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Interview with Paul McCartney Plus: the charts in full

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Emap's flagship music title becomes UK's best-selling music magazine, overtaking *TOTP* **Q hits top for first time since launch**

Media

by Jim Larkin

Emap's *Q* has overtaken *Top Of The Pops* magazine to become the UK's best-selling music title for the first time in its 19-year history. The monthly magazine, which was subject to a revamp last year to focus itself more towards the emerging download market, enjoyed a 6.3% year-on-year increase in the new ABC figures to an average 160,310 copies. At the same time, BBC Worldwide's *TOTP* has slumped by 35.4%, following a move from monthly to fortnightly publication.

Q's success highlighted an encouraging period for rock magazines in the January-to-June sweep, with some titles growing by more than 20% over the 12 months. The one exception to this rule was IPC's *Uncut*, which, for the first time in 15 ABCs, declined in circulation, albeit by only 2.5%. Significantly, it was overtaken by Emap rival *Mojo*, which is even further ahead in figures for active-buyer magazines.

But elsewhere within IPC there was room for optimism, with *NME*

— which in recent ABCs has either been stable or slightly down — posting a 6.2% increase. Publisher Tammi Iley, who took responsibility for the magazine at the end of last year and is the first female publisher in the magazine's 50-year history, believes the rise is indicative of the health of the industry.

"The market appears to be very strong and there's a great scene happening at the moment," she says. "There are acts we championed like The Killers, Kaiser Chiefs, The Bravery and Bloc Party doing very well and getting in the charts. There aren't too many Boyzone-style bands around these days."

One of the reasons cited for the burgeoning health of the rock press is the take up of downloading. Emap's publishing director of rock titles, Stuart Williams, says, "In any market, you have to look at what's driving it. Film magazines have done well in recent years because of DVD and now in music we've got downloading, which is driving consumer interest."

More people are consuming more music in more places in

ABC winners & losers

	Jan-Jun 2005	Jan-Jun 2004	% change year on year
Q	160,310	150,801	6.3%
TOTP	160,392	216,954	-35.4%
Smash Hits	120,310	120,703	-0.1%
Mojo	141,628	100,847	14.2%
Uncut	110,015	112,816	-2.5%
TW Hits	84,863	300,277	-35.9%
113 hit	82,299	81,495	28.2%
NME	73,649	70,084	5.2%
Kerrang!	64,554	62,591	3.1%
Williams	46,354	50,627	-9.9%
Classic Rock	44,349	38,465	15.2%
National Reporter	40,236	33,269	20.9%
Word	33,578	30,201	11.1%
Rock Sound	22,305	20,045	11.3%

SOURCE: ABC

more ways, and that can only be good. The future for music magazines is extremely healthy."

Emap embarked on what it called Project Phoenix last year to address the future of *Q* and *Mojo* and decided to position them as magazines for downloaders, and Williams puts their success down to this.

In particular, *Mojo*'s target demographic has been greatly expanded, he suggests. "Nobody thought *Mojo* would sell more than 40,000 copies when we launched it, but we discovered a new audience," he says.



Q's show title has topped the pile

"It was launched for people growing out of *Q*, but now there are 16-year-olds buying Beatles music and 60-year-olds buying The White Stripes and Radiohead, so now *Mojo* is just about great music, regardless of when it was made."

In comparison, the pop sector had a far more difficult period. *Top Of The Pops* suffered a fall in circulation which it had predicted prior to the move becoming fortnightly, while Emap's *Smash Hits* remained static.

Emap Alan managing director Dawn Bebe puts this down to the

eclectic nature of music. "Pop needs another teen sensation to really drive it," she says. "When something smashes through like the Spice Girls, then the fortunes of the pop magazines follow."

Future Publishing's two music titles — *Classic Rock* and *Metal Hammer* — are continuing their rises to become serious contenders, even drawing praise from rival publishers. "There's a lot of word fabric about them when they arrive," says IPC's Iley.

