing people then it is incumbent on everyone to try and make their efforts as ineffectual as possible. There is a line between I do not believe in censorship, but record labels should be responsible."

John Fogarty, Mindler Music

"I do think there must be some responsibility. If you're aware that lyrics may be contentious or inflammatory you need to have some form of consultation with the artist if you think the lyrics could have some affect in the community."

Gennaro Castaldo, HMV

"I think it's totally inappropriate for retailers to act as *de facto* public censors by pulling stock on the basis of content, although it's clearly incumbent on us to merchandise and sell product responsibly and in a way that is sensitive to a particular situation. In this instance that would mean continuing to stock particular titles, thus allowing customers to

make their own, informed purchasing decisions, but not actively promoting them. I believe record companies are in a slightly different position, as they are effectively publishing a piece of work, and, with that, comes additional responsibility."

Rene Remer, Gronland Records

"To no extent. As a label you face a choice between either working with an artist and letting them think freely or else not signing them in the first place. There are certain acts that we wouldn't want to get involved with, such as acts that carry a right-wing message, because it reflects badly on the label."

Toby Donnelly, XL Recordings

"I believe that labels should not try and steer or be held accountable for the views of their artists – it seems obvious to say that the artist has the right to their own personal opinions and, as such, those opinions should have no bearing on the labels' attitude towards them. Some artists have offensive views but I don't feel that record labels have a duty to confront them, society does."

Geoff Doherty, BMG

"I believe in free speech but I don't believe in supporting the views of people who encourage violence against, or even killing, members of society. When I lived in America, the subject of lyrical content came up a lot. There, they're pro freedom of speech and try to get round it by the likes of warning stickers on albums."

Norman Cook's alter ego **Fatboy Slim** is back with a new single, *Slash Dot Dash*, and an album, called *Palookaville*, is due to be released in September ✓

## Quickfire

It has been four years since the last Fatboy Slim album. What has been the delay with making the follow up to *Halfway Between the Gutter and The Stars*?

"I spent about a year promoting the last album and have since been fatting around in the studio on this one. I enjoy making records a lot more than the schlep around the world selling them."

The new album is perhaps more song-based than people would expect from Fatboy Slim. Was this a deliberate move to get away from sample-based tracks?

"The last three or four tracks that I worked on for the record have really shaped the overall sound of the album. They were the missing part of the process. There was something in the tea leaves that told me those were the right way to go. There are songs on this album that people wouldn't expect from me, with proper choruses and verses. I worked with Blur on a couple of tracks for their last album, *Think Tank*. That reminded me about working with people again."

Does that mean you have tired of your trademark Fatboy Slim formula?

"Before, I'd just do chorus, chorus, breakdown, chorus, chorus, bigger breakdown, but I was bored of all that. The dance music landscape has changed vastly since you last released an album. Has this forced you to change your approach?"

"In a way I think it's good that people are having to experiment more and try out new ideas. Dance music



developed because of people like me and the Chemical Brothers experimenting with hybrid sounds, creating a cocktail."

One of the songs on *Palookaville*, *Close To Home*, has already been widely heard as the music to the current O2 TV ad campaign. How did that come about?

"It's the first time I have written a piece of music specifically for an advert. Normally, advertising people are a nightmare to work with, so just give them whatever is lying around. But for this one I saw the storyboard first and then wrote the music, then the ad was shot to fit in with the music, which is a bit different. How did you end up working with a relatively unknown band such as *Johnny Quality*?"

"They sent me a demo. I went to see

them play and loved them, so I gave them a backing track and asked them to help write a song over it. That turned out to be the key to the whole album."

Who else is guesting on this record?

"Justin Robertson worked on the track that became *Push And Shove*. *LaBute* from *Labyrinth* and *Quantum Collective* also came over for a couple of tracks, *Damon Albarn* on *Put It Back Together* and *Bootsy Collins* on the cover of *Steve Miller's The Joker*."

What do you hope this new album achieves for you?

"I hope people like it and I hope it doesn't bomb."

Fatboy Slim's new single, *Slash Dot Dash*, is reissued on September 13 on Skint records. The album, *Palookaville*, is available on October 4.

## DOOLEY'S DIARY



### Is Chambers to be in the Pink?

Remember where you heard it: Ex-Jive US boss Barry Weiss was on good form during his first UK trip last week in his newly enlarged Zomba Label Group role. Alongside his label meetings, he hooked up with writer/producers Guy Chambers and Brian Higgins – could they feature on the next Pink record?... Talking of Jivers, watch out for Britney's version of *Bobby Brown's My Prerogative*, the lead single from her forthcoming hits package. With neat Bollywood touches from producer *Blondie*'s It's a smoo... Also in town were top Sony BMG chieftains *Michael Smellie* and *Ira Sallen*, who made it down to the II Diva launch at London's swanky Mandarin Oriental hotel. With a beaming Smellie punching the air during one particularly loud crescendo, he looks confident of a global smash to get the new company rolling... *Billy and Rob* at new indie Zpaoir? were celebrating last week their debut album release by Juggy D. Was among the 20 biggest sellers at HMV, even if stock shortages elsewhere hampered its overall chart position. Expect further action on this largely Pujalis' language release... *Korda Marshall* was certainly kept busy last Thursday night. A few days after being spotted by Dooley walking between V Festival

stages with his kids, and a matter of hours after collecting five gigs at the Kerrang! Awards, Marshall and team sped across town for the urban party celebrating East West's rebranding as Atlantic, where a performance by *MW* favourite *Rupe* showed just why he is so popular with the laydeez... It was 1979's over again at Virgin's flagship *Oxford Street Megastore* last Friday, as it turned back the clock to mark the first Megastore's first quarter century. A 1979-style counter was set up and the store's original manager *Johnny Fawcett* was brought back to run the store again for the day... It wasn't a good week last week for *Skint's Andy Mac*. Andy had been busy preparing a promotional calendar for Fatboy Slim's forthcoming album, which was to be used to promote the release in key resorts. But his creative plans were set back when the vehicle was in collision with three other cars... Things are looking up for Brit singer *Kristian Leontow*. Not only was his debut album on course to rocket into the top 20 this week, he has just signed a new US priority by *LA Reid* for Island Def Jam. The label will release the album in February and will be leading with our UK single *Shining*. A case of mistaken identity for Dooley at the Kerrang! Awards last Thursday. After asking *Justin Hawkins* a couple of questions about the music press, The Darkness frontman denied Dooley provide ID proving he doesn't work for the *AVC*. *Kristian Leontow* to produce definitive identification of the jobs he doesn't hold. Justin told Dooley in no uncertain terms to go away before being ushered away by his "people"... Prior to this, Justin – who was with wife and manager *Steve Whitehouse* – told us *Magic Week* should have a manager of the year award. Um, no, do Justin. And *Sue* is the current holder. And you flew back from Germany to be there when she won it. Rock stars. Path...



It was a quiet day at Bedford House last Thursday, as BMG got away from that pesky merger talk to enjoy their annual Summer Party for staff and family, this year at Dorney Court, near Windsor. With a number one album and single to celebrate, it was certainly an upbeat day, with plenty of activities, including the hotly-contested five-a-side tournament. Prevented from playing because of a recurring hip injury, chairman *Tim Bowen* drafted in a promising bunch of lads to make up his representative team – none less than former *Lighthouse Family* voice *Tunde* and new band *Rooster*, both of whom have albums due this autumn.



Free studio time is a prized commodity in the music industry. So prized, in fact, that it drew 140 players from 12 music companies to *Battersea Football Ground* in the August heat to take part in the *Miloco Studios*-organised five-a-side football tournament to win free studio sessions. Labels such as *679*, *Virgin*, *Island* and *Atlantic* were represented, but the tournament winner was this V2 team, who competed with a little help from actor *Ralph Little*. Pictured in their moment of glory are: (top row, left to right) *Kevin Doran*, *Otis Hutchinson*, *Little* (bottom row, left to right) *Pete Gibbons*, *Cris Young*, *Stephen David*. *Island* finished in second place, third place went to *Mix & Blend*, while *Virgin* finished fourth.



Nearly three decades after *Trampled Under Foot* it was more a case of hands over cement for *Jimmy Page* last week, as he became the first incumbent of a new *Walt of Fame*. Five hundred fans, including *Madonna's* tour guitarist, turned up to witness the one-time *Led Zep* man literally make his mark at the new attraction, which is located outside *Virgin's* newly refurbished store at *1 Piccadilly* in London. Pictured, left to right, are store general manager *Steve Lytton*, *Virgin* Retail head of marketing *Andy Kowchick*, *Page*, chief operating officer *Dennis Henderson*, operations and logistics director *Doag Morton* and commercial director *Steve Kineald*.

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs & Courses: £40 (min. 4cm x 2 cols)  
Business to Business: £21 (min. 4cm x 1 col)  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online every Friday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

## JOBS AND COURSES

### maCrovision

ACCOUNT MANAGER - SOFTWARE SALES  
MEDIA SECTOR

Leading DRM Solutions have an opening for an Account Manager for clients across the Media, Commercial and Communications Sector. Their technology and your work will define the next generation of P2P, Music, Games, DVD and CD protection. 5+ years enterprise software solutions (licensing, consultancy, services) ERP, CRM, EAI or CMS sales essential. Partner and new business skills adv. Huge opportunity to go for gold.

Contact Minnie Russnak at GO Partnership 01344 317 909 or email at [mrussnak@gopartnership.com](mailto:mrussnak@gopartnership.com)



### MISSION CONTROL ARTISTS AGENCY ARE EXPANDING!

Mission Control are one of the UK's leading artists agencies

We are currently looking to fill the positions of

PA/Admin, Junior/Trainee Agent, Receptionist.

Please send CV, covering letter and details of current salary (if any) to Amy Styles, Mission Control, 50 City Business Centre, Lower Road, Rotherhithe, London SE16 2XB

or email [amy@missioncontrol.net](mailto:amy@missioncontrol.net)  
Closing date is 3rd September 2004

### do you run courses for the music industry?

whether you target those building their skills as they move up in the industry or those trying to break into the industry.

never has the need been stronger for staff to develop and diversify.

music week has the readers you need to reach.

advertise your services to those committed to moving forward. call maria 020 7921 8315 email [maria@musicweek.com](mailto:maria@musicweek.com)

## BUSINESS TO BUSINESS

### RETAIL

cd dvd vinyl + games  
**red displays** + storage  
store fittings displays storage counters  
browsers chart gondolas shelving shelves



[www.reddisplays.com](http://www.reddisplays.com) tel: 01733 239001

### PRODUCTION SERVICES

### WORLD CLASS RECORD PRODUCER LOOKING FOR EXCITING NEW TALENT

Please send material/info to:

PO BOX 479  
FARNHAM GU10 1ZH

### TWO LARGE STUDIO SPACES FOR RENT

- \* NATURAL DAYLIGHT \* AIR CONDITIONED
  - \* IDEAL FOR WRITER / BAND / STUDIO
  - \* RELAXED VIBE \* NAME CLIENTS
  - \* 1MIN FROM OLD ST TUBE / BR
- CALL 0207 251 6200  
OR EMAIL  
[INFO@FORTRESSSTUDIOS.CO.UK](mailto:INFO@FORTRESSSTUDIOS.CO.UK)



Move Up the  
Career Ladder

Find your next job at  
[www.musicweek.com/jobs](http://www.musicweek.com/jobs)



# MUSICWEEK

# Club Charts 04.09.04

## The Upfront Club Top 40

Rank	Artist	Title	Label	Genre	Weeks on Chart	Peak
1	<b>DARK GLOBE FEED</b>	TESTAMENT (KING OF KINGS)	NEW	NEW	21	1
2	DIDO SAND IN MY SHOES	NEW	NEW	22	1	1
3	ERIC PRYDZ CALL ON ME	NEW	NEW	23	1	1
4	DEEpest BLUE FLASHDANCE	NEW	NEW	24	1	1
5	GRÖOVE ARMADA I SEE YOU BABY	NEW	NEW	25	1	1
6	DR KUCHO FEAT. JODIE BELMONDO RULLEZ 2.0	NEW	NEW	26	1	1
7	A STUDIO FEAT. POLINA SOS	NEW	NEW	27	1	1
8	BROAD CARTER MORNING ALWAYS COMES TOO SOON	NEW	NEW	28	1	1
9	BENT COMIN' BACK	NEW	NEW	29	1	1
10	VARIOUS HED KANDI - THE MIX: SUMMER 2004 (LP SAMPLER)	NEW	NEW	30	1	1
11	JENNIFINA FRENCH KISSES	NEW	NEW	31	1	1
12	AFROANGEL MAGIC	NEW	NEW	32	1	1
13	FOGGY COME (INTO MY DREAM)	NEW	NEW	33	1	1
14	ANGEL CITY DO YOU KNOW I GO CRAZY	NEW	NEW	34	1	1
15	DANNY HOWELLS & DICK TREVOR DUSK TILL DAWN	NEW	NEW	35	1	1
16	URBAN COOKIE COLLECTIVE THE KEY, THE SECRET 2004	NEW	NEW	36	1	1
17	ALEX GOLD STRANDED IN PARADISE	NEW	NEW	37	1	1
18	GHETTO STAR LONG BLACK LIMOUSINE	NEW	NEW	38	1	1
19	NELLY FLAP YOUR WINGS	NEW	NEW	39	1	1
20	ASHLEE SIMPSON PIECES OF ME	NEW	NEW	40	1	1



Dark Globe rising to the upfront summit

Page: Topping Commercial Pop Chart

## Dark Globe eclipse rivals

by Alan Jones  
Eric Prydz was very reluctant to surrender his Upfront Club Chart throne this week but in a close triangular contest his Call On Me eventually slips to number three, less than 1% behind new runner-up Dido's Sand In My Shoes, and 4% adrift of new chart leaders Dark Globe's Feed.

