

Inside: Ray Lamontagne Bond John Legend Groove Armada Green Day

MUSICWEEK



CMP
United Business Media

Labels prepare heavyweight line-up

Retailers ready for action

Retail

by Paul Williams & Robert Ashton
Summer symbolically ends for the music industry this week as EMI and Universal conferences usher in a packed autumn schedule.

With the artist albums market accelerating a week ago by 15.2% and a further lift expected yesterday (Sunday) on the back of the likes of the new Libertines album, the serious business of selling records really now gets underway.

Woolworths and MCV head of commercial Jim Batchelor says the holiday season "definitely finishes this week" after a notably quiet summer market, which has had to heavily rely on compilations and retail campaigns. "There were about three or four weeks running when there wasn't a Top 10 new entry which was pretty worrying really. The period around the festivals was a bit quiet this year just in terms of releases," he says.

Universal will lift the lid at its autumn conference at London's The Hospital tomorrow (Tuesday) on a schedule including new studio albums from Daniel Bedingfield, Black Eyed Peas, Eminem and U2 plus a Shania Twain greatest hits album, while across at Abbey Road Studio the following day EMI will push new studio acts from Doves, Joss Stone and The Thrills alongside "best of's" from

Blue and Robbie Williams. "We feel very buoyant," says EMI Recorded Music commercial director Mike McMahon. "After last year, which was quite torrid for us, we're looking forward to being back in the saddle."

Other big releases across the industry include new albums from Destiny's Child, Duran Duran, Jennifer Lopez, REM and Westlife.

Virgin Retail rock and pop category manager Gareth Perry believes the retail conferences will "kick everything off" for the run into the end of the year. "It's difficult to say if it is going to be the biggest Christmas, but it definitely feels good because it is not just a release schedule of greatest hits, there is some good specialist and new music such as the Kings of Leon coming out, too," he says.

Similarly, HMV product director Steve Gallant is bullish. "We haven't been blessed with the best release schedule [in the summer]," he says. "However, we've got some big albums coming up with U2 and Destiny's Child. There's a lot of good new strong albums."

Sony sales director Nicola Tuer adds, "Next week will be a big week - Natasha Bedingfield is a very big one and you have got Embrace the week after. It's beginning, but as usual people are scheduling things in the later peak autumn period." paw@musicweek.com



Stefani album fires up autumn

No Doubt singer Gwen Stefani's debut solo album for Interscope is emerging as one of the surprise big albums for this autumn.

Released on November 22, the as-yet-untitled set features collaborations with a wide range of artists, including Outkast's Andre 3000, Dr Dre and New

Order. The album will be preceded by a single, *What You Waiting For?*, which has been co-written by Stefani with Linda Perry.

The album is due to be one of the highlights of Universal Music's autumn sales conference, which takes place tomorrow (Tuesday) in central London. The event will give retailers and media the first opportunity to hear material from several of Universal's forthcoming releases from superstars such as

U2 and Eminem through to new artists such as Lucie Silvas.

This week also sees EMI present its autumn priorities in a similar event. Robbie Williams' first "best of" is among its key titles for the fourth quarter. The first single from the album, *Radio*, got off to a strong start last week, attracting a B-listing at Radio One and a playlisting on Capital, plus an exclusive showing of the video on last Friday's *Top Of The Pops*.

Older consumers download more

Most of download chart is skewed towards older buyers' mainstream favourites, as teenage market grows **p6**

Can Britpop live forever?

Ten years after the release of Oasis's *Definitely Maybe*, MW assesses the lessons to be learned from the Britpop era **p8**



Gramophone news celebrity factor

Classical awards move away from event-based approach to focus on celebrity-backed sales drive for selected albums **p11**

This week's Number 1s Albums: The Libertines Singles: Nelly Airplay: N Bedingfield



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biggest

Bottom line

Merger objectors
ponder next move

● Impala and other third party objectors to the Sony BMG link-up are expected to receive a 'non-confidential' version of the EC competition office's decision next week. The parties will then decide whether or not to pursue the judgment through the Court of First Instance and attempt another avenue of appeal.

● The Global Entertainment Retail Alliance, which represents 65% of the worldwide music retail market, has called for closer collaboration with international record labels to develop joint strategies for the introduction of new formats, emboldened by meeting in San Diego agreed labels should increase efforts to make music available in digital format to the widest possible range of online retailers.

● **Reggae In The Park**, due to have taken place at the Wembley Arena last weekend, was cancelled at the 11th hour after venue management decided they did not want to stage acts currently embroiled in controversy over homophobic lyrics. Two acts due to play the event, Sizzla and Mobb-D, have been replaced by reggae acts.

● **Music Zone** has reported a 100% increase in CD single sales for the first half of the year. The 56-chain retailer, which in the last 18 months has increased its commitment to the single format, says it is now on target to sell around 500,000 singles before the end of the year.

● **Franz Ferdinand** are making a swift US return after their MTV VMAs win. p5

● **Kasabian's** debut album, released today (Monday), is one of the first issued in the UK in the new DVD/CD format. The self-titled set contains the standard BMG album on one side of the disc with the other side containing a short DVD film.

● Tickets have already gone on sale for the 2005 Reading and Leeds Festivals following the successful sell-out of the 2004 event, which took place over the Bank Holiday weekend. An initial batch of tickets for next year's event have gone on sale at a 2004 prices and will be available until September 28.

● **Cover-mounts** do not cannibalise CD sales, new research claims. p5

● The **Gramophone Awards** has unveiled a shortlist of six titles for record of the year ahead of the October 1 ceremony at London's Mandarin Oriental Hotel. p11

● **REM, Ats,** Baby Driven Boy and David Gray are among of acts who have donated tracks to a charity album released last Friday to raise funds for the people of Western Sudan following the 14 tracks with all artists and record labels forgoing royalties.

● **Live promoters** in Cardiff have until Wednesday to lobby against a change in local law that would mean venues who flypost could lose their licence to stage gigs. Protests have been co-ordinated by local promoter and pluggar John Rostrom of Plug Two, who has formed the Association of Promoters and Events (APE). Aye Cardiff acts as a pressure group for the city's live industry and has come up with a code of practice in an effort to hold off an outright ban.

Exposure

Top acts to play
Mercury event

Jamelia: to play at Mercury ceremony

● **Jamelia, Franz Ferdinand, Basement Jaxx** and Amy Winehouse are set to play at tomorrow's (Tuesday) Nationwide Mercury Prize ceremony.

The event, which takes place at London's Grosvenor House Hotel, will be broadcast on Radio One between 9-11pm and televised on BBC4 between 9-10.30pm. There will also be 70-minute BBC2 show this Friday.

● **Saga 105.2fm**, the new Scottish radio station for the over-50s, has announced the line-up of key presenters ahead of its launch tomorrow (Tuesday). It includes Art Suttler, who has previously fronted a Grampian TV chat show and had a programme on BBC Radio Scotland, as breakfast show host.

● The **Welsh Music Foundation's Sound Nation Magazine** is being relaunched next month with more of an industry focus. There is a new format and the content will feature less consumer news and more focus on the industry in Wales.

● **Razorlight**, Razorlight and Joss Stone have been named as part of the line-up for Radio One's forthcoming **One Big Weekend** in Birmingham. The three acts will be among 30 live artists playing the two-day free event, which is taking place in the city's Perry Park from September 18-19.

● **Haymarket** has confirmed details of **Rip & Burn**, its new unloading-focused music magazine. Backed by a £1.5m promotion budget, the magazine will launch later in the autumn and will be aimed at the iPod generation of 17-30-year-olds. The editorial team will be headed by editor Tom Dunmore and editor-in-chief Matt Snow.

● **Virgin Mobile** is to sponsor Kiss 100's Bam Bam Breakfast Show in a £1m one-year deal. The deal will include sponsor credits and on-air promotions as well as editorial support.

● This is an emotive debate that the music industry cannot just shrug off - Editorial, p14



Boutique publishing outfit Pollution Music has signed Paul Oakenford and his new publishing venture Perfecto Music following the demise of the DJ's deal with Mute Songs last year. Pollution's A&R director Seamus Morley says the deal - covering the world excluding the US - gives Oakenford a vehicle for his own songwriting, which includes a second album slated for release in early 2005, and also provides a

base for him to nurture his own publishing interests by signing writers and producers. "Paul is an iconic figure now," explains Morley. "Now he's developing a small roster of young writers." Oakenford's manager Marc Marot adds, "Our key desire was to find the right independent partner to help us grow quickly." Pictured from (left) Marc Marot, Pollution's Seamus Morley and Stephen Budd and Paul Oakenford.

● **Kiss 100** is staging another soundcheck to give pirate DJs the chance to follow in the footsteps of last year's winners Haunted House and get their own leg show. Four pirate DJs will be offered the chance to present a show on air and whoever wins the most votes from listeners will be offered a three-month contract.



Razorlight: Parkinson's guests

● **Razorlight** lead the castlist of musical guests on Parkinson's new ITV1 series. p4

People

Rennie to head
Warner's digital

● **Warner Music** has appointed Matt Rennie to the newly-created position of head of digital business development. Rennie will be responsible for developing new revenue streams for Warner Music UK with online and wireless partners, focusing on the UK and with UK partners with international ambitions.

● **Carl Wayne**, frontman of The Move, has died at the age of 61 following a battle with cancer. He was singer of the first song ever played on Radio One, The Move's Flowers In The Rain. He joined fellow Sixties chart-toppers The Hollies in 2000.

● **In The City** organisers have announced two new headline guests for this year's conference as well as details of speakers at its seminar programme. Monday and Whitfield Street Studios owner Robin Miller will deliver the Mature Monday keynote on September 20, while Anthony Wilson will interview songwriter Guy Chambers on September 21. A line-up of 54 unsigned acts will play a series of concerts over three nights of the event from September 18 to 20. BBC 6Music is partnering the event this year and is to champion four of the acts taking part: The Fear of Music, Tom Vek, The Unstrung and The Radio. They will all record sessions for the Evening Sequence which will be made available online.

● The **Swift's** one-time Bizarrre writer **Dominic Mohan** is relinquishing his Saturday page in the newspaper and his Virgin Radio show to take the post of associate editor at the paper.

● **One Time PRS** and **BMG Music Publishing** executive **Jay Mistry** has unveiled details of a new venture which aims to track artist royalties. Musical Skech will seek out missing royalties and monitor future income.

● **One Time Rak Records** boss Brenda Brooker is preparing to release rare and unreleased **Cosy Powell** material through a newly-launched publishing, production and management group.

● **Brenda Brooker Enterprises** has also taken on the management of Black Sabbath's Geoff Nicholls.

● **Sony/ATV Publishing UK** has a new head of A&R following the elevation of senior A&R Steve Sasse. Sasse, who during his three years at the company has worked with acts including Daniel Bedingfield and Razorlight, takes over the role from Orla McCannely, who left around a year ago to join the sister record label.

● **Richard Parr** is working on Channel 4's digital radio station. p4

As iTunes Music Store hits 5m sales landmark in Europe, rivals unveil plans for new services

Microsoft and Napster target Apple

Downloads

by Paul Williams

Apple's domination of the digital music market is facing threats on two fronts in the run-up to Christmas with new service launches from both Microsoft and Napster.

Microsoft finally declared its hand in the digital music arena last week as it unveiled a downloads offering for the US market, giving users access to an initial 500,000 tracks from all the majors and 3,000 independent labels. At the same time Napster stepped up its own digital music offering by announcing a new service that will allow its subscribers to transfer tethered downloads to MP3 players for the first time.

The new Microsoft service comes as Apple's iTunes Music Store reached another landmark with the computer giant announcing last week its European service in the UK, France and Germany had notched up a combined total of 5m downloads since launching in June. It is also planning a pan-European service by October. However, Apple's dominance will now have to cope with competition

from the world's biggest company, Microsoft.

Microsoft's new MSN Music promises "simple sign-up, no-hassle purchasing and superior sound quality" and is being made available either through a web browser or via Microsoft's newly launched Windows Media Player 10. The initial 500,000 tracks available are being offered at 99 cents per song, while others will be added every week from its current library of 1m licensed tracks.

Planned launches outside the US have yet to be announced, although Microsoft says MSN is working with industry partners in several international markets - including the UK - to offer specifically tailored regional services.

MSN Music will have the advantage over an iTunes service exclusively linked to the iPod in that it will work with more than 70 Windows Media-compatible devices. However, it will not work with the market-leading iPod.

Jupiter Research senior analyst Mark Mulligan says the Microsoft launch is "significant but it's not about to kill off iTunes". It's been well done, it's got a good start and has a great potential to cross



MSN Music: offering 500,000 tracks at 99 cents per song

over to other platforms but there's no Windows Media iPod equivalent, he adds.

Microsoft has also linked up with Napster for the launch of Napster To Go, which is being billed as the world's first full portable digital music subscription service. Available first in the US - the UK is set to come on board in late September or early October - it will initially be accessible through a Napster link on the new Windows Media Player 10, while a final version will be made available

this autumn.

The new service, which uses Microsoft's Janus technology, will allow anyone subscribing to Napster to transfer tracks to compatible MP3 players without having to buy them as permanent downloads. It will cost US users \$14.95 a month, compared to \$9.95 for a standard subscription, with UK pricing yet to be announced.

Napster COO Laura Goldberg believes Napster To Go will give her company a "huge advantage" over other subscription services.

"As long as you keep paying your subscription once a month it will keep playing the tracks," she adds. "For the price of a CD a month you can get as much music as you want on compatible devices as opposed to having to spend \$5,000 to \$10,000 if you want to fill up an iPod with purchased music."

Napster is holding back big big launches of the new service as, at present, it is only compatible with Samsung or Creative portable music players. But a number of leading manufacturers, including Samsung and Rio, are planning to launch devices later this year.

Napster To Go launch is the first big development unveiled by the company since it announced early last month it had sold its consumer software division to DVD creation software firm Sonic Solutions for \$80m (£43.5m). "It's great for us," says Goldberg. "It means we won't have any cashflow worries for a very long time. We have the money - and I say this cautiously - to market. However, we're not going out with an Apple-style \$200,000 marketing campaign. We will still be about direct marketing." paulw@musicweek.com

Direct fan marketing pays off for first download chart

Targeted marketing was the big winner on the first official download chart after Westlife and Blazin' Squad secured the top two places almost exclusively through direct fan buying.

Nearly 20% of the sales of the Westlife chart-topper Flying Without Wings were achieved through the band's official website, while Blazin' Squad managed to take the runners-up spot on the first chart with Blazin' Day, even though it was only available from their website.

Both releases were powered by digital distributor 7 Digital Media, which built proprietary download engines for Westlife's record company BMO and Blazin' Squad's label Atlantic, promote the releases and allow for good access card and SMS billing.

7 Digital Media managing director Ben Drury says, "It shows you how you can target a fanbase by directly marketing to them." Drury, whose company also played a part in the sales of Shapeshifters and Goldie Lookin'

Chain's hits in the first Top 20, believes direct fan marketing is just part of the whole concept of the single changing.

"Downloads are enabling labels to release singles much more quickly than they used to be able to because you can turn it around more easily. With a CD you've got to have it pressed, design artwork and get it distributed and the cost can be tens of thousands of pounds," he says.

Westlife's Flying Without Wings, a live version of the 1999

number one recorded live at The Globe in Stockholm this May, required far fewer sales to hit number one than the 41,000 units shifted by last week's physical singles number one, Natasha Bedingfield's These Words. However, the overall digital singles market is already tracking around a third of that of the equivalent physical market. Digital Singles sales are understood to have been in the region of 132,000 during the first download chart week, compared with around

374,000 physical sales.

Following the chart's launch, one issue will be when to include download sales in the main singles chart. BPI executive chairman Peter Jamieson predicts such a movement some time next year. "If the Download Chart evolves in being a mirror image of the physical singles chart there will be no point in having two charts but at the moment it's a greater stimulus to have a separate download chart," he adds. © Digital, p6

THE MUSIC WEEK PLAYLIST



RAZORLIGHT
Vice (Vertigo)
Fresh from their Parlophone appearance, the album up All Night should see some serious sales action this week (single, September 13)



CIARA FEAT. PETEY PABLO
Goodies (A&E)
All hail the new sound of Crunk&B - this US smash should do the business over here too (single, 10)



ROBBIE WILLIAMS
Radio (EMI)
Always off to a flying start at media, this comeback should do the trick of setting up the best of all albums (single, October 4)



THE COUNTRY SOUL REVUE
Testifyr! (Casual)
Featuring cult names such as Dan Penn, this is gaining widespread adoration (album, September 20)



LUCIE SILVAS
...What You're Made Of (Mercury)
One of the priority new acts getting a push as conference season gets underway this week (single, October 4)



CLAYVILLE
Small Circle (East Sleep)
Experimental yet still full of harmony, this is one of summer's best discoveries (album, September 27)



MIA GALING
OX (Let's hope this release can push this track beyond its current status as one of last year's underground anthems (single, September 27)



THE MUSIC
Welcome To The North (Virgin)
With a new single out this week, anticipation for this great second album is on the rise (September 20)



CHUNGKING
Making Music (Virgin)
This vinyl soul single is fitted from one of the albums of the summer that deserves widespread investigation (single, September 20)



THE GLITTERATI
Back In Power (Atlantic)
Brit rockers up the ante with a little help from Apple's Far Destruction producer Mike Clark (single, October)

Chat show veteran takes more daring approach to music Razorlight add spark to Parky's new show

Television

by Adam Woods

Michael Parkinson's long-running chat show is bidding to shake off its MOR musical image following its high-profile switch from BBC1 to ITV.

A more daring musical approach was firmly illustrated during the new series' opening programme last weekend as Mercury Records' fast-rising act Razorlight re-worked their breakthrough hit Golden Touch accompanied by 30 gospel singers.

Series producer and the veteran host's son Mike Parkinson Jr concedes that the choice of band may have been part of an unconscious decision to challenge preconceptions about the show's musical policy.

"We had a line-up of Tom Cruik, Billy Connolly and Kelly Holmes, so we felt the music had to be equally, if not more appealing," says Parkinson.

"In the absence of a massive superstar act, which we can attract, we wanted to make a very firm statement that we are open to as many different influences as possible, as long as they can make a visual and musical impact."

The effect of the show on the careers of artists such as Jamie Cullum and Michael Buble has given it a reputation as a champion of



Parkinson: a broader range of music

MOR - a tag which Parkinson suggests tells only part of the story.

"I suppose people do associate the host with, not easy listening, but jazz and the American songbook, but actually his tastes are very broad. At the BBC, the range was quite wide - people talk about Jamie Cullum but we also had Travis and Kylie and Sting."

The second show in the series will feature Ronan Keating, while the third will showcase REM and H Divo. Other guests already booked for the two-month first series include Tom Jones, Clare Teal, Beverley Knight and Tina Turner. Destiny's Child are also in the show's sights and rumours of further surprises later in the series abound in the plugging world.

Even if the inclusion of

Razorlight hints at a wholesale change of policy which will not necessarily materialise, the move to a larger set at the show's new home in the LVT building near Waterloo will significantly affect the nature of the performances which are featured, according to Parkinson.

"At the BBC, the success of the music element almost took them by surprise and there was no designated area for the guests to perform," he says. "Now we have got a separate area so we have got to raise our game in terms of what we put on and how it is performed."

The return of Parkinson, along with Jonathan Ross, Frank Skinner and the National Lottery, represents a welcome influx of TV plugging opportunities in the lead-up to Christmas.

"It is fabulous this time of year because they all come back," says Scasav PR's Sam Wright, who handles Cullum, who benefited greatly from the Parkinson effect two seasons ago.

The move to commercial television may also boost the ratings, which over on BBC1 averaged around 4.5m in the same slot as the new programme occupies on ITV-Saturday night at 10pm. "It will be interesting to see whether the advertising helps or hinders it," says Wright. "I think it will help because it breaks it up."

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THE BPI AWARDS
ALBUMS
Top: Lateralus
(Music For Nations)
(silver)
Kristian Linton
Some Day Soon
(polydor) (gold)

RAY LAMONTAGNE

SNAP SHOT

Echo's new signing Ray Lamontagne begins his introduction to the UK market this week with a string of low-key gigs, including a performance at Music Week's City Showcase evening at London's Borderline this coming Wednesday alongside Domino signing Aden and up-and-coming urban singer Nate James.

The New Hampshire singer-songwriter has been developed by the Los Angeles office of Echo's sister company Christian Music Publishing, who recorded the forthcoming album *Trouble* before a record deal was even in place.

The singer subsequently is slated to RCA for a new UK release the world

excluding Europe, and to Echo for Europe. Lamontagne is managed by ATO, the team behind Dave Matthews, which also releases David Gray's material in the US via its label deal with BMG.

"This is a classic record that may take two months or maybe 18 months to break. Either way it is an album that is going to be around for some time," says Echo managing director John Chuter. "It's an overused phrase but it will be an organic build on this record," he adds.

Lamontagne also plays a headline show at London's Water Rats this Thursday.

"Trouble will be signed to RCA for a new UK release on September 20."

