

# MUSICWEEK



Universal sales chief calls for rules change in bid to reverse decline of physical singles sales

## Chart rules under fire

### Charts

By Paul Williams

Universal sales director Brian Rose is pressing for an overhaul of current chart rules, which he says are hindering efforts to revive the ailing singles market.

Rose says attempts by his company to try to breathe new life into the sector by introducing new formats are being hampered because their sales are not chart-eligible under existing regulations.

He is particularly concerned that the central plank of Univer-

sals singles revival plan – a three-inch pocket CD combining the main version of a track with access to its ringtone and trialled early this summer – is presently excluded from the Official Charts Company countdown because of packaging and gifting rules.

After the singles market suffered its worst performance on record last year with just 36.4m units shipped, over-the-counter sales have slipped by a further 10.2% this year to date and a month ago fell to their lowest weekly figure since records began in 1959 with 365,382 units sold.

"Against this backdrop, Universal are working hard to introduce more formats to the singles business, but unfortunately trying to do so with one hand tied behind our back," he told his company's autumn conference at London's The Hospital last Tuesday. "Why is it that a five-inch CD is chart eligible and a three-inch is not? How ridiculous is that?"

Rose, an outspoken critic of the EM1-championed, two-track £1.99 single, used the platform of the conference to urge retailers to back his calls for changing the chart rules "to allow us both to test

new formats that can bolster our singles market."

Even though the pocket format has not won chart approval, Universal is pressing on with its introduction. Following a trial in July in more than 100 stores, Rose says a second phase of tests will take place later this month in around 400 stores.

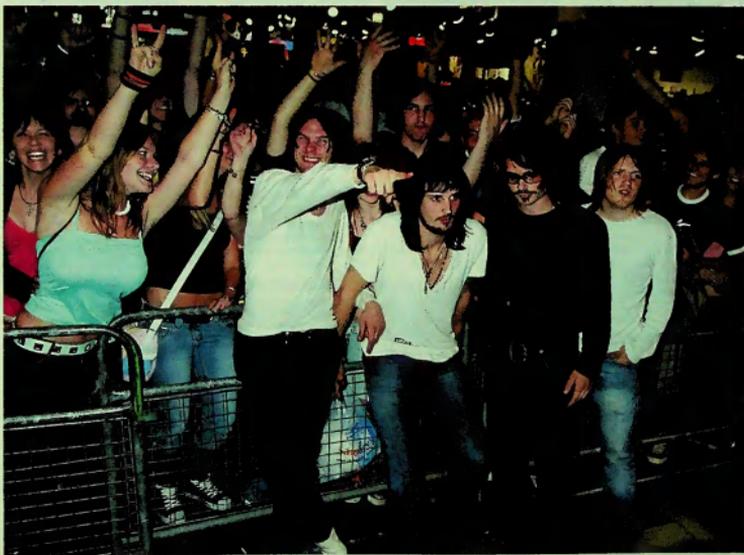
Virgin Megastores head of music Joe McNicholas agrees there should be a review of chart rules, but says that it cannot be done in total isolation. "The issue in the industry is there's still not a collective or coherent approach

by all the record companies and the consumer is still confused," he says.

The Official Charts Company's product and new media co-ordinator James Gillespie says allowing pocket CDs into the chart is "something we're keeping an open mind about".

"The pocket CD is something we've been watching closely for the past year and it tested positively in research. The Chart Supervisory Committee is waiting to see the results of the Universal trials," he says.

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### Kasabian set up BMG chart rout

BMG yesterday (Sunday) cashed in on strong first-week sales for Natasha Bedingfield and Kasabian's albums as it scooped three of the top five chart places.

Bedingfield's Unwritten debuted at one while Maroon 5's Songs About Jane held at two and Kasabian's self-titled release entered at four.

"It's fantastic to have three debut albums in the top reaches of the UK chart – and particularly pleasing that two of them are new British artists," says BMG UK &

Ireland chairman Tim Bowen.

It is a triumphant result for Kasabian, who have received little mainstream radio support and only last Thursday received their first playlisting by Radio One for forthcoming single Processed Beats. "There have been no short cuts with this band," says BMG UK music division President

Doherty. "They were signed more than two years ago, we had a plan from the start and stuck to it."

The campaign has been driven by touring and press support, along with striking imagery and videos. Kasabian are pictured at HMV's Oxford Street store where last Thursday they played to more than 1,000 fans.

### Mercury effect boosts Franz

While Franz Ferdinand rejoice, Domino focuses on album number two, which is a work in progress p3

### Woolies enters download race

The High Street chain makes a bold pitch in the download arena, emphasising its user-friendly message p4

### Majors unveil release feast

Universal's conference focused on pushing new acts, while EM1's event unveiled a series of big-hitting best-ofs p6

This week's Number 1s  
Albums: N Bedingfield  
Singles: B McFadden  
Airplay: Maroon 5



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# MUSICWEEK

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# Your guide to the latest news from the music industry

## People

### Aim elects new vice chairman

Chrysalis Music Division CEO Jeremy Luccles has been elected by the Aim board to be the organisation's new vice chairman. He replaces Ninja Tune managing director Peter Quirk, who retired by rotation at June's AGM.

Warner Bros has restructured its promotions department following the departure of *The Partnership* founders Billy Macloed and Matthew Austin. Former Partnership head of promotions Sarah Adams has been named director of promotions, while Laura Ohnina becomes head of TV. Joined by TV promotions manager Claire Le Marquand, Peter Black becomes head of radio while Andy Hippkins and Jane Arty complete the department as radio promotions managers.

Former Telstar head of A&R Peter Hadfield is to launch his new record label *The New Black* at an event at In The City. He is teaming up with independent music publisher A7 Music for a showcase evening at the Baby Grand in Manchester on September 20. The event will feature sets from Brighton bands The Love Gods, M&J and Berkshire act Yankie Nine Niner.

Hugh Goldsmith and Mike McCormack are late additions to the *In The City* bill p4

Former Sony International promotions manager Sarah Gayman has been joint director of Brighton Institute of Modern Music, The Institute, described as a 'rock & roll college', is now in its third year. The institute has more than 470 students, with some recent graduates having signed to major labels.

Steven Howard reflects on the end of an era after exiting Zomba, p5

Cella McCormley retains a directorship at Sony/ATV following her move to the sister record company division.

## Exposure

### UK Music Hall of Fame announced

The UK Music Hall of Fame has unveiled The Beatles, Bob Marley, Madonna, Elvis Presley and U2 as its first inductees. A six-week series fronted by Jamie Theakston will run on Channel 4 this autumn, featuring five nominations for each decade since the Fifties with the public then picking one winner per decade. The final show will be a live event at London's Hackney Empire where the five acts will be inducted.

Award winners from commercial radio were invited to celebrate their success at a reception in the Houses of Parliament. The event last week was organised by the All-Party Parliamentary Commercial Radio Group and saw more than 30 guests

from Whitehall and Westminster meet more than 40 award winners from commercial radio.

Radio Two is celebrating its Liverpool from October 2 for a week of shows and performances as part of its annual Radio Two Live event.

Broadcasters including Mark Radcliffe, Janice Long, Jeremy Vine and Frankerton will transmit from the city and a variety of acts, including Beverley Knight, Starsailor, Travis, Embrace, Any Winehouse and The BBC Concert Orchestra, will perform exclusive sets from venues around Liverpool.

Michael Parkinson attracted nearly 6m viewers a weekend ago for his first ITV1 chat show. The programme, which included Mercury's Razorlight performing Golden Touch accompanied by 30 gospel singers, won an audience of 5.7m in its 945 to 11pm slot.



Weller: website made easier for purchases

Paul Weller's website has been redesigned to enable fans to buy digital downloads and other products more easily. It has done away with external pop-up shops with users instead staying on and adding to one basket on the site where they can buy downloads, ring tones, CDs, merchandise or join Weller's supporters club.

Mobo sought to distance itself from the controversy surrounding homophobic lyrics by dropping two nominees from the best reggae act category at the September 30 event at London's Royal Albert Hall. The

Call them the massive passive, call them Saga louts, they're here - and they're here to stay' - Editorial, p18

## Sign here

### V2 in album deal with Radio One

V2 has signed a deal with Radio One to launch compilation albums around the station's specialist shows Bobby & Nihal and The Lock Up. The Bobby & Nihal double album Bobby Friction & Nihal Presents... is due out next month and will comprise A&R-favoured hip hop, R&B and drum & bass tracks, while The Lock Up album, also out in October, will reflect the music played in the punk and alternative rock programme.

MTV has completed the line-up of sponsors for its *MTV Europe Music Awards* in Rome on November 18 after signing a deal with Footlocker, Replay Blue Jeans, L'Oréal Paris Studio Line and Hewlett Packard were added on board.

Notting Hill Music's US operation has marked an 'aggressive' move into rock by signing a raft of deals, including Motorhead and Sepultura.

The company has also added Machine Head, Killswitch Engage and My Ruin to a roster which already includes Deep Purple, Venom and Yes.

Mean Fiddler Music Group has teamed up with music recognition service Shazam to launch a 'Tag To Tag' initiative. Music fans will be able to use the Shazam 2500 service to recognise a chosen track and then purchase it as a full-length download or ringtone from their mobile phone.

The Darkness have become the latest major UK recording act to offer

chart-eligible digital downloads of their music, alongside CDs and merchandise, from their own website.

In a link-up between the band's management Whitehouse and Atlantic Records, the new digitally-enabled store is launched today (Monday) and powered by music e-tailer Recordstore.co.uk.

## Bottom line

### Music sales fall in France

French music sales dropped by almost 14% in the first half of 2004, according to figures published by trade body SNEP. Combined sales of albums, singles and audiovisual material for the six months to the end of June 2004 amounted to €652m, down 13.8% on the equivalent period last year. By volume, sales dropped 11.4% with 48.7m units sold compared to 55m in the first half of 2003.



Keane: platinum award for album

Universal trio Keane's *Hopes & Fears* album was one of five albums in August to win an IFPI Platinum Award after reaching 1m pan-European sales. Sony artist Antastic led the way with *Not That Kind* hitting 4m sales across Europe, while UK-based Universal act Scissor Sisters' self-titled debut album reached 1m sales, as did BMG-issued albums *Under My Skin* by Avril Lavigne and *Songs About Jane* by Maroon 5.

Wipac's i5TRA-testing a system that enables customers to download full-length audio and video tracks to mobile devices. Customers are able to send a text message to Wipac, which then sends a response enabling them to install an application which is stored on the phone and used whenever they want to play music or videos on their phone. The application also enables users to download ringtones and wallpapers. Videos will cost £3, audio tracks £1.50 and ringtones £4.50.

The PRS Foundation is launching a new *Music Award*, which promises a 'significant' financial reward for new artists. The project is being backed by the Mayor of London whose office is providing a venue for a launch event. It takes place at London's Living Room on the top floor of City Hall on October 26.

Bertelsmann reported an increase in music profits while playing down reports of its interest in acquiring the BBC's commercial assets, p11

Woolworth's new online service is to launch shortly, p4

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

Domino celebrates prestigious win and reports on progress for 2005 follow-up album

## Mercury effect rubs off on Franz

### Awards

by Paul Williams

Franz Ferdinand are already planning the follow up to their debut album, which last week scooped the Nationwide Mercury Prize.

Laurence Bell, boss of their label Domino, says the band are expected to return to the studio in the first quarter of next year to begin work on the second album with a release slated for around next summer. They've already written three or four songs and whenever they've got half a day they're writing," says Bell.

Anticipation for the follow-up has been further boosted by the band's Mercury win at London's Grosvenor House Hotel last Tuesday as they overcame other joint favourites The Streets and the likes of Keane and Amy Winehouse to take the £20,000 prize. "It's nice because it's an award judged on artistic prowess, which always means more to us," says Bell.

Band manager Cerne Canning says, "We've just won at MTV's VMAs, the GQ Awards and now this. While ultimately we might

feel that the fans are the most important thing, getting recognition from your peers and industry respect comes a great second."

Given their success and what was widely considered to be one of the strongest Mercury shortlists to date, Bell believes the band's win is a "good sign" for the state of UK music currently. "They are spearheading a really good time for British music at the moment. Bands like Franz Ferdinand are helping people to discover guitars and they're getting people excited about music again," he says.

The win, coming little more than a week after Franz Ferdinand were the UK's only winners at the MTV Video Music Awards in Miami, immediately galvanised interest in the already hugely-successful album, although it is not expected to enjoy as big a percentage sales lift as other recent winners such as Dizzee Rascal's *The Boy In Da Corner* as it is starting from a higher base.

Vital managing director Peter Thompson, whose company is distributing the album with THE, says he has seen "a bit of a surge in interest" in the release with retail-



Franz Ferdinand: making progress writing second album, with four tracks already penned

ers topping up their stock.

"I'm not sure we're going to sell a lot more records on the back of it. It's another stepping stone for the album doing well in the Christmas market," he adds. "The person I'm really pleased for is Laurence. He's been dealt a rough hand but the Mercury in the past and he's got a genuine independent label with all the problems of an independent label and it's great that this year he's got a genuine success."

Although Domino is now lining

up TV advertising for the album following the victory, Thompson notes that the release's success to date - including around 500,000 over-the-counter sales in the UK - has been "very natural".

"We've been very successful. We've sold loads of records, but not because we've spent half a million on TV advertising and done things at retail to sell lots of records. It's because people want to buy the album," he says.

For Vital, the Franz Ferdinand

win is its third Mercury success in five years, having been the distributor of Dizzee Rascal last year and also Blizz Drawn Boy's *The Hour Of The Bewilderbach*, which took the prize in 2000.

"Despite the album having already been locked into the Top 20 ahead of the Mercury winner, sales did pick up noticeably following the triumph with HMV alone reporting around a 65% lift the day after. However, the chain's head of music Mark Noonan was expecting the Franz Ferdinand album and those by other acts who performed at last week's ceremony to pick up more strongly over the weekend on the back of a BBC2 highlights programme last Friday. "I think some of the other performers on the night will sell records," Noonan says. "The Zutons will do well and Basement Jaxx and Belle & Sebastian."

The "Mercury effect" was also playing a part in the performance of another big-selling album last week, Dizzee Rascal's *Showtime*, which was yesterday (Sunday) expected to debut in the Top 10 exactly a year after its predecessor won the Mercury Prize.

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## Pop Idol lawyers take action over Cowell's 'copycat' show

Simon Cowell's involvement in future series of Pop Idol and its hugely-successful US spin-off have been thrown into question after Simon Fuller instigated legal action against the BMG executive.

Fuller's 19 TV, which is responsible for the Pop Idol and American Idol formats, last Friday issued legal proceedings against Freemantle Media, Cowell's company. Simon and Cowell's BMG joint venture Syco for breach of contract and breach of copyright over the newly-launched ITV1 programme X-Factor.

19 accuses the talent show, which had its second episode screened last Saturday, of being a copy of its Pop Idol property in that Freemantle was a co-partner and-Cowell a presenter. X-Factor is presented by Kate Thornton, who was previously the host of Pop Idol 2 on ITV2.

A 19 spokesman said the company decided to take legal action now after watching X-Factor's first programme. "We've known about it happening for a long time, but when we saw it, it was very close to the format

of Pop Idol and a lot of the Sunday papers the following day were calling the show Pop Idol mark two," he says.

The spokesman says 19's legal team found nearly 40 similarities between Pop Idol and X-Factor after analysing the latter's first programme. "There were similarities on everything - the logo, the music, the way the contestants came in the room and departed, the entire process was a carbon copy," he says.

19 is hoping for a "speedy trial" to resolve matters as

quickly as possible, but has no plans to try to have the series taken off the air.

The legal action puts a question mark over Cowell's participation in further series of Pop Idol and American Idol. He is contracted to do two more series of the US programme, while 19 is anticipating a return for Pop Idol to UK screens next autumn with or without Cowell. The 19 spokesman says it is hoped that Cowell will do future series, adding, "The real battle is between 19 and Freemantle."

This latest action follows hot on the heels of a legal dispute between BMG and 19 over rights to future series of Pop Idol globally. However, the 19 spokesman says the new proceedings are entirely separate to the earlier dispute.

Cowell was unobtainable for comment, while a spokesman for Syco's legal venture partner BMG has dismissed 19's action as "absurd". "We deny any wrong doing and have no further comment to make," the spokesman adds.

### THE MUSIC WEEK PLAYLIST



**02 Vertigo (Stand)**  
The comeback of the year will show this band's continuing to be exactly how it's supposed to be done. (single, Nov 8)

**TERROR SQUAD Lean Back (Universal Records)**  
This rap monster has succeeded as many versions as In Da Club did before its release. It has now been played at #1. (single, Sept 4)



**MYLO Drop The Pressure (Blastbeat)**  
Glasgow's finest continues to deliver. (single, Oct 18)



**FILM SCHOOL Harmed (Fierce Panda)**  
One of the new band highlights from SXSW begin their debut UK tour next week. (from album, Nov 1)



**MANIC STREET PREACHERS The Love Of Richard Nixon (Sony)**  
Wethers returns with their most mainstream sound to date. (single, Oct)



**ROOSTER Come Get Some (Brightside)**  
This band continue to win fans, as this rock anthem from their first album proper - due in 2005 - will use the stakes for this hairy topped gang. (single, Oct 4)



**THE DUKE SPIRIT Cuts Across The Land (Loop)**  
The title track from their first album proper - due in 2005 - will use the stakes for this hairy topped gang. (single, Sept 27)



**DANIEL BEDINGFIELD Nothing Hurts Like Love (Polydor)**  
This is a stunning lead single from the album that could see Daniel become the UK's biggest musical star. (single, Oct)



**MINNIE DRIVER Everything I've Got In My Pocket (EMI Liberty)**  
This is a quality debut from the surprise cancer movie of the year (single, Sept 27)



**THE BREAKMAKERS Things We Say We Do EP (Everybody's Records)**  
A great set of songs showcasing this unique band's potential - one to watch. (single, Oct)

## Chain enters download scrum with 'easy-to-use' pitch

# Woolies: download launch within weeks

### Downloads

by Sonia Soltani

Woolworths is putting the emphasis on "user-friendly" as it prepares to capitalise on its market-leading High Street status with the launch of a digital download service.

The new service, *Downla@d* at [woolworths.co.uk](http://woolworths.co.uk), is due to launch "in the next few weeks", and will target the Woolworths and MCV chains' extensive customer bases with a service that will offer not only downloads but physical CDs and ringtones.

"What we want to do is to make it easy for our customers to just click on the titles they want and be able to buy it as a download, a ringtone or have a compact disc shipped to their home - all this in one transaction," says Woolworths and MCV head of commercial Jim Batchelor.

The retailer promises that "hundreds of thousands" of tracks will be available from launch with single tracks costing 99p and downloads and albums £7.99. All the major record companies have agreed to provide content to the site, as have numerous independent labels. As part of the service, a top 20 pre-release chart called *Not Only On Download* will be included alongside a back catalogue service.

Batchelor says, "We recognise



Batchelor: 'we want to make it easy'

that people such as Apple and Napster offer a wider range of tracks and services, but we are the market leader for chart music in the UK and we want to offer this to our customers."

Woolworths intends to make its online service as user-friendly as possible and to feature as many chart music and back catalogue tracks as rival digital providers. But Batchelor says the service needs to be up and running before it can consider further development. "There will be a lot of opportunity to add extra services in the future. Until then we want a robust system," he says.

Initial details of the new service were unveiled last Wednesday as the group announced a 5.9% increase in sales to £1,110.8m in the 26 weeks to July 31. Sales in the entertainment wholesale and publishing sector increased by 18.8% during the first half of the year. The group attributes the rise to the strength of the DVD mar-

ket and the strong growth seen in a number of the trade channels served by its distributor EMI.

A new "trade-in" initiative was tested in its Bedford, Cardiff, Hastings and Southampton stores to evaluate the appeal and profitability of allowing customers to receive cash or credit in exchange for used entertainment products. The initiative is now being expanded to 173 stores.

Meanwhile, Virgin Entertainment Group CEO Simon Wright says his operation is planning to roll out its Virgin Digital online service in the US in early October with the UK set to follow at an as yet unspecified date. It will offer 1.2m tracks licensed from all the majors as well as indie labels and will combine download and subscription offers and internet radio.