Assistant manager for Future's entertainment titles Chris Ingham says the results validated recent investment in the titles.

"We look to create events on the newsstand, but not in an artificial way," he says.

"The redesign of *Classic Rock* has made it look a lot cooler and among the public there's an ongoing journey towards real music — to real rock music — which you might put down to the iPod."

Similarly, *Kerrang!* also saw an upsurge in circulation, which Williams says is particularly pleasing, given that many had dismissed its 2002 peak as a fad.

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Independentie boss hopes to replicate Help charity success

Andy Macdonald is to replicate the role his former label Go Discs played in the first War Child Help album after signing a deal to issue its successor through his current label, Independentie.

The indie has won physical release rights to the charity set Help: A Day In The Life, which marks 10 years since the original album and, like its predecessor, will be recorded in a single day. It will be made available online on the day of recording, September 9, while its release on CD will happen

at a date to be announced this week, likely to be two or three weeks after the downloads are available. The release will be distributed by Vital/LTHE.

Independentie was one of a number of labels that offered to release the CD, all of which offered their services free of charge. Key to Independentie's success was the speed with which it promised to deliver profits from CD sales to War Child for the charity to get on with its work helping children around the world affected by

conflict. "We'll be throwing the full resources of the label behind the album," says Macdonald. "A lot of people involved in the first album will be involved with the new one."

Macdonald says the initial shipping will be "a decent five-figure sum" and believes the excitement surrounding the original project can be captured again, making it one of the must-have albums of the year. "There was something special about the first album. People were free of

the constraints they usually have in a contract, of having to record something for radio or producing a ballad for a certain album. They could do what they wanted. And with the talent that is already on board, I'm sure something special will happen again."

The deal was brokered between Independentie and War Child's legal adviser John Kellet and signed late last Friday. Kellet, who was also with Go Discs in 1995, says, "It gives me great satisfaction to not only conclude

the best deal for War Child but to also put back together the team that made the original Help album the era-defining success it was."

Independentie managing director Mark Richardson says "Vital's support was important in allowing the label to put together the best possible deal. New acts committed to record for the album include Belle & Sebastian, Damien Rice, The Go! Team and Kaiser Chiefs join Radiohead, Keane, Manic Street Preachers and Razorlight."

THE MUSIC WEEK PLAYLIST



BODYROCKERS
 Round And Round
 Round
 (Mercury)
 Clap Your Hands
 Say Yeah
 After the success of *I Like The Way*, Mercury releases the Bodyrockers' second single. A cool dance hybrid (single, September 19)



CLAP YOUR HANDS SAY YEAH
 Clap Your Hands Say Yeah
 (Insound)
 This captivates more with each listen. Lyrically and musically, a powerful debut album (album, Dec)



MY MORNING JACKET 2 (Sony BMG)
 My Morning Jacket's John Lacker-produced set sees the band at their most accomplished. Understated charm (album, September 26)



JOE PURDY
 Wash Away This
 (unassigned)
 This compelling June track provided the uplifting clarity to the third episode of *Last In Glorious style* — and the hype lull started from album, Julie Blue)



SEAN PAUL
 We Be Burnin' (Atlantic)
 After a fleeting promotional visit, the foundations are laid for Sean Paul's brilliant new single (single, September 12)



ANGELA WOLFF
 Don't Be Afraid (unassigned)
 Former Warner/Chappell head Robin Godfrey-Cox unearthed this Atlanta star, who pans smart, catchy pop. Denmark's a global audience.



ROLL DEEP
 Skate A Leg (Relentless)
 With a firm release date now in its sights, there will be no stopping this commercial highlight from the UK collective's debut album (single, October 3)



THE BEAUTY SHOP
 Josie EP (Snooper)
 Emap's trio return with new lo-fi country noir material. Confirms great cover of Pixies' *Gouge* (single, August 29)



BLOC PARTY
 Two More Years (Wichita)
 It's no great detour from tracks on *Silent Alarm*, but there's a confidence that wasn't present before (single, September 26)



TIGA
 You Gonna Want Me (Pias)
 Featuring guest vocals by Scissor Sisters' Jake Shears, TIGA's single is electro with a commercial slant (single, October 10)

Veteran group unveil fresh plans as Universal deal ends

Bee Gees win again with catalogue push

Talent

by Stuart Clarke

The Bee Gees are to win back control of their lucrative recorded back catalogue from Universal in January, propelling a period of intense activity by the group.