Featuring mixes by Shapeshifters and Mylo as well as Dark Globe, Feed is Dark Globe's second club chart number one in a row. Their moody, brooding debut single *My World* was one of the big successes of the Winter Music Conference in Miami, and was subsequently runaway champ on the Upfront Club Chart in April, beating its nearest challenger by more than 100 points, though it subsequently failed to get much support from radio and TV and had to settle for a number 52 peak on the sales chart. They will be hoping for wider acceptance of Feed.

There is a very tight finish at the top of the Commercial Pop Chart, where Pete Waterman's latest creation *Pop!* take the title, narrowly preventing *Foggy's Come (Into My Dream)* from replacing fellow Featherlight label act *Urban Cookie Collective* at number one. Foggy actually won support from two more DJs on our panel than Pop!, but registered a less point. Heaven Aid Barbi, Pop!'s debut single, reached number three on the Commercial Pop Chart in May, and subsequently climbed to number 14 on the OCC sales chart.

After several weeks in a row in which a 2004 record for new entries has seemed likely, it finally happens this week, with a total of 30 new entries flooding into the published portion of our three charts - and it is the Urban Chart that makes the biggest contribution, with its highest ever intake - 12 of them - compared to 10 on the Upfront Chart and eight on the Commercial list. The Urban Chart shake-up claims many casualties, among them *Cherrie's* number one, which was number five last week but now disappears from the chart. Despite the big intake, not one of the new discs receives enough support to make a Top 10 debut, and the number one record is as it was last week and the week before - *Nelly's* double-header pairing *Flap Your Wings* and *My Place*.

### TOP 10 UPFRONT CLUB BREAKERS

- 1 BIG DIPMA THE BIG PARTY
- 2 JAMES HAYDON LOVE SUGARBE
- 3 JAMES HAYDON LOVE SUGARBE
- 4 POPE GARY SWEET COLOUR
- 5 THE INSIDE (LIZELAND FIGHTER)
- 6 WAITED ESSE & SAINT POPE & ME (IN MY MIND)

### COMMERCIAL POP TOP 30

- 1 PETE WATERMAN POP!
- 2 PETE WATERMAN POP!
- 3 FOGGY COME (INTO MY DREAM)
- 4 HEAVEN AID BARBI
- 5 JIM MILANO SWEET COLOUR
- 6 NATALIA GIBSON CLASSICS
- 7 NATALIA GIBSON CLASSICS
- 8 NATALIA GIBSON CLASSICS
- 9 NATALIA GIBSON CLASSICS
- 10 NATALIA GIBSON CLASSICS



21	15	P-U2 HOW COME	Hot/Pop
22	16	FATHEADS I WANT MORE	Blac
23	18	RACHEL STEVENS SOME GIRLS	Pop/R&B
24	12	V HIPP TO HIPCAN YOU FEEL IT	Blac/Pop
25	11	THE LIBERTINES CAN'T STAND ME NOW	Blac/Pop
26	22	USHER BURN!	Blac/Pop
27	19	BEEHIVE MAN KING OF THE DANCEHALL	Blac/Pop
28	20	ANA JOHANSSON WE ARE	Pop
29	24	JAMIE SCOTT JUST	Blac/Pop
30	23	THE RASMIUS GUILTY	Blac/Pop
31	27	NINA SKY MOVE YA BODY	Blac/Pop
32	21	ATL MAKE IT UP WITH LOVE	Blac/Pop
33	24	JAVINE DON'T WALK AWAY	Blac/Pop
34	31	BRITNEY SPEARS EVERYTIME	Blac/Pop
35	29	LLOYD BANKS ON FIRE	Blac/Pop
36	25	LL COOL J HEADSPRUNG	Blac/Pop
37	32	JAMIELLA SEE IT IN A BOYS EYES	Blac/Pop
38	30	KANE RAIN DOWN ON ME	Blac/Pop
39	17	FRANZ FERDINAND MICHAEL	Blac/Pop
40	26	KASABIAN I SF	Blac/Pop



THE ALL-TOP FIVE NEW ENTRY

**KINK! HEREBOUN!**

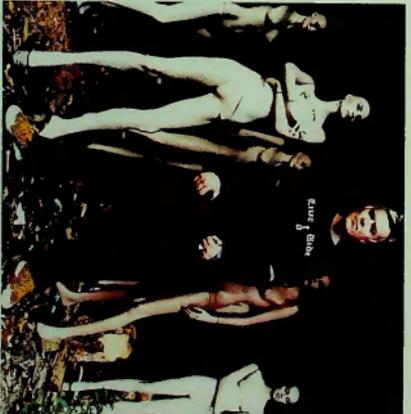
**COMPILATIONS**

1	1	NOW THAT'S WHAT I CALL MUSIC 98	Pop/Blac/Blac/Blac
2	2	CREAM CLASSICS	Blac/Blac
3	3	THE BEST OF R&B - SUMMER SELECTION	Blac/Blac/Blac
4	4	THE ANNUAL SUMMER 2004	Blac/Blac/Blac
5	4	NEW WOMAN - THE NEW COLLECTION 2004	Blac/Blac/Blac
6	6	PEACE & LOVE - THE WOODSTOCK GENERATION	Blac/Blac/Blac
7	7	RUSH HOUR	Blac/Blac/Blac
8	9	THE VERY BEST OF DRIVETIME	Blac/Blac/Blac
9	12	THE NUMBER ONE SWING ALBUM 2004	Blac/Blac/Blac
10	5	THE BEST CLUB ANTHEMS 2004	Blac/Blac/Blac
11	6	ESSENTIAL R&B - THE VERY BEST OF R&B	Blac/Blac/Blac
12	10	SUMMER RIDDIMS 2004	Blac/Blac/Blac
13	9	SHAPESHIFTERS PRESENTS HOUSE GROOVES	Blac/Blac/Blac
14	9	RAVIN'	Blac/Blac/Blac
15	9	SKIBBER ROCK	Blac/Blac/Blac
16	11	CLUBLAND 5	Blac/Blac/Blac
17	17	POWER BALLADS II	Blac/Blac/Blac
18	8	REWIND	Blac/Blac/Blac
19	13	SONGBIRD	Blac/Blac/Blac
20	9	PURE ACOUSTIC	Blac/Blac/Blac

**FORTHCOMING**

<b>KEY SINGLES RELEASES</b>	
MAHO WINANS REVERE: ALL WAS BIRD	AUG 30
BOBZY AND TWYSTA: SINGING EASTWEST	SEPT 6
BRIAN MCGONIGAN: REAL TO ME SONY	SEPT 6
MICHAEL THOMAS: THE GIRL I SAVED	SEPT 6
CLASH: BY THE WATER GARDEN	SEPT 13
THE MIGHTY BOSS: THE MIGHTY BOSS	SEPT 13
HELS WILSON: ONE COUNTRY	SEPT 13
ERIC BURR: CALL ON ME MINISTRY OF SOUND	SEPT 13
GRONKE AMANDA: SEE YOU BABY	SEPT 20
JIVE: THE STREETS BOUNDED BY THE LIGHTS	SEPT 20
ROMAN KATKING: THE RAINBOW	SEPT 27
PAPER: STEVENS MORE MORE MORE	SEPT 27
PICTURE: PICTURE	OCT 4
<b>KEY ALBUMS RELEASES</b>	
THE LIBERTINES: THE LIBERTINES	AUG 30
ROLLIN' HOUSE: ROLLIN' HOUSE	SEPT 6
R. KELLY: HAVY VEHIC - YOU SAW ME	SEPT 6
JIVE: JIVE	SEPT 6
DUZZE: BASCAL SQUAWK XL	SEPT 6
THE MIGHTY BOSS: THE MIGHTY BOSS	SEPT 13
THE MIGHTY BOSS: THE MIGHTY BOSS	SEPT 13
PHONOGONIC: PHONOGONIC	SEPT 13
MELVY: SUTSWEAT ISLAND	SEPT 13
THE THRILLS: LET'S BOTTLE BOREMIA	SEPT 13
VERGON: VERGON	SEPT 13
JESS STONE: KINO SOUL & BODY	SEPT 20
THE MIGHTY BOSS: THE MIGHTY BOSS	SEPT 20
BEAN: AROUND THE SUN WAKERS: BEANS	OCT 4
SQUADERS: BEAT ISLAND	OCT 4

21	16	JUSS S'OUND: THE SOUL SESSIONS	Blac/Blac/Blac
22	16	YOUNG BUCK STRAIGHT: OUTTA CASHVILLE	Blac/Blac/Blac
23	23	KANYE WEST: THE COLLEGE DROP-OUT	Blac/Blac/Blac
24	10	JOAN ARMATRADE: LOVE AND AFFECTION	Blac/Blac/Blac
25	19	TWISTA: KAMIKAZE	Blac/Blac/Blac
26	13	THE RASMIUS DEAD LETTERS	Blac/Blac/Blac
27	26	GUIN'S N' ROSES: GREATEST HITS	Blac/Blac/Blac
28	28	PHIL COLLINS: THE PLATINUM COLLECTION	Blac/Blac/Blac
29	27	BUSTED: A PRESENT FOR EVERYONE	Blac/Blac/Blac
30	14	SUGABABES: THREE	Blac/Blac/Blac
31	25	D-12: D12 WORLD	Blac/Blac/Blac
32	24	NORAH JONES FEELS LIKE HOME	Blac/Blac/Blac
33	21	KATIE MELUA: CALL OFF THE SEARCH	Blac/Blac/Blac
34	30	THE BLACK EYED PEAS: ELEPHUNK	Blac/Blac/Blac
35	44	FATHEADS: NO ROOTS	Blac/Blac/Blac
36	33	OUTRAGE: SPEAKERBOXXX/THE LOVE BELOW	Blac/Blac/Blac
37	38	RAZORLIGHT: UP ALL NIGHT	Blac/Blac/Blac
38	32	WILLI: YOUNG FRIAN'S CHILD	Blac/Blac/Blac
39	36	JAMIELLA: THANK YOU	Blac/Blac/Blac
40	42	KEELS: TASTY	Blac/Blac/Blac



PRODUCT: OUTGAINING ALBUMS CHALLENGERS

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs & Courses: £40 (min 4cm x 2 cols)  
Business to Business: £21 (min 4cm x 1 col)  
Notice Board: £18 (min 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Friday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication for series  
bookings; 17 days prior to publication.

## BUSINESS TO BUSINESS

### PACKAGING

#### Specialist

in Replacement Cases & Packaging items

- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUNED
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc



#### Sounds (Wholesale) Limited

Best prices given. Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 566823 Fax: 01283 568631  
Unit 2, Park Street, Burton On Trent,  
Staffs. DE14 3SE  
E-mail: [matpriet@aol.com](mailto:matpriet@aol.com)  
Web: [www.soundswholesaleltd.co.uk](http://www.soundswholesaleltd.co.uk)

### WANTED

#### CASH PAID

We buy CD Albums & Singles  
LP's, 12" & 7" White Labels  
Promo's, Acetates, Video's,  
POS Material, Artwork,  
Awards and Memorabilia  
Complete Collections,  
Overstocks, Inventories  
and Libraries cleared 1  
call Julian or Mark ...  
office: 01474 815099  
mobile: 07850 488064  
e-mail: [mw@cell.com](mailto:mw@cell.com)

#### RECORDS WANTED CASH PAID

7", 12", LP's, 60's, 70's,  
POP, METAL, PUNK,  
REGGAE, INDIE...  
top prices paid for vinyl  
in top condition  
complete collections  
welcome  
CALL ORNIE, 020 8677 8087  
MOBILE: 07966 822314  
email: [steph@vinylcd.com](mailto:steph@vinylcd.com)

#### STUDIO/ programming rooms

— vacant —

North London

Move in Today!!!