CAST LIST: Manager: Michael McDonald, ATO Management; Product Manager: David Rowell; Echo TV: Karen Williams, Big Sister Radio; Live! (festival), live Alert (regional) PR: Terri Hall; O'Riordan; Nibbing.



Franz Ferdinand hit the US

Franz Ferdinand are returning with perfect timing to the US after pulling off a lone British artist victory at this year's MTV Video Music Awards.

Just days after scooping the breakthrough prize for Take Me Out at the Miami-based ceremony over the August Bank Holiday weekend, the band touch down in the States this week for their fifth time this year to begin a sold-out tour. They will also pick up a gold disc from their US record company Epic for 500,000 sales of their self-titled debut album.

"It's just good timing for us," says the Domino acts' manager Cerne Canning. "We start a tour in New York on September 9 and we've got a new video going to MTV for this Fire."

The tour's opening date at New York's 3,000-capacity Roseland Ballroom sold out in four days, testament to the solid popularity



Franz Ferdinand: sell-out US tour

of the band's 2002 first album has been in and around the top 50 of the *Billboard* chart for months. "We've tried to make it an organic campaign and it's pulled off," says Canning. "We've been selling the same amount of records every week for the past couple of months, which is the result of radio and MTV support."

US sales of the album are expected to be boosted by the MTV win as well as by the release of new Stateside single *This Fire*.

The album cut has been re-recorded by the band with producer/mixer Rich Costey, whose many credits include producing Muse's *Absolution* album. The promo has been made by Swedish animation company StyleWar.

Canning says *This Fire* was chosen as the next US single after *Take Me Out* rather than the UK singles *Matinee* or *Michael* as "it just felt like the obvious track for the States".

Although the band were the only UK act to be among the winners with their video directed by Jonas Odell for Nexus Productions, several UK directors were recognised for their work. Brit directors Jake Nava and Sophie Muller's respective promos for Beyond? Naughty Girl and Maroon 5's *She Will Be Loved* picked up awards, as did videos for Outkast's *Hey Ya!*, produced by the UK's William Green.

Channel 4 has turned to one-time Capital Radio programming chief Richard Park to help draft the business plan for a new digital radio station.

Park's media consultancy has been taken on by Channel 4 and partner Unique Broadcasting to assist the project team led by BBC chief Simon Cole in devising programmes and assembling a schedule, team of presenters and executives for the 24-hour station. It is expected to begin transmitting in the second quarter of 2005.

Although the new station is predominantly speech-oriented, it is now understood that music is being made a bigger priority and the recruitment of Park appears to be drawn on how much music the new station is likely to play, but sources suggest that Channel 4/UBC would not have hired Park with his music programming skills unless pop and rock was going to feature widely.

Park says he has been involved in building many radio stations, some of them speech-led. He adds, "It is too early to talk about the shape, but we will be building



Park to help draft business plan

intelligent, cutting edge, innovative, high quality and diverse programmes."

Park and his team's draft proposals for the new station, which is expected to target a 20-40 year-old ABCI audience, are likely to be assembled in the next few weeks. They will then be run past media regulator Ofcom, which an insider suggests "will need to give a view".

The move comes at a busy time for Park, who already has other radio commitments and consultancies including Magic 103.4, which is about to start a massive advertising campaign on Channel 4, Channel 5 and digital to help build the station's London audiences.

- Live music seems to be charting its own rather successful course' - Viewpoint, p14



CD buyers not swayed by covermounts, finds survey

The increasingly inflammatory debate about CD covermounts has been given added fuel with the first-in-depth survey suggesting they make no difference to the music buying habits of the vast majority of newspaper buyers.

The independent NOP survey, commissioned by Carbon Music, one of the leading companies behind covermounts, also found that the free CDs are not immediately junked or used as drinks coasters.

Some 78% of respondents to the poll said they kept hold of the CDs they found in their newspapers; nearly one-fifth of those surveyed bought the Sun on a regular basis and 30% bought up to five CD albums each year with another 25% buying more than 11 albums.

Of those that keep the free covermounts, 89% say that the CDs make no difference to their music-buying habits and the remaining 11% say that keeping the CDs actually encourages them to buy more music.

Carbon Music managing director Adam Rock says these

Key findings

- 78% of people keep the CD covermounts that come with their newspapers
- 89% of those who keep the covermounts say it makes no difference to their music buying habits
- 11% of those that keep the covermounts say it encourages them to buy more music

statistics undermine arguments that suggest CD covermounts are disposable or devalue music. "They can form part of someone's CD collection and also people are saying that if they hear a Status Quo track they haven't heard in a while they may go out and buy an album by them," he says.

Rock suggests that the MCPS is expected to collect around £3m in mechanical royalties from covermounts in 2004, with record companies expected to produce similar levels of royalties. And he suggests the CD manufacturing industry earns around £35m from producing CD covermounts.

Rock also believes newspapers

are now more willing to support the CDs they feature with reviews and other "strategic marketing" devices such as providing discounts on CDs from high-street retailers. With newspapers also willing to pay anywhere between £2,000 and £20,000 per track, "they can also be a rich source of revenue" in addition to a powerful marketing tool to break new acts.

Universal Music TV managing director Brian Berg, who has recently taken responsibility for this area at his company, says it is "interesting" that such a high percentage of people say the covermounts do not make any difference to their music buying habits.

However, the survey fails to convince Music Managers Forum chairman John Glover, an arch critic of CD covermounts using catalogue tracks by well-known artists. Glover says he recently heard from a company that places music with adverts, which claims ad agencies are now less inclined to pay for catalogue tracks because "they have seen the music business has given it away the weekend before".

Protests over homophobic lyrics may have financial implications for labels

'Murder' in the dancehall

by Adam Woods

The Mobo Awards rarely pass without spinning off a political debate of some kind, and this year's event is far from an exception. But this time around, the usual rash of protests against homophobic reggae dancehall has, unusually, succeeded in making the issue a commercial one for labels and live promoters.

A long-term campaign against "murder music" orchestrated by protest group OutRage! has borne fruit worldwide in recent months. Virgin's Beenie Man was dropped from the Mobo shortlist and has been forced to cancel dozens of gigs and appearances, including a spot at the recent MTV VMAs.

Last weekend's Reggae In The Park festival was first moved from east London's Victoria Park to Wembley Arena and then cancelled amid fears over security.

As well as Beenie Man and Buju Banton, Bounty Killer, Capleton, Elephant Man, T.O.K., Sizzla and Yzzy Karel have been condemned by OutRage! for lyrics which preach violence against gays and lesbians.

Record companies may yet find that pressure on live events will extend to the mainstream music industry - even though no major label has actually released any of the "murder music" in question. "Artists who have incited the murder of other human beings should not be signed, and if they have already got contracts they should be dropped," says OutRage! campaigner Peter Mitchell. "Virgin's reaction to the Beenie Man controversy has been understandably limited, given that it has not been responsible for releasing any of the artist's homophobic material; it has issued a brief statement noting that it does not put out records which encourage any

form of hatred, although it has privately pondered why more pressure has not been applied to the independent labels which do release the controversial tracks.

One difference is that independent reggae labels market their artists to a predominantly grassroots audience, most of which has grown up in a Jamaican society where homosexuality is illegal and frowned upon by local churches.

"When a new DJ comes on the scene, it's almost as if he has either got to talk about women or guns or anti-gay stuff," says Jamdown managing director Othman Mukhlis, manager of Bounty Killer. "But they are not coming from that and doing it every day. Nobody should be making songs about killing anybody, but the whole dancehall fraternity seems to have been tainted by a handful of tunes."

Reggae sponsors such as Puma and RJ Reynolds have issued statements to condemn the music they were inadvertently backing.

But instances of record companies bowing to similar pressure are relatively rare. Time Warner offloaded Interscope in 1994 in exasperation at the heat it was drawing from the label's exposure to gangsta rap. Consequently, first PolyGram and then Universal have seen the company flourish on the strength of material which, thanks to artists such as Eminem, has been as controversial as ever.

What is clear is that artists in the glare of an angry spotlight are difficult to promote. Currently, the prospects for uncensored Jamaican music on the world stage look far from good. But the only meaningful resolution is one that penetrates Caribbean society itself, and that is clearly much easier said than done.

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Beenie Man: riding into a storm of controversy

Older early adopters skew sales, but younger buyers are coming on board

✓ No-load chart highlights on-line sales demographics

Downloads

by Joanna Jones

As the UK's official download chart launched last Wednesday night at Leicester Square's new Marquee Club, and a half-hour show of the new Top 20 rundown was broadcast live on Radio One, it was clear just how different to its physical counterparts it is shaping up to be.

While it may have been beaten to the punch by Napster on Top 20 launch with Virgin Radio the previous week – the basis of a new hour-long chart show being aired by the radio station and counting full-length streams and subscription downloads as well as permanent downloads – the OCC's permanent – revealed much about the current habits of the single-buying public.

As the likes of Goldie Lookin' Chain, Shapeshifters and Har Mar Superstar gather to perform at the launch of the Coca-Cola-sponsored Top 20 rundown, it was clear the demographic of many of the chart-toppers in both the test and now first official download chart was a distinctly older and mainstream one.

Westlife's number one with a live version of Flying Without Wings may have spoken more of



Westlife: fanbase-driven download topped first official download chart

the power of the fanbase-driven single – the majority of sales came via the band's fan site (see story p3) – but with three tracks from Maroon 5 as well as releases from Beverley Knight, Keane and Anastacia among the entries, the older consumer was well represented.

While Blazin' Squad's Blazin' Day clinched the number two spot, and pop releases from Avril Lavigne and Natasha Bedingfield were prominent, discounting download-only singles, there were also notable differences from the physical chart – the absence of top three physical singles 3 Of A Kind's Babyfaces and Bustle's Thunderbirds to

name but two.

Napster's own chart – topped by one of Maroon 5's three entries last week – aims squarely at the Virgin Radio demographic and, as programming director Jeff Smith told *Music Week* recently, seems to reflect the move by consumers toward buying several album tracks rather than whole albums.

Meanwhile, the behaviour of the official download chart backs some of the findings in a report by Entertainment Media Research into legal downloading behaviour, which found legal music downloading is complementing CD buying.

The research conducted in July

of this year found legal downloading has less to do with buying top-selling current albums and more to do with buying titles not yet available in store, recent singles and recent album tracks.

But many commentators believe payment methods and profile will have more of a bearing on the permanent download chart demographic.

OD2's Edward Averdiak says that, while the first official download chart currently skewes towards an older audience, that will change as it is more heavily promoted and downloads via SMS become more accessible for younger consumers.

"At the moment, people using paid download services are a typically early adopter 25-plus audience as opposed to the 16- to 24-year-olds which means there is a slight disconnect between the physical chart, which has traditionally been a kids-driven thing, and the download chart," he adds. "Over time, it will become a younger chart."

Digital Media managing director Ben Drury agrees that the demographic is naturally skewed towards the older consumer because of Apple's current market dominance. His company is among those supplying data to the chart alongside OD2, Playlourd, iTunes, Napster, recordstore.co.uk and

DXA, and is supplier of the top two tracks from Westlife and Blazin' Squad.

"The vast majority of the chart sales data at the moment comes from iTunes because they have such a high market share and, with iPod owners not generally being students, the demographic of the chart will probably be less pop," he says.

Drury adds, "One of the reasons Blazin' Squad and Westlife did so well is that they were available to buy by SMS – rather than via credit card with iTunes and Napster – and under-16s are a large percentage of the singles-buying public."

According to Drury, 75% of the Blazin' Squad download single sales were via SMS, while SMS sales accounted for 54% of the Westlife download.

"Napster's market share is still very low but Napster will naturally appeal more to the older consumer as it is based heavily around a subscription model rather than selling single tracks – the Napster chart is just reflecting what people are doing on Napster and those are still relatively low numbers," he says.

Averdiak adds, "Until now we have published Top 20 most downloaded charts on MSN and our other services but I genuinely think it is important that the industry relies around the OCC chart and not provide unnecessary distractions."

He says from this week OD2-backed services will be prominently promoting the OCC download chart.

OCC's James Gillespie says that, while it focuses on getting the permanent download chart up and running, data from streams and subscriptions is currently not being prioritised but "it will ultimately provide a comprehensive service for the industry on its database."

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Wireless tunes in to UK Asian music

Company profile

Yorkshire-based Wireless Media Services is bringing the sound of Brit Asian music and Bollywood to UK mobile phones after signing up the rights to distribute a host of labels across mobile platforms.

A deal with T-Mobile will see the Wireless Media Services-supplied content from Brit Asian and Bollywood record and film companies going live on the network operator in the UK from this week.

Among the deals WMS has in place are agreements with MovieBox; Untouchables; T-Series; Yash Raj; Sony Music; Indigo; Tips and Venus to distribute their digital content, including digital downloads, via mobile in the UK and internationally.

WMS business development manager Suhail Khan says, "We are managing the content behind the whole Brit Asian and Bollywood genres and providing all



Raghav: support beyond Asian market

licence-based content including TunesTronics, ringtones and video content.

"T-Mobile have understood the importance of niche content and what its customers want from this specific genre. They are giving it the presence on their portal that it truly deserves in order to make this work."

The company, founded in 1999, entered the mobile space soon afterwards, working closely with the likes of Universal to supply ringtones alongside CD releases including Ja Rule's Living It Up and the Clubland series before going on to provide mobile

services for EMI and platforms for Vodafone Live and Orange.

Khan believes network operators are not targeting niche areas aggressively enough, often merely lacking on an element of Brit Asian or Bollywood music to their offer without such depth of knowledge of Asian music.

"There is a rise in mainstream support for Brit Asian artists such as Raghav and Jay Sean among not just Asian communities – it is being sampled on R&B tracks and some Bollywood mixes are coming through," he says.

"But if you have an operator with 10m subscribers and only 10% of those are Asian that is a lot of people that are not being catered for. The core of T-Mobile subscribers in the south of England and with strong Asian communities in Slough and the East End that is a big market."

WMS is also talking to handset manufacturers, including the likes of Siemens, about developing digital download services.

TOP 20 RINGTONES

THE UK ARTIST TITLE	WEEKS ON CHART
1 3 OF A KIND BABYFACES	1
2 1 SHAPESHIFTERS LOAS THEME	1
3 NATASHA BEDINGFIELD THESE WORDS	1
4 THE STREETS TRY YOUR EYES	1
5 FLIP & FILL FEAT. KAREN PARRY DISCOLOAD	1
6 SPECIAL O'COME WITH ME	1
7 NINA SIMI MOVE YA BODY	1
8 D-12 HOW COME	1
9 USHER BURN	1
10 RACHEL STEVENS SOME GIRLS	1
11 BUSTED THUNDERBOYS	1
12 ANASTACIA SICK AND TIRED	1
13 JAWON TIPS	1
14 EAMON 'F*CK IT DON'T WANT YOU BACK	1
15 ANASTACIA LEFT OUTSIDE ALONE	1
16 AVRIL LAVIGNE MY HAPPY ENDING	1
17 PRETTY PABLO BREEK A LEER	1
18 D-12 MY BAND	1
19 KELIS TRICK ME	1
20 DJ CASPER CHA CHA SLIDE	1

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Former singles chart-topper 3 Of A Kind's Babyfaces (EMI) jumps to the top this week, unseating

ARTIST TITLE	WEEKS ON CHART
1 SHAPESHIFTERS LOAS THEME	1
2 NATASHA BEDINGFIELD THESE WORDS	1
3 THE STREETS TRY YOUR EYES	1
4 FLIP & FILL FEAT. KAREN PARRY DISCOLOAD	1
5 SPECIAL O'COME WITH ME	1
6 NINA SIMI MOVE YA BODY	1
7 D-12 HOW COME	1
8 USHER BURN	1
9 RACHEL STEVENS SOME GIRLS	1
10 BUSTED THUNDERBOYS	1
11 ANASTACIA SICK AND TIRED	1
12 JAWON TIPS	1
13 EAMON 'F*CK IT DON'T WANT YOU BACK	1
14 ANASTACIA LEFT OUTSIDE ALONE	1
15 AVRIL LAVIGNE MY HAPPY ENDING	1
16 PRETTY PABLO BREEK A LEER	1
17 D-12 MY BAND	1
18 KELIS TRICK ME	1
19 DJ CASPER CHA CHA SLIDE	1

fortnight after reaching the singles number one, Natasha Bedingfield's These Words (Interscope/EMI/Soviet) comes back to the top this week, unseating

former singles chart-topper 3 Of A Kind's Babyfaces (EMI) jumps to the top this week, unseating



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new music
new artists
new business opportunities

The 10th anniversary of Britpop provides labels with an opportunity to reflect on its impressive

earning from the rit

A UK music scene boasting successful chart artists as diverse as Keane, Snow Patrol, The Libertines and The Streets may seem a world away from the heady days of Britpop. Yet 10 years on from one of that scene's defining moments, the release of Oasis's classic debut album *Definitely Maybe*, a crop of anniversary releases offer an opportunity to re-evaluate what at the time seemed like a defining moment in UK rock – and see what, if any, lessons it offers for the scene of today.

The current revival of interest was neatly teed up by the publication last year of John Harris's exhaustive study, *The Last Party – Britpop, Blair And The Demise Of English Rock*, which set the whole scene in a new context. And now the release of Oasis's commemorative DVD of *Definitely Maybe*, and the anniversary reissue of an on-road documentary *Starhaped* by their arch rivals Blur offer an opportunity to relive the music itself.

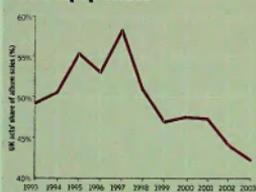
Although Oasis were by no means the first to arrive on the emerging Britpop scene, they threw a mainstream spotlight onto British music and kick-started a five-year cycle of public interest that helped drive sales of domestic acts to a level that has not been matched since (see graph).

"Hundreds of thousands of people had their interest in music rekindled by Britpop," says *Word* magazine associate editor Andrew Harrison, who was formerly editor of Britpop bible *Select* magazine. "It started with bands like Pulp, The Auteurs, Denim and Suede – it was pretty clear that something was happening, although it wasn't until later that Oasis came along and it exploded."

The media latched onto it for the simple reason that it helped sell newspapers and magazines – not to mention records. Indeed the *NME* even tried to identify a subsidiary movement, "Newwave". Swept up in the all-consuming Britpop wake of core artists Oasis, Blur, Elastica, Pulp and Suede were acts as diverse as Gene, Supergrass, Ocean Colour Scene, Shed 7, The Bluetones, Cast, Sleeper and Menswear.

Inevitably for some of those involved in the so-called Britpop scene, the media's lumping together of a number of essentially different acts under a one-size-fits-all banner was unrepresentative of what was really happening.

The Britpop effect



"Britpop was basically three bands, one brilliant and two pretty good ones," says former Creation Records boss Alan McGee, referring to Oasis, Blur and Pulp respectively. "But as a scene, it was overrated – it wasn't all it was made out to be."

Andy Ross, who was running Food Records at the time, agrees suggesting that the Britpop tag in fact accelerated the careers of its two main acts. "Blur and Oasis would have been big under any circumstances; the platform created by the coincidence of their careers blew the doors off and set in train a sequence of diminishing returns," he says.

Regardless of whether it was a suitable tag, Britpop became a useful way of tapping into a wide demographic. As such it generated huge sales for its leading acts who engaged a mass audience which was equally at home on the football terraces and an Oasis gig (as anyone who has been to one of their concerts will be fully aware).

"The essence of Suede and Oasis came from a glam rock, which meant it appealed to a lot of people," says Harrison. "It drastically expanded the catchment area of record buyers at that time."

As the scene gathered momentum – by 1995 Oasis's second album (*What's The Story*) Morning Glory had become one of the fastest-selling albums of all time, contributing to the group's career-to-date sales of 40m singles and albums –

The importance of the current wave [of guitar acts] is that it is shaking up America, with Franz Ferdinand doing well over there and Keane also threatening to do well.

Steve Lamacz, Broadcaster



Brit Awards 1995: Oasis's Noel Gallagher (centre) with Blur's Graham Coxon

Britpop's power was underlined by Oasis's involvement with New Labour. Even Tony Blair, in *NME*'s 1996 Christmas issue, noted the band's support for Labour by choosing Don't Look Back in Anger as one his songs of the year.

"I couldn't not choose an Oasis song this year. They've all been very vocal in their support – especially Noel," he said.

Meanwhile, Britpop's sales momentum created a slipstream in which many other acts inevitably followed, to varying degrees of success (see list above). At the same time a number of

Britpop was basically three bands, one brilliant and two pretty good ones.

Alan McGee, Poptones

Britpop's key indie labels

Creation

Key act: Oasis
What happened: Following its foundation by Alan McGee back in 1983, Creation had blazed a trail with signings such as The Jesus & Mary Chain, My Bloody Valentine, Teenage Fanclub and Primal Scream. However, it became one of the central focal points of Britpop following its signing of Oasis in October 1993. Around the same time Sony's LRD division bought a 49% stake in the label, which went on to enjoy a rollercoaster ride



throughout the Nineties. Driven by Oasis's phenomenal multi-million album sales, as well as hits by the

likes of Primal Scream and the Boo Radleys, Creation expanded to employ a staff of around 40 people at its peak, although this had been dramatically reduced by the time Sony bought out the remainder of the company in 1999. Since the demise of the label, Oasis records have been released by their management-run label Big Brother via their deal with Sony. McGee subsequently set-up indie label Poptones, which was briefly floated on the stock market and then temporarily linked with Telstar. In addition to running Poptones, today he has an A&R role at Mercury Records and manages The Libertines.