"We've pulled apart Apple, iTunes, Napster and Rhapsody and all of them have very strong points and weaknesses and what we've tried to do is incorporate strong points and not reflect the weaknesses," he says.

Although the service was originally expected to debut in the UK this autumn, Wright now says, "There are a number of things that need to fall into place before we can confirm an exact date, but we can confirm to the extent that what we're launching in the US will be exactly the same as the UK service."

### THE BPI AWARDS

ALBUMS  
Fin Brothers -  
Everyone Is Here  
(silver)  
Dixie Ragaz -  
Showline (Silver)  
Vance -  
Soul Songs (Silver)

Alexander O'Neal -  
Greatest Hits (silver)  
Akon -  
Voice (Silver)  
Nabeela Bedrafield -  
Lover (Gold)  
Franz Ferdinand -  
Franz Ferdinand  
(two times)

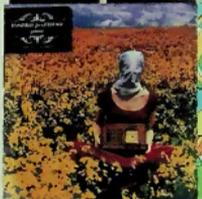
platinum)  
Sawyer Sisters -  
Sawyer Sisters  
(three times  
platinum)  
Eco Cossidy -  
Sorghard (live  
times platinum)

Sleeves for artists as diverse as Mylo, Primal Scream, Abiodun, Supergrass, Kasabian, Sia, Hope Of The States and Zero 7 are set to take centre-stage later this week at the first I See Music being organised at London's ICA by Music Week.

The exhibition, which takes place this coming Saturday and Sunday, has been launched to showcase the best music-related design and image creation from the past 12 months. In addition to sleeves, it includes photography, graphics and an assortment of objects ranging from the 12-foot giants created to promote Elbow's *Cast Of Thousands* album and a five-foot Perspex Chemical Brothers logo to the rabbit masks built for Alison Goldfrapp's *Black Cherry* album and the Ladybird books that originally inspired it.

The design process which produced the sleeves for Funeral For A Friend, Ratoneshock, Hya, Super Furry Animals, Col and UNKLE will be explored in depth, while work for other artists will also be on display. Among the designers responsible for work in the show are Blue Source, Big Active, Fara, Non-Format, Peter Saville Associates and Peter Fowler.

I See Music was born out of Music Week's long-standing Creative & Design Awards, which recognises UK achievements in sleeve design, photography, illustration and ad design. The event kicks off with an industry preview event on Friday, while the exhibition will be open to ICA members and the general public for the remainder of the weekend.



## New promoters join the Clear Channel fold

Live music giant Clear Channel has bolstered its team of promoters with the addition of three new names to strengthen its position in the area of new music.

Adelle Slater, Jon Dunn and Jamie Baskfield have joined the company, expanding to 12 the promoters working across CCE UK's music division. Slater was previously assistant to Neil Warnock at the Agency Group, where she booked tours for the likes of Motörhead, Brian Wilson, Alice Cooper and Rush. Meanwhile, Dunn was group booker for the McKenzie Group handling shows across the operation's venues around the UK when she booked tours for the likes of Motörhead, Brian Wilson, Alice Cooper and Rush. Meanwhile, Dunn was group booker for the McKenzie Group handling shows across the operation's venues around the UK when she booked tours for the likes of Motörhead, Brian Wilson, Alice Cooper and Rush.

CCE UK Music VP of promotions Stuart Galbraith says the appointments reflect the group's desire to expand its music reach after years of acquisition of operators, including Barry Clayman Concerts and MCP, and their consolidation. "This

signals a very important intention to start working with bands at every level of contemporary music," he says.

"We had two years of sorting out and evaluation and then three years of growth in the machine and the team being built. I'm happy with our expertise in areas of music like rock where we're comprehensive and older music and pop. The one area where we're not strong is contemporary indie and domestic singer songwriters."

Galbraith says the group will expand its activities in these areas gradually rather than attempting to do too much too soon. "It will take a period of time for them to settle in. They're under no pressure to be very busy promoters by the end of the year. It will take 18 months and in that period we will book bands that have longevity," he adds.

Already this year CCE UK Music has promoted sell-out shows by bands including Red Hot Chili Peppers and Duran Duran as well as the Summer Nights concert series and second Download Festival.

## Additions boost ITC event

Manchester's annual In The City music industry convention kicks off this coming weekend with one of the strongest line-ups of panelists the event has seen for a number of years.

Last minute additions to the list of speakers include Island Def Jam A&R director Jonathan Benedict, Universal Music Publishing's Mike McCormack and Brightside Recordings' Hugh Goldsmith, who will all be on a panel moderated by *Music Week* A&R editor James Roberts investigating how labels can improve their strike rate in launching new acts.

In The City panels co-ordinator Joe Taylor says that there has been a conscious effort to attract a wider range of industry figures to this year's event. "On paper I think it is the best line-up of big names and the most interesting range of panel topics that I can remember



Goldsmith: added to ITC panel

seeing at In The City," he says.

Panel highlights include a session hosted by Darkness bignographer David Owen featuring Atlantic Records managing director Korda Marshall, Mott Destroy's Ian Johnson, Vitals

Peter Thompson and Heltor Skelton's Adam Saunders, who will revisit the steps *The Darkness* took from struggling hopefuls to festival headliners.

In The City A&R director Phil Saxe says that this year will have one of the strongest line-ups yet of unsigned bands, with a broader range of genres represented in an effort to step away from perceived bias towards indie rock. "It is the most exciting year for a long time in terms of the range of music that we have on," he says. "We have made an effort to try something different." A number of the best acts from In The City will play at London's Barbican venue on September 23.

However, Guy Chambers has been forced to withdraw from his planned In The City "In Conversation" interview due to recording commitments.



## Bertelsmann cools on BBC bid speculation

by Robert Ashton  
Bertelsmann is cooling on speculation it is in the running for BBC's commercial arm, despite a round of pre-merger housekeeping in the US giving BMG its best yet half-year results and significantly improving the German media giant's bidding strength.

The shedding of around 200 jobs and streamlining of labels in March made the US the powerhouse territory behind BMG's turnaround in operating EBIT from a loss of €135m a year ago to a positive contribution of €74m for the first six months of 2004; meanwhile revenues rose 9.9% to €1.2bn. The UK, Australia, Japan and Germany, Switzerland and Austria were also highlighted by BMG as helping to achieve the improved revenues as well as the performances of acts such as Usher, Avril Lavigne, OutKast, Maroon 5, Dido and Britney Spears.

A spokesman says, "The US has been the main driver on all of this. Also, we have made some essential contributions to the charts. We've been all over the charts in every territory with Usher and OutKast making it a hell of an 18 months and the best ever first quarter performance we have had in history."

BMG's results are the latest in a strong set of figures unveiled by the industry, suggesting a broader turnaround in fortunes. In July, Universal announced that its revenues for the second quarter had risen 2% to €1,091m with revenues improving 5% at constant exchange rates.

In its first results since BMG's merger with Sony was finalised, parent group Bertelsmann last Wednesday posted a half-year operating

EBIT of €596m (€186m) on revenues up 3.2% to €8.1bn (€7.9bn), placing it in a good position to make a bid for BBC Worldwide. Speculation last week linked Bertelsmann, Time Warner and Disney with talks with the BBC arm, which runs a range of assets from TV channels to magazines and music and was behind the best selling Bob The Builder single. However, an insider says the stories are "overheated" and no formal talks at any level have taken place between the BBC and Bertelsmann.

A BBC spokesman has confirmed it is holding a "review of the BBC's commercial services", but insists no companies have been invited to bid. BBC director general Mark Thompson himself last week sought to play down suggestions of a complete sell-off of its commercial operations. Instead he says his test is what will deliver most value in the long term for the Corporation.

In an interview with *The Guardian*, Thompson also revealed that music is one of the areas of the Corporation's output that he wants to focus on alongside scripted comedy and drama, although he did not reveal any more specifics.

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## Zomba veteran's departure marks final end of an era

Steven Howard says dissatisfaction with BMG's decision to move Zomba Music into the major's Putney headquarters prompted his departure after 25 years.

Howard, the last survivor of the key executives from Zomba's independent era, announced last week he was leaving his post as Zomba Music and Zomba Management managing director as the doors close for a final time on the company's Willesden offices.

"The decision was prompted by [BMG]," he says. "I wasn't happy about the closure of Jive and the publishing company going into Putney. I felt we were losing our identity and wasn't enjoying it."

Howard's departure comes two months after Jive's long-serving managing director Steve Jenkins and senior colleagues including general manager Tina Wisby and marketing manager Hans Griffiths left. Zomba co-founder Clive Calder quit as chairman in November 2002 following the completion of BMG's \$2.2bn deal to take over the company. Howard was the last remaining senior Zomba executive in the UK who had been at the group throughout its growth from



Exit: Howard (r) with producer Rollo

humble beginnings into an A&R powerhouse with acts as Backstreet Boys, Justin Timberlake and Britney Spears. On the publishing side its roster included Mutt Lange and Max Martin.

"It was just evolving," says Howard. "I had a unique relationship with Clive but the job evolved each year without me fully realising it. From starting out as a talent scout in the Hope & Anchor looking to sign a band it evolved into me running a studio business overseeing four studios, an equipment rental business and a producer management company with people such as Rollo."

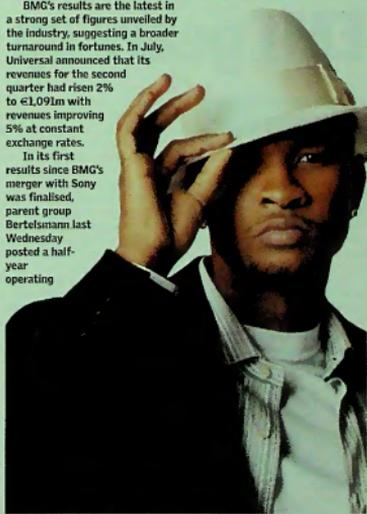
However, he believes the music industry's current climate would not allow another Zomba to flourish. "It's done a fantastic job of

erasing the entrepreneurial spirit. It's crushed a lot of things where it works," he says.

Howard says he has no plans to "rush into something" new following Zomba but his next move will involve music. "That's my passion," he says. "I love nurturing new things, the excitement of working with a songwriter with a blank piece of paper in the morning and at the end of the week they're playing something down the phone that can literally move the world."

Following his departure, Tim Smith has been appointed acting general manager of Zomba Music Publishers and Zomba Management. Smith, who has been with Zomba for six years and most recently headed its creative department, reports to BMG Music Publishing's UK group managing director Paul Curran.

Despite Howard's exit, Curran insists Zomba will operate as a separate A&R source with Smith given the opportunity to step up and build it. "The important thing to emphasise is this is not absorbing it into BMG Publishing and they will have their own A&R budget and look to make signings," he says.



Usher: strong chart runs in every territory has helped strengthen BMG's position

UNIVERSAL KEY ALBUM RELEASES  
Sep 13: Ian Brown (Polydor)  
Nelly (Island)  
Sep 20: Bryan Adams (Polydor)  
Sep 27: Marilyn

Manson (Polydor)  
Mark Knopfler (Mercury)  
Oct 11: Ryan Kelton (Polydor)  
Nelly (Island)  
(Mercury)  
Sam 41 (Mercury)  
Oct 25: Del

Leppard (Mercury)  
Darius (Mercury)  
Nov 2: Andrew Bocchi (Polydor)  
Bee Gees (Polydor)  
Nov 9: David Bridgford (Polydor)

Bridget Jones OST (Island)  
Nov 15: Ermenegildo Zegna (Polydor)  
Ellen John (Polydor)  
Shania Twain (Mercury)  
Nov 22: Gwen

Stefani (Polydor)  
U2 (Island)  
Nov 29: Girls Aloud (Polydor)  
Doe (Polydor)  
Doe (Polydor)  
Shanice (Globe)

EMI KEY ALBUM RELEASES  
Sep 13: The Thrills (EMI)  
E2 Harcourt (EMI)  
Devon (EMI)  
Vivian (EMI)  
Nov 15: The Thrills (EMI)  
Nov 22: The Thrills (EMI)  
Nov 29: The Thrills (EMI)

Sep 20: The Music (Virgin)  
Richard Marx (EMI)  
Sep 27: Minnie Driver (Liberty)  
Joe Stone (Polydor)  
Oct 11: Allie O'Neil (Virgin)

Richard Marx (EMI)  
Minnie Driver (Liberty)  
Joe Stone (Polydor)  
Allie O'Neil (Virgin)  
Nigel Kennedy (EMI)  
Nov 15: Blue (Renegade)  
Nov 22: Musicality (EMI Classics)  
Keele (EMI Classics)

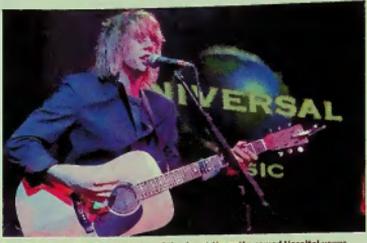
# Major unveils one of the strongest fourth quarter line up of releases seen in years

## Universal toasts its good health

### Conferences

By James Roberts  
As a setting for last Tuesday's fourth quarter product presentation, Universal Music could not have picked a more suitably-named central London venue.  
"It seems appropriate that we are at The Hospital today as our hope is that you leave here this evening feeling a whole lot better about the health of the UK music business," said sales director Brian Rose in his opening address to key retailers.  
It was a confident introduction to one of the strongest fourth quarter release line-ups seen in such an event in recent years.  
Of Universal's three frontline pop labels, Polydor's highlights included new studio albums from Eminem, Daniel Bedingfield, Black Eyed Peas, Brian Adams, Gwen Stefani, Girls Aloud, Ian Brown and hits collections from Ronan Keating, Bee Gees and Marilyn Manson; Mercury is reading new albums from Elton John, Darius and Kele Okonkwo, along with potential blockbuster hits sets from Def Leppard and Shania Twain, while Island's release schedule is led by a new U2

studio album, the soundtrack to the new Bridget Jones Diary film *Edge Of Reason* and a Busted live hits album and DVD.  
A live semi-acoustic performance from McFly - one of nine acts appearing across the day - kicked off the Island Records presentation. Island Group managing director Nick Gatfield highlighted the 50% of this label's revenue not derived from UK-signed acts such as Keane, Sugababes, Busted and McFly. "Investment in UK talent" is the absolute focus of the company," said Gatfield. Retailers were given an exclusive airing of U2's new single *Vertigo* due on November 8, followed by the album on November 22.  
Brian Berg's UMTV division presented a slew of key compilation titles, including an Olivia Newton John best of and a second album of the 80s and 90s-selling pre-teen title *Pop Party*. UMTV's new Globe imprint was also showcased with a performance by Patrizio Buanne. Meanwhile, Universal Classics & Jazz presented projects ranging from a Jamie Cullum best of and a DVD to new jazz artist Gwyneth Herbert, who performs jazz versions of contemporary songs.  
Still feeling the regenerative



Razorlight: one of the live highlights of the day at the aptly-named Hospital venue

effect from the success of British band Razorlight - who were one of the live highlights of the day - Mercury Records managing director Greg Castello introduced key new artists Lene Lovlie and Thirteen Senses. "We are as passionate about breaking these acts as we were about Razorlight," he told retailers. Other potential big sellers included Def Leppard's new best of - "The album L.M. Darkness fans really want to own" - and DVD, and a new studio album from Ellen John, titled *Peachtree Road*.  
To close the day, Polydor's presentation announced that a Num-

ber 13 album from the Bee Gees (similar in concept to recent Beatles and Michael Jackson compilations) will arrive on November 1. Retailers were also given exclusive previews of new material from Daniel Bedingfield's second album *Second Impression* and No Doubt singer Gwen Stefani's first solo album.  
Rose underlined Universal's position as biggest corporate group with a clear dig at its competitors. "We are the market leader - we are still some way ahead of BMG and over twice the size of EMI this year," he said. Rose also used the

forum to dismiss EMI's claims that the introduction of the £1.99 single was responsible for delaying the decline in the singles market. "If you look at the top 10 best sellers from quarter two it's clear that it's still Universal and BMG who drive the singles market in the UK. Universal had six of the top 10 best sellers. EMI had none," he said.  
Summing up the day in his closing address, Universal Music chairman and CEO Lucian Grainge was in bullish form. "The cross section of music today has been extraordinary," said Grainge, singling out executives - Brian Berg, Bill Holland and Dickon Stanton (U&L), Nick Gatfield, Colin Barlow and David Joseph (Polydor) and Greg Castello - running his labels. "It's an unusual structure - I don't think anyone else has got the balls or stomach to do it," he said.  
Grainge also used OCC data to show how Universal was responsible for six of the biggest selling new UK-signed acts broken in the past three years, namely Daniel Bedingfield, Busted, Keane, Scissor Sisters, Jamie Cullum and Sugababes.  
"We're the British music company for signing, developing and delivering artists into the marketplace," he said.  
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# First Robbie Williams retrospective set to be an early Christmas number one favourite

## EMI gears up for the best of times

### Conferences

By Jim Larkin  
Although EMI CEO and chairman Tony Wadsworth told last week's retail conference he could not remember such an exciting time for British music, EMI is still investing a large amount of its pre-Christmas budget promoting best of albums, DVDs and catalogue releases.  
Heading all the releases unveiled at last Wednesday's event at London's Abbey Road Studios is the first Robbie Williams retrospective, which though originally due last year, is now the early favourite to be this year's Christmas number one. As EMI Records marketing and creative director John Leahy declared, "We intend to make this greatest hits the biggest album in the run up to Christmas."  
Lead-off single *Radio*, the first evidence of the singer's songwriting partnership with Eighties chart star Stephen Duffy, has already made a strong start on the airwaves and needed just two days' play to

debut in the airplay chart's Top 40 a week ago. Straight onto the Radio One B-list, it will win a commercial release on October 4, two weeks ahead of Greatest Hits.  
A Channel 4 career retrospective to be broadcast on the Saturday night immediately before the album's release heads a long list of TV appearances, including performances on Jonathan Ross, *Top Of The Pops*, *CD:UK*, *Ant & Dec* and *Later*.  
The album's other new track, a trademark Williams ballad called *Misunderstood*, is featured in the forthcoming second Bridget Jones movie *Edge Of Reason* and will be released as a single on December 6.  
Another priority best of is *Blues The Greatest Hits*, which will be released through Innocent on November 15 on two formats, the first a standard release and the second a 'fans version' featuring four extra tracks.  
Piafco, The Verve, Tina Turner, The Rat Pack, Dean Martin, Phil Collins and Genesis are also set to issue best of's, while EMI is hoping to capitalise on Cliff Richard's new album with Decca by re-releasing



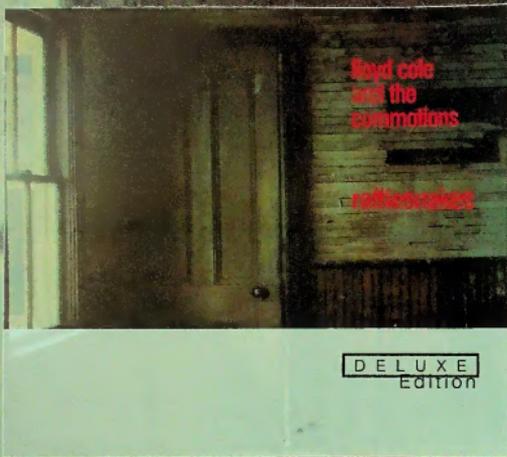
Robbie top EMI priority this winter

last year's *Cliff At Christmas* album with an £150,000 ad campaign.  
But EMI executives insisted that the best of's do not overshadow the new music being released by the major, which retains a long-term commitment to developing new acts. Wadsworth for one was brimming with enthusiasm for the current state of British music. "The global market is in decline. It dropped 7.3% in 2003, but the UK market managed to stay flat. It's holding up really well because of the music being made in the UK. I can't remember a time when there was such a vibrant UK scene," he said.  
"One of the key new artist albums is Joss Stone's *Mind Body*