020 8341 5592  
or  
07904 101320

### DISTRIBUTION

## ROLLED GOLD INTERNATIONAL

THE WHOLESALER TO THE TRADE

Over 1,000,000 CD's/DVD's available.

Distribution & Service second to none

EDI Ordering available

Increase your profits with low  
prices/special offers

Discounts for Credit Card/Cash  
Customers

Promotions, tailored to your needs

One Call to open an account or request  
a price list

View our stock list on [www.rolledgold.net](http://www.rolledgold.net)

Tel: 01753 691317

Fax: 01753 692728

e-mail: [sales@rolledgold.net](mailto:sales@rolledgold.net)

8G Bedford Avenue, Slough Trading Estate,  
Slough SL1 4RA

### MANUFACTURING

**CD DUPLICATION**  
NO.1 SUPPLIER TO THE INDUSTRY  
PROFESSIONAL SERVICE WITH COMPETITIVE PRICES  
**0207385 2299**  
24HR TURNAROUND  
[WWW.MEDIADISC.CO.UK](http://WWW.MEDIADISC.CO.UK)  
**mediaDISC**  
SERVICES

1000 CDs with Booklet + Inlay c.£600  
High Quality CD's costed from 75p  
Real Time Cassette Copying  
CD/CD-ROM Mastering £65ph  
Enhanced CDs, CD-audio, CD-ROM  
Copy Masters, Compilations, Editing  
**RPM**  
Repeat Performance  
Multimedia  
& Grand Union Centre  
West Row  
London W10 5AS  
Tel: 020 8960 7222  
visit us at  
[www.rpmpost-performance.co.uk](http://www.rpmpost-performance.co.uk)

### SERVICES

#### PORTMAN MUSIC SERVICES LIMITED

#### ROYALTY & COPYRIGHT ADMINISTRATION SERVICES

for record labels, music publishers, film & distribution companies.

Please contact: Maria Comiskey

Tel: 01962 732033

Fax: 01962 732032

Email: [maria@portmanmusicservices.com](mailto:maria@portmanmusicservices.com)

Ascent Media Music and Agency offers a full spectrum of duplication  
services to our clients, whose focus is concentrated on the Music and  
Advertising industries.

Our offerings also include DVD Authoring, Subtitling and Asset  
Management.

For further information contact  
Kabir Malik or Carla Prashad  
[kabir.malik@ascentmedia.co.uk](mailto:kabir.malik@ascentmedia.co.uk)  
[carla.prashad@ascentmedia.co.uk](mailto:carla.prashad@ascentmedia.co.uk)  
Tel: +44 (0) 20 7208 2200



**Do you have a london venue to promote to the uk music industry?**

**if so, you need to be part of Music Week's London venues map!**

With rates starting from as little as £600, its the essential part of your marketing mix  
For details contact Maria on 0207 921 8315 email [maria@musicweek.com](mailto:maria@musicweek.com)



A STUDIOHOMSON ADVERTISEMENT A LEWIS MULATERO PHOTOGRAPH

[www.studiothomson.com](http://www.studiothomson.com) [www.lewismlatero.com](http://www.lewismlatero.com)

# Datafile

Britain's most comprehensive charts service

Week 35

TV & radio airplay p20 > Cred up p24 > New releases p26 > Singles & albums p28

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
The Libertines *The Libertines* (Rough Trade); R Kelly *Happy People - You Saved Me* (A&M); Papa Roach *Getting Away With Murder* (DreamWorks); Björk *Medulla* (One Little Indian)

### SEPTEMBER 6

Natasha Bedingfield *Unwritten* (Phonogenic); Coldie *Lookin' Chain Greatest Hits* (Mercury); Dizzee Rascal *Showtime (XL)*; Kasabian *Kasabian* (Arista)

### SEPTEMBER 13

Ed Harcourt *Strangers (Heavenly)*; The Thrills *Let's Bottle Bohemia* (Virgin); Nelly *Suit/Sweat* (Island); Embrace *Out Of Nothing* (Independiente); Daniel O'Donnell *Live Laugh Love Vest* (Rosette)

### SEPTEMBER 20

The Music *Welcome To The North* (Virgin); Rammstein *Acid* (Island); The 22-20s *The 22-20s* (Heavenly)

### SINGLES

**THIS WEEK**  
Ed Harcourt *This One's For You* (Heavenly); Kanye West *Jesus Walks* (Def Jam); Nelly *My Place/Flag Your Wings* (Island); Twista *Sunshine* (EastWest); The Killers *All These Things That I've Done* (Lizard King); Prodigy *Girls* (XL)

### SEPTEMBER 6

Kevin Lyttle *I Got It* (Atlantic); Peter Andre *The Right Way* (EastWest); McFly *That Girl* (Island); Estelle *Free & Dirty* (V2); Brian McFadden *Real To Me* (Sony); The Music *Freedom Fighters* (Virgin)

### SEPTEMBER 13

Girls *Aloud Love Machine* (Polydor); Razorlight *Live* (Vertigo); Jess Stone *You Had Me* (Relentless/Virgin); Dido *Sand In My Shoes* (Cherry); Mase *Butterflies And Hurricanes* (Taste Media/East West); Eric Prydz *Call On Me* (Ministry Of Sound)

### SEPTEMBER 20

Big Brovaz *Yours Fatally* (Epic); Duran Duran *Sunrise* (Sony); Groove Armada *I See You Baby* (Arista); The Streets *Blinded By The Lights* (Locked On/50/50)

### GET MUSIC WEEK ONLINE

Musicweek.com lists extended key releases for the next eight weeks

## The Market

### Albums and dance still bouyant

**Alan Jones**  
Artist album sales rebound from a 105 week low to a four week high, improving by 15.2% week-on-week from 1,554,059 to 1,789,904. The Prodigy's chart-topping *Always Outnumbered Never Outgunned* contributed little more than a quarter of the increase, but there were also debuts in the Top 20 for the Finn Brothers, R. Kelly and Alexander O'Neal - in fact, albums by all of these artists checked into the Top 10, making it the biggest intake for that part of the chart for eight weeks.

Aside from the Prodigy, the highest debut is that of the Finn Brothers' second album *Everyone Is Here*, which entered number eight, with a first week sales of 18,120, a full nine years after the fraternal duo's previous collaboration *Fin*, opened and peaked at 15 with first week sales of 9,226. At the time of the first album, the duo - made up of New Zealand born former Split Enz and Crowded House stalwarts Tim and Neil Finn - were known simply as Finn. *Won't Give In* - The first single from the Finn Brothers' new album - peaked at number 26 a fortnight ago.

Released in 1994, inspirational singer/songwriter Jeff Buckley's only full-length studio album in his short life - which was curtailed by a swimming accident



Finn Brothers: second highest albums debut this week for Kiwi siblings Tim and Neil

in 1997 - was Grace. Critically acclaimed at the time, and since included in several Top 100 Albums Of All-Time lists, Grace has never made the UK Top 40 but has managed to rack up impressive UK sales of 314,090. To mark the 10th anniversary of Grace's release, it was reissued last week in an expanded edition spanning 2 CDs and DVD, and this edition sold 5,329 copies last week, to secure a number 44 debut on the chart - six places higher than the original album has ever charted.

Meanwhile, singles sales slip by an insignificant 7,033 - 1.6% week-on-week, a fine result given the fact that the number one single - Natasha Bedingfield's *These Words* - dips from a first

week 68,745 to 40,978. It lead over runners-up 9 Of A Kind's *Babyfaces* is cut by three-quarters though *Babyfaces* itself is down by 25.5% week-on-week.

Dance music's renewed prominence continues, with Mousse T's *It's Cos I'm Cool* following *Shapeshifters* and *Stone*'s recent example by making the Top 10, though *Fathead* make a below par debut at 22 with *I Want More*, the second single from recent number one album *No Roots*. However, *I Want More* has helped No Roots to reverse its decline. The album initially posted seven falls in a row but has now improved for four straight weeks. Its full chart history: 1-7-10-34-40-42-51-56-50-48-44-35.

## FAST CHART

### SINGLES

**NUMBER ONE**  
**NATASHA BEDINGFIELD** *THESE WORDS* Phonogenic  
Showing a lot less regional variation than most number ones, Natasha Bedingfield's second single is faring best in Scotland and Northern Ireland and worst in London, where its sales are 12% below what might be reasonably expected for a single with its national profile.

### ARTIST ALBUMS

**NUMBER ONE**  
**THE PRODIGY** *ALWAYS OUTNUMBERED NEVER OUTGUNNED*  
First week sales of 64,226 are barely a fifth of those turned in by The Prodigy's last album, *Fall Of The Land*, on the week of its launch seven years ago but beat runners-up Maroon 5's *Songs About Jane* by nearly 5,000. Saturday sales, however, favoured Maroon 5, with 12,666 copies of *Songs About Jane* being sold, compared to 11,277 of *Always Outnumbered*.

### COMPILATIONS

**NUMBER ONE**  
**NOW! 58** EMU/Virgin/UMTV  
Turning in its fifth straight week at number one, *Now 58* topped the 700,000 sales mark last week and slowed its decline, dipping just 24.5%. It sold 48,080 copies, while *Cream Classics* continues at a distant number two with 28,821 sales. With The Prodigy's new album and Maroon 5's *Songs About Jane* both topping the 50,000 sales mark, last week was the first in which *Now 58* had not been the overall number one album since it was released.

### SCOTTISH ALBUMS

**NUMBER ONE**  
**KEANE** *HOPES AND FEARS* Island  
While Maroon 5 are replaced atop the overall UK chart by The Prodigy, neither act has managed to make the grade in Scotland, where Keane's *Hopes And Fears* continues to rule the roost. It has thus spent eight weeks at number one in Scotland, compared to four in the UK as a whole.

## MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: -1.6%	Sales versus last week: +15.4%	Sales versus last week: +3.5%
Year to date versus last year: +59%	Year to date versus last year: +6.2%	Year to date versus last year: +3.1%
Market shares	Market shares	Market shares
BMG 23.1%	BMG 18.8%	EMI Virgin 29.6%
Sony 12.7%	Polydor 14.7%	Universal TV 19.6%
Island 4.7%	XL 4.7%	WSM 17.7%
Island 11.6%	XL Recordings 8.4%	BMG 13.1%
Polydor 5.4%	Warner Bros 5.3%	Mot 11.6%

## THE BIG NUMBER: 2,138

The week's sales for position 20 in the singles chart. In the last 20 weeks it has varied from 2,640 to 1,316

RADIO AIRPLAY	UK SHARE
Market shares	Origin of singles sales
BMG 19.6%	BMG 64%
Island 11.6%	Island 22.7%
Sony 9.6%	Other 13.3%
Polydor 9.1%	Origin of albums sales
Virgin 8.1%	BMG 54.7%
	US: 38.7% Other 6.7%

## MUSICIANS BENEVOLENT FUND

For people in the music business there's always help at hand from the Musicians Benevolent Fund

## listening to musicians - responding to their needs

• Help to a given in social confidence  
• Help given to outstanding young musicians  
• We operate throughout England, Scotland, Wales and the whole of Ireland

If you or someone you know needs our help, please contact:  
Musicians Benevolent Fund,  
16 Ogle Street, London W1K 6AT  
Telephone: 020 7636 4481  
Fax: 020 7637 4307  
email: info@mbf.org.uk  
website: www.mbf.org.uk