Deceptive

Key band: Elastica
What happened: Set up by Tony Smith, A&E (journalist and Radio One DJ) Steve Lamacz and pluggier Alan James in 1993, Deceptive played a key role in Britpop by releasing the first recordings by London sevensisters Elastica, who they spotted playing at Camden's Falcon venue and then

'signed' at the nearby Good Mixer pub. Elastica's self-titled 1995 debut went on to top the UK chart and sell 235,000 copies in the UK alone. Other acts who released recordings on the label, which closed in February 2001, included Earl Brutus, Patoxia (who moved to Virgin) and Idlewild (who released a mini-album before signing to Food). Lamacz resigned from the label after the release of Elastica's first album to avoid accusations of conflict of interest with his Radio One role. James is still a pluggier for acts such as Ash, The Flaming Lips, Badly Drawn Boy, Thirteen Senses and The Futureheads, while Smith has recently started business specialising in producing covermount CDs.

**BRITPOPS
BIGGEST UK
ALBUM SELLERS**
Oasis 9.5m
Blur 3.9m
Crease Colour
Suede 2.2m
Pulp 1.8m
Stereogay 1.3m

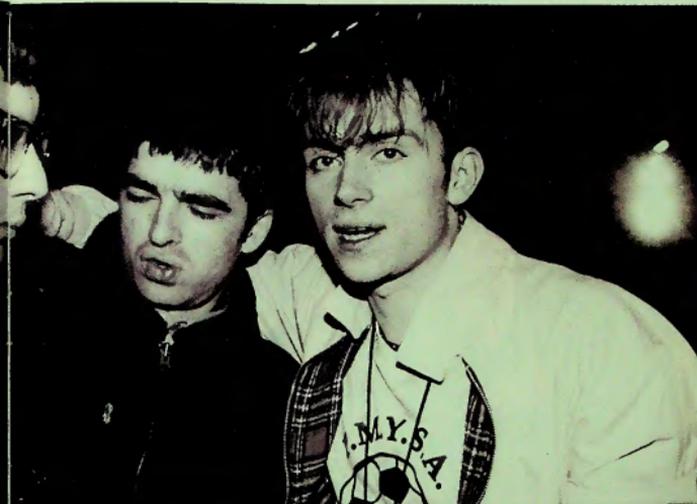
Suede 975,000
Cast 825,000
Bluetones 525,000
Shed 7,465,000
Sheep 400,000
Electric 235,000
Gere 200,000
Echobelly 200,000
The Lightning
The Lightning

130,000
Mintwear 55,000
Source: OCC. Figures
show approximate
cumulative UK
album sales from
February 1994
onwards.

Features are edited by Joanna Jones

...but relatively brief success, as they nurture a new crop of UK acts. *James Roberts reports*

Rise & fall of Britpop?



...on (l) and Damon Albarn (r), who, after winning four awards, held the Best Band trophy in the air and said, "I think this should be shared with them [Oasis]"

indie and major labels – Oasis were, in fact, directly signed to Sony and licensed to Creation for the UK – also prospered, although none of the indies is active today (see below).

Broadcaster Steve Lamacz – who tonight (Monday) co-hosts a Radio One Evening Session special to mark 10 years since the release of Oasis's debut album – agrees that Oasis are the rare example of a Britpop-era band whose work can still be taken seriously today. "Listen back to Rock 'N' Roll Star, the opening track on Definitely Maybe, now and it still sounds incredible," he says.

For Lamacz, the end of Britpop came when labels started signing "third-rate" bands. "When Northern Uprear and Smaller were getting signed, it was pretty much the end," he says.

Indeed it was. From 1997 onwards, sales of UK guitar bands' albums were on the slide, with fans deserting the saturated genre for the more exciting sounds of The Chemical Brothers and the Prodigy – who coincidentally scored their third number one album last week with their long-awaited Always Outnumbered Never Outgunned.

Such a decline was inevitable, not least after

the intense media feeding frenzy that surrounded the Blur vs Oasis singles chart battle in the summer of 1995. Andy Ross says, "That 'number one' affair meant British music had its highest profile for years, so by definition everything before was on the up, while everything after saw an inevitable decline, not necessarily in terms of the quality of music, but all 'scenes' have a built-in obsolescence."

It is perhaps only now, a decade after the start of Britpop, that there are signals that the UK music industry could be capable of producing such a sales phenomenon once again, although it is unlikely to be powered by such a neatly packaged media-driven scene.

Alan McGee predicts that the current London-based scene of guitar acts – at which he is at the centre via his management of this week's expected albums chart-toppers The Libertines – will, in time, prove to be more significant than Britpop.

Others disagree. "It's an entertaining side show, but it's a few people getting over-excited about a thin and depressing story," says *Word's* Harrison. "When you get out of London, it doesn't really mean much to anyone."

Meanwhile, despite – or perhaps because of – the absence of a bigger clearly defined scene, a number of UK guitar bands are already starting to achieve success easily as significant as that of most of their Britpop forebears. With Coldplay having blazed an international trail, now the likes of Franz Ferdinand, Keane and Snow Patrol are emerging as healthy success stories.

"The importance of the current wave is that it is shaking up America, with Franz Ferdinand doing well over there and Keane also threatening to do well," says Lamacz. "While the first wave of Britpop bands like Sleeper and Gene never really did anything in any other territories, now you have a band like The Ordinary Boys in the Top 10 in Japan. It's a different sort of revolution."

Indeed, maybe this is a key point. For all the hype and glory, Britpop's reign was brief and its long-lasting impact – in terms of the artists, let alone labels and executives it fostered – was limited. Devoid of the crushing burden of hype, a greater number of today's bunch of bands may have more chances of long-term career success.

Food

Key act: Blur
What happened: Food was set up by former Teardrop Explodes keyboardist Dave Balfe with then Sounds journalist Andy Ross (pictured right with Damon Albarn, left) in the mid-Eighties. After enjoying initial success with the likes of Voice Of The Beehive and more notably Jesus Jones, in 1990 they signed Seymour and suggested that the band change their name to Blur. With the release of albums such as Modern Life Is Rubbish and Parklife, the band went on to become standard bearers for Britpop. However Balfe, who had become disillusioned with parts of the



music scene, sold his shares in Food to EMI, with whom the label had been affiliated since 1988. Just weeks before the release of Parklife in May 1994, Ross went on to enjoy huge success with Blur and continued to develop the label with signings such as

Shampoo, Dubstar and Idlewild. However, in August 2001, Food's deal with EMI finally came to an end. Ross subsequently set up a new independent venture Boss Music, which has acts including The Gams and Neal/People. Blur continues to record for EMI's Parlophone label, as a three-piece following Graham Coxon's solo move. Balfe temporarily returned to the music business at Sony and in March 2001 won £250,000 in the High Court in a royalties claim against EMI relating to the sale of Food.

Nude

Key act: Suede
What happened: Set up by Saul Galperin in 1991, Nude struck pay dirt



with Suede's eponymous debut, which hit the charts at number one in March 1993, registering the biggest initial sales of a debut since Frankie Goes To Hollywood's Welcome To The Pleasuredome. The band also scooped the inaugural Mercury Music

Prize that year. The band that kickstarted Britpop called time on their career following the release of their fifth album *A New Morning* in 2002. Meanwhile Nuzzi, which had subsequently developed bands such as Ultrasonix, Gloss and Lowgold and had long been backed by Sony's Sine (formerly LR3) division, went into voluntary liquidation in 2001. Earlier this year Galperin, who is now managing former Suede frontman Brett Anderson, unveiled *Altered States*, a new imprint which is aiming to develop new British acts through a distribution deal with Pinnacle and an affiliation with Pinao.

GRAMOPHONE
Awards 2004



GRAMOPHONE
RECORD OF THE YEAR
FINALISTS
THE BEST DISCS OF 2004

The build-up has begun to classical music's most prestigious annual awards, with the announcement of *Gramophone's* Record of the Year finalists. These six albums are among the very best recordings of the year, voted for by *Gramophone's* expert team of critics, but only one will win the coveted Record of the Year accolade.

Read all about the finalists and the Record of the Year in the *Gramophone* Awards issue on sale October 2.

All six albums are available now at HMV, MVC, Virgin and all good record stores.

BAROQUE VOCAL

Vivaldi *Vesperi Solenni*
Rinaldo Alessandrini
Naïve



CONCERTO

Grieg, Schumann *Piano Concertos*
Leif Ove Andsnes
EMI



EARLY MUSIC

Gibbons *Consorts for viols*
Phantasm
Avie



Gérard Souzay
Ravel · Debussy · Chausson · Duparc
Mélodies

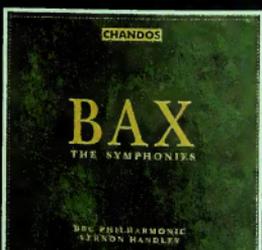
HISTORIC REISSUE

French song recital
Gérard Souzay
Testament



OPERA

Mozart *Le nozze di Figaro*
René Jacobs
Harmonia Mundi



ORCHESTRAL

Bax *Complete symphonies*
Vernon Handley
Chandos

For more information on *Gramophone* magazine and the *Gramophone Awards* visit www.gramophone.co.uk

Changes to this year's Gramophone Awards – including introducing a celebrity supporter for each category winner – have sparked interest from industry and public. *By Andrew Stewart*

Celebrity support gives awards fizz

Bold structural changes to the format of this year's Gramophone Awards have attracted interest beyond the classical record and retail trade, prompted by the decision to pair a celebrity supporter with each of the six titles in the running for the record of the year award. The move, designed to boost the profile of award-winning discs and boost retail sales, marks a move on from the traditional annual awards ceremony.

The focus of the new-look awards event has been driven by the needs of record companies and retailers to reap the best return from marketing opportunities presented to winning discs. As such, this year's Gramophone Awards will function as an extended campaign, triggered by the announcement of the six award winners and their celebrity backers – featured over the next three pages – last week and furthered by the unveiling of the overall winning album on October 1.

Many industry observers felt that the format of the Gramophone Awards had grown unwieldy. Last year's presentation at London's Barbican Centre, in which winning artists performed extended compositions, was generally considered to be far removed from the annual Gramophone Award lunches held for the record industry and wider classical music business at the Dorchester and Savoy hotels in the Eighties and Nineties.

Gramophone's editor, James Jolly, and his Haymarket colleagues decided to keep the best of the reforms introduced to last year's awards, including the reduction of the overall list of winners to six clearly defined categories and the introduction of an artist of the year award, voted for by Gramophone readers.

The six artists are in the running for this year's award are pianists Pierre-Laurent Aimard and Leif Ove Andnes, countertenor David Daniels, mezzo-sopranos Bernadette Fink and Magdalena Kozená, and conductor Paavo Järvi (see p12-13).

The considerable impact on high-street sales of the Book Club presented as part of Channel 4's Richard and Judy show and the BBC's The Big Read initiative clearly influenced the decision to exchange the awards ceremony for a celebrity-led awards campaign.

"We believe that the changes to the awards this year, which are essentially an organic development of last year's innovations, will further raise the profile of the Gramophone Awards," says Jolly. "Our investment, which remains substantial, is being entirely focused on the six award-winning discs and we hope that we can raise their profile at retail level by sending out a strong message that classical music on record is dynamic and exciting and accessible to all."



Early music

Gibbons

Consorts for Viols. Phantasm (Avie AV0032)

"An exquisitely scaled performance which brings out, with great subtlety, the intricate yet robust qualities of Gibbons' writing" – John Simpson



For those new to the viol consort or the work of Orlando Gibbons, news of an album of works for six instruments of the same family by a late 16th Century Englishman is unlikely to set the pulse racing. Phantasm, however, blows away the cobwebs from 21 pieces for viol, including original compositions and arrangements of songs and dances, making a virtue of the striking variety of musical styles and the sheer ingenuity of Gibbons' invention. Although the composer's two In Nomine settings are based on an early 16th Century tune, they leap out of the speakers in these performances with the dramatic force and twists of a Tarantino rhythm.

Gibbons was born in Oxford in 1583. His family moved to Cambridge, where he became a chorister at King's College and later graduated from the university. He made his name as organist of Westminster Abbey and as a musician in service



Artist of the year nominees (clockwise from above): Magdalena Kozená, Leif Ove Andnes and Paavo Järvi

to James I, creating works for keyboard, string consort and choir. Phantasm, led by US-born Laurence Dreyfus, have the measure of Gibbons' mystical language, responding to the dance rhythms of pieces such as The Hunt's Bud and bringing light and shade to the contrapuntal logic of the composer's six-part fantasias.

Thanks to Avie's collaboration with Magnatune.com, this disc could well be the first Gramophone Award winner to be available for sale as an online download.

Opera

Mozart

Le Nozze di Figaro. Gens. Clofi, Kirchschlager, Ragazzo. Keenlyside; Concerto Köln/Jacobs. (Harmonia Mundi HMC 901818.20 (3CD))

"A glorious production of one of my favourite operas" – Jacinta Lumley



There is no want of fine versions of Mozart's masterpiece The Marriage of Figaro on disc, from Erich Kleiber's peerless Viennese recording for Decca in the mid-Fifties to more recent outings conducted by Sir Georg Solti, Riccardo Muti and Sir Colin Davis. Several period-instru-

We hope that we can raise [the award-winning discs'] profile at retail level

James Jolly, Gramophone

ARTISTS OF THE YEAR NOMINATIONS
PIERRE-LAURENT AIMARD
 French flair, intellectual integrity and a sense of musical adventure

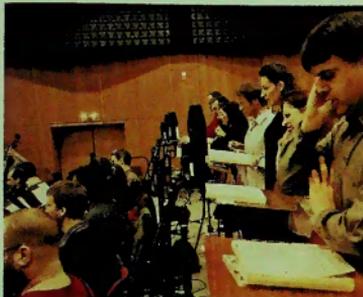
(dis)tinguish the engrossing work of this model-critique period, champion of contemporary composers and a master of imaginative programming. His

Teldec disc of Ives's Concerto Sonata was a Gramophone editor's choice selection in June.
LEIF OVE ANDSENES
 Attention has focused on the

Norwegian pianist since he made his international debut and first recordings in the early 1960s, attracted by refined playing and an ability to throw fresh light on

warhorses of the classical repertoire.
DAVID DANIELS
 The world's leading opera houses have wanted to book the services of American counter-tenor Daniels,

whose honey-toned voice and stage presence are bankable commodities.
 Daniels has broadened the repertoire for his voice, readily



"Well worth hearing": Concerto K616 by Mozart's Le Nozze de Figaro

ment performances are also up there with the best, not least Sir John Eliot Gardiner's on Archiv. Like Gardiner, René Jacobs manages to create an interpretation stamped with his own personality and strict stylistic demands without stifling spontaneity or getting in the way of the drama. In fact, this new Figaro scores above most of the competition thanks to its flamboyant theatrical qualities and the real depth of characterisation delivered by Jacobs' irresistible cast. One of its joys lies in the gearshifts between recitatives and arias, smoothly handled to propel the action forward and draw the ear toward the text and its meaning.

This three-disc set was selected as CD of the week by Classic FM and Radio Three. It also

emerged as *Gramophone* editor's choice, classical CD of the week in the *Sunday Times*, the *Guardian* and *Observer* and CD of the week in the *Daily Telegraph*. Veteran Mozart scholar Stanley Sadie flagged up the set as "a Figaro well worth hearing" in *Gramophone*, while the *Sunday Telegraph's* Michael Kennedy confessed that "I learned to love and appreciate the opera afresh. This is a major issue, marvellously recorded." Healthy UK sales followed.

Baroque vocal

Vivaldi

Vespri per l'Assunzione di Maria Vergine, Bertagnoli, Invernizzi, Mingardo, De Secoriti, Concerto Italiano/Alessandrini (Opus 111 OP90383 (2CD))
"Alessandrini's dazzling set is a revelation. The performances are fervent, direct, joyful. An inspiring release" - Simon Callow



In the two decades since Rinaldo Alessandrini's Concerto Italiano made its debut in Rome, the music director and his crack period-instrument ensemble have gone on to prove time and again that native musicians care about the distant past of Italy's music and can more than outperform foreign groups in Baroque repertoire. They are now spearheading one of the most ambitious of classical music recording projects, contributing strongly to the French-based Naïve/Opus 111 label's monumental scheme to commit the contents of the vast Vivaldi manuscript collection housed in Turin University Library to disc.

In addition to its compelling music-making, Concerto Italiano's recording of Vivaldi's Vespers For The Assumption Of The Virgin enlists admirable music scholarship to deliver a speculative liturgical reconstruction, entirely based on the so-called Red Priest's music, of a Vespers service as it might have been heard at the Venetian convent church of San Lorenzo or the Chiesa della Salute in the 1720s.

Opus 111's UK distributor, Select Music, has worked hard on the PR and marketing fronts for the label's Vivaldi Edition, well supported by a decent advertising budget and a growing interest in the series among critics and newspaper arts editors. Sales in the UK have reached around 3,000 with Select expecting 2,500 further two-disc units to busy the tills before Christmas.

Concerto

Grieg/Schumann

Piano Concertos, Andsenes, Berliner Philharmoniker/Jansons (EMI Classics 5 57562 2)

"Grieg and Schumann - like bacon and eggs or fish and chips they've become inextricably linked. But what great piano concertos they are - especially when performed by one of most exciting of the younger generation of pianists, the Norwegian Leif Ove Andsenes" - James Cracknell



Norwegian pianist Leif Ove Andsenes forged his international career with performances of Grieg's Piano Concerto, committing the work of his fellow countryman to disc for the Virgin

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Gramophone Awards 2004



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adding Borlino's Les Nuits d'Éto to his catalogues of recordings for Virgin Classics.

upbringing, Bernardo Fisk has developed a striking musical personality, recently put to good service in her Harmonia Mundi recording of Dvorak songs.

PAAVO JÄRVI
Estonian Paavo Järvi has clearly absorbed the work ethic and musicianship of his renowned father and fellow conductor, Neeme.

A flood of discs for Telarc, Virgin Classics, BIS and EMI have met with critical acclaim, crowned in 2003 by a Grammy Award for its album of rare Sibeliuses.

Carolina MAGDALENA KOZINA
In the years this summer for her relationship with conductor Sir Simon Rattle, the Czech mezzo-

soprano attracted additional column inches with the release of her latest Deutsche Grammophon album of songs by Smetakovich, Britten and Ravel.

Classics label in 1990 shortly after his 20th birthday. This second interpretation, released to coincide with the renewal of Andsnes' contract with EMI Classics, was recorded in the studio in December 2002 and shows the extra maturity and depth of the artist's thoughts on one of the great masterpieces of the concerto literature. The album's strengths include majestic playing from the Berlin Philharmonic and conducting of distinction from Mariss Jansons.

"There are some legendary recordings of this pair of concertos," says Andsnes. "It's challenging to put on disc two such popular works that have been recorded so often. But it's music of great richness and there are always new interpretative possibilities."

Inevitably with such familiar repertoire, the critical reaction to Andsnes' disc has been mixed, although no one could question the quality of the playing on offer here. Pianist, orchestra and conductor convey the heart-on-sleeve passion and rhapsodic nature of Grieg's concerto with compelling conviction, especially so in the work's finale. They also hit top form in their 'live' recording of Schumann's Piano Concerto, balancing the turbulent emotions of the work's opening movement with the slow movement's meditative calm and the finale's unrestrained happiness.

Orchestral

Bax
The Symphonies, etc. BBC Philharmonic/Handley (Chandos CHAN 101225) (SCD)
"Conductor Vernon Handley has admired this neglected British composer since his teens, and this

loving reading of his great orchestral works is the pinnacle of Handley's campaign to win for Bax the admiration that he deserves" - Michael Portillo



Last year's Gramophone Awards threw a thoroughly deserved spotlight on Vernon Handley, the conductor universally known to musicians as 'Tod' and to a wider audience for his unremitting commitment to British music. The 74-year-old musician, who progressed to the podium following an English degree at Oxford's Balliol College and a spell as assistant to Sir Adrian Boult, received *Gramophone's* lifetime achievement award in 2003.

Gramophone simultaneously launched its 'Nod for Tod' campaign, raising an online petition to call on the high and mighty to bestow a knighthood on one of the great characters of British music. The honour could not come soon enough for a musician capable of delivering performances of the quality caught in stunning sound by Chandos in its boxed set of the seven symphonies of Sir Arnold Bax.

The five-disc Chandos set, offered to retail at a special price, stands among the year's finest classical bargains as well as being one of its most consistently satisfying, revelatory and beguiling orchestral recordings. A bonus disc presents Handley in conversation with Radio Three's Andrew McGregor. The electricity and sheer intense power that Tod brings to the finale of the Fifth Symphony and the understanding between conductor and orchestra in the Sixth Symphony, the composer's masterpiece, would be sufficient alone to justify a Gramophone Award.

