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25.09.04/£4.00

**In this week's issue: Virgin rejigs management team;
London live sector buzzes Plus: the charts in full**

MUSICWEEK



CMP
United Business Media

tunde



tunde

10 million albums sold worldwide
04 million in the uk
08 top 20 uk singles
05 number 1 airplay hits
05 mobo awards
04 top 10 albums

the voice of the lighthouse family
finds a voice of his own...

single 'great romantic'

already receiving plays on bbc radio 2,
capital 95.8 fm and heart 100.7 fm

album 'tunde' october 18th

radio advertising

unprecedented pre-awareness campaign
for single, 40" infomercial running from
september 11th until release:

capital 95.8 fm
heart 100.7 fm
emap big city group
jazz fm
magic fm
capital gold
gwr network
real radio group
scottish radio holdings network

tv advertising

4-week campaign to start from october 2nd:

national itv
channel 4
itv2
e4
living tv
vh1 and e!

outdoor

major pre-awareness campaign to run from
september 24th until the end of october:

national 'legal' 60x40 sites
london 'more square' campaign
regional 48 sheets in key areas

press

sunday times 'relative values': october 24th
telegraph: w/c october 18th
observer q & a: september 19th
guardian home entertainment: date tbc
the herald 'third degree': october 9th
what's on: october 13th
blues & soul: 24th september
echoes: date tbc

great romantic

www.greatromantic.co.uk
"the search for the uk's great romantic" campaign
up and running. press ads in hello, now!, heat
and ok! featuring details and phone line.
winners revealed week of album release.

tv

gmtv: performance october 6th
video exclusive: b4 on channel 4 september 17th
kelly live performance september 17th
video playlists from 20th september

radio

major 10 day regional & national tour
interviews and acoustic performances across
the board including: radio 2, capital fm,
heart 100.7, clyde, forth, brmb, century,
metro, saga etc. etc.

on and offline

www.tunde.co.uk
lighthouse family database utilised and mailed.
50,000 off-line 5 track snippet cd mail-out to
potential fans. bmg database exploited
via newsletters.

international

excellent response at radio already top 20
in germany and top 30 in italy. promotion in
spain, germany, south africa and italy including
performance at major music event festivalbar.



MUSICWEEK



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Warner lines up Live Aid DVD set

The finishing touches were last week being added to Warner Music Vision's Live Aid release, which is expected to set standards as the biggest-selling music DVD the UK has yet seen.

Producer Jill Sinclair last week completed her work on the main

film, which features footage from nearly all of the original live performances with many of the day's TV links and phone-line subtitles stripped out.

Comprising 10 hours of footage, the four-disc set will also feature the harrowing promo for The Cars' Drive, as well as the clip of Mick Jagger and David Bowie's Dancing In The Street. A Channel Four documentary which was

broadcast six months after Live Aid is also included.

Working with Sinclair at London's Metropolis Studios, Jeff Griffin and Will Shapland have completed the transfer of the original 24-track recordings for the UK performances to 5.1 surround sound.

The packaging for the product has also been completed - featuring the slogan "The day the

music changed the world" - and centring on a new design overseen by Peter Blake and based on the original Live Aid logo.

The release of the disc on November 8 will be previewed the previous week at a premiere in London's West End and backed by a massive marketing campaign, which is being put together by Warner Music Vision.
© Music DVD feature, p11

IFPI boss puts focus on piracy

John Kennedy vows to lead global anti-piracy fight and improve the public's poor perceptions of the industry p5

London venues build the buzz

Accompanying the London venue map with this issue, we highlight the issues facing the capital's busy live sector p8

The difference a year makes

Music Week celebrates a year since the release of Jamie Cullum's debut album and 1m European sales p15

This week's Number 1s

Albums: Embrace
Singles: Eric Prydz
Airplay: N Bedingfield



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Retail chain takes battle to arch-rival HMV by recruiting new man to run its UK stores

Virgin rejigs top team

Retail

by Paul Williams

Virgin Retail has announced an overhaul of its senior management, with one-time HMV executive Simon Douglas joining to run its UK stores.

Douglas takes up the role this week of executive director (retail), as Dennis Henderson moves from his position of Virgin Retail UK chief operating officer to a strategy role on the same level as Douglas. Both will report directly to Virgin executive chairman John Jackson.

Virgin says the move, which effectively splits Henderson's previous responsibilities into two, is being made to reinforce Virgin's position in music, games and DVD. It comes as the business, which a few weeks ago marked its first Megastore's 25th anniversary, attempts to emerge from the shadow of its dominant specialist rival HMV. In the past six weeks, it has relaunched the former Tower store in London's Piccadilly with a £3m revamp, while it is investing £90m across the UK chain in a three-year campaign.

In Douglas, Virgin has recruit-

ed one of the entertainment retail sector's most experienced hands; he was previously HMV Europe's operations director. Douglas, a close ally of former HMV Europe managing director David Pryde, left the company 13 months ago. Since leaving HMV, Douglas held a senior role at mobile phone company Phones 4 U.

His experience with his new bosses' arch rival is being underlined in Virgin, which notes he has played "an integral part in creating the store format and product offering which has made HMV the force it is within the sector".

Virgin Retail's John Jackson says, "In an ever-increasing competitive trading environment like ours it's vital that Virgin Retail continues to be a major force going forward in our specialist sector. I'm very excited that Simon is joining the team here. His experience and his energy are going to make a major difference to Virgin Megastores."

In his new role, Douglas will be responsible for Virgin's UK and European stores, which will include overseeing marketing and product areas.

Douglas will be leading a con-

tinuing shake-up of the chain, with an ongoing programme of closures of the UK chain's smaller stores and a move towards more, larger retail sites, in a bid to put the "Megs" back into its Megastore offering.

Meanwhile, Henderson, who was appointed UK retail chief operating officer in March this year as Virgin Entertainment Group chief executive Simon Wright diverted his attention to the group's overseas operations, moves across to take on a more strategic role.

martin@musicweek.com

Campaign to extend 50-year term faces hurdles at EU Minister underlines copyright challenges



by Martin Talbot

Departing arts minister Estelle Morris has indicated that the music industry has plenty of work to do to convince the UK Government of the need to extend term of copyright in sound recordings from 50 years.

Music Week wrote to Morris in the summer asking for the minister to support the industry in its call for an extension to the term. In comparison, Australia boasts 70 years' protection and the US 95 years.

In one of her final acts before announcing her intention to step down at the next election, Morris responded in a letter to *Music Week* last week. She says she recognises the importance of the issue to various parts of the music business and that she has asked her officials to liaise with Lord David Sainsbury's officials in the Patent Office, as he leads on UK policy in this area.

But she highlights a series of difficulties in achieving change. Any change is a matter for EU law, she says, "and all relevant government interests, as well as our EU partners and the European Commission, would need to be convinced that this is justified".

She confirms that, in a staff working paper on the subject, the Commission has dismissed action as this stage. Appearing to allude to the US market's refusal to recognise public performance rights in sound recordings, she adds, "The Commission makes the very important point that, taken as a whole, there are important differences in the



Government interests, our EU partners and the EC would need to be convinced

way income is obtained from sound recording in the US compared to the EU, so parity in terms of protection would not actually lead to equal economic benefits for right holders in these two territories."

She appears to suggest that any campaign would need support of the music industry, in its widest terms, to earn support from the Government. She continues, "Any extension to term could give rise to competition concerns unless it can be justified as necessary to encourage and reward creativity and investment."

The EC's working paper is now subject to a consultation until October 31, giving the UK music industry another opportunity to lobby for change, she says.

EMI government affairs VP Sara John highlights the importance of buy-in from the UK Government. "It is an understandably cautious letter," he says. "It is correct to say that this change must be made at EU level, but the attitude of the UK Government will be crucial. At this stage we would simply like

them to urge the European Commission to put this on the agenda for discussion within the EU, and to that extent the comments she makes about this being a significant issue for the industry are very encouraging."

The arrival of the response from Morris came as BPI executive chairman Peter Jamieson last week was also seeking Morris's support on the issue. In a letter to the minister last Monday, Jamieson said any failure to bring Europe's protection in line with other international markets could damage the UK's global position.

The letter says, "The BPI is deeply concerned that this unequal protection, which risks creating an impediment to international commerce in music, in particular online, and a benefit to music pirates, will undermine the UK's exceptional success in the international market for recorded music and the unique contribution that it makes to British cultural life."

It remains unclear whether Morris will remain in place as arts minister until the next election, or whether a new arts minister will be installed before then. But her decision to step down as an MP at the next election was received with disappointment last week.

Jamieson and Sir Alistair Hunter, who is chairman of British Music Rights and co-chair of the MBF, both voiced disappointment at Morris's departure.

Morris has been a positive force for the music business over the past year since taking over as arts minister in June 2003, acting as chair of the new IP Forum, as well as setting up the Live Music Forum and backing the Music Manifesto, which was set up in early summer by schools standards minister David Miliband. martin@musicweek.com



R2 boss to be honoured as Woman Of The Year

Radio Two and 6Music controller Leslie Douglas is to be honoured with the top prize at this autumn's Women Of The Year Awards.

Douglas, who succeeded Jim Mair as head of the UK's most-listened-to radio station at the end of last year, will follow in the footsteps of Sharon Osbourne and MTV's Harriet Brand when she receives the woman of the year prize at the November 24 event.

Douglas says that she could not believe she had been selected when told about the award. "I don't think it's about me really," she adds. "It's about the relationship Radio Two and now 6Music has with the music industry. It just so happens that it is me who is running the station."

In her first eight months in the job, Douglas has taken Radio Two to its highest listening figures yet with second quarter Rajar data showing the network's audience

grew by more than 400,000 in a year to 13.4m. During that period, she has introduced a series of new programmes, including bringing Mark Radcliffe over from Radio One to host a nightly programme from Mondays to Thursdays.

Douglas is also responsible for the Corporation's digital music station 6Music and is a fellow of the Radio Academy.

Three other awards will also be given out at the Women Of The Year event, which takes place at the InterContinental Hotel on London's Park Lane in aid of Nardoff Robbins Music Therapy and the Brit Trust.

The accolade and outstanding contribution awards are determined by the event's committee, while the committee also decides the special achievement award winner from a nominations list drawn up by a specially-chosen voting academy.

THE MUSIC WEEK PLAYLIST



RACHID TAHA
Rock The Casbah (Wrasse)
The lead single from Taha's Tekstil album is a storming version of the Clash classic and brings a real fresh feel to the song (single, Nov 15)



THE DEARS
Lost In The Plot (Bella Union)
The fact that this Smiths-like track from No Cities Left album has been compared as the next single should take things up a gear (from album, Oct 1)



ALTER EGO
Rucker (Skin)
Travis's Eric Allkin is among the high-profile removers queuing up to rework this catchy electro-outage. Could be one of this year's surprise crossover singles (Nov 1)



KT TUNSTALL
Heal over (SbK/Interscope)
Highlight from the debut EP by this Edinburgh-born singer-songwriter, who offers hints of The Cardigans. Cramle King and others (EP, Oct 4)



KELIS FEAT. ANDRE 3000
Milkshake (Virgin)
On the one and shimmering with Kelis' lo-gloss disco magic, another snatch for the mirrrrrrral super-pairing (single, Oct 11)



ROBBIE WILLIAMS
Radio (EMI)
Empire's New Clothes or a slice of leftfield pop genius? Whatever, it has an Eighties-tinged hook which is irresistible (single, Oct 4)



RAY LAMONTAGNE
Trouble (Mercury)
First charmed here way back in the spring, this remains a firm favourite for the Autumn album, this week



MANIC STREET PREACHERS
The Love Of Richard Nixon (Sony)
Welsh veterans return with their most mainstream sound to date. (single, 11c)



CIARA FEAT. PETE PARLO
Goodies (A&M)
There's something Michael-o-esque about this glossy disco pop tune, which is massive in the US, topping the Hot 100 for two weeks (single, 11c)



TOM WAITS
Real Gone (Anti Records)
Only when the appetite further for the veteran's classic pop fans, which is massive in the US, topping the Hot 100 for two weeks (single, Oct 4)

OFT looks at iTunes pricing

The Office of Fair Trading has revealed it has been "carefully monitoring" the digital music market for some time in the wake of the Consumers' Association's claim that the European pricing policy for Apple's iTunes Music Store could stand in violation of EC law.

In a letter to the OFT, the Consumers' Association alleges "anti-competitive and discriminatory behaviour by iTunes against UK consumers" as it charges them 79p (£1.16) per track, while French and German consumers are offered the same recordings at €0.99.

A spokesman for the Government Office says it has yet to decide whether Apple has a case to answer, but adds, "This is an issue

we are aware of and we are carefully monitoring electronic distribution and sales of music".

Apple itself is refusing to comment on the matter, beyond making a statement issued to the Consumers' Association in which it points to the "underlying economic model in each country" as the reason for the differences in price across Europe.

Territorial differences in record company dealer prices are the most likely factor in Apple's pricing decision, which echoes that of its pan-European rival Sony Connect.

In its statement to the Consumers' Association, Apple highlights the difference between CD prices in the US and the UK, and

suggests "the real comparison to be made is with the price of other track downloads in the UK".

In the UK, Apple's 79p price point compares favourably with those of Napster or OD2's services, which typically charge 99p for a download.

However, Consumers' Association principal policy advisor Phil Evans believes it is Apple, as the apparent market leader, which has the case to answer. He argues that if iTunes tracks could be imported from cheaper territories, as CDs have been, Apple's pricing policy could simply be challenged by the free market. In practice, the digital nature of the product means parallel importing is impossible.

iTMS fails to offer majority of tracks it has licensed Indies 'disillusioned' as Apple drags heels

Downloads

by Robert Ashton

To the relationship between the UK's independent labels and Apple remains fractious, with iTunes Music Store (iTMS) still making available only a fraction of the thousands of indie tracks that has licensed.

Two months after a high-profile dispute was resolved over the conditions of licensing independent label repertoire, the UK outlet of iTunes is currently only offering a limited catalogue from just three Indies - Beggars Banquet, V2 and Sanctuary.

This is despite the creation of a template contract which set out blanket commercial terms for the independent labels and in theory should have fast-tracked their inclusion on the online service launched in June. Despite the fact that the iTMS advertises 700,000 tracks from major and independent labels, glaring omissions remain with customers still unable to access tracks from key albums such as Domino's Mercury Prize winning Franz Ferdinand title.

Anyone wishing to download the Ministry of Sound Recording-issued Call On Me by Eric Prydz, which was yesterday (Sunday) expected to debut at one on the physical singles chart, would also need to access it from another website.

Because of Apple's dominance of the online market, the lack of indie representation on iTMS means independent repertoire is struggling to make an impact on



Prydz: not available on iTMS

the Official Charts Company's recently-launched download chart. It had been assumed that the July deal with Aim had resolved the problems which had threatened to overshadow the online charts.

Aim chief executive Alison Webham says labels have found it difficult to establish a relationship with Apple despite the existence of the template deal.

"All we want is to get indie music up on Apple," she says. "The real passion for music is not being represented because we have 22% of the market. The indie community deserve to be treated in the same way as the majors and I think it is misleading when there is such a hole in the offer."

Although few in the indie community detect any political agenda behind the move, Webham adds that her members are still "disillusioned, perplexed and hurt" that their music is not being represented. "It is disappointing from the consumers' perspective and disingenuous from the indus-

try's perspective," she adds.

Ministry managing director Lohan Presser says his label has always embraced new technology and was hoping to make Prydz's hit available for iTMS. He had even considered changing the release date to suit. However, he has had trouble getting "any communication back from them".

"With Eric there is clearly a demand for the track digitally and it is very frustrating that we can't benefit from that," adds Presser; he believes the under representation of the Indies comes down to a lack of similarity at iTMS.

Similarly, Domino's Harry Macellios also says he is "bewildered" by his label's exclusion, including tracks from Franz Ferdinand. "I don't have an explanation - perhaps they are under resourced and not prepared for our fine music," says Martin, who filled out his contract weeks ago but has still to hear from iTMS. "It's embarrassing when people ask about Franz Ferdinand. Not having them on the system diminishes Chrysalis [iTMS]."

Chrysalis Music CEO Jeremy Macellios also says he has chased iTMS on a "week by week" to get Echo tracks on the site, but to no avail. Lascelles believes iTMS is missing a great opportunity to sell its iPod because "the people who are likely to be drawn towards downloading and iTunes are the sort of people who shop for the coolest, hippest music which comes from the indie".

Apple declined to respond before *Music Week* went to press. robert@musicweek.com

THE BRIT AWARDS
ALBUMS
Blue Nile - High
(Circus)
Gladys Knight & P-Money - Chain
(Capitol)
Kasabian - Kasabian (Poly)

Embrace - Out Of Nothing (Globe)
Various - Various - Westwood: The Takeover (Poly)
Green Day - American Idiot (Globe)
JLS - Get Born

(platinum)
Natalasha Harding - Unwritten (Atlantic)
(platinum)
McFly - Room On The 3rd Floor (platinum)
Green Day - International

Supershits
(platinum)

THE STANDS

Liverpool

Four-piece The Stands are to receive a push in the US as their label Echo confirms that it is establishing an operation in the States.

The Chrysalis Group division is setting up a "virtual" label in the US in which all functions from A&R to marketing are outsourced. It is intended as a low cost platform from which to launch the band. The Stands being among the first to be released on Echo US.

Their acclaimed debut album All Years Standing will be released in January 2005, along with Echo labelmates I Am Kloot's eponymous debut. Chrysalis Music

Division CEO Jeremy Lascelles says, "The band will be touring the US early in the new year, by which time they may have finished their second album. But we plan to take the time to allow them to tour before we release the new material over there, which is rare these days."

Of the US label, he says, "There is a gap in the US market for a label that can take 'starline careers' up to their first 50,000 or so sales. Once we get to that level, of course, several options are opened, not least upturning the artists and bands to major labels."

CAST LIST: Marketing: David Howell, Jerry McNeil, Echo. A&R: Darrin Woodford, Echo. International: Dino Ostacchini, Echo. Manager: Paul Samuels, Crown Music. TV and Radio: Katie Burnett, Red Alert. Regional Radio: Liam Walsh, Red Alert. Press: Andy Fraser, Some Friendly. Agent: Ben Winchester, Primary Label. Distribution: Pirnace UK, A&M (US).

BT to unveil download deal with newspaper

BT Rich Media will tomorrow (Tuesday) announce details of a download partnership with the *Evening Standard*.

The BT division was launched in April with the purpose of providing high quality broadband content in video and audio formats.

Much of its activity has been in sports, where its technology has been used to enable fans to download digitised footage of the Wimbledon tennis championship or Conference League football.

Full details of its partnership with the Associated Newspapers title will be disclosed at a launch event at BT Tower. Although this is its first newspaper

collaboration, it is not the first time the *Evening Standard* has partnered with a download specialist. This summer the *Standard* teamed up with Wipit to give away a choice of 50 free downloads.

Meanwhile, Wipit itself has entered into a new collaboration with Stelios Hajioannou's Easygroup. The two are creating

the easyMusic.com Copyright service for launch before Christmas.

As previously disclosed, the service will comprise two elements: Copleyfit, which will feature free-to-download content from unsigned artists, and Copyright, which offers music from more established acts at 29p per track. Wipit will provide the platform for the Copyright service.

Wipit CEO and founder Paul Myers says, "This is a spectacular opportunity for Wipit and we're proud that Stelios has chosen Wipit to wear the famous colours of easyMusic. The ideals are parallel to ours and we believe that easyMusic will be a first stop destination for music fans seeking a nonsense service."

It is another busy week in the world of downloads as 'Woolworths' service, Download@woolworths.co.uk, goes live today (Monday). Meanwhile, HMV and Virgin continue to work on revamping their online services.



New report tracks business with "real" market shares

The arguments over international market share may become less fractious following new research from the IFPI, which provides comprehensive and comparative data on revenue earned by record companies in the UK and 35 other countries throughout the world.

For the first time, IFPI's latest the Recording Industry In Numbers book is able to present accurate, company-approved figures for the five majors, which puts Universal as the 2003 UK market leader with 25.9% (27.4% in 2002) of the sector. The Indies are given a combined 19.7% (20.6%) share and EMI is just behind on 15.6% (21.9%).

IFPI director of market research Keith Jopling says the definition of its new market share survey is "owned content" and does not include licensing agreements. "This is an accurate market of the share of companies based on revenue - it has taken so long because there are so many different definitions," says Jopling. "These are the first authoritative market share figures, signed off

and approved by the companies themselves; few other industries are able to present a market share analysis based on revenues."

In the UK, market share has traditionally been based on consumer market research (from BPI/TNS among others) or analysis of chart sales (put together by the OCC and published weekly in Music Week) which do not reflect back catalogue sales.

Jopling says there are no significant discrepancies in comparing the IFPI revenue research with existing measurements of market share. For example, OCC figures for UK album sales in 2003 show Universal scored a market share of 26.8% with runner-up EMI reaching 18.7%.

He adds, "I didn't expect any surprises. What's important is record companies themselves now have a key measure and can use this as another analysis tool in combination with other data."

The new analysis puts Indies at the head of the global market with 24.3% share, just ahead of Universal with 23.5%. Jopling says Indies may benefit under this

analysis because the IFPI definition, based on owned content, does not benefit majors receiving money for distributing other companies' material around the world.

Other new developments in the IFPI report include the first IFPI Top 50 albums chart, which puts Norah Jones' EMI-issued Come Away With Me as 2003's biggest seller. Jopling says it made checks not to miss big selling indie titles, but only one record from the sector made it - Hilary Duff's Metamorphosis, at 43.

In the report, the IFPI has also for the first time set out the parameters for the music to mobile market and Jopling says he expects to provide the first figures for the size of the market next year.

Meanwhile the impact of online sales - and people burning their own compilations - has also led the IFPI to compile its first compilations market chart, which shows that Romania is the global leader with around 41% units sold being a compilation record.

More work is needed to change the perception of the music industry IFPI boss cues PR fightback

by Paul Williams

The IFPI's incoming head John Kennedy is preparing to use his new position to lead a fight-back against the outside world's negative perception of the music industry.

Kennedy, who is due to take over from Jay Berman as the global organisation's chairman and CEO at the start of next year, says that - as well as taking up the fight against record levels of music piracy - he wants to alter the public's unflattering image of the business.

"The first priority, of course, is piracy and that's the ongoing problem both with physical piracy and online," says Kennedy, who left his role as Universal Music International president and CEO early this year. "Whoever is doing the job in 40 years will be facing the same problem. Piracy will always be around and we'll never be able to take our eye off the ball.

"But I'd also like to change the perception of the industry. I never understand why we have such a hard time and why music is not seen to be value for money."

Kennedy acknowledges that trying all the "logical arguments" about comparing the value of CDs to the likes of cinema and theatre tickets is "no good" because there is a deep-held perception that music is overpriced. Instead he believes a more straightforward approach



Kennedy ready to lead fightback

positive signs," says Berman. "In the past six months, we have begun to talk about the fact we can see that we've emerged from really incredibly dark days for our industry."

In Kennedy, Berman believes the IFPI has lined up a "perfect successor". IFPI executive chairman Peter Jamieson adds, "Jay Berman is a tough act to follow, but in John Kennedy the IFPI have made a tremendous appointment at a crucial moment in the evolution of our industry."