& Soul, which is released on Relentless on September 27 and is the follow-up to *The Soul Sessions*, which has sold around 700,000 copies in the UK to date.  
Virgin Records managing director Philippe Ascoli said the label has reason to be optimistic with the rest of its current roster. He said the period before Christmas is the time to "really break" Kells on the back of forthcoming single *Millionaire*, a duet with OutKast's André 3000, while he expects second albums by The Thrills and The Music to elevate both bands to new levels.  
Alongside the Robbie Williams best of, much of the EMI Records division's remaining autumn schedule will be about new and development acts, including Heavenly's signing Ed Harcourt and Z20 along with Kevin 'Mark' Kralj and Iceland's Gisli. His new *Doves* album will be released early in the new year.  
Parlophone highlighted development acts including singer-guitarist Cathy Davey and Dirty Vegas, who both performed at the conference, alongside established

names including Beverly Knight and the Finn Brothers. Meanwhile Relentless is preparing to launch the debut album by Jay Sean on October 25.  
Other highlights include the debut album by Minnie Driver, who sang at the conference. Everything I've Got In My Pocket on September 27 and will be supported by performances on *Top Of The Pops*, the Jonathan Ross Show and GMTV. "Do not underestimate this album," said EMI Marketing and Liberty director Steve Davis. "It is not a vanity project but a sincere and heart felt work."  
EMI Classics returned to the major's main UK conference after an absence of six years and will be releasing first individual albums out today (Monday) from Denise Leigh and Jane Gilchrist who collectively won Channel 4's opera talent show *Opportunity*. It is also launching an accompanying album for the same channel's reality show *Musicality* on November 22 and an album from new face Keele on the same date.  
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# Lloyd Cole and the Commotions

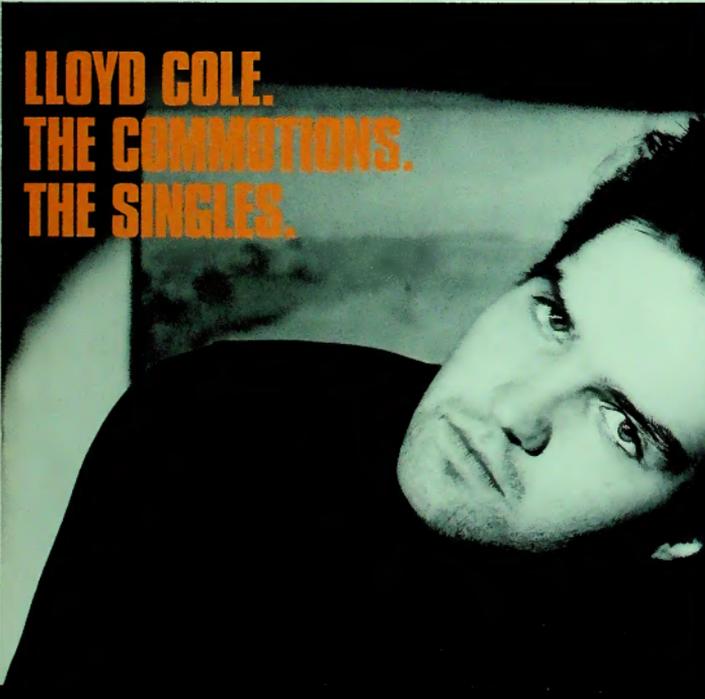
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## rattlesnakes

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## LLOYD COLE. THE COMMOTIONS. THE SINGLES.

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Reunited 20 years after the release of their album *Rattlesnakes*, Lloyd Cole & The Commotions are ready to remind audiences of their enduring appeal.

*Music Week* looks back at the artist's career over the past two decades.

By Andy Strickland

June 1984 is a foreign country. They do things differently there. By the time Lloyd Cole & The Commotions' debut single, *Perfect Skin*, was nudging its way up the *Top 50* at the second time of asking, Morrissey and Edwyn Collins were in need of some serious back up. Paul Weller had taken to sporting tennis whites with his *Style Council*, *Frankie Goes To Hollywood* were monopolising the *Top 10* and Howard Jones and Nik Kershaw were hanging in there, snoods and all. Over in the albums chart, Billy Joel, Lionel Richie and Rod Stewart were making hay.

Meanwhile, students across the nation poured over the first *Smiths* album and prayed for the cavalry. It arrived in the shape of a nervy looking, floppy fringed, 12-string-strumming, bookworm who sang about sexually enlightened *Cosmo* girls and *Velvet Underground* fans. Around him, his Scottish band laid down a stylish backbeat with some gorgeously intricate guitar playing while sporting *Socialist Workers' Party* haircuts. They were Neil Clark (guitar), Lloyd Cole (vocals, guitarist), Blair Cowan (keyboards), Lawrence Donegan (bass) and Stephen Irvine (drums) - the 'Rattlesnakes Pack'.

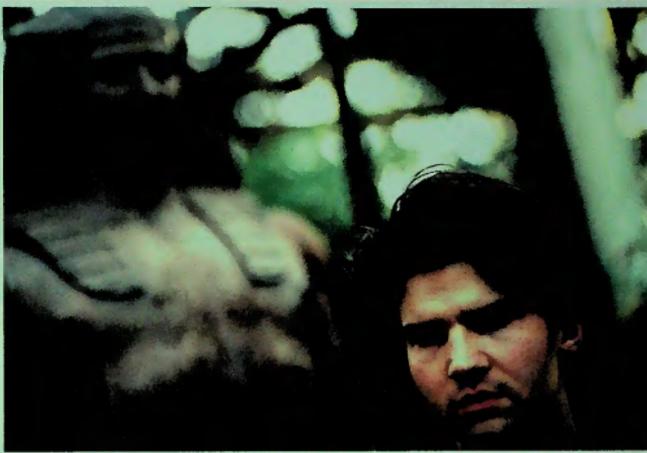
By the time *Forest Fire* followed two months later, the music press and a thousand student union jukeboxes were won over. Cole was a star. Young women loved him and young men wanted to be him. Eloquent, controversial, sure of himself and no respecter of reputations, he took to the press treadmill with all the ease of a young man who was comfortable wearing eyeliner at college while devouring his weekly *NME*.

And *Forest Fire* had another trick up its sleeve. Neil Clark extended, smouldering feedback guitar solo was impossible to ignore. It even had the cocksure *Smiths* camp sitting up and taking notice.

What we didn't know then was that the *Commotions* already had a remarkable debut album in the back pocket of their black 501s. Having decamped to Shorehitich for six weeks with producer Paul Hardiman, Cole and the band recorded a set of new songs that were to become arguably one of the all-time best British (Cole is not Scottish) debut albums. The *NME* *Top 100* albums of all time later placed it just above the *Beach Boys*.

"It all seemed so easy," says bass player Lawrence Donegan from his Californian base. "I remember thinking 'is this how easy it is to make a great record?' and of course it's not. At the time it all seemed so simple and it fell into place.

"I remember when Neil was recording the solo for *Forest Fire* - it was just amazing, layer upon layer of guitar. I absolutely loved it. I also remember almost crying when we played back *Are You Ready To Be Heartbroken* because it sounded so beautiful."



# Causing a commotion

Polydor releases a special, 20th anniversary deluxe edition of *Rattlesnakes*, complete with a bonus disc of rarities, demos, live tracks and radio sessions on October 4. The re-released *Rattlesnakes* is preceded on September 27 by a re-jigged best of compilation titled *Lloyd Cole, The Commotions*. The Singles, which also includes a DVD featuring all the band's videos.

Universal catalogue product manager Joe Black, who oversaw the project, explains how it came about.

"*Rattlesnakes*' 20th anniversary is a real milestone because it was such an influential album in a decade which most people remember for *Stock, Aitken & Waterman* and manufactured pop groups," he says.

"Being Scottish, it's a milestone for me too, so I had the idea for an anniversary re-release. Amazingly, I bumped into the *Commotions*' bass player, Lawrence Donegan, told him about it and he was keen to get the band back together. I think he'd been on at Lloyd about it and they saw it made sense."

The process turned into a painstaking one as many elements had been lost over the years as Polydor moved home three times since the original release.

"Remember, this was before digitised images, and all the elements had gone," says Black. "Most

Splurge-like gaze: Lloyd Cole in 1985

"I was very aware of Lloyd Cole & The Commotions being there among the rest of the pack while *The Smiths* were rising through the charts" Stephen Street, producer

major, except for EMI, have the same frustrations finding pre-digital artwork because the archiving was poor.

"But we got there in the end. We got high-definition photos of the sleeve and photographer Peter Anderson had some original artwork and he took the inside cover photo too."

Neil Clark, meanwhile, has been practising that solo in his Toronto home ahead of the band's shows in Britain and Ireland in October, timed to coincide with the new releases. In a few weeks, the original line-up will meet for the first time since 1989 in a Glasgow rehearsal room, ahead of shows at Dublin's Vicar Street on October 10 and 11, Glasgow's Barrowlands on October 12, Manchester's Academy on October 14 and London's Hammersmith Apollo on October 15.

"It was great," says Clark. "I can remember doing it, being in the studio and putting the chalk marks on the floor for the feedback and all this stuff. Paul Hardiman was great to work with and the weather was great. We just went in and did our stuff. It was like the best job ever at the time. We'd start at 10am and finish at 6pm, though I did the *Forest Fire* solo late one night but that was an exception. We were well organised and we'd played the songs in."

Donegan, now a sports writer as well as an author, is perhaps best placed among the band

**RATTLEBUSH THROUGH THE YEARS**  
**1981:** 20-year-old Lloyd Cole arrives in Glasgow to study English/philosophy/general arts.  
**1982:** Meets Neil

Clark and Blair Cowan and forms seven-piece Commotions.  
**1983:** Band slurs down to three-piece. Cole pers. Are You Ready To Be Heartbroken, the

song he still claims is the best he has ever written. His father lends him £500 to relocate with Cowan. Cole leads publishing deal with CBS.  
**1984:** Stephen

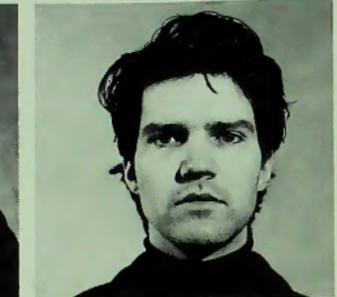
Inoue and Lawrence Donagan enlisted on drums and bass.  
**Feb. 1984:** Band sign five-album deal with Polydor.  
**June 1984:** Perfect Skin becomes hit

single.  
**Sept. 1984:** Debut album Rattlesnakes released. Goes straight into the chart at number 13, stays there for a year and is certified gold.

**1985:** Easy Pieces released and reaches number five. Hit singles with Brand New Fresh and Lost Weekend.  
**1987:** Mainstream released as the

band's third and final album. Tour for a year.  
**Sept. 1988:** Cole moves to New York and adopts a baker look.  
**1989:** Records debut solo album.

Lloyd Cole, with Robert Quine and Fred Maher.  
**1991:** Releases half-orchestral album Don't Get Weird On Me Babe.



Cole faces the many faces of the singer. (below) the Commotions in St Austell, 1986.

**"When the band split up, I don't know why because it was my bass guitar, but Lloyd held on to it. He only posted it back to me three or four months ago"**

Lawrence Donagan

members to deliver his verdict on the record they made and its sustained appeal.

"It's still a very listenable record," he says. "If you listen to some stuff from back then, Beatmen records, for example, it sounds awful. Rattlesnakes seemed very pure, perfectly conceived and simple. It has stood the test of time."

Certainly Smiths producer Stephen Street went into the studio each day during that band's Meat Is Murder sessions with the sounds of Rattlesnakes ringing in his ears.

"I listened to it a lot," he says. "I remember, I went and bought a cassette version of the album and I'd listen to it in the car on my way to the studio and I was very impressed by it. I loved his voice and the lyrics and I really loved the guitar playing too. I was very aware of Lloyd Cole & The Commotions being there among the rest of the pack while The Smiths were rising through the charts. I think Morrissey and Lloyd met a few times and there was a mutual respect between the two of them. They were both very good lyricists, a cut above most at the time."

The Commotions were never the sort of band that other musicians would cite as a direct influence, but that perhaps says more about the jealousy and insecurity of Eighties guitar bands than it does about Cole's songwriting. The Creation Records stable of 20 years ago certainly spent many evenings studying the playing and production of Rattlesnakes.

Tori Amos had the good sense to put Cole up there alongside Tom Waits, Neil Young, Lou Reed and The Beatles when she covered the title track of Rattlesnakes on her Strange Little Girls album in 2001.

Even artists who have passed no comment on Cole's work have used him as a yardstick for their own. These days, in Cole's live solo show, the singer tells the true story of Alice Cooper performing the self-penned 'feminist anthem'



Only Women Bleed and telling the audience: "Not even Lloyd Cole has written a song about menstruation." Cole shrugs, then launches straight into the opening lines of his song, Impossible Girl - "Bloody Monday afternoon, you want to blame it on the moon..." It never fails to bring the house down.

Polydor had left the Commotions and producer Paul Hardiman largely alone during the recording of Rattlesnakes. Nobody had expected a gold record. It went straight in at number 13 and stayed in the chart for a year. Inevitably the pressure was now on for that second album. Cole had the songs. He had been so inspired by the band's success that he now took note pad and pen wherever he went, as he still does today.

But for now the band was enjoying, flushed with success and confidence.

"I remember it was like you knew the secret and you were in this fantastic band," says Donagan. "When we were touring in the van - just the music we used to play was fucking terrific. In 1984 not many people were listening to Buffalo Springfield and the first three electric Dylan albums. We had Creedence Clearwater Revival in the car, the Faces, we always had good taste."

The studio beckoned and the band set about recording Easy Pieces. This time Polydor wanted to protect its investment. Paul Hardiman once again began the sessions but he did not last long, soon to be replaced by Clive Langer and Alan Winstanley, fresh from success with Madness. The Commotions were appalled that Hardiman had been sacked, but they felt powerless when the record company flexed its muscle. "We were just too young," says Donagan. "Recording Easy Pieces suddenly seemed interminable."

The Commotions to a man, dislike Easy Pieces, despite its yielding two Top 20 singles and their biggest hit, the Iggy Pop inspired (though Cole insists it ended up sounding like Madness) Lost Weekend. The singer, for his part, accepts some of the blame.

"We were too educated," he says. "We thought we had to change because we were brought up on Bowie and Talking Heads. We didn't give ourselves time to step back and think. The record company was telling us 'This is your moment and you must take it now' - which was crap. People would have waited for us. We were insecure so we made the record too soon and the record company fired Paul Hardiman."

Cole also found Langer's approach to his trademark vocals off-putting.

"People started asking me if I could control the vibrato on my voice - well I had no idea how to do that because I had no idea what I was doing except trying to sing in tune. One of the reasons that record isn't as good is because the singing suddenly becomes awfully self-conscious."

Whatever Cole's point of view, Polydor's accountants, looking at the bottom line, begged to differ. Easy Pieces sold more in the first two weeks of release than Rattlesnakes had in a year.

1987's Mainstream was a very different record.

A darker set altogether with far looser arrangements and a more relaxed, sophisticated sound. Produced by Tears For Fears' Ian Stanley, Cole's more innocent tales of lost love and French cars were replaced with tales of cocaine addiction (My Bag) and despair (These Days). Mainstream cost £300,000 to make - 10 times as much as Rattlesnakes - and took five months to record. Despite standing up well today, it sounded the death knell for the band. But before they could split they had to tour the album.

"That was the awkward thing," says Clark. "We'd kind of decided that this was the last record but the tour was a long one, more than a year, and it was depressing at points. But I do think Mainstream is a good album. Easy Pieces sounds dated, but I don't think Mainstream does. It's a reasonable epitaph for a band."

Tour over, Cole surprised everyone - including his girlfriend - by quitting his comfortable flat, outside Arsenal's Highbury Stadium, and heading for New York.

"I didn't feel that Lloyd had gone off and left us," says Clark. "We used to talk about how many bands hang around too long and make records when they shouldn't. We were disappointed because the lifestyle and camaraderie were going to end, but that's creative and in terms of resenting Lloyd; not at all."

Cole had no firm plans to go solo at this point. He had no idea if he could cut it on his own. Long on hair and short on sleep, he eventually wrote the magnificent, beautiful but brooding, Lloyd Cole album.

He teamed up with New York legends Fred Maher on drums and the recently deceased Robert Quine on guitar. They made a formidable noise but in among the leathers was one of Cole's most gentle, lyrically sharp songs, Undressed - still a live favourite today.

1991's Don't Get Weird On Me Babe was a schizophranic, Scott-Walker-meets-Glen-Campbell affair and Bad Vibes (1993) a darker set altogether as Cole experimented with sounds and producers. He began to play live with just an acoustic guitar for accompaniment and was surprised at how comfortable, and productive it was. The fans liked it too.

1995's Love Story was a celebratory return to form, which included the surprise hit single Love's Lovers. Do produced by Rattlesnakes fan, now Blur producer, Stephen Street.

"It came as a bolt out of the blue really," he says. "I think Lloyd wanted to get back to a more basic guitar-driven thing. He invited me over and we

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ON THE 20TH ANNIVERSARY RELEASE OF 'RATTLESNAKES' AND LLOYD COLE. THE COMMOTIONS. THE SINGLES.**

**1992:** Cole becomes father to Wilkins. Takes time off.  
**1993:** Releases *Bad Vibes* album.  
**1994:** Turns to the raft as sole acoustic act.

**1995:** Releases *Low*. Strong which recalls best of early Commotions material and provides surprise hit, *Line Lovers*.  
**1997:** At *togetherheads* with

label over new material. Cole forms partly NYC band *The Negatives*.  
**Sep 1998:** Splits with Mercury.  
**1999:** Second solo live form, *The Collection* released.

Cole begins web design course and starts work on *Lipstick.com*.  
**2000:** Continues to work on the world as solo act. *The Negatives* album released on XLII B

records. Cole's first album *ET* released as part of a boxed set with *The Negatives* and the instrumental *Plunk*. Wood set a year.  
**2002:** Music In A

Foreign Language recorded in Oslo. Cole's *Mix* computer and DVD music by producer Mick Gungo.  
**Sep 22 2004:** *20th Anniversary Deluxe Edition* released with

Sting's compilation with Boris D'Veo featured at the video release.  
**Oct 4 2004:** Two CD *Staircase* in UK and Ireland to 20th Anniversary Deluxe Edition released with rarities, demos, live tracks and videos.  
**Oct 15-20 04:** Commotions play reunion shows in UK and Ireland to celebrate 20th anniversary of *Rattlesnakes*.

## Two decades on: Cole's views on re-releases and reunions

Can you believe it's 20 years since the release of *Rattlesnakes*? "Some days it feels like 50 and some days it doesn't seem so long. When you think of 20 years before we started, *The Beatles* were only just getting started so that makes it seem a long time." How involved have you been in the re-released *Rattlesnakes* project? "As hands-on as I could be without it taking over my life. Alan Parks, a friend and graphics supervisor at Warner, supervised it so I didn't have to do everything, but it's a lot of work. There's almost not a single element of the pieces that needed to be put together again to re-release *Rattlesnakes* that hadn't been lost. Almost everything."

My initial idea was for it to be very bare bones but there has to be a certain amount of anorak stuff going into these types of records, and Alan said I really think we should get some quotes from the band about the different songs and different memories, so there are a few funny stories on the sleeve and few memories of how we made the album. It is everything we did from 1983 to 1984 before and after making *Rattlesnakes*."

The original Commotions line-up is getting back together in October for four shows in Dublin, Glasgow, Manchester and London. Are you looking forward to those? "I'm looking forward to being in Glasgow and everything being in place and me just being the singer. The fact that the *Rattlesnakes* 20th anniversary thing is actually happening is something vaguely worth celebrating. I think if I can't have fun doing this..."

Are you having to re-learn the songs to some extent? "Yes absolutely, but it's like riding a bike and, even though it's 17 years since we played them, I remember quite a few. I'm trying to re-learn some of the vocal lines and go back closer to what is actually on the record. I know



what it was like when I saw Bob Dylan sing like a Rolling Stone and it was unrecognisable and I didn't think it was very clever on his part."