Historic reissue

Ravel/Debussy/Duparc/Chausson
Don Quichotte à Dulcinée/Mélodies. Souzay, etc. (Testament SBT 1312)

"How sad that Gérard Souzay didn't live to receive this award. He brings these haunting poems so vividly to life that you soon forget that he recorded them more than 50 years ago. Magical!" - Natasha Kaplinsky



In an age of unprecedented reissues of historic recordings, Testament stands out for the quality of its source material, primarily licensed in from Decca, EMI Classics and top-flight European broadcasters. Stewart Brown's indie label has scooped yet another Gramophone Award for this exceptional release of French melodies from one of the masters of art song, Gérard Souzay.

Brown secured a remarkable coup for Testament when Souzay agreed to the issue of discs he had made for Decca in the early Fifties and subsequently banned from publication. "He felt that his later recordings showed the depth of understanding he brought to the words of his song repertoire," says Brown. "But his voice was at its freshest and most beautiful in these early discs."

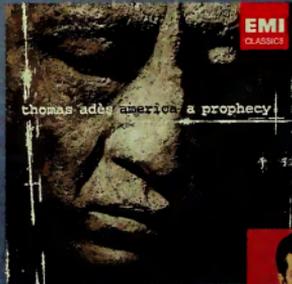
Souzay's ability to colour individual words and fashion magical contrasts of tone are heard at their best in this dozen of Duparc's enigmatic *Mélodies* and in the three songs of Ravel's *Don Quichotte à Dulcinée*. Although the mono sound falls short of the best Decca engineering standards of the time, it certainly conveys the richness and beauty of the baritone's noble voice at its best.

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Homophobia in Jamaican reggae is an issue the music industry should not shrug off

What is the future for reggae?

EDITORIAL
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Another week, another cancellation.

Although for a couple of years OutRage! has been waging its campaign against homophobia in dancehall – and the specific artists it says are promoting it – it is on a roll at the moment.

This is an emotive debate that the music industry cannot just shrug off. On the one hand the blatantly homophobic strain in reggae that has existed for a decade or more is quite simply unacceptable, and quite possibly illegal in the UK.

At the same time there are the issues of freedom of speech, not to mention where, if anywhere, responsibility lies other than with the artist. Should labels and retailers pull all albums by any artist who has ever made an offensive comment – homophobic or otherwise – even if their UK releases are lyrically free from homophobic content?

It is certainly valid to highlight the homophobic content of a music that is closer to the mainstream than for 20 years. After all, though the music often makes little sense outside its own context – in Jamaica homosexuality is still illegal while exaggerated machismo is the ritualised norm in dancehall – this is where its artists are now being pushed.

But the more the OutRage! campaign intensifies, the more it must be clear about the consequences of its actions both at home and in the Caribbean.

As brands such as Puma withdraw their support, the artists affected are likely to pause for thought, but may simply resign themselves to appealing to their core domestic market. Meanwhile, it is inevitable that innocent artists will be caught up in the crossfire – the bill on the cancelled Reggae In The Park festival included roots stalwarts like Marcia Griffiths and Freddy McGregor.

Ultimately, each cancellation is likely to help drive a vibrant and richly creative musical form straight back to the underground whence it is only just emerging. And if artists who are now for the first time encountering views different from their own are quite literally ghettoised, then their homophobia (and its place in dancehall) will only be reinforced.

In the UK OutRage! may well succeed in getting artists dropped. Yet one of its stated aims is to reduce hostility against the gay community in Jamaica. Let's hope that its current blanket approach doesn't help perpetuate the problem where it is at its worst.

Contribute to the licensing consultation process now

VIEWPOINT
FEARGAL SHARKEY



So, we now know for a fact what a lot of people had perhaps instinctively understood for years: that there's a lot of live music about and it would appear to play a quite enormous role in everyone's lives.

According to the Live Music Forum's recently published research, 1.7m live music events took place throughout England and Wales in the past 12 months. Some 67% of the venues we spoke to have staged at least one event during the same period, while 55% of venues say they provide live music because consumers demand it.

Local authorities are consulting on their licensing policies

It all looks incredibly healthy and indeed it is. While some sections of the industry have been experiencing a few growing pains over the past few years, live music seems to be charging its own rather successful course.

Perhaps the industry has just discovered a real, genuine, unsung jewel in its crown, one that we all should be applauding loudly from the rooftops. It is important that it stays that way – and the next few weeks and

months could prove to be vital.

Early next year the new licensing regulations will begin to take effect. A lot of things will change. No more Entertainment License, no more added expense applying for that licence, for licensees the whole process should become an awful lot simpler.

At this very moment every local authority throughout England and Wales is putting the finishing touches to its draft local licensing policy documents. A rather grand title perhaps, but these documents are important, since they will outline the framework against which venue licences will be judged for the next few years.

During the next few months local authorities will be consulting on these policies, a process which needs to be completed by the end of the year. It is important that anyone with any interest in live music gets in touch with their local authority, sends a copy of that policy document and takes part in the consultation.

It will only take a few minutes, but it might help push that 1.7m figure closer to 2m. And, for audiences and the industry alike, that can only be a good thing.

Feargal Sharkey is chair of the Live Music Forum

Are the new UK acts up there with Britpop's finest?

The big question

Is the current wave of successful UK bands, such as Franz Ferdinand, Keane, Snow Patrol, as 'important' as Britpop?

Mike Smith, EMI Music Publishing

"Britpop played a main part in the huge cultural and political explosion that took place in Britain during the Nineties. Today's bands exist in a less remarkable time, however I believe that artists such as Franz Ferdinand, The Libertines and The Coral will go on to have a lasting importance for British music."

Seamus Morley, Pollination Music

"I think Britpop was an amazing scene, a really exciting time with bands like Oasis, Pulp, Blur and Suede. There were also a lot of personalities knocking around from those bands like Jarvis Cocker and the Gallagher brothers, who made the tabloids and I think that is what elevated it. There was that extra bit of tabloid magic about Britpop. It tends to be more entertaining, more rock/funk/showbiz. I don't think that is quite happening now, although Franz Ferdinand are certainly getting a following."

Tom Dunmore, Rip & Run

"I don't necessarily think there's as much hype around as there was during Britpop. I think the quality of the music is as good now as it was, but there was so much else going on

around Britpop in terms of style and fashion and film. So I don't think the current scene is as important, but the music is still pretty hot."

Colin Barlow, Polydor

"They're totally different things. Britpop was a movement that was created by the media which ultimately hurt a lot of the bands of the time as they got tagged. Hopefully, the fact that the current crop of bands isn't getting tagged like this will give them a bit more longevity."

Alex Needham, NME

"There aren't any stylistic or aesthetic similarities between the three bands you've mentioned which makes it difficult to compare them to Britpop. If you want a bona fide 'movement' you need to look further underground, to bands like The Others and The Rakes who have taken 'The Libertines' scuzz/romantic/Englishness and DIY ethic, then created a whole new way of presenting music. The guerrilla gig is this generation's equivalent to the acid house rave – the long-term effects will be profound."

Paul Rees, Q

"It's a very different era now that back in 1994, but the current crop of British bands may well prove to be equally as successful in reviving British music as a creative force. One thing that is very encouraging is that from The Streets, to Keane to Franz Ferdinand, there's an awful lot of musical breadth."

The Mean Fiddler's **Melvin Benn**, who last week finished a frantic summer organising a successful festival season, talks about this year's highs and lows

Quickfire

You must be feeling absolutely exhausted.

Pretty much. The last couple of days have been a bit slow and I've been doing things like learning how to speak properly again, but tiredness is a major part of the job.

The NME called this year's festival programme the best ever. Would you agree?

I've no reason to disagree, certainly. It's been a phenomenal year, but then I think the NME has a special interest considering their stage at V was almost as big as the main one. What's gone so right? **The bands, the organisation, the weather...**

Certainly not the weather. Festival season falls into two records, in June and August and I'm told August was the wettest since records began in 1912. So I think it is more to do with the fact that the market is maturing and that grown-ups are no longer embarrassed to say they went to a festival. Now they're embarrassed to say they haven't been to a festival.

One of the remarkable features was the lack of arrests. How have you gone about reducing the amount of trouble at the festivals?

Primarily through appealing to the festival goers themselves. We've put additional resources into the companies to act as eyes and ears. We've found festival-goers are coming up to us and identifying



people who are acting as trouble makers. So it's then a case of us going to these people and having a quiet word and saying 'do you realise you're ruining the enjoyment for other people?' and often that's enough. People often arrive at festivals and get so excited that they just don't realise they're being a pain in the ass.

Which is your favourite festival to organise?

Hal the next one.

Do you find much time to enjoy the performances, and if so, which stand out as the highlights?

Very occasionally. I usually get to see little clips of many acts. It's very rare I'm able to watch full acts. If I am, it's usually the last band when all the timings have been done and everything's taken care of. I saw the

entirety of The White Stripes at Leeds and was even able to get out the front for them and loved every minute of it. The White Stripes have definitely been the highlight of the year. Paul McCartney at Glastonbury was a dream come true, but then so were Oasis. Muse were extraordinary as were Mike Skinner and Dizzee Rascal.

A lot of tickets have already gone on sale for next year. How are sales going?

Good. Last year we sold 10,000 Glastonbury tickets before we'd even announced the line-up. People want to be at festivals.

Do you think the public's current enthusiasm for festivals can be maintained in the long term? Definitely. But there's a responsibility on us to make sure we get things right, so I'd say enthusiasm can be maintained but it can't be assumed. As promoters, we're constantly trying to keep on top of what the public is looking for and we're always talking to bands and managers and, if we get it right, I still think there's room for growth.

We're new to you. Have you got a long holiday booked?

No, I haven't. My kids are in school and I don't like to take them out. We'll probably go away at Christmas, but until then I'll be preparing for next year and looking for our second festival. Autumn is prime planning time.

Melvin Benn is managing director of Mean Fiddler.

Crib Sheet

The City Showcase turns the spotlight on live music in London next week, with a series of free gigs and workshops.

The City Showcase? Great stuff – Manchester, Anthony H Wilson's seven-year theory of music, taking ES during panel discussions, loads of seminar titles with the word "fuck" in them...

That's In The City – stop messing around. The City Showcase is very different.

Tell me how, please.

Well, it is in London. And it is free. The whole thing, gigs, seminars and all, is funded by the London Development Agency's Creative Industries initiative, Creative London, with assistance from Arts Council England, Shaftesbury plc, PRSF and BMI. The whole thing is part of Creative London's rolling commitment to supporting creative enterprise in London, and this is the third event – the first one happened in February 2003 and the second was last September.

Who's playing live?

The gigs are a mixture of signed and unsigned acts – BMG's Rooster, up-and-coming Art Brut and the classical chautauq pairing of Chris Coco



Art Brut: on indie line-up today (Monday)

and Sachs Pattman are booked. It's usually a load of other acts. *Musie Welt* is sponsoring a night at the Borderline, and there is evidence that the event is cultivating a certain pedigree. "Keane sent in a demo for the first one and got put in the evening slot," says event organiser Navrette Rigg of Blonchtra. "They were really grateful because they couldn't afford to pay for tour support and they were actually getting paid to perform."

And just look at them now. Quite. The programme of workshops looks pretty strong as well.

I'm listening. Right, well, they're all at the London College of Fashion in W1, they are open to anyone who gets a ticket through the website at www.cityshowcase.co.uk, and they start at 11am today (Monday). This first one is "How to get your track on the radio" featuring the likes of Anglo Plugging head of promotions Dylan White and Wise Buddha

managing director Mark Goodier giving tips on persistent and professional plugging.

How about if your songs are nowhere near getting on the radio and what you really need is a publishing deal. Let's say you've produced your demo – now what?

Well, it sounds like the afternoon workshop on the second day – "Producing a demo: Now what?" – could be useful. Former Columbia managing director Blair McDonald of Main Spring, B-Unique A&R manager Paul Harris and A&R manager Sean Devine are among those involved. **Are you going to go through them by any means?**

No, I've just seen how many there are. But they run all through the week, am and pm, and participants include David Arnold, Steve Lamacq, former Mercury MD Howard Berman and So Solid manager Albert Samuel. There's a full list on the City Showcase website. There are also clinics running throughout the week where accountants Baker Tilly and law firm Clintons will be offering 15 minutes of free advice. On Friday afternoon, various people from a list across the industry will be doing the same thing in their various fields, and some of them will also critique your demo. It would be a shame not to take advantage.

DOOLEY'S DIARY

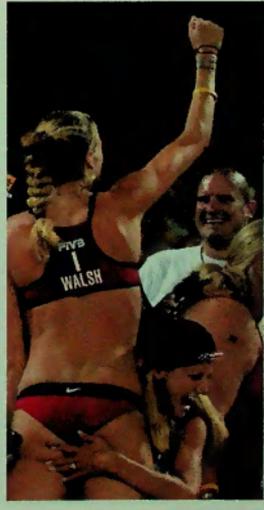


Moves, grooves and schmoozing

Remember where you heard it: Could US indie supremo **Steve Gottlieb** be on the verge of securing a colourful name to oversee the launch of **TVT in the UK?** Meanwhile, as the home of crunk sets up shop, could another leading indie be quitting artist development in favour of its core business?... There was much relief at the BPI to the positive media coverage to the first **download chart**. One track that didn't make it into the ranking was Starsailor's digital-only version of **Science Is Easy**, but given the performance of the PA system at said countdowns launch party, it could have provided a suitable soundtrack. Poor Peter James' moment of glory officially unveiling their new live set was undermined by a dodgy sound system at the newly-revived Marquee club... Still, the launch party was lucky to have happened at all. Just ahead of the event the **venue flooded**, almost turning the new countdown into the download chart... Across town on the same night jazz singer **Clare Teal's** excellent showcase failed to lure Jodie Marsh and Abi Titmus away from the

Recognise the man at the back in this Olympic shot? No, it's not a revered volleyball coach but none other than former UAI man Dan Waite during his recent visit to Athens.

"I got chatting to some Americans who turned out to be friends of the family of the US women's volleyball team and they had a spare seat on the front row and 48 beers on the chill and asked me to join them," he says. When the team won, they jumped into the crowd and the photographers went into overdrive, hence this picture, which has now appeared in *USA Today*, *FHM* and *many* news sites



Marquee do, but she did count a heavy line-up of radio and TV heavy hitters among the admirers in the audience... Could a **Robbie** song be ready to storm the US? No, our American cousins haven't finally fallen for the charms of the Robster, only that his classic Angels, penned with Guy Chambers, was given the covers, supported by his father Syd as Faddis, narrowly pipped the Sonopress foursome, who somehow managed to squeeze the mighty **Music Week** team into third place... Forget the glamour and glide of Miami, **Franz Ferdinand** manager Chris Cheney was on the bus home from his act's Leeds festival performance when he got a text message: from one of the band to learn they had won a **VMA**. **Sanctuary** suits were busy studying the artist albums chart yesterday (Sunday) in what was shaping up to be a busy countdown for their company. The Libertines album was looking likely to give Sanctuary its first albums chart-topper to date, while the first **Blue Nile** album in more than a decade was challenging to become both the band and the Sanctuary label's highest-charting release... Those pirate hunters at the BPI only need to read Don Arden's new autobiography **Mr Big** to see that the bootleggers and pirates have been part of the music scene since – well, long before Jamaica. However, Arden had a unique way of dealing with them. He didn't sue. Trading Standards. He used a Blake called Mad Tom, who snatched the pirates in half and took their gear...

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MUSICWEEK

Club Charts 11.09.04

The Upfront Club Top 40

Position	Artist	Weeks on Chart	Peak Position
1	A STUDIO FEAT. POLINA SOS (COMMERCIAL POP) <i>NEW</i>	1	1
2	SOLUSSO/VARIGUROS HED KANDI - THE MIX, SUMMER 2004	10	1
3	DEEP DISH FLASHDANCE	4	3
4	DR. KIDUHO FEAT. JODIE BELMONDO RULEZ 20 (IT'S ALL)	1	1
5	ERIC PRYZD CALL ON ME	1	1
6	ARRANGEE L'AMERIC	12	3
7	DIDO SAND IN MY SHOES	2	2
8	DJAM GLORIE FEED	1	1
9	BROAD CARTER MORNING ALWAYS COMES TOO SOON	6	4
10	GRUOVE ANAMMA! / SEE YOU BABY	1	1
11	PHIL HOOTON FEAT. TESTAMENT KING-OF-KINGS	11	2
12	JENTINA FRENCH KISSES	12	3
13	ALEXE KUDY STRANDED IN PARADISE	17	2
14	ASHLEE SIMPSON PICES OF ME	15	2
15	INTENSO PROJECT FEAT. LISA SCOTT-LEE GET IT ON	1	1
16	DAVID GUETTA STAY	16	2
17	DAVID MORALE WITH LEA-LOREN HOW WOULD U FEEL	1	1
18	FOGOL COME (INTO MY DREAM)	1	1
19	KHALIA MY NECK MY BACK (CLICK IT)	1	1
20	BENT COMIN' BACK	1	1
21	FLASH BROTHERS AMEN (DON'T BE AFRAID)	22	21
22	DANNY HOWELLS & DICK TREVOR DISK TILL DAWN	22	21
23	GHE TO STAR LONG BLACK LIMOUSINE	24	23
24	MICHAEL GRAY WEEKEND	23	24
25	ANGEL CITY DO YOU KNOW (I GO CRAZY)	25	25
26	DI MILANO SWEET CHILD OF MINE	26	26
27	GIRLS ABOUT LOVE MACHINE	27	27
28	CHRISTINA MILLAN FEAT. JOE BUDDEN WHATEVER U WANT	28	28
29	STONEBRIDGE FEAT. THERESA PUT 'EM HIGH	29	29
30	MATEO ESSE & SAUNT YOU & ME (IN MIAMI)	30	30
31	URBAN COOKIE COLLECTIVE THE KEY - THE SECRET 2004	31	31
32	FLOWER POWER FLOWER POWER	32	32
33	DIZEE RASCAL STAND UP TALL	33	33
34	LAURENT KONRAD HAUNTED	34	34
35	ARMAND VAN HELDEN MY MY MY	35	35
36	JESSICA SIMPSON TAKE MY BREATH AWAY	36	36
37	TITAN 3 LET YOUR HEART GO FREE	37	37
38	SHARPEL PETERS LOUSY ME	38	38
39	DEEPTER BLUE SHOOTING STAR	39	39
40	NELLY FLAP YOUR WINGS	40	40

TOP 10 UPFRONT CLUB BREAKERS

1. **WANDER STANES** SAUNTER BACK (EASTERN) *Week 1*
2. **STONEDANCE** COULTEE (EIGHT) OF SUNDAY *Week 1*
3. **INNOVATIVE** RAZOR TROUSERS (SING) *Week 1*
4. **THE MUSIC** BEHIND THE SCENES *Week 1*
5. **CARLTON** MY HEART (FROM THE LOVE) *Week 1*

Muscovites hit right note

By Alan Jones
 Moscow band A Studio go rustic to the top of both the Upfront and Commercial Pop Charts this week with SOS. The single - a Pete Tong favourite that comes in both funky house and trance style mixes - leaps 11.1 to win the Commercial Pop Chart race by a double-digit margin, and T.1 to take the Upfront Chart crown by a 10y 15y margin in a three-way fight with the multi-artist **Hed Kandi** The Mix: Summer 2004 and Deep Dish's Flashdance.

Overall, it's a quieter week than of late, partly because of the holiday interruption. Even so, there are eight new entries to both the Upfront and Commercial Pop lists. On the latter chart, **Jessica Simpson's** remake of **Berlin's** Take My Breath Away takes top debut honours, entering at number 10, ahead of **Khalia's** newly reworked **My Neck My Back** and a slightly belated **Stand Up Tall** - the already-released new **Dizee Rascal** single. Simpson's success brings about the intriguing prospect that she will be up against younger sibling **Ashlee Simpson** in the battle for runner one next week. **Ashlee's** debut single, **Pieces of Me**, from her current US number one album, leaps 9.2. This week, **Ashlee** also leads her sister in the Upfront Chart, where **Pieces of Me** improves 20.4, while **Take My Breath Away** debuts at number 26. **Nelly** continues to dominate the Urban Chart, where **Flap Your Wings/My Place** is number one for the fourth straight week, with a still significant 15% lead. **Nelly's** fourth Urban Chart number one is also his second OOC sales chart number one and features songs from two new albums to be released simultaneously on September 13. **Flap Your Wings** is taken from **Sweat**, while **My Place** is on **Suit**. **Nelly's** Urban Chart reign could end next week, with runners-up **Terror Squad's** **Lean Back** already gaining fact, and could be given some help by the fact that a new **Nelly** promo featuring **Na Na Na Na**, from **Sweat**, has been mailed and is likely to cannibalise support for **Flap Your Wings/My Place**. Another curiosity is the juxtaposition of **R Kelly's** **Happy** (former single and a staple for the album of the same name) and **accommodates** half a dozen key cuts from the set. In both vocal and instrumental versions.