Aim chief executive Alison Wenham says, "He will bring focus, drive and energy, as well as enormous experience to one of the most demanding jobs in the music industry," she says.

Kennedy's former colleague and UMI chairman and CEO Jorgen Larsen says, "Having worked with John for quite a few years, I have come to admire his intelligence, integrity and capacity for hard work and couldn't imagine a better candidate for the IFPI chairmanship - a feeling that I know is shared 100% by my fellow IFPI board members."

The former Universal executive brings to the table more than 25 years of industry experience, beginning at Phonogram and CBS, taking him through private legal practice where he won an OBE for his Band Aid and Live Aid roles and then onto PolyGram and then Universal, whose UK music group he ran before stepping to UMI in 2001.

Berman, who was ready to stay on for a further year running the IFPI from New York had a successor not been found, says, "He has an infinite understanding of the IFPI, not just from the perspective of a company person but when he was at Universal he was the chairman of our European executive committee and knows how it works."

pa@w.com

Piracy will always be around and we'll never be able to take our eye off the ball

John Kennedy

has to be adopted. "It's simply saying a piece of music is a work of art," he says. "You can buy it for £1, you can own it forever and it's effective as an original."

Kennedy's appointment to the role comes at a time when he believes there is growing reason for optimism, partially explained by improving US sales figures. "This is no easy industry, but at the same time music is more important than it's ever been," he says.

His optimism is matched by the job's present incumbent Jay Berman, who Kennedy will shadow for three months from October 1 before taking on the role himself on January 1. "We have a sense on a number of different levels the rate of the slowdown itself has slowed down and there are a number of



A track from Death In Vegas's (pictured) forthcoming album will feature in hit US TV series CSI: Crime Scene Investigation thanks to a new streaming service launched by the group's publisher EMI Music Publishing. The instrumental cut, Anita Berber, taken from Droon's October 11-released album Satan's Circus, was picked up by the show following

trials of VIRTUINES, a service targeting companies looking to use music in advertising, films and TV programmes, and computer games. The Death In Vegas album is the first to be made available to stream for free in its entirety for 28 days on the service, meaning the publisher no longer has to send out a CD of each new release to every potential client.

Reviving Sky's channels will take time, says boss

Chart Show Channels chairman Keith Macmillan says his company will not be given at least a year to turn around the fortunes of Sky's struggling music channels.

The Chart Show operation, which already runs five of its own music services on the Sky digital platform, last week took over the day-to-day running of The Amp, Scuzz and Flaunt following a lengthy review about their futures.

The channels, which Sky will continue to own and sell advertising for, were launched in April 2003 by the broadcaster in a bid to challenge Emap and MTV's dominance of the UK's crowded music TV market. However, despite coming under the experienced controls of firstly one-time VHI executive Lester Mordic and then former Channel 4 music and youth programming head Jo Wallace, they have failed to make a significant impact.

According to Barb figures supplied by Viewing Figures - which supplies consultancy services, data and planning tools to the industry - Flaunt in August claimed a 1.94% share of the 16-34

adult TV music market with Scuzz claiming 2.45% and The Amp 1.81%. By comparison, the main MTV station had 17.97%, TMF 1.70% and The Hits 13.31%.

Macmillan says his company has two missions with the channels - to improve the service to viewers and to "improve the advertising impact" by increasing their ratings. However, he concedes, "It's a long-term issue. You can't judge it over a month. I wouldn't want to be judged beyond a year or 15 months."

As such, Chart Show Channels has no plans to immediately alter the channels with Macmillan vowing to retain their brand names and musically "keep them exactly the same at the moment". "We will do research and see how we can refocus them slightly," he says.

He believes Sky has been successful in establishing some "distinctive brands" in the market, but with the pop and urban outlet Flaunt specifically, it has found itself competing in crowded markets. "There are five or six channels doing chart pop and that's why Flaunt has struggled," he says.

Robbie Williams' 'surrogate fathers' gain recognition IE partnership leads night of MMF gongs

Awards

by Jim Larkin

Robbie Williams' management team IE Music were greeted with a standing ovation as they led the line-up of honourees at the MMF British Roll Of Honour dinner last week.

Tim Clark and David Enthoven received the Peter Grant Award for outstanding management at the 10th annual event at the London Hilton in Park Lane last Wednesday, on a night which also saw The Darkness manager Sue Whitehouse named manager of the year.

An award was also presented to Swedish producer Tore Johansson at the Paul Gambaccini-hosted event, while one-line-cutting crew keyboard player and London's Kashmir Klub creator Tony Moore was inducted into the Roll of Honour. Three management companies were presented with export grants to help break UK acts overseas.

Peter Grant Award

Tim Clark and David Enthoven Clark and Enthoven have endured the years to establish an ultimately triumphant managerial pairings. They were opportunistic scorers as they collected their award, with Enthoven declaring, "[I] had to sort myself out of a blizzard, to get here, but I survived and I've lived to tell the tale."

An eventful 40 years has seen their stock rise and fall in dramatic fashion, from the fast-moving music visionaries of the Sixties and Seventies to a fallow period in the Eighties and a return to the top in the Nineties.

The two first met in 1968 as idealistic 20-somethings, with Clark becoming managing director of Chris Blackwell's Island Records, working with a roster including Bob Marley, Cat Stevens and Nick Drake. Enthoven became manager of Tyrannosaurus Rex and suggested they change their name to T-Rex. He also took charge of King Crimson. The first band Clark signed independently of Blackwell was Romy Music, with Enthoven going on to work with both Bryan Ferry and Brian Eno.

Enthoven re-entered management in 1989 and renewed his acquaintance with Clark and the pair went into management together, taking Massive Attack on the road. Seven years ago, they signed Robbie Williams and went on to broker a ground-breaking deal with EMI - in a video message broadcast on the evening, Williams



Delight: (l-r) Enthoven, MMF chairman John Glover, Clark, MMF's James Sellar

said he regarded the duo as "surrogate fathers".

"It's taken us a while to get here, wherever 'here' is," said Enthoven, "but we made it in the end."

Barclays music manager of the year award

Sue Whitehouse

Widely recognised as a vital cog in the rise of The Darkness, Whitehouse began her career in music management aged 19 when she got a job working for John Mosley in Birmingham. She moved to London in 1990 and in 1997 heard a demo by The Darkness at the beginning of what ultimately would lead to 3m sales of their debut album. Her achievements were also recognised at this year's Music Week Awards.

The band's Dan Hawkins told the event, "Whenever we go onstage, people wish us luck, and I say that luck is not a factor. I see made me feel like that."

Induction onto the Roll of Honour

Tony Moore

Moore was inducted into the Roll of Honour for his contribution to the presentation of live music. He began his career in the industry with his band Radio Java before going on to become keyboard player in Cutting Crew and then embarking on a solo career. He was the force behind The Kashmir Klub, a live acoustic venue in London designed as a platform for songwriters and performers from all over the world, which has attracted performances from acts including Muse, Sheryl Crow, Kiki Dee and Belinda Carlisle. Following the club's demise, Moore now

promotes live music at The Bedford in Balham.

"This is for the hundreds of artists who played at the Kashmir Klub for no money but believed in the importance of grassroots music," he said.

© See Quickfire, p25

Producer of the year award

Tore Johansson

The latest in the shower of awards to follow the launch of the debut Franz Ferdinand album, this award recognises the work of Swedish-born Johansson who both produced and mixed the record. Moving on from being a musician playing in bands in Malmo, Johansson started Tambourine Studios in the early Nineties where, in 1994, he recorded The Cardigans' debut album. He has gone on to produce a further four albums by the Swedish band and worked with Suede, Mel C, Saint Etienne and Tom Jones.

UK trade and investment award for managers

Spiracle Management, TKL Management, First Column Management

Three companies were presented with these financial awards to help break new bands overseas. Spiracle, which was set up by former session musician Julian Simon in 2003, manages Aphellic who have already won a Diesel U Music Award. TKL, meanwhile, manage The Love Bites who signed to Island on the day of the MMF Awards. Finally, Phil Nelson at First Column was presented with an award to help break Aquilum in Japan.

jim@musicweek.com

Napster offers unlimited tracks for rental at low cost

New service aims to drive portable music

Downloads

by Sonia Soltani

That the new Napster To Go brand brings echoes of the fast food business is perhaps apt, with its emphasis on instant delivery and temporary satisfaction.

The new digital development – made possible through a Napster link on Microsoft's newly launched software Windows Media Player 10 (WMP10) – certainly has the potential to satisfy the public's hunger for flexibility. But how quickly it will change its attitudes to consuming digital music is another matter.

Napster To Go will allow subscribers to transfer tracks as many music tracks as they want and play them on their MP3 players as temporary downloads, all for the same price as a CD a month. Leanne Sharman, Napster vice president and UK general manager says, "Portability is proving very popular with consumers and Napster's compatibility with more than 70 players makes it the ideal service for music fans as they look to upgrade or change their devices."

Erik Huggers, director of the Windows Media Division at Microsoft, says, "We had the ability to transfer music to a portable device for the past five years, but no way of making it through a subscription system. What the consumer gets now is the wide ranging choice of devices – more than 70 at the moment – and services."

While the UK price for the service has still to be announced (the UK plugin will not be available until this autumn), the US price is \$14.95 a month, \$5 more than the traditional Napster subscription. It is a premium which begs Banquet head of new media Simon Wheeler consider "quite a large increase, just for the convenience of transferring music to a portable device."

Wheeler believes, nevertheless, that it will offer a better experience for consumers. While the subscription market is still in its infancy in Europe, he says, Nap-



Napster: targeting portable market

ster's new service may offer a way of familiarising consumers with the concept. "Subscription is quite a sensible way of consuming," says Wheeler. "It will give people a better understanding of what they can do with digital music. But it will take time for people to get used to the idea of renting music instead of buying it."

For Napster's Sharman, there is a direct link between portability and bigger profits all round.

"Making music portable means more of it will be consumed," she says. "The more you have the more you want, which means sales will go up and the record companies will enjoy increased sales."

At the moment, as Jupiter Research senior analyst Mark Mulligan points out, early adopters are still driving the market and the conundrum for digital services is how to convert the masses.

"It is the music aficionados that currently make the market – they have a high disposable income and use digital channels for sampling rather than buying the whole album," he says. "For them it is a complementary way of buying music."

The challenge for record companies, according to Mulligan, is to attract the younger demographic. And portable subscription services may well offer a bridge from buying ringtones to paying for the temporary acquisition of music.

The current problem facing the music industry is that younger consumers are still keen on buying ringtones than any other digital service, says Mulligan. "It is not true that the young demo-

graphic looks at the price of music as off-putting. On iTunes it costs 79p to buy a track, while kids are prepared to pay an average of £1.60 or more for a ringtone. What we notice is that young people are willing to pay a lot more for a lot less.

"When the generation that gets used to digital legal file-sharing comes of age, the challenge for record companies will be to produce attractive services. They need to grow up with the idea of music as a commodity."

Barney Wragg, VP of eLabs at Universal, says, "For a regular payment, people can get a vast amount of music, which is attractive. But it is too early to predict which demographics will be interested."

Napster To Go certainly goes some way to making the commitment of digital subscription more attractive, by making it available on portable devices. Some even argue it might provide a way for consumers to become more familiar with wider range genres.

"Once the right economics and distribution are put into place, it will allow us to introduce classical and jazz music to a wider audience," says Jonathan Gruber, vice-president of new media at Universal Classics & Jazz. "We've seen that the share of classical music in the digital business is proportionally higher than any other genre."

"In the US the purchase of classical music through digital channels is at the moment two to three times higher than through physical outlets," Gruber continues, however, that the long-term potential of Napster To Go remains unclear.

Indeed, consumers may find the idea of renting tracks, instead of buying them permanently, not only more cost-effective but also a way of broadening their musical tastes.

The main obstacle facing Napster To Go may remain the domination of the ubiquitous iPod. But the instant temporary downloads offer an alternative weapon to Napster's armoury.



Promotion company Soul2Streets is launching an exclusive remix of Polydor signing Shyftyle's (pictured) new Make It Easy single for its new download, burn and play service, which makes MP3s available to DJs ahead of release. The Shyftyle remix, featuring SkinnyMan, Blenheim and Mike G.L.C. is the first of a series of exclusives promised via Soul2Streets.com.

"Making the remix available as a high-quality MP3 cuts out the two-week wait for vinyl for DJs," says promotions manager Doug Cooper. "If they are already on our books as DJs all we need to do is confirm they are who they say they are, then they are ready to download. If they are not already a registered Soul2Streets mailing list DJ, they need to fill out a mailing list form."

TOP 20 RINGTONES

The List	ARTIST TITLE	ARTIST
1	3 OF A KIND BABYCAKES	EMI
2	NATASHA BEDDINGFIELD THESE WORDS ARE MY OWN	Interscope/Sony/Atlantic/Global
3	TWISTA FEAT. ANTHONY HAMILTON SUNSHINE	Copyright Clearance Center/Digital
4	SHAPESHIFTERS LOLAS THEME	Sony/AT&T/Columbia
5	MARON'S SHE WILL BE LOVED	BMG
6	KANYE WEST JESUS WALKS	DECCA/Columbia
7	USHER BURN	BMG/Atlantic
8	USHER FEAT. LIL JON & LUUDCRIS YEAH	Walt Disney/EMI
9	THE STREETS DRY YOUR EYES	Pure Pleasure/EMI
10	FLIP & FILL FEAT. KAREN PARRY DISOLAND	Interscope/EMI
11	D-12 HOW COME	Universal/Global
12	STONEISBRIE FEAT. THERESA PUT EM HIGH	Sony/Interscope
13	JAWON TIPSY	EMI/Warner/Atlantic
14	ANASTASIA LEFT OUTSIDE ALDINE	Universal/EMI
15	THE 411 DUMP	Universal/Interscope
16	BUSTED THUNDERBROS	EMI/Universal/Atlantic/Interscope
17	EAMON I DON'T WANT YOU BACK	Zomba/Atlantic/EMI/Global
18	COLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO	EMI/AT&T/Columbia
19	SPHERLE B DOME WITH ME	EMI/Global
20	JO JO LEAVE GET OUT	EMI/Universal/Cherry Lane/Global

The UK Official Ringtones Chart compiled by BMI.

Chart period from August 26 to September 12, 2004.

Three of A Kind's addictive EMI-published Babycares refuses to let its grip of the top spot on the Ringtones

chart slip, this week outdressing its recently rival Natasha Beddingfield's Shyftyle's 'These Words' (Interscope/EMI/Sony)

Crafted by nearly 9,000. Meanwhile, Twista's Sunshine romps ahead to complete the top three.

Lola's Theme (Sony AT&T/Copyright Control) slips two to number four, but highlights her longevity.

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With London's live scene in in rude health, many venue owners are eying expansion. To accompany the venue guide with this issue, MW highlights the issues that the capital's live sector is facing. *By Joanna Jones*

London gets live & kicking

With 1.7m live events staged in pubs, bars, clubs and student unions throughout England and Wales in the past 12 months – according to Live Music Forum figures – the live scene nationally appears to be in rude health.

But while the figures paint a fairly skewed picture of London – only 31% of venues in London have staged any live music in the past 12 months, compared with 58% in the rest of the South East, 53% in East Anglia and 52% in the South West – they also highlight the sheer number of places to experience live music in the capital rather than any lack of activity in the live sector.

Feargal Sharkey, head of the government-backed Live Music Forum, believes there is still considerable room for growth. "Because nobody's ever done this kind of research before, it is very difficult to compare it with anything until we have done the research again in a year's time," he says. "Obviously, in London there are more bars and pubs per capita than anywhere else in the country. But when we asked people in the survey if they would consider putting on live music in their establishment, 36% said 'yes' so there is room for 36% growth. That means more PRS money, more PPL money, more musicians in work."

There is certainly much going on behind the scenes in the London venue sector. One of the key themes of recent years has been creeping consolidation, with drinks giant Carling flexing its growing brand influence and Clear Channel its considerable muscle. Meanwhile, in recent months the Academy chain (which also has a three-year sponsorship deal with Carling) has entered a new phase of expansion after McKenzie Group managing director John Northote led a £33.5m management buy-out of the live music venue operator.

Almost precisely a year ago, McKenzie acquired the former Marquee Club site in Islington's N1 Centre, turning it into the Islington Academy with a two-room, 200 and 800-capac-

ity set-up, and this month the Marquee Club reopens in yet another new home at number one Leicester Square under new owner Nathan Lowry. And Camden Palace is relaunching as Koko next week after a multi-million-pound makeover under new owners Mint Group.

I have never seen the live scene so buoyant in the 15 years I have been working in it, other than in the Britpop years

Jeremy Ledlin,
Barfly Group

ity set-up, and this month the Marquee Club reopens in yet another new home at number one Leicester Square under new owner Nathan Lowry. And Camden Palace is relaunching as Koko next week after a multi-million-pound makeover under new owners Mint Group.

But, beyond all the manoeuvring, and the branding, there is an increasingly bullish mood among many promoters and venue owners at a grassroots level in the Capital which suggests there is plenty more room for growth.

McKenzie Group operations director Steve Forster says, "There is not a more dynamic, more vibrant, fast-moving, diverse city in the world and there are a lot of niche markets that can co-exist, which is good for music and can only drive standards up generally."

Jeremy Ledlin, managing director of the Barfly Group, says, "Over the past six months or so ticket sales are up – people have put their hands in their pockets and want to see live shows. I have never seen the live scene so buoyant in the 15 years I have been working in it, other than in the Britpop years," says.

Carrie Davies, bookings and promotions manager at The Halfmoon in Putney, agrees. "In the past 12 months scores of new venues and promoters have appeared on the scene," she says. "Live music is so popular at the moment but the task is to sustain and build on that growth – especially in the unsigned area."

Sharkey adds, "I did a quick tour around Camden one other Friday night and the sheer amount of live stuff and variety of it was incredible – within hundreds of feet of each other. It was punk next to hip hop, next to metal, to two guys playing flamenco guitar in the window of a restaurant and if that is not an exciting thing to see I don't know what is."

One of Sharkey's tasks, along with promoting live music in England and Wales, is to inform venue owners of the new one-stop licensing system due to be introduced under the Licensing

Act 2003, which comes into force next year. From then venues will require a single authorisation to supply alcohol, regulated entertainment or late-night refreshment. The Musicians Union is also currently leafleting venues about the impending legislation, offering a "live music kit" to help drive the message home.

While the legislation has been largely welcomed, some London live industry operators warn of the increasingly stringent health and safety regulations enforced at local council level may make it difficult for new, especially smaller venues to comply.

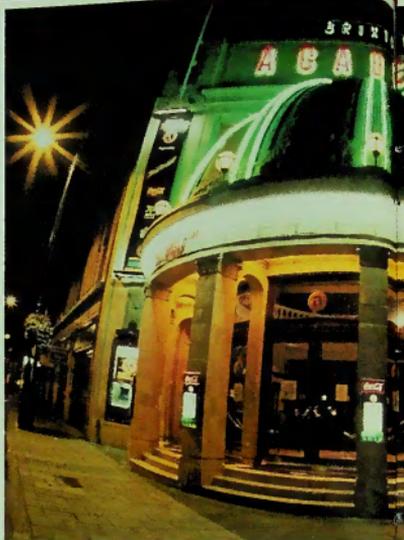
Indeed, the drive to raise standards and abolish bureaucracy can be a double-edged sword; while strict health and safety rules spell good news for the gig-goer and ultimately the long-term health of the industry, they can also prompt time-consuming headaches for venue operators.

McKenzie Group's Forster, for example, estimates that he spends about 60% of his time on health and safety issues at the moment. Likewise Barfly's Ledlin says that tighter health and safety regulations are not only time-consuming, but they may make it harder for some new venues to open up in the future.

"We are spending so much more time with health and safety issues," he says. "There needs to be a balance between having the healthiest situation in the venue and making a living, and that is a balance that all companies need to find in the next couple of years, working in partnership with local councils."

The Halfmoon's Davies supports the reforms in principle, suggesting that all venues that put on entertainment – including DJs – for the public should be regulated in some way, with licensing being the most straightforward option.

"Currently in theory an unlicensed venue could put on The White Stripes or Chemical Brothers without being subject to costly licence fees and necessary health and safety stipulations. Meanwhile, if you want to host an acoustic





trio for an audience of 10 then you require a licence (and all the time and money that goes with it), says Davies, referring to the out-going "two in a bar" rule.

"Has it affected our business?" she asks. "Yes, it has to some extent. A local high-street bar has just started up an acoustic night, which can attract as many customers as our events. When you visit their night there are cables running across the floor, speakers on unsecure stands and daisy chained extension plugs. They don't have visits from health and safety as they don't have an entertainment licence – they just make sure they don't book trios."

According to Barfly's Ledlin, the upside is that an insatiable appetite for live bands is fuelling a cross-pollination between club nights – previously dominated by recorded music only – and the live music crowd in London. "We have bands wanting to play our club nights – there is a culture now where people in London are expecting to see a live band as part of a club night," he says.

"Equally, people within the A&R community are coming down just to check out what's on, and bigger bands want to play our smaller venues. We've had bands such as Black Rebel Motorcycle Club and Bloc Party wanting to play in a club night environment. What we have also noticed is the worlds of music, art and fashion starting to merge as well, with people really making an

effort to dress up for our club night and style magazines coming down and taking an interest."

And, while Camden's significant role in the capital's live music history remains strong, it seems the scene has also migrated further afield.

"The scene of late has spread south from Camden and Islington to the West End, New Cross, Shoreditch, here at the Halfmoon and as far south as Brixton," says Putney-based Davies. "This is great news for all Londoners and the venues themselves."

Allan North, owner of London promoter Plum Promotions, which stages gigs at the Water Rats, the Betsy Trotwood and, now, the new Marquee in Leicester Square, suggests there are many reasons why there is such a vibrant live scene at the moment. "It is largely because we have had a sustained period of decent economic growth, but there is also a change in technology, in how easy it is to record music and access new scenes and communities," he says. "London has always been the centre of the creative industries and scenes springing up in pockets like New Cross."

Sarah Thirtle, assistant manager of Plum Promotions, acknowledges that, while it is still as hard as ever to get people through the doors to see a band they don't know, and competition for the punter's pound from DJ bars, clubs and karaoke bars is still fierce, "Small venues particularly seem to be really healthy and there seems to be a real buzz about lots of London bands at the moment."

Meanwhile, the Barfly Group has its eye on a long-term lease on a 200-500 capacity venue in the Old Street area or the West End in the next 12 months, reflecting this shift.

Less traditional venues are also vying for gig-goers' attention, with a drive by the Excel centre in Docklands into the live music arena, while the 257 of the 269 events so far this year at the Royal Albert Hall have incorporated live music in some form, including one-off gigs and events such as the Teenage Cancer Trust concert series.

Echoing a message coming delivered by promoters throughout the summer festival season, meanwhile, the issue of rising consumer standards is also having an effect on reinvestment in the bricks and mortar of the live industry.

According to McKenzie Group's Forster, punters' feet don't have to stick to the floor any more to prove that a venue is a genuinely good one.