# TV Airplay Chart

Pos	Week	Artist	Title	Label	Wk
1	1	NATASHA BEDINGFIELD	THESE WORDS	PHONOGEN/SONY	379
2	5	MAROON 5	SHE WILL BE LOVED	J	343
3	3	3 OF A KIND	BABYCAKES	WELLESVILLE	299
4	2	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA	291
5	17	KEANE	BEDSHAPED	ISLAND	271
6	4	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL	236
7	8	JO JO LEAVE	(GET OUT)	UNIVERSITY	267
8	15	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM	258
9	5	ERIC PRYZD	CALL ON ME	DATA	256
9	31	BRIAN MCFADDEN	REAL TO ME	MOOSEJAWZ	256
11	10	THE 411	DUMB	SONY/REDUXE	254
12	23	GIRLS ALoud	LOVE MACHINE	PODOOR	249
13	10	TWISTA	SUNSHINE	ATLANTIC	248
13	25	GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE...	ATLANTIC	248
15	7	USHER	BURN	ARISTA	247
16	25	JOSS STONE	YOU HAD ME	REUNITE/SONY	240
17	4	NELLY	MY PLACE	UNIVERSAL	230
18	11	THE STREETS	DRY YOUR EYES	LOKEDOWN	228
19	8	SHAPESHIFTERS	LOLA'S THEME	INDUSTRA	223
20	20	FRANZ FERDINAND	MICHAEL	DEF JAM	208
21	3	PAPA ROACH	GETTING AWAY WITH MURDER	GEFFEN/REPOSUR	207
22	18	ANASTACIA	SICK AND TIRED	EPIC	205
23	19	RACHEL STEVENS	SOME GIRLS	PODOOR	196
24	13*	FATBOY SLIM	SLASH DOT DASH	SONET	189
25	15	D-12	HOW COME	INTERSCOPE	184
26	21*	BIG BROVAZ	YOURS FATALLY	EPIC	168
27	30	BUSTED	THUNDERBIRDS	ISLAND	161
28	22	JAMELIA	SEE IT IN A BOY'S EYES	PUBLISHING	156
29	30	PETER ANDRE	THE RIGHT WAY	ATLANTIC/EAST WEST	142
30	27	BUSTED	3AM	UNIVERSAL	141
31	41	LOSTPROPHETS	LAST SUMMER	VISIBILE NOISE	140
32	46	ANNIE	CHEWING GUM	49	137
32	26*	IAN BROWN	FEAT. NOEL GALLAGHER KEEP WHAT YA GOT	PODOOR	137
34	0	MCFLY	THAT GIRL	ISLAND	134
35	16	BRITNEY SPEARS	TOXIC	JIVE	131
35	31	BOWLING FOR SOUP	1985	AVX	131
37	38	BEASTIE BOYS	TRIPLE TROUBLE	PUBLISHING	129
38	44	STONEBRIDGE	FEAT. THERESE PUT 'EM HIGH	RED ARCADE	127
38	21	J-KWON	TIPSY	ARISTA	127
38	31	FAITHLESS	FEAT. NINA SIMONE I WANT MORE	CHERRY	127

\* Highest Top 40 Entry  
\* Highest Top 40 Career

© Music Control UK. Compiled from the greatest hits 2000 to 2010 on Sat 22 August 2008. The TV charts chart numbers based on data on the following dates: MTV, MTV2, MTV3, MTV HD, MTV Rock, VH1, The Box, Smash Hits, Soul, Soul 2, and Kerrang!



**Jo Jo Leave**  
Enjoying an impressive level of support from both radio – where it peaked 10-4 – and TV – improving 19-7 – 13-year-old Jo Jo's debut single Leave (Get Out) has clearly a major hit in the making, and could easily enter the sales chart at one next weekend. On TV, its top supporters last week were The Hit Squad (48 plays) and Smash Hits TV (43) and The Box (33), while airplay only appreciation is highest – perhaps surprisingly – at Heart 105.2, where it was aired



52 times. **The 411**, Girls Aloud Created on TV, Girls Aloud have continued to attract more attention from the visual medium than from radio throughout their career, and their new single Love Machine – an original song and not a cover of the old Miracles hit – looks to continue the pattern. Radio is beginning to warm to it, and it climbs to 74 as the latest airplay chart for that medium but it races ahead on the TV airplay

Natasha Bedingfield holds off Maroon 5 as Keane, Jo Jo, Christina Milian and Brian McFadden race into the Top 10.

**THE AMP NUMBER ONE**  
Keane Bedshaped  
**HIGHEST CLIMBER**  
The Music Freedom Fighters  
**HIGHEST NEW ENTRY**  
Fatboy Slim Slash Dot Dash

## MTV MOST PLAYED

Pos	Artist	Title	Label	
1	38	BRITNEY SPEARS	TOXIC	JIVE
2	0	JET ARE YOU GONNA BE MY GIRL?	ELECTRA	
2	15	USHER	FEAT. LILJON & LUDAKIS YEAH	ARISTA
4	38	OUTKAST	HEY YEAH	ARISTA
4	0	50 CENT	PIMP	INTERSCOPE
4	38	MAROON 5	THIS LOVE	J
4	2	NATASHA BEDINGFIELD	THESE WORDS	PHONOGEN/SONY
6	66	THE DARKNESS	I BELIEVE IN A THING... MUST DESTROY/ATLANTIC	
6	0	BLACK EYED PEAS	HEY MAMA	ADM
8	0	BEYONCE	NAUGHTY GIRL	COLUMBIA

## THE BOX MOST PLAYED

Pos	Artist	Title	Label	
1	1	ERIC PRYZD	CALL ON ME	DATA
2	3	MAROON 5	SHE WILL BE LOVED	J
3	15	NATASHA BEDINGFIELD	THESE WORDS	PHONOGEN
3	3	GIRLS ALoud	LOVE MACHINE	PODOOR
5	3	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL
5	39	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM
5	2	NELLY	MY PLACE	UNIVERSAL
8	2	3 OF A KIND	BABYCAKES	WELLESVILLE
9	28	JO JO LEAVE	(GET OUT)	MERCURY
9	0	USHER	CONFESSIONS PART II	BMG

## KERRANG! MOST PLAYED

Pos	Artist	Title	Label	
1	1	PAPA ROACH	GETTING AWAY WITH MURDER	GEFFEN
2	23	SEETHER	FEAT. AMY LEE BROKEN	WINDUP
3	4	LOSTPROPHETS	LAST SUMMER	VISIBILE NOISE
4	8	BOWLING FOR SOUP	1985	ZINE
5	12	VELVET REVOLVER	SLITHER	EPIC
5	1	GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE...	ATLANTIC
7	1	SLEEPNOT	DUALITY	RECONSTRUCTION
8	61	BLINK 182	DOWN	KITTEL
9	1	HOOBASTANK	THE REASON	BMG JAM
9	4	THE HIVES	WALK TIGHT WALK	PODOOR

## KISS TV PLAYED

Pos	Artist	Title	Label	
1	6	TWISTA	SUNSHINE	ATLANTIC
2	14	CASSIDY	FEAT. MASHONDA GET NO BETTER	J RECORDS
3	4	R. KELLY	HAPPY PEOPLE	JIVE
4	30	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM
5	6	EAMON	LOVE THEM	JIVE
6	1	3 OF A KIND	BABYCAKES	WELLESVILLE
6	2	ERIC PRYZD	CALL ON ME	DATA
9	10	THE 411	DUMB	SONY/REDUXE
9	38	DIZZEE RASCAL	STAND UP TALL	XL
10	31	ANGEL CITY	DO YOU KNOW I GO CRAZY	BMG

## MTV2 MOST PLAYED

Pos	Artist	Title	Label	
1	25	IAN BROWN/NOEL GALLAGHER	KEEP WHAT YA GOT	PODOOR
2	1	FRANZ FERDINAND	MICHAEL	DEF JAM
3	5	THE CURE	THE END OF THE WORLD	PODOOR
3	1	BEASTIE BOYS	TRIPLE TROUBLE	PUBLISHING
5	3	SNOW PATROL	SPLITTING GAMES	PICTURE
6	4	THE HIVES	WALK TIGHT WALK	PODOOR
6	8	PRODIGY	GIRLS	XL
6	9	THE MUSIC FREEDOM FIGHTERS		VARIOUS
9	6	RAZORLIGHT	GOLDEN TOUCH	VERTIGO
10	10	PAPA ROACH	GETTING AWAY WITH MURDER	GEFFEN/PODOOR

**FLAUNT NUMBER ONE**  
Girls Aloud Live Machine  
**HIGHEST CLIMBER**  
Eric Pryzd Call On Me  
**HIGHEST NEW ENTRY**  
Joss Stone You Had Me

**MTV2 NUMBER ONE**  
Ian Brown Feat. Noel Gallagher Keep What Ya Got  
**HIGHEST CLIMBER**  
Dashboard Confessional  
**HIGHEST NEW ENTRY**  
The Ordinary Boys Shaving

**SCITIZ NUMBER ONE**  
Alan Rogers Getting Away With Murder  
**HIGHEST CLIMBER**  
Queens Of The Stone Age No One Knows

**HIGHEST NEW ENTRY**  
Velvet Revolver Fall To Pieces

**THE HITS NUMBER ONE**  
3 Of A Kind Babycakes  
**HIGHEST CLIMBER**  
Natasha Bedingfield These Words  
**HIGHEST NEW ENTRY**  
Eminem Live Yourself

**TMF NUMBER ONE**  
Shapeshifters Lola's Theme  
**HIGHEST CLIMBER**  
Disharmonique Part II  
**HIGHEST NEW ENTRY**  
Fatboy Slim Slash Dot Dash

**MTV BASE NUMBER ONE**  
Papa Roach Getting Away With Murder  
**HIGHEST CLIMBER**  
The Pricies Feat. Faye & Sheila Anna You Should Really Know  
**HIGHEST NEW ENTRY**  
R Kelly Happy People  
Highest Climb and Highest New Entry apply to the Top 50

**VIDEO MUSIC AWARDS**  
VIDEO MUSIC AWARDS

**WILL YOU BE THERE FOR THIS YEAR'S SPECIAL MOMENT?**  
TONIGHT  
30TH AUGUST 9PM  
ONLY ON MTV

Natasha Bedingfield replicates her singles sales and TV airplay chart-topping successes on airplay, but now must hold off new top five arrivals Maroon 5 and Jo Jo.

# The UK Radio Airplay

## RADIO ONE

Pos	Last	ARTIST TITLE	Label	Wk	Wks	Airplay
1	1	SHAPESHIFTERS LOLAS THEME POSTIVA	POSTIVA	27	27	1036
4	4	NATASHA BEDINGFIELD THESE WORDS PHONOGENIC	PHONOGENIC	26	27	890
6	6	JO JO LEAVE (GET OUT) MERCURY	MERCURY	21	26	1836
3	1	THE 411 DUMB SINGHABES	RECORD COLLECTION	22	26	1837
7	7	FRANZ FERDINAND MICHAEL BOWEN	RECORD COLLECTION	22	26	1773
6	1	3 OF A KIND BABYCAKES RELENTLESS	RELENTLESS	27	24	1842
10	10	ERIC PRYDZ CALL ON ME DEMA	DEMA	17	21	1630
8	15	KEANE BEDSHAPED ISLAND	ISLAND	16	21	1545
25	25	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE ATLANTIC	ATLANTIC	17	21	1546
9	15	THE THRILLS WHATEVER HAPPENED TO COREY HAIM VIRGIN	VIRGIN	16	21	1590
9	19	MOUSSE T IS IT COS I'M COOL? FREEZAR	FREEZAR	25	19	1361
14	4	TWISTA SUNSHINE ATLANTIC	ATLANTIC	26	19	1281
15	15	ARMAND VAN HELDEN MY MY MY SOUTHERN FRIEND	RECORD COLLECTION	12	19	1084
15	15	JOSS STONE YOU HAD ME RELENTLESS/VIRGIN	RELENTLESS/VIRGIN	12	18	1041
15	15	THE KILLERS ALL THESE THINGS THAT I'VE DONE LIZARD KING	LIZARD KING	16	18	1018
15	15	THE BIRTHMATES CAN'T STAND ME NOW I'VE FOUND YOU	RECORD COLLECTION	16	18	1018
10	10	LOSTPROPHETS LAST SUMMER VISIBLE HESE	RECORD COLLECTION	17	16	993
19	10	SCISSOR SISTERS LAURA POLYDOR	POLYDOR	17	16	930
19	19	OUTKAST ROSES ARIA	ARIA	15	15	890
19	19	RAZORLIGHT VOICE VERTIGO	VERTIGO	15	15	871
22	22	GREEN DAY AMERICAN IDIOT WARNER BROS	WARNER BROS	11	13	957
22	22	FATBOY SLIM SLASH OUT DASH BENT	DASH BENT	11	13	950
22	22	EMBRACE GRAVITY INDEPENDENTE	INDEPENDENTE	8	13	767
22	22	THE MUSIC FREEDOM FIGHTERS VIRGIN	VIRGIN	13	13	767
25	25	ESTELLE 1903 NINE	RECORD COLLECTION	12	12	747
25	25	THE STREETS DRY YOUR EYES LONDON/DUNN	LONDON/DUNN	13	12	747
9	9	MELLY FLAP YOUR WINGS RIA	RIA	18	12	728
10	10	D-12 HON DUH REDEMPTION	REDEMPTION	17	12	584
20	20	FATLIPS FEAT NINA SIMONE I WANT MORE DEWY	DEWY	19	11	681

## BET MUSIC WEEK ONLINE

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



Following their high-profile performance at last week's Reading/Leeds festivals, Placebo are gearing up for their biggest UK headline show yet at Wembley Arena on November 5. The album, which will

form part of the campaign around their forthcoming retrospective, Once More With Feeling: Singles 1996-2004.

will release two new tracks, will be supported by a TV advertising campaign around its release. "It will recognise how much they have done on this band," says Virgin Records creative and marketing director Mark Terry. "I think people will be surprised at how many songs they know by this band," he says.