Nelly performing on Urban radio



Simpson highest debut on Commercial Chart

COMMERCIAL POP TOP 30

Position	Artist	Weeks on Chart	Peak Position
1	A STUDIO FEAT. POLINA SOS (COMMERCIAL POP) <i>NEW</i>	1	1
2	JESSICA SIMPSON TAKE MY BREATH AWAY	1	1
3	DEEPTER BLUE SHOOTING STAR	1	1
4	DI MILANO SWEET CHILD OF MINE	1	1
5	GIRLS ABOUT LOVE MACHINE	1	1



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As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 11.09.04

SINGLES

1	①	NELLY MY PLACE/PLAP YOUR WINGS	Universal
2	②	JOJO LEAVE (GET OUT)	Mercury
3	③	TWISTA SUNSHINE	A&R/C
4	1	NATASHA BEDINGFIELD THESE WORDS	Phonogenic
5	2	3 OF A KIND BABYCAKES	Real Gone
6	3	THE 411 DUMB	Sony/Streetline
7	④	EMBRACE GRAVITY	Independent
8	⑤	PIRATES/PENYALS: AMA/NAILA BOSS/SHANI YOU SHOULD... BOBINA	Real Gone
9	4	MAROON 5 SHE WILL BE LOVED	J
10	5	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE...	A&R/C
11	⑥	PAUL WELLER WISHING ON A STAR	V2
12	⑦	DARREN HAYES POPULAR	Columbia
13	9	MOUSSE T/EMMA LANFORD IS IT COS I'M COOL?	Free 2 Air
14	6	BUSTED THUNDERBIRDS/BAM	Universal
15	⑧	ARMAND VAN HELDEN MY MY	Southern Fried
16	⑨	KANYE WEST JESUS WALKS	Real Gone
17	8	SUGABABES CAUGHT IN A MOMENT	Universal
18	⑩	THE KILLERS ALL THESE THINGS THAT I'VE DONE	Island King
19	⑪	THE PRODIGY GIRLS	XL
20	10	DIZZEE RASCAL STAND UP TALL	XL
21	7	THE STREETS DRY YOUR EYES	Island King

ALBUMS

1	①	THE LIBERTINES THE LIBERTINES	Real Gone
2	2	MAROON 5 SONGS ABOUT JANE	J
3	3	KEANE HOPES AND FEARS	Island
4	1	PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED XL	XL
5	4	ANASTAGIA ANASTAGIA	Epic
6	5	SCISSOR SISTERS SCISSOR SISTERS	Polydor
7	7	THE STREETS A GRAND DON'T COME FOR FREE	Island King
8	6	SNOW PATROL FINAL STRAW	Fantasy/Island
9	②	BJORK MEDULLA	One Little Indian
10	⑬	THE BLUE NILE HIGH	Sony
11	9	USHER CONFESSIONS	Arca
12	23	KANYE WEST THE COLLEGE DROPOUT	Real Gone/Island King
13	15	MCFLY ROOM ON THE 3RD FLOOR	Universal
14	10	AVRIL LAVIGNE UNDER MY SKIN	A&R/C
15	19	FRANZ FERDINAND FRANZ FERDINAND	Domino
16	12	ALEXANDER O'NEAL GREATEST HITS	BMG
17	14	KRISTIAN LEONTIYOU SOME DAY SOON	Polydor
18	④	RAY CHARLES GENIUS LOVES COMPANY	Liberty
19	17	THE KILLERS HOT FUSS	Island King
20	13	RED HOT CHILL PEPPERS LIVE IN HYDE PARK	Warner Bros
21	18	DAMIAN RICE 0	Island King



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COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 38	Various Artists	Various
2	WESTWOOD - THE TAKEOVER	Various	Various
3	THE BEST OF R&B - SUMMER SELECTION	BMG	Various
4	CREAM CLASSICS	Various	Various
5	HED KANDI SUMMER 2004	Various	Various
6	THE ANNUAL SUMMER 2004	Various	Various
7	NEW WOMAN - THE NEW COLLECTION 2004	Various	Various
8	PURE BLING	Various	Various
9	INFINITE EUPHORIA - FERRY CORSTEN	Various	Various
10	THE NUMBER ONE SWING ALBUM 2004	Various	Various
11	ESSENTIAL R&B - THE VERY BEST OF R&B	Various	Various
12	CLUBLAND 5	Various	Various
13	PEACE & LOVE - THE WOODSTOCK GENERATION	Various	Various
14	THE BEST CLUB ANTHEMS 2004	Various	Various
15	RUSH HOUR	Various	Various
16	SUMMER RIDDIMS 2004	Various	Various
17	THE VERY BEST OF DRIVE/IME	Various	Various
18	RAVIN'	Various	Various
19	POWER BALLADS II	Various	Various
20	SK8ER ROCK	Various	Various

FORTHCOMING

NOV 22	THE STREETS COULD WELL BE IN	NOV 22	THE 40 BETWEEN THE SHEETS
NOV 22	LOOKED ON/ON	NOV 22	SOVIET REEFSIDE
NOV 22	EAMON LONE THEM JIVE	NOV 22	US THE ISLAND
NOV 22	RACHEL STEVENS MORE MORE MORE	NOV 15	ASHANTI THE DEF JAM
NOV 22	POLYDOR	NOV 15	BLUE THE BEST OF BLUE/INDOCHIT
NOV 22	ROBBIE WILLIAMS GOODBYE	NOV 15	EMINEM CHOICE/INTERSCOPE
NOV 22	THE STREETS BLIND BY THE LIGHTS	NOV 15	THE 40 BETWEEN THE SHEETS
NOV 22	LOOKED ON/ON	NOV 15	BUSTED THE ISLAND
NOV 22	DIDD SAND IN MY SHOES CHERY	NOV 15	MANIC STREET PREACHERS LIFE AS A SOUVENIR
NOV 22	ERIC PROUDMOON JIVE	NOV 15	TINA TURNER ALL THE BEST PARLOPHONE
NOV 22	BEAN MEADOWS REAL TO THE SONY	NOV 15	TRAVIS TRAVIS SINGLES INDEPENDENT
NOV 22	MICKEY THAT GIRL ISLAND	NOV 15	ROBBIE WILLIAMS GREATEST HITS VOL 1
NOV 22		NOV 15	DAMIEN RICE
NOV 22		NOV 15	BECK THE GREEN
NOV 22		NOV 15	DUGAN DUGAN AIRCRAFT SOUV
NOV 22		NOV 15	REM ABOUT THE SUN WARRIOR BRIS

21	THE STREETS DRY YOUR EYES	Various	Various
22	THE THRILLS WHATEVER HAPPENED TO COREY HAIM?	Various	Various
23	ULTRABET BETTER THAN LIFE	Various	Various
24	SHAPESHIFTERS LOLAS THEME	Various	Various
25	STONEBRIDGE FT THERESE PUT EM HIGH	Various	Various
26	POPI CAN'T SAY GOODBYE	Various	Various
27	ANASTACIA SICK AND TIRED	Various	Various
28	AVRIL LAVIGNE MY HAPPY ENDING	Various	Various
29	SHIFTY SLIDE ALONG SIDE	Various	Various
30	O-ZONE DRAGOSTEA DIN TEI	Various	Various
31	KEANE BEDSHAPED	Various	Various
32	J-KWON TIPS	Various	Various
33	LOSTPROPHETS LAST SUMMER	Various	Various
34	KRISTIAN LEONTOU SHINING	Various	Various
35	RAGHAV FEAT. JAHAZIEL LET'S WORK IT OUT	Various	Various
36	D-12 HOW COME	Various	Various
37	RACHEL STEVENS SOME GIRLS	Various	Various
38	W HIP TO HIP/CAN YOU FEEL IT	Various	Various
39	USHER BURN	Various	Various
40	THE RASMUS GUILTY	Various	Various



NELLY: ENTERS CHART AT NUMBER ONE

21	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	Various	Various
22	DAMIEN RICE	Various	Various
23	JOSS STONE THE SOUL SESSIONS	Various	Various
24	THE ZUTONS WHO KILLED THE ZUTONS?	Various	Various
25	R KELLY HAPPY PEOPLE/J SAVED ME	Various	Various
26	SUCABABES THREE	Various	Various
27	THE FINN BROTHERS EVERYONE IS HERE	Various	Various
28	JILL SCOTT BEAUTIFULLY HUMAN - WORDS & SOUNDS...	Various	Various
29	ROZORLIGHT UP ALL NIGHT	Various	Various
30	CUNZ N' ROSES GREATEST HITS	Various	Various
31	PAPA ROACH GETTING AWAY WITH MURDER	Various	Various
32	TWISTA KAMIKAZE	Various	Various
33	FRANK SINATRA THE PLATINUM COLLECTION	Various	Various
34	PHIL COLLINS THE PLATINUM COLLECTION	Various	Various
35	JOAN ARMSTRONG	Various	Various
36	MACY GRAY THE VERY BEST OF	Various	Various
37	LOSTPROPHETS START SOMETHING	Various	Various
38	NORAH JONES FEELS LIKE HOME	Various	Various
39	THE RASMUS DEAD LETTERS	Various	Various
40	BUSTED A PRESENT FOR EVERYONE	Various	Various



THE LIBERTINES: HIGHEST NEW ENTRY ARRIVES IN TOP SPOT

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MUSICWEEK

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Datafile

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Week 36

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

KEY RELEASES

ALBUMS

THIS WEEK

Natasha Bedingfield Unwritten (Phonogenic); Goldie Lookin' Chain Greatest Hits (Must Destroy); Har Mar Superstar The Handler (Record Collection); Dizzee Rascal Showtime (XL); Kasabian Kasabian (Arista)

SEPTEMBER 13

Ed Harcourt Strangers (Heavenly); The Thrills Lets Be Bottle Bohemia (Virgin); Nelly Sulz/Sweet (Atlantic); Embrace Out Of Nothing (Indagadam); Daniel O'Donnell Live Laugh Love Yes! (Rosette)

SEPTEMBER 20

Green Day American Idiot (Reprise); The Music Week To The North (Virgin); The 22-20's The 22-20's (Heavenly); Nick Cave & The Bad Seeds Abattoir Blues... (Mute); Houston IT'S Already Written (Parlophone); Bryan Adams Room Service (Polydor)

SEPTEMBER 27

Mark Knopfler Shangri-La (Mercury); Marilyn Manson Live: We Forget (Interscope); Brian Wilson Smile (EastWest); Joss Stone Mind Soul & Body (Releasess/Virgin); Maxi Priest Rise To The Occasion (Virgin)

SINGLES

THIS WEEK

Kevin Lyttle I Got It (Atlantic); McFly That Girl (Island); Brian McFadden Real To Me (Sony); The Music Freedom Fighters (Virgin)

SEPTEMBER 13

The Corrs Angel (Atlantic); Fatboy Slim Slash Dot Dash (Siskin); Girls Aloud Love Machine (Polydor); Razorlight Live (Virgin); Cassidy Get No Better (Live); Jess Stone You Had Me (Releasess/Virgin); Dido Sand In My Shoes (Checky); Eric Prydz Call On Me (M&S)

SEPTEMBER 20

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

GET MUSIC WEEK ONLINE

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

The Market

Singles up as download list launches

Alan Jones

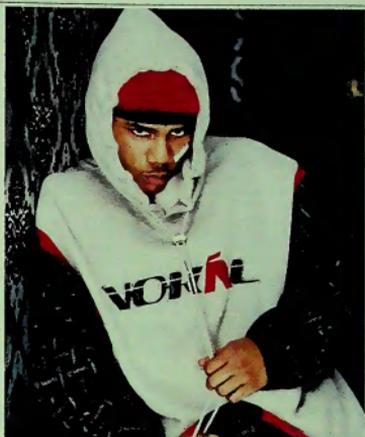
It is surely no more than a coincidence – but an intriguing one – that in a week when the launch of the new download chart generated significant press coverage, sales of old-fashioned physical singles took a massive upwards turn.

Last week saw sales of singles increase by 24.1% over the previous week to 639,665.

Although the new number one by Nelly contributed a mere 54,729 to that tally, the overall figure was the best for singles for 20 weeks. It was driven by a slew of new entries with five debuting in the Top 10, 11 in the Top 20 and 15 in the Top 30, making the qualifying sales for those sectors of the chart 61%, 37% and 45% higher than a week before. The number of Top 30 entries was the highest so far in the 71st century, beating the previous best of 14, achieved in the sales week ending March 4, 2000.

Aside from an all-new Top Three made up entirely of US acts, there were Top 10 entries for Embrace – their first since 1998 – and Pirates. Embrace debut at number seven with Gravitly, the first single from their upcoming fourth album Out Of Nothing.

The Pirates' hit, You Should Really Know, is a reply to Mario Winans' I Don't Wanna Know put together by London production team Ryan and Man De Lev.



Nelly: Takes the top spot shifting 54,000, in a good week for physical single sales

Debuting at number eight, it uses the same Enya sample as Winans' single and features vocals from Naila Boss and Shola Ama. It arrives 13 weeks after Winans' original debuted at number one, its release overshadowing Winans' follow-up Never Really Was, which performs poorly, debuting at a lowly number 44.

While singles sales are sprightly, artist album sales dip by 0.1% despite three new entries to the Top 10, including The Libertines' self-titled second album, which sold 72,189 copies to debut at number one, achieving the highest

weekly tally for a number one album since Avril Lavigne's debut My Skin opened with 67,490 sales some 14 weeks ago.

Meanwhile, although Twista's latest Top Three single can't stop his album slipping 25-31, Kanye West's debut album The College Dropout surges 23-12 to equal its best placing to date, even though his fifth single of the year, Jesus Walks, debuts only at number 16, making it his first to fall short of the Top 10. West and Twista collaborated on the latter's number three debut hit Jesus Jamz.

FAST FACT

SINGLES

NUMBER ONE

NELLY MY PLACE/FLAP YOUR WINGS (Universal)

Commanding a 10.1% share of the singles market last week, Nelly's second number one sold 26.7% more than runner-up J.Lo's Leave Get Out, but sold only 26.3% as many in its first week as his previous number one, Dilemma.

ARTIST ALBUMS

NUMBER ONE

THE LIBERTINES THE LIBERTINES (Rough Trade)

Although US acts Anastacia and Scissor Sisters have both topped the chart with enormous sales this year, The Libertines are the first UK act to top with a self-titled album since Five in 1998. More impressively, The Libertines give Rough Trade its second number one album since its 1977 inception – the previous instance being in 1995, when the Smiths topped with Mezz.

COMPILATIONS

NUMBER ONE

NATASHA BEDINGFIELD THESE WORDS (Phonogenic)

Taking the compilers' title for the sixth straight week, Now 58 sold 35,951 copies last week to take its cumulative sales to 746,496. That is an impressive 170,554 copies more than its 2003 equivalent – Now 55 – has sold to date, and places it second in the year-to-date compilers list behind Now 57's 890,757.

RADIO AIRPLAY

NUMBER ONE

NATASHA BEDINGFIELD THESE WORDS (Phonogenic)

Natasha Bedingfield's current single These Words continues to grow and, in its second week at number one, its audience is a comfortable 13.3% bigger than its nearest challenger.

SCOTTISH SINGLES

NUMBER ONE

JUJU LEAVE (GET OUT) Mercury

Well behind Nelly in the UK as a whole, Juju leaves her well behind in Scotland, where she ranks at number four. Juju has a 26% lead over runner-up Embrace, with Natasha Bedingfield a further 5% behind in third place.

MARKET INDICATORS

SINGLES

Sales versus last week: +24.1%
Year to date versus last year: -10.2%

Market shares

Island	18.2%
BMG	15.0%
Virgin	11.5%
Mercury	13.2%
Sony	8.0%

ALBUMS

Sales versus last week: +0.3%
Year to date versus last year: +0.3%

Market shares

BMG	16.0%
Polydor	12.7%
Island	12.5%
Rough Trade	9.8%
Sony	6.5%

COMPILATIONS

Sales versus last week: -8.9%
Year to date versus last year: +2.2%

Market shares

Universal TV	25.3%
EMI Virgin	21.3%
W&M	12.6%
M&S	13.4%
BMG	11.3%

THE BIG NUMBER: 539,665

The number of physical singles sold last week, which was the eighth highest weekly tally in 2004.

RADIO AIRPLAY

UK SHARE

Origin of singles sales	20.5%
Top 20: UK: 64.0%	
US: 28.0%	Other: 8.0%
Origin of albums sales	11.1%
Top 20: UK: 55.0%	
US: 40.0%	Other: 4.0%

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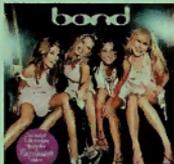
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Bond licensed to thrill

The Plot

Classical crossover four-piece Bond start building worldwide campaign for their third studio album.



BOND CLASSIFIED (UMTV)
This week sees classical crossover act Bond release their third studio album in the UK, which is offering the group's team the challenge of changing perceptions of the group, who have to date fallen between being accepted as a mainstream pop act or a serious classical outfit.

But despite being largely shunned by the classical world, the group have sold more than 3m albums worldwide, and Classified is currently number one in the Australian pop charts.

The new campaign will have a strong focus on the US market, where the album has already scanned more than 70,000 copies, and the group recently performed at the American Stock Exchange and at a Mets baseball game. "All three of their albums are in the Top 15 of the classical crossover chart in the States and classified in the Hot 100 at 78 of Jamie Cullum and Katie Melua," says Bond's press officer Connor Nolan.

While Bond's international fanbase continues to swell, the UK campaign aims to readdress perception of being "posh toyt" in the media. "That came from being on the front page of every newspaper when they launched in 2000," says Nolan. "This campaign will be driven by more lifestyle-driven pieces in titles such as *OK!* and the *Mail On Sunday*." Promotion also includes an interview on GMTV's Entertainment Today to be broadcast this week. In addition, Bond have secured a deal as the face of French mail-order company La Redoute.

CAMPAIN SUMMARY
Executive producer: Mel Bush, MBO Management; Amy Stephens & John Fowler, ASM
Marketing director: Sarah Mestling, UMTV
Product manager: Emily Ballwill, UMTV
New media: Emma Teat, UMTV
National & regional press: Connor Nolan, CMC
National TV: Nick Sanderson, Nestlog Promotions
Regional radio & TV: Jackie GJ, Jackie GJ PR

THE FUTURE OF MUSIC TV
INTERNATIONAL CONFERENCE
22 SEPTEMBER 2004
THE POP FACTORY STUDIOS, PORTLAND, MA
10 HOURS FROM CARDIFF CENTRAL

The TV industry plays a major part in creating products and sustaining their popularity. Find out from the key players in music, TV, artists coming up next, and how the music and TV industry can improve its act.

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Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Dave VJ, DJ, Choice FM
CHRISTINA MILLAN FEAT. JOE BUDDEN
WHATEVER U WANT (DEF JAM)



"The transformation from teen queen to sexy siren has been all good for the multi-talented songstress. Whatever U Want is a club bouncer loaded with funk and an it gets an A-plus for the feel-good factor. Lots of DJs at the station went for this as the choice out as soon as we heard the LP: it is another killer club floorfiller."

Phil Stocker, producer
Lamaq Live Radio One

9 BLACK ALPS UNTITLED 4 TRACK DEMO
"I booked the band to do a live session for us at Maids Vale at the

beginning of August of the back of hearing their demo. They're from Manchester and signed to Island two months ago. They pull off the trick of sounding edgy and full of rock vigour, yet they have a really accessible sound. It is early days, with their first single coming out through melodic records at the beginning of October, but they are a bunch of lads we'll certainly be keeping an eye on at Radio One."

Eva Simpson, The Mirror

NATASHA BEDINGFIELD UNWRITTEN (PHONOGENIC)



"Natasha Bedingfield has produced a very strong debut album with more than a handful of songs that could be released as singles. Unwritten has a strong chance of going to number one although it might not do so in its first week of release. It looks certain to Top Five and will probably hang around the Top 10 for some time to come. Eventually I reckon it will gain enough momentum to get to the top spot. Natasha's like a Dido for the

younger generation who young girls feel it is cool to like. She is going to go far."

Simon Broughton, editor, Songlines

MORY KANTE SABOU (RIVERBROU WORLD MUSIC NETWORK)

"Mory Kante's name might not be as familiar as Youssou's, say, but his music - or at least one song - is surely far better known. His 1987 hit Yeke Yeke is one of the biggest selling African tracks of all time and hit dancefloors across Europe in various remixes and kicked off a contemporary African music boom. His new album, Sabou, has its own zeitgeist - a marvellous return to acoustic roots which is ideal for chilling and contemplation."

Mat Snow, editor-in-chief, Rip & Burn

VARIOUS COUNTRY SOUL REVIEW TESTIFY (VICARUS)

"This collection includes 13 songs beautifully sung by several permutations of six veteran country artists. It floats my boat and makes you feel like you are in Nashville."