"At our venues you get an unobstructed view from anywhere in the venue, you can get a cold beer and you can go to the toilet," he says.

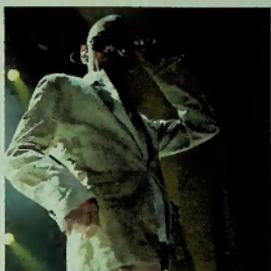
"I think thousands of empty glasses left at the end of a gig can be an amazing sight but the punter does not want to walk through the door and see them in the morning."

He insists that his team have relationships with three groups of people – the promoter, the consumer and the artist – and therefore have to ensure they give best value to each of them. "To coincide with our 10th anniversary we have invested in the consumer area, the bar and artist area, upgraded our sound rig and we are similarly doing that with our lights this year – we are constantly investing in the building stock," he says.

Shades of success: REM play Brixton Academy, June 2003

Small venues particularly seem to be really healthy and there seems to be a real buzz about lots of London bands at the moment

Sarah Thirtle, Plum Promotions



Meanwhile, MKG's Northcote, fresh from concluding his management buy-out, is in no hurry to acquire more London venues.

"London is such an exciting city but I think we have a full range of venues at the moment," he says. One of the company's key aims is to reinvest in existing venues and roll out its multi-room Bar Academy format – most recently demonstrated at the Carling Academy Islington – to other parts of the country, he adds.

For Northcote, his acquisition of the Marquee club earlier this year, now transformed into the Islington Academy, harks back to his first days in venues at The Borderline. There he saw a gap in the market for a smaller, "spit and sawdust" place with a decent sound system which concentrated on new and emerging talent. "The blueprint for the Academy brand's future is to find sites with two to three rooms which can accommodate the zero- to 250-sized Bar Academy alongside bigger rooms," he says.

"At the Borderline, we did Blur third on the bill, Sheryl Crow's first UK dates, REM, Crowded House and Rage Against The Machine. What I always wanted was a range of venues artists could play on the way up and coming back down again. There was definitely a gap in the market for a version of the Borderline – Islington has a smaller room for 200 people and we created an 800-capacity room next door."

While many speculate on the converging worlds of live and recorded music and technology – the potential synergistic benefits of the "live bootleg" model apparently cornered by Clear Channel in the US, and downloads straight from the gig – the challenges ahead of many London venues are as traditional as they ever were.

"Last year's challenge for us was to improve our PA and lighting – which we have achieved," says the Halfmoon's Carrie Davies. "This year's main challenge – increase our profile, particularly with London press and booking agents."

"What is the main issue facing venues in London?" says Northcote. "Licensing, licensing, licensing. The new licensing regulations will have a significant effect on a lot of the smaller venues which are the first port of call for all future talent."

Additional research by Ash Descham

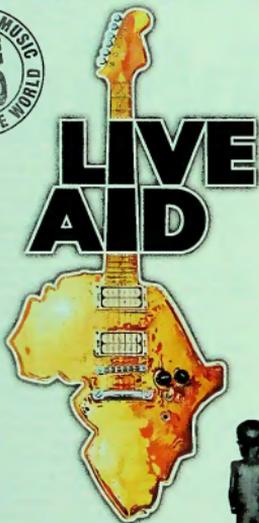
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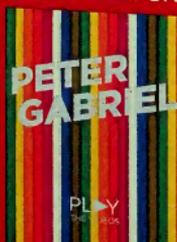
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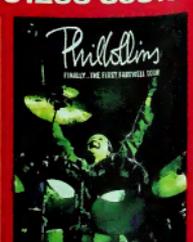
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Record companies are gearing up for a bumper season, says *Joanna Jones* and *Jim Larkin*, who highlight a busy DVD schedule, with discs cued from big hitters and cult favourites alike

DVD comes alive for Christmas

As the majors showed their hand with key album releases running up to Christmas at sales conferences recently, DVD was once again proving to be a strong weapon in their armoury with a diverse set of releases from best of packages to new sets poised to hit the shelves in 2004's final quarter.

Following Universal's restructuring of its DVD activities last year and its devolution of those activities to its frontline labels, the group unveiled a strong and varied line-up of titles at its retail sales conference. "We have made a considered investment in our DVD business," said Universal chairman and CEO Lucian Grainge.

As Universal Classics & Jazz unveiled its key DVD title in the form of Jamie Collums Live At Blenheim Palace concert, it also unleashes a Bryn Terfel disc this autumn.

Mercury Records lined up its key title Def Leppard's DVD, which accompanies a best of album, billed as "the album 1.5m Darkness fans really want to own", according to managing director Greg Castell, as Island boasted a Busted live DVD to accompany the album among its key releases.

The major's catalogue division, meanwhile, forges ahead with its successful Sound & Vision packages, with Deluxe Sound & Vision sets to come from No Doubt, Lionel Richie, ABC and Chris De Burgh as well as standard CD and DVD Sound & Vision packages from Tears For Fears, Police, Dire Straits, Pulp, Stereo MCs, INXS and Roni Size all on the blocks.

Meanwhile, Polydor prepares to unleash the Spike Jonze-directed Yeah Yeah Yeahs' Tell Me What Rockers To Swallow (October 19) and the Scissor Sisters' Julian Temple-directed We Are The Scissor Sisters... And So Are You (November 29), both of which mix live footage, documentaries, promo videos and interviews, with the Yeah Yeahs' disc also featuring six bonus songs. There is also a Snow Patrol Live set, also out in November.

"We have made phenomenal DVDs with the Scissor Sisters, Snow Patrol and the Yeah Yeah Yeahs," says Polydor joint managing director David Joseph. "They are three acts who are at the peak of their live performances. We wanted to capture this on film and are delighted with the results. We will have very aggressive campaigns on all these titles this year."

Meanwhile, The White Stripes' concert DVD - Under Blackpool Lights (XL) is another live disc scheduled for a late November release. The disc is a recording of the Detroit band's Black-



Stocking fillers: Oasis's *Definitely Maybe* DVD (top), *The White Stripes' Live DVD* filmed in Blackpool (right) and Jamie Collums' *Live At Blenheim Palace*

pool concert, with the Super 8 format creating a vintage feel to complement the back-to-basics guitar-and-drums White Stripes sound.

Over at Abbey Road Studios, EMI's sales conference showed the company was approaching the pre-Christmas period with a roster full of big name DVDs.

Plundering its catalogue and frontline artists alike, Norah Jones, Joss Stone, Queen, The Verve, Blue and Pet Shop Boys feature in its release schedule, which consists of a mixture of live performances, video compilations and

documentaries.

"We're all incredibly busy at the moment because we've got an excellent line up this quarter," says DVD and new formats manager Stefan Demetriou.

Queen's 1982 performance at the Milton Keynes Bowl is being made available for the first time in DVD format. *On Fire: Live At The Bowl* is released on October 25 and features remastered 5.1 surround sound and a bonus disc featuring interviews and tour footage.

EMI is also unleashing DVDs from a trio of

A round-up of DVD releases for Q4 2004

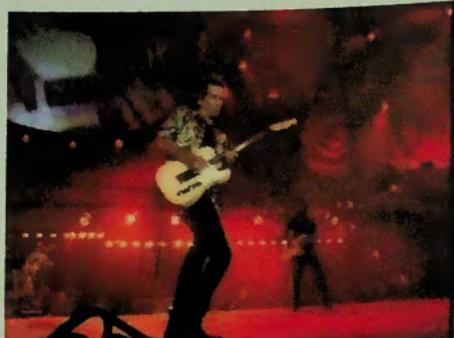
SEPTEMBER

Funeral For A Friend - Spilling Blood in 8mm (East West), September 20; Sean Paul - *Duttyology* (Warner Vision, September 20); *Pet Shop Boys - Performance* (EMI), September 27.

OCTOBER

RAMONES - *RAW* (Warner Vision), October 4; Iron Maiden - *The History Of Iron Maiden* (EMI), November 8; The Ramones - *Raw* (BMG), October 4; The Rolling Stones - *Rock & Roll Circus* (Decca), October 11; Bob Marley - *Live At The Rainbow (Island)*, October 11; Abba - *Super Trouper* (Polydor), October 11; Good Charlotte - *Live at Brixton* (Sony), October 18; David Bowie - *A Reality Tour* (Sony), October 18; *Meat Loaf - Live In Australia With The MSO* (Warner Vision), October 18; *Yeah Yeah Yeahs - Tell Me What Rockers To Swallow* (Polydor), October 18; Peter Gabriel - *Play* (Warner Vision), October 25; Jamie Cullum - *Live* (UCJ), October 25; *Queen - On Fire: Live At The Bowl*

(EMI), October 25; *The Divine Comedy - Live* (EMI), October 25; *Placabo - Once More With Feeling - Singles 1996-2004* (Virgin), October 25.



Keith Richards: *The Rolling Stones* live DVD, *Rock & Roll Circus*, is cued up for the Christmas market

NOVEMBER

Live Aid (EMI), October 25; *Joss Stone - tbc* (EMI), tbc; *Norah Jones - tbc* (EMI), tbc; *Jamella - tbc* (EMI), tbc; *Jet - tbc* (Warner Vision), tbc; *Snow Patrol - Live* (Polydor), tbc; *Live Aid* (Warner Vision), November 1; *Pink Floyd, The Wall* (Sony), November 1; *The Verve - This Is Music - Singles 92-98* (Virgin), November 1; *Rod Stewart - VH1*

Storytellers (Warner Vision), November 1; *Céline Dion - A New Day...*, *Live in Las Vegas* (Sony), November 8; *Elton John - Dream Ticket* (Mercury), November 8; *Aerosmith - You Gotta Move* (Sony), November 15; *Blue - Best Of Blue* (Innocent), November 15; *Genesis - The Video Show* (EMI), November 15; *Evanescence - Live* (Sony), November 22; *The First Final Farewell Tour* (Warner Vision), November 25; *Busted - Live* (Island), November 29; *Scissor Sisters - We Are Scissor Sisters...And So Are You* (Polydor), November 29; *The White Stripes - Under Blacktop Lights* (XL), tbc.

its biggest female solo artists in concert. Norah Jones, Joss Stone and Jamella, who are all releasing new singles this quarter, have live DVDs released in November although release dates are yet to be confirmed.

Among a string of live releases, Pink Floyd's 1994 concert recording of *Pulse* is also due to hit the shops at some point in the winter, while *Pet Shop Boys' Performance* arrives on September 27, featuring footage recorded in 1991 and, on October 25, *The Divine Comedy's* show at the London Palladium, at which they were backed by a 20-piece orchestra.

Meanwhile, there are a number of best-of compilations set to appear. Virgin is releasing *The Verve's This Is Music - Singles 92-98* on November 1, a week after it launches *Placabo's Once More With Feeling: Singles 1996-2004*. Meanwhile, Innocent is releasing *Best Of Blue* on November 15 and will market it to the 140,000 names registered on the Blue database.

From its rich catalogue, EMI Marketing is releasing a collection of promos from *Genesis* entitled *The Video Show* on November 15. This accompanies the launch of the *Genesis Platinum* Collection album.

The same EMI division is also releasing a greatest hits DVD from Mike Oldfield on October 11 as well as Sarah Brightman *Live From Las Vegas* one week later. In November it launches *Now 2005 - The DVD*, which is set to

be one of the big sellers in the run up to Christmas and in November it releases *The Best Videos In The World - Ever!* as well as another compilation entitled *School Reunion - The 80's*.

Parlophone is unleashing *Blur's Starshaped* DVD on October 4 which documents the band in their wilder, pre-Britpop days. It is also bringing out a live collection by Tina Turner to accompany the upcoming best of album.

Finally, EMI is releasing an Iron Maiden DVD entitled *The History Of Iron Maiden Part 1* on October 4.

Sony's fourth quarter DVD hopes are pinned on an October release for *Super Furry Animals'*



Cult bands add diversity to DVD mix: (left to right) Yeah Yeah Yeahs, Blur, Pet Shop Boys and Placabo

Songbook and David Bowie's *A Reality Tour*, as well as Good Charlotte's *Live At Brixton*, also in the same month. Pink Floyd's *The Wall* also gets an airing on November 1. Meanwhile, a double whammy of live DVDs from the label is being lined up for November in the form of *Evanescence* and *Celine Dion*, as BMG meanwhile cues a *Ramones* disc in October.

Warner Vision's releases in the run up to Christmas are anchored by the much-awaited, November 1-issued four-disc box set of the historic 1985 *Live Aid* concert. The footage of the concerts in London and Philadelphia finally sees the light of day on DVD after Bob Geldof was spurred to action by seeing pirate copies on sale and all profits of this disc will go to the Band Aid Trust. Warner Vision general manager Simon Heller has high hopes that *Live Aid* can go on to eclipse sales of its Led Zeppelin disc and indeed Robbie Williams' best-selling music DVD to date.

"It is a phenomenal release. And I believe it will be the biggest music DVD ever," says Heller. "It is backed by a multi-media campaign, TV advertising, lots of PR activity from Bob Geldof and it is stacking up to be huge."

Alongside that key title, the DVD division is also preparing a host of live releases from the vaults including concert discs from *Blondie*, *The Who*, *Meatloaf*, *Page & Plant* and *Rod Stewart* among others. The string of live concert films is also complemented by frontline releases from new artists, kicking off today with East West's *Funeral For A Friend*, with their debut full-length commercial DVD, *Spilling Blood* in 8mm. Previously unseen and specially created footage, as well as a host of hidden extras, including DV camera footage shot by the band themselves, are the selling point of the Metropolis Group-created release. Meanwhile, Sean Paul's *Duttyology* DVD also hit the shelves this week.

Jet's DVD, to be released in November, is set to include a 60-minute concert alongside a host of other features while Peter Gabriel's *Play*, remixed by Daniel Lanois in 5.1 surround sound, out on October 25, is being supported by the artist.

Perhaps the most positive omen for DVD's prospects in the months ahead came just last week with the release of Oasis' *Definitely Maybe: The DVD* through Big Brother/Vital.

"The numbers Oasis did were very encouraging and will hopefully give the retail trade some added confidence in the format going into Christmas," adds Heller.

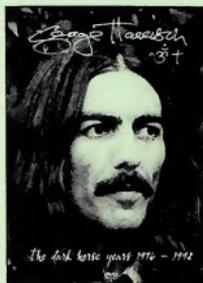
Debuting with the second highest first-week sales of a music DVD, behind Robbie Williams, the disc, put together by Metropolis Group, breaks new ground for the format with the full album audio playing immediately as the disc is inserted into a DVD player.

If that is any sort of barometer for the format going forward it seems DVD should enjoy a very merry Christmas.

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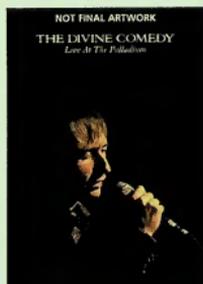
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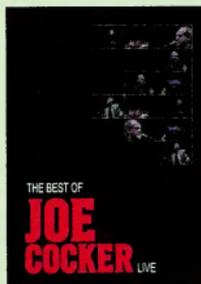
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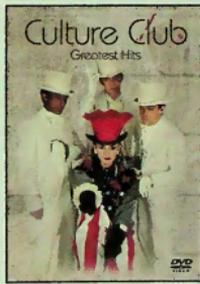
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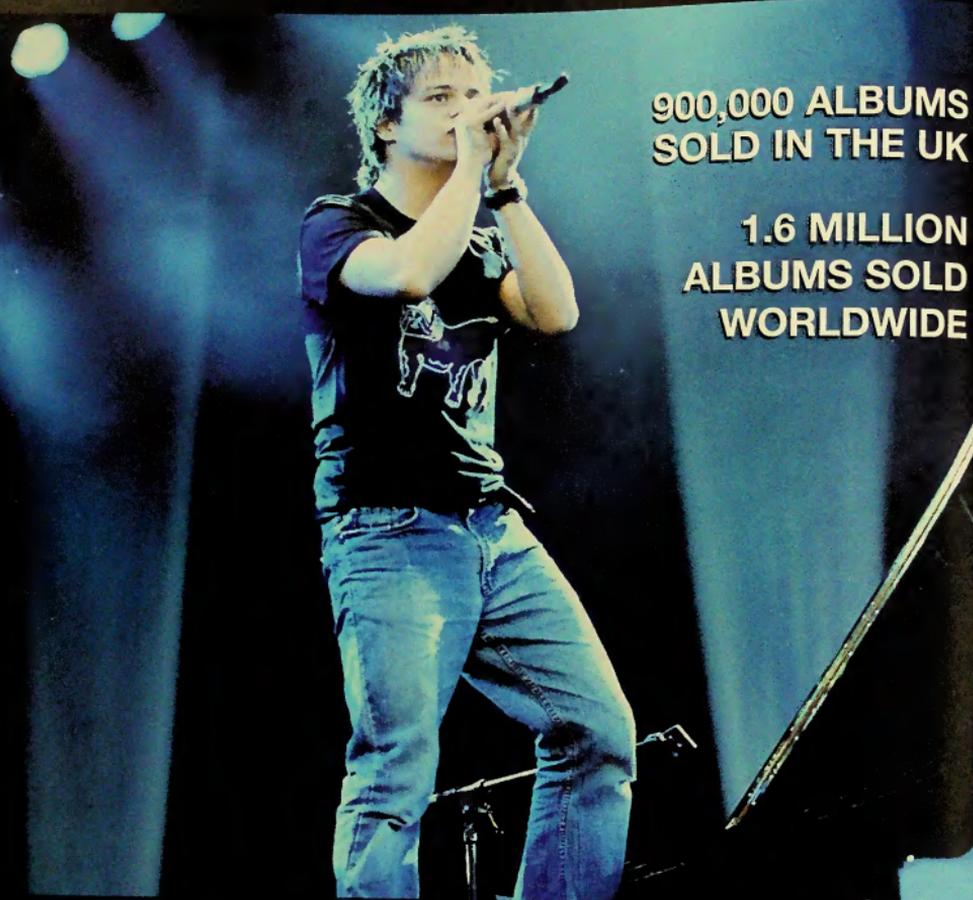
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JAMIE CULLUM

WHAT A DIFFERENCE A YEAR MAKES

900,000 ALBUMS
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LIVE AT
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TWENTYSOMETHING
SPECIAL EDITION
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EVERLASTING LOVE
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After passing the 1m sales mark across Europe, Jamie Cullum's *Twentysomething* is one of the fastest-selling jazz albums on record. Now Universal is upping the stakes. By Adam Webb.

Grand plan pays off for jazz man

The headlines in April 2003 might have concentrated on that record breaking £1m deal – the biggest offered to a UK jazz artist to date – and taglines describing the “Beckham of jazz” or “Sinatra in sneakers” or the “junior Harry Connick Jr”. But Jamie Cullum has done a pretty good job of surpassing such categorisation since – and not only in sales terms, although those are impressive enough. After its release in October 2003, the album *Twentysomething* reached platinum status in just over a month – another first, as he became the first British jazz artist to sell 300,000 copies in the UK and was awarded Platinum Europe status sales across the continent this summer.

Now approaching a year since its release, domestic sales of *Twentysomething* have passed the 650,000 mark. It is officially the fastest-selling jazz album in UK history. Last year, Cullum was the second biggest-selling debut act in the UK.

As astonishing as these figures are, perhaps equally as impressive is a career trajectory that began with performances at Pizza Express and the backing of Michael Parkinson and has recently seen Cullum sandwiched between Snow Patrol and Badly Drawn Boy on V2004's main stage, not to mention the patronage of Pharell Williams.

Such eclecticism was noted even before he signed to Universal Classics & Jazz – his debut album for Candid Records, 2002's *Pointless Nostalgia*, featured a cover of Radiohead's *High & Dry* – but how many established artists could entertain audiences at venues as diverse as Blenheim Palace, the Barfly, Glastonbury, Brecon Jazz Festival and a Jeff Buckley tribute night? Or would feel equally at home on *TRL* or *Blue Peter* as they would on *Radio Three*, and could secure press coverage, not only across broadsheets and tabloids, but also in such non-jazz organs as *Kerrang!* and *NME*. And that is without throwing in an episode of the South Bank Show or writing the score for a new version of *When Harry Met Sally* for the London stage.

Certainly, in the process of crossing over, Cullum has long outgrown the predetermined labels that some would once have placed on his shoulders – pigeonholing him in a demographic with the usual suspects of Melua, Jones, Bublé and so on. That he has seemingly achieved this without alienating his core audience has been a significant achievement in itself.

And success has not been confined to the UK either. Besides selling in excess of 1m copies in Europe, *Twentysomething* has achieved gold status in Australia and New Zealand and is building in the US.



Cullum: a diverse approach taking in The Neptunes, Parkinson, The Brits, Glastonbury, Radio Three and jazz festivals has helped the jazz led to cross over

“Someone like him hasn’t come my way before and they’re unlikely to again because he’s just such a complete natural”

Alan Bates, Candid Records

When Cullum played his prestigious three-week residency at The Oak Room in New York's Algonquin hotel – becoming the first white European to do so in the process – the *New York Times* was soon raving about this “natural showman with the confidence of a bantam rooster waking up the neighborhood with his crowing”.

The *Times* reviewer was not the only one to be impressed. For manager Marc Connor, live performance has been the key to Cullum's campaign since day one.

“If people see Jamie Cullum,” he says, “whether they’re a member of the public watching it on TV, or at a gig, or if it’s someone in the media that you want on board, that’s what works.”

“He’s such an engaging performer who can hit any audience,” adds booking agent Mike Greek of Helter Skelter. “Every night his performance is just very strong entertainment and that’s what has really driven the project”.

For Alan Bates, managing director of Candid Records, who initially signed Cullum in early 2002, this ability to communicate and entertain was always apparent.

“Jamie is a unique artist,” he says, “Someone like him hasn’t come my way before and they’re unlikely to again because he’s just such a complete natural. When he’s performing he can play

Mozart or Three Bears or whatever and people love it – he’s just got that ability to communicate. He’s a one-off. A born entertainer.”

Candid used this live prowess as bait for both main media and record labels when creating a buzz around Cullum. An early showcase at Café De Paris’ Kitsch Lounge Riot saw journalists sitting at a balcony opposite their musical counterparts, while a crowd of 700 young girls danced to the unknown 23-year old below.

Such tactics proved extremely effective, says Connor. “The punters were watching Jamie while the media people were watching the punters and going, ‘Oh my god, there’s 700 screaming girls here and we’ve never even heard of him! Meanwhile, Sony and Universal and co were sat on the other balcony thinking, not only are there 700 screaming teenagers here but there’s also GMTV, the *Daily Mirror* and *Elle* – they’ve all come to see him and we’ve never even heard of him.”

“We didn’t do great EPKs or fly people here, there and everywhere,” he continues. “We just said, ‘Come see the gig!’”

This mantra – “come see the gig” – was pretty much the keystone for the entire campaign, whatever the context. Wherever Cullum has played, media bookings or record sales have followed.

In short, what won over the music and media

industries also worked on the public. Following his first appearance on Parkinson's chatshow in April 2003, the week after *Candid* struck its licensing deal with UCI, *Pointless Nostalgic* saw a sales increase of 641% and instantly topped the Amazon sales charts.