You are a much better guitarist now than in 1984, so will you stick to how you played on the records? "I can't strum with quite the charming abandon that I did 20 years ago. I've listened to some of the live things we did and I'm all over the place. That might be one of the reasons we were vaguely exciting for a minute in 1984. We just want to play the songs like we recorded. We found a tape that had Lawrence [Donegan] actually doing some slap bass in 1985 and he said 'Why did nobody punch me? I think they did actually.' How does *Rattlesnakes* stand up to your ears 20 years on? "It's not something I listen to, but I think it stands up remarkably well - better than the other two albums - it's hard to listen to myself sing but I think the arrangements are lovely. It's just a really simple record. I can tell it's made in the Eighties, but hopefully to the

general public it is one of those timeless records. We were certainly trying to be timeless." What are your memories of making it? "Very limited to be honest. I have a very strange memory. There are huge gaps in it. I can remember singing *Patience* because it was very difficult. We just did what we did and nobody near us asked us to do anything else, to change the way we played or the way I sang. We had one idea and we did it quite well. I give producer Paul Hardiman immense credit for staying out of the way when he needed to and just letting us make a record and getting good performances out of us. If you have a band that is special, which we were for a minute, you're just going to try and record it."

I spent two weeks trying to find Paul Hardiman recently. For someone who did *Rattlesnakes*, why did you (Chris de Burgh) and Soul Mining (The T) it's strange that nobody can find him. He was so solid and such a great engineer. We wanted him to contribute to the booklet and I wanted him to supervise the remastering. Maybe he just decided to retire." What are your memories of writing the songs on *Rattlesnakes*? "Perfect Skin and *Forest Fire* were written one weekend in the basement, underneath the golf club where we used to live and my parents used to work. We'd got our publishing deal so we bought a Portastudio, a DX7 and a drum machine. I demo-ed both of them that weekend and we had a record deal within a month of that; it was that quick. Every single song on *Rattlesnakes* was written within a year of the record coming out." What do you remember of the music world you inhabited in 1984, sparring in the press with Morrissey, Paul Weller etc? "It was just thoroughly exciting to play Liverpool Empire and the Busseytown would come to the show and you'd go out for a drink afterwards. If you grew up reading the *New Musical Express*, the musical heritage I had spent half their time demolishing other people's records so I think we thought it was par for the course. It looks very juvenile in retrospect."

Are you hoping the two new releases will stimulate interest in your solo work? "I just hope we're not doing to damage it. When we decided to do this I pointed out to the other guys that I'm the only one who has anything to lose from this going badly. If we're crap it could put a nail in my coffin. I think over the past few years, despite the fact that my records aren't selling so many, my position in music has improved. I think I've gone from being a has-been Eighties guy to someone who people say, 'Yeah, that's what he does these days', which I'm happy with. I'd be very annoyed if I undermined what has taken a lot of work to build over the last few years." The Commotions are rehearsing for the shows in Glasgow. When you

plug in the guitars on day one, what will it feel like? "It has the potential for being vaguely emotional I suppose. I've played since with Neil and Blair and even Stephen one time, but I really don't know. I don't think we're overly sentimental people and it's not like *The Clash* getting back together or something."

What are you going to say to Blair [Cowan] about the piano solo on *Last Weekend* which you always slag off in your solo shows? "[Laughs] Very good point. I think it has to stay. I can't see any way of doing that song without having the fudging solo. That was the one day I went out of the studio thinking they could do stuff without me being around. I blame Clive Langner more than Blair."

Dealing with the majors again - do you think the people in the industry have changed? "No I don't. I think maybe the people in bands are different, but then your culture changes. The record industry must have been very weird in 1967 compared with 1984. You're always going to have some people in the industry because they really love music and others who are there because they think they can make a lot of money. I do think, with the way the industry is, that we were incredibly lucky that we got to start when we did. I don't think anything's got any better since 1984."

You've always encouraged use of the internet and file-swapping among your fans and designed your website. What's your take on the downloads debate? "I think if we were happy to effectively give away singles to sell albums there should be no problem with MP3s with the same goal in mind. If file-sharing is killing music then I'm the exception to prove the rule. I bought an iPod, six months ago and since then I've bought more new CDs than in the previous three years."

As ever, Cole himself qualifies his excitement. "It's going to be hard," he says. "I don't want to look like a 20-year-old prancing around trying to be in Glasgow now everything being in place and me just being the singer. You know, we're a decent band from the Eighties."

He's not wrong, gan seems a little nervous at the prospect, with some justification. "I literally haven't played a bass guitar for 15 years," he says. "When the band split up, I don't know why because it was my bass guitar, but Lloyd held on to it. He only posted it back to me three or four months ago. To be honest, the bass parts in the Commotions weren't exactly Bootsie Collins, so we'll be okay."

"I think it's going to be great," says Clark. "I'm really looking forward to it. Just to be with these people again for that period will be great. It'll be good to be back in my hometown for a few weeks too."

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worked in a tiny little studio called Green Street and we worked with Bob Quine, a very strange, very arty New York character."

Street was impressed by Cole's organisation and confidence in the studio. "I think on the previous solo records he'd had his hand on the steering wheel a lot and he wanted someone else's opinion and not to be the only person telling the other musicians what to do. The album became *Low*. Story and I was a very pleased with it. I wanted to get him back to the *Rattlesnakes* buzz and I think, to a degree, we achieved that."

1997 saw the birth of a new Cole-led band, *The Negatives*, a spirited and irreverent musical troupe that showed little respect for their leader's back catalogue, but taught him to have fun again.

Amid the industry rationalisation, Cole was having a difficult time with his label, Mercury, which was keen to release a compilation - with two new, smash hit songs included. It was a tall order and Cole left the label.

The *Negatives* album was recorded in 1999 but sat on the shelf for 18 months, surfacing as part of a boxed set in 2001 which included the magnificent, 'lost album', the criminally overlooked *Etc.*, as well as instrumental and live CDs. Cole continued to develop his successful solo show while considering the possibility of a Commotions reunion to celebrate 20 years of *Rattlesnakes*.

As an independent artist, licensing his product where he wants to, Cole released *Mix In A Foreign Language* last year including an excellent version of Nick Cave's maudlin *People Ain't No Good*. Recorded straight into a Mac in his New England hideaway, the record highlighted Cole's deft folk guitar playing while betraying a bleaker lyrical approach to familiar themes of cooling passions (*Today I'm Not So Sure*), self-deception (*My Other Life*) and substance abuse (*Brazil*).

For now, the five Commotions, scattered across the globe, are about to set off for a rendezvous in a modest rehearsal room in the city where they originally got together. Bassist Lawrence Done-

gan seems a little nervous at the prospect, with some justification. "I literally haven't played a bass guitar for 15 years," he says. "When the band split up, I don't know why because it was my bass guitar, but Lloyd held on to it. He only posted it back to me three or four months ago. To be honest, the bass parts in the Commotions weren't exactly Bootsie Collins, so we'll be okay."

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From the Commotions' Rattling debut onwards, *MW* profiles the vital albums in their catalogue and Lloyd Cole's solo output

# From Rattlesnakes to solo successes



## Rattlesnakes (1984)

Polydor



This is an astonishingly accomplished debut from the young band, made even more impressive by the fact that these songs were all written less than a year before release. In the chart for a year, it was driven by an almost perfect trio of singles in Perfect Skin, Forest Fire and Rattlesnakes itself. Producer Paul Hardiman took a hands-off approach to recording his young charges and the result is a timeless set and a clutch of assured performances and sharp arrangements. Cole still considers *Are You Ready To Be Heartbroken* to be his finest moment as a songwriter. The album still provides the heartbeat to his solo set.

## Easy Pieces (1985)

Polydor



Even more successful than its predecessor, with hindsight the album suffers from an over fussy production courtesy of Langer/Winstanley which perhaps suffocates some songs under punchy brass sections and a drum sound that fixes it firmly as an Eighties record. It contains Cole's least favourite single, *Lost Weekend*, which is also the band's biggest hit. *Brand New Friend* and *Cut Me Down* also scored as hits, but the band claim they were rushed into the studio too soon. Cole remains unimpressed by his 'self-conscious' vocals, highlighted by slick session backing singers, and the sacking of Rattlesnakes producer Hardiman early in the sessions.

## Mainstream (1987)

Polydor



A more mature, darker set than previously, *Mainstream* still saw *My Bag*, *Jennifer She Said* and *From The Hip* score as singles. *Tears For Fears* keyboardist Ian Stanley handled production and also co-wrote *Big Snake* with Cole. *Renewed* listening does the album no harm at all - it includes the magnificent *Hey Rusty*, even though guitarist Cole claims "You can hear that we're pretty washed up by then anyway". But before the five months' recording was complete, the Commotions knew they would never record again. A protracted final tour compounded that

  
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decision, but it is more than a decent epithet for the band.

#### Lloyd Cole (1990)

Polydor



Cole moves to New York and teams up with the cream of the city's darker side. Drummer Fred Maher and Lou Reed guitarist Robert Quine help Cole produce his debut solo set with crisp, rock production (Paul Hardiman is back too) and a fine set of songs. Cole seems to revel in his freedom from band responsibilities and, although the single *No Blue Skies* proves the fans still care, Cole stretches his repertoire from the delicate, sexy *Undressed* to the more leathers-and-Bourbon approach of *I Hate To See You Baby Doing That Stuff*.

#### Don't Get Weird On Me Babe (1991)

Polydor



Full orchestra on one side, rock'n'roll on the other, Cole teams up with Commotions keyboardist Blair Cowan for this schizophrenic set which tips a nod to Bobby Goldsboro one minute (*There For Her*) and kicks like a mule on the Quine co-written *She's A Girl And I'm A Man* the next. Response is as mixed as the record but the rock songs are more successfully realised, particularly the lively *Weeping Wine*. Still lyrically sharp: see the sinister tale of sex and seduction that is the album's opener, *Butterfly*.

#### Bad Vibes (1993)

Phonogram



A heavier production is signalled by the opening *Morning Is Broken*, courtesy of Adam Peters and Bob Clearmountain's mix. "Wonderfully sprawling," claims

Cole, Peters' programmed loops and percussion, not to mention his mighty cello, dominate proceedings as Cole works hard to expand his range. It sounds uncomfortable in places, but former Commotion Neil Clark guests on guitar, riffing his way magnificently through *Fall Together*, while the album veers from one style to another in a rather confusing fashion. Special mention for *My Way To You* with its Beatles-on-the-rooftop guitar coda and the hilarious, T-Rex inspired, *Seen The Future*.

#### Love Story (1995)

Mercury



Love story was a magnificent return to form; Cole had been touring his solo acoustic set around the world for a year and it showed. It offers fine guitar picking from Cole, Quine and Clark with Stephen Street's non-nonsense production and a fine set of folksy songs. Cole sounds relaxed and his singing is better than ever. The magnificently toe-tapping *Like Lovers Do*, featuring some classic Bob Quine guitar licks, becomes something of a surprise hit single with a Top Of The Pops appearance and renewed interest back home.

#### Etc (2001)

XIII Bis



The great 'lost' folk album that sat out Cole's divorce from Universal for four years and was sadly overlooked on release – possibly because the singer was bored with it by then. There are

some sublime moments and classic, wry Cole writing as on *Old Enough To Know Better* and the equally age-conscious *39 Down*. His covers of Karen Black's *Memphis* and Bob Dylan's *You're A Big Girl Now* are further proof of the influence the solo shows are having on his choice of recordings, but this would have built on Love Story's momentum if it had escaped the legal wrangling. A hardcore fans' favourite.

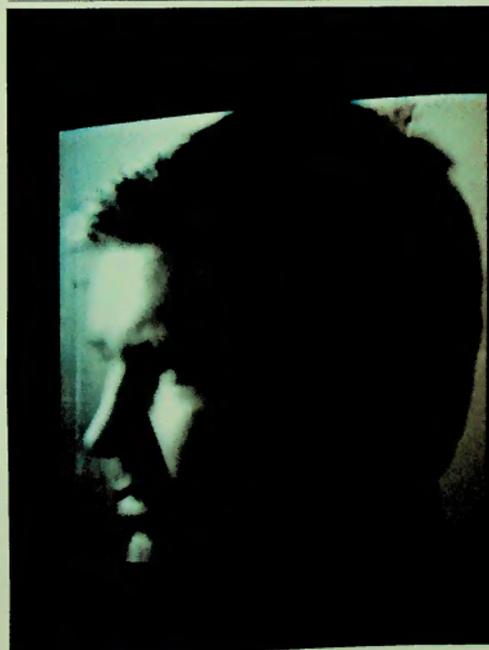
#### Music In A Foreign Language (2003)

Sanctuary



MIAFL continues the covers trend with a brilliant version of Nick Cave's *People Ain't No Good*. Recorded in Cole's New England hideaway, this set highlights his acoustic playing.

Literally, it revisits familiar themes of cooling passions (*Today I'm Not So Sure*), self-deception (*My Other Life*), and substance abuse (*Brazil*) but there is new territory also. These are songs with no silver lining, rather a bleakness that Cole has not expressed before. It tackles not so much mid-life crisis as mid-life ennui. Mixed in London by Van Morrison producer Mick Glossop, the album once again features Commotion Neil Clark. Andy Strickland



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## Galway on song for DG success

by Andrew Stewart

Thirty years after his version of Annie's Song reached number three in the pop charts, Sir James Galway is in line for a new classical crossover success with the September 13 release of *Wings Of Song*. The Belfast-born flautist's latest album marks the beginning of an exclusive recording deal with Deutsche Grammophon, brokered after the musician was dropped by BMG Classics.

Galway, once marketed as "the man with the golden flute", has the potential to reach a large audience, not least thanks to his worldwide record sales of more than 30,000 million albums. *Wings Of Song* has been developed to appeal to the broadest reach of Galway fans, with a new version of Annie's Song, Erik Satie's *Gymnopédie No.3* and Howard Shore's *Lord of the Rings OST*, in return for which its composer created a suite and dedicated it to the Irishman.

As a former principal flute with the Berliner Philharmoniker, Galway's work as an orchestral player



Galway: returning to roots with DG

is already well represented in the Deutsche Grammophon archives. The yellow label's success last year with Bryn Terfel's crossover album has no doubt influenced its decision to present the world's best-selling classical instrumentalist to a mass-market audience.

"You know, I'm really happy to be working with Deutsche Grammophon," says Galway, "because I feel that, at last, I'm coming home to my roots."

*Wings Of Song* is backed by a heavyweight marketing campaign, with a variety of PR opportunities included as part of the selling plot. Galway is set to play live in the Belfast Proms In The Park on September 11 and has solo dates at Birmingham's Symphony Hall and London's Royal Festival Hall on the books for December.

## New chief aims to think positively

Oliver Condy, former deputy editor of *Classic FM* magazine, has taken on the editorship of *BBC Music* magazine. Condy's elevation to the job follows the decision of BBC Worldwide to transfer publication of several specialist magazine titles to the care of niche publishing specialist Origin Publishing.

The relocation of *BBC Music* from White City to Bristol effectively left most positions at the magazine vacant. Daniel Jaffe, whose career credits include editorial work with *Classic CD* and *Gramophone*, joins Condy as *BBC Music's* reviews editor.

"I want the magazine to be more positive in its coverage of classical music," says Condy. "I want to focus on what's good in music and build on the excellent work that has been done by my predecessors in developing the title." The editor and reviews editor will travel regularly to London to maintain contact with Radio Three, the key performing institutions and record labels. "Bristol is only two hours from London. It's a case of business as usual," he says. [andrewstewart1@tiscali.co.uk](mailto:andrewstewart1@tiscali.co.uk)

**Szymanowski**  
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Karol  
Szymanowski's  
musical  
language  
evolved over the



years to embrace late-romantic, expressionist and folk-inspired styles. This box set from Charnel Classics reflects the composer's range, from anonymous juvenilia to the highly individual, exotic *Love Songs of Hafis*. A strong quartet of Polish-speaking singers, accompanied by pianist Reinold Meeß, capture the spirit of these little-known works.

**Tavener**  
Schaun Hymnen; The Second Coming; Exhortation and Kolitima, etc. Polyphony/Layton (Hyperion) CDAG7475



Hyperion's September disc of the month delivers six world premiere recordings as part of an anthology of recent Tavener compositions, performed with conviction by Stephen Layton's Polyphony. His professional choir manages to

convey the hypnotic serenity at the heart of Tavener's latest works, while packing a punch in their more dramatic moments, a strategy supported by Hyperion's A-grade recorded sound. This title is widely advertised in the specialist classical press.

**Messiaen**  
Eclairs sur l'au-delà. Berliner Philharmoniker/Rattler (EMI Classics) 5577882



Oliver Messiaen's final large-scale orchestral work has fared well on disc since its first performance in 1991, although its existing recordings fall short in terms of total beauty and sheer intensity when measured against Simon Rattle's latest account of the score with the mighty Berliner Philharmoniker. Conductor and orchestra close their second BBC Prom on September 6 with a performance of the work, adding to UK public interest in one of the most extraordinary of all late 20th-century compositions. This key, not to mention costly, EMI Classics release has the credentials and marketing support necessary to capture healthy UK sales.

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**Jascha Horenstein**  
Broadcast Public Performances from Paris 1952-1966. Various works. National Radio Orchestra/Horenstein (Music and Arts CDs 12146 (9CD))

US label Music & Arts has trawled the Radio France archives to offer more than seven hours of previously unreleased material conducted by Jascha Horenstein, neatly packaged

in paper sleeves in a box of nine discs sold for the price of five. Horenstein's early experiences as Wilhelm Furtwängler's assistant, his later flight from Nazi Germany and post-war success in the United States and Britain are the stuff of memorable musical history. These often revelatory performances from the Fifties and early Sixties, which are caught in decent sound, add significantly to the conductor's discography.

## ALBUM OF THE WEEK

### Einaudi

Una Mattina  
Decca 475 629-2  
Sales figures for Ludovico Einaudi's music on BMG Classics soared after Classic FM got behind the former avant-garde composer's minimalist keyboard pieces. The Italian musician's first solo album for Decca - with whom he has just signed an exclusive contract - retains the tranquil, folk-like simplicity of earlier releases. Based on strong musical foundations, there is an emotional power to his melodic writing that allows him to say a lot with a little. His high exposure on radio is set to continue, as this release is backed by a heavyweight campaign.

**Liszt**  
Sonata In B Minor; Late Works.  
Lewis (Harmonia Mundi HMC 901845)



The strengths of Harmonia Mundi's A&R policy rest on a commitment to artists of high quality and a lender for sporting talent. Paul Lewis follows his acclaimed recording of Schubert's late sonatas with a Liszt disc etched with poetic understanding

and rare tenderness. The album places the B minor Sonata alongside visionary miniatures from the composer's old age.

### Rossini

Le Comte Ory. Flórez, Bonfadelli, Todorovitch, Miles; Orchestra del Teatro Comunale di Bologna/López-Cobos (Deutsche Grammophon 477 5020-2 (2CD))



This recording's appearance in a cost-conscious classical world owes much to the Rossini Opera Festival in Pesaro, where this two-disc set was recorded live last year. Reviews of the production gave the thumbs-up to Decca's star bel canto tenor, Juan Diego Flórez, and pointed the spotlight on Stefania Bonfadelli, whose spunky vocal technique translate well to disc.

### JS Bach

The Well-Tempered Clavier Book I.  
Barenboim (Warner Classics 2564 61553 (2CD))



With his effortless technical command of the piano, Daniel Barenboim is able to craft a highly personal,

richly lyrical reading of the first book of Bach's 48 Preludes and Fugues. The Argentine-born pianist and conductor, who has recently been in the news for his work with young Palestinian and Israeli orchestral players, throws fresh light on Book I in his first recording of Bach's keyboard masterpiece. Warner Classics is to support this September 6 release with advertising and in-store marketing material.

### Saxton

Music to celebrate the Resurrection; Violin Concerto; Caritas, etc. Little; BBC SO/Barnet, etc (NMC Ancora NMC 0102 (2CD))



Funding from Arts Council England primed the pumps to allow contemporary classical specialists NMC to restore important titles from the defunct Collins Classics and other labels to the catalogue. The latest issue turns to the striking work of Robert Saxton, whose concentrated two-act opera Caritas and Violin Concerto stand in company with a selection of shorter works, all of which highlight the London-born composer's inventive powers.

# MUSICWEEK

## directory

# 05



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The **Music Week Directory** contains all the essential contact information for the UK music industry. A comprehensive listing of companies in all aspects of the business, broken down into clear sections - an essential reference tool for executives throughout the industry.