New albums, live activity, a musical and film are all planned by Barry and Robin Gibb over the next five years after their 10-year administration deal with the major comes to an end; talks are now underway with Universal and other major groups about a new agreement.

Robin Gibb's co-manager John Campbell praises the "wonderful job" carried out over the last decade by Universal and, prior to that, PolyGram and RSO, which initially signed the group in 1968. However, he adds, "Robin is keen to make sure the next deal enables us to take the catalogue into the next phase. There are so many opportunities now with new technology that he wants it to be done as creatively as possible. Catalogues like this don't come up very often, so we are talking to everyone."

Campbell says the deal is just part of a long line of activity they have planned for the Bee Gees over the next few years. "When Maurice died, I drew a line under a number of things he had been doing," he says. "Robin took something of a sabbatical for a while, but when he did come back he was really



Robin Gibb: in talks with the majors

charged up. He wanted a lot of things to happen and basically said, 'Go out and see what you can get.'"

Finishing touches are currently being put on a tribute album featuring Paul McCartney, Black Eyed Peas, Sheryl Crow, Snopce Dogg, Beyoncé, Jagged Edge, Raquel Platts and Yvonne Jean. The album is under the musical direction of Babyface, who recently told Campbell that the group are "the only white band that every black American respects".

Further volumes are expected to follow in 2007 and 2008 and it is likely that a TV series and book about the making of the album will be released ahead of its release. "It is such a deep catalogue, that we don't think we can do it justice over just one album," says Campbell.

The as-yet-untitled set will be released in the second quarter of next year to coincide with a planned charity tribute concert in New York's Central Park.

Clear Channel Entertainment Television's senior vice president Steve Sterling is responsible for turning the concert into a global TV event. "Nothing is ever 100% finalised until we are rolling ramps off the truck, but we are committed to making this happen," he says.

The free concert is expected to cost upward of \$5m to stage. "It's certainly challenging," says Sterling. "You have to assemble enough money from TV licences and sponsorship to underwrite that cost. The great thing about that is it requires you to make it as big an event as possible. We have a high degree of confidence that this will be a major, prime-time event for TV in the US and other key territories around the world."

In further developments, a musical called *You Win Again* based on the music of the group is in the pre-production phase, and Campbell has confirmed that talks have been held with the view to a remake of the hit movie *Saturday Night Fever*.

"When Robin and I started talking we drew up a five-year plan and we are truly exploring all avenues," says Campbell.

"We want to take the Bee Gees forward."
stuart@musicweek.com

Terrorist attacks hit London

Music retailers in the capital are counting the cost of last month's bombings, with some stores reporting a downturn of up to 30%.

Like the rest of retailing in the West End, which according to the London Retail Consortium was 8.9% down last month compared to July 2004, leading chains HMV and Virgin and smaller indie stores are all counting the cost of last month's terrorist attacks. Virgin Retail marketing director Steve Kincaid estimates that revenues at its two big stores in Piccadilly and Oxford Street are down roughly in line with the LRC's figures, falling between 8% and 10% on last year.

More disappointingly for Kincaid is the fact that, prior to the July 7 attacks, both stores were trading up on last year. Prior to the July slump, the steepest fall since the survey began in October 2002, the LRC survey also recorded a 3.6% rise in June.

The experience was after July 7 there were two or three days where it went very quiet, but then it picked up again slightly and confidence returned us to normal quite shortly," says Kincaid. "Then July 21 happened, which caused a bigger drop."