"The key thing with Jamie is that you've got to see him live," says UCI head of press, Linda Valentine. "Even if you don't particularly like the music, you have to admit that the guy is brilliant. He's a real talent and the real deal."

Connor reiterates that, by the time Universal signed him, Cullum was already something of a veteran, having played more than 1,000 gigs, released two albums – one independently – and had served his "Hamburg period" playing cruise ships and restaurants. He had also received significant airplay from Radio Two and gained favourable reviews from the specialist jazz press.

"I think what we brought to the table with Jamie was an artist that was fully formed," he says. "I'm not saying that a major label would have screwed up, but we went with the record label whose speciality is marketing non-mainstream artists and they've done a phenomenal job."

Certainly, with momentum building from that initial Parkinson appearance, the marketing clout of the major was immediately apparent. "It elevated him from the ground floor to the fifth floor almost overnight," says Linda Valentine. "It was precisely what we intended to do. Perhaps nearer to the time of the release of the record, but we had to do it because of the Parkinson thing."

"They took a project that was working and under which there was a fuse burning and they used their money to blow it sky high," says



Marc Connor.

However, despite the initial blaze of publicity, the release of *Twentysomething* was still some six months away. It had not even been recorded yet. For UCI marketing director Dickon Stainer, this meant continuing what *Candid* had started, with Cullum playing before as many people as possible and sustaining interest to the widest possible audience.

"I think it was a two-tiered strategy really," he says. "Jamie had to build a touring base by continuing what he was doing, which was bringing a much younger audience into the jazz world. It was important to develop that young credible side of

Pizza Express gig back in the day: Cullum had notched up more than 1,000 gigs by the time Universal signed him

his career alongside the fact that he had a very, very mainstream appeal."

To achieve this Universal hired Mercenary PR's Kas Mercer – who had built a reputation working with alternative and rock acts such as Metallica and Har Mar Superstar – to gain access to the likes of *NME*, *Mojo* and the broadsheets. Again, the emphasis was on getting journalists to see Cullum live. Meanwhile, Mike Greek of *Helter Skelter* and Ian Richards of *Metropolis* were, in addition to booking gigs on the jazz circuit, organising more eye-catching performances at the *Barfly* and *King Tut's Wah Wah Hut*.

"As a team," says Stainer, "we brought on board people like Kas, who had a strong vision about how to give Jamie another set of weapons with which to develop his career in the press. I think it's terribly important that it wasn't *Classics & Jazz* coming out with a staple campaign. We added some very key elements and some different things to make him stand out from a sort of MOR conveyor belt, because that doesn't reflect who he is at all."

For Linda Valentine, such groundwork would prove invaluable as the campaign developed. "It's the juxtaposition of it all," she says. "On the one hand he'd be playing the Oak Room and then on the other he'd be playing *South By Southwest*. Nobody expected him to do that and I think that was a key philosophy: 'do the unexpected'."

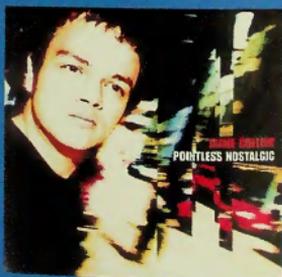
With Jo Hart of Hart Media (regional promotion), Sam Wright at Seesaw PR (TV), Mick Garbutt at Lucid PR (radio) and Chris Caudwell at Hyperlaunch (online) coming on board, the emphasis was directed at sustaining momentum and keeping the core jazz market happy while crossing into other areas whenever possible.

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JAMIE CULLUM

Thank you for making the last two years seem like twenty!



I have enjoyed every minute!

....Alan Bates

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"I think the real challenge," says Linda Valentine, "from the first news story running in April, and the fact that the album didn't come out until October, was to just keep it alive. Just to keep pacing things and playing gigs and going out into the regions and making those people feel special as well as very important."

"We didn't so much do showcases, but we always had a part of the venue that was allocated for the media and they were entertained and made to feel special."

"Our main purpose wasn't to push anyone," says Jo Hart, "because, at that time, that genre of music was very hard to plug. Norah Jones was still probably the only commercial track that had come over, so we knew that we'd have a lot of work to do, but that's what we did—we were doing 17- to 19-hour days. Doing interviews all day and then playing gigs and then meeting all the radio and TV and press people afterwards. But it worked, everyone was just like 'wow!'"

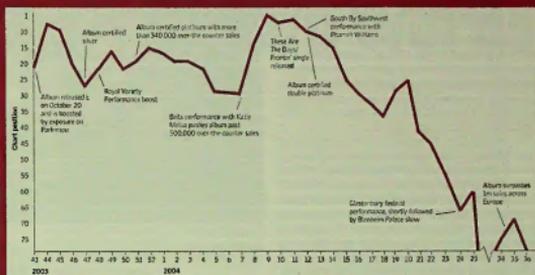
Following a second appearance on Parkinson, broadcast on October 25, the album finally entered the charts at number five.

Replicating this approach has so far proved equally effective outside the UK. Basing all promotion around live appearances and—due to the logistics involved—rolling out the release schedule on a territory-by-territory basis, has yielded results as well as new challenges, says Universal International's Stan Thomas.

In effect, this has meant condensing the domestic strategy into months rather than years, she says, with Cullum establishing his name on the jazz circuit from the ground up while also playing the sort of stand-up venues more usually associat-

Tracking the rise of a million-selling jazz album

Jamie Cullum's *Twentysomething* was released nearly a year ago and, boosted by a second appearance on Parkinson, entered the chart at number five. The album was certified silver a matter of weeks afterwards, while his appearance at the Royal Variety Performance signalled another sales spike. Platinum sales followed towards



age with the CD and DVD. It's almost the antithesis of that."

By the end of the year, Connor estimates that Cullum will have spent four and a half months in the US alone.

Amid such a staggering schedule and, with success not confined to the UK, key events are difficult to pick out. However, Cullum's appearance at The Brits, where he performed alongside Katie Melua and was nominated in the category of Best Newcomer, certainly deserves mentioning for breaking him to a wider audience.

Following the broadcast, sales of Twentysomething leapt by 191%, but, perhaps of greater importance were preceding events where he performed his take on Pharrell Williams' 'Frontin'' on Jo Wiley's Live Lounge. Despite only taking 20 minutes to construct his version, the result saw 500 e-mails arrive at Radio One within a few minutes and the song playlisted by the station the next week.

The sight of Williams telling ITV cameras that he couldn't stop playing the NERD album did little harm to Cullum's mainstream credibility either, and he would later join them on stage at SXSW in mid-March.

"I don't even know if they were trying to catch him out," says Marc Connor of the Live Lounge appearance. "Trying to get the jazz guy to play a hip hop track. But they couldn't have chosen a better person. He's been into hip hop since he was a kid and he's been saying since I've known him that he wants to work with The Neptunes."

"The Frontin' thing was an amazing opportunity and we turned that round in a week and the single way out," says Dickon Stainer. "I think that



Cullum live: able to wow Popworld and over-55 jazz audiences alike

"The key thing with Jamie is that you've got to see him live"

Linda Valentine, UCL

throughout the year he's appeared at the Brits, he's done V and Glastonbury, he's on Popworld – he's developed a younger audience for himself and if you go to one of his concerts now that is now the predominant audience.

"The dynamic has definitely changed through the last year. And that's one of the most exciting things. He's managed to develop that, while other artists who started from a Parkinson base haven't."

"That Cullum can entertain such a wide demographic again comes back to the live factor and his ability to read an audience and cut his cloth accordingly."

"He could play to a younger crowd at MTV," continues Stainer, "or a kids' TV show like Blue Peter and give another type of performance. Then you'd see him playing in an Ipswich jazz club to a

group of over-55 jazzers and it'd be a completely different type of performance with a different type of repertoire. It wasn't something you'd have to discuss with him – he just naturally knew exactly where his audience sat."

Such mass appeal certainly throws the future wide open. Before the end of the year, Twentysomething will be reissued for the Christmas market with extra tracks. These will include the forthcoming single – a cover of Love Affair's Everlasting Love – which will also feature as the lead track on the soundtrack to Bridget Jones: The Edge Of Reason. A DVD of the Blenheim Palace gig will also be issued on October 25 with a TV special to follow.

This, says radio pluggger Mick Garbutt, has blown the market place wide open. "The market has actually moved towards Jamie," he says, "and we have extremely high hopes for when Everlasting Love is released. It's obviously a very commercial record, but you just feel that the sky is the limit now. Where once you had certain expectations, now you don't now know where they might stop."

Before the end of the year, Cullum will return to the US for another month of touring followed by promotion in the UK and Europe, before returning to the US for TV appearances. He will finish 2004 in Australia where he will perform at a huge televised pre-Christmas concert.

With seemingly endless possibilities, that just leaves the question of finding time to record a new album. This, says Marc Connor, along with the opportunity to record exactly what his instinct tells him to, will be the real key to longevity and future success.

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Music Week asks how success has affected the jazz lad's life and what is in store next

Jamie Cullum: in his own words

There was so much press attention about the Elm deal last April, did the fact that you had already released two albums help prepare you for that?

"Making albums before helped prepare me for performing in front of people."

The live element, and the drive to place you where maybe a jazz artist would not normally go, is a strong element of the campaign. What was the most interesting gig of the past year?

"There's been a great deal, obviously, but in the space of a few weeks we were doing Glastonbury and the V Festival, and then the Newport Jazz Festival and I can't really think of any band who have done both two things before. In terms of enjoyment, it's impossible to pin it down because, every time I've done something, things have got bigger and better after that, or when they've got too big, we've gone back and we've played a small gig and I've loved that even more."

Is there any difference in the way you prepare for a dedicated jazz audience in comparison to, say, Glastonbury?

"Not really, because I just try to feel the audience when we're out there. That's

probably the strength of it – so if I'm out playing Glastonbury and I'm trying to play all the poppy ones and realise they're actually enjoying the jazz side, then I'll suddenly change the set because we're lucky enough not to have to work to a set list. I can look into the audience and see how it is going."

Has it been difficult to keep jazz audiences happy the more you have crossed over?

"There's a certain amount of people that have been kept happy and there's a certain amount of hardcore people who will never be

happy whatever we do – but we don't worry about them."

With regards to the album Twentysomething, had you thought much about what you wanted to do by the time you signed to Universal?

"I had all the tracks in mind before I signed to Universal, so I knew the album I wanted to make. There were a few changes, but it is mostly as planned."

Did you feel pressured that there was going to be this great expectation upon you, or was it just treated like a natural progression from the records you did before?

"Because I never had this big dream of getting a major record deal it was just such a shock and really I just kind of carried on as I would have done. I believed they signed me to be who I was, so I thought there was no point in changing."

Was there any reason why you chose to cover Jimi Hendrix and Jeff Buckley on the album?

"There's no reason apart from the fact that I had ideas and ways to approach them. When I was putting together the album it wasn't like 'How am I going to reach a wider audience?' It was just the way I was approaching the music by combining all these things that I like. And really I only feel as though I've only gone about 2% of the way that I want to go with that. When I was thinking about those songs I had ideas and ways to do them – that was the only reason. There was no thinking, 'Oh, Jimi Hendrix is cool, and, oh, Jeff Buckley is cool, we'll do them' – they're both songs I love and they're songs that I've been playing for years."

Is that something that happens anyway, when you hear a song that you like, that you start thinking 'I could do something with this'?

"I try not to think about it – I try to wait for an idea to come. Otherwise you're just always listening to music and wondering how you can do your version of it. After the success of the contemporary covers I did, I did try that. I bought all the latest



IT'S BEEN A YEAR WE'LL NEVER FORGET. THANK YOU FOR SHARING IT WITH US. ALL AT AIR AND DIRECT MANAGEMENT.

Groupies Wanted

records and thought 'What can I do?' and then realised I was getting nowhere. I think something can just hit upon you by accident, and that's the way it happens with covers I think."

Was that what happened with Frontini?

"Absolutely. It was certainly a song that I had heard and I thought I had an idea of how I could play it and how it'd sound great played in a trio, but the way it was put together was in about 10 minutes before the radio show started."

And what was your reaction when you heard what Pharrell Williams said about it?

"That just took it to another level, to get that recognition from a contemporary and an outwardly trendy artist like that with credibility. It took it to the next stage and at that point it became a real dream in terms of the possibilities of collaborating with people I really respect. The Neptunes are people I would have loved to have collaborated with prior to doing Frontini. I'd mention them when people would ask me that question and then people would always laugh, but I was serious that they would do a great job for someone like me because they've got a real jazz sensibility. So, when it happened it really just showed me what an audience this could reach."

After the album came out in October, was there any point where you realised how big a thing it was becoming?

"I think the album launch at HMV when loads of people turned up was a surprise. And little things like having my own forum on the web and people chatting independently – it's so busy now. The other thing is getting recognised in the street or getting stared at on the Tube."

How about playing internationally and particu-

"There was no thinking, 'Oh, Jimi Hendrix is cool, and, oh, Jeff Buckley is cool, we'll do them' – they're both songs I love and they're songs that I've been playing for years"

Jamie Cullum



larly in the US – that seems to have been strong factor of the campaign.

"What's been really satisfying is that we've put in a lot of hard work to going back there. The first two or three times we'd been playing very small gigs to small audiences and then the album came out and we sold 'x' amount in the first week, and it was great, but it didn't seem like we were going to do that well. And then finally, the last time we've just been, I really got the sense of how it works in America and how you've got to build it and keep putting in the hours. And that's really working now and as a result we're now going back again."

From last April, with the press picking up on the Elm deal and Parkinson, instead of being pigeon-holed, the trajectory has now led to much greater opportunities.

"I think the press still try to do that and there was a point where I was becoming a bit of a whipping

boy, but that seems to have dropped down a little bit now, which is quite nice."

Is that something that annoyed you, that you got lumped together with the likes of Katie Melua as a kind of Wogan or Parkinson artist?

"It's certainly no problem being compared with other good artists that I respect. I just think that it's sad when something becomes so successful that music journalists think they can't write about it with any degree of integrity because it's too popular and too much of an accessory rather than the music. And music lovers don't mostly read the music press. There are people like me who read everything and there's a few other hundred thousand people who do that, but there's another two-hundred billion who don't and they just like the music when they hear it on the radio, or see it on the TV or get recommended it. And they're the people I'm playing for."

Have you been giving much thought as to what the next album is going to be like?

"I've been giving it thought for the last year, since we've finished the last one. I've got very specific ideas about the next record."

And are you intending to get more of your own songwriting down as well?

"I will always do jazz standards, but it's time to move away from that and try and make another album that makes people think, 'Oh, that's a bit different.' The next record will focus more around me and my musical environment – and it will include more of my songs and more of what I do, rather than just playing piano. I've always loved to play piano but I also love playing guitar and making beats and all sorts of things. It's going to be a very different record, that's for sure."

AW

Congratulations to Jamie and his band.
Your worldwide success is truly deserved -
long may it continue.

Love from Sam, Andrea & Jagui @ Seesaw

Telephone: 020 7539 8203 or email firstname@seesawpr.net

seesaw^{pr}

Club Charts 25.09.04

The Upfront Club Top 40

Position	Artist	Track	Label
1	DAVID MORALES WITH LEA-LORIEN	HOW WOULD U FEEL	Mercury
2	INTENSO PROJECT FEAT. LISA SCOTT-LEE	GET IT ON	Mercury
3	ALEX FEAR	ALISON JIBBAR JUST WANNA DANCE	Global
4	ALEX GOLD	STRANDED IN PARADISE	Zynga
5	DEEP DISH	FLASHDANCE	Mercury
6	PHIL HOOTON FEAT. TESTAMENT	KING OF KINGS	Mercury
7	FLASH BROTHERS	AMEN (DON'T BE AFRAID)	Mercury
8	JAMES TYLER	MAY DO I DO?	Mercury
9	SCISSOR SISTERS	MARY	Mercury
10	MIA W MICKY MA	BACK (LICK IT)	Mercury
11	ERIC PROUD	CALL ON ME	Mercury
12	A STUDIO FEAT. POLINA SOS	STANDALONE	Mercury
13	SOLASAWARDIOS	HED GARD - THE MAX SUMMER 2004	Mercury
14	DANZEL	PUMP IT UP	Mercury
15	DIRTY VEGAS	MILK INTO THE SUN	Mercury
16	GETTO STAR	LONG BLACK LIMOUSINE	Mercury
17	DAVID GUETA	STAY	Mercury
18	AFROINGEL	MAGIC	Mercury
19	MYLO GROUP	THE PRESSURE	Mercury
20	SALIF KEITA	MADAN	Mercury
21	DARK GLOBE	FEED	Mercury
22	GRUDGE	ARMADA I SEE YOU BABY	Mercury
23	ROBBIE WILLIAMS	RADIO	Mercury
24	TIESTO	JUST BE	Mercury
25	US	SHAKE IT HOT	Mercury
26	DIDO	SAND IN MY SHOES	Mercury
27	DR. KUOHO FEAT. JODIE BELMUNDU	RULEZ 20 (IT'S ALL)	Mercury
28	JENTINA	FRENCH KISSES	Mercury
29	LORNA PAPA	CHILD (TEJ TRAGO EL MAMA)	Mercury
30	ASHLEE SIMPSON	PIECES OF ME	Mercury
31	DJ GEMINI	FEAT. SEVYNA NEVER GONNA LET YOU GO	Mercury
32	DJ CASPER	FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD	Mercury
33	ARMAND VAN HELDEN	WY MY NY	Mercury
34	JESSICA SIMPSON	TAKE MY BREATH AWAY	Mercury
35	BROAD CARTER	ALWAYS ALWAYS COMES TOO SOON	Mercury
36	MICHAEL GRAY	WEEKEND	Mercury
37	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Mercury
38	MARK B FEAT. TOMMY EVANS	MOVIE (NOWWA KNOW WIE)	Mercury
39	CHRISTINA MILLAN FEAT. JOE BIDDEN	WHATEVER U WANT	Mercury
40	GIRLS ALoud	LOVE MACHINE	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1. INTENSO PROJECT FEAT. LISA SCOTT-LEE GET IT ON
2. RICHIE MCKAY TO MICKY MA BACK (LICK IT)
3. KRISTINE WHEELER W/AND YOU WANT
4. TINA TURNER I Wanna Dance



David Morales brings his top of Upfront Chart

Tony Squad: vital crowd from Urban midweek

Morales takes top spot

by Alan Jones

Has been there on several occasions in a making capacity, but it has nearly four years since David Morales topped the Upfront club chart as an artist. He returns to the summit this week, however, keeping B-1 with How Would U Feel, a vintage chunk of house that will be the first single from Morales' upcoming album 2 Worlds Collide. The single features 23-year-old newcomer Lea-Lorien on vocals, and has an 8% lead on the chart this week.

Its runner-up is Get It On by Intenso Project, which features a guest vocal from former Steps singer Lisa Scott Lee. Get It On goes one better on the Commercial Pop Chart, where it jumps 14-1. Scott Lee was a regular visitor to pole position when a member of Steps, although she hasn't been glimpsed in the chart since that group's demise, nearly three years ago.

There is no change at the top of the Urban Chart, with Terror Squad's Lean Back remains superior to all newcomers, although its lead over Usher's Confessions is being steadily whittled away. Usher has already had two number ones on the chart this year, and is now just 11% away from a third. His 3-2 move this week comes at the expense of Nelly, whose former number one Flip Your Wings/My Place slips a notch to number three, partly because attention is now turning to Nelly's next single, Na-Na-Na, which makes its debut at number one. Meanwhile, Khia's single My Neck My Back (Lick It) - a triple X-rated debut from the girl from Philadelphia - is the crossover of the week, claiming a place in the Top 10 of all three charts. It's runner-up to Intenso Project on the Commercial Pop Chart, where it trails by just 9%. It holds at number 10 on the Upfront Chart, and improves 11-8 on the Urban Chart. The track was a major hit in the US more than two years ago, reaching number 42 on Billboard's Hot 100 and number 20 on the Hot Hip-Hop/R&B singles chart - although the type, repeated elsewhere, is that it reached number one at Stateside. It is definitely true, however, that it appears on the million-selling Dark Angel 1 V soundtrack album, although in a much-revised version which omits its frequent mentions of "pussies" and "niggas". The track is set for a full UK release next month.

COMMERCIAL POP TOP 30

1. INTENSO PROJECT FEAT. LISA SCOTT-LEE GET IT ON
2. RICHIE MCKAY TO MICKY MA BACK (LICK IT)
3. KRISTINE WHEELER W/AND YOU WANT
4. TINA TURNER I Wanna Dance

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 25.09.04

SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	ERIC PRYDZ CALL ON ME	GIRLS ALOUD LOVE MACHINE	GREEN DAY AMERICAN IDIOT	NELLY MY PLACE/FLAP YOUR WINGS	JOJO LEAVE (GET OUT)	BRIAN MCFADDEN REAL TO ME	3 OF A KIND BABYCAKES	TWISTA SUNSHINE	JOSS STONE YOU HAD ME	MCFLY THAT GIRL	NATASHA BEDINGFIELD THESE WORDS	MAROON 5 SHE WILL BE LOVED	THE PIRATES/ENYA/SHOLA AMA... YOU SHOULD...	STATUS QUO YOU'LL COME 'ROUND	THE 411 DUMB	THE CORRS ANGEL	HOUSTON I LIKE THAT	RAZORLIGHT VICE	MOUSSE TIEMMA LANFORD IS IT COS I'M COOL?	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE	BRYAN ADAMS OPEN ROAD
Label	PolyGram	Reprise	Universal	Universal	Mercy	Island/Spinn Music	Revelation	Atlantic	Reprise/Isola	Universal	Parlophone	J	Revelation	Universal TV	Sony/Streetwise	Atlantic	Capitol	Vertigo	Freshcut	Atlantic	PolyGram

ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	EMBRACE OUT OF NOTHING	PAUL WIELER STUDIO 150	NATASHA BEDINGFIELD UNWRITTEN	MAROON 5 SONGS ABOUT JANE	GOLDIE LOOKIN CHAIN GREATEST HITS	KEANE HOPES AND FEARS	IAN BROWN SOLARIZED	NELLY SUIT	THE THRILLS LET'S BOTTLE BOHEMIA	RAZORLIGHT UP ALL NIGHT	NELLY SWEAT	FRANZ FERDINAND FRANZ FERDINAND	DARREN HAYES THE TENSION AND THE SPARK	KASABIAN KASABIAN	ALISON MOYET VOICE	ANASTACIA ANASTACIA	THE LIBERTINES THE LIBERTINES	THE STREETS A GRAND DON'T COME FOR FREE	SCISSOR SISTERS SCISSOR SISTERS	USHER CONFESIONS	SNOW PATROL FINAL STRAM
Label	Virgin/Starline	V2	BMG	J	Atlantic	Island	Fiction	Universal	Vertigo	Vertigo	Universal	Dorland	Columbia	BCA	Sony	Epic	Reprise/Isola	Island/Spinn Music	PolyGram	Atlantic	Fiction



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We talk to the behind-the-scenes figures who have made the Cullum phenomenon happen

Making Jamie a platinum act

Alan Bates

Candid Records, originating label

When did you come on board?

"Right at the beginning of 2002. We signed our contract with Jamie in April of that year."

What was the key moment in the campaign?