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# TV exposure is key for hitting this huge market, but there will be casualties on the way

## Queuing up to reach the Saga louts

EDITORIAL  
AJAX SCOTT



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It's early days yet, but one of the themes emerging from the record company sales conferences was just how seriously the massed ranks of female record buyers of a certain age are being wooed by labels. Call them the massive passive, call them Saga louts, they're here – and they're here to stay.

Which raises questions about this Christmas's release schedule. The sheer volume of records broadly targeting this group (as well as younger music fans as well – let's not forget that the likes of Cullum, Melua and Bocelli attract fans from 15 to 50-plus) means that there will be some high profile failures.

In the Popera vein alone there are newcomers such as Simon Cowell's *Il Divo*, UMTV's Patrizio Buanne and EMI Classics' Keedie and Operatunity duo to mention a few, let alone new records from established stars such as Bocelli and Russell Watson.

Add in the contemporary jazz artists such as Parkinson-championed Clare Teal and Gwyneth Herbert, not to mention records by the likes of Elton John and Shania Twain, which have an even wider appeal, and there is clearly not enough space for them all to fit into the supermarket racks, let alone the charts.

What is most striking about these projects are the increasing levels of investment and therefore risk that are involved. In the absence of radio support TV exposure is everything, and that essentially means patronage from Michael Parkinson (who in a strange twist moved in the opposite direction by hosting *Razorlight* on his first show), followed by the likes of the *Royal Variety Show* and *Des & Mel*. Yet these shows only have so many music slots. If these are full then the only options are either to spend heavily on blanket TV advertising, or to delay release in the hope that the logjam is broken a few months down the line.

Of course that is not a problem if the music is good enough, or the project is supported by a strong enough marketing plot. But that is not always the case. There are positive signs that mass-market programme makers, desperate to attract the massive passive, are looking to use music as one of the tools to drive ratings – look for high profile artist slots in the revived *Two Ronnies*. But even then it'll be a tight squeeze.

Expect casualties alongside the glittering success stories.

## Credible alternative music radio grabs extra listeners

VIEWPOINT  
ANDY ASHTON



Only two weeks separated the latest release of ABC press figures with those of official radio measurement body Rajar, yet for music-based formats in each, the results tell very different stories.

In the music press sector, the likes of *Kerrang!*, *Q* and *Mojo* have suffered with some of these titles seeing double digit percentage decreases in their year-on-year circulations.

Compare this with the latest Rajar results, where at Xfm we celebrated our highest ever audience of 701,000 adults tuning in across

### Xfm is also a proven platform for showcasing new music

the UK. This isn't just a one-off celebration, as our audience has steadily increased over the last year (up 16%). Growing listener appreciation of credible, alternative music radio has meant that, year-on-year, our average listener is tuning in for almost 30% longer.

Radio's role within the alternative music market has never been more prominent and the industry has responded strongly to this. For example, throughout August, Xfm was broadcasting on a restricted

service licence within Manchester. Activity likes this allows broadcasters to give listeners output previously unheard on analogue radio within their transmission areas.

There are some rather obvious reasons as to why radio fares particularly well for alternative music. The output of a station such as Xfm allows listeners to hear the music that the presenters talk about and subsequently form their own opinions about what they hear. Interaction between presenter and listener often creates debate, while the immediacy of the medium allows us to highlight new music as soon as it breaks.

Xfm is also a proven platform for showcasing new music from across the globe, an example of such being our recent tie-up with *K-Rock* in New York. The *Import: Export* show allows both brands to cross-promote the best new music in their countries giving listeners content difficult to achieve through the music press.

So, as many of the big press titles in the music sector struggle to increase sales, be assured that the radio industry is well placed to respond to consumer desire for credible, alternative music content.

Andy Ashton's programme controller at Xfm

## Is too much music being released for older listeners?

### The big question

Is there a danger of the mature music market becoming over-saturated with releases?

Bill Holland, Universal Classics and Jazz

"No. I think providing the quality is there the genre is almost irrelevant – no one ever asks if there's too much pop music being made. The older market is a huge one and people are waking up to the fact it exists but you can't over-saturate it because it's so big. As with any market, the cream will always rise to the top and sell."

Simon Wright, Virgin Entertainment Group

"The development of so-called adult music has given the market a new and very valuable dynamic, but there is a risk of people jumping on the bandwagon rather than developing quality acts and that could dilute the market."

Guy Holmes, Cut Recordings

"Of course the market is over-saturated. Whenever there is a new trend, there is a chance that as many people as possible want to jump on the bandwagon. If reggae were invented today there would be 600 reggae bands tomorrow. In spite of the over-saturation talent will shine through. Since the supermarkets have started to sell CDs, the mature music market has developed, because people

who are over 50, who go once a week to do their shopping, buy their music there. HMV is not a place for older people to feel comfortable in."

Jim Batchelor, Woolworths

"There is no risk of over-saturation if the music credibility is there. If it's good music it will sell. However, if it sounds manufactured for the mature market and it is not that great you won't hear it after January. You have to target the demographics correctly. People forget that the older generation are the people who made rock 'n' roll kick off and still buy music."

Jonathan Shalit, Shalit Global Management

"There's a danger of any market being over-supplied, whether it's music or the car industry. The big challenge is that unlike when you launch a pop act and have lots of promotional opportunities, in the mature market they aren't there so it's more expensive, which means mistakes in misjudging the market are punished. The other challenge is that you have to get the repertoire right. The mature market buys on quality not quantity – the young market buys in quantity not on quality."

Ron Coles, Safa 105.2fm

"It's a very healthy market. I don't think it's over-supplied. Record companies have spotted a gap in the market and the 50-65 age bracket, who have disposable income and have bought decent sound systems, is grateful for the chance to buy good music."

# MUSICWEEK

# Club Charts 18.09.04

## The Upfront Club Top 40

Pos	Artist	Label
1	DEEP DISH FLASHDANCE	Mercury
2	FLASH BROTHERS AMEN (GOD BE ARAID)	Mercury
3	ALEX GONZ STRANDED IN PARADISE	Mercury
4	A STUDIO FEAT. POLINA SOS	Mercury
5	PHIL HORTON FEAT. TESTAMENT KING OF KINGS	Mercury
6	SQUADWARDS HED KANDI - THE MIX: SUMMER 2004 (P SAMPLER)	Mercury
7	ARANGEL MAGIC	Mercury
8	DAVID MORALES WITH LEA LOREN HOW WOULD U FEEL	Mercury
9	INTENSO PROJECT FEAT. LISA SCOTT-LEE GET IT ON	Mercury
10	KELIA MY HECK MY BACK (CLICK IT)	Mercury
11	JUSTO FEAT. ALISON JEAR I JUST WANNA DANCE	Mercury
12	DAVID DUTTA STAR	Mercury
13	DIDO SAND IN MY SHOES	Mercury
14	ERIC PROYZ CALL ON ME	Mercury
15	DARK GLOBE FEED	Mercury
16	JENTINA FRENCH KISSES	Mercury
17	GRONDE ARAMADA I SEE YOU BABY	Mercury
18	DR. KIMHO FEAT. JIMIE BELMUNDO RIEZA DO IT'S ALL ABOUT YOU	Mercury
19	GHEITTO STAR LONG BLACK LIMOUSINE	Mercury
20	BRAD CARTER MORNING ALWAYS COMES TOO SOON	Mercury

Pos	Artist	Label
21	GIRLS ALLOUD LOVE MACHINE	Mercury
22	DANNY HOWEELS & DICK TREVOR DISK TILL DAWN	Mercury
23	ASHLEE SIMPSON PLEAS OF ME	Mercury
24	FOGEEY COME (INTO MY DREAM)	Mercury
25	SCISSOR SISTERS MARY	Mercury
26	JESSICA SIMPSON FACE MY BREATH AWAY	Mercury
27	VS MAKE IT HOT	Mercury
28	ARMAND VAN HELDEN MY MY MY	Mercury
29	BENT CONNIN BACK	Mercury
30	MICHAEL GRAY WEEKEND	Mercury
31	DIRTY VEGAS WALK INTO THE SUN	Mercury
32	SALIF KEITA MADANI	Mercury
33	CHRISTINA MILLAN FEAT. JOE BRUDEN WHATEVER U WANT	Mercury
34	URBAN COOKIE COLLECTIVE - THE KEY - THE SECRET 2004	Mercury
35	TITAN 3 LET YOUR HEART GO FREE	Mercury
36	WANGELI ESSE & SALT YOU & ME (IN MIAMI)	Mercury
37	AMATEL CITY DO YOU KNOW (I DO) (GROAZZ)	Mercury
38	DIZZEZ RASOAL STAND UP TALL	Mercury
39	MARIOUS SUMMER SAMPLER (P SAMPLER)	Mercury
40		Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Pos	Artist	Label
1	THE MUSIC FREEDOM FIGHTER	Mercury
2	BOB BROWNE I GOTS A REALITY	Mercury
3	WILBERDA BACK FROM SOUTH SHORE	Mercury
4	SOUL CENTRAL STRIPES OF LIFE	Mercury
5	HEAVENLY CULTURE	Mercury

### COMMERCIAL POP TOP 30

Pos	Artist	Label
1	GIRLS ALLOUD LOVE MACHINE	Mercury
2	JESSICA SIMPSON FACE MY BREATH AWAY	Mercury
3	ASHLEE SIMPSON PLEAS OF ME	Mercury
4	AMATEL CITY DO YOU KNOW (I DO) (GROAZZ)	Mercury
5	WANGELI ESSE & SALT YOU & ME (IN MIAMI)	Mercury
6	AMATEL CITY DO YOU KNOW (I DO) (GROAZZ)	Mercury
7	AMATEL CITY DO YOU KNOW (I DO) (GROAZZ)	Mercury
8	AMATEL CITY DO YOU KNOW (I DO) (GROAZZ)	Mercury
9	AMATEL CITY DO YOU KNOW (I DO) (GROAZZ)	Mercury
10	AMATEL CITY DO YOU KNOW (I DO) (GROAZZ)	Mercury



## Deep Dish serve up hit

by Alan Jones

Last week's club charts were put together under difficult circumstances following technical problems. This week's chart, meanwhile, had its deadline advanced 24 hours for production reasons. As a result of these two factors, it may be that some DJ charts which couldn't be transmitted to our office in time for last week arrived belatedly and found their way into this week's sample, while the early deadline for the current chart - which was actually advised in plenty of time - means that many DJ's chart returns have arrived too late for inclusion.

This week's charts, then, come with a healthy warning. But on the basis of information received, there are clear chart changes in all three divisions, with **Deep Dish's** Flashdance topping the Upfront Chart, **Girls Aloud's** Love Machine storming away with the Commercial Pop Chart title and **Terror Squad's** Lean Back ending **Melky's** four-week reign atop the Urban Chart.

Deep Dish's single is the latest number one for Postfalia, which has enjoyed a run-in in fortunes in recent months. The track was originally issued on Deep Dish's own label - also called Deep Dish - and was climbed to number 111 on the OCC sales chart as an import in June. Already on the Radio One Chart, it looks set to improve on its OCC peak when it gets a full UK release on September 27. Meanwhile, it's been well to another Postfalia hit - namely, Lolo's Theme by **Shapereels**, which tops out of the top 40 (only just, to number 42) after an incredible 50 consecutive weeks on the chart. That's the longest run on the Upfront chart by any record in the past decade.

On the Commercial Pop Chart, the Simpsons' sisters continue to do well. I mean **Ashlee** and **Jessica**, of course, rather than Homer's kids Lisa and Maggie. Last week Ashlee was number two on the chart with her debut single Pieces Of Me. This week, by coincidence it is big sis Jessica's turn to secure second slot. That means it is an honourable draw between the two girls, unless, of course, Jessica can close the 22% gap between her and girls Aloud next week while remaining ahead of the rest of the field.

amsterdam dance

amsterdam dance

# MUSICWEEK

## The Official UK Charts 18.09.04

### SINGLES

		Artist/Group	Genre
1	1	BRIAN MCFADDEN REAL TO ME	Unravel
2	1	NELLY MY PLACE/FLAP YOUR WINGS	Unravel
3	1	MCFLEY THAT GIRL	Heavy
4	2	JULIO LEAVE (GET OUT)	Relatives
5	5	3 OF A KIND BABYCAKES	Atistic
6	3	TWISTA SUNSHINE	Phonetic
7	4	NATASHA BEDINGFIELD THESE WORDS	J
8	9	MAROON 5 SHE WILL BE LOVED	Relatives
9	8	THE PIRATES & FRIENDS YOU SHOULD REALLY...	Soul/British
10	6	THE 411 DUMB	Capital
11	11	HOUSTON I LIKE THAT	Independent
12	7	EMBRACE GRAVITY	Atistic
13	10	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE	Atistic
14	11	PETER ANDRE THE RIGHT WAY	Atistic
15	11	THE MUSIC FREEDOM FIGHTERS	Vegan
16	13	MOUSSE T/EMMA LANFORD IS IT COS I'M COOL?	Free2be
17	15	ARMAND VAN HELDEN MY MY MY	Soul/British
18	14	BUSTED THUNDERBIRDS/AAAM	Unravel
19	11	PAUL WELLER WISHING ON A STAR	V2
20	16	KANYE WEST JESUS WALKS	Re:Mix
21	24	SHAPESHIFTERS LOLAS THEME	Push

### ALBUMS

		Artist/Group	Genre
1	1	NATASHA BEDINGFIELD UNWRITTEN	J
2	2	MAROON 5 SONGS ABOUT JANE	Blade
3	3	KEANE HOPES AND FEARS	IGA
4	1	KASABIAN KASABIAN	Verisp
5	28	RAZORLIGHT UP ALL NIGHT	High Int
6	1	THE LIBERTINES THE LIBERTINES	Sunday
7	1	ALISON MOYET VOICE	XL
8	1	DIZEE RASCAL SHOWTIME	Epic
9	5	ANASTASIA ANASTASIA	Dorino
10	15	FRANZ FERDINAND FRANZ FERDINAND	Local/Unravel
11	7	THE STREETS A GRAND DON'T COME FOR FREE	XL
12	4	THE PRODIGY ALWAYS OUTNUMBERED NEVER...	Virgin/Poly
13	8	SNOW PATROL FINAL STRAW	Poly
14	6	SCISSOR SISTERS SCISSOR SISTERS	Arca
15	11	USHER CONFESSIONS	Re:Mix/Jan
16	12	KANYE WEST THE COLLEGE DROPOUT	Unravel
17	19	THE KILLERS HOT FUSS	Unravel
18	13	MCFLEY ROOM ON THE 3RD FLOOR	EMI
19	16	ALEXANDER O'NEAL GREATEST HITS	Prober
20	17	KRISTIAN LEONITIM SOME DAY SOON	Re:Mix/Jan
21	23	JOSS STONE THE SOUL SESSIONS	Re:Mix/Jan

**BRUNCH @ in the city**  
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**POOR OLD BEN** (SOUNDLAND)  
**SONDREI LERCHE** (NOVOTY)  
**MARIA SOULHEIM** (NOVOTY)  
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 23 PETER STREET  
 MANCHESTER  
 11:45/AM  
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**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Label
1	ERIC PATERIA (ALICE IN CHAINS)	Mercury
2	ANGEL CITY (VIOLENCE)	Dot
3	CASSIOP PEARL (MUSKOGEE)	VE
4	ESTELLE (EST)	VE
5	WIND WALKER (BLACK DICKIN)	VE
6	DEEP DIVER (DISCANT)	Proton
7	DAVID BOWEN & JOHN THORNTON (DUSTY TILL DAWN)	ONE
8	GRAND AMBASSI (SEE YOU BABY)	WVA
9	JEAN MARCUS (MUSIC)	Viper
10	REKALL (HAPPY PEOPLE)	Dot
11	FABIAN SUIS (SUSCROUCH)	Salt
12	FRY (FRY)	Mercury
13	WINTER (LIVED UP TO YOU)	Mercury
14	WINDMILL (HEART CROSS HEARD THE RY)	Mercury
15	ROBERT (THE FIGHT)	Mercury
16	SUBSTITAL (THE FIGHT)	Mercury
17	THE 100 (100)	Mercury
18	HEATHER (MUSIC FROM THE HEART)	Mercury
19	MONUMENT (SWEET BEANS)	Mercury
20	THE STREET'S (SOUND OF THE CITY)	Mercury

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



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**COOL CUTS CHART**

Rank	Artist	Label
1	WET WET WET (WALK WITH THE SUN)	Mercury
2	COOL COW (BE TOLD LOVE)	2nd Step
3	MANUE (TUNE IT UP)	Mercury
4	BEAT ME (I'M THE ONE)	Mercury
5	FLASH BROTHERS (SAY YOU CAN BE A HERO)	Mercury
6	HANA (W/ WASH YOUR FACE)	Mercury
7	THE CHEMICAL BROTHERS (ELECTRONIC DANCE TROUPE)	Mercury
8	CHANCE (LET'S GO TO THE CITY)	Mercury
9	WASTING THE BLOOD (DON'T SPY)	Mercury
10	PRESENO (THE FEEL GOOD KILLES EVERYBODY)	Mercury
11	DIAMANT (DON'T STOP)	Mercury
12	DIAMANT (DON'T STOP)	Mercury
13	ALANNA (DON'T STOP)	Mercury
14	ALANNA (DON'T STOP)	Mercury
15	ALANNA (DON'T STOP)	Mercury
16	ALANNA (DON'T STOP)	Mercury
17	ALANNA (DON'T STOP)	Mercury
18	ALANNA (DON'T STOP)	Mercury
19	ALANNA (DON'T STOP)	Mercury
20	ALANNA (DON'T STOP)	Mercury

**URBAN TOP 30**

Rank	Artist	Label
1	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
2	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
3	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
4	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
5	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
6	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
7	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
8	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
9	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
10	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
11	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
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16	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
17	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
18	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
19	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
20	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
21	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
22	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
23	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
24	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
25	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
26	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
27	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
28	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
29	THE NOTORIOUS B.I.G. (HYMENT)	Mercury
30	THE NOTORIOUS B.I.G. (HYMENT)	Mercury

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## Father and manager of Beyoncé, **Matthew Knowles** will this week be speaking at both the Urban Music Seminar and In The City

### Quickfire

**You're coming over to England this week and bringing over the new Destiny's Child album. What can you tell us about it?**

Oh, that's a surprise. I can tell you it's the next direction and we hope it's going to be a hit. It's certainly a change of direction, they're older now and each lady performs their own track. **And how is urban right now?**

It's in good shape. The challenge is to find new upcoming producers and songwriters to match with the artists. **But, what about the UK scene? Those acts can't get arrested in the States.**

I'm still in a fact-finding mode right now, but what I think I am seeing is there isn't the infrastructure there that the artists need to be successful. European urban acts seem to do well in their territories, but when they expand it fails and it might be because the sound is maybe a year behind what is happening in America. I think a lot of acts are trying to duplicate the American sound now, but by the time it comes out it is old.

**How can your link-up with Sanctuary, which has a history of hard rock and metal, help them?** When you think about it you go through the same steps pretty much regardless of genre, whether it's rock or urban, and Sanctuary has a tremendous infrastructure to help our acts. They have given me complete autonomy in what I do and then I can use their worldwide structure.

**The Sanctuary model is to sign mature acts, who might have been around the block a bit. You've signed De La Soul and Earth Wind**



**• Fire to your Sanctuary Urban Records Group label so is that your plan as well?**

We may follow some of that. But, you've got to remember, Destiny's Child were once dropped by a major, 50 Cent was dropped by a major. It's not a negative to get dropped. If the artists we sign have done it before, they can do it again with the right team behind them. The challenge with every act is you have to hear a great song first and we want the reputation of putting out great music.

**You spent 20 years in sales and marketing at Xerox before you got into this. Are any of those skills transferable to the music world?**

Yeah, I learned way before in the corporate world that you need to identify who the customer is and then make the music for them. It changes from artist to artist. Look how Destiny's Child appeal to their female customers with songs like Independent

Women and Bootylicious. You have to know your demographic. Also you have to do things right the first time because music is a factor of timing and if you put out a record tomorrow you will get a different reaction than if you wait and put it out much later.