Virgin Retail: revenues down up to 10%

Since both July attacks took place on Thursdays, each subsequent Thursday - previously a good trading day for Virgin - has remained unusually quiet. However, Kincaid does point out that stores in suburbs of London, such as Croydon, Bromley, Walford and Bluewater Shopping Centre, have all had an upturn in sales since the bombings, although he adds it is difficult to calculate whether this has offset the sales fall in central London.

At HMV, a spokesman says the bombs and fear of further attacks

DAMIAN MARLEY

SNAP SHOT

Damian Marley's hugely popular *Welcome To Jamrock* is finally set to win a full UK release next month, having been a mauling on specialist radio stations including Choice, Kiss and BBC 1Xtra since last November.

Marley, who signed to Island in the UK in June as the result of a distribution deal between Motown Records and Ghetto Youths International, will arrive in the UK for a fleeting visit on September 6 to promote the single, which is expected to be one of the most-played records at the Notting Hill Carnival on the August Bank Holiday.

"Once every three years or so, you get a record that is a complete phenomenon," says Island.

director of promotions Ruth Parsons. "This is one of them. We've got mainstream radio that wouldn't normally play specialist radio stations including Choice, Kiss and BBC 1Xtra since last November."

Marley, who signed to Island in the UK in June as the result of a distribution deal between Motown Records and Ghetto Youths International, will arrive in the UK for a fleeting visit on September 6 to promote the single, which is expected to be one of the most-played records at the Notting Hill Carnival on the August Bank Holiday.

"Once every three years or so, you get a record that is a complete phenomenon," says Island.



Live sector in Popkomm spotlight

Live music will be given a key role for the first time at Popkomm next month, which will also see a greater UK presence.

The number of UK companies among the 1,600 lined up to attend the September 14 to 16 event is expected to be up on the previous year, with at least 10 more firms - around 50 - joining the British AI Popkomm stand, a collaboration between AIM, the BPI and UK Trade & Investment.

Some 660 companies from around 50 countries are lining up to exhibit in Berlin with Nokia, Warner/Chappell and Air Chrysalis already signed up.

The three organisations are also organising a reception at the British Embassy on September 15, although the bands appearing will have to be decided.

"We're very much supporting Popkomm," says BPI international manager Matt Glover. "It's a good place for companies to consolidate business."

Impala is also promoting a greater presence of indie labels at the trade fair, which is taking the live music market as one of its key themes this year. Exhibition product manager Klaus Gropper says live is one industry sector that is currently booming and that, for the first time, Popkomm is giving over two stands for the use of bookers, event managers, agents and festival organisers.

"It's the first year we have really featured the live sector in a big way," he adds. "Live music is such an important factor in continuing to sell music."

Music on the move and new

marketing and A&R strategies will also form key themes at the event, to reflect the increasing use of music content on mobiles and MP3 players.

Congress manager Constanze Althoff adds, "Popkomm will take an in-depth look at the main issues involving digitalisation, from ringtones and UMITS (Universal Mobile Telecommunications System) to music on demand."

The conference will also host the second innovation in music and entertainment award, with categories for live music marketing, mobile music and digital music.

Some 65% of exhibitors come from outside Germany, with South Africa, Hungary and Luxembourg attending the event for the first time.

Digital

son's retailers

have had an impact on sales, but a quiet release schedule has also not helped. "There has also been some impact on Thursday; it is the same as people's reluctance to get on public transport," he says. "We had Coldplay and The White Stripes a couple of months ago, but since then it has been a relatively quiet schedule."

The drop-off, also caused through disruption of the city's transport network through most of July, has also had an effect on smaller central London stores. Jen at Sister Ray in Soho's

Berwick Street estimates sales are down something like 30% since the bombings. He adds, "It's been noticeably quieter, although we are moving so we have been cutting back on some stock which might have had an effect."

LRC director Kevin Hawkins says the number of West End retailers that expect business conditions to improve fell to 42% in July (from 55% in June).