"Getting him on Parkinson. Also, I think breaking the story about the deal got a terrific amount of mainstream press and got him onto breakfast TV - the tabloids were full of him and there were even helicopters shooting his parents' house. It really went over the top."

What is your best memory of the project?

"Probably the amazing night we had at Kitsch Lounge Riot at Café De Paris. That was amazing - all the media were there and record companies and people from abroad. He just electrified the whole place."

Chris Caudwell

Hyperlaunch, online press

When did you come on board?

"August 2003."

What was the key moment in the campaign?

"There was no key moment as such, it really was a

"[Jamie went up] to Thom Yorke after a Radiohead gig and told him he'd covered one of his songs. Thom Yorke had no idea who he was, although he was very nice about it"

Simon Moran,
SJM Concerts

question of persistence. At the start nobody wanted to know about this 23-year-old jazz singer, so it was really a question of just grinding away with the promos and getting people down to the gigs and just keeping on until people actually gave it a chance and they realised what Twentysomething was - a quality, easy-listening record."

What is your best memory of the project?

"Seeing the album remain in the Top 20 for six months and become a certified European platinum million-selling CD."

Marc Connor

Air, manager

When did you come on board?

"In 2002. One of Candid Records' artists, Clare Teal, came to us one day and said there's this kid who plays in bars and restaurants near me in Bath and he's fantastic and you should check him out. So, myself and Alan Bates [Candid managing director] had Jamie come up to London and he played three numbers for us and he was mind-blowing. So Alan took him onto the record label and I started doing his publicity, but, from the off, it was obvious he was something special and I pitched him as a major

artist from the start."

What was the key moment in the campaign?

"When we sold out two nights at the Shepherd's Bush Empire in February it was definitely a moment. I had to walk outside the venue and spend just a couple of minutes looking at the sign saying Jamie Cullum: Sold Out. And there was a little tear in my eye just thinking 'we're really doing this - this is really working'."

What is your best memory of the project?

"Sitting on a beach outside the photographer Bruce Weber's house in Miami doing a shoot for *Vanity Fair* in January. It was fabulous."

Chris Dalston

CAA, US booking agent

When did you come on board?

"We were hired late in 2003. Marc [Connor] hired Steve Jensen as Jamie's US manager and we were hired soon after this occurred. That being said, I chased Marc for over a year in trying to sign Jamie, and Marc made me work really hard for this. I was originally tipped off by the UK promoter Simon Moran - thank you Simon."

What was the key moment in the campaign?

"The key moment of this campaign has still not

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Jo, Caroline, Ali, Vicky, Katie and Carole

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happened as Jamie is growing leaps and bounds. Overall, the campaign has truly been an amazing collaboration between his management, record company and PR company, Shore Fire, which has done an amazing job on delivering for him."

What is your best memory of the project?

"Seeing Jamie for the very first time in New York at the Oak Room was very special and you had the feeling that this was the start of something unique. Seeing him in LA less than one month ago in a packed, standing venue with everyone signing along is also a great memory. It is great to see how far he has come in such a short time."

Frank Ferguson

EMI Music Publishing

When did you come onboard?

"Although we were chasing Jamie for quite some time, we didn't get the deal signed until around the time of the album release."

What was the key moment in the campaign?

"The Parkinson TV appearance which gave the campaign such a great initial boost."

What is your best memory of the project?

"His appearance at Elmhurst Palace in July. It was a fabulous setting and summed up for me how far Jamie had come in less than a year when he was performing in small clubs. I'm looking forward to seeing the DVD of the concert which is coming out at the end of October."

Mick Garbutt

Lucid PR, national radio plugger

When did you come onboard?

"I got involved about six months before the release of Twentysomething. While we were waiting for the album we took High & Dry from Jamie's Candid album, Pointless Nostalgic, and took it to Radio Two, who playlisted it."

What was the key moment in the campaign?

"You could look at the Jo's Whaley session as a pivotal moment in crossing over to a different kind of audience, but the success of the campaign was really the result of good constant marketing over a period of time. There was a long-term plan to keep plugging away and they stuck with it."

What is your best memory of the project?

"I think that's the fact that he hasn't turned into an artist yet. He's very endearing and the thing that will hold him in good stead media-wise is that everybody who meets him likes him."

Mike Greek

Heller Skeltter, UK booking agent

When did you come onboard?

"Just after the Guildford Festival in July 2003."

What was the key moment in the campaign?

"It's been more of a gradual process but watching Jamie performing at the Shepherd's Bush Empire - a venue where I'd taken him to see Damien Rice and a couple of other artists - was important. It was certainly the show where you could see him transcend both the mainstream jazz crowd and a younger, hipper audience. It was definitely a benchmark."

What is your best memory of the project?

"Watching Jamie at SXSW, playing at the bar at the top of the Crown Plaza and then just rushing around town to play with NERD. That was an interesting evening."

Jo Hart

Hart Media, regional radio plugger

When did you come onboard?

"We got asked to come down to Pizza Express and came on board with the Universal signing in April 2003."

What was the key moment in the campaign?

"Just seeing people's faces when they were watching him perform. It felt like your birthday party. The reactions we got were incredible. And the way he changes things around live. I've seen him more than 30 times and I've never got bored."

What is your best memory of the project?

"I went to The Algonquin in New York, which was great, but every gig has been different. Whether it's been in a big or small venue, every one has been different and the joy he brings people is incredible."

Kas Mercer

Mercenary, national press

When did you come onboard?

"April 2003."

What was the key moment in the campaign?

"The funniest was getting him in *Karaoke!*. But it was probably getting the cover of the *Independent* on Saturday in February 2004."

What is your best memory of the project?

"When Jamie did the Jeff Buckley tribute concert. I was in the audience when he went on stage and everybody was like, 'Oh God, what the fuck's he doing here', and they were really negative. But he was just amazing. Even *The Times* said he was the best thing on that night. I get goose bumps thinking about it now. He really pulled out all the stops that night."

Simon Moran

SJM Concerts, live promoter

When did you come onboard?

"I first saw him at a showcase at Café De Paris and we did our first concert with him last October. I thought he was really talented and you could see he had mass appeal."

What was the key moment in the campaign?

"It's difficult - in my involvement there hasn't really been a key moment, but I suppose *The Brits* stands out."

What is your best memory of the project?

"Jamie going up to Thom Yorke after a Radiohead gig at Shepherd's Bush. This was when he was a complete unknown and he told him he'd covered one of his songs. Thom Yorke had no idea who he was, although he was very nice about it."

Ian Richards

Metropolis, live promoter

When did you come onboard?

"It was March last year when I gave him a support slot with Tuck & Patti at the Islington Academy. Marc [Connor] had sent me through a copy of Pointless Nostalgic and I thought he was great and so looked out for a suitable support."

What was the key moment in the campaign?

"When he did Frontin' for Radio One. That suddenly made our involvement make sense. A lot of the earlier marketing had been aimed at the jazz world and broadsheets, but now we were moving into our territory."

What is your best memory of the project?

"In Shepherd's Bush Empire, they have plaques on the wall in the bar, and there was a plaque up there of Radiohead with a copy of a ticket of a gig that Jamie had been to. We got them to put his plaque up there and his photo next to Radiohead's. So the next time he went to Shepherd's Bush he was up there next to his idols."

Dickon Stainer

Universal Classics & Jazz, label

When did you come onboard?

"We first saw Jamie in the autumn of 2002 and

"When

Jamie did

the Jeff

Buckley

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Kas Mercer,

Mercenary PR

"The key

moment of

this

campaign

has still not

happened as

Jamie is

growing

leaps and

bounds"

Chris Dalton, CAA

signed him in April 2003. As soon as I saw him, I knew we had to sign him and we'd bungee-jump off a cliff if we didn't."

What was the key moment in the campaign?

"I honestly believe that the key moment of the campaign so far was Frontin'. It opened up a lot of people who thought Jamie Cullum was one thing and then suddenly realised he was something else. It changed a lot of perceptions. People who didn't have the foggiest who this kid was suddenly realised he was something special."

What is your best memory of the project?

"The early days of seeing him in places such as Pizza Express, before he was signed. It just had that sense of incredible raw excitement and, for me personally, extreme nervousness. If he hadn't have signed to us we would've missed out on a golden talent."

Sian Thomas

Universal Classics & Jazz, international marketing

When did you come onboard?

"We got involved internationally in early October about three weeks before the album came out in the UK."

What was the key moment in the campaign?

"After he played showcases in Sydney and Melbourne and performed on an array of TV programmes the album leapt from number 40 to number two on the Australian chart within a week."

What is your best memory of the project?

"Seeing him at Shepherd's Bush Empire. We brought loads of territories in and media and you suddenly saw, not only a guy who was a great musician, but also a performer for whom the sky was the limit. It wasn't a jazz show and it wasn't a pop show, but this incredibly unique artist. I can't remember seeing anybody who does what he does."

Linda Valentine

Universal Classics & Jazz, national press

When did you come onboard?

"In early 2003, before he was signed in April."

What was the key moment in the campaign?

"When we got the initial story out there [in the week between the Universal deal and Jamie playing on Parkinson for the first time]. When we got the bite on that, I knew then we were going to go and it was going to be fine. It was across the board from *The Mirror* to *The Mail* to *The Times*."

What is your best memory of the project?

"The Brits. There was a real warmth towards him that night. When he was being interviewed backstage he was really pissed, but ever-so-charmingly pissed."

Sam Wright

Seesaw PR, TV plugger

When did you come onboard?

"June 2003, after I'd seen Jamie in April 2003."

What was the key moment in the campaign?

"The first appearance on Parkinson, obviously. But for me, also things like CD:UK because those sort of things make the phone ring as people don't expect to see jazz. You get other pluggers phoning up and saying, 'Jesus, how did you get Jamie Cullum on there?'"

What is your best memory of the project?

"The most exciting bit was getting the Brits confirmed. Sometimes the organisers of the Brits don't always book an act at the time when one would think they should be booked. Also because he's so new to it, Jamie had a brilliant time and so we really enjoyed it. It was a real occasion."

AW

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Jamie Cullum

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C44

The music community must unite and push for copyright extension while the time is ripe

Time for friends to show willing

EDITORIAL MARTIN TALBOT



That Estelle Morris has made such a direct response to the music business on the issue of extending the term of copyright is encouraging in itself. But the message she sends is less positive.

Morris's central point continues to be the lack of unanimity within the music business. In her letter to *Music Week*, she highlights a few specific concerns regarding the issue itself, but it is hard not to feel that these are all beefs which would be subsumed if there was a united voice from the industry.

A sense of unity is an urgent priority, even if it does seem some way off. A clear policy line from the artists' community remains a distant hope - with the managers in particular continuing to consider the issue - and the publishers are still ambivalent.

The music business has never been that good at unity, but this is one area where it is a no-brainer.

Let's be clear - this is not a major label-only issue, as it has been presented by some. Giving all stakeholders an extra 20 years - which would bring the UK in line with Australia - to earn from the music would create benefits for everyone involved. Of course, what is clearly important is that everyone is in a position to earn their slice of the cake. That is the

only way that the diverse music community will support such a change.

Compromise is essential; all sides must show a willingness to give and take.

What may well be necessary is the creation of a fresh approach to copyright ownership, to recognise the changes which have already taken place in recent years and which will inevitably continue as technology and customer relationships evolve.

It will certainly have to be bold and visionary.

But time is not on our side. The BPI's Peter Jamieson is right when he says that this is not an issue which can be dealt with in weeks or months - it may be years before a resolution is found.

But there is good reason to move quickly; the apparent European Commission deadline on October 31 is one motivating factor.

And it also makes sense to push the issue while perhaps the most music-friendly administration in memory remains in power. Morris has been a strong supporter of the industry, but so have Patricia Hewitt, David Milliband, Geoff Hoon and others.

They have all indicated that they are friends of music. Now they have the chance to prove it.

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The digital age has not changed marketing rules

VIEWPOINT JONATHAN SMYTH



It is tempting to believe that the big boys such as Apple and Napster have got it all sewn up when it comes to digital music. However, these pioneers have in fact opened up the scope for non-music brands to maximise the power the medium exudes as a marketing tool.

Musical acts have always played an evocative part in promotion. Much of its marketing potential is due to different musical genres enabling specific and accurate targeting. For example, on paper, the youth market could appear homogenous. Yet breaking it down into its different

with which it can be distributed, has widened the marketing possibilities more than most of us would have imagined even a few years ago.

Apple's launch of iTunes to sell its iPod product has been successful and created huge interest and publicity worldwide. That said, Coca-Cola's online music offering, myookemusic.com, stormed the European market before the arrival of either iTunes or the relaunched Napster, thereby extending the well-loved Coke brand experience of its loyal consumers as well as broadening its appeal to new audiences.

Both Apple and Coca-Cola have built brand loyalty and incorporated that often elusive, "cool" factor via music association. They have also proved beyond all doubt that legal, licensed digital music has perceived value and consumers are willing to pay for it.

In essence, the digital age has not changed the rules of marketing - there is no substitute for truly understanding your target audience. Rather it has provided extensive ways of entertaining and engaging them - all of which can be harnessed by any creative marketer, regardless of size and status. Jonathan Smyth is head of digital music marketing at Buangorion UK

What should be the priority of the IFPI's new boss?

The big question

John Kennedy is taking over as IFPI chairman and CEO at the start of next year. What should be his key priority in the new role?

Nick Phillips, Warner Music UK

"John is the perfect leader in this challenging time for the music industry and I can think of no better person to represent our interests to international governments. Of key importance will be to maintain the fight against piracy and the interests of our creative community."

Michel Lambot, Inpaia and Plas Group

"John Kennedy's priority should be to increase collaboration between independents and majors on every front - not forgetting the vital issue of concentration in the music business. On a personal level, I am delighted to see that the IFPI is to be run by such an intelligent and nice character."

Emma Pike, British Music Rights

"With the current focus on increased awareness-raising, I think the immediate future will need to see even greater cross-industry collaboration. Public perception of piracy and ways in which we tackle this is something we all need to consider and we would urge the IFPI to maintain a dialogue with all its industry partners."

Tony Powell, Pinnacle Records

"The priority lists to be the flag-waver

for the music industry with governments in terms of how important the industry is to them. I'm sure someone with the capabilities of John will be a great ambassador for us."

Keith Harris, MusicTank

"The IFPI urgently needs to address the whole copyright issue. Instead of

record companies keeping the copyrights, they should be returned to the artists within a sensible amount of time. The IFPI should not only address the issue from the companies' point of view, but also from the artists'."

Steve Gottlieb, TVT Records

"He should convince technology companies that they have a vested interest in respecting the value of copyright. It's amazing the willingness with which they'll go to court to defend their technology patents, yet have no respect for the rights of musicians and the fact they too need to earn money from what they produce. The key role of the IFPI has to be to educate the people undermining the rights of musicians by allowing it to be given away for free."

Sarah Faulder, Music Publishers Association

"John's appointment provides a good opportunity for the record industry to work more closely with music publishers and recognise the value that they bring to the business. It is important that we move forward together if we are to harness the opportunities of new technologies and maximise their potential."

Recently inducted into the MMF roll of honour for his contribution to music, former member of Cutting Crew and live promoter **Tony Moore** talks to *MW*

Quickfire

How are you feeling today (last Thursday)?
I'm still elated, but also a little bit tired because the celebrations went on until pretty late last night. But I feel very honoured and totally surprised – they did a good job to keep that a secret until the start of the night.

What was the highlight of your playing career?

It would have been one night at the LA Greek Theatre coming off stage with the Cutting Crew and being given a gold record after having done one of the most amazing gigs. It was the sort of thing everyone dreams about. The highlight of my professional career was watching Sheryl Crow at the Kashmir Klub and seeing the look of amazement on my friends' faces. She played a great set and she understood exactly what I wanted to do to achieve with the club.

Why move into live promotion?

It was almost accidental. Having been a performer, I knew what it was like to have success but also of starting out and having to deal with people not knowing who you were. I wanted to create a place where music wouldn't be a background element. Originally, it was just going to be for my friends and me one night a week, so I rang the music people I knew and asked them to sponsor it so I'd get the best sound system I could. The philosophy was the same as it is now – entry was free and although I



couldn't pay the artists, it gave them a platform. After three months we moved to new premises and were doing six nights a week and it had become almost like a business.

What was so special about it?

When people arrived – whether they were performers, industry people or members of the public – everyone became a part of it, like there was a collective consciousness to the place. It managed to attract the most unbelievably talented singers and songwriters. And it was anonymous, which was important. I developed silly ideas like the "Kashmir hash", which meant we'd always have complete silence while acts were playing.

So why did it all end?

That was pretty simple. The landlord who owned the property saw what was happening and thought he could make more money out of it. But it was a club with a philosophy that

couldn't exist in a cold commercial way and the place ended up getting repossessed, so in the end we didn't have a choice. Fortunately, the owner of the Bedford in Baltham found me and I discovered the philosophy of the Kashmir travels anywhere. All you need is a venue where the rent isn't exorbitant and where the atmosphere is right and the Bedford is the most amazing building. I haven't used the name Kashmir for it, but the spirit lives on.

What plans do you have to develop it further?

We're putting on music four nights a week which means we've hit capacity as the venue is used for other things such as comedy for the rest of the week. The Bedford is going to expand the philosophy outside the venue. I want to put on larger gigs in larger venues. How important are venues such as **The Bedford** where live grassroots music can be heard?

They are an environment where someone can be managed and supported by friends and where there's no pressure to become an instant hit. Performers can come back week after week and get better and better. There's an artist called Beaulah who played her first gig at the Bedford and now she's signed to Universal and recording a first album. I'm proud to have played a part in this because, without the Bedford, it would have been hard for her to learn her craft. Places like it are essential for the future of music.

Tony Moore is director of music, art and development at **The Bedford** in Baltham

would like to apologise to them. **Tell us a secret about yourself that most people in the business wouldn't know:**

I was a singer in a band that released two singles (failed). Also, I managed a band when I was 19 who was signed to Phonogram way before I worked there (failed).

Who is your all-time hero, professionally or otherwise: John Hammond – brilliant A&R man; George Martin, Winston Churchill, Chris Blackwell and The Beatles.

What is the best piece of business advice you've ever received: You just gotta know the difference between shit and Shinola.

Who would be your fantasy boss: Mo'Nique.

What is your most embarrassing moment: There are too many, however some of them feature Billy Connolly, Robert Plant, Jimmy Page and Yasmin Le Bon.

What do you predict will be the most significant music industry moment over the next five years: Young British musicians writing great songs. Radio One totally supporting young British musicians, songwriters and artists without looking at a marketing plan and then dean Sony/Philips inventing a non-copying digital disc. Sorry, old fashioned fantasy – just got carried away.

DOOLEY'S DIARY



Staggering from one do to another

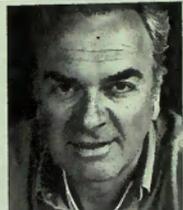
Remember where you heard it: As the world brags itself for the return of **Live Aid**, expect news of another big event, this one raising funds for those suffering in the Sudan. Later this week **the MMF** will announce six acts for the December charity show at the Millennium Stadium in December. Expect some big UK names... Another industry lull, another pointless video message from **Robbie Williams**, this time at last week's MMF awards. "You know how I'm on LA time and you're on London time?" he said in a message to his managers Tim Clark and David Entwistle, who were picking up lifetime achievement awards. "Well, you know when it was time to sign my contract and I said 'Yes'? Well I've changed my mind. I'm gonna go with 19. I think they can break me in America..." But, as the cheeky chappy was quick to point out, he was only joking. In fact, as he was fond of repeating, he's not leaving **IE Music** and he really, really loves Tim and David. How many times did he make this point? Well, as host Paul Gambaccini observed, "Each one of those 'I love you's' cost £1M. £10M. A fair few then..." But love was clearly in the air that night. As Justin Hawkins later to remark on presenting **Sue Whitehouse** with the manager of the year award, "We – and me in a

special way – love her more than Robbie loves his management." Chaps, it's not a competition... Have you ever wondered what the secret of **IE's** success is? Could it be the staff relations? Possibly, as it turns out that Tim and David refer to all staff – whether male or female – as "the bitches". Nice. Still, as David observed, "They're all very clever – thank God..." We forget how the subject arose, but one fascinating fact to emerge from the encyclopaedic memory of Paul Gambaccini is that Colin Powell is a massive Abba fan. We wonder what his favourite track could be – Super Trouper or SOS?... After saying the artist promotion on **Lloyd Cole & The Commotions in Music Week**, **PPL** pricked up his ears as the artist is owed some dosh. **PPL** let Lloyd know they wanted to reunite him with his royalties and the artist was only too pleased to hear the news... Interactive music format **Umeys** launches today with **Manx** new single **Butterflies & Hurricanes**. The new tech to let fans mix their own versions of songs, some of which are set to feature on **C4** news this week... **Vigilante's** boss Rupert Witters was busy in

Parliament Square last Monday shooting a video for **Sixties** chart-toppers **Thunderclap Newman**, but he almost ended up getting shot himself. Thinking he and the crew were terrorists, the police held them in detention with a machine gun for an hour before finally letting them go... It's a busy few weeks ahead for **Robbie** and his mates. Knowledge of the **Beautiful South** might be an advantage at a gig hosted by **Stuart Maconie** at London's **Porchester Hall** this Thursday to mark the band's new album. Meanwhile, there are a few tables set for the annual **Nordoff-Robbins** pop quiz. Knowledge of the **Regents Park Marriest**, **RR 0774** 638416 for details... **Dooley** wishes all the best to **Wendy Wyatt** (formerly **Hunt**), who has left the **BPI** after seven years to join **Creative London...**

Inside track

David Bates is renowned as one of the UK's most successful A&R men with successes including **D&F Leppard**, **Tears For Fears** and **Texas**. He set up his own label **do Records** five years ago with the support of **BMG** and an initial roster including **Electric Soft Parade** and **Tom McRae**. The label went fully independent in 2003 and, in August, he relocated the operation from **Chiswick** in London to **Bath**.



First gig: **Den Amelio** and **The Midnight Set** plus **Gene Washington** in **Widokingham** in 1966.

Your current favourite book and DVD: *The Hobbit*. I'm reading it to the kids. Plus the *Lord Of The Rings* DVD.

Best friend in the music business: **Chris Hughes**. We have worked since we were kids and have worked since we were kids and off since 1975.

Greatest passion other than music: Football, the wife, the kids and films, although lately the gardens.

Best thing that has happened to you in the past 12 months, professionally: The realisation that I have made many mistakes. One of them being that I have been the cause of unhappiness to some artists and colleagues and I

Name: David Bates.
Born: September 24, 1952 in **Mahlem, Worcester-terry**.

First job in the music business: As a DJ around all the student gigs in **Sheffield** in 1970 followed by the rest of the country's student gigs. I finally ended up as the resident DJ at the **Marquee** on **Warour Street**. My first "manager" job was in 1976 as **A&R** scout for **Phonogram Records** under **Nigel Grainge**.

Where would you like to end up before you retire: Not sure. Possibly being a music consultant for films or being put in charge of a great catalogue to exploit.

Who and what you bought: **Sonny Terry** and **Brownie McGhee** **The Blues** in 1962.