**So what's the future for urban music?**

I think we'll see the continuation of the link between R&B and rap. And there will also continue to be a fusion between urban and rock. There will also be an increase in live urban music as we see artists perform their songs live, that's the proving ground. And as part of that we will see more artists writing and producing their own songs whereas the old school way was for acts to be given a song. The new urban artist wants to be at the centre of the creativity.

Matthew Knowles is president of Music World Entertainment/Sanctuary Urban Group

### DOOLEY'S DIARY



## Conference blows big to fly

**Remember where you heard it:**

The gloves were definitely off as conference season kicked off (and concluded) last week with Universal's sales chief Brian Ross getting in the first hook against EMI. He used his company's event last Tuesday to accuse EMI of wrongly attributing a recent singles sales uplift to its two-track £1.99 format. EMI "was always quick to claim credit for something they had nothing to do with," he blasted. A day later, his EMI opposite number Mike McMahon was taking the moral high ground, refusing to retaliate in the scribe. "We don't slag off our competitors," he said, "as we think it lacks class." However, EMI complications king Peter Duckerworth has no such qualms, openly laughing at the conference at the "worst" performance yet this summer by its New! Brands arch rival Hits. Hey, what happened to peace, love and understanding chaps?...Duckerworth was in his usual top form at the bash at London's Abbey Road Studios, introducing his partner in crime Steve Davis as "a man who came back from Australia four weeks ago just to be with you today." And he warned the conference just what Davis' presentation might have in store. "I saw a file on his desk that said **Rolf Harris and Friends**, so be very afraid!" Duckerworth kindly warned, Davis neatly retaliated: "If you've been affected by any of Pete Duckerworth's presentation

there is a support group?..."Meanwhile, EMI may have wished it had dropped Robbie's cheery chappy piece-to-camera from the conference, which might not have won him too many retail friends...The Franz Ferdinand camp were on fire on film at the Mercury's bouncing between that bash and the GQ Man Of The Year do down the road. Among those celebrating were their Submission Management team and publishers Universal Music Publishing. Dooley wasn't unhappy either, having won the sweepstake on the UMP table...A couple of nights later Universal was also in the house at the Music Week City Showcase night supporting its new publishing signing Nala James...Talking of signings, Warner/Chappell staff are in an upbeat mood now that their signing ban has been lifted. The UK company's last signing was **Damien Rice** 13 long months ago - look for action in the near future...Amidst rumblings about the future of Sky's music channels, could Chart Show TV be looking to expand its empire?...The **White Stripes** may have crawled into the download chart this week but indie labels' frustration is mounting at the lengthy news of a sale to Apple to sign deals with key companies. A few months after the two sides agreed their deal terminate the likes of Franz Ferdinand and Eric Prydz - a possible number one next week - are nowhere to be found on iTunes...Elsewhere in indie news **Wax's East Street** label has dealt with Ministry and moved to a new west London base...Slaying on the Westside, Warner Bros's Adam Hollywood has the luck of the Devil. Lost on his way the other week to the BPI, Bard and BVA anti-piracy golf day at Fossilhill, he faggedg'd down a cart for directions, and it was top women's golfer Laura Davis inside. Naturally, she knew the way...And finally, Steven Howard reveals he had a little-known turn by his old pal **Mutt Lange** on his mind last week as he became the last **big Zomba** name to exit the building. The song? Will The Last One To Leave Please Turn Out The Lights...

### Inside track

Jamie Caring has recently been promoted by MTV to the position of MTV Networks Europe talent and music vice president, making him responsible for liaising with the record industry on a pan-European basis.

**Name:** Jamie Caring  
**Born:** June 30 1972, Paddington, London

**First job in the music business:** Special projects assistant, Virgin Records, 1993

**Where would you like to end up before you retire:** Safe in the knowledge that I'd contributed to the success of a few artists over the years, and to be the proud owner of a record collection of disturbing proportions.

**First record you bought:** Some dodgy hits compilation on cassette, aged nine.

**First city:** Wham!, Queen, Elizabeth's Hall, Hong Kong, 1982.

**Your current favourite book, DVD, game or gadget:** Need For Speed Underground on Xbox. It's Gran Turismo



me meets Pimp My Ride...absolutely brilliant.

**Best friend in the music business:** Kelly Skupper, Polydor.  
**Greatest passion other than music:** Creating useful and beautiful things out of wood.

**Best thing that has happened to you in the past 12 months, personally or professionally:** Finally working out what's important in life.

**Tell us a secret about yourself that**

**most people in the business wouldn't know:** I read palms.

**Who is your all-time hero, professionally or otherwise:** I have many, rather than a specific one - most are unsurprisingly brilliant colleagues, supportive relatives and grounding friends. If you mean super heroes, the Silver Surfer and Human Torch take some beating.

**What is the best piece of business advice you've ever received:** You are not typical of the record buying market please - make objectivity your calling card.

**Who would be your fantasy boss:** One with the absolute belief of Philippe Ascoli, the influence of Lucian Grainge, ingenuity of Korda Marshall and charm of God Doherty.

**What is your most embarrassing moment:** Walking into the ladies loos on my first day at MTV and not realising until the room filled with, obviously, ladies - and yes, it was an accident.

**What do you predict will be the most significant music industry development over the next five years:** The inevitable rise of music content delivery and consumption via mobile.



Minnie Driver has swapped the world of Hollywood glitz for a new career in music and last week she was at Abbey Road Studios to meet the retailers she hopes will be shifting large quantities of her new album Everything I've Got In My Pocket. She is pictured at the doorway to the Abbey Road

terrace after playing live at the EMI Retail Conference held in the cavernous Studio 1. Pictured with her, from left to right, are Handmade's Glyn Ansell, EMI's Phil Penman and Chris Davis, Derek Allen of EMI Sales and Driver's producer and co-writer Doc Dauer.

# Classified

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## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Ed Harcourt *Strangers* (Heavenly); The Thrills *Let's Bottle Bohemia* (Virgin); Kelly Rowland *Sweet* (Island); Darren Hayes *Torsion And The Spark* (Columbia); Embrace *Out Of Nothing* (Unisound)

### SEPTEMBER 20

Green Day *American Idiot* (Reprise); The Music *Welcome To The North* (Virgin); 22-20s *22-20s* (Heavenly); Nick Cave & The Bad Seeds *Abattoir Blues/The Lyre Of Orpheus* (Mute)

### SEPTEMBER 27

Mark Knopfler *Shangri-La* (Mercury); Marilyn Manson *Last We Forget* (Interscope); Brian Wilson *Smile* (Capitol); Jess Stone *Mind Soul & Body* (Rebelmeat/Virgin); Interpol *Artists* (Wakalot)

### OCTOBER 4

Fallout Boy *Infinity On High* (Slint); REM *Around The Sun* (Warner Bros.); Jessica Simpson *Return To V* (Columbia); Duran Duran *Astronaut* (Sony)

### SINGLES

#### THIS WEEK

The Corrs *Angel* (Atlantic); Fall Out Boy *Slack Don't Dash* (Slint); Girls Aloud *Love Machine* (Polydor); Razorlight *Vice* (Virgin); Cassidy *Get No Better* (Virgin); Dido *Sand In My Shoes* (Cheeky); Jess Stone *You Had Me* (Rebelmeat/Virgin); Dido *Sand In My Shoes* (Cheeky); Eric Prydz *Call On Me* (MOS)

#### SEPTEMBER 20

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

#### SEPTEMBER 27

REM *Leaving New York* (Warner Bros.); Jessica Simpson *Take My Breath Away* (Columbia); Ronan Keating *I Hope You Dance* (Polydor); Big Brovaz *Yours Fattally* (Epic); Beverley Knight *Not Too Late For Love* (Parlophone); Velvet Revolver *Fall To Pieces* (BMG)

### NET MUSIC WEEK ONLINE

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

## The Market

### Debuts top singles and albums lists

#### Alan Jones

Brian McFadden's solo career is off to a winning start this week, with his debut single *Real To Me* debuting at number one with first-week sales of 35,435.

This is in fact the lowest for a number one for nine weeks, though it reflects the singles sector as a whole – after reaching a 20-week high of 539,665 units sold the previous week, singles sales slid 15% to 468,081 last week. Looking on the bright side, that is still higher than in all but two of the last 10 weeks.

Natasha Bedingfield's debut long player *Unwritten* notched up first-week sales of 83,938, but despite this impressive debut, artist album sales were also in decline last week, falling back 2.4% to 1,765,943. The compilation sector was also troubled, dipping by 6.6% to 546,214 – its lowest level for 14 weeks.

Aside from Bedingfield, the artist albums Top 10 includes three other new entries, with Kasabian's self-titled debut arriving at number four, Alison Moyet's *Voices* powering to number seven, and Dizzee Rascal's *Showtime* – the follow-up to last year's Mercury Music Prize winning *Boy In Da Corner* – making its maiden appearance at number eight. If Dizzee's debut seems overshadowed by the



Brian McFadden: debut solo single *Real To Me* enters in pole-position

others it nevertheless improves massively on *Boy In Da Corner*, which peaked a year ago just this week when it jumped 44-23 immediately after its Mercury win.

Razorlight's 28-5 leap up the albums chart – Up All Night's sales increased by more than 2.5% week-on-week – is primarily due to their appearance on chat show veteran Michael Parkinson's first show for ITV, following his defection from the BBC. Their inclusion on the show suggests the old maestro may be going for an edgier, more contemporary selection of musical guests, though the second show – aired on Saturday – featured the somewhat safer

Ronan Keating, who will doubtless enjoy the dividend of a major revival in sales of latest album *Turn On* in the next few days.

A week after her debut single *Leave (Get Out)* entered the singles chart at number two, 13-year-old prodigy JLo's introductory album makes a more muted first impression, debuting at number 22 with first week sales of 11,624. In America, *Leave (Get Out)* was less well received than in the UK, peaking at number 10 on Billboard's Hot 100, but the album has been very successful, debuting and peaking at number four, and subsequently selling more than 500,000 copies in 10 weeks.

## FAST CHART

### SINGLES

**NUMBER ONE**  
BRIAN MCFADDEN *REAL TO ME* (Mute)/Sony  
The 22nd single to top the chart so far this year, equalling the total for the whole of 2003. We're on schedule for the highest tally of number ones in a calendar year since 2000, when a record 43 titles took turns at the top. With 16 chart weeks left (it is a 53-week year), another 10 number ones would bring the all-time tally to exactly 1,000.

### ARTIST ALBUMS

**NUMBER ONE**  
NATASHA BEDINGFIELD *UNWRITTEN* (BMG)  
Natasha Bedingfield's debut album *Unwritten* has not had an easier ride from critics, so far receiving mixed reviews. One of the worst was the *Sunday Times*, where it was given one star (out of five). Music buyers think differently, and *Unwritten* sold 83,938 copies last week to debut at one. The top spot has now changed hands 14 times in 15 weeks – a record.

### COMPILED ALBUMS

**NUMBER ONE**  
NOW 58 *EMI/Virgin/UMTV*  
Holding off new debuts from Sad Songs, Essential R&B Collection and Essential Summer 2004 – Now 58 completes its seventh week at number one, and is sold its 750,000th copy last Monday 16 September.

### AIRPLAY CHART

**NUMBER ONE**  
NATASHA BEDINGFIELD *THESE WORDS* (Phonogenic)  
This is the third week at the top of the airplay chart for Natasha Bedingfield's second single.

### SCOTTISH SINGLES

**NUMBER ONE**  
BRIAN MCFADDEN *REAL TO ME* (Mute)/Sony  
With a victory margin over Kelly of 5.3% in the UK as a whole, Brian McFadden had an easier ride to number one on the Scottish singles chart, where his sales were 56.7% more than second placed McFly.

## MARKET INDICATORS

SINGLES	ALBUMS	COMPILED ALBUMS
Sales versus last week: -15.1%	Sales versus last week: -2.4%	Sales versus last week: -9.2%
Year to date versus last year: -10.6%	Year to date versus last year: +1.8%	Year to date versus last year: -5.5%
Market shares	Market shares	Market shares
Island 21.2%	BMG 28.8%	EMI Virgin 29.4%
Sony 14.3%	BMG 8.9%	Universal TV 24.9%
BMG 11.2%	Polydor 8.5%	Island 18.6%
Virgin 11.0%	Virgin 30%	WSM 11.7%
Atlantic 9.3%	Mercury 5.0%	MOS 7.9%

## THE BIG NUMBER: 44.1%

Percentage increase in sales of Franz Ferdinand's album last week after its Mercury Music Prize win

RADIO AIRPLAY	UK SHARE
Origin of singles sales (Top 75): UK: 65.3% US: 22.1% Other: 12.0%	Origin of albums sales (Top 75): UK: 52.1% US: 38.1% Other: 4.0%
BMG 15.6%	Sony 11.1%
Sony 10.4%	Island 10.4%
Virgin 9.5%	Virgin 9.5%
Polydor 8.1%	Polydor 8.1%

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# Play Chart



Week	Label	Artist/Title	Label	Weeks on Chart	Peak	Weeks on Chart	Peak		
26	10	48	JAMELIA SEE IT IN A BOY'S EYES	REDLINE	1212	-13	22.66	18	
27	31	25	71	DAMIAN RICE CANNONBALL	ORION/STONE	658	-4	22.60	30
28	34	8	24	SUGARBABES CAUGHT IN A MOMENT	UNIVERSAL	1331	9	22.21	38
29	28	7	40	KRISTIAN LEONTIQU SHINING	PELOTON	1150	-8	20.78	-2
30	32	4	27	ARMAND VAN HELDEN MY MY MY	SOUTHERN	508	31	20.35	13
31	26	7	23	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	RED WAX	953	19	19.39	-20
32	25	11	38	RACHEL STEVENS SOME GIRLS	PELOTON	1163	-22	18.85	-31
33	23	8	5	3 OF A KIND BABYCAKES	REDLINE	946	-7	17.76	-42
34	52	1	0	ASHLEE SIMPSON PIECES OF ME	PELOTON	402	35	17.39	44
35	40	2	0	GREEN DAY AMERICAN IDIOT	REPRISE	299	54	17.07	15
36	160	1	0	LUCIE SILVAS WHAT YOU'RE MADE OF	MERCURY	375	180	16.68	200
37	35	9	28	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	1119	-4	16.05	-8
38	39	13	27	THE STREETS DRY YOUR EYES	LOOKED UP	930	-61	16.03	-74
39	52	2	26	LOSTPROPHETS LAST SUMMER	VERBEE	321	-4	15.85	52
40	32	9	0	BRYAN ADAMS OPEN ROAD	PELOTON	592	3	15.60	-37
41	-8	2	2	NELLY FLAP YOUR WINGS	ISLAND	78	23	15.6	26
42	63	1	15	THE MUSIC FREEDOM FIGHTERS	VERBEE	360	36	15.44	40
43	60	1	0	RAZORLIGHT VICE	VERBEE	160	43	14.94	33
44	30	39	0	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA...	BAD VISION	598	-43	14.82	-28
45	54	2	13	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE...	ATLANTIC	409	17	14.81	23
46	36	26	0	ANASTACIA LEFT OUTSIDE ALONE	EPIC	587	9	14.42	-34
47	48	1	0	ESTELLE FREE	V1	419	49	14.18	48
48	52	1	0	GIRLS ALoud LOVE MACHINE	PELOTON	816	34	14.06	16
49	58	2	0	THE KILLERS ALL THESE THINGS THAT I'VE DONE	UNIVERSAL	372	36	13.51	18
50	38	4	0	ED HARCOURT THIS ONE'S FOR YOU	FAMILY	35	34	13.02	-18

■ Highest week-to-date  
■ Highest increase in sales  
■ Biggest increase in plays  
■ Addition to new releases  
■ Addition to new releases  
■ Addition to new releases

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**5. Brian McKisken**  
Westlife's last single *Obsession* failed to reach the Top 10 of the play chart, peaking at number 11 in February. Since then, Brian McKisken has left the group, and his debut solo single "26" as well as his new sales chart featuring three that he co-wrote

**Obsession** - jumps 11-5 on the play chart to top "Obscure" play chart. Support for McKisken has been very strong for several weeks from Radio 2 and it continues to give him massive play - 17 spins last week earning a hefty 45.58% of all his play points - although in purely numerical terms his top supporters are Corrs (40 plays last week), Hottent FM (39) and



**19. The Corrs**  
Set to become the seventh different single entitled *Angel* to become a Top 40 sales hit in less than 10 years, the Corrs' upcoming single is already enjoying major support from radio. The follow-up to Summer Sunshine FM (39) and

**Belfast City Band** (37). Irish siblings' first single for nearly three years and reached number eight on sales and number two on airplay - Angharad Duran made their first foray into the play chart for exactly 10 years last week. Its biggest supporters are Cool FM (78 plays), Belfast City Band and Dream 100 FM (24 apiece), though a lucky 33 plays from Radio 2 contribute 68.7% of the disc's entire audience.

**24. Duran Duran** With a major top-up from Radio 2, which provided 11 of their 104 plays but a whopping 82% of their audience, Duran Duran made their first foray into the play chart for exactly 10 years last week. Its biggest supporters are the 1955 cover of Grandmaster Flash's *White Lines* (Dart 10),

number 24, with new new stations last week adding their support to the 17 already on board. The last Duran Duran single to reach the Top 50 of the play chart was another parathetical title: their 1955 cover of Grandmaster Flash's *White Lines* (Dart 10),

## INDEPENDENT LOCAL RADIO

Rank	Artist/Title	Label	Weeks on Chart	Peak
1	MARSHIA BRINDFIELD THESE WORDS	PHOSPHORIC	26	1
2	JO JO LEAVE GET OUT	WICKED	26	1
3	SHAPESHIFTERS LOLAS THEM	PROSPECTA	26	1
4	MAROON 5 SHE WILL BE LOVED U	1913	26	1
5	ANASTACIA SICK AND Tired	EPIC	27	1
6	THE 411 DUBS BUSHWICK	1913	26	1
7	NELLY MY PLACE	ARISTA	19	1
8	BRIAN MCGADDEN REAL TO ME	REDLINE	16	1
9	KEANE BESHAPED	ISLAND	12	1
10	SUGARBABES CAUGHT IN A MOMENT	UNIVERSAL	13	1
11	SCISSOR SISTERS CALL ON ME	WEA	25	1
12	SCISSOR SISTERS LAURA	REPRISE	25	1
13	JAMELIA SEE IT IN A BOY'S EYES	REDLINE	18	1
14	RACHEL STEVENS SOME GIRLS	PELOTON	18	1
15	JOSS STONE YOU HAD ME	REPRISE	25	1
16	KRISTIAN LEONTIQU SHINING	PELOTON	18	1
17	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	18	1
18	KELIS TRICK ME	VIRGIN	18	1
19	TWISTA SUNSHINE	ARISTA	18	1
20	DIDO SAND IN MY SHOES	CHELSEA	18	1
21	MAROON 5 THIS LOVE U	1913	18	1
22	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	RED WAX	18	1
23	THE STREETS DRY YOUR EYES	LOOKED UP	18	1
24	DAMIAN RICE CANNONBALL	ORION/STONE	18	1
25	3 OF A KIND BABYCAKES	REDLINE	18	1
26	THE THRILLS WHATEVER HAPPENED TO COREY HAIM	VIRGIN	18	1
27	GIRLS ALoud LOVE MACHINE	PELOTON	18	1
28	KEANE EVERYBODY'S CHANGING	ISLAND	18	1
29	MOUSSE T. FEAT. EMMA LANDRO IS IT COS I'M COOL?	REPRISE	18	1
30	PAUL WELLER WISHING ON A STAR	1913	18	1