**CASLST** Product manager: Mandi Coughtin, Virgin, Radio; Jo Kenny, Mariah Aurora, Virgin; T.V. Amanda Warren, Virgin; Press: Scott Steele, Virgin; New Media: Luke Bevan, Virgin

## RADIO TWO

Pos	Last	ARTIST TITLE	Label
1	15	BRIAN MCFADDEN REAL TO ME	INDEPENDENT
2	2	THE THRILLS WHATEVER HAPPENED TO COREY HAIM	VIRGIN
3	6	ED HARDCOURT THIS ONE'S FOR YOU	HEARST
4	10	JOSS STONE YOU HAD ME	RELENTLESS/VIRGIN
4	10	BETH NIELSEN CHAPMAN FREE	SUBWAY
4	4	FREED WHATEVER I CHOOSE I LOSE	LONDON
7	4	ARMY WINDS HELP YOURSELF	ISLAND
8	7	EMBRACE GRAVITY	INDEPENDENTE
8	7	PAUL WELLS WISHING ON A STAR	V2
10	1	KRISTIAN LEONTIYOU SHINING	POLYDOR

## KISS FM

Pos	Last	ARTIST TITLE	Label
1	2	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIC
1	5	STONEBRIDGE FEAT. THESE PUT EM HIGH	RED ANT
1	3	KELIS TRICK ME	VENUS
4	1	3 OF A KIND BABYCAKES	RELENTLESS
4	1	SHAPESHIFTERS LOLAS THEME	POSTIVA
6	9	THE 411 DUMB	SINGHABES
7	17	JO JO LEAVE (GET OUT)	MERCURY
8	8	J-JWON TIFSY	ARTIST
9	7	HAIL MARIU SUPERSTAR DU!	RECORD COLLECTION
9	4	TWISTA SUNSHINE	ATLANTIC

## NUMBER ONES

**BEAT CITY**  
DREAM 5 She Will Be Loved  
**DREAM 100FM**  
Singhabs Casplz  
Sir A Mervin

## ARIAH

The Curren All! Minster Fire  
Keane Poshnaped  
%4FM BRAMB  
Solstar Sisters  
Laurz  
Galaxy 105

## Eric Prydz Call On Me

Galaxy 105-106  
Twista Sunshine  
GWR FM  
The Streets Dry Your Eyes

## CAPITAL

Pos	Last	ARTIST TITLE	Label
1	1	MAROON 5 THIS LOVE	J
2	2	SCISSOR SISTERS LAURA	PHONOGENIC
3	4	SHAPESHIFTERS LOLAS THEME	POSTIVA
4	7	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIC
5	8	MAROON 5 SHE WILL BE LOVED	J
6	15	THE STREETS DRY YOUR EYES	LONDON/DUNN
7	5	RACHEL STEVENS SOME GIRLS	POLYDOR
8	8	KELIS TRICK ME	VIRGIN
9	3	ANASTASIA SICK AND TIRED	EPIC
10	16	KEANE BEDSHAPED	ISLAND

## GWR GROUP

Pos	Last	ARTIST TITLE	Label
1	2	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIC
1	1	SHAPESHIFTERS LOLAS THEME	POSTIVA
3	1	THE STREETS DRY YOUR EYES	LONDON/DUNN
4	7	MAROON 5 SHE WILL BE LOVED	J
5	4	RACHEL STEVENS SOME GIRLS	POLYDOR
6	1	ANASTASIA SICK AND TIRED	EPIC
7	12	GAMEN RIDE CANNONBALL	DELAUNAY/FLOOR
8	15	KEANE BEDSHAPED	ISLAND
9	10	SUGABABES CAUGHT IN A MOMENT	ISLAND
10	1	SCISSOR SISTERS LAURA	POLYDOR

## HIGHEST NEW ENTRIES

BEAT CITY  
DREAM 5  
The Curren All! Minster Fire  
Joe Coaker Every Kind Of Person

## MANX

Natasha Bedingfield  
These Words  
MINSTER FIRE  
The Thrills Whatever Happened To Corey Haim  
%4FM BRAMB  
Nelly My Place

## GALAXY 105

Mousse T Is It Cos I'm Cool  
Tim Coast  
Galaxy 105-106  
Nelly My Place  
GWR FM  
Aveil Lavigne My Happy Ending



# Cued up

0409/04

Profile

## IN-STORE NEXT WEEK



Single - Brian McFadden/Album - Natasha Bedingfield/Compilation - Sad Songs/In-store - Avril Lavigne, Red Hot Chili Peppers, Darren Hayes, Mercury Music Prize, Janina Kaine, The Streets, Joss Stone, Razorlight

## BORDERS

Listening post - Alison Moyet, Natasha Bedingfield/In-store - Ella Fitzgerald, Goldie Lookin' Chain, Dizzee Rascal, Dean Martin, Requiem, Bond, Oasis, Capercaille, Kasabian.



In-store - Dios, Blenderscrafters, The Album Leaf, Charlotte Hatherley, Archie Bronson Outfit, Nouvelle Vague, Mark Lanegan, Country Got Soul 2, Album of the Month - Soulwave



Windows - Campaign, Mercury Music Prize/In-store - Papa Roach, The Music, Jic, Nick Cave, Brian McFadden, McFly/Press ads - Kasabian, Jo Jo, Har Mar Superstar, Fieri Fluminate, My Chemical Romance, Oasis DVD



Albums - Jo Jo, Natasha Bedingfield, Alison Moyet, Dizzee Rascal, Shiffy, Ben Christophers; Music DVDs - Oasis; Listening posts - Fied, Har Mar Superstar, Alison Moyet, Ed Harcourt, Jean Michel Jarre, Dolly Parton



Select listening posts - Bjork, Alan Parsons, Blackfield, Elio Neri, American Music Club, Mojo recommended retailers - Mandarin, Jon Dee Graham, Shelley Corbitt, Lars Hertervig, Youth Movie Soundtrack Strategies, The Fucking Art, Hurrah! Another Summer

## TASTEMAKERS

SEAN ROWLEY  
DJ BBC London 94.9FM

1. THE EARLIEST MORNING WONKER (NAMES)
2. LITTLE BANGS IN BENT OUT (PUSIS)
3. HARCOURT THE TRAP DOOR (INWAY)
4. BRIAN WILSON CAROLINE NO SUSPER IMPOSSES (ROMEX/TORNICA DANDON)
5. BONG MASTER INC BROTHERS AND SISTERS (DEAF)
6. THESE THESE ARE THE GUSTS (VIRGIN)
7. THE SOLUTION I HAVE TO OULT YOU SWEET (NORTH)
8. AHEAD THESE ARE OUR FRIENDS (BOUND)
9. THE CONCRETE MISS YOU (PRAHE/NEED)
10. BELIEVE REFROY ANGIE BAY (FROM SEAN ROWLEY'S MIXTAP PLEASURES ALBUM (SONY))

"This choice of music is born out of the two shows I do on the Little Barrie tune is moustaic guitar rock; the Ed Harcourt track is the highlight from his outstanding third album. As the summer draws to a close, you will not find a more perfect record than Bong Master Inc. The Solution are an amazing Swedish song review band currently floating my boat... while I am in love with Adam's album and the new folk movement begins here. The Helen Reddy cut is the darkest track of the Playthings album, which I compiled."

PAUL & FRASER  
breakfast presenters, Beat 106

1. BOWLING FOR SOUP (PUSIS LIVE)
2. THE ORDINARY BOYS SEAGUE (NAMES)
3. BEASTIE BOYS TRIPLE TROUBLE (CAPTLO)
4. GOMEZ SWEET VIRGINIA (LIVE)
5. JAM BROWN KEEP WANT IN GOZ (POLYDOR)
6. JO JO LOVE GET OUT (MUSIC)
7. THE KILLERS ALL THESE THINGS THAT IVE DONE (ISLAND)
8. ERIC PIPER YOU ON (DATA)
9. GROOVE ARMADA I SELTA BABAY ON (LIVE)
10. BRIAN MCFADDEN REAL (THE SONY)

"We chose Jan Brown and Gomez because they are perfectly dark, start-of-summer songs, and Bowling For Soup fall into those Eighties references - remember when MTV did play music? And when the Beastie Boys sample Rappers Delight, how can you go wrong? You can't. Jo Jo's Leave (Get Out) is annoyingly catchy and is destined for big things, while the 'Killers' new tune just gets me. Call On Me by Eric Pipet has been the big tune of this summer in Ibiza and samples Steve Winwood's Valerie. I managed to grab a copy on 12-inch of this month ago and it's been on my iPod non-stop since. Groove Armada's I See You Baby is a classic, and by Eric Pipet has been re-released as it means we get to play loads more. And finally, Brian McFadden - to be honest, I'm only tipping this tune because nobody else will!"

## Safeway

Deals of the week - Alison Moyet, Mike & The Mechanics, Sad Songs, Best Dance Classics

## Sainsbury's

In-store - Clubbin Summer, Natasha Bedingfield, Dean Martin, Sad Songs, Mike & Mechanics, Essential R&B Love, Kasabian, Bond, Best Dance Classics, Ella Fitzgerald & Louis Armstrong, Ludovico Einaudi, Dizzee Rascal, Requiem, Coldplay, Oasis, Rush, Sean Paul

## TESCO

Singles - Maroon 5, The 411, Mousse T., Sugababes; Albums - R Kelly, Alexander O'Neal, Joane Armatrading, Young Buck, MOS Summer Annual 2004, Hed Kandi Summer 2004, Pure Acoustic, Prodigy, Promotions - two for £19 CDs, compilations at £9.97, budget CDs from £4.97



Windows - Mega deal, 25-year anniversary; TV ads - 25-year anniversary; LL Cool J, Sarah Connor, The Pirates; Press and In-store - 25-year anniversary, Nelly, Maria Winans, Brian McFadden, Peter Andre, Ultrabeat, Embrace, Pierce Fiedr, Goldie Lookin' Chain, Jan Brown, Radio 4, The Open, Mousse Suzuki.

## WHSmith

In-store - Ultimate Shitter Rock R Kelly, Summer Annual 2004, Pure Acoustic

## WOOLWORTHS

Single - McFly; Album - Alison Moyet; In-store - Alison Moyet, Essential R&B Love, Sad Songs, Best Dance Classics, Clubbin Summer 2004, Mike & The Mechanics, Dean Martin, McFly, Peter Andre, Houston, Brian McFadden, Bryan Adams

## MARK CODDIER

DJ Smash Hits Chart/Classic FM Chart/Radio 2/Wise Buddah

1. ANGELA MCKUSKEY IT'S BEEN ONE (PRAHE)
2. THE HONEYMOON SUMMERS ONE (RON)
3. THE MUSIC CESSATION FROM WOLFELO TO THE NORTH (PARLOPHONE)
4. THE FIVE FINGERES EVERYONE IS HERE (ALBUM) (PARLOPHONE)
5. SLOTTLIGHT VEE (MERCURY)
6. LUCIE SILVAS FORGET ME NOT (MERCURY)
7. KEANE END AND BREAK (ISLAND)
8. THE BLUE MILE WOULD NEVER CANTERBURY (SPECTRA)
9. BRUCE MORNINGS LOST IN THE SNOW (FROM HALLOWEEN OUBS ALBUM) (EOLLIEMA)
10. THE TRINOLS WHATEVER HAPPENED TO CORY (SON)

"Even though The Music's influences are screaming out from their record, it's a great album - I really hope it flies out of the stores. I only have a sampler of the album from Angela McKuskey, a Scottish exile in the US - on the song it's Been Done she shows some real potential. Similarly, Lucie Silvas has already had hits as a pop writer for others. Her own album, due October is much deeper - the song Forget Me Not, in particular, has the potential to be a landmark in her career. The Honeymoon song is a another one of real potential. Similarly, Bruce Mornings lost from their album Dialogue. Just looking at this list, most of the songs are very chilled and thoughtful - it must be a phase I'm going through."