However, most music retailers – like Kincaid – are optimistic that shopping activity will pick up if no more attacks happen and new product starts hitting the shops. Kincaid says, "We have Goldfrapp this week, then Kaye West next week and then it starts picking up in September."



Roll-out challenges highly local market dominated by mobile downloads

Apple's iTunes aims to ignite Japanese download sector

by Martin Talbot

Anyone who doubted the transformational power of Apple's iTunes Music Store should be duly convinced by the rate of impact when the service launched in Japan a fortnight ago.

In the four days after its pitiful Tokyo launch – which saw a performance from Beck – the service had sold 1m downloads. Not bad for a market which, previously, had seen total market sales of around 800,000 a month.

It was the most explosive launch for any iTunes launch anywhere in the world and all the more spectacular in a market where PC downloading had previously failed to take off.

Data collated by Jascac – the market's mechanical and performing rights organisation – indicates that income from PC downloads was worth ¥190m (£1m) in 2002, rising to ¥220m (£1.1m) in 2003 and ¥265m (£1.4m) in 2004; an upward curve, perhaps, but nothing like the "hockey stick" increases which the digital industry has come to expect.

Shigeo Maruyama, the former chief of Sony Music in Japan – who says streaming, in particular, is almost non-existent in the market – believes the low impact of PC-based digital business is partly attributable to relatively low penetration of PCs in the market. Indeed, *Economist* data indicates that 38.2% of Japanese homes included a PC in 2004, compared to 70.9% in the US, 62.1% in Sweden, 65.6% in South Korea, 43.1% in Germany and 40.6% in the UK.

Even those who do own PCs appear reluctant to use them for downloading, with many attributing this to Japan's reluctance to embrace credit cards. Some believe Japan's downloading slouch has not been helped by the tactics of the key record companies in Japan either. In April 2004, in response to what Maruyama calls "huge digital piracy", 17 Japanese labels – including majors and indies – established Label Gate, an organisation designed to act as the gatekeeper of their digital rights.

In creating such a unit, the labels became "too protective of rights and too slow getting them into the digital channels", says Maruyama.

Whether the arrival of iTunes will open up this market is a moot point. While some believe iTunes will create a short-term boost for PC downloading, others, such as Universal Music president and



Walking tall, Apple pushes the iPod with a billboard in Tokyo

CEO Kei Ishizaka, believe Apple's arrival could ignite the PC-based downloading business.

But, one clear question mark remains over Apple's first step into Japan – Steve Jobs' continuing resistance to mobile music. After Label Gate, three years ago, Japan's record companies created Label Mobile in a bid to drive a market which has subsequently exploded over the past year. Today, some 20 labels contribute to Label Mobile across five different sites.

And music sales via mobile are huge in comparison to downloads, with ringtones already spiralling, while the 3G explosion is expected to send realtones and full-track downloads into orbit.

Japanese consumers account for almost 90m mobile phones, more than one-third of which are 3G, with DoCoMo, au/KDDI and Vodafone as the three leading suppliers. Market research indicates that music makes up 54% of all mobile entertainment revenues, with 70% of all mobile phone users and 91% of teenage girls all having downloaded a ringtone or a mastertone; in turn, Record Industry Association of Japan figures indicate that the ringtones market has remained steady over the past two years at around ¥123bn (US \$1.1bn), while realtone unit sales increased from 57m in 2003 to 107m in 2004 – creating a market worth ¥22bn (US \$0.2bn) – with sales now at 20m a month.

The launch by mobile provider KDDI of full-track downloads last November has also exploded. In the first month after launch, the operator claimed some 1m downloads; by March, this had topped 2m a month.

All this despite the fact that the traditional price of downloads is put in the shade by ringtone and real tone prices. Apple's iTunes

price points of ¥150 (80p) for 90% of all repertoire and ¥200 (£1.06) for the other 10% – the latter being closer to the standard price in the market – compares to ¥100 to ¥300 (53p to £1.60) for ringtones and realtones, while full-track downloads to mobile can cost ¥300 to ¥400 (£1.60 to £2.13) and upwards.