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## TOP 20 PRE-RELEASE

Rank	Artist/Title	Label	Weeks on Chart	Peak
1	DIDO SAND IN MY SHOES	CHELSEA	1	474
2	JOSS STONE YOU HAD ME	REPRISE	1	423
3	ERIC PRYDZ CALL ON ME	WEA	1	477
4	THE CORRS ANGEL	ATLANTIC	1	259
5	ROBBIE WILLIAMS RACIO	EPIC	1	2252
6	REM LEAVING NEW YORK	WEA	1	2288
7	DURAN DURAN REAR UP FOR THE SUNRISE	EPIC	1	2284
8	ASHLEE SIMPSON PIECES OF ME	PELOTON	1	174
9	DURAN DURAN OPEN ROAD	PELOTON	1	108
10	LUCIE SILVAS WHAT YOU'RE MADE OF	MERCURY	1	16.68
11	BRYAN ADAMS OPEN ROAD	PELOTON	1	15.61
12	RAZORLIGHT VICE	VERBEE	1	14.95
13	ESTELLE FREE	V1	1	14.18
14	GIRLS ALoud LOVE MACHINE	PELOTON	1	14.06
15	ED HARCOURT THIS ONE'S FOR YOU	PELOTON	1	13.02
16	BEVERLY KNIGHT NOT TO LATE FOR LOVE	EPIC	1	1102
17	RONAN KEATING I HOPE YOU	REPRISE	1	10.16
18	CHRISTIAN MILLEAN WHATEVER YOU WANT GET IT	EPIC	1	9.26
19	FABRIZIO SLIM SLASH OUT DASH OUT	EPIC	1	9.25
20	DEEP DISH FLASH-DANCE	PROSPECTA	1	9.07

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18.09.04

Profile

## IN-STORE NEXT WEEK



**Instore** – Avril Lavigne, SiKtEr Boo, Darren Hayes, Nelly, Razorlight, Ringtones; **Single Of The Week** – Ashlee Simpson: **Album Of The Week** – Bryan Adams: **Compilation Of The Week** – The Hits

## BORDERS

**Listening posts** – John Denver, Norah Jones, Nick Cave & The Bad Seeds, **In-store** – Very Best of 90s, Ultimate Smooth album, House Classics, Green Day, Welcome to North, Ben Harper, Jane Gilchrist, Denise Leigh, Nick Drake, Elvis Costello, Bryan Adams, Clash, 2 for £22, 3 for £20 and 2 for £10 promotions on CDs



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



**Windows** – Star Wars, Sims PC, Pre-Awareness/Sale, **In-store** – Convergence, Star Wars, Status Quo, Shadows Fall, PDiddy & The Bad Boy Family, Music, Bryan Adams, Green Day, Shyne, Delgados, Herbie Hancock, Joni Mitchell, **Press ads** – The Mooney Suzuki, INXS



**Albums** – Green Day, The Music, Hits 59, Bryan Adams, Status Quo, The Clash, Ben Harper, **Promos** – Buy 1 CD get 2nd Half Price, 100 Heaviest Metal Albums, **Listening Posts** – Fried, Har Mar Superstar, Alison Moyet, Ed Harcourt, Jean Michel Jarre, Dolly Parton



**Mojo** – Dustin O'Halloran, Cristina Donà, The Late Great Daniel Johnston, Giant Sand, Thalia Zedek, **Selecta** – Black Keys, Paul Weller,

## TASTEMAKERS

### LANA WAX

**Car Candy**/Remedy Productions  
 1. **KINGS OF LEON THE BUCKLE UP** (MAMIE) (CD)  
 2. **SOUFWAX** (N) (CD)  
 3. **THE FUTUREHEADS** (NEVANTHE) (M) (CD)  
 4. **KASABIAN** (PROCESSED) (BETH) (CD)  
 5. **RADIATOR** (VE) (MUSIC)  
 6. **THE BROTHERS FROM BROTHERHOOD** (CD)  
 7. **THE ORDINARY BROS** (SILVER) (MUSIC)  
 8. **THE ZUTONS** (PRESSURE POINT) (RECORDING)  
 9. **HAR MAR SUPERSTAR** (BET) (RECORDING) (CD)  
 10. **HAR MAR SUPERSTAR** (BET) (RECORDING) (CD)

"Music's Car Candy festival special this summer has highlighted a great number of bands who have showcased their new material. The Kings Of Leon's new material is great, and their single The Buckle shows a more developed and concentrated sound from the band. Soufwax are by far the most live bands of the summer. The track Ny Excuse features vocals from LCD Soundsystem, making a catchy track that captures their live sound as well as the energy of 2003. The Zutons and Razorlight are two bands who have moved higher up the billings this year, and Kasabian are finally reaching the masses, drawing a massive at two of the festivals this year. Other bands with great new tracks include the Futureheads, Dead 60's, Felt, The Ordinary Bros, Secret Machines and Har Mar Superstar."

### RUSS EVANS

head of music, Heart 106.2

1. **JOSS STONE** (MAMIE) (CD)
2. **JILL SCOTT** (EARTHTOUSERS) (MAMIE) (CD)
3. **MATIASA** (REINFORCED) (UNWITTED) (MUSIC)
4. **ANITA BAKER** (M) (EVERYTHING UNPHOENIX)
5. **THE STREETS** (BLIND) (THE LIGHTS) (M)
6. **NELLY & CHRISTINA AGUILERA** (TIT) (M) (HEAD)
7. **CHRISTINA AGUILERA** (CAR WASH) (M)
8. **ALICIA KEYS** (DEAR) (M)
9. **IRI KAMAZO** (VS) (JUSTIN TIMBERLAKE) (CD)
10. **JOHN DENVER** (VS) (MERCURY)

"The Joss Stone album is stunning. Listen out for Spoiled, which is the fantastic single. Jill Scott has delivered her finest album to date – the incredible vocals and beautiful music have made sure this is always nearby. Hearing Anita Baker's voice again is pure joy and she doesn't disappoint with her album. Christina Aguilera makes a welcome return with two great songs. Teaming up with Nelly is always a guaranteed winner and Tit Ya Head Bak makes sure that happens. Car Wash is from the Shark Tale movie and it's perfect. It's here at Heart 106.2. Although mad-ups are hardly new, I'm starting to hear so much creativity in them and the Iri Kamazo vs Justin Timberlake mix is simple but very effective."

## Safeway

**Albums of the week** – The Thrills, Darren Hayes

## Sainsbury's

**In-store** – Bryan Adams, Green Day, The Music, Status Quo, John Denver, John Denver, John Michael Jarre, Nick Cave & The Bad Seeds, Norah Jones, 22-20s, Kiss Jams, Boy Crazy, Hits 59, Big Tunes, House Classics, 1 Love TV Ads, All Time Greatest Love Songs (2CD), Abba, Donny Osmond

## TESCO

**In-store** – Groove Armada, Bryan Adams, Green Day, The Music, Status Quo, John Denver, 22-20s, The Clash, Jean Michel Jarre, Kiss Summer Jams, Hits 59, Boy Crazy, Big Tunes, House Classics, All Time Greatest Love Songs, 1 Love TV Ads, Promos - Budget CDs @ £4.97



**TV** – Altered Bridge, Houston, Big Brovaz, Alcazar, Groove Armada, **Windows** – Mega Deal, Sale, **In-store** – Mega Deal, Green Day, 22-20s, Bryan Adams, Nick Cave & The Bad Seeds, The Clash, Ocean Colour Scene, Kiss Summer Jams, **Press** – Mega Deal, REM, The Streets, Cheeky Girls, Thirteen Senses, Cradle Of Faith, Ian Brown, Jimmy Eat World, The Concretes, Super Furry Animals.

## WHSmith

**In-store** – Deals of the week – Darren Hayes: **Album of the week** – The Thrills, **Single of the week** – Rock Chick, **Classical Pack** – Denise Leigh, **Classical**: Music DVD – The Who, **Blondie**

## WOOLWORTHS

**Album of the week** – Kiss Jams: **Single of the week**, **In-store** – Kiss Jams, Green Day, Hits 59, The Music, Big Tunes, Boy Crazy, Ashlee Simpson, Joss Stone, Alcazar, Groove Armada

## STUART MACONIE

presenter, 6Music

1. **MANIC STREET PREACHERS** (EMPTY SPOKS) (M)
2. **REVEREND & THE MANKIND** (LITTLE YELLOW SPICES) (M)
3. **FERRY FURNACES** (BLUEBEY) (RO) (ROUGH)
4. **THE MOONEY SUZUKI** (GIVE AND AMPLIFIED) (GRAMMAD)
5. **MIKA** (SOUL) (LIGHT) (GAT)
6. **THE GO TEAM** (THROUGH LIGHTNING STRIKE) (MAMMUS) (INDUSTRIES)
7. **MICHAEL PARKER** (JUD) (THE GOSPEL OF PROGRESS) (SICK) (THEBORG)
8. **FOUNDATIONS OF WAYNE** (HEY JULIE) (WIRGIN)
9. **THE THRILLS** (WHATEVER HAPPENS TO COREY) (MAMMUS) (INDUSTRIES)
10. **JOHN DENVER** (VS) (MERCURY)

"Since taking over The Freak Zone on 6Music I've been luxuriating in lots of strange and beautiful music. Several of these top records fall into both those categories including Team LG, Mika, P-Husion, Mum and The Ferry Furnaces. The Mooney Suzuki are more conventional, but they rock. The Go Team make dance sampler pop for smart aces and I love Devendra Banhart just for working with the godlike Vasthi Bunyan. Foundations Of Wayne and The Thrills are simply very good pop records – the first is from the best songwriters in commercial pop right now; the second features a cwinnet and a homage to the theme from Punk & Mandy and is therefore gorgeous."

## TV LISTINGS

**CD:UK**  
**Ashlee Simpson**  
 Pieces Of Me: **Duncan James**  
 Duncan James & Nardie I  
 Believe In My Heart: **Girls Aloud**  
 Ladies: **Rachel Stevens**  
 Make Me: **Norah Jones**  
 Razzle Dazzle: **Victor**

**GMTV**  
 Big Break: **Years**  
 Furry: **Girls Aloud**  
 Love Machine: **Ronan Keating**  
 I Mean You: **Dance**  
 The Cars: **Angel**

**HIT 40 UK**  
**Brian McFadden**  
 Roll To Me: **Dido**  
 Said In My Sleep: **Hoodie 1**  
 Live That: **McFly**  
 That: **McFly**  
**John McVie**  
 And: **The Proclaimers**  
 And: **The Proclaimers**  
 And: **The Proclaimers**  
 And: **The Proclaimers**

**MTV UK ADDS**  
 The Streets: **Blind**  
 To Me: **Dido**  
 Said In My Sleep: **Hoodie 1**  
 Live That: **McFly**  
 That: **McFly**  
**John McVie**  
 And: **The Proclaimers**  
 And: **The Proclaimers**  
 And: **The Proclaimers**

**POPWORLD**  
 Angel City: **Do You Know**  
 Andy: **Andy**  
 Simon: **Pieces Of Me**  
**Duncan James**  
 Joss: **Stone**  
 Mary: **Jams**  
 Mar: **Superstar**  
 Shazay: **Lewis**  
 Sers: **And Daughters**  
 Jody: **Gay**

**74 SUNDAY**  
 Ian Brown: **Fans That You Go**  
 Ian: **Brown**  
 & **Paul Weller**  
 Nick: **Galagher**  
 Roster: **Comic Get**  
 Gers

**THE BOX**  
 Angel City: **Do You Know**  
 Andy: **Andy**  
 Simon: **Pieces Of Me**  
 Duncan: **James**  
 Joss: **Stone**  
 Mary: **Jams**  
 Mar: **Superstar**  
 Shazay: **Lewis**  
 Sers: **And Daughters**  
 Jody: **Gay**

**RADIO 105**  
 Joss: **Stone**  
 Mary: **Jams**  
 Mar: **Superstar**  
 Shazay: **Lewis**  
 Sers: **And Daughters**  
 Jody: **Gay**

**RADIO 106**  
 Joss: **Stone**  
 Mary: **Jams**  
 Mar: **Superstar**  
 Shazay: **Lewis**  
 Sers: **And Daughters**  
 Jody: **Gay**

**RADIO 107**  
 Joss: **Stone**  
 Mary: **Jams**  
 Mar: **Superstar**  
 Shazay: **Lewis**  
 Sers: **And Daughters**  
 Jody: **Gay**

**RADIO 108**  
 Joss: **Stone**  
 Mary: **Jams**  
 Mar: **Superstar**  
 Shazay: **Lewis**  
 Sers: **And Daughters**  
 Jody: **Gay**

**RADIO 109**  
 Joss: **Stone**  
 Mary: **Jams**  
 Mar: **Superstar**  
 Shazay: **Lewis**  
 Sers: **And Daughters**  
 Jody: **Gay**

## RETAIL INSIDER

### Moody Blues hit Threshold

**Phil Pavling**  
 Threshold Records manager, the sole survivor from a modest chain of shops opened under the name by the Moody Blues, Threshold Records in Cobham has been in business since 1971 and is not expecting to close any time soon.

The shop – still owned by the group, partly because by Moody Blues member John Lodge still lives in the town – reopened less than a month ago after an extensive refit. Expanded to 800 sq ft with its range of CDs and DVDs increased to around 14,000, it made up the cash it lost during a two-week hiatus within three weeks of reopening.

"Cobham is an extremely affluent area, and we do very little discounting," says manager Phil Pavling. "We specialise in jazz and classical, and stock chart albums mostly to order."

### Cobham is an extremely affluent area, and we do very little discounting

"People can go anywhere to buy the Natasha Bedingfield album. I'd rather use the space to stock someone like Roland Kirk. We have a very discerning clientele, and get a lot of impulse buying from in-store play. We feature artists such as Lila Downs – a Mexican singer – in-store and on our listening post, and have sold many copies of her albums as a result. Our slogan is 'Serious about music and loyal'."

"We have a lot of local customers and we increased our turnover every year until the 12 months ending in March, which was a poor year. But we have turned the corner, and since the refit we have seen an upsurge."

"Obviously we have a complete range of currently available Moody Blues albums, and a lot of their fans visit the shop. We are going to have an official reopening later in the year with John Lodge performing the honours."

"One of our growth areas is DVDs. We only put them in a year ago, and they now account for 15%-20% of our turnover."

Address: 53 High Street, Cobham, Surrey. KT11 1DP. Tel: 01872 865678. Website: none. E-mail: phil@threshold.co.uk



## SINGLE OF THE WEEK REM

### Leaving New York

Warner Bros WGS4CD  
Once in a while REM release a single packed with a sentiment so universal that it crosses way beyond their fanbase and into the very top end of the charts. This song about moving on and looking back could be a case in point and features some of the finest songwriting the band have produced in years. It has been heavily supported by Xfm, A-listed at Radio Two and looks set to be picked up by other radio stations too.



## ALBUM OF THE WEEK Interpol

### Antics

Matador OLE6162  
Second albums can be a minefield, but the well-dressed New York four-piece overcome any difficulties with this set. Paul Banks' lyrics have a distinctly poetic quality to them, adding depth and mysteriousness which complements the band's guitar sound perfectly. Lead single Slow Hands is an upbeat stomper, while the slower tracks twist and turn as the tales of loves lost and found. Antics could well take Interpol a few steps beyond cult status.

## Singles

### Angel City

Do You Know (I Go Crazy)  
(Data DATA76CDS)

Ever thought Robert M. Kelly's children could do with re-releasing but with a big house on the top? Well, Angel City have. This is in fact a reworking of a Robert Miles/Michelle Gayle white label with vocals from Lara McAllen and production from Bass Bumpers. C-listed at Radio One, it is likely to follow previous single Touch Me into the Top 20.

### Believe

Spin The Wheel (Atlantic EW293C)  
The three Irish artists try to emulate the Corrs by shamelessly playing the card of energetic feminine pop music. Their music is served by sultry vocals and clever arrangements that fall short of novelty but still do the trick. Their debut album is due on October 11.

### Deep Dish

Fischdancer (Positiva CDTV121)  
Based around the track He's A Dream from the Flashdance film, this cut from Washington duo has been one of this summer's dancefloor smashes. An irresistible guitar groove and strong vocal have given it an edge at radio, where it is enjoying massive support at Vibe and the Galaxy network, plus a B-listing at Radio One.

### Dark Globe

Feed (Island CID867)  
Following April's club hit Break My World, dance duo Dark Globe are back with another Club Chart-topper featuring vocals from Amanda Ghost. While the original has a dark, breaks-driven feel, the commercial winner will be Shapeshifters' tralala-style mix.

### Jentia

French Kisses (Virgin VCD1877)  
This ticks all the boxes needed to produce chart success. It comes from the pen of Cathy Dennis, it is sung by a talented 19-year-old neopop and fuses elements of rap, R&B to notable effect.

### MIA

Galang (XL XLS199CD)  
First tipped in *MV* a year ago, this dancehall-flavoured cut now sees a full release through XL. Writers Justine Frischmann (Elastica), Steve Mackey (Pulp) and Ross Orton (Fat Trucker) add some explosive electro touches to a massive sub-bassline, while Maya Arulpragasam owns attitude.

### Ronan Keating

I Hope You Are (Polydor 9668621)  
The former Boyzone singer's new single is almost certain to be another best-seller and to pave the way for the release of the greatest hits album, 10 Years Of Hits, on October 11. It relies on the traditional devices of popular country pop: romantic lyrics on a fast tempo and solid groove. It is B-listed at Radio Two.

### Beverly Knight

Not Too Late For Love (Parlophone 072438615929)  
After her Top 10 success with Come As You Are, Knight returns with the second single from her new album Affirmation. Reflecting her pop-driven sound, the ballad neatly showcases her vocal and is winning a warm response from Radio Two (B-listing), ILR and The Box.

### Miss Kittin

Requiem For A HR. (Novamute NOMU138)  
This infectious and insistent track from Kittin features vocals from LA Williams. Always bigger and better than the electroclash tag that was fostered on her, Herve punches her weight. Classy, assured and Teutonic to the max, this is impossible to sit still for.

### Jessica Simpson

Take My Breath Away (Sony)  
A reworking of the Top Gun theme for the Britney generation, this is the second single taken from Simpson's 3M-selling debut album. It is professional enough, but sales success will depend on the extent to which the UK public share the fascination shown in Simpson's private life. Stateside.

### The Streets

Blinded By The Lights  
679 6791085CD

### ALSO OUT THIS WEEK

ALBUMS  
Aisha Baker - My Everything (Blue Note)  
Bronze Age Fox - Bronze Age Fox (Bagelgate)  
Brooks - Red Tape

### (Soundbite) Client

City (Tas)  
Hawaii, Groove Armada - Best Of (BMG)  
Robyn Hitchcock - Frozen (Prep)  
Mark Knopfler - Shangri-La

### (Mercury)

SixtySeven - 04 (Sutony/Sony/Intand)  
gymnoid; Leo Sayers - The Movement (T)  
Various - Life Night Tales Four Tet (Azul)

Mike Skinner continues on a downbeat vibe with a poem to what sounds like one of the most miserable nights out clubbing ever until the last verse with this follow-up to his tearjerking number one hit single Dry Your Eyes. With a lilting vocal line and sparse beats, the track has found favour at Radio One, where it is B-listed.

### Super Furry Animals

The Man Don't Give A Fuck (Live) (Sany 6753041)  
This version of the SFA classic was recorded live at Hammersmith Apollo and moves from a Bill Hicks-sampling intro to doleful blues rousing rock'n'roll to a brain-scrambling Orbital-esque techno melotron and back again in 22-and-a-half remarkable minutes. It is an unforgettable work that makes all their obvious contemporaries look one-dimensional.

## Albums

### Devendra Banhart

Nino Rojo (XL XLC0185)  
One of the leading lights of New Folk, Banhart's third album follows in a similarly delicate and neo-mystical vein as its critically acclaimed predecessors and should certainly increase his consistency, not least because the US singer-songwriter's swammy blues-folk echoes the English psychedelia of Donovan and pre-Reg Marc Bolan.

### Blues Explosion

Damage (Mute STUMM236)  
After 20 years blazing the trail for raw and discordant rock'n'roll, Jon Spencer has made his most radio-friendly record at a time when blues has pulled public taste towards primal guitar music. This excellent album - which features collaborations with the likes of Chuck D and Martina Topley Bird - is set to be the crossover success Spencer deserves.

### The Czars

Goodbye (Bella Union BELLA080)  
The Czars' third album is a pleasant set of laidback ballads which touch on melancholic themes such as loss, regret and

change, and which draw on influences as diverse as Kraftwerk, Patsy Cline and Tom Waits.

### Marianne Faithfull

Before The Poison (Nave NV80011)  
Amid all the hysteria of yore, it was sometimes overlooked that Faithfull possessed one of the most affecting blues voices in British music. Here, that voice is as powerful as ever and finds a perfect foil in collaborations with Hanky Panky and Nick Cave, resulting in what is possibly Faithfull's best album to date.