## TV LISTINGS

### CD:UK

Brian McFadden: Real To Me, Fabricius I Want More, Girls Alive: Love Machine, Loudwings: Last Summer, Eddie Sklar's Music, Shiffy Slits: Always!, The Thrills: Whatever Happened To Casey Him

### GMYT

Brian McFadden: Michelle Gayle

### HIT 40 UK

Want More, Lostpretties Last Summer, The 411 Omb

### LATER

Bobby Womack: Malcolm Debraing; The Pop World: User

### POPWORLD

Darren Hayes: Popstar: Where Did Double Omb McFly: Shiffy Slits: Always!

### TOP OF THE POPS SATURDAY

Flamenco: Christina Milian: Whatever You Want, Girls: Always! Love: Maroon 5: Make It Rain On Me: McFly: Confessions: Peter Andre: The Right Way, The 411 Dumb: The Hitman: Gu: Twika: Summer

### SMASH HITS

Big Broz: Yung Joc: Friday, Christina Milian: Whatever You Want: Darren Hayes: Popstar: Where Did Double Omb McFly: Shiffy Slits: Always!

### THE BOX

Beverly Knight: Not Too Late For My Love: Dizzee Rascal: In My

## RADIO LISTINGS

### 10.30

Scott Mills - 10-hour BBC Hit/Day show

### 12.00

Zane Lowe highlights from Radio2/Live (BBC)

### 1.00

The Lock Up Lou Keller hosts of the week: The Way We Used To Be (BBC)

### 2.00

John Peel sessions: Darren Hayes (Tuff), Graham Coxon (West), Aphex Twin (The Blue Room) Highlights from The Big Chill (S&P), Mix from Radio 4 (S&P)

### 3.00

The Official Chart Show: Natasha Bedingfield exclusive set (SONY)

### 4.00

Radio 2's exclusive set (MGM)

### 5.00

The Magic of Mike: Benji and the New Soundwave (The Mike Bong Show) (BBC)

### 6.00

Radio 2's exclusive set (MGM)

### 7.00

Radio 2's exclusive set (MGM)

### 8.00

Radio 2's exclusive set (MGM)

### 9.00

Radio 2's exclusive set (MGM)

### 10.00

Radio 2's exclusive set (MGM)

### 11.00

Radio 2's exclusive set (MGM)

### 12.00

Radio 2's exclusive set (MGM)

### 1.00

Radio 2's exclusive set (MGM)

### 2.00

Radio 2's exclusive set (MGM)

### 3.00

Radio 2's exclusive set (MGM)

### 4.00

Radio 2's exclusive set (MGM)

### 5.00

Radio 2's exclusive set (MGM)

### 6.00

Radio 2's exclusive set (MGM)

### 7.00

Radio 2's exclusive set (MGM)

### 8.00

Radio 2's exclusive set (MGM)

### 9.00

Radio 2's exclusive set (MGM)

### 10.00

Radio 2's exclusive set (MGM)

### 11.00

Radio 2's exclusive set (MGM)

### 12.00

Radio 2's exclusive set (MGM)

### 1.00

Radio 2's exclusive set (MGM)

### 2.00

Radio 2's exclusive set (MGM)

### 3.00

Radio 2's exclusive set (MGM)

### 4.00

Radio 2's exclusive set (MGM)

### 5.00

Radio 2's exclusive set (MGM)

Stones, Estelle: Free Green Day: American Idol: Groove Armada 5: See You: My Breath: Avril: Lucie Silvas: Always! Your Music: O'Reilly: Happy People: Darren Hayes: Peter Andre

### THE HITS

Ashley Simpson: Piece Of Me; Beverly Knight: Not Too Late For My Love; Cardiff Hills; Darren Hayes: Popular: Bids: Sand To My Shoes; R Kelly: Happy People; Esher: Confessions Part II

### TOP OF THE POPS FRIDAY

Frazer Frellick: Michael Biebe: Back2Back: Maroon 5: She Will Be Loved: Natasha Bedingfield: The Thrills: Whatever Happened To Casey Him: Popstar: Where Did Double Omb McFly: Shiffy Slits: Always!

### TOP OF THE POPS SATURDAY

Flamenco: Christina Milian: Whatever You Want, Girls: Always! Love: Maroon 5: Make It Rain On Me: McFly: Confessions: Peter Andre: The Right Way, The 411 Dumb: The Hitman: Gu: Twika: Summer

### CHANNEL 4

There We Were, Now Here We Are: The Making Of Class (P)

### CHANNEL 5

There We Were, Now Here We Are: The Making Of Class (P)

### CHANNEL 7

There We Were, Now Here We Are: The Making Of Class (P)

### CHANNEL 8

There We Were, Now Here We Are: The Making Of Class (P)

### CHANNEL 9

There We Were, Now Here We Are: The Making Of Class (P)

### CHANNEL 10

There We Were, Now Here We Are: The Making Of Class (P)

### CHANNEL 11

There We Were, Now Here We Are: The Making Of Class (P)

### CHANNEL 12

There We Were, Now Here We Are: The Making Of Class (P)

## MEDIA INSIDER



## Oak develops local roots

Don Douglas

The smallest of seven stations in the CN Radio group, Oak 107 FM broadcasts to a TSA of 104,000 in Northborough, Charnwood and Leicestershire. It is the number one commercial station in its area, with a 29% reach though the area is one of the few in the UK in which the leading station is Radio One, which has a 26% reach, possibly because Leicestershire has a total of around 200,000 students.

Oak 107FM is, according to station director Don Douglas, "very much a community station". "We've marketed it but we have a very strong local image and are involved in local activities such as the Asian festival Mela and charity events," he says. "There's a fairly large Asian population here and we have a programme for them every Sunday evening."

## We are playing Natasha Bedingfield, Jamelia, Anastacia, Keane and Maroon 5

"We broadcast a fairly even mix of contemporary and classic hits - the best music from the Seventies and the pick of current releases. At the moment we are playing Natasha Bedingfield, Jamelia, Anastacia, Keane and Maroon 5 - nothing too heavy. We wouldn't play hard rock or gangsta rap."

"We must be getting it about right because the station has fairly long listening hours - about 11 hours per listener per week. "News is an important part of what we do, and we broadcast local news bulletins between 6am and 6pm daily. Our midday and 6pm bulletins are extended."

"We have been on air since February 14 1999, and we are trading profitably. We get a lot of advertising, most of it local. It's a fairly affluent area with a high percentage of ABC1 listeners and a lot of businesses."

"Our breakfast show is our number one show, and Mike Salisbury, a heritage presenter and local who hosts our 10am-2pm show is very popular with the households."

Adverts: 7 Watling Court, Prince William Road, Leicestershire LE11 5SD. Website: www.oakfm.com. Email: don.douglas@sonadco.com



## SINGLE OF THE WEEK

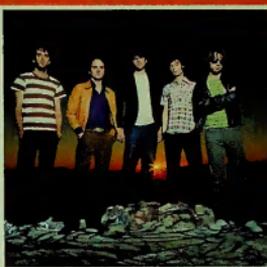
**Eric Prydz**  
Call On Me

Data DATA68CDS  
Sampling Steve Winwood's Valerie, this authentic dance track has been around on white label for some time, with competing versions attempting to snatch the limelight. Now cleared and with a re-sung vocal from Winwood himself, Prydz's original is fast becoming one of this summer's genuine crossover smashes. A-listed at Radio One and Capital, B-listed at Kiss and powering its way up the airplay chart, it looks bound for the top five.

ALSO OUT  
THIS WEEK  
SINGLES  
The Cure Angel  
(Atlantic), Green  
Day American Idiot  
(Reprise), Interpol  
Slow Hands  
(Mute), Bryan

Adams Open Road  
(Polydor)  
ALBUMS  
Bowie: Koyote  
Tension And The  
Spark (Columbia),  
Kelly Rowland/Salt  
(Island), Daniel  
O'Donnell: Live

Laugh Love West  
(Rovette), Jessica  
Simpson: In This  
Skin (Goy)



Records released 13/09/04

## ALBUM OF THE WEEK

**The Thrills**  
Let's Bottle Bohemia

Virgin CDV2986  
Hot on the heels of last year's double-platinum *So Much For The City*, the Irish five-piece make a step up with this second album, which oozes confidence at every level. It is still very much their own retro-influenced sound, but rockier and generally a more diverse offering which also demonstrates the band's growth as songwriters. It is packed full of future hits, such as Saturday Night, Found My Rosebud and Let's Bottle Whatever Happened To Corey Haim.

## Singles

Adem  
Ringin' In My Ear (Domino  
RUG183CD)

Fresh from a showstopping performance at last weekend's Green Man festival, Adem returns with another beautiful offering of digital-minded folk from the acclaimed Homespun album. Perhaps best known as a member of post-rockers Ride, his solo reputation is in danger of overshadowing his day job.

## Beastie Boys

Triple Trouble (Capitol CDCL859)  
An undisputed highlight from the recently released album *The Five Boroughs*, this Rapper's Delight/Double Trouble-sampling party-rocker could do wonders for the trio's currently under-performing long-player. Radio One, Xfm and MTV are showing support, while the bizarre inclusion of a Graham Coxon remix on the flip could attract a wider audience.

## Blues Explosion

Burn It Off/Fed Up And Low Down (Mute MUTECD327)  
Jon Spencer has had to sit and watch as The White Stripes took his trademark mix of stripped down blues and primal rock'n'roll to global success. This album, featuring a wealth of appetising collaborations, may see him earn the recognition he deserves.

## Cassidy

Get No Better (feat Mashonda) (J Records 828766-49281)  
Following his debut with the R Kelly-penned Hotel, the US rapper returns with this *Swizz Beats*-produced follow-up. Mashonda adds an R&B vocal to the mix, but this lacks the knock-out hook that took Hotel to number three in the UK singles chart.

## Dido

Sand In My Shoes (Cheeky/Arista 828766-0922)  
Dido follows her recent TV festival performance with this drippy post-holiday lament. Appealing squarely at her thirtieth birthday

female audience, this fourth single from her *Life For Rent* album has caught the end-of-summer mood at radio where it is playlisted at Radio One and Two and Capital.

## Fatboy Slim

Slash Dot Dash (Skint SKINT100)  
Skint's 100th single arrives the best part of a decade too late to work as a novelty record about the internet. It is a shame, because there is little else to attract new fans, relying as it does on Fatboy's tried-and-tested formula.

## Feist

Mishaboom (Polydor 9823050)  
Sounding like something that her recent collaborator Jane Birkin might have come up with, Feist's new album is a lovely summer song that really gets under the skin. The second single from the Canadian's *Let It Die* album, this has been playlisted by Radio Two.

## John Frusciante

The DC EP (Record Collection 936248872)  
For reasons best known to himself, Frusciante has decided to drop an EP in between his many extra-curricular album projects - three out already this year, with four more to come. These four songs are all up to his relatively new-found high standards.

## Girls Aloud

Love Machine (Polydor 9867984)  
Unlikely as it may sound, the most obvious influence on the second single from the Girls' forthcoming second album, *The Smiths*, from the Marr-esque guitar intro to the playful double entendre that pepper the lyrics, it works brilliantly.

## The Ordinary Boys

Seaside (3-Urque 2564616742)  
This is spirited stuff from the Sussex quartet, on the back of support slots to Paul Weller and Morrissey and a triumphant return to Japan. Like a sort of one-song digest of Britpop, Seaside raves in Blur-esque horns, Oasis bravado and a Morrissey-ish croon.

## Razorlight

Vice (Vertigo 9867758)  
Following the Top 10 hit *Golden*

Touch, expectations will be high for this fourth single from Razorlight's gold-selling debut album. Whether they can match the top three performance of London rivals The Libertines' catchier *Can't Stand Me Now* is open to question, but Johnny Borrell and co seem to be on a roll at the moment. Strong support at Radio One and Xfm plus spots at Reading and Leeds will help the single's chances.

## SkinnyMan

No Big Ting/Council Estate Of Mind (Low Life LOW37CD)  
Powered by tough beats from Baby J and a speeded-up soul sample, this hooky cut from north London's SkinnyMan packs more than enough punch to take on its US rivals. With his album's title track delivering a knockout blow on the flip, it suggests that the rap veteran is in his finest form for some time. Radio One has come on board with a C-listing.