RADIO PLAYLISTS

RADIO 1

A LIST
Alicia Keys: Pieces of Me; Dido: Sand in My Shoes; Eminem: Rap God; Eric Prydz: Call On Me; Goldie Lookin' Chain: Cus Don't Kill People; Razor D: Green Day American Idiot; Jo Jo Leave: Get Out; Jess Stone: You Had Me; Keane: Everybody's Changing; Last Prophets: Last Summer; Maroon 5: She Will Be Loved; Mousse T: Feet; Emma Louise: It's Got to Do It; Natasha Bedingfield: These Words; Nelly Furtado: You Gotta Move; Nelly: My Place; Razorlight: Vice; The All Saints: The Killers All These Things That Ever Done; The Frat Pack: Flipper; The Thrills: Whatever Happened to Corey Haim; Twista: Sunshine

B LIST
Armand Van Helden: My My; Beastie Boys: Triple Trouble; Bizarr: Rasca!; David Nite: Eddie; Fatboy Slim: Fresh Out the Slot; Ferrethead: Michael Girls; Alok: Love Machine; Kanye West: Jesus Walks; Killa Mike: My Back; Lick 10; Mark B: Feet; Tommy Evans: Move; Now: MCfly; The G!t: Love Substitutes & Hangovers; Praddy: G!t; Raghuvar: Feet; Zahlat: Let's Work It Out; Robbie Williams: Radio; Sugababes: Caught In A Moment; The Underdogs: Can't Stand Me; The Streets: Broken By The Lights; UltraBeat: Better This Life

C LIST
Brian McFadden: Road to Me; Danny Howells & Dick Trevor: Feet; Eric Doo: Tell Down; Deep Dish: Pop Culture; Karen feat. Ozwalt: Love This; Good Charlotte: Predictable; Ian Brown

Keep What You Got; Marilyn Manson: Personal Jesus; 'N Sync: Great Pick of Wishes; Skunkman: No Big Thing; The Ordinary Boys: Session; Thirteen Senses: Into the Fire

RADIO 2

A LIST
Brian McFadden: Road to Me; Dido: Sand in My Shoes; Dorian Doran: Sarsac; Ed Sheeran: The Oref; For You: Embrace; Gravity: Jess Stone; Hot Ice: Paul Weller: Working On a Star; NEM: Loading; New York: The Corrs; Angel: The Thrills; Whatever Happened to Corey Haim

B LIST
Angels: McClain; It's Been Done; 'Beverly Knight: Not Too Late; Love: Bryan Adams; Open Road: Fontaines D Wayne; Hey, Julie; Mark Knopfler: Born; Like That; Maroon 5: She Will Be Loved; M!k! Cave & The Seeds: Nature Boy; 'Rozan: Keeping It Hot; You Dance Thirteen Senses: Into the Fire

C LIST

Alice: Mye!t; Vito; Valban; Amy Winehouse: 'Ain't Nothin' Like the Heartache; When You Go; Changing Males; Mike; Barren Hayes: The Tension And The Spark (Ed); David Mew: Human Nature; 'Dommy Dommy: Doreen On Fire; Fast: Mischak; 'Friend: Friend; 'Gethen: Peters; Tomorrow Morning; 'Lisa: Natasha Bedingfield; The G!t; 'Minnie: Drive: Everything; The G!t; In My Pocket; Natasha Bedingfield: These Words; Nicki Deakie; River: Mike; The Film Brothers: Everyone Is Here; The Thrills; The McCreary; G!t; Your; Tom; Jones & Andy: Hallelujah 11.11

TOP 10 RADIO GROWERS

Wk	ARTIST	TITLE	Pos	Wks	Incr
1	JESS STONE	YOU HAD ME	65	129	
2	RONAN KEATING	I HOPE YOU DANCE	174	99	
3	MCFLY	TAT FOOT	93	95	
4	GIRLS ALLOUD	LOVE MACHINE	454	93	
5	ASHLEE SIMPSON	PEACE OF ME	221	91	
6	ESTELLE	FREE	161	75	
7	ULTRABEAT	BETTER THAN LIFE	72	72	
8	BRYAN ADAMS	OPEN ROAD	411	59	
9	EAMON LOVE	THEM	56	58	
10	SUGARBARS	SHAPES	56	58	

Adds

BIG CITY
Alicia Keys: Pieces of Me; G!ts: Always Loud Machine

KISS FM
Benny: Alcoholic; Justin: Jam; Kevs: Kelly Happy People; Rap: Tempted to Touch

THE MIX
Dido: Sand in My Shoes; Rip & Burn: The Mixes Radio

VIRGIN
Travis: Walking in the Sun

Walk Along in the Sun

XFM
David: Call Stand to Stand; Rosh: You Dirty Vegas: Walk Into the Sun; Good Charlotte: I'm Not a Pretend; Jet: Pit; Jimmy Eat World: Fat; Maroon 5: Mansoon Festival

Jesus: Now It's Overhead Walk in A Line; The Dead 60's; Rick: Radio; Travis

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	9	ERIC PRYDZ	CALL ON ME	MONDOGEMINI	364
2	1	NATASHA BEDINGFIELD	THESE WORDS	MONDOGEMINI	352
3	2	MAROON 5	SHE WILL BE LOVED	J	343
4	8	CHRISTINA MILIAN	WHATEVER YOU WANT	SO JAM	325
5	11	THE 411	DUMB	SONYBMG	307
6	17	GIRLS ALoud	LOVE MACHINE	POPVOX	305
7	17	NELLY	MY PLACE	UNIVERSAL	299
8	8	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL	265
9	19	TWISTA	SUNSHINE	ATLANTIC	260
9	13	GOLDIE LOOKIN CHAIN GUNS DONT KILL PEOPLE	RAPPERS DO	IRAZONE	260
11	41	USHER	CONFESSIONS PART II	BMG	255
12	5	KEANE	BEDSHAPED	ISLAND	250
13	5	JOSS STONE	YOU HAD ME	REUNION/WEA	251
14	3	3 OF A KIND	BABYCAKES	REINTEGRITY	245
15	14	THE PIRATES FEAT. ENYA SHOLA AMA	YOU SHOULD REALLY KNOW	REDLINE	241
16	4	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA	236
17	10	SHAPESHIFTERS	LOLA'S THEME	POSTAL	233
18	9	BRIAN MCFADDEN	REAL TO ME	MONDOGEMINI	226
19	7	JO JO LEAVE	(GET OUT)	HEAVY	216
20	21	PAPA ROACH	GETTING AWAY WITH MURDER	GOODWITCH	208
21	18	THE STREETS	DRY YOUR EYES	LOOKNOBODY	203
22	34	MCFLY	THAT GIRL	ISLAND	198
22	34	FATBOY SLIM	SLASH DOT DASH	SONY	198
24	11	LOSTPROPHETS	LAST SUMMER	VIRGIL	197
24	26	BIG BROUZA	YOURS FATALLY	EPIC	191
26	22	ANASTASIA	SICK AND TIRED	EPIC	191
27	30	FRANZ FERDINAND	MICHAEL	DOMINO	179
28	41	MOUSSE T. FEAT. EMMA LANFORD	IS IT COS I'M COOL?	FRANCAIR	169
29	21	PETER ANDRE	THE RIGHT WAY	ATLANTIC/WEA	165
30	41	PRODIGY	GIRLS	NL	163
30	37	ANNIE CHEWING GUM		ONY	163
32	35	BOWLING FOR SOUP	1985	JIVE	157
33	11	DIZEE RASCAL	STAND UP TALL	NL	156
34	50	EMBRACE	GRAVITY	INDEPENDENT	155
35	15	USHER BURN		ARISTA	147
35	17	RACHEL STEVENS	SOME GIRLS	POPVOX	147
37	37	BEASTIE BOYS	TRIPLE TROUBLE	FICELION	138
38	38	STONEISLAND	FEAT. THROUSE PUT 'EM HIGH	HEP KANE	136
39	7	R. KELLY	HAPPY PEOPLE	JMC	135
40	45	GROOVE ARMADA	I SEE YOU BABY	BMG	134



1 Eric Prydz Causing a buzz in clubs for some time, Eric Prydz's Call On Me, which samples Steve Winwood's Valerie, is out this week, but TV gives it a very definite thumbs-up as it shoots 10-1, with 20 plays from the 18 monitored stations. Top support comes from The Box, where it was played 131 times - that is once every 77 minutes for the entire week, a formidable tally.



6 Girls Aloud Moving 74-51 on the midlo chart, where their Top 50 entry will have to wait another week, Girls Aloud's latest Love Machine - no relation to the Miracles hit - is breaking on TV (it's, as you'd expect, in their records. It jumps 12-6 on the TV chart this week, with 106 plays from Flaunt being bolstered by other mainstream channels.

Last week's top two videos by Natasha Bedingfield and Maroon 5 drop one place each to make way for Eric Prydz

THE BOX NUMBER ONE
Eric Prydz
Call On Me
HIGHEST CLIMBER
Bonnie
Can't Get Some
Highest New Entry
The Box
Said In My Shoes

MTV MOST PLAYED

Rank	Artist	Title	Label
1	MAROON 5	SHE WILL BE LOVED	J
2	FRANZ FERDINAND	MICHAEL	DOMINO
3	PRODIGY	GIRLS	NL
3	THE THRILLS	WHATEVER HAPPENED TO COREY HALLM	YERGEN
5	BEASTIE BOYS	TRIPLE TROUBLE	FICELION
5	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	LEZARD
7	NATASHA BEDINGFIELD	THESE WORDS	MONDOGEMINI
8	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA
8	KEANE	BEDSHAPED	ISLAND
8	EMBRACE	GRAVITY	INDEPENDENT

MTV NUMBER ONE
Maroon 5
She Will Be Loved
Highest New Entry
Razorlight
Vice

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	ERIC PRYDZ	CALL ON ME	MONDOGEMINI
2	GIRLS ALoud	LOVE MACHINE	POPVOX
3	THE 411	DUMB	SONYBMG
4	USHER	CONFESSIONS PART II	BMG
5	NELLY	MY PLACE	UNIVERSAL
6	NATASHA BEDINGFIELD	THESE WORDS	MONDOGEMINI
7	CHRISTINA MILIAN	WHATEVER YOU WANT	SO JAM
8	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL
9	MAROON 5	SHE WILL BE LOVED	J
10	MCFLY	THAT GIRL	ISLAND

SCUZZ NUMBER ONE
Green Day
American Idiot
HIGHEST CLIMBER
Linkin Park
Bottle My Tears
HIGHEST NEW ENTRY
Razorlight
Vice
And Love Said No

KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	SETTEED	FEAT. AMY LEE	BROKEN	MONDOGEMINI
2	RLINE	182 DOWN	GETTANOVA	BMG
3	VELVET REVOLVER	SLITHER	BMG	BMG
4	SLEPPUNK	QUALITY	WITCHAMON	BMG
5	GOLDIE LOOKIN CHAIN	GUNS DONT KILL PEOPLE	RAPPERS DO	IRAZONE
5	BOWLING FOR SOUP	1985	JIVE	JIVE
7	LOSTPROPHETS	LAST SUMMER	VIRGIL	WORLD
8	PAPA ROACH	GETTING AWAY WITH MURDER	GOODWITCH	BMG
9	HOORASTANK	THE REASON	DEF JAM	HEAVY
10	MUSE	TIME IS RUNNING OUT	WATERMUSIC	WEA

MTV2 NUMBER ONE
Franz Ferdinand
Michael
HIGHEST CLIMBER
Green Day
Time Of Our Life
HIGHEST NEW ENTRY
Muse
Batteries & Heretics

MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	FRANZ FERDINAND	MICHAEL	DOMINO	
2	BEASTIE BOYS	TRIPLE TROUBLE	FICELION	
3	THE MUSIC FREEDOM FIGHTERS		VIRGIL	
4	PAPA ROACH	GETTING AWAY WITH MURDER	GOODWITCH	
5	SNOW PATROL	SPLITTING GAMES	FICELION	
5	THE CURE	THE END OF THE WORLD	REVERBY	
7	TAN BROWN	FEAT. NOEL GALLAGHER	KEEP WHAT YA GOT	VEEVA
8	RAZORLIGHT	GOLDEN TOUCH	WITCHAMON	
9	PRODIGY	GIRLS	NL	
10	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	LEZARD	

TMF NUMBER ONE
Janelle
See It In A Boy's
Eyes
HIGHEST CLIMBER
The Pirates Feat.
Enya Shola Ama
You Should Really
Know
HIGHEST NEW ENTRY
Green Day
American Idiot

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	NELLY	MY PLACE	UNIVERSAL	
1	HOUSTON	I LIKE THAT	FANEDITION	
3	CASSIDY	FEAT. MASHONA	GET NO BETTER	JIVE
4	KANYE WEST	JESUS WALUS	ROCA PACT/REVERBY	
5	CHRISTINA MILIAN	WHATEVER YOU WANT	SO JAM	
6	ATL	MAKE IT UP WITH LOVE	EPIC	
7	TWISTA	SUNSHINE	ATLANTIC	
7	RLINE	FLIP SUNSHINE	COMBEE	
9	ANCIE	STONE FEAT. SNOOP DOGG	I WANNA THANK YA	J
10	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	LEZARD	

THE HITS NUMBER ONE
Eric Prydz
Call On Me
HIGHEST CLIMBER
Linkin Park
Last Summer
HIGHEST NEW ENTRY
Bonnie
Confessions
Part II
Highest climber and highest new entry apply to the Top 50

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YOU'RE HERE IN LONDON

THE WAIT IS OVER. TRL IS BACK FROM LEICESTER SQUARE WEEKNIGHTS AT 6PM ONLY ON MTV

Natasha Bedingfield remains at number one as Maroon 5 swap places with Shapeshifters, at number two and three, while Dido is catapulted into the Top 10

The UK Radio Air

RADIO ONE

The Last	ARTIST TITLE	Label	Weeks	Peak	Airplay
1	1 NATASHA BEDINGFIELD THESE WORDS	PHONOGEN/SONY	27	26	75.0%
2	3 THE 411 DUMB	SONY/STREET/SONY	26	25	67.0%
3	8 MAROON 5 SHE WILL BE LOVED		23	24	38.0%
4	13 TWISTA SUNSHINE	ATLANTIC	23	24	32.0%
5	9 KEANE BEDSHAPED	ISLAND	21	23	30.0%
6	3 JO JO LEAVE (GET OUT)	MERCURY	21	21	29.0%
7	1 SHAPESHIFTERS LOLAS THEME	INDEPENDENT	21	21	28.0%
8	6 ERIC PRYZD CALL ON ME	DEAN/INDEPENDENT OF SOUND	21	21	18.0%
9	22 GREEN DAY AMERICAN IDIOT	REPRISE	19	19	15.0%
10	9 MOUSSE T. FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEMAN	21	19	12.0%
11	26 NELLY FLAP YOUR WINGS	ISLAND	12	19	10.0%
12	7 THE THRILLS WHATEVER HAPPENED TO COREY HAIM	VERIGN	21	17	10.0%
13	EMBRACE GRAVITY	INDEPENDENT	10	16	10.0%
14	19 RAZORLIGHT	VERIGN	15	16	10.0%
15	17 THE LIBERTINES CAN'T STAND ME NOW	WOLFGANG TRANCE	16	15	9.0%
16	5 JOSS STONE	REBELLESS/SONY	15	15	9.0%
17	13 ARMAND VAN HELDEN MY MY MY	SONNENFIRE	19	15	8.0%
18	22 THE MUSIC FREEDOM FIGHTERS	VERIGN	13	14	7.0%
19	9 GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE	RAPPERS DO	21	13	6.0%
20	6 3 OF A KIND BABYCAKES	REBELLESS	23	13	5.0%
21	3 FRANZ FERDINAND	MICHAEL OUNDO	15	13	5.0%
22	2 ASHLEY SIMPSON	FIELDS OF GOLD	5	12	5.0%
23	15 THE KILLERS ALL THESE THINGS THAT I'VE DONE	LEARNERKING	10	12	4.0%
24	17 LOST PROPHETS LAST SUMMER	WOLFGANG TRANCE	16	11	4.0%
25	4 DIDD SAND IN MY SHOES	CHERRY	6	11	3.0%
26	4 KANYE WEST	JESUS WALKS	10	11	2.0%
27	22 FETTER BLISS	SLASH OUT	13	10	2.0%
28	4 BEASTIE BOYS	TRIPLE DOUBLE	6	10	2.0%
29	3 RAGHAY FEAT. AMARIZ LET'S WORK IT OUT	VE	6	9	2.0%
30	26 D-12	HOW COME	12	9	1.0%
31	30 FAULTLESS FEAT. NINA SIMONE	I WANT MORE	11	9	1.0%

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SNAP SHOT



JOHN LEGEND

Kanye West's pianist, co-writer and featured rapper John Legend is branching out on his own right with his debut solo album Get Lifted.

which is due out on October 25 through Sony. Two years ago, Legend, now aged 23 received a BMI Songwriters Hall of Fame

scholarship and has since worked on a variety of projects, ranging from Jay-Z's Black Album. Allie Keys' 'You Don't Know My Name' and future

releases from Britney Spears, Eric and Connors. Legend's album Get Lifted will be preceded by the single 'Dilemma To Love You' on October 4.

CAST LIST: Management, Gap Communications; Product Manager, Celina Rolon; Sony Press, Shoshana Gilbert; Sony TV, Andrea Edmondson; Sony Radio, Nick Worsley, Phil Youngman.

The Last	ARTIST TITLE	Label	Weeks	Peak	Airplay
1	1 NATASHA BEDINGFIELD THESE WORDS	PHONOGEN/SONY	27	26	73.0%
2	3 MAROON 5 SHE WILL BE LOVED		18	27	64.4%
3	2 SHAPESHIFTERS LOLAS THEME	INDEPENDENT	25	22	63.4%
4	4 JO JO LEAVE (GET OUT)	MERCURY	17	23	48.5%
5	5 THE THRILLS WHATEVER HAPPENED TO COREY HAIM	VERIGN	20	16	45.5%
6	9 THE 411 DUMB	SONY/STREET/SONY	24	16	42.4%
7	22 DIDD SAND IN MY SHOES	CHERRY	6	30	39.9%
8	8 JOSS STONE YOU HAD ME	REBELLESS/SONY	12	41	39.7%
9	15 TWISTA SUNSHINE	ATLANTIC	13	21	39.3%
10	5 KEANE BEDSHAPED	ISLAND	19	27	32.2%
11	12 BRIAN MCFADDEN REAL TO ME	MOOSEJAW	12	21	35.0%
12	20 EMBRACE GRAVITY	INDEPENDENT	20	28	33.5%
13	4 MAROON 5 THIS LOVE	J	12	27	31.3%
14	19 SUGABABES CAUGHT IN A MOMENT	DEAN/INDEPENDENT OF SOUND	12	19	30.6%
15	16 ERIC PRYZD CALL ON ME	DEAN/INDEPENDENT OF SOUND	6	20	30.2%
16	10 SCISSOR SISTERS LAURA	POLYORB	9	25	29.4%
17	13 PAUL WELLER WISHING ON A STAR	VE	4	28	28.4%
18	26 NELLY MY PLACE	UNIVERSAL	10	21	28.1%
19	7 THE STREETS DRY YOUR EYES	LOCKED/IN/IN	19	21	27.8%
20	17 JAMELIA SEE IT IN A BOY'S EYES	PROLEPHONE	13	21	26.6%
21	18 KELIS TRICK ME	VERIGN	12	26	26.4%
22	23 ANASTASIA SICK AND TIRED	EPIC	6	21	25.7%
23	7 3 OF A KIND BABYCAKES	REBELLESS	20	25	25.2%
24	22 MOUSSE T. FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEMAN	23	28	25.0%
25	21 RACHEL STEVENS SOME GIRLS	POLYORB	10	24	24.2%

RADIO TWO

The Last	ARTIST TITLE	Label
1	4 JOSS STONE YOU HAD ME	REBELLESS/SONY
2	1 PAUL WELLER WISHING ON A STAR	VE
3	2 DIDD SAND IN MY SHOES	CHERRY
4	7 THE THRILLS WHATEVER HAPPENED TO COREY HAIM	VERIGN
5	20 EMBRACE GRAVITY	INDEPENDENT
6	1 BRIAN MCFADDEN REAL TO ME	MOOSEJAW
7	18 THE CORPS ANGEL	ATLANTIC
8	15 MAROON 5 SHE WILL BE LOVED	J
9	11 REM LEAVING NEW YORK	WUNDERBROS

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GALAXY

The Last	ARTIST TITLE	Label
1	4 SHAPESHIFTERS LOLAS THEME	INDEPENDENT
2	5 TWISTA SUNSHINE	ATLANTIC
3	7 3 OF A KIND BABYCAKES	REBELLESS
4	9 STELLAR PROJECT/BRANDI EMMA GET UP STAND UP	SONY
5	11 ANGEL CITY DO YOU KNOW (I GO CRAZY)	DEAN/INDEPENDENT OF SOUND
6	1 ARMAND VAN HELDEN MY MY MY	SONNENFIRE
7	15 NATASHA BEDINGFIELD THESE WORDS	PHONOGEN/SONY
8	1 ERIC PRYZD CALL ON ME	DEAN/INDEPENDENT OF SOUND
9	1 NINA SKIVE VA BODY	UNIVERSAL
10	22 JO JO LEAVE (GET OUT)	MERCURY