The range of music services is wide and varied. Besides ringtones, realtones and ringback tones, mobile users can access cut-price cover version downloads of the top hits, instrumentals with additional lyrics – plugging into

the market's love of karaoke – as well as mobile-only remixes and live concert excerpts.

It is not just the traditional mobile operators who are getting in on the act, either. In June, MTV Japan acknowledged mobile as a broadcast medium by launching MTV Flux, a service which will allow KDDI subscribers to pay ¥315 (£1.70) a month to subscribe to a wealth of content, in addition to a per download charge of ¥300 (£1.60) and above.

As part of the offering, MTV has also launched a series of partnerships which see it commissioning bespoke animated promos for tracks by established artists – one of the first partnerships is for local superstar Utada – which consumers will be able to pay to download, with revenue split between the broadcaster and the label.

MTV's experiments in the world of mobile are likely to help the broadcaster formulate an international strategy in the area, with such services likely to be rolled out into Korea and Thailand, as well as inevitably influencing moves elsewhere in the world.

As in so many other areas, where Japan leads, the rest of the world follows – aside from the PC download sector, of course. martin@musicweek.com

Department for Culture, Media and Sport



New licensing law

Don't put your business at risk – act NOW!

If you sell alcohol, put on public entertainment, theatre or cinema, or sell hot food after 11 pm, you need a new licence – even if you already have one.

The 6 August deadline for automatically preserving your existing licence conditions has now passed, but it's not too late to submit a new application. Some businesses will need a licence for the first time.

The application process will take time and you must apply now. You must have your new licence in time for 24 November 2005. If you leave it too late, you risk closure or prosecution.

For an application form, contact your local authority licensing team.

Need help getting started? Not sure if your business needs a licence? Call the national licensing information line: 020 7072 7447 (Mon-Fri, 8.30am-5.30pm, calls charged at standard rates).

PAUL MCCARTNEY'S POST-BEATLES STUDIO ALBUMS (UK/US chart peaks)
1970: McCartney (2/1)
1971: Ram (1/1)

Wild Life (11/70)
1973: Red Rose Speedway (5/73)
Band On The Run (1/74)
1975: Venus And Mars (1/75)
1976: Wings At The Speed Of Sound

(2/73)
1976: London Town (4/72)
1979: Back To The Egg (6/78)
1980: McCartney II (1/73)
1982: Tug Of War (1/7)

1983: Pipes Of Peace (4/15)
1984: Give My Regards To Broad Street (1/21)
1986: Press To Play (10/83)
1989: Flowers In The Dirt (1/21)

1993: Off The Ground (5/17)
1997: Flaming Pie (2/2)
1999: Run Devil Run (12/26)
2001: Driving Rain (46/26)

Macca: working for a fresh s

Putting Paul McCartney together with top producer Nigel Godrich resulted in plenty of creative tension – but it all helped to make what could well be one of his best solo records in years. By *Paul Williams*

"You say yes, I say no," began Paul McCartney as he opened nightly on his last world tour with The Beatles' hit Hello Goodbye. But the same words could equally reflect what turned into a somewhat tempestuous relationship with his forthcoming album's co-producer Nigel Godrich.

As a central figure in the most influential and successful band of all time, the UK's richest musician and one of the biggest live draws on the planet, McCartney is used to getting his own way. Yet he encountered more than he bargained for when he agreed for Godrich to co-pilot his first new studio album in nearly four years.

McCartney found himself facing an unfamiliarly equal voice in the studio, who was willing to tell the legend if he did not think his songs or performances were up to scratch.

But the result is arguably the most exhilarating Macca collaboration since he joined forces in the late Eighties/early Nineties with Elvis Costello on albums such as Costello's Spike and his own Flowers In The Dirt and Off The Ground. In his new album, Chaos And Creation In The Back Yard, McCartney has produced recordings that stand up with some of his best post-Beatles output. Godrich was recommended to McCartney by Sir George Martin, who retired from producing after overseeing Elton John's Candle In The Wind 1997.