Outgoing Zomba UK managing director **Steven Howard** (left) enlisted the help of **Craig David** to raise **£35,000** for family services charity **Norwood** at an exclusive concert at **London venue 10 Room**. Some **250** **Norwood** supporters attended the event to witness an hour-long concert and the auction of an acoustic guitar donated by **David Howard**, a long-term **Norwood** supporter, introduced

David to a number of residents of **Riverside Village**, home to **155** adults with learning disabilities. He said, "This was an amazing night and I am so grateful to **Craig** and his manager **Colin Lester** for making this gesture. Everyone has had a wonderful time. **Craig's** performance was outstanding and we have helped raise more money for **Norwood**, a charity which is so close to my heart."

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DJ Shanti Baba, 03.00am

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Week 38

TV & radio airplay p30 Cued up p34 New releases p36 Singles & albums p38

KEY RELEASES

ALBUMS

THIS WEEK
Green Day American Idiot (Reprise); The Roots Welcome To The North (Virgin); ZZ Top's ZZ Top's (Hollywood); Nick Cave & The Bad Seeds Abattoir Blues/The Lyre Of Orpheus (Mute)

SEPTEMBER 27
Mark Knopfler Shangri-La (Mercury); Marilyn Manson Let We Forget (Interscope); Brian Wilson Smile (EastWest); Joss Stone Mind Soul & Body (Rhino); Interpol Antics (MCA); Groove Armada The Best Of (RCA); Third Senses The Invitation (Merlot)

OCTOBER 4
FKA For Your Attention (Def Jam UK/Mercury); Fatboy Slim Palookaville (Sire); REM Around The Sun (Warner Bros); Jessica Simpson Return To V (Interscope); Ashlee Simpson Autobiography (Polydor); Super Furry Animals Songbook (Sony Music); Annie Lennox (GPR)

SINGLES

THIS WEEK
Groove Armada I See You Baby (Arista); Muse Butterflies And Humancise (Taste Music); East West; The Streets Blinded By The Lights (Looked Good/GPR); Maxi Priest Fields Like I Do (Virgin); Duran Duran Sunrise (Sony)

SEPTEMBER 27
Believe Spin The Wheel (EastWest); REM Loving New York (Warner Bros); Jessica Simpson Take My Breath Away (Interscope); Ronan Keating I Hope You Dance (Polydor); Big Brovaz Yours Finally (Epic); Beverley Knight Not Too Late For Love (Parlophone); Jettina French Kisses (Virgin)

OCTOBER 4
Christina Milian Whatever You Want (Def Jam UK); Brandy Almond: (EastWest); Estelle Free (104/172); Rachel Stevens More More More (Polydor); Eamon Love Them Live; Robbie Williams Radio (EMI); Alicia Keys Karma (Arista); Marilyn Manson Personal Jesus (Interscope)

NET MUSIC WEEK ONLINE

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

The Market

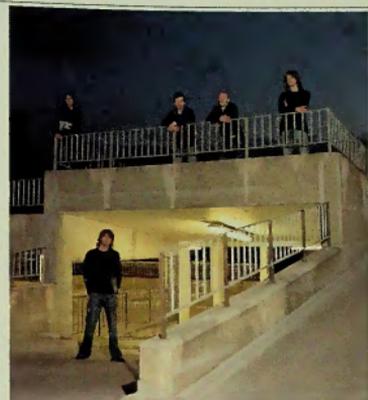
Buyers embrace new albums

by Alan Jones
It is a good week for retail, with singles sales up 11% week-on-week and bouncing back over the 500,000 sales mark, while artist albums sales climb by 7%. Only a 2% dip in compilation sales spoil the positive picture.

Looking at some singles specifics, Eric Prydz's expected debut at number one came with a sales tally of 68,138, the highest for a number one since Natasha Bedingfield's 68,745 start with These Words four weeks ago, and 98% up on the sales which gave Bryan McElduff a number one debut last week.

Although four singles debut higher, we should also make mention of Status Quo, who register their highest charting single for 14 years, debuting at number 14 with latest single 'You'll Come Round', one of two new tracks on XS All Areas - The Greatest Hits, which is out today (September 26). It is Quo's 52nd Top 40 hit - the highest tally for any group. Quo's last single - 'All Stand Up (Never Say Never)' - didn't make the Top 40 at all, peaking at number 51 in October 2002.

Meanwhile, although Angel isn't one of 'The Corrs' biggest hits, it is a record breaker. Debuting this week at number 16, it is the Irish siblings' 12th Top 40 hit, and the second to be timed



Embrace: album parks itself at the top spot

from their current album Borrowed Heaven. More interestingly, it is the 11th different song called 'Record' to make the Top 40 - a record. Runners-up are I Believe and Crazy, both of which have been the titles of 10 different songs to make the Top 40.

Hot on the heels of the number seven success of introductory single Gravity, Embrace debut at number one with new album Out Of Nothing. It marks a major return to form for the group, following the number nine peak of their last studio album, 2000's If You've Never Been, and the subsequent number 36 compilation Fireworks, which

marked their final album for Hut Records.

Out Of Nothing is the group's debut independent release, and tops the chart two years to the week after independent's last number one album, Paul Weller's Illumination, the irony being, of course, that Weller is now on V2, and his first album for Richard Branson's label, Robbed of number two this week, debuted at pole position by Embrace. Out Of Nothing sold 55,613 copies last week, beating the first-week sales of Embrace's only previous number one album, The Good Will Out which sold 42,932 to reach the summit in 1998.

FAST CHART

SINGLES

NUMBER ONE
ERIC PRYDZ CALL ON ME Data Ministry Of Sound imprint. Data gets its first number one since Tomcats' Lomelins (March 2003) with Swedish DJ Eric Prydz's clever adaptation of Steve Winwood's Valerie. It is the third dance single to reach number one so far in 2004, following LMC vs U2's Take Me To The Clouds Above and Lolita's Theme by Shapell's ITERS.

ARTIST ALBUMS

NUMBER ONE
EMBRACE OUT OF NOTHING Independent
Getting its best geographical results in Yorkshire and Scotland and best retail results in Morrisons and Tesco, Embrace's Out Of Nothing returns to the top to number one after a six-year gap.

COMPILATIONS

NUMBER ONE
SAD SONGS EMI/Virgin
Now! 58's seven-week reign at the top of the compilation chart is over. It is replaced at the top by Sad Songs, EMI/Virgin's towering new compilation which debuted at number two last week, and now steps into its owner's circle thanks to a 2.1% increase in its own sales, while Now! 58's gradual withdrawal sees it shedding a further 25% of its retail strength. Sad Songs would top the 50,000 sales mark in the next couple of days while Now! 58 will cross the 800,000 barrier today (September 20).

SCOTTISH SINGLES

NUMBER ONE
ERIC PRYDZ CALL ON ME Data
Eric Prydz had an easy number one in Scotland, where he was 53% ahead of runners-up Girls Aloud, but less easy than in the UK as a whole, where his lead is a sparkling 90%.

RADIO AIRPLAY

NUMBER ONE
NATASHA BEDINGFIELD THESE WORDS Phonogenic
Young rival JLo continues to close, but Natasha Bedingfield again has radio's most listened to tune with These Words.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: +10.7%	Sales versus last week: +6.8%	Sales versus last week: -2.3%
Year to date versus last year: +11.4%	Year to date versus last year: +3.7%	Year to date versus last year: +0.6%
Market shares	Market shares	Market shares
Virgin 15.6%	EMI 10.1%	EMI Virgin 30.6%
Island 13.3%	BMG 11.2%	Universal TV 19.5%
Island 10.7%	BMG 9.5%	Mercury 18.4%
Polydor 9.1%	BMG 7.5%	Ministry Of Sound 10.1%
Virgin 8.8%	Independent 6.3%	WEM 7.0%

THE BIG NUMBER: 18

Number of weeks in a row in which Jason's Heroes and Paolo had a place in the Top 10 of all the album charts.

RADIO AIRPLAY	UK SHARE
Market shares	Origin of singles sales
BMG 16.7%	(Top 75): UK: 63.3%
Polydor 11.0%	US: 24.0% Other: 10.7%
Mercury 10.7%	Origin of album sales
Sony 10.7%	(Top 75): UK: 53.3%
Virgin 9.9%	US: 42.7% Other: 4.0%

MUSICWEEK

- AS THE UNIVERSAL AUDIO Chemical Underground (CD CHEM 07500)
- BARBER, BEA, W. TH THE BLIND BOYS OF ALABAMA These Words (CD WEA 52836)
- JOHNSTON, DANIEL DISCOVERED COVERED (CD CDV15 254)
- KILL RAD O RAISED ON WHIPPED CREAM (CD RMD 023)
- LAMONTAGNE, RAY PROBABLE CAUSE (CD RMD 023)
- MCCLOSKEY, ANGELA THE TURTLES (CD RMD 023)
- MIDTOWN, FRANKIE COVERED (CD RMD 023)
- MONEY SUZUKI (CD RMD 023)
- MUS CITE (CD RMD 023)

To view the new releases log onto www.musicweek.com

TV Airplay Chart

Rank	Artist	Title	Label	Peak
1	ROBBIE WILLIAMS	RADIO	EMI	366
2	NATASHA BEDINGFIELD	THESE WORDS	PRODIGE	337
3	MAROON 5	SHE WILL BE LOVED	J	315
4	JO JO	LEAVE (GET OUT)	MERCURY	312
5	ERIC PRYDZ	CALL ON ME	DATA	310
6	USHER	CONFESSIONS PART II	BMG	307
7	NELLY	MY PLACE	UNIVERSAL	303
8	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM	301
9	GIRLS ALLOUD	LOVE MACHINE	PRODIGE	296
10	THE 411	DUMB	SONYBETHSOUTH	285
11	JOSS STONE	YOU HAD ME	REINTEGRATED	284
12	DIDO	SAND IN MY SHOES	ORION	279
13	TWISTA	SUNSHINE	ATLANTIC	273
14	MARILYN MANSON	PERSONAL JESUS	PRODIGE	265
15	BRIAN MCFADDEN	REAL TO ME	MONDOGEM	254
16	OUTKAST	PROTOTYPE	UNIVERSAL	240
17	THE PIRATES/ENYA/AMA...	YOU SHOULD REALLY KNOW	WORLDWIDE	237
18	GOOD CHARLOTTE	PREDICTABLE	EPIC	231
19	3 OF A KIND	BABYCAKES	REDWHEEL	226
19	EMBRACE	GRAVITY	INDEPENDENT	226
21	MCFLY	THAT GIRL	BLAND	205
22	RACHEL STEVENS	MORE MORE MORE	PRODIGE	200
23	KEANE	BEDSHAPED	ISLAND	199
24	BIG BROZAV	YOURS FATALLY	EPIC	197
25	FATBOY SLIM	SLASH DOT DASH	SONY	193
26	MUSE	BUTTERFLIES & HURRICANES	WASST	185
27	ANASTACIA	SICK AND TIRED	EPIC	172
28	LOSTPROPHETS	LAST SUMMER	VISIBILITY	169
29	ASHLEE SIMPSON	PIECES OF ME	PRODIGE	168
29	THE STREETS	BLINDED BY THE LIGHTS	LOOKOUT	168
31	GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE RAPPERS DO	PRODIGE	167
32	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	UNIVERSAL	164
33	AVRIL LAVIGNE	MY HAPPY ENDING	UNIVERSAL	159
34	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL	155
35	LUCIE SILVIA	WHAT YOU'RE MADE OF	MERCURY	154
35	BRANDY AFRODISIAC	154	ATLANTIC	154
37	ARMADA	I SEE YOU BABY	BMG	152
37	GROOVE	ARMADA I SEE YOU BABY	JL	151
38	THE PRODIGY GIRLS	151	J&J	150
39	R KELLY	HAPPY PEOPLE	J&J	150
40	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	MERCURY	148



L. Robbie Williams
TV cuts back its support for Eric Prydz's racy Call On Me video even as the single tops the sales chart, making way for Robbie Williams' Radio. Radio releases 366 airings, 29 more than runner-up Natasha Bedingfield's These Words. Williams' single was played by 10 of the 16 monitored stations, with a top tally of 56 plays from Q TV. Radio also improves 22-13 on the radio airplay chart, where its grand total of 745 plays includes 36 from top supporter Core.



16. Outkast
While Hey Ya! returns to the Top 50 of the radio airplay chart — it dipped out last week after a 45-week residency — TV has moved on, and is embracing Outkast's new single Prototype, which debuts at 16 on the TV airplay chart, even as it lingers at 4 in the album's 490 on the radio list. The Amp was its biggest supporter, with 40 plays followed by The Hits 100.

Robbie makes his move to the top of the TV chart with Radio, which trails his forthcoming greatest hits album

MTV MOST PLAYED

Rank	Artist	Title	Label
1	BEASTIE BOYS	TRIPLE TROUBLE	REPUBLIC
2	MAROON 5	SHE WILL BE LOVED	J
2	ROBBIE WILLIAMS	RADIO	EMI
4	THE STREETS	BLINDED BY THE LIGHTS	LOOKOUT
5	EMBRACE	GRAVITY	INDEPENDENT
5	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	UNIVERSAL
7	RAZORLIGHT	VICE	VERLTO
8	THE PRODIGY GIRLS	151	J&J
11	FATBOY SLIM	SLASH DOT DASH	SONY
8	THE THRILLS	WHATEVER HAPPENED TO COREY HADM	VERLTO

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	DIDO	SAND IN MY SHOES	ORION
4	GIRLS ALLOUD	LOVE MACHINE	PRODIGE
3	NATASHA BEDINGFIELD	THESE WORDS	PRODIGE
2	NELLY	MY PLACE	UNIVERSAL
4	RACHEL STEVENS	MORE MORE MORE	PRODIGE
2	THE 411	DUMB	SONYBETHSOUTH
6	ASHLEE SIMPSON	PIECES OF ME	PRODIGE
8	JO JO	LEAVE (GET OUT)	MERCURY
5	BRIAN MCFADDEN	REAL TO ME	MUNDOGEM
10	DANZEL	PUMP IT UP	MONDOGEM

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	HIM AND LOVE	SAID NO	ICA
1	BOWLING FOR SOUP	1985	EPIC
3	VELVET REVOLVER	SLITHER	EPIC
3	GOOD CHARLOTTE	PREDICTABLE	EPIC
5	SLIPKNOT	QUALITY	PRODIGE
5	MARILYN MANSON	PERSONAL JESUS	PRODIGE
7	LOSTPROPHETS	LAST SUMMER	VISIBILITY
8	ALTER BRIDGE	OPEN YOUR EYES	EPIC
9	SEETHER	FEAT. AMY LEE	BROKEN
10	GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE...	ATLANTIC

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	UNIVERSAL
1	MUSE	BUTTERFLIES & HURRICANES	WASST
1	FRANZ FERRDINAND	MICHAEL	EMERSON
4	THE MUSIC FREEDOM FIGHTERS	154	MERCURY
4	RAZORLIGHT	VICE	VERLTO
6	THE ORDINARY BOYS	SEASIDE	WEA
15	MARILYN MANSON	PERSONAL JESUS	UNIVERSAL
5	SNOW PATROL	SPITTING GAMES	VERLTO
6	BEASTIE BOYS	TRIPLE TROUBLE	REPUBLIC
10	IAN BROWN	KEEP WHAT VA GOT	PRODIGE

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	NELLY	MY PLACE	UNIVERSAL	
2	USHER	CONFESSIONS PART II	BMG	
2	CASSIDY	FEAT. MASHONDA	GET NO BETTER	EMG
4	KANYE WEST	JESUS WALKS	ROCKAWALLA	
5	ANGLE STONE	FEAT. SHOO DOGG	I WANNA THANK YA	EPIC
5	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM	
7	ATL	MARK IT UP WITH LOVE	EPIC	
7	HOUSTON	I LIKE THAT	PRODIGE	
7	TWISTA	SUNSHINE	ATLANTIC	
7	ESTELLE	PRICE	NO	

THE AMP NUMBER ONE
Prodigy Girls
HIGHEST CLIMBER
Newer Release
Code Red
HIGHEST NEW ENTRY
Outkast
Prototype

FLAUNT NUMBER ONE
Big Brozav
Yours Fatally
HIGHEST CLIMBER
Usher
Confessions Pt. II
HIGHEST NEW ENTRY
The Coors Agency

MTV2 NUMBER ONE
Franz Ferdinand
Michael
HIGHEST CLIMBER
Soulwax
Any Minute Now
HIGHEST NEW ENTRY
Kashim
Processed Beats

SCZZ NUMBER ONE
Lostprophets
Last Summer
HIGHEST CLIMBER
Jo Jo
Leave (Get Out)
HIGHEST NEW ENTRY
Good Charlotte
Predictable

HIGHEST NEW ENTRY
Terrorvision
Perversion

THE HITS NUMBER ONE
Eric Prydz
Get On Me
HIGHEST CLIMBER
Good Charlotte
Predictable
HIGHEST NEW ENTRY
Dariusz Kozda
Love

TMF NUMBER ONE
Robbie Williams
Radio
HIGHEST CLIMBER
The Streets
Blinded By The Lights
HIGHEST NEW ENTRY
Rachel Stevens
More More More
HIGHEST NEW ENTRY
The Streets
Blinded By The Lights

1. Most Airplay
2. Highest New Entry
3. Highest Top 40 Gainer

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USED TO BE A BASSIST



Where have they been? Will they get on? Will they just squabble like girls again?
BANDS REUNITED
ABC, The Beat, New Kids On The Block, Haircut 100. All this week at 10pm



The UK Radio Airplay

Despite having been knocked off the top spot in the singles chart three weeks ago, Natasha Bedingfield continues to reign on the nation's airwaves

RADIO ONE

The List	ARTIST/TITLE	WEEKS ON CHART	LAST WEEK	PEAK	WEEKS ON CHART
1	ERIC PRYDZ CALL ON ME	DATA	32	31	29/08
2	THE MUSIC FREEDOM FIGHTERS	VEVO24	20	28	20/08
3	JOSS STONE YOU HAD ME	RELENTLESS/VEVO24	28	28	26/08
4	NATASHA BEDINGFIELD THESE WORDS	PHYSICALEYE	22	27	19/08
5	TWISTA SUNSHINE	ATLANTIC	27	27	20/08
6	JO JO LEAVE (GET OUT)	MUSCORY	29	27	20/08
7	RAZORLIGHT VICE	VERITY10	20	26	19/08
8	SHAPESHIFTERS LOLAS THEME	POSITIVA	21	22	18/08
9	GOLDIE LOOKIN CHAIN GUYS DONT KILL PEOPLE RAPPERS DO	ATLANTIC	21	22	18/08
10	MAROON 5 SHE WILL BE LOVED	J	29	21	18/08
11	GREEN DAY AMERICAN IDIOT	REPULSE	18	21	18/08
12	THE THRILLS SLAM SLASH DOT DASH	VEVO24	16	19	18/08
13	FATBOY SLIM SLASH DOT DASH	SKILLZ	13	19	18/08
14	MUSSE T. FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEDAR	21	18	18/08
15	NELLY FLAP YOUR WINGS	UNIVERSAL	28	18	18/08
16	DEEP DISH FLASH-DANCE	POSITIVA	8	18	18/08
17	ROBBIE WILLIAMS RADIO	ONE	6	17	18/08
18	EMBRACE GRAVITY	INDIE/COLOSSEUM	15	17	18/08
19	DAMIAN RICE CANNONBALL	EMERALD	17	17	18/08
20	KEANE BESHAPED	ISLAND	16	17	18/08
21	DIDO SAND IN MY SHOES	SONYBETSEIDE	19	17	18/08
22	THE 411 DUMB	SONYBETSEIDE	19	17	18/08
23	LOST PROPHETS LAST SUMMER	VISIBLE NOISE	17	15	18/08
24	ASHLEE SIMPSON PIECES OF ME	POLYDOR	16	14	18/08
25	DIDO SAND IN MY SHOES	CHERRY	15	14	18/08
26	MAROON 5 SHE WILL BE LOVED	LOCODOWN	12	14	18/08
27	D-2 HOW COME	INTERSCOPE	16	12	18/08
28	ESTELLE FREE	VE2	11	11	18/08
29	MARLEY MANSON PERSONAL JESUS	POLYDOR	8	11	18/08
30	GIRLS ALoud LOVE MACHINE	POLYDOR	8	10	18/08
31	GOOD CHLOETTE RIDEABLE	EPIC	5	10	18/08

*Weeks On Chart: 18/08/08 to 24/08/08. **Last Week: 24/08/08. ***Peak: 24/08/08. ****Weeks On Chart: 24/08/08 to 30/08/08.

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SNAP SHOT

Manic Street Preachers' 'The Love Of Richard Nixon' single is building radio profile ahead of its release on October 18. The

single - which is taken from the album 'Life Blood', which follows on November 1 - has picked up plays on Virgin, Radio One, Xfm, BBC London

and 6Music since being delivered to radio last week. It has also been selected as single of the week on Nonesuch's Radio One show this

week, while regional services are also beginning to support the track. A TOPP performance has also been booked for October 8.

CAST LIST: Manager: Martin Hall, Sanctuary; Regional Radio: Bob Hermans, Sony Music; National Radio: Rob Lynch, Anglia; TV: Deirdre Moran, Sony Music; PR: Terri Hall (National), Claire Radford (Regional), Hal Or Notting, Marketing Slave; Warby, Sony Music.