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NUMBER ONES
DREAM 100 FM
The Gorn Acapp
IMAGINE FM
JAMIEA SIE II In A
Boys Eyes
MANK
The Thrills Whatever

Appared To Corey
Haim
VIBE 101
Nelly My Place
VIBE 105-108
3 Of A Kind
Babycakes
9.4 BRMB

Scissor Sisters
INVICTA FM
Katie Trick Am
GALAXY 102.2FM
Usher Confessions
TFM
Anastasia Sick & Tired

VIBE 101

The Last	ARTIST TITLE	Label
1	7 TWISTA SUNSHINE	ATLANTIC
2	2 NELLY MY PLACE	UNIVERSAL
3	3 THE 411 DUMB	SONY/STREET/SONY
4	10 MOUSSE T. FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEMAN
5	7 STONEBRIDGE FEAT. THERESE PUT EM HIGH	RED HAIR
6	1 NATASHA BEDINGFIELD THESE WORDS	PHONOGEN/SONY
7	3 PIRATES FEAT. ENYA SHOLA AMA YOU SHOULD REALLY KNOW	REBELLESS
8	18 SUGABABES CAUGHT IN A MOMENT	UNIVERSAL
9	7 3 OF A KIND BABYCAKES	REBELLESS
10	7 THE STREETS DRY YOUR EYES	LOCKED/IN/IN

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CHRYSALIS GROUP

The Last	ARTIST TITLE	Label
1	2 NATASHA BEDINGFIELD THESE WORDS	PHONOGEN/SONY
2	4 JO JO LEAVE (GET OUT)	MERCURY
3	1 SHAPESHIFTERS LOLAS THEME	INDEPENDENT
4	8 NELLY MY PLACE	UNIVERSAL
5	3 TWISTA SUNSHINE	ATLANTIC
6	5 3 OF A KIND BABYCAKES	REBELLESS
7	15 STONEBRIDGE FEAT. THERESE PUT EM HIGH	RED HAIR
8	9 THE 411 DUMB	SONY/STREET/SONY
9	7 NINA SKIVE VA BODY	UNIVERSAL
10	10 ERIC PRYZD CALL ON ME	DEAN/INDEPENDENT OF SOUND

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HIGHEST NEW ENTRIES
DREAM 100 FM
Beverly Knight
No. Two Lane
IMAGINE FM
Dido Sand In

Longprephets Last
Summer
VIBE 101
Usher Confessions
VIBE 105-108
Twista Sunshine
9.4 BRMB
Joss Stone You Had Me

INVICTA FM
The Thrills Whatever
Hugoborn
GALAXY 102.2FM
Petey Pablo Feat.
TFM
Stellar Project Get
Up Stand Up

Play Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS AT #1	ARTIST	SONG	WEEKS ON CHART	LAST WEEK	WEEKS AT #1	ARTIST	SONG
26	27	6	25		STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	RED KNOB	125	10	23.33		
27	33	21	-		KEANE EVERYBODY'S CHANGING	ISLAND	748	5	21.57		
28	19	4	34		KRISTIAN LEONTIU SHINING	POWERS	1247	4	21.29		
29	4	7	-		THE CORRS ANGEL	ATLANTIC	70	23	19.32		
30	21	18	41		MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW	BAD AND BEYONCE	854	4	18.97		
31	75	1	-		BRYAN ADAMS OPEN ROAD	POWERS	517	-	18.27		
32	3	3	15		ARMAND VAN HELDEN MY MY MY	SOUTHERN PIED	111	11	18.06		
33	25	8	23		AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	1248	8	17.37		
34	20	19	-		DAMIEN RICE CANNONBALL	ORION/FLOOR	893	-	17.35		
35	0	1	-		ROBBIE WILLIAMS RADIO	EMI	122	-	17.09		
36	20	25	-		ANASTACIA LEFT OUTSIDE ALONE	EPIC	437	-	16.43		
37	27	1	-		REM LEAVING NEW YORK	WARNER BROS.	115	-	15.68		
38	3	3	-		ED HARCOURT THIS ONE'S FOR YOU	REVERENT	45	-	15.30		
39	14	48	-		OUTKAST HEY YA!	ARISTA	531	8	15.06		
40	86	1	-		GREEN DAY AMERICAN IDIOT	REVERENT	354	-	14.85		
41	47	30	-		NO DOUBT IT'S MY LIFE	INTERSCOPE	65	-	14.79		
42	76	1	-		MCFLY THAT GIRL	ISLAND	432	-	14.12		
43	5	1	-		WILL YOUNG LEAVE RIGHT NOW	S	429	-	14.01		
44	25	1	-		DURAN DURAN (REACH UP FOR THE) SUNRISE	EPIC	124	-	13.96		
45	37	8	47		THE LIBERTINES CAN'T STAND ME NOW	ROCKY TRACE	273	30	13.56		
46	47	5	36		D-12 HOW COME	INTERSCOPE	544	4	13.21		
47	59	48	-		BEYONCE CRAZY IN LOVE	COLUMBIA	37	7	12.41		
48	42	14	39		USHER BURN	ARISTA	557	-	12.41		
49	88	1	-		NELLY FLAP YOUR WINGS	ISLAND	56	-	12.35		
50	57	9	48		NINA SIKY MOVE YA BODY	UNIVERSAL	483	-	12.14		

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INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS AT #1	ARTIST	SONG	WEEKS ON CHART	LAST WEEK	WEEKS AT #1	ARTIST	SONG
1	2	2	2		NATASHA BEDINGFIELD THESE WORDS	PHONOGRAM/EPIC	2763	2478	4183		
2	1	1	1		SHAPESHIFTERS LOLAS THEME POSTINA		1524	2379	4529		
3	4	1	1		MAROON 5 SHE WILL BE LOVED J		1652	2075	3274		
4	11	1	1		JO JO LEAVE GET OUT! MURKIN		1743	1831	3311		
5	3	1	1		THE ANASTACIA SICK AND TIRED EPIC		1619	1502	2394		
6	5	1	1		THE STREETS DIRTY YOUR EYES COVERED ONION		1967	1617	2262		
7	7	1	1		RACHEL STEVENS SOME GIRLS FLOOR		1422	1661	2630		
8	19	1	1		THE 411 DUMB SERVICE/ISLAND		1283	1463	2363		
9	9	1	1		SCISSOR SISTERS LAURA POWERS		1283	1463	2363		
10	15	1	1		NELLY MY PLACE UNIVERSAL		1041	1266	2246		
11	6	1	1		JANELLE SEE IT IN A BOYS EYES/PHONOGRAM		1437	1726	2584		
12	8	1	1		KEANE BESHAPED ISLAND		1203	1237	1662		
13	8	1	1		KRISTIAN LEONTIU SHINING POWERS		1051	1278	1662		
14	22	1	1		BRIAN MCFADDEN REAL TO ME/INTERSCOPE		1051	1278	1662		
17	17	1	1		SUGARBABES CAUGHT IN A MOMENT UNIVERSAL		997	1241	1617		
16	10	1	1		KELIS TRICK ME VERBIS		1282	1239	2219		
17	14	1	1		AVRIL LAVIGNE MY HAPPY ENDING ARISTA		1553	1541	2424		
20	20	1	1		STONEBRIDGE FEAT. THERESE PUT 'EM HIGH RED KNOB		141	1242	2440		
21	21	1	1		TWISTERS SUNSHINE ATLANTIC		163	1236	2849		
23	13	1	1		MAROON 5 THIS LOVE J		1020	1203	2544		
21	18	1	1		OF A KIND BABYCAKES REALITYLESS		193	1202	2812		
22	26	1	1		DAMIEN RICE CANNONBALL ORION/FLOOR		1003	1201	2148		
23	27	1	1		ERIC PRYZZ CALL ON ME DATA/INDUSTRY OF SOUND		734	1175	1166		
24	4	1	1		JOSS STONE YOU HAD ME REALITY/VERBIS		453	1143	1343		
25	23	1	1		MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW BAD AND BEYONCE		688	1142	1648		
26	25	1	1		KEANE EVERYBODY'S CHANGING ISLAND		781	1125	1990		
27	27	1	1		THE THORILLS WHATEVER HAPPENED TO COREY HALLAM VERBIS		596	1122	1662		
28	29	1	1		MOUSSE T. FEAT. EMMA LAMOND IS IT GUS FM GOOD? HYPERKAM		807	1121	1321		
29	30	1	1		NO DOUBT IT'S MY LIFE INTERSCOPE		637	1116	2517		
30	25	1	1		ANASTACIA LEFT OUTSIDE ALONE EPIC		791	1111	1517		
31	31	1	1		SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE LONDON		767	1104	1504		

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TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS AT #1	ARTIST	SONG	WEEKS ON CHART	LAST WEEK	WEEKS AT #1	ARTIST	SONG
1	1	1	1		DIDO STAND IN MY SHOES CHEWY						3938
2	2	1	1		JOSS STONE YOU HAD ME REALITY/VERBIS						3997
3	3	1	1		BRIAN MCFADDEN REAL TO ME/INTERSCOPE						3500
4	4	1	1		ERIC PRYZZ CALL ON ME DATA/INDUSTRY OF SOUND						3029
5	5	1	1		THE CORRS ANGEL						1932
6	6	1	1		BRYAN ADAMS OPEN ROAD						1827
7	7	1	1		ROBBIE WILLIAMS RADIO						1739
8	8	1	1		REM LEAVING NEW YORK WARNER BROS.						1548
9	9	1	1		ED HARCOURT THIS ONE'S FOR YOU/VERBIS						1530
10	10	1	1		GREEN DAY AMERICAN IDIOT/EPIC						1485
11	11	1	1		MCFLY THAT GIRL/ISLAND						1412
12	12	1	1		DURAN DURAN (REACH UP FOR THE) SUNRISE/EPIC						1376
13	13	1	1		GIRLS ALoud LOVE MACHINE/VERBIS						1219
14	14	1	1		ASHLEY SIMPSON PIECES OF ME/POWERS						1205
15	15	1	1		BAZ LuRMANO LIVE WIRE/SONY						1124
16	16	1	1		THE MUSIC FREEDOM FIGHTERS URBAN						1107
17	17	1	1		MARK KNOPFLER BORN LIKE THIS/VERBIS						1050
18	18	1	1		ESTELLE FREE ZE						955
19	19	1	1		FATBOY SLIM SLASH OUT SLASH/SONY						816
20	20	1	1		FOUNTAINS OF WAYNE HEY JULIE/VERBIS						789

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audience of more than 17m in that time, and debuts accordingly at number 35. The record is an instant add to Radio One's B-list, but the station programmed it more like an A-list record on Friday and Saturday, airing it eight times - more than any other station.

37. REM *12's* last single, *Animal*, came and went in January without making the airplay Top 100. Leaving New York - the first

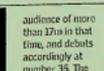


single from their upcoming 13th album *Around the Sun* - is faring much better and debuts at number 37 on the airplay chart this week. Released three weeks today, it was aired on 21 stations last week with 11 of those plays. Radio Two provided 11 of them last, three quarters of the record's audience.

Dido
White flag spent four weeks at number one on the airplay chart. *Life For Rent* inspired for three weeks and Don't Leave Home spent one week at the summit. Now *Dido* is closing a fourth number one airplay hit from the album. For Rent also sells with *Sand In My Shoes*. And she's doing pretty

well, with the track exploding 31.7 this week. Some 37 plays from Radio Two and 11 from Radio

EMBRACE *EMBRACE* introductory single *Growly* is the group's biggest sales and airplay hit since another 622 plays. **12. Embrace** It is a new beginning for Embrace, whose fourth album *Out Of Nothing* finds them on a new label (Independents) with a new producer (Yard).
- from Virgin FM.
35. Robbie Williams Although not serviced to radio until Friday morning, Robbie Williams' new single *Got set off* is a flying start, amassing 182 plays from 63 stations before at midnight on Saturday. It managed to attract an



audience of more than 17m in that time, and debuts accordingly at number 35. The record is an instant add to Radio One's B-list, but the station programmed it more like an A-list record on Friday and Saturday, airing it eight times - more than any other station.

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A

ALSO OUT THIS WEEK
SINGLES
 The Bang Earnings:
 Me On Top EP (Ras
 Papa)
 Doveska Barabari:
 Little Yellow Spider
 DLX

Dark Orator lead
 (Globe Project)
 Mave Pricit:
 Fields/Alle I Do
 Housh: It's Already
 Written
ALBUMS
 Cream: She's In
 Control (Curb/V2)
 Alan Park: Sweet!

Foren (Planet Mu)
 Golan Project:
 Implications +
 Escalation (D.I.)
 Housh: It's Already
 Written
 (Parlophone)
 The Music: Welcome
 To The North (Virgin)

Records released 20.09.04

SINGLE OF THE WEEK

Groove Armada
 I See You Baby (Fatboy
 Slim Remix)

EW B297664982
 Made familiar once again thanks to the Renault Espace ad, this infectious slice of funk has been a club favourite since its first release five years ago. Now trailing Groove Armada's "best of" set (released a week later) - which aims to remind CD buyers how familiar the duo's work is from use in ads - it will benefit from their duo's live shows, plus strong airplay from specialist dance stations, MTV Hits and The Box.



ALBUM OF THE WEEK

Green Day
 American Idiot

Reprise 936248772
 Fresh from emerging as one of the highlights of this year's Carling Weekend festivals, anticipation for this new set could not be higher. And it certainly doesn't disappoint. It manages to carefully tread the fine line between credible and commercial, and looks set to further this trio's career path to Red Hot Chili Peppers-style world domination. The album's lead single, also titled American Idiot, is already well on its way to the Top 10.

Singles

Ian Brown
 Keep What Ya Got (Fiction/Polydor
 9868284)

Stone Roses swagger and Oasis art-rude combine on this single co-written with Noel Gallagher. Oasis-sounding swathes of guitar are joined by typically philosophical lyrics from Brown. C-listed at Radio One, it has also been heavily backed by London's Xfm.

Chungling
 Making Music (Gut CDGU159)
 After sparking a word-of-mouth buzz on *Tummy Touch*, this excellent soul cut has now been picked up by Gut. Its early Seventies feel is enhanced by a stunning remix from 4 Hero, which gives it a majestic sound reminiscent of Charles Stepney or George Martin. Radio Two has come on board with a C-listing.

Clayhill
 Northern Soul (Eat Sleep EA10125)
 These are laidback sounds from the trio's forthcoming album *Small Circle*. The single is also the title track of a short film by writer and director Shane Meadows, for which Clayhill have provided the soundtrack. The film will be shown on Channel 4 around the release of the album.

The Concrete
 Seems Fine (EMI LPSX013)
 One of the highlights from the Swedes' highly-rated eponymous album, this is a breezy, breezy summer stroll of a record. Despite generating mountains of pushing press, it may still prove too lo-fi to seriously dent the charts. But fans should check out the excellent new song *Just Locals*, which is included as a bonus track.

Darius Duan
 Susan (Sony LFS013)
 This is the first taster from the newly reformed classic line-up, who will shortly release new album *Astronaut*. It is a solid comeback which has already earned radio support from the likes of Virgin and Capital.

RJ Harvey
 Shame (Island CID0873)
 The third single from *Uh Huh Her* is short and snub, and takes a couple of plays to get under the skin but repeated listens prove to be rewarding. Stripped-down and spare, this oozes class.

Interpol
 Slow Hands (Matador OLE6362)
 This moody stomper is the first material from the New Yorkers' second album *Antics*, which follows on September 27. Interpol will be looking to expand their cult status this autumn, which looks likely as tickets for London dates at London's Scala and ICA sold out within five minutes.

The Knife
 Heartbeats (Rabid RAJD10020)
 Karin and Olof Dreijer emerge from their Swedish bunker with another gungy and seductive piece of electro-pop. It looks certain to win them a wider audience.

Paul McCartney
 Tropical Island Hum (EMI CD06649)
 All the Macca-bashers have clearly been wasting their time, because the man clearly doesn't care. It is another children's song, sung by the unembarrassed McCartney in a variety of different voices, including a Caribbean one, and taken from his new animated film of the same name.

Mansun
 Slipping Away (Parlophone R6650)
 This single marks the end of the road for Mansun, who emerged nine years ago during Britpop's heyday. The single is to be followed by a three-CD album, featuring their "last" fourth album plus B-sides and rarities.

Muse
 Butterflies And Hurricanes (Atlantic ATUK003)
 Still reeling after their show-stopping *Glustonia* set, Muse release the sixth track from their release *Absolution*. It is trademark Muse, with operatic vocals and a piano interlude.

Slyk1e
 Make It Easy (Polydor 9867988)
 After serving up three underground singles and her debut album *Diamond* in the

Dirt, Slyk1e offers her first crossover track. Sampling the Bacharach classic *Make It Easy* On Yourself, she seeks to show her softer side.

Brian Wilson
 Wonderful/Wind Chimes (Must Destroy/Nonclass MDA001X)
 Available as a limited-edition seven-inch and download, these are the first fruits of the new recordings of Wilson's long-lost Smile masterpiece. Both long familiar to Beach Boys fans as 1967's "replacement" *Singles* Smile album, they embody pop at its most majestic.

The Wonder Stuff
 Better Get Ready For A Fist Fight (RIL IRLD05003)
 Stourbridge's finest return with a new single from their first studio album in 11 years. Only two of the original band remain and, although Miles Hunt sounds charged enough to attract fans, it lacks the musical muscle to win many new admirers.

Albums

22-20s
 22-20s (Heavenly HVNLP51CD)



Befitting their mantle as young torch-bearers for old blues's music, the 22-20s' debut album is shot through with driving blues-rock, from opener *Devil In Me* to recent single *Shoot Your Gun*. It is distinctive, but perhaps lacks the new edge that makes the blues truly powerful.

Bryan Adams
 Room Service (Polydor 9868245)
 This first new studio album in six years is quintessentially Bryan Adams - and is even mixed by old friend Bob Clearmountain. A return to his trademark no-thrills rock, the standout cuts are the first single *Open Road*, the power ballad *Flying* and the melodic opener *East Side Story*.

Nick Cave
 Abattoir Blues/The Lyre Of Orpheus (Mute CDSTUMM233)
 This generous selection of new material from Cave romps

through his full repertoire, from rampant frenzied riffs to tender intimate ballads. The use of a gospel choir on much of *Abattoir Blues*, and excellent organ contributions from James Johnston adds a new dimension.

Elvis Costello
 The Delivery Man (Lost Highway 0663727)
 Recorded in Mississippi with the Imposters, this stripped-back and laid-back album is a welcome return to form. From the spitting aggression of the opener *Button My Lip* through to the soothing gospel choir of *Scarlet Tide*, his duet with Emmylou Harris, this is satisfying and edgy work that stands head and shoulders above many younger acts' output.

The Delgados
 Universal Audio (Chemical Underground CHEM0750CD)
 The Delgados' last album *The Great Eastern*, was Mercury-nominated, and this, their fourth, is just as good. From the new-wave tiaz of the single *Everybody Come Down* to the late-night eerie piano-led *Come Undone* and the poppy *Girls Of Valour*, it should appeal to existing fans and attract new ones.

Ben Harper with The Blind Boys Of Alabama
 There Will Be A Light (Virgin CDVUS254)
 Harper and the Blind Boys first collaborated on the Boys' album *Higher Ground*, and this sees these acclaimed Grammy-winning artists getting together for a full album. The results are a blend of modern soul and blues with the beautiful gospel harmonies of the Blind Boys.

Angela McCluskey
 The Things We Do (EMI B644690)
 This album comes on with all the swagger of Catatonias at their most radio-friendly but then develops a smoky vein of its own. Intelligent, mature and affecting, it deserves to find an audience beyond its obvious Radio Two home.

Little Axe
 Champagne & Girls (Real World CD/RW119)
 Little Axe is essentially Skip

McDonald, one-time stalwart of the Sugarhill Gang house band, aided and abetted by the legendary Carlini, LaBarre and Doug Winbush with Adrian Shergov on production duties. This excursion into the heart of dub blues is, as always, immensely listenable.

Mamef 'Ganjiro' Mirabal
 Buena Vista Social Club Presents... (World Circuit WLWCD069)
 The latest release from the Buena Vista stable is this 11-track album from trumpeter Mirabal. The experience gained over his 60-year career with LaBarre and a heart-warming set that features many Buena Vista stalwarts including Ibrahim Ferrer.

The Mooney Suzuki
 Alive & Amplified (Columbia 66610)
 Safe-sounding production from *The Matrix* casts a shadow on this album from one of the best exponents of NYC garage rock. That said, the band's power still comes through the safe production. From the Jam-sounding *Primitive Condition* through to *Naked Day* there is a lot of London 77 in these tracks.

Wire Daïses
 Just Another Day (ID/Transistor PDS101)
 This West Country act has been making a name for themselves as possible successors to The Cranberries. It is also the first release through Transistor Project, a new label and marketing venture backed by Blur's Dave Rowntree.

James Yorkston & The Athletes
 Just Beyond The River (Domino WIGGD142)

The Fris songwriter builds on debut *Moving Up Country's* promise with this collection of robust yet fatherly-delicate contemporary folk songs. Producer Kieran Hebdon does a fantastic job in creating a hushed, dusty atmosphere, creating a perfect backdrop for Yorkston's intimate style. A beautiful, moving yet life-affirming album.