## Sons And Daughters

Love The Cup (Domino RUG186CD)  
Taken from their fine *Love The Cup* album, Glasgow's Sons And Daughters merge abrasive guitars with driving piano and group that delivers fine results on this rousing Snog-like track.

## Joss Stone

You Had Me (Relentless RELCD10)  
Following multi-platinum success for debut *The Soul Sessions*, all eyes are on the Devon blue-eyed soul prodigy to deliver on her second album *Body & Soul*. Stone is in good company on this first funky single, with all the ingredients in place - soul legend Betty Wright producing and co-writing and Chick Nile Rodgers on guitar - if innovation is a little lacking. Across-the-board airplay support comes from Radio One and Two and Capital.

## Kevin MacK Trail

Perspective (GM CD0EM648)  
MV playlist favourite and the vocal talent behind *The Streets'* Let's Push Things Forward among other tracks, Kevin MacK Trail unleashes the first excellent cut from his album *Just Living*. Soul and reggae flavours mingle, promising much more to come from this very British talent.

## Albums

Jan Brown  
Solarized (Fiction 9367772)

Brown's new solo album calls the same quasi-mystical waters as his previous three, with a whiff of experimentation around every corner. It is a fair effort, even if it fails to live up to the high standards he has already set, solo and with the Stone Roses.

## Diplo

Florida (Big Dada BDC0069)  
Out of the swamps of the Deep South comes this rich stew of stuttering beats, psychedelic rock and Miami bass influences from producer Diplo. While most of the tracks are instrumentals, added spice comes from guest vocals from Martina Topley-Bird, Jamaica's Vy Cartel and, in the FreeStyle Fellowship's PEACE.

## Embrace

Out Of Nothing (Independente ISOM45CD)  
Fans of the four-piece will be pleased that since there isn't much much wrong with Embrace's formula, for their fourth album they have decided not to change it. It offers driving, authentic guitar-based songs coupled with heartfelt vocals.

## The Go Team

Thunder, Lightning, Strike (Memphis Industries M1040CD)  
This debut mangles DJ skills and guitars into an impressive wall of sound. There is a nod to girl groups, electro and hip hop in the mix, underpinned by puny guitar hooks and rousing choruses.

## Golic Lookin' Chain

Greatest Hits (Alliant 5046748802)  
Newport's finest deliver a debut album dedicated almost entirely to the joys of smoking dope. It is entertaining in patches, but whether you think the GLC joke can stretch over an entire album largely depends on whether you see a delinquent - or wannabe delinquent - teenager. Fortunately for GLC, there are plenty of such people about.

## Ed Harcourt

Strangers (Heavenly HMVLP49)  
This third album from one of the UK's most individual artists confirms just how good he is. Full of memorable tunes and clever lyrics, it includes a more eclectic tracks such as Born In The Streets, and slower, more contemplative numbers such as The Trapdoor.

## Jumana Molina

Tres Cosas (Domino WIGCD 146)  
The recent album by Molina Segundo had already caused ripples in the US on its release by the time it arrived on these shores. Here the UK gets to see data with her third offering *Tres Cosas*. It is a similar selection, heavily reliant on Molina's gentle guitar and mesmerizing vocals.

## Radio 4

Stealing Of A Nation (City Slang/Labels UK 4734730)  
UK producer Max Hayes has coaxed a sound out of Radio 4 that gives their second album the groove-heavy party vibe of *The Rapture* at its best, while lyrically they keep the punk spirit alive by delivering a damning verdict on the US post-9/11. This could well be the breakthrough they have been looking for.

## Various

Brasilia (Far Out CD0AR0086)  
Far Out celebrates its 10th birthday with this 20-track mix by Masters At Work's Kenny Dope. Taking in classics, as well as more recent cuts from Friends From Rio, Los Ladrones and the evergreen Azymuth, it highlights the label's role in bringing Brazilian music to the world.

## Paul Weller

Studio 152 (V2 VVR1026902)  
Weller's first vinyl for new label V2 is a covers album that is surprisingly well executed. He tackles such gems as *Wishing On A Star* (the first single), *The Boat, Close To You* and the best cut here a cracking version of Sister Sledge's *Thinking Of You*, which should really be a single. Radio loves him, so this should sell well throughout Q4.

This week's reviewers: Douglas Burt, Adrian Davenport, James Ross, Owen Lawrence, James Roberts, Nick Tso and Simon Ward.









The Prodigy's first album in seven years arrives at number one to push last week's top three titles all down a place, while The Finn Brothers debut at eight.

# The Official UK

## TOP 20 MUSIC DVD

Pos	Artist Title	Label
1	ELVIS PRESLEY ALGHA FROM HAWAII	BMG Video UK00
2	ELVIS PRESLEY 68 CD+DVD SPECIAL	BMG Video UK00
3	THE STONE ROSES THE DVD	Mercury UK00
4	GUNS N' ROSES WELCOME TO THE VIDEO	Universal UK00
5	THE EAGLES HELL FREEZES OVER	BMG Video UK00
6	ELVIS PRESLEY ELVIS '56	Walt Disney UK05
7	AC/DC LIVE AT DONINGTON	Epic UK00
8	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone UK00
9	RUSH IN RIO	Sirecrazy UK00
10	CHER THE FAREWELL TOUR	BMG Video UK00
11	IRON MAIDEN LIVE IN RIO	Sirecrazy UK00
12	KYLLIE MINOGUE BODY LANGUAGE LIVE	Parlophone UK00
13	VARIOUS THE LAST WALTZ	UMG UK00
14	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Music UK00
15	JOHNNY CASH JOHNNY CASH	Audience UK00
16	MEAT LOAF HIS OUT OF HELL	UMG Columbia UK00
17	ELO ZOOM - LIVE	BMG Video UK00
18	THE WHO THE KIDS ARE ALRIGHT	Sirecrazy UK00
19	LED ZEPPELIN LED ZEPPELIN	Warner Music Video UK00
20	VARIOUS LATER... COOL BRITANNIA	Warner Music Video UK00

© The Official UK Charts Company 2004

## TOP 10 R&B ALBUMS

Pos	Artist Title	Label
1	THE STREETS A GRAND DONT COME FOR FREE	Lochlainn UK00
2	R KELLY HAPPY PEOPLE U SAVED ME	BMG UK00
3	VARIOUS THE BEST OF R&B - SUMMER SELECTION	BMG UK00
4	USHER CONFESSIONS	BMG UK00
5	YOUNG BUCK STRAIGHT OUTTA CASHVILLE	Atlantic UK00
6	KANYE WEST THE COLLEGE DROPOUT	Ro-A-Me-Up UK00
7	TWISTA KAMIKAZE	Atlantic UK00
8	JESS STONE THE SOUL SESSIONS	Mercury UK00
9	JUGO D JACK'D	Zynga UK00
10	MASE WELCOME BACK	Buff UK00

© The Official UK Charts Company 2004

**WHITFIELD STREET STUDIOS  
and THE PRODIGY.**

**Back with a bang!**

**CONGRATS LIAM & NEIL**



**1. Prodigy**  
The Prodigy's new album *Always Outnumbered* debuts at number one. Outnumbered opens at number one, to make the group the second dance act to have three number one albums in a row - the Chemical Brothers were the first. The Prodigy's first album since their 1994's *Music For The Jilted Generation*, made a more modest start, selling just 32,056 on its maiden chart appearance. Always Outnumbered has had a rough ride from critics, and does not feature regulars, with vocal being handled by a variety of guests, including Liam Gallagher, Prince Superstar and Juliette Lewis.



**11. R Kelly**  
11 months after the release of his most successful album yet - *The R* in R&B: Greatest Hits Volume 1, which reached four and sold more than 700,000 copies - R Kelly returns with a double disc set of new tunes in the form of *Happy People/U Saved Me*. Debuting at 11 with first week sales of 16,694, the album is split between solo numbers (Happy People) and more thoughtful, inspirational songs (U Saved Me). The 11 tracks include Kelly's work, produced and arranged all 21 songs on the 100 minute set.

Pos	Artist Title	Label
1	THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED	BMG UK00
2	MAROON 5 SONGS ABOUT JANE	JIVE UK00
3	KEANE HOPES AND FEARS	Epic UK00
4	ANASTASIA ANASTASIA	Epic UK00
5	SCISSOR SISTERS SCISSOR SISTERS	Parlophone UK00
6	SNOW PATROL FINAL STRAW	Parlophone UK00
7	THE STREETS A GRAND DONT COME FOR FREE	Lochlainn UK00
8	THE FINN BROTHERS EVERYONE IS HERE	Parlophone UK00
9	USHER CONFESSIONS	A&M UK00
10	AVRIL LAVIGNE UNDER MY SKIN	Arista UK00
11	R KELLY HAPPY PEOPLE U SAVED ME	BMG UK00
12	ALEXANDER O'NEAL GREATEST HITS	EMI UK00
13	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	Warner UK00
14	KRISTIAN LEHTIQU SOMER DAY SOON	Parlophone UK00
15	MCFLY ROOM ON THE 3RD FLOOR	Universal UK00
16	THE ZUTONS WHO KILLED THE ZUTONS?	Lochlainn UK00
17	THE KILLERS HOT FUSS	Lochlainn UK00
18	DAMIEN RICE	BMG UK00
19	FRANZ FERDINAND FRANZ FERDINAND	Decca UK00
20	FRANK SINATRA THE PLATINUM COLLECTION	Capitol UK00
21	JOSS STONE THE SOUL SESSIONS	Mercury UK00
22	YOUNG BUCK STRAIGHT OUTTA CASHVILLE	Atlantic UK00
23	KANYE WEST THE COLLEGE DROPOUT	Ro-A-Me-Up UK00
24	JOAN ARMATRADE LOVE AND AFFECTION - CLASSICS (1975-83)	Universal UK00
25	TWISTA KAMIKAZE	Atlantic UK00
26	THE RASMUS DEAD LETTERS	Mercury UK00
27	GUNS N' ROSES GREATEST HITS	Capitol UK00
28	PHIL COLLINS THE PLATINUM COLLECTION	Mercury UK00
29	BUSTED A PRESENT FOR EVERYONE	Universal UK00
30	SUGABABES THREE	Universal UK00
31	D-12 D-12 WORLD	Interscope UK00
32	NORAH JONES FEELS LIKE HOME	Blue Note UK00
33	KATIE MELUA CALL OFF THE SEARCH	Decca UK00
34	THE BLACK EYED PEAS ELEPHUNK	A&M UK00
35	FALTLESS NO ROOTS	Decca UK00
36	OUTKAST SPEAKERCXXX/ THE LOVE BELOW	Arista UK00
37	RAZORLIGHT UP ALL NIGHT	Virgin UK00
38	WILL YOUNG FRIDAY'S CHILD	Sire UK00

ALTHEA 2	DIZ D	JARVIS 37	KATIE MELUA 13	MARSH 2
ALEXANDER O'NEAL 12	EMER 18	JAYE COLLARD 38	KENNY 15	MASE 5
ANDY KATY 4	EMER 18	JEFF BRADLEY 40	KELLY 6	MCFLY 15
ANASTASIA 4	EMER 18	JAYE COLLARD 38	KELLY 6	MCFLY 15
ARCADE FIRE 10	EMER 18	JAYE COLLARD 38	KELLY 6	MCFLY 15
ARCADE FIRE 10	EMER 18	JAYE COLLARD 38	KELLY 6	MCFLY 15
ARCADE FIRE 10	EMER 18	JAYE COLLARD 38	KELLY 6	MCFLY 15
ARCADE FIRE 10	EMER 18	JAYE COLLARD 38	KELLY 6	MCFLY 15
ARCADE FIRE 10	EMER 18	JAYE COLLARD 38	KELLY 6	MCFLY 15
ARCADE FIRE 10	EMER 18	JAYE COLLARD 38	KELLY 6	MCFLY 15