The List	ARTIST/TITLE	WEEKS ON CHART	LAST WEEK	PEAK	WEEKS ON CHART
1	NATASHA BEDINGFIELD THESE WORDS	PHYSICALEYE	25	1	73/31
2	JO JO LEAVE (GET OUT)	MUSCORY	22	6	71/68
3	JOSS STONE YOU HAD ME	RELENTLESS/VEVO24	14	20	60/29
4	MAROON 5 SHE WILL BE LOVED	UNIVERSAL	15	3	59/64
5	MAROON 5 SHE WILL BE LOVED	J	20	4	53/25
6	SHAPESHIFTERS LOLAS THEME	POSITIVA	17	7	50/46
7	ERIC PRYDZ CALL ON ME	DATA	15	19	48/10
8	DIDO SAND IN MY SHOES	CHERRY	12	23	47/56
9	NELLY MY PLACE	UNIVERSAL	17	12	40/19
10	TWISTA SUNSHINE	ATLANTIC	19	13	39/40
11	THE 411 DUMB	SONYBETSEIDE	16	3	38/46
12	KEANE BESHAPED	ISLAND	14	11	35/07
13	ROBBIE WILLIAMS RADIO	ONE	7	15	33/42
14	THE THRILLS SLAM SLASH DOT DASH	VEVO24	16	3	33/07
15	EMBRACE GRAVITY	INDIE/COLOSSEUM	17	1	31/93
16	MAROON 5 SHE WILL BE LOVED	J	8	1	31/19
17	THE CORRS ANGEL	ATLANTIC	19	16	29/12
18	ANASTACIA SICK AND TIRED	EPIC	14	3	28/19
19	SCISSOR SISTERS MARY	POLYDOR	3	1	26/03
20	DURAN DURAN (REACH UP FOR THE) SUNRISE	EPIC	25	4	25/30
21	SCISSOR SISTERS LAURA	POLYDOR	11	5	24/55
22	DAMIAN RICE CANNONBALL	EMERALD	17	2	24/39
23	LUCIE SILVAS WHAT YOU'RE MADE OF	MUSCORY	4	7	24/30
24	MUSSE T. FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEDAR	6	11	23/14
25	THE MUSIC FREEDOM FIGHTERS	VEVO24	5	23	22/78

RADIO TWO

The List	ARTIST/TITLE	WEEKS ON CHART	LAST WEEK
1	BRIAN MCFADDEN REAL TO ME	MUSCORY	1
2	DURAN DURAN (REACH UP FOR THE) SUNRISE	EPIC	1
3	JOSS STONE YOU HAD ME	RELENTLESS/VEVO24	1
4	REM LEAVING NEW YORK	RELENTLESS	1
5	THE CORRS ANGEL	ATLANTIC	1
6	DIDO SAND IN MY SHOES	MUSCORY	1
7	LUCIE SILVAS WHAT YOU'RE MADE OF	MUSCORY	1
8	SCISSOR SISTERS MARY	VEVO24	1
9	THIRTEEN SENSES INTO THE FIRE	REPUBLIC	1
10	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	INDIE/COLOSSEUM	1

KISS

The List	ARTIST/TITLE	WEEKS ON CHART	LAST WEEK
1	STONEISLAND FEAT. THESE PAUL EM HIGH	HELMHOLD	1
2	ERIC PRYDZ CALL ON ME	DATA	1
3	NELLY MY PLACE	UNIVERSAL	1
4	3 OF A KIND BABYCAKES	RELENTLESS	1
5	KEELS TROCK ME	WREN	1
6	SHAPESHIFTERS LOLAS THEME	POSITIVA	1
7	R. KELLY HAPPY PEOPLE	JIVE	1
8	JO JO LEAVE (GET OUT)	MUSCORY	1
9	THE PIRATES/ONYX/AMA YOU SHOULD REALLY...	RELENTLESS	1
10	NATASHA BEDINGFIELD THESE WORDS	PHYSICALEYE	1

NUMBER ONE

1	RELUKAST CITY BEAT	Manison 5 Star Wild Do Loved
2	LINGS FIM	Nelly My Place
3	DREAM 100 FIM	The Corrs Angel

MANX

1	Anastacia Sick & Tired
2	SIGNAL ONE
3	Eric Prydz Call On Me
4	SPIRE FIM
5	James Stone You Had Me

RADIO

The List	ARTIST/TITLE	WEEKS ON CHART	LAST WEEK
1	MAROON 5 SHE WILL BE LOVED	J	1
2	NATASHA BEDINGFIELD THESE WORDS	PHYSICALEYE	1
3	KEANE BESHAPED	ISLAND	1
4	SHAPESHIFTERS LOLAS THEME	POSITIVA	1
5	KRISTIAN LEONTOU SHINING	POLYDOR	1
6	JO JO LEAVE (GET OUT)	MUSCORY	1
7	NELLY MY PLACE	UNIVERSAL	1
8	RACHEL STEVENS SOME GIRLS	POLYDOR	1
9	ANASTACIA SICK AND TIRED	EPIC	1

GWR GROUP

The List	ARTIST/TITLE	WEEKS ON CHART	LAST WEEK
1	NATASHA BEDINGFIELD THESE WORDS	PHYSICALEYE	1
2	MAROON 5 SHE WILL BE LOVED	J	1
3	JO JO LEAVE (GET OUT)	MUSCORY	1
4	KEANE BESHAPED	ISLAND	1
5	THE 411 DUMB	SONYBETSEIDE	1
6	ANASTACIA SICK AND TIRED	EPIC	1
7	DAMIAN RICE CANNONBALL	EMERALD	1
8	SCISSOR SISTERS LAURA	POLYDOR	1
9	JAMIELLA SEE IT IN A BOY'S EYES	REPUBLIC	1
10	SUGARBABES CAUGHT IN A MOMENT	UNIVERSAL	1

HIGHEST NEW ENTRIES

1	SHOW PATROL	Sallying Games
2	LINGS FIM	REM Linking New York

DREAM 100 FIM

1	Tom Jones & Jilles Holland I'll Be Me
2	MANX
3	Robbie Williams
4	SIGNAL ONE
5	Mufty This Girl

SPIRE FIM

1	Ashlee Simpson
2	Pieces Of Me
3	GALAXY 102
4	Christina Aguilera
5	Missy Elliott
6	Wash

Play Chart

music control

Rank	Weeks on Chart	Title	Artist	Label	Last Week	Peak	Weeks on Chart	
26	15	20	KELIS TRICK ME	WGN	852	-28	2182	-11
27	38	1	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	MCA/IMP	518	23	2121	92
28	43	2	RAZORLIGHT VICE	VERTIGO	200	25	2066	38
29	28	7	SUGABABES CAUGHT IN A MOMENT	UNIVERSAL	1736	-11	1978	-12
30	35	23	KEANE EVERYBODY'S CHANGING	ISLAND	710	-4	1978	-35
31	23	0	RON LEAVING NEW YORK	HARBINGER	258	30	1955	-17
32	10	3	BRYAN ADAMS OPEN ROAD	POLYGRAM	626	6	1889	21
33	13	2	ASHLEE SIMPSON PIECES OF ME	POLYGRAM	660	64	1860	7
34	100	1	THIRTEEN SENSES INTO THE FIRE	VERTIGO	145	32	1805	171
35	18	8	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	HEARST	828	-35	1798	-8
36	48	2	GIRLS ALoud LOVE MACHINE	POLYGRAM	948	16	1748	24
37	41	0	RONAN KEATING I HOPE YOU DANCE	POLYGRAM	320	50	1682	66
38	12	12	RACHEL STEVENS SOME GIRLS	POLYGRAM	899	-29	1634	-35
39	46	3	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE...	ATLANTIC	345	19	1632	30
40	47	2	ESTELLE FREE	VE	534	27	1612	14
41	26	15	JAMELIA SEE IT IN A BOY'S EYES	PIRABOBBE	1038	-19	1610	-41
42	18	5	PAUL WELLER WISHING ON A STAR	VE	597	3	1534	-73
43	47	1	CHRISTINA MILIAN WHATEVER YOU WANT	BMG	581	34	1519	62
44	35	3	GREEN DAY AMERICAN IDIOT	REPRISE	345	15	1476	-36
45	52	44	OUTKAST HEY YA!	ARISTA	463	6	1473	15
46	29	8	KRISTIAN LEONTOU SHINING	ROBERT	982	27	1447	-44
47	10	1	DEEP DISH FLASHDANCE	POSTAL	250	22	1438	58
48	10	5	ARMAND VAN HELDEN MY MY MY	SUNSHINE	518	2	1434	-42
49	19	3	LOSTPROPHETS LAST SUMMER	VERLIE	276	16	1328	-39
50	16	25	BRYTNER SPEARS TOXIC	JIVE	498	-1	1273	11

■ Highest New Entry ■ Highest Increase in audience ■ Radio-only release ■ Highest Increase in plays ■ Highest Increase of 50% or more

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INDEPENDENT LOCAL RADIO

Rank	Weeks on Chart	Title	Artist	Label	Last Week	Peak	Weeks on Chart
1	1	NATASHA BEINGFIELD THESE WORDS	HYPERION	282	104	4317	
2	2	JO JO LEAVE GET OUT!	WEINBERG	119	102	4316	
3	4	MARONN'S SHE WILL BE LOVED	VE	116	105	3780	
4	7	NELLY MY PLACE	HYPERION	171	171	3677	
5	3	SNAPSHOTS LOUIS THEME	POSTAL	169	166	3483	
6	6	THE 4D DUMES	HYPERION	165	155	3258	
7	8	BRIAN MCFARREN REAL TO ME	WEINBERG	149	140	2917	
8	13	FIND YOUR CALL ON THE WAY	VE	143	143	2857	
9	5	ANASTAGIA SICK AND TIRED	EPIC	139	145	2524	
10	15	JESS STONE YOU HAD ME	WEINBERG	135	126	2494	
11	9	KEANE BISHOPFORD	VE	132	125	2361	
12	20	DIDO SAID IN MY SHOES	EPIC	124	124	2346	
13	12	SCISSOR SISTERS LAURA POLYGRAM	UNIVERSAL	127	118	2336	
14	10	SUGABABES CAUGHT IN A MOMENT	UNIVERSAL	124	124	2318	
15	13	JAMELIA SEE IT IN A BOY'S EYES	PIRABOBBE	126	117	2296	
16	16	KRISTIAN LEONTOU SHINING	POLYGRAM	115	105	2134	
17	19	THWISTA SUCRINE	ATLANTIC	113	113	2128	
18	27	GIRLS ALoud LOVE MACHINE	POLYGRAM	102	109	2123	
19	14	RACHEL STEVENS SOME GIRLS	POLYGRAM	106	107	1962	
20	24	DAMENICE CREAMBALL	UNIVERSAL	104	104	1923	
21	21	MARONN'S THIS LOVE	VE	118	103	1893	
22	17	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	106	102	1862	
23	18	KELIS TRICK ME	WGN	103	101	1826	
24	23	THE STREETS DRY YOUR EYES	LOOSE	106	106	1777	
25	22	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	HEARST	104	106	1670	
26	28	KEANE EVERYBODY'S CHANGING	ISLAND	123	109	1662	
27	16	THE THRILLS WHATEVER HAPPENED TO COREY HAY	VE	104	105	1643	
28	27	ROBBIE WILLIAMS RADIO	VE	102	104	1627	
29	29	MUSSE T. FEAT. EMMA LANFORD IT IS COSY 'EM COOL	VE	101	103	1599	
30	1	BRYAN ADAMS OPEN ROAD	POLYGRAM	101	101	1649	

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TOP 20 PRE-RELEASE

Rank	Weeks on Chart	Title	Artist	Label	Last Week
1	1	ROBBIE WILLIAMS RADIO	VE	3342	
2	1	SCISSOR SISTERS MARY	POSTAL	2603	
3	1	DURAN DURAN REACH UP FOR THE SUNRISE	EPIC	2513	
4	1	LUCIE SILVUS WHAT YOU'RE MADE OF	VE	2431	
5	1	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	WEINBERG	2121	
6	1	REM LEAVING NEW YORK	HARBINGER	1966	
7	1	ASHLEE SIMPSON PIECES OF ME	POLYGRAM	1851	
8	1	RONAN KEATING I HOPE YOU DANCE	POLYGRAM	1612	
9	1	ESTELLE FREE	VE	1632	
10	1	CHRISTINA MILIAN WHATEVER YOU WANT	BMG	152	
11	1	DEEP DISH FLASHDANCE	POSTAL	1438	
12	1	KATY B SLIM SLASH OOT DASH	EPIC	1261	
13	1	FEBIE MY NECK MY BACK LICK IT!	EPIC	1233	
14	1	ANGIE CITY DO YOU KNOW (G) GO CRAZY	DATA	1204	
15	1	MILINDA DREVER EVERYTHING I'VE GOT IN MY POCKET	LIBERTY	1109	
16	1	MUSHER CONFESSIONS PART II	EPIC	978	
17	1	R KELLY HAPPY PEOPLE	AVE	947	
18	1	DONNY OSMOND BREEZE ON BY	ARISTA	924	
19	1	KELIS FEAT. ANDRE 3000 MILLIONAIRE	WGN	873	
20	1	THE STREETS BLINDED BY THE LIGHTS	LOOSE	869	

2 **Jo Jo** jumps to **Top 10** in the **Play Chart** with **Leave Get Out!** after a number one **radio hit**. **10** year-old **Jo Jo's** **blended** and **modern** vocal debut **Leave Get Out!** continues to **inspire** as **radio** support. **Adding** **109** plays and **more** than **9m** **listeners** to its **total** in the **past** **week**, it is now

just 2.3% behind **Natasha** **Beingfield's** **These Words**. It is getting **50+** plays from **Core 2** (72 plays), **1076 Juice FM** (57), **Galaxy 102** (54), **Heart 106.2 FM** (53), **Vibe 101** (53) and **Galaxy 105** (52). **27** plays from **Radio One** provide 26.8% of its airplay points.

19. Scissor Sisters **Mary**, the fourth single from the **Scissor Sisters'** **heavily** **successful** **self-titled** **debut**

album - which has sold **838,000** **copies** - **reverts** **135-19** this week, while **Laura** **Dums** **20-21**, even though **Mary's** **total** of **203** plays is still **an** **inferior** to the **1,195** **plays** its predecessor **Laura** **revised** **last** **week**. Its **huge** **jump** comes courtesy of the **BBC** - **14** plays on **Radio One** and **seven** on **Radio**

Two **contributors** **91.6%** of **Mary's** **airplay** points. Its **top** **supporters**, in **numerical** terms, are **Core** (31 plays) and **Xfm** (15).

23. Lucie Silvas **Something of a** **big** **project** for **Radio Two** at the **moment**, **Lucie** **has** **received** **15** **plays** for her single **What You're Made Of**

last week, making it the **star's** **fifth** **most**-played **song**. Support is mushrooming, and the **song** **managed** **400** **plays** on the **Music Control** **panel** last week, to jump **36-23** on the **airplay** **chart** with an audience of **24,306m**.

72. Kells **After** **reaching** **number** **four** with **Milinda's**, the **first** **single** from her **album** **Talky**, and **number** **one** with the **second**, **Trick Me**, **Kells** **outs** **support**

from **Outkast's** **Andre 3000** for **third** **single** **Milinda**. **Provisionally** **scheduled** for **October** **11** - the **same** **day** as **Outkast's** **new** **single** **Phobos** - **Milinda** **leaps** **164-72** on the **airplay** **chart** this week, with **156** plays. Of these, **102** come from the **Galaxy** **network**.

The week as it happens

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SINGLE OF THE WEEK

Est'elle
Free

V2 JAD5027848
Things are looking rosier for the R&B-influenced popster from west London as her infectious second single picks up an A-listing at Radio One and is also added to Capital and Galaxy playlists. Est'elle took to Radio One's Big Sunday stage and appeared at London's Urban Music Seminar at London's Royal Albert Hall yesterday, and also has slots lined up on TOTP Saturday and Popworld. This could well be the turning point for a new UK talent.

ALSO OUT THIS WEEK
SINGLES
The Departure - Be My Enemy (Perkajones)
Ephie's Matchbox
B-Lined Disaster
Rise Of The Eagles

(Island)
Alicia Keys - Karma (J)
yourdemomom: mls - Schlove (Polydor)
ALBUMS
PVA - For Your Attention

(Mercury)
Ma - Out Of Breath (Outlaw)
Willow Shadwin - Has Been (Sony)
Rus - Live - Return To V (V)

Records released 04.10.04

Singles

Tom Baxter
My Declaration (Sony Music 6753931)

This stirring, soulful ballad sounds like a likely smash and should reawaken interest in

Baxter's excellent Feature And Stone album. The singer is currently on a UK tour.

Bowling For Soup
1985 (Jive 82876647652)

This "list song" namechecking stars from 1985 is an excellent pop-rock stormer with catchy harmonies. Backed by a video where the band send up Robert Palmer. Addicted To Love video, it is getting play on Kerrang! TV.

The Boxer Rebellion

Cote Red (Poptones 96747001)
Produced by Chris Sheldon (Feeder, Therapy?), this release through Poptones' new relationship with Mercury is rock with a big sound. Very much in the tradition of UK acts like Mansun and Simple Minds with added texture from Tennessee-born vocalist Nathan Nicholson, it is affecting and touching.

Brandy

Afrosauce (Atlantic ATO183CD)
This fourth single from Brandy's album of the same name is produced by Timbaland. B-listed at Radio One, it is typically polished, shiny R&B.

Dogs Die In Hot Cars
Lounge (V2 WR5923213)

This catchy track, which brings to mind Dey's Midnight Runners, is the third single to be lifted from the eccentric Scots' debut album Please Describe Yourself and follows their previous chart hit I Love You Cause I have To. DDHC's strength lies in the fact that no-one sounds like them right now. Lounge has been playlisted by Xfm.

Duran Duran

Surfing (Sony Music 517920)
Following their Brit Award earlier this year and sell-out UK arena tours, Duran Duran's original

line-up are back together for the first time in more than 15 years. This first single is a mammoth pop tune in classic Duran style - ethereal pop-flavoured rock with a touch of Roxy Music - and has been well received at radio.

Eamon feat. Ghostface

Love Them (Eve 82876639172)
Currently A-listed at Radio One, Eamon's hundreds of thousands of fans are already being given the chance to see if they want him back with this, his second single. While lacking as strong a melody as his debut, it ploughs the same "ho-wop" lyrical furrow and will doubtless top into the same fanbase. It is receiving strong plays from the likes of Vibe, Galaxy and The Box.

Danny Howells & Dick Trevor
feat. Eric

Dusk Till Dawn (CR2 CDC2004)
This red-hot house tune is exploding at radio (including a Radio One B-listing), has topped most dance and DJ charts in the past few weeks, and looks set to make a Shapeshifters-style splash on the national chart.

Little Berlin

EP (Gennep GEN027CD)
This is wonderful first release on Gennep from a three-piece who make a brave sound. Produced by Edwyn Collins with an Aspects remix of 'Thinking On My Mind', this debut is confident and warm.

Marilyn Manson

Personal Jesus (Interscope/Polydor 9804166)
Trailing Manson's new "best of" set, this playful cover of the Depeche Mode hit shows the singer at his sleazy best. While it may not match the top five placing of his cover of Tainted Love, it is B-listed at Radio One, while Xfm, The Box and MTV Hits have also given support.

Rooster

Come Get Some (Brightside 82876652382)
This debut single is a good introduction to this new band, who have already earned themselves a great reputation from solid gigging over the summer. With plenty of killer songs up their sleeves, they look

set to steadily build their way into the mainstream and could by this time next year be filling arenas.

Bill Scott

Gold (Hidden Beach/Epic 675177)
Lifted from Scott's second album Beautiful Human Words & Sounds Vol. 2, this gem of a single captures all of her jazzy charm. The Philly singer's voice soars over tough beats, warm keys and piano to create a perfect late summer vibe. MTV Base has been an early strong supporter.

Lucie Silvas

What You're Made Of (Mercury 9867462)
This is a hugely impressive debut single from the up-and-coming UK singer-songwriter; her strong melodic and catchy melody makes this look like a chart cert. It has shades of Christina Aguilera and Alicia Keys with glossy production by Mike Peden.

Rachel Stevens

More More More (Polydor 9868324)
Stevens' cover of this Seventies disco hit, originally performed by the Andrea True Connection and later by Bananarama, offers a rather cheesy slice of disco pop. Meanwhile, the video sees the ex-S Clubber spicing Beyoncé's Crazy In Love video. The track is on Radio Two's C-list so far.

TV On The Radio

New Health Rock (4AD BA02423CD)
TV On The Radio first came to *Music Week's* attention at South By Southwest in the spring, with their unsettling avant-rock being both unsettling and intriguing. This single is not taken from their album, but offers UK audiences a taste of new material.

Robbie Williams

Radio (Chrysalis CDCHS1556)
Although an acquired taste, Williams' first single without the songwriting aid of GfK Chambers (*Stronger With Time* - "It's A") listed at Radio One. This strange electro song with minimal hooks beats Williams' strangest vocal yet - more acting than singing. It is one of two new tracks that grace his greatest hits set, which is out next month.

Albums

Annie
Animal (679)



Like a breath of fresh air, this debut album from Annie could end up being pop album of the year. Kicking off with the criminally underrated single Cheeking Gum, the album is packed with potential hits - the uber-melodic Heartbeat and the big widescreen pop of Always Too Late to name two.

Communique

Poison Arrows (Lookout LK305CD)
The debut from this North Carolina act is a blend of Pulp, punk and even The Killers. The choicest cuts are the powerful The Best Lies and the rocking Dagger Vision. They support Sugarcoat on UK dates in October.

Country Soul Revue

Testify! (Casual LOUPE009CD)
Country Soul Revue is a changing line-up of soul singers giving a unique take on classic Sixties and Seventies soul. This album sees the likes of Tony Joe White, Larry Williams, Donnie Bryts and Billy Swan tackle such classics as 'Kanny' Night In Georgia, 'I'm Your Puppet and Do Right Woman.

Dresden Dolls

(B11 R882835)
The debut album from this Boston-based duo could be described as PJ Harvey meets Sparks and Phil Spector. A unique sound, their live act has been described as a sinister Punch & Judy show directed by John Waters. The band visit the UK for dates in December.

Fatboy Slim

Palookaville (Skint BRASSIC29CD)
This third Fatboy Slim album is full of the usual sample and cut-and-paste techniques that made the long-conquering You've Come A Long Way Baby so infectious, but now sound a little dated. The first single Slush Dog Dash, picks up where Rockafeller Skank left off, but is nowhere near as good. It is not all doom and gloom, however: there is an

ALBUM OF THE WEEK

REM
Around The Sun

Warner 962488942
The quietly melancholic lead single Leaving New York sets the tone for REM's rather stripped-down new album, which may not make an instant impression on listeners' ears, but which grows slowly with repeated plays. For a group nearing its 25th year, this is some achievement. Radio One has snubbed REM's new single, but Radio Two not only playlisted the track, but also staged a gig for last week, which it intends to broadcast next month.

Inspired cover of Steve Miller's Joker and Long Way From Home, a collaboration with Brighton band Jonny Quality.

Korn

Greatest Hits Vol 1 (V2 5187922)
The album's 12 remixed choice tracks and singles from six Korn albums between 1998 and 2003, and shows the hardcore group do have a sense of humour with rather impressive covers of Carolee Wood Up and Pink Floyd's Another Brick In The Wall, Parts 1,2,3. Also bundled in with the album is a seven-track DVD, featuring the band's promos.

Ashlee Simpson

Autobiography (Jive 9863256)
Ashlee Simpson (Jessica's 19-year-old sister, and this first album has sold more than 3m copies in the US in just six weeks. A little bit Avril Lavigne-ish in places, it is largely co-written with Kara DiOrlando (Kylie, Anastacia, Darius) and includes lots of potential hit singles - namely Pieces Of Me, Shadow and Unreachable.

Super Furry Animals

Songbook - The Singles Volume One (Sony 5176712)
Packed with warm harmonies, inspired lyrics and music that veers between experimental electronica and stadium singalong choruses, this is a long-overdue compilation which stretches back to the latter years of Britpop and serves to illustrate SFA are perhaps the only band of that era to survive to this day profitably delivering imaginative, diverse and consistently high-quality music.

Tom Waits

Real Gone (Epicath 6782)
This is a new album of arresting, inventive voodoo from Waits, who sounds more gloriously grizzled by the year. Real Gone sees him twisting hip-hop techniques for his own perverse ends, without once sounding clumsy. Quieter sinuous ballads interject the show, but it is the ferocious bluesy howl that demands attention.