This week's reviews: Dan J. 10; David Phil; Bookie; Adam Dawson; James Jones; Owen Lawrence; James Roberts; Nick Tso; Simon Ward; Paul Williams and Adam Woods.

Singles

11.09.04
Top 75

Half of the Top 10 comprise new entries, with Nelly taking top honours, closely followed by JoJo, Twista, Embrace and Pirates at two, three, seven and eight.

The Official UK

HIT 40 UK

Wk	ARTIST TITLE	Label
1	30 NELLY MY PLACE/FLAP YOUR WINGS	Universal
2	14 JO JO LEAVE (GET OUT)	Mercury
3	29 TWISTA SUNSHINE	Atlantic
4	1 NATASHA BEDINGFIELD THESE WORDS	Parlophone/EGC
5	4 MAROON 5 WE WILL BE LOVED	Columbia/SYG
6	3 THE 411 DUMB	Sony Music
7	2 3 OF A KIND BABYCAKES	Swingline
8	5 SHAPESHIFTERS LOLA'S THEME	Proton
9	EMBRACE GRAVITY	Interscope
10	THE PIRATES FEAT. ENYA/MARA/BOSS/ISHANI YOU SHOULD REALLY KNOW	Atlantic
11	6 THE STREETS DRY YOUR EYES	Liquid 8
12	9 ANASTACIA SICK AND TIRED	Capitol
13	7 STONEISLAND FEAT. THERESE PUT EM HIGH	Fontana
14	8 SUGABABES CAUGHT IN A MOMENT	Virgin
15	10 RACHEL STEVENS SOME GIRLS	Proton
16	11 MAROON 5 THIS LOVE	Octone/RSO
17	15 MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Real Gone
18	7 KEANE BEDSHAPED	Jive
19	19 THE THRILLS WHATEVER HAPPENED TO COREY HAIM?	Virgin
20	13 AVRIIL LAVIGNE MY HAPPY ENDING	Atlantic
21	12 GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO	Arts & Crafts
22	18 JANELLA SEE IT IN A BOYS EYES	Parlophone
23	6 PAUL WELLS WISHING ON A STAR	V2
24	10 SCISSOR SISTERS LAURA	Proton
25	8 ARMAND VAN HELDEN MY MY MY	Southwest
26	19 KELLS TROCK ME	Virgin
27	21 KRISTIAN LEONTIOW SHINING	Proton
28	6 DARREN HAYES POPULAR	Columbia
29	16 KEANE EVERYBODY'S CHANGING	Island
30	16 BUSTED THUNDERBIRDS/SAM	Universal
31	11 KANYE WEST JESUS WALKS	Roc-A-Fella
32	12 MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Mercury
33	27 BRAD MCFADDEN REAL TO ME	Mercury/SYG
34	4 J-KWON TIPSY	Arts & Crafts
35	34 ERIC PRYDZ CALL ON ME	Data Ministry Of Sound
36	10 THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
37	23 USHER BURN	Atlantic
38	25 ANASTACIA LET'S GET THIS ALONE	Virgin
39	10 JUSS STONE YOU HAD ME	Redwood/Epic
40	10 THE PRODIGY GIRLS	XL

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INDEPENDENT SINGLES

Wk	ARTIST TITLE	Label
1	10 ARMAND VAN HELDEN MY MY MY	Southwest (40)
2	6 PAUL WELLS WISHING ON A STAR	V2 (9)
3	10 THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King (9)
4	10 THE PRODIGY GIRLS	XL (10)
5	1 DIZZEE RASCAL STAND UP TALL	XL (10)
6	3 MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Real Gone (10)
7	4 STONEISLAND FEAT. THERESE PUT EM HIGH	Fontana (10)
8	2 LOSTPROPHETS LAST SUMMER	Waffle (10)
9	5 RACHAV FEAT. JAHAZIEL LET'S WORK IT OUT	V2 (9)
10	6 THE LIBERTINES CAN'T STAND ME NOW	Virgin (10)
11	8 FRANZ FERDINAND MICHAEL	Island (10)
12	7 ELEPHANT MAN JOCK GAL	VP (9)
13	10 THE BLACK KEYS (OAM) AUTOMATIC	EastWest (9)
14	10 ESTELLE 1950	V2 (10)
15	5 FIERCE GIRL DOUBLE DROP	Red Flag (9)
16	4 AGE OF LOVE THE AGE OF LOVE	Red (10)
17	1 ASPECTS FEAT. THE BEES OF THE LIP	Arts & Crafts (9)
18	17 MORRISSEY FIRST OF THE GANG TO DIE	Atlantic (9)
19	11 ARMIN VAN BUUREN BLEE FROM 2004	Nonesuch (9)
20	10 MRG NEVER LOST HIS HARDWARE	Trig-Ton (9)

The Official UK Charts Company 2004



1 Nelly
Almost two years after his first number one - the Diemna collaboration with Kelly Rowland - Nelly lands his second, with My Place/Flap Your Wings. Diemna's October 2002 opening week brought sales of 202,906, while My Place/Flap Your Wings sold 54,279 copies last week. The new single is unique in that it's a remix of tracks from two new albums by the artist - My Place being lifted from Sweet and Flap Your Wings from Sweet, both of which are out next Monday (Sept 13).



2 JoJo
At 13 years and eight months, JoJo becomes the youngest female solo artist to date to have a number one hit at the UK, shaving six months off the old record of 14 years and two months set in 1973 by Julie Andrews. The album, which was paired with P!nk's *Roses*, Most punts - not to mention the in-house chart compilers for *Viva!* and *i-D* - expected JoJo to debut at number one this week. Had she done so, the youngster from Boston would have broken a record which has stood since 1961, when Helen Shapiro, then 14 years and 10 months old became the youngest female solo artist to top the chart with *You Don't Know*.

Wk	ARTIST TITLE	Label
1	NEW NELLY MY PLACE/FLAP YOUR WINGS	Universal
2	NEW JOJO LEAVE (GET OUT)	Mercury
3	NEW TWISTA SUNSHINE	Atlantic
4	1 3 NATASHA BEDINGFIELD THESE WORDS	Parlophone
5	2 3 OF A KIND BABYCAKES	Swingline
6	3 2 THE 411 DUMB	Sony Music
7	NEW EMBRACE GRAVITY	Interscope
8	PIRATES/ENYA, AMA/NAILA BOSS/ISHANI YOU SHOULD REALLY KNOW	Atlantic
9	4 2 MAROON 5 SHE WILL BE LOVED	Columbia
10	5 3 GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO	Arts & Crafts
11	NEW PAUL WELLS WISHING ON A STAR	V2
12	NEW DARREN HAYES POPULAR	Columbia
13	9 2 MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Real Gone
14	6 6 BUSTED THUNDERBIRDS/SAM	Universal
15	ARMAND VAN HELDEN MY MY MY	Southwest
16	NEW KANYE WEST JESUS WALKS	Roc-A-Fella
17	8 2 SUGABABES CAUGHT IN A MOMENT	Virgin
18	NEW THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
19	NEW THE PRODIGY GIRLS	XL
20	10 2 DIZZEE RASCAL STAND UP TALL	XL
21	7 7 THE STREETS DRY YOUR EYES	Liquid 8
22	NEW THE THRILLS WHATEVER HAPPENED TO COREY HAIM?	Virgin
23	NEW ULTRABEAT BETTER THAN LIFE	Atlantic
24	14 8 SHAPESHIFTERS LOLA'S THEME	Proton
25	11 3 STONEISLAND FEAT. THERESE PUT EM HIGH	Fontana
26	NEW POPI CAN'T SAY GOODBYE	Proton
27	12 5 ANASTACIA SICK AND TIRED	Capitol
28	16 9 AVRIIL LAVIGNE MY HAPPY ENDING	Atlantic
29	NEW SHIFTY SLIDE ALONG SIDE	Mercury
30	10 13 O-ZONE DROGASTEA DIN TEL	Atlantic
31	8 8 KEANE BEDSHAPED	Island
32	39 8 J-KWON TIPSY	Arts & Crafts
33	13 2 LOSTPROPHETS LAST SUMMER	Waffle
34	17 2 KRISTIAN LEONTIOW SHINING	Proton
35	15 2 RACHAV FEAT. JAHAZIEL LET'S WORK IT OUT	V2
36	21 6 D-12 HOW COME	V2
37	23 8 RACHEL STEVENS SOME GIRLS	Proton
38	24 8 W HIP TO HIPCAN YOU FEEL IT	Proton

TITLE	Wk	ARTIST	Label
1	1	THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
2	1	THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
3	1	THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
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37	1	THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
38	1	THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
39	1	THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King
40	1	THE KILLERS ALL THESE THINGS THAT I'VE DONE	London King

Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	26	USHER BURN	Usher Burn (feat. Usher & Burn) (feat. Usher & Burn)	LaFace 837943762 (4RD)
40	4	THE RASMUS GUILTY	The Rasmus Guilty	Ultramarine 83134575 (5)
41	NEW	ED HARCOURT THIS ONE'S FOR YOU	Ed Harcourt This One's For You	Novelty 19M4602 (1)
42	22	FAITHLESS I WANT MORE	Faithless I Want More	BMG 832644922 (4RD)
43	27	BEENIE MAN KING OF THE DANCEHALL	Beenie Man King of the Dancehall	Virgin 8352479 (5)
44	NEW	MARIO WINANS FEAT. LIL' FLIP NEVER REALLY WAS	Mario Winans feat. Lil' Flip Never Really Was	Red Bull 8352479 (5)
45	37	JAMELIA SEE IT IN A BOYS EYES	Jamelia See It in a Boy's Eyes	Red Bull 8352479 (5)
46	35	LLOYD BANKS ON FIRE	Lloyd Banks On Fire	Polystar 8356475 (5)
47	25	THE LIBERTICANS CAN'T STAND ME NOW	The Liberticans Can't Stand Me Now	Virgin 8352479 (5)
48	21	ANA JOHNSON WE ARE	Ana Johnson We Are	Mercury 8352479 (5)
49	5	NINA SIMONE YA BODY	Nina Simone Ya Body	Mercury 8352479 (5)
50	NEW	EASYSOUND HOW DID IT EVER COME TO THIS?	Easysound How Did It Ever Come To This?	Novelty 19M4602 (1)
51	36	LL COOL J HEADSPURGE	LL Cool J Headspurge	Mercury 8352479 (5)
52	12	BRITNEY SPEARS EVERYTIME	Britney Spears Everytime	Mercury 8352479 (5)
53	NEW	NO REASON MAN LIKE ME	No Reason Man Like Me	Mercury 8352479 (5)
54	NEW	THE OPEN ELEVATION	The Open Elevation	Mercury 8352479 (5)
55	32	ATL MAKE IT UP WITH LOVE	ATL Make It Up With Love	Mercury 8352479 (5)
56	40	KASABIAN LSF	Kasabian LSF	Mercury 8352479 (5)
57	33	JAVINE DON'T WALK AWAY	Javine Don't Walk Away	Mercury 8352479 (5)
58	3	FRANZ FERDINAND MICHAEL	Franz Ferdinand Michael	Mercury 8352479 (5)
59	47	MCFLY OBVIOUSLY	McFly Obviously	Mercury 8352479 (5)
60	49	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	Shaznay Lewis Never Felt Like This Before	Mercury 8352479 (5)
61	34	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Mario Winans feat. Enya & P Diddy I Don't Wanna Know	Mercury 8352479 (5)
62	29	JAMIE STOTT JUST	Jamie Stott Just	Mercury 8352479 (5)
63	38	KANE RAIN DOWN ON ME	Kane Rain Down on Me	Mercury 8352479 (5)
64	41	ELEPHANT MAN JOOK GAL	Elephant Man Jook Gal	Mercury 8352479 (5)
65	10	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	George Michael Flawless (Go to the City)	Mercury 8352479 (5)
66	NEW	THE BLACK KEYS 10AM AUTOMATIC	The Black Keys 10am Automatic	Mercury 8352479 (5)
67	NEW	NEW FOUND GLORY FAILURE'S NOT FLATTERING	New Found Glory Failure's Not Flattering	Mercury 8352479 (5)
68	42	GRETCHEN WILSON REDNECK WOMAN	Gretchen Wilson Redneck Woman	Mercury 8352479 (5)
69	50	ESTELLE 1980	Estelle 1980	Mercury 8352479 (5)
70	NEW	THE HIVES WALK IDIOT WALK	The Hives Walk Idiot Walk	Mercury 8352479 (5)
71	40	THE BLACK EYED PEAS LET'S GET IT STARTED	The Black Eyed Peas Let's Get It Started	Mercury 8352479 (5)
72	54	LOU REED SATELLITE OF LOVE 04	Lou Reed Satellite of Love 04	Mercury 8352479 (5)
73	46	HAR MAR SUPERSTAR DUI	Har Mar Superstar Dui	Mercury 8352479 (5)
74	NEW	FIERCE GIRL DOUBLE DROP	Fierce Girl Double Drop	Mercury 8352479 (5)
75	50	GIRLS ALoud THE SHOW	Girls Aloud The Show	Mercury 8352479 (5)

As used by Top Of The Pops and Radio One
Chart based on sales and
radio airplay in the week
ending 28th August 2004.
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Twista
Twista's latest
single, which
samples Bill
Wyler's 'Levity'
and features
vocals from
Anthony
Jefferson -
debuts at three.

Three weeks after
reaching number
60 on import,
Sunshine -
up
Twista's latest
single, which
samples Bill
Wyler's 'Levity'
and features
vocals from
Anthony
Jefferson -
debuts at three.



Paul Weller
This version of
Rose Royce's
'Whising On A
Star', which
debuts at number
11 this week, is
the second single
from Weller's
first backing
Studio 150
covers album.
Weller has been
one of the chart's
most reliable
hitmakers, and
counting singles
he has made
with the Jam,
the Style Council,
the Council
Collective and
solo. He's now
Top 75 hit, but
four of which
have made
the Top 40.

DOWNLOADS

Pos	Artist	Title	Label
1	WESTLIFE FLYING WITHOUT WINGS	Westlife Flying Without Wings	Mercury
2	BLAZIN' SQUAD BLAZIN' DAY	Blazin' Squad Blazin' Day	Atlantic
3	MAROON 5 SHE WILL BE LOVED	Maroon 5 She Will Be Loved	J
4	SHAPESHIFTERS COLAS THEME	Shapeshifters Colas Theme	Phonogram
5	GREEN DAY AMERICAN IDIOT	Green Day American Idiot	Reprise
6	MAROON 5 THIS LOVE	Maroon 5 This Love	J
7	THE STREETS DRY YOUR EYES	The Streets Dry Your Eyes	Island/Decca
8	KEANE BEDSHAPED	Keane Bedshaped	Island
9	SCISSOR SISTERS LAURA	Scissor Sisters Laura	Polygram
10	MUSE APOCALYPSE PLEASE	Muse Apocalypse Please	Island/Warner Bros
11	ANASTACIA SICK AND TIRED	Anastacia Sick and Tired	Epic
12	THE 411 DUMB	The 411 Dumb	Sony/Sire
13	KEANE EVERYBODY'S CHANGING	Keane Everybody's Changing	Island
14	ANASTACIA LET OUTSIDE ALOE	Anastacia Let Outside Aloe	J
15	AVRIL LAVIGNE MY HAPPY ENDING	Avril Lavigne My Happy Ending	BMG
16	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE, PAPERS DO	Goldie Lookin' Chain Guns Don't Kill People, Papers Do	Atlantic
17	NATASHA BEDINFIELD SINGLE	Natasha Bedinfield Single	Phonogram
18	MAROON 5 HARDER TO BREATHE	Maroon 5 Harder to Breathe	J
19	OUTKAST HEY YEAH	Outkast Hey Yeah	Atlantic
20	TWISTA SUNSHINE	Twista Sunshine	Arboretum

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DANCE SINGLES

Pos	Artist	Title	Label
1	ARMANDO VAN HELDEN MY MY MY	Armando Van Helden My My My	Southern End/123
2	THE PRODIGY GIRLS	The Prodigy Girls	XL/Rebel
3	DIZZEE RASCAL SUD UP TALL	Dizzee Rascal Sud Up Tall	XL/Rebel
4	STONEISLAND FT THERESA PUT EM HIGH	Stoneisland ft Theresa Put Em High	Red Ant/303
5	SHAPESHIFTERS COLAS THEME	Shapeshifters Colas Theme	Phonogram
6	MAMI SWIFT & BLAME SLEEPWALKER/REPTILE	Mami Swift & Blame Sleepwalker/Reptile	Cherry/1303
7	DEEP BLUE FLASHLIGHT	Deep Blue Flashlight	Deep Blue/303
8	DEEP BLUE THE AGE OF LOVE	Deep Blue The Age of Love	Deep Blue/303
9	ARMIN VAN BUUREN BLUE FEAR 2004	Armin van Buuren Blue Fear 2004	Mercury
10	CHACK KAHN I WANT YOU HODANAWANT HODYOU	Chack Kahn I Want You Hodanawant Hodyou	Warner Bros/1303
11	FRANZ FERDINAND EVERYTIME	Franz Ferdinand Everytime	Mercury
12	ULTRABEST BETTER THAN LIFE	Ultrabeat Better Than Life	All Around The World/1303
13	ZAPP MORE BOUNCE TO THE QUINCY/JUPITER LOVE	Zapp More Bounce to the Quincy/Jupiter Love	Warner Bros/1303
14	DEEP SENSATION SOMBOW SOMEBODY	Deep Sensation Sombow Somebody	In The House/1303
15	THE BANGLES WALK LIKE AN EGYPTIAN	The Bangles Walk Like an Egyptian	Warner Bros/1303
16	KYLIE'S COSMOS KYLIE'S NEW CHICKEN	Kylie's Cosmos Kylie's New Chicken	Warner Bros/1303
17	3 OF A KIND BABYKISS	3 of a Kind Babykiss	Mercury
18	JAMMIN' GO DULITALKING	Jammin' Go Dulitalking	Mercury
19	CHIC GOOD TIMES I WANT YOUR LOVE	Chic Good Times I Want Your Love	Atlantic/1303
20	BIE BLAYN YOUR WHISKEY BAD	Bie Blayn Your Whiskey Bad	Red Ant/1303

R&B SINGLES

Pos	Artist	Title	Label
1	NELLY MY PLACE/FLAP YOUR WINGS	Nelly My Place/Flap Your Wings	Universal/303
2	TWISTA SUNSHINE	Twista Sunshine	Atlantic/1303
3	THE 411 DUMB	The 411 Dumb	Sony/Sire/1303
4	PIRATE-ENTEN, SHOLA AMAN/NAILA BOSS/ISHANU YOU SHOULD REALLY KNOW	Pirate-Enten, Shola Aman/Naila Boss/Ishanu You Should Really Know	Mercury/1303
5	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE, PAPERS DO	Goldie Lookin' Chain Guns Don't Kill People, Papers Do	Atlantic/1303
6	KANYE WEST JESUS WALKS	Kanye West Jesus Walks	Red Ant/1303
7	THE STREETS DRY YOUR EYES	The Streets Dry Your Eyes	Island/Decca/1303
8	J-KROW TIPSY	J-Krow Tipsy	Island/Decca/1303
9	MARIO WINANS FEAT. LIL' FLIP NEVER REALLY WAS	Mario Winans feat. Lil' Flip Never Really Was	Red Bull/1303
10	RAOHU FEAT. JAHAZIEL LET'S WORK IT OUT	Raohu feat. Jahaziel Let's Work It Out	1303
11	LL COOL J HEADSPURGE	LL Cool J Headspurge	Mercury/1303
12	D-IZ HOY COME	D-iz Hoy Come	Mercury/1303
13	NINA SIMONE YA BODY	Nina Simone Ya Body	Mercury/1303
14	USHER BURN	Usher Burn	Mercury/1303
15	JAMELIA SEE IT IN A BOYS EYES	Jamelia See It in a Boy's Eyes	Mercury/1303
16	LLOYD BANKS ON FIRE	Lloyd Banks On Fire	Mercury/1303
17	ATL MAKE IT UP WITH LOVE	ATL Make It Up With Love	Epic/1303
18	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	Shaznay Lewis Never Felt Like This Before	Mercury/1303
19	JAMIE STOTT WALK AWAY	Jamie Stott Walk Away	Mercury/1303
20	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Mario Winans feat. Enya & P Diddy I Don't Wanna Know	Mercury/1303

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The Official UK Singles Chart is compiled by the BPI and is based on sales and airplay in the week ending 28th August 2004. It is available on the BPI website. For more information visit www.bpi.co.uk

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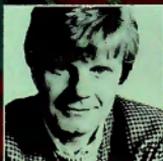
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ANTHONY WILSON



DAVE ROWNTREE
BLUR / TRANSISTOR PROJECT
IN CONVERSATION WITH
YINKA ADEGOKE
NEW MEDIA AGE



BOB LEFSETZ
IN CONVERSATION WITH
JON WEBSTER



KORDA MARSHALL
ATLANTIC
THE MY LABEL
CONVERSATION



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