# Albums Chart

Week	Chart	Artist/Album	Label
39	26	<b>JAMELIA THANK YOU</b> Columbia/Sony Music UK	Parlophone (983147) (3)
40	25	<b>KELIS TASTY</b> The Impulse/Motown	Parlophone (979798) (3)
41	12	<b>ELVIS COSTELLO THE VERY BEST OF</b> Capitol/Universal Music	Universal UK (534916) (3)
42	20	<b>ROY ORBISON THE PLATINUM COLLECTION</b> Voice	Virgin UK (978703) (2) (3)
43	9	<b>GABRIELLE PLAY TO WIN</b> Globe/Interscope	Capitol (981404) (3) (4)
44	NEW	<b>JEFF BUCKLEY GRACE</b> Voice	Capitol (981404) (3) (4)
45	41	<b>JET GET BORN</b> Lack	Mercury (924249) (3) (4)
46	23	<b>MADONNA THE IMMACULATE COLLECTION</b> (12) Voice	Sony (999644) (3) (4) (5)
47	15	<b>MORRISSEY YOU ARE THE QUARRY</b> Voice	Virgin (479201) (3) (4)
48	17	<b>AMY WINEHOUSE FRANK</b> Columbia/Sony Music UK	Sony (999644) (3) (4) (5)
49	33	<b>BOB MARLEY AND THE WAILERS LEGEND</b> (1) Voice	Virgin (961928) (3) (4)
50	31	<b>RACHEL STEVENS FUNKY DORY</b> Voice	20th Century Fox (910707) (3) (4)
51	35	<b>VAN HALEN THE BEST OF BOTH WORLDS</b> Voice	Warner Bros. (817273) (3) (4)
52	46	<b>DIDO LIFE FOR RENT</b> (1) Voice	Chrysalis (976364) (3) (4) (5)
53	NEW	<b>SOULWAX ANY MINUTE NOW</b> Thea	PIAS (917540) (3) (4) (5)
54	52	<b>LOSTPROPHETS START SOMETHING</b> Thea	Virgin (961928) (3) (4)
55	9	<b>LYOYD BANKS THE HUNGER FOR MORE</b> Voice	Virgin (961928) (3) (4)
56	6	<b>THE HIVES TYRANNOSAURUS HIVES</b> Garden of Eatin'	Parlophone (961928) (3) (4)
57	49	<b>BRITNEY SPEARS IN THE ZONE</b> Voice	Jive (910707) (3) (4) (5)
58	19	<b>MARCO WINANS HURT NO MORE</b> Voice	BMG (961928) (3) (4)
59	6	<b>THE LIBERTINES UP THE BRACKET</b> Voice	BMG (961928) (3) (4)
60	7	<b>BOBBY DARIN BEYOND THE SEA - THE VERY BEST OF</b> Voice	Parlophone (979798) (3) (4)
61	40	<b>MUSE ABOLITION</b> Voice	Virgin (961928) (3) (4)
62	12	<b>VELVET REVOLVER CONTRABAND</b> Voice	BMG (961928) (3) (4)
63	15	<b>ROBBIE WILLIAMS LIVE AT KNEBWORTH</b> (1) Voice	Parlophone (979798) (3) (4)
64	53	<b>THE JACKSONS THE VERY BEST OF</b> Voice	Sony (999644) (3) (4) (5)
65	39	<b>KENNY G SONGBIRD - THE ULTIMATE COLLECTION</b> Voice	Arista (978703) (3) (4) (5)
66	NEW	<b>STEVE EARLE THE REVOLUTION STARTS NOW</b> Voice	Parlophone (979798) (3) (4)
67	NEW	<b>SUPERGRASS SUPERGRASS IS 10 - THE BEST OF 94-04</b> Voice	Parlophone (979798) (3) (4)
68	12	<b>MACE WELCOME BACK</b> The Movement/Universal	Parlophone (979798) (3) (4)
69	37	<b>JAMIE CULLUM TWENTYSOMETHING</b> (1) Voice	Parlophone (979798) (3) (4)
70	NEW	<b>JUGGY D JUGGY D</b> Voice	20th Century Fox (910707) (3) (4)
71	16	<b>NERO FLY OR DIE</b> Voice	Virgin (961928) (3) (4)
72	30	<b>THIN LIZZY GREATEST HITS</b> Voice	Universal (961928) (3) (4)
73	64	<b>MICHAEL JACKSON NUMBER ONES</b> (1) Voice	Parlophone (979798) (3) (4)
74	12	<b>NORAH JONES COME AWAY WITH ME</b> (1) Voice	Parlophone (979798) (3) (4)
75	31	<b>RED HOT CHILI PEPPERS GREATEST HITS</b> (1) Voice	Warner Bros. (982492) (3) (4) (5)

Sales increase +95% Gold (300,000) Platinum (600,000) Silver (60,000) COPP (Platinum Europe Certification)

NEW RE-ISSUES SPECIAL BOX SET DELUXE EDITION

RAINY DAY... NEW RE-ISSUES SPECIAL BOX SET DELUXE EDITION

Did you know...  
 who last Sunday is starting  
 across a sample of more than  
 4,000 UK homes  
 in the UK's Official Charts  
 Company 2004. Produced with  
 BPI and BPI's assistance



**12. Alexander O'Neal**  
 It is more than 10  
 years since  
 Alexander O'Neal  
 graced the Top 75  
 albums chart. His  
 last new album,  
 2002's *Saga of A  
 Married Man*,  
 peaked at 160  
 and sold only  
 5,000 copies – a  
 far cry from the  
 number two  
 platinum success  
 of his 1992 album  
*All True Man*.  
 O'Neal's classic  
 Taxi recordings –  
 largely made with  
 Jimmy Jam and  
 Terry Lewis –  
 were originally  
 available through  
 Sony but have  
 since been with  
 Polydor and now  
 reside at Virgin,  
 whose new O'Neal  
 compilation  
*Greatest Hits*  
 debuts at 12,  
 after attracting  
 first week sales of  
 16,391.



**48. Amy Winehouse**  
 Her recent  
 output is a  
 significant  
 "old lady"  
 Madonna and  
 Dido (twice she  
 went to "not")  
 won Winehouse  
 big headlines but  
 failed to yield  
 that Top 40  
 single. Winehouse  
 admits her  
 mainstream was  
 caused by sour  
 grapes because  
 she does not suit  
 as many records  
 her rivals. Debut  
 album *Frank* has  
 the potential for  
 singles so far –  
*Stronger Than Me*  
 peaked at 71. *Take  
 The Box of 57*, in  
*My Boo* at 60 and  
 this week's  
*Pumps &  
 Ammo* checks in  
 at a best-selling  
 debut in the  
 UK. *Frank* is now in CD  
 and LP form, with  
 the vinyl edition  
 only being  
 available in  
 limited quantities  
 and at a price  
 aimed at  
 collectors.

## TOP 20 COMPILATIONS

Rank	Artist/Album	Label
1	<b>VARIOUS NOW THAT'S WHAT I CALL MUSIC!</b> 58	EMI (979798) (3)
2	<b>VARIOUS CREAM CLASSICS</b>	Warner Bros. (979798) (3)
3	<b>VARIOUS THE BEST OF R&amp;B - SUMMER SELECTION</b>	BMG (961928) (3)
4	<b>VARIOUS THE ANNUAL, SUMMER 2004</b>	Ministry of Sound (3)
5	<b>VARIOUS NEW WOMAN - THE NEW COLLECTION 2004</b>	BMG (961928) (3)
6	<b>VARIOUS PEACE &amp; LOVE - THE WOODSTOCK GENERATION</b>	Virgin (961928) (3)
7	<b>VARIOUS RUSH HOUR</b>	Universal (3)
8	<b>VARIOUS THE VERY BEST OF DRIVETIME</b>	Island (3)
9	<b>VARIOUS THE NUMBER ONE SINGING ALBUM 2004</b>	East West (3)
10	<b>VARIOUS THE BEST CLUB ANTHEMS 2004</b>	Virgin (3)
11	<b>VARIOUS ESSENTIAL R&amp;B - THE VERY BEST OF R&amp;B</b>	BMG (961928) (3)
12	<b>VARIOUS SUMMER RIDDIMS 2004</b>	Warner Bros. (3)
13	<b>VARIOUS SHAPESHIFTERS PRESENTS HOUSE GROOVES</b>	Virgin (3)
14	<b>VARIOUS SKIER ROCK</b>	BMG (961928) (3)
15	<b>VARIOUS CLUBLAND 5</b>	EMI (979798) (3)
16	<b>VARIOUS POWER BALLADS II</b>	Virgin (3)
18	<b>VARIOUS REYNOLD</b>	EMI (979798) (3)
19	<b>VARIOUS SONGBOOK</b>	EMI (3)
20	<b>VARIOUS PURE ACROSTIC</b>	Sony (999644) (3)

## TOP 20 INDIE ALBUMS

Rank	Artist/Album	Label
1	<b>THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGROWN</b>	XL (3) (4) (5)
2	<b>THE KILLERS HOT FLUX</b>	Island (3) (4)
3	<b>FRANZ FERDINAND FRANZ FERDINAND</b>	Columbia (3) (4)
4	<b>THE LIBERTINES UP THE BRACKET</b>	BMG (3) (4)
5	<b>SOULWAX ANY MINUTE NOW</b>	PIAS (3) (4)
6	<b>LOSTPROPHETS START SOMETHING</b>	Virgin (3) (4)
7	<b>JUGGY D JUGGY D</b>	20th (3) (4)
8	<b>STEVE EARLE THE REVOLUTION STARTS NOW</b>	Kidzoid (3) (4)
9	<b>KATIE MELUA CALL OF THE SEARCH</b>	Dramatic (3)
10	<b>MORRISSEY YOU ARE THE QUARRY</b>	Arista (3)
11	<b>SKINNYMAN COUNCIL, ESTATE OF THE MIND</b>	Luvin (3) (4)
12	<b>CHARLOTTE HATHERLEY GREY WILL FAE</b>	Double (3) (4) (5)
13	<b>BASEMENT JAXX KISH KASH</b>	XL (3) (4)
14	<b>MYLO DESTROY ROCK N ROLL</b>	BMG (3) (4)
15	<b>NIGHTWISH ONE</b>	Nuclear (3) (4)
16	<b>THE PRODIGY THE FAT OF THE LAND</b>	XL (3) (4)
17	<b>TAKING BACK SUNDAY WHERE YOU WANT TO BE</b>	Virgin (3) (4)
18	<b>THE PIXIES BEST OF - WAVE OF MUTILATION</b>	Arista (3) (4)
19	<b>BELLE &amp; SEBASTIAN DEAR CATASTROPHE (WALTRESS</b>	Repho (3) (4)
20	<b>DOGS DIE IN HOT CARS PLEASE DESCRIBE YOURSELF</b>	XL (3)

## TOP 10 CLASSICAL ALBUMS

Rank	Artist/Album	Label
1	<b>HARLEY WESTERNA PURE</b>	Decca (3)
2	<b>KAMI FORKNER THE OPERA BAND</b>	Victrola (3) (4) (5)
3	<b>ANILI JENSEN THE ARMED MAN - A MASS FOR PEACE</b>	Arctis (3) (4)
4	<b>RUSSELL WATSON REPRISÉ</b>	Decca (3)
5	<b>BYRN TERPIL BYRN</b>	Decca (3) (4) (5)
6	<b>YO-YO MA THE ESSENTIAL</b>	Sony Classical (3)
7	<b>LUOVINO EMANON CHOCES - THE COLLECTION</b>	BIS (3) (4)
8	<b>MARIO LANZA THE DEFINITIVE COLLECTION</b>	BMG (3) (4)
9	<b>CRAD ARMSTRONG PIANO WORKS</b>	Naxos (3) (4) (5)
10	<b>ANDREA BORELLI VIAGGIO ITALIANO</b>	PIRA (3) (4)

## TOP 10 CLASSICAL COMPILATIONS

Rank	Artist/Album	Label
1	<b>VARIOUS SPECTACULAR CLASSICS</b>	Virgin (3) (4)
2	<b>VARIOUS CLASSIC FM MUSIC FOR BABIES</b>	Classical Productions (3)
3	<b>VARIOUS GREATEST CLASSICS</b>	EMI (3) (4)
4	<b>VARIOUS THE NEW OPERA ALBUM</b>	EMI (3)
5	<b>VARIOUS CLASSIC FM MUSIC FOR DRIVING</b>	Classical Productions (3)
6	<b>VARIOUS ONLY CLASSICAL ALBUM YOU'LL EVER NEED</b>	Classical Productions (3)
7	<b>VARIOUS SMOOTH CLASSICS - DO NOT DISTURB</b>	Classical Productions (3)
8	<b>VARIOUS HALL OF FAMES - THE GREAT COMPOSERS</b>	Classical Productions (3)
9	<b>VARIOUS CLASSIC FM MUSIC FOR DINNER PARTIES</b>	Classical Productions (3)
10	<b>VARIOUS CLASSICAL AMBIENCE</b>	Classical Productions (3)



**GREEN WING**  
A SHALLOW DRAMA WITH COMEDY DEPTHS. STARTS FRIDAY 9.30PM