This week's reviews: David Baird, Phil Braithwaite, Joanna Jones, David Knight, Owen Lovell, Nicola Smith and Nick Spill

Albums listed this week: 264
 Year to date: 9,400
 Singles listed this week: 125
 Year to date: 4,745

For more information call or fax to Owen Lawrence
 at (800) 737-8327 or e-mailed to owen@musicweek.com

ALBUM	ROBIN ARRESTED ANIMALS CD (COLUMBIA) CD 22902 8
ALBUM	BOB DYLAN & NICKI MINAJ UNRATED CUTS THE PLATINUM COMPANION CD (COLUMBIA) CD 22902 9
ALBUM	THE CHAIN THE CHAIN CD (GEMINI) CD 22902 10
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Records released 2/20/04

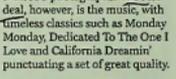
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The Mamas & The Papas
 Complete Anthology
 (MCA/Universal 9821680)



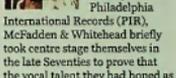
One of the best
 harmony vocal
 groups of the
 Sixties or any
 other decade,
 The Mamas &
 The Papas deservedly got their
 career anthologized on this
 wonderful four-disc set, which
 contains everything they released
 at the time they were active, plus
 previously unreleased demos, live
 recordings, solo material and
 more. Former *Billboard* scribe
 Paul Grein contributes a lengthy
 annotation which is preceded by a
 foreword from group member
 Michelle Phillips, runs to 72
 pages and is illustrated with more
 than 100 photographs. The real
 deal, however, is the music, with
 timeless classics such as Monday
 Morning, Dedicated To The One I
 Love and California Dreamin'
 punctuating a set of great quality.

McFadden & Whitehead
 Ain't No Stopper 'Us Now - The Best
 Of The PIR Years (Widespread 402)



Written of
 numerous
 classic hits for
 other acts, most
 notably on
 Philadelphia
 International Records (PIR),
 McFadden & Whitehead briefly
 took center stage themselves in
 the late Seventies to promote that
 the vocal talent they had housed
 as backing singers for Otis Redding
 was big as good as their
 more well known PIR labelmates.
 Their main calling card and only
 hit single, of course, was Ain't No
 Stopper 'Us Now, a joyous,
 explosive rhytmic cut which, a
 quarter of a century on, remains as
 vibrant and life-affirming as
 ever. The remainder of the songs
 on this disc show that McFadden
 & Whitehead were more than
 one-trick ponies, however.

Various
 Funk Funks (WSM 504672547)



Purists will spend a
 great deal more
 to obtain
 compressed with their original
 releases of
 the 10 singles gathered here, but
 for the rest of us this study boxed
 set - collecting together 10
 modern and rare vinyl '45s from
 the Warner Bros. funk era, lovingly
 repressed with their original
 labels, and on authentic (dinked)
 plastic - will suffice. The item
 most prized by collectors, Seely
 Coffee Pot by Tony Alvin & The
 Belairs, fetches up to £300, and
 has been given more formal
 exposure recently when it was
 used as a soundbed on a TV ad for
 Clarke's shoes. Early Earth Wind
 & Fire and Commodores classics
 are also here, alongside the
 Beginning Of The End's fabulous
 Funky Nassau and Charles
 Wright's self-named monster
 Express Yourself. Alan Jones

Singles

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Singles Chart

As used by Top of the Pops and Radio One

Chart of the week and sales for Sunday to Saturday across a range of more than 4,000 UK titles.
 * The Official UK Charts, formerly UK Singles Chart, with RPI and MP3 downloads.



3. Green Day
Ten years after their first hit and nearly three years after they last charted, Green Day returns stronger than ever, debuting at number three with American Idiot. Their 10th album hit in total, it is the first single from the album of this name to chart, which is released next week. This easily beats the group's previous biggest hit, Basket Case, which reached number seven in January 1995. American Idiot is a punk concept album, which has won glowing reviews from the music press.



9. Joss Stone
It is less than a year since Joss Stone's debut album, The Soul Sessions, which has sold more than 675,000 copies to date, even though both singles from it - Fall In Love With A Boy and Super Duper Love - were Diplo's (on Me) - peaked at a modest 18. But her follow-up Mind, Body & Soul is only a week away, and it's first single, You Had Me at Mine, has debuts this week at nine. The enhanced CD format includes a version of Reggie Tyler's hit *Blowing Out For A Hero*, which peaked at 19.

It's been a busy year for Frou Frou and Jennifer Saunders.

11. MARIO WINANS FEAT. ENYA & P DIDDY | I DON'T WANNA KNOW
Chart of the week and sales for Sunday to Saturday across a range of more than 4,000 UK titles.
 * The Official UK Charts, formerly UK Singles Chart, with RPI and MP3 downloads.

12. LL COOL J | HEADSPRING
Chart of the week and sales for Sunday to Saturday across a range of more than 4,000 UK titles.
 * The Official UK Charts, formerly UK Singles Chart, with RPI and MP3 downloads.

13. JAMIELLA SEE IT IN A BOY'S EYES
Chart of the week and sales for Sunday to Saturday across a range of more than 4,000 UK titles.
 * The Official UK Charts, formerly UK Singles Chart, with RPI and MP3 downloads.

14. LLOYD BANKS ON FIRE
Chart of the week and sales for Sunday to Saturday across a range of more than 4,000 UK titles.
 * The Official UK Charts, formerly UK Singles Chart, with RPI and MP3 downloads.

15. USHER BURN
Chart of the week and sales for Sunday to Saturday across a range of more than 4,000 UK titles.
 * The Official UK Charts, formerly UK Singles Chart, with RPI and MP3 downloads.

DOWNLOADS

The Last	ARTIST	TITLE	Label
1	MATSHUA	BEDFIELD THESE WORDS	Phonogenic
2	MARON 5	SHE WILL BE LOVED	Phonogenic
3	RADZORLIGHT	GOLDEN TOUCH	Mercury
4	GREEN DAY	AMERICAN IDIOT	Reprise
5	SNAPSHIFTERS	LOLAS THEME	Phonogenic
6	MARON 5	THIS LOVE	Phonogenic
7	ALL DIM		London/Sony
8	STREETS	DRY YOUR EYES	Sony/EMI
9	KEANE	THE SUN AIN'T GONNA SHINE ANYMORE	Island/Decca
10	REM	LEAVING NEW YORK	Island
11	KEANE	BEDISHAFED	Warner Bros
12	ANASTACIA	SICK AND TIRED	Island
13	KEANE	EVERYBODY'S CHANGING	Island
14	SCISSOR SISTERS	LAURA	Parade
15	WHITE STRIPES	SEVEN NATION ARMY	XL
16	BLACK EYE PEAS	LET'S GET IT STARTED	Atlantic
17	JOSS STONE	YOU HAD ME	Mercury
18	TWISTA	SUNSHINE	Sony
19	DURAN DURAN	REACH UP FOR THE SUNRISE	Atlantic
20	WESTLIFE	FLYING WITHOUT WINGS	BMG

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DANCE SINGLES

The Last	ARTIST	TITLE	Label
1	ERIC PRYDZ	CALL ON ME	Tru Beat
2	ARMAND VAN HELDEN	MY MY MY	Southern Fried UK
3	SNAPSHIFTERS	LOLAS THEME	Phonogenic
4	THE PRODIGY	GIRLS	XL/Parade
5	DRUMS&MUSIC	SMITH NATURE OF THE BEAST - SAMPLER	Technique (USA)
6	STONEISLAND	FEAT. TERESE PUT EM HIGH	Virgin UK (UK)
7	FRESH B	COLOSSUS/HOODED	Rein State
8	HIGH CONTRAST	RACING GREEN	Mercury (UK)
9	SPEKTRUM	KINDA NEW	Five Star (USA)
10	SLAM FEAT. ANN SAUNDERS	LIE TO ME	Sony (UK)
11	TOM NEVILLE	JUST FEEL	Atlantic (UK)
12	DEEP DISH	FLASHBACK	Decca (UK) (USA)
13	AGE OF LOVE	THE AGE OF LOVE	Mercury (UK)
14	ERIC PRYDZ & STEVE ANGELO	WIZ NOT WIZ	CD (USA)
15	BEYER AND LENK	FEAT. TIGER HEART BREAKANONDA	Mercury (UK)
16	CHAKA KHAN	I'M FEELING YOUR MIGHTY BOOBY	Warner (UK)
17	MAMM! SWIFT & BLAME	SLEEPWALKER/REPTILE	Cherry (UK)
18	MOUSSE F	FEAT. EMMA LANFORD IS IT GUS 'M COOD?	Realize UK (UK)
19	GLADIATOR	FEAT. EZZY NOW WE ARE FREE	Universal UK (UK)
20	CHIC GOOD	TIMESTAY WANT YOUR LOVE	Atlantic (UK)

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R&B SINGLES

The Last	ARTIST	TITLE	Label
1	MELLY M	PLACEALL YOUR WINGS	Universal (UK)
2	JOSS STONE	YOU HAD ME	Mercury (UK)
3	TWISTA	SUNSHINE	Atlantic (UK)
4	THE PIRATES	ENYA/SOLO/AMA... YOU SHOULD REALLY KNOW	Mercury (UK)
5	THE 411	CLUBB	Sony (UK)
6	HOUSTON I LIKE THAT		Capitol (UK)
7	CASSIDY	FEAT. MASHINDA GET NO BETTER	2140 (UK)
8	GOLDIE	LOOKIN CHAIN GUNTS DON'T KILL PAPPERS DO	Atlantic (UK)
9	BEASTIE BOYS	TRIPLE TROUBLE	Capitol (UK)
10	KANYE WEST	JESUS WALKS	Reprise (UK)
11	THE STREETS	DRY YOUR EYES	London/Decca (UK)
12	MARK B FEAT. TOMMY EVANS	MOVE NOW	Genie (UK)
13	J-KWON TIPPY		Virgin (UK)
14	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Mercury (UK)
15	LL COOL J	HEADSPRING	Mercury (UK)
16	D-12	HOW COME	Interscope (UK)
17	JAMIELLA	SEE IT IN A BOY'S EYES	Phonogenic (UK)
18	NINA SKY	MOVE YA BODY	Island (UK)
19	USHER	BURN	Atlantic (UK)
20	LLOYD BANKS	ON FIRE	Interscope (UK)

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GET MUSIC WEEK TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.co.uk

Week	Artist	Title	Label
39	KEANE	BEDISHAFED	Warner Bros
40	PAUL WELLER	HISHING ON A STAR	Island
41	AVRIL LAVIGNE	MY HAPPY ENDING	Mercury
42	DIZZEE RASCAL	STAND UP TALL	XL
43	THE STREETS	DRY YOUR EYES	London/Decca
44	ULTRABEAT	BETTER THAN LIFE	Atlantic
45	SOUL CONTROL	CHOCOCO CHOCOCO	Capitol
46	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM?	Virgin
47	RACHEL STEVENS	SOME GIRLS	Parade
48	NICK DRAKE	RIVER MAN	Island
49	O-ZONE	DRAGOSTEA DIN TEI	Island
50	RICHARD CARTRIDGE	I'VE FOUND LOVE AGAIN	Sprindwood
51	DARREN HADLEY	POPULAR	Columbia
52	THE PRODIGY	GIRLS	XL
53	KRISTIAN LEONTIOW	SHINING	Parade
54	J-KWON TIPPY		Virgin
55	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	Island
56	LOSTPROPHETS	LAST SUMMER	Virgin
57	USHER	BURN	Atlantic
58	D-12	HOW COME	Interscope
59	THE DETROIT COBRAS	CHA CHA TWIST	Reign
60	JAMIELLA	SEE IT IN A BOY'S EYES	Phonogenic
61	MARK B FEAT. TOMMY EVANS	MOVE NOW	Genie
62	BRITNEY SPEARS	EVERYTIME	Mercury
63	KASABIAN	L.S.F.	Mercury
64	THE RASMUS	GUILTY	Universal
65	NICK CAVE & THE BAD SEEDS	NATURE BOY	Mut
66	SHIFTY SLIDE	ALONG SIDE	XL
67	JET	COLD HARD BITCH	XL
68	POPI	CAN'T SAY GOODBYE	Mercury
69	MCFLY	OBVIOUSLY	Universal
70	NINA SKY	MOVE YA BODY	Island
71	THE KINKS	YOU REALLY GOT ME	Sandwich
72	PAPA ROACH	GETTING AWAY WITH MURDER	Capitol
73	THE LIBERTINES	CAN'T STAND ME NOW	Reign
74	LLOYD BANKS	ON FIRE	Interscope
75	WHIP TO HIPICAN	YOU FEEL IT	Universal

■ New release
■ Single
■ Highest New Entry
■ Highest Climber
■ Reissue
■ Silver
■ Gold
■ Platinum
■ Silver
■ Gold
■ Platinum

LAST WEEK	THIS WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST	TITLE	Label
1	1	1	1	ERIC PRYDZ	CALL ON ME	Tru Beat
2	2	2	2	ARMAND VAN HELDEN	MY MY MY	Southern Fried UK
3	3	3	3	SNAPSHIFTERS	LOLAS THEME	Phonogenic
4	4	4	4	THE PRODIGY	GIRLS	XL/Parade
5	5	5	5	DRUMS&MUSIC	SMITH NATURE OF THE BEAST - SAMPLER	Technique (USA)
6	6	6	6	STONEISLAND	FEAT. TERESE PUT EM HIGH	Virgin UK (UK)
7	7	7	7	FRESH B	COLOSSUS/HOODED	Rein State
8	8	8	8	HIGH CONTRAST	RACING GREEN	Mercury (UK)
9	9	9	9	SPEKTRUM	KINDA NEW	Five Star (USA)
10	10	10	10	SLAM FEAT. ANN SAUNDERS	LIE TO ME	Sony (UK)
11	11	11	11	TOM NEVILLE	JUST FEEL	Atlantic (UK)
12	12	12	12	DEEP DISH	FLASHBACK	Decca (UK) (USA)
13	13	13	13	AGE OF LOVE	THE AGE OF LOVE	Mercury (UK)
14	14	14	14	ERIC PRYDZ & STEVE ANGELO	WIZ NOT WIZ	CD (USA)
15	15	15	15	BEYER AND LENK	FEAT. TIGER HEART BREAKANONDA	Mercury (UK)
16	16	16	16	CHAKA KHAN	I'M FEELING YOUR MIGHTY BOOBY	Warner (UK)
17	17	17	17	MAMM! SWIFT & BLAME	SLEEPWALKER/REPTILE	Cherry (UK)
18	18	18	18	MOUSSE F	FEAT. EMMA LANFORD IS IT GUS 'M COOD?	Realize UK (UK)
19	19	19	19	GLADIATOR	FEAT. EZZY NOW WE ARE FREE	Universal UK (UK)
20	20	20	20	CHIC GOOD	TIMESTAY WANT YOUR LOVE	Atlantic (UK)

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Albums Chart

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	CHART POINTS
39	50 CENT	GET RICH OR DIE TRYIN'	2	1	100
40	28	21 TWISTA KAMIKAZE	1	1	95
41	RE	DURAN DURAN GREATEST	1	1	90
42	29	8 RED HOT CHILI PEPPERS LIVE IN HYDE PARK	1	1	85
43	30	11 JONI MITCHELL DREAMLAND	1	1	80
44	45	17 OASIS DEFINITELY MAYBE	1	1	75
45	31	16 JAMES GALWAY WINGS OF SONG	1	1	70
46	30	27 GUNS N' ROSES GREATEST HITS	1	1	65
47	25	2 DEAN MARTIN DINO - THE ESSENTIAL DEAN	1	1	60
48	1	4 R KELLY HAPPY PEOPLE/ I SAVED ME	1	1	55
49	35	32 JET GET BORN	1	1	50
50	39	38 PHIL COLLINS THE PLATINUM COLLECTION	1	1	45
51	40	36 LOSTPROPHETS START SOMETHING	1	1	40
52	RE	JOHN LENNON LENNON LEGEND - THE VERY BEST OF	1	1	35
53	RE	THE KINKS THE ULTIMATE COLLECTION	1	1	30
54	32	2 BOND CLASSIFIED	1	1	25
55	34	39 SUGABABES THREE	1	1	20
56	41	33 NORAH JONES FEELS LIKE HOME	1	1	15
57	RE	ED HARCOURT STRANGERS	1	1	10
58	30	3 JILL SCOTT BEAUTIFULLY HUMAN - WORDS & SOUNDS VOL 2	1	1	5
59	RE	BRUCE SPRINGSTEEN THE ESSENTIAL	1	1	0
60	RE	MEGADETH THE SYSTEM HAS FAILED	1	1	0
61	RE	USHER 8701	1	1	0
62	54	51 DIDO LIFE FOR RENT	1	1	0
63	RE	THE CORRS BORROWED HEAVEN	1	1	0
64	RE	BOWLING FOR SOUP HANGOVER YOU DON'T DESERVE	1	1	0
65	37	3 BJORK MEDULLA	1	1	0
66	33	3 THE BLUE NILE HIGH	1	1	0
67	54	53 OUTKAST SPEAKERBXXXX, THE LOVE BELOW	1	1	0
68	30	2 RAGHAV STORYTELLER	1	1	0
69	48	20 BUSTED A PRESENT FOR EVERYONE	1	1	0
70	56	6 KATIE MELUA CALL OFF THE SEARCH	1	1	0
71	47	56 THE BLACK EYED PEAS ELEPHUNK	1	1	0
72	50	35 VELVET REVOLVER CONTRABAND	1	1	0
73	RE	PINK TRY THIS	1	1	0
74	RE	NO DOUBT THE SINGLES 1992-2003	1	1	0
75	RE	BRITNEY SPEARS BRITNEY	1	1	0

Chart compiled from actual sales data. Entries in **italics** indicate a reissue of a previous UK release. UK CD sales only. **RE** = Re-issue of UK Chart. **NEW** = New release. **WEEKS ON CHART** = Weeks on chart. **PEAK POSITION** = Highest chart position. **CHART POINTS** = Total chart points.



8, 11 Nelly
Nelly chose to release two albums' worth of material together as the two-CD 100-minute package Happy People/ I Saved Me - earlier this month, but despite having only 20 minutes more material, Nelly has chosen to release his material in two individually marketed CDs. Sweet being a harder hip-hop set, and Suit providing a more soothing R&B vibe. The punters' preference is for the Suit album, which sold 26,829 copies to debut at number eight, 40.5% more than Sweet, which debuts at number 11.



9, The Thrills
Considering their 2003 debut album So Much For The City sold 49,760 copies to debut at number three and has since swollen that tally to more than 400,000, The Thrills' follow-up Let's Get Bette debuts at five. The album's first week sales of 25,830 and introductory position (number nine) are both a little disappointing. But all is not lost for the Dublin band - this is the first single from the album, Whatever Happened To Corey Hain, is a big airplay hit, and the new album has had glowing reviews, so expect it to hang around the top end of the chart for some time.

TOP 20 COMPILATIONS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	VARIOUS	SAD SONGS	1	1
2	VARIOUS	WHY THAT'S WHAT I CALL MUSIC 58	1	1
3	VARIOUS	ROCK CHICKS	1	1
4	VARIOUS	ESSENTIAL R&B THE LOVE COLLECTION	1	1
5	VARIOUS	CLUB CLASSICS	1	1
6	VARIOUS	THE BEST OF R&B - SUMMER SELECTION	1	1
7	VARIOUS	WESTWOOD - THE TAKEOVER	1	1
8	VARIOUS	H&M KANDI SUMMER 2004	1	1
9	VARIOUS	OLYMPIA SUMMER 2004	1	1
10	VARIOUS	CREAM CLASSICS	1	1
11	VARIOUS	CLUB CLASS	1	1
12	VARIOUS	NEW WOMAN - THE NEW COLLECTION 2004	1	1
13	VARIOUS	BEST OF ACROSTIC	1	1
14	VARIOUS	BEST DANCE CLASSICS	1	1
15	VARIOUS	THE ANNUAL SUMMER 2004	1	1
16	VARIOUS	WELL MEET AGAIN	1	1
17	VARIOUS	THE NUMBER ONE SINGING ALBUM 2004	1	1
18	VARIOUS	ESSENTIAL R&B - THE VERY BEST OF R&B	1	1
19	VARIOUS	POWER BALLADS II	1	1
20	VARIOUS	PURE BLING	1	1

TOP 20 INDIE ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	PAUL WELLS	STUDIO 150	1	1
2	FRANZ FERDINAND	FRANZ FERDINAND	1	1
3	THE KILLERS	HOT RUSS	1	1
4	DIZZEE RASCAL	SHOWTIME	1	1
5	THE LIBERTINES	THE LIBERTINES	1	1
6	ALISON MOYET	VOICE	1	1
7	THE PRODIGY	ALWAYS OUTNUMBERED NEVER OUTGUNDED	1	1
8	MEGADETH	THE SYSTEM HAS FAILED	1	1
9	LOSTPROPHETS	START SOMETHING	1	1
10	RAGHAV	STORYTELLER	1	1
11	BJORK	MEDULLA	1	1
12	THE KINKS	THE ULTIMATE COLLECTION	1	1
13	50 CENT & G UNIT	SO CENT IS THE FUTURE	1	1
14	THE BLUE NILE	HIGH	1	1
15	MASTODON	LEVIATHAN	1	1
16	THE BLACK KEYS	RUBBER FACTORY	1	1
17	MORRISSEY	YOU ARE THE QUARRY	1	1
18	THE LIBERTINES	UP THE BRACKET	1	1
19	KATIE MELUA	CALL OFF THE SEARCH	1	1
20	TIESTO	JUST BE	1	1

TOP 10 CLASSICAL ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	CRIMMORPHOSE COLLETRY BAND	THE VERY BEST OF	1	1
2	LUDOVICO EINAUDI	LA MATTINA	1	1
3	AMITY FORTNER	THE OPERA BAND	1	1
4	DENNIS LEIGH PEE JESU	THE OPERA BAND	1	1
5	HANLEY WESTERNA PEARL	THE OPERA BAND	1	1
6	KARL JENSEN	THE ARMED MAN - A MASS FOR PEACE	1	1
7	BAKER/ON PRESALTO/BARBORILLI	ELGAR/CELLO CONCERTO/SEA PICTURES	1	1
8	JANE GILCHRIST	VOCALE	1	1
9	LUDOVICO EINAUDI	EDYDES - THE COLLECTION	1	1
10	BRYN TERFEL YN	THE OPERA BAND	1	1

TOP 10 CLASSICAL COMPILATIONS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	VARIOUS	REQUIEM	1	1
2	VARIOUS	THE POWER OF MUSIC	1	1
3	VARIOUS	SPECTACULAR CLASSICS	1	1
4	VARIOUS	CLASSICAL FM MUSIC FOR BABIES	1	1
5	VARIOUS	GREATEST CLASSICS	1	1
6	VARIOUS	CLASSICAL FM MUSIC FOR DRIVING	1	1
7	VARIOUS	SMOOTH CLASSICS - DO NOT OUSTAR	1	1
8	VARIOUS	CLASSICAL AMBIENCE	1	1
9	VARIOUS	THE NO.1 OPERA ALBUM	1	1
10	VARIOUS	THE VERY BEST OF CLASSICAL CHILLOUT GOLD	1	1

NEW = New release. **RE** = Re-issue of UK Chart. **WEEKS ON CHART** = Weeks on chart. **PEAK POSITION** = Highest chart position. **CHART POINTS** = Total chart points.

NEW = New release. **RE** = Re-issue of UK Chart. **WEEKS ON CHART** = Weeks on chart. **PEAK POSITION** = Highest chart position. **CHART POINTS** = Total chart points.

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