### Jools Holland & Tom Jones

Tom Jones & Jools Holland (Warner Music RADAR004CD)  
Tom and Jools's mutual love of Jerry Lee Lewis was the catalyst for their collaboration of mostly R&B and rock'n' blues oldies, but apart from the Jerry Lee stompers such as I'll Be Me, what impresses most on a rather patchy collection is Jones' The Voice's delivery of the gospel and soul numbers.

### Mory Kante

Sabou (Riverboat/WMN TUGG01034)  
Mory Kante is probably still best known to the UK for the huge-selling Yéyé Yéyé, but this album sees the Guinea-born artist return, to a degree, to his roots. The songs are so well crafted, the musicians so skilled and the very sound that comes off this record is both irresistible and euphoric.

### kd lang

Hymns of the 49th Parallel (Nonesuch 7559798472)  
Recorded in only five days in LA last May, this album is kd lang's first for Nonesuch. In her heartfelt tribute to her fellow Canadian artists, the country singer's cover versions of Neil Young, Leonard Cohen, Joni Mitchell, Jane Siberry, Ron Sexsmith and Bruce Cockburn don't fail to seduce.

### Marilyn Manson

Lest We Forget (The Best Of) (Interscope 9863975)  
Record buyers must be ready for a Manson best as to the rich pickings on this 19-track CD demonstrates, with all his best works in the right place, and with new single Personal Jesus, or cover

### Jess Stone

Mind Body & Soul (Relentless CREDEL04)  
Following a debut album of songs penned by great songwriters is always going to be tough, and this is exactly the issue with Stone's follow-up. The playing, production and vocals are still of the highest order, but there is a quality dip in some of the material that can't be covered up by Stone's emotive singing. Still, it's not stop her fanbase from buying it in droves.

### Team

The Penaly'n'LP (Captains Of Industry CAPT009)  
This impressive debut album, which brings to mind alternative favourites such as Sebadoh, Mew and Supaz, features melodic verses juxtaposed with shouty choruses and a big guitar sound, which live is loud enough to clean the wax out of ears.

### Thirteen Senses

The Invitation (Vertigo 9866091)  
First came Coldplay, then Keane, Snow Patrol and The Open - Thirteen Senses are the latest melodic rockers in the ever growing line. With Will South's endearing voice and the harmonious balance between the drums, guitars and bass, Thirteen Senses seem poised to find their way into the radio and beyond.

### Brian Wilson

Smile (MCA Destroy/Nonesuch 7559798462)  
Thirty-seven years later and in history is finally released. Well, almost. Sadly, what is presented here is not the *Smile* original but a new recording based on Wilson's recent live performances of the album. However, it is all so brilliantly executed only their mothers could tell them apart. Complex and intense but of such beauty, this is as good as we could have hoped for.

The week's reviews: David Bald, Phil Brown, Joanne Jones, David Knight, Jill Lewis, Owen Lewis, James Roberts, Soledad Solla, Nick Tesco and Simon Wort









# Albums

18,09.04  
Top 75

# The Official UK

Natasha Bedingfield and Kasabian storm the top of the chart, while Razorlight jump from 24 to five to become this week's highest climbers and Keane hold at three.

## TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label (Cat No)
1	1	DAVIS DEFINITELY MAYBE	Isis (Mer) (070)
2	2	ELVIS PRESLEY ALPHA FROM HAWAII	BMG Video (400)
3	4	THE STONE ROSES THE DVD	Starline (140)
4	3	ELVIS PRESLEY 40 COMEBACK SPECIAL	BMG Video (400)
5	1	FLEETWOOD MAC LIVE IN BOSTON	Kelowne Music Video (400)
6	5	GUNS N' ROSES WELCOME TO THE VIDEO	Domino (140)
7	10	RUSH IN RIO	Sony Music (140)
8	6	THE EAGLES HELL FREEZES OVER	BMG Video (400)
9	7	QUEEN LIVE AT WEMBLEY STADIUM	Parade (140)
10	10	JANET JACKSON FROM JANET TO DAMITA JO - THE VIDEOS	Virgin (140)
11	8	AC/DC LIVE AT DONINGTON	Cap (140)
12	8	CHER THE FAREWELL TOUR	BMG Video (400)
13	9	VARIOUS THE LAST WALTZ	VGEM (140)
14	11	ELVIS PRESLEY ELVIS '56	Worner Music Video (140)
15	15	THE CLASH RUDY WEMBLEY	Isis (Mer) (070)
16	13	STEREOPHONICS BOX SET	UCC (Mer) (140)
17	16	ANASTACIA THE VIDEO COLLECTION	Cap (140)
18	10	VARIOUS ARTISTS CREAM	Cap (Mer) (140)
19	20	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis (140)
20	19	VARIOUS LATER... 2004 BRITANNIA	Warner Music Video (140)

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Last	ARTIST TITLE	Label (Cat No)
1	1	RAY CHARLES GENIUS LOVES COMPANY	Mercury (140)
2	2	VARIOUS ARTISTS THE NUMBER ONE SWING ALBUM 2004	Enja (Mer) (140)
3	3	NORAH JONES FEELS LIKE HOME	Blue Note (140)
4	4	FITZGERALD & ARMSTRONG ELLA & LOUIS TOGETHER	UCC (140)
5	4	JAMIE COLLUM TWENTYSOMETHING	Mercury (140)
6	5	RAY CHARLES THE DEFINITIVE	UCC (140)
7	6	NORAH JONES COME AWAY WITH ME	Blue Note (140)
8	8	NORAH JONES COME AWAY WITH ME	Blue Note (140)
9	7	KENNY G SONORIBO - THE ULTIMATE COLLECTION	Actra (Mer) (140)
10	9	BEREL CALIBERTO BEREL CALIBERTO	Real Gone (140)

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST TITLE	Label (Cat No)
1	1	KATIE MELUA CALL OF THE SEARCH	Domino (140)
2	2	NORAH JONES FEELS LIKE HOME	Blue Note (140)
3	3	KEANE HOPES AND FEARS	Mercury (140)
4	4	GUNS N' ROSES GREATEST HITS	Mercury (140)
5	5	SCISSOR SISTERS SCISSOR SISTERS	Cap (140)
6	6	USHER CONFESIONS	Arca (140)
7	7	ANASTACIA ANASTACIA	Cap (Mer) (140)
8	8	THE STREETS A GRAND DON'T COME FOR FREE	Cap (Mer) (140)
9	9	JOSS STONE THE SOUL SESSIONS	Mercury (140)
10	10	SNOW PATROL 5 SONGS ABOUT JANE	Mercury (140)
11	11	WILL YOUNG FRIED'S CHILD	Mercury (140)
12	12	GEORGE MICHAEL PATIENCE	Arca (140)
13	14	BLACK EYE PEAS ELEPHANT	ADA (140)
14	15	OUTKAST SPEAKERS BLOOD THE LOVE BELOW	Arca (140)
15	16	FRANZ FERDINAND FRANZ FERDINAND	Domino (Mer) (140)
16	17	DIDD LIFE FOR HENT	Domino (140)
17	18	JAMIE COLLUM TWENTYSOMETHING	Mercury (140)
18	19	RAY CHARLES GENIUS LOVES COMPANY	Mercury (140)
19	20	KANYE WEST THE COLLEGE DROPOUT	Mercury (140)

## NET MUSIC WEEK ONLINE TOO

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



**Natasha Bedingfield**  
In a year which has obviously seen five female solo stars top the album chart - Britni, Alicia Keys, Katie Melua, Anastacia and Avril Lavigne - her singles are well-to-do the success of Natasha Bedingfield's debut, *Unwritten*, which reinvigorates recent single *These Words* by debuting at one. Surprisingly, although *Unwritten*'s brother *Daniel* has three possible one singles to his name, his only album to date - *Gotta Get Thru* - peaked at two, though it has sold a mighty 1.5m copies in the UK to date.



**KASABIAN**  
Feeling off week in support of their self-titled introductory album, *Lokomotive* quartet Kasabian are rewarded with a number four debut for the set, which includes their two hit singles, *Club Foot* and *1985*. Lead vocalist Tom Meighan reckons they are "the queens of rock 'n' roll" and they have taken inspiration for their mother from Linda Ronstadt, a member of the notorious Charles Manson cult, in the title presentation videos in the *Unwritten* year. *Unwritten* is the number of Hollywood success stories that in the series.

Pos	Last	NEW	ARTIST TITLE	Label (Cat No)
1	1	NEW	NATASHA BEDINGFIELD UNWRITTEN	Mercury (140) (140)
2	2	3	MAROON 5 SONGS ABOUT JANE	Jive (Mer) (140) (140)
3	3	19	KEANE HOPES AND FEARS	Mercury (140) (140)
4	4	NEW	KASABIAN KASABIAN	Domino (Mer) (140) (140)
5	20	11	RAZORLIGHT UP ALL NIGHT	Capitol (Mer) (140) (140)
6	1	2	THE LIBERTINES THE LIBERTINES	Virgin (Mer) (140) (140)
7	NEW	NEW	ALISON MOYET VOICE	Virgin (Mer) (140) (140)
8	NEW	NEW	DIZZEE RASCAL SHOWTIME	Mercury (140) (140)
9	5	24	ANASTACIA ANASTACIA	Cap (Mer) (140) (140)
10	15	11	FRANZ FERDINAND FRANZ FERDINAND	Domino (Mer) (140) (140)
11	17	18	THE STREETS A GRAND DON'T COME FOR FREE	Cap (Mer) (140) (140)
12	4	3	THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED	Cap (Mer) (140) (140)
13	8	12	SNOW PATROL FINAL STRAW	Mercury (140) (140)
14	6	32	SCISSOR SISTERS SCISSOR SISTERS	Cap (Mer) (140) (140)
15	11	25	USHER CONFESIONS	Mercury (140) (140)
16	12	30	KANYE WEST THE COLLEGE DROPOUT	Mercury (140) (140)
17	19	14	THE KILLERS HOT FUSS	Cap (Mer) (140) (140)
18	13	10	MCFLY ROOM ON THE 3RD FLOOR	Domino (Mer) (140) (140)
19	16	3	ALEXANDER O'NEAL GREATEST HITS	Mercury (140) (140)
20	17	9	KRISTIAN LEONTIUM SOME DAY SOON	Mercury (140) (140)
21	21	9	JOSS STONE THE SOUL SESSIONS	Mercury (140) (140)
22	NEW	NEW	JOJO JOJO	Mercury (140) (140)
23	11	11	THE ZUTONS WHO KILLED THE ZUTONS?	Domino (Mer) (140) (140)
24	14	16	AVRIL LAVIGNE UNDER MY SKIN	Arca (Mer) (140) (140)
25	NEW	NEW	DEAN MARTIN DINO - THE ESSENTIAL DEAN	Mercury (140) (140)
26	14	46	DAMIEN RICE O	Mercury (140) (140)
27	18	2	RAY CHARLES GENIUS LOVES COMPANY	Mercury (140) (140)
28	20	20	TWISTA KAMIKAZE	Mercury (140) (140)
29	7	7	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	Mercury (140) (140)
30	29	28	GUNS N' ROSES GREATEST HITS	Mercury (140) (140)
31	3	3	R KELLY HAPPY PEOPLE/JU SAVED ME	Mercury (140) (140)
32	NEW	NEW	BOND CLASSIFIED	Mercury (140) (140)
33	10	2	THE BLUE NILE HIGH	Mercury (140) (140)
34	25	34	SUGABABES THREE	Mercury (140) (140)
35	34	31	JET GET BORN	Mercury (140) (140)
36	NEW	NEW	RAGHAV STORYTELLER	Mercury (140) (140)
37	9	2	BURK MEDULLA	Mercury (140) (140)
38	27	2	JILL SCOTT BEAUTIFULLY HUMAN - WORDS & SOUNDS VOL 2	Mercury (140) (140)

ARTIST & LABEL: KEANE (Mer) (140) / MARRON 5 (Jive) (140) / NATASHA BEDINGFIELD (Mer) (140) / THE LIBERTINES (Virgin) (140) / ALISON MOYET (Virgin) (140) / DIZZEE RASCAL (Mer) (140) / ANASTACIA (Cap) (140) / FRANZ FERDINAND (Domino) (140) / THE STREETS (Cap) (140) / THE PRODIGY (Cap) (140) / SNOW PATROL (Mer) (140) / SCISSOR SISTERS (Cap) (140) / USHER (Mer) (140) / KANYE WEST (Mer) (140) / THE KILLERS (Cap) (140) / MCFLY (Domino) (140) / ALEXANDER O'NEAL (Mer) (140) / KRISTIAN LEONTIUM (Mer) (140) / JOSS STONE (Mer) (140) / JOJO (Mer) (140) / THE ZUTONS (Domino) (140) / AVRIL LAVIGNE (Arca) (140) / DEAN MARTIN DINO (Mer) (140) / DAMIEN RICE (Mer) (140) / RAY CHARLES (Mer) (140) / TWISTA (Mer) (140) / RED HOT CHILI PEPPERS (Mer) (140) / GUNS N' ROSES (Mer) (140) / R KELLY (Mer) (140) / BOND CLASSIFIED (Mer) (140) / THE BLUE NILE (Mer) (140) / SUGABABES (Mer) (140) / JET (Mer) (140) / RAGHAV STORYTELLER (Mer) (140) / BURK MEDULLA (Mer) (140) / JILL SCOTT (Mer) (140)

# Albums Chart

WEEKS ON CHART	ARTIST TITLE	LABEL
39	35 <b>PHIL COLLINS THE PLATINUM COLLECTION</b>	Virgin P00146 CD
40	37 25 <b>LOSTPROPHETS START SOMETHING</b>	Wichita Home 7001/0421 CD
41	38 31 <b>NORAH JONES FEELS LIKE HOME</b>	Blue Note 978660 CD
42	42 <b>MIKE &amp; THE MECHANICS REWIRED/THE HITS</b>	Virgin C0002799 CD
43	43 <b>FITZGERALD &amp; ARMSTRONG ELLA &amp; LOUIS TOGETHER</b>	1CJ 196794 CD
44	26 3 <b>THE FINN BROTHERS EVERYONE IS HERE</b>	Phonogram B04762 CD
45	170 <b>OASIS DEFINITELY MAYBE</b>	Rebellion C0023 361 CD/UK
46	35 3 <b>JOAN ARMATRADE LOVE AND AFFECTION - CLASSICS (1975-83)</b>	London/Atlantic 620252 CD
47	41 55 <b>THE BLACK EYED PEAS ELEPHUNK</b>	AGM/Warner 916025 CD
48	45 <b>BUSTED A PRESENT FOR EVERYONE</b>	Demergi M000090 CD
49	42 4 <b>FRANK SINATRA THE PLATINUM COLLECTION</b>	Capitol B047602 CD
50	45 14 <b>VELVET REVOLVER CONTRABAND</b>	BMG B02361037-2 (UK)
51	46 50 <b>OUTKAST SPEAKERBOXXX/THE LOVE BELOW</b>	Arts&Crafts 620252 (UK)
52	43 5 <b>KATIE MELUA CALL OFF THE SEARCH</b>	Demergi D000002 CD
53	20 <b>PAPA ROACH GETTING AWAY WITH MURDER</b>	Capitol 978634-3 CD
54	53 10 <b>DIDO LIFE FOR RENT</b>	Decca/Reprise 632031092 (UK)
55	47 27 <b>KELIS TASTY</b>	Capitol C027028 CD
56	14 20 <b>D-12 D'2 WORLD</b>	Interscope C027028 CD
57	51 41 <b>WILL YOUNG FRIDAY'S CHILD</b>	BMG B0236102 (UK)
58	23 <b>THE RASMUS DEAD LETTERS</b>	Demergi M000094 CD
59	49 <b>LUDOVICO EINAUDI UNA MATTINA</b>	Decca 426262 CD
60	49 14 <b>FAITHLESS NO ROOTS</b>	Decca B0236102 (UK)
61	26 2 <b>MACY GRAY THE VERY BEST OF</b>	Decca B0236102 (UK)
62	48 <b>THE BLACK KEYS RUBBER FACTORY</b>	Capitol 978634-3 CD
63	48 17 <b>MORRISSEY YOU ARE THE QUARRY</b>	Atlantic 400708 CD
64	50 28 <b>JAMIELIA I THANK YOU</b>	Parlophone 007012 CD
65	50 <b>50 CENT &amp; G UNIT 50 CENT IS THE FUTURE</b>	Street View 00159672 (UK)
66	43 21 <b>AMY WINEHOUSE FRANK</b>	Capitol 978634-3 CD
67	125 <b>OASIS (WHAT'S THE STORY) MORNING GLORY?</b>	Rebellion 007023 CD/UK
68	48 <b>HAR MAR SUPERSTAR THE HANDLER</b>	Rebellion C0023 361 CD
69	71 42 <b>MOUSE ABSOLUTION</b>	Virgin M000094 CD
70	31 <b>MICHAEL JACKSON NUMBER ONES</b>	Capitol 978634-3 CD
71	69 21 <b>ROBBIE WILLIAMS LIVE AT KNEBWORTH</b>	Decca 426262 CD
72	43 3 <b>YOUNG BUCK STRAIGHT OUTTA CASHVILLE</b>	Interscope 980345 CD
73	35 <b>ALICIA KEYS THE DIARY</b>	J&R 00706632 (UK)
74	54 8 <b>VAN HALEN THE BEST OF BOTH WORLDS</b>	Warner Bros 007023 CD
75	43 <b>BRITNEY SPEARS IN THE ZONE</b>	Capitol 978634-3 CD

Sales increase  
 Sales increase >50%  
 Highest New Entry  
 Highest Chart  
 Returns >100,000  
 Sales >500,000  
 UK Platinum  
 UK Platinum

800 DELEGATES  
300 COMPANIES FROM 16 COUNTRIES  
50 SIGS, 350 ARTISTS AND 20,000 PEOPLE  
95 SPEAKERS IN 25 CONFERENCE SESSIONS  
6000 SQUARE METRES OF SEMINAR, NETWORKING AND EXHIBITION SPACE  
4 BARS AND 2 RESTAURANTS

#### MUSICWORKS ANNOUNCES KEY GUESTS

**FEARGAL SHARKEY, CHAIR OF THE LIVE MUSIC FORUM**  
: GUEST INTERVIEW  
THURSDAY 28TH OCTOBER

With a career spanning over 20 years in the music industry from work as an international performer and lead singer with the Undertones to A & R for Polydor Records, membership of the Radio Authority and his current position as Chair of the Live Music Forum, Feargal Sharkey promises to bring a wealth of information to MusicWorks.

**STEVE SCHNUR, WORLDWIDE EXECUTIVE OF MUSIC AND AUDIO AT ELECTRONIC ARTS (USA)**  
: GUEST INTERVIEW  
FRIDAY 29TH OCTOBER

A 15-year music industry veteran, Schnur has brought both established stars and new breakthrough artists to EA Games. Artists including Snoop Dogg, Avril Lavigne, Radiohead and Fat Boy Slim have all been part of Electronic Arts in the games market. Other accomplishments include the collaborative partnership with legendary hip-hop lifestyle company Def Jam to produce the top-selling, groundbreaking Def Jam Vendetta. Find out why he believes video games are a natural 'cultural destination' for popular music.

#### : THE CONVENTION

MusicWorks is the UK's leading Media and Music Business Convention, bringing together music and creative industry professionals, policy makers, entrepreneurs and visionaries from around the world for three days of presentation, discussion and exhibition, and four nights of live music - in the NightWorks Festival.

#### : THE 2004 THEME: MUSICWORKS SELLS OUT - HOW TO MAKE MONEY OUT OF MUSIC

The music industry has been transformed. There is a new landscape and a new sense of adventure. Technological threats have become technological opportunities. Corporate competitors have become corporate partners. Market niches have become market models. Making money out of music is the driving force of the new forms of entertainment and communication.

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# MUSICWORKS

THE INTERNATIONAL CROSS-MEDIA MUSIC CONVENTION



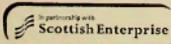
27 October - 29 October '04 The Radisson SAS Hotel, Glasgow, UK

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