McCartney knew about some of his previous work with the likes of Radiohead and Travis, but wasn't aware of his involvement. "I bought OK Computer and Kid A and I enjoyed them, particularly the sound," says McCartney. "I always thought, 'Wow, whatever that is, it sounds amazing.'"

Before the pair got together, the Beatles legend had already been prepared for Godrich's strong personality. "People did warn me about him," recalls McCartney, "and he told me himself, 'I know what I like and what I don't like.'"

It certainly took little time for Godrich's strong personality to become apparent when it came to recording at Rak and Air Studios in London and Ocean Way in Los Angeles; one of the first key points came when he persuaded McCartney to play drums on some tracks, then guitar and, ultimately, to break from the band who had played on his last solo album, 2001's Driving Rain, then toured with him.

"It was sad and embarrassing for my guys to say that to them, but I blame Nigel," quips McCartney. "They were very cool and said, 'Whatever it takes to make a record, we'll be playing it live, so we're cool about it.' So that was it and, having decided to work with Nigel, I at least had to take his advice."

Although other musicians do play on the album, McCartney's multi-tasking echoes 1970's McCartney – his first solo outing – and McCartney II 10 years later. Certainly, the organic feel of that first album is evident on the new set, its simplicity counter-balanced by twists including McCartney's contributions on block flute, harmonium and flugelhorn.

Parlophone managing director Miles Leonard believes it is Godrich's success in encouraging McCartney to multi-task that has created a more personal feel to the set. "It's very exciting, because it's something that is unique," adds Leonard. "There's a possible element of risk for Paul, but I love the idea of what can be perceived as two extremes coming together; that sometimes encourages creativity. It's exciting that Paul, even at this stage of his career, still likes to be pushing the boundaries."

After dispensing with his band, McCartney discovered his usual tight control over what songs to record was being challenged by



it out sound

Godrich. "It's a good producer who can see what you're capable of and knows his own mind," says McCartney.

"With certain songs I offered up he'd say 'I don't like that one.' At the beginning I was a bit miffed and said 'What do you know?' and I could have pulled out, but that didn't make sense.

"I had agreed to work with him, so I thought I should at least hear him out."

Challenging the songwriting output of a man who penned Yesterday and Eleanor Rigby takes some guts, as McCartney openly acknowledges. "That is one of the difficulties that I face," he says. "Someone might just go along with me because they think I'll know best or they're frightened to say what they think, but I thought, having talked to Nigel after the album and reading some interviews he'd done subsequently, that he was very aware of that."

And McCartney is honest enough to admit that some of his previous solo albums would have benefited from a strong voice pulling him up on songs, in some cases, so below par that even the man who wrote them now fails to recall them. "Definitely," he confesses. "If I can't even remember how the songs go, it's pretty pathetic after I spent months doing them."

The biggest arguments of all erupted over the song Riding To Vanity Fair, the album's longest track at a little over five minutes and easily its most complex, a track that ended up about 60% different from the version the former Beatle originally presented to his co-producer.

"It was one of the ones Nigel didn't like, but I liked it and wanted to pursue it and in the end I said 'What don't you like about it?' We went through it line by line and I changed bits and the funny thing is now it's one of those tracks I really like," says McCartney.

In contrast to Riding To Vanity Fair, Jenny Wren is Macca at his simplest, a song described by its writer as a "daughter" of Blackbird, the standout ballad from The Beatles' White Album. "I had been playing Blackbird and been enjoying the style of it," he says. "It's the only one in my repertoire that has that particular style and, rather than leaving it as an only child, I thought it would be nice to revisit that style, which is basically a melody line and a bass line coming together."

"I started messing around with that on a day off in LA, recording at Ocean Way. It was a nice afternoon and I drove up into the hills, took my guitar with me, starting picking around with my ideas and I got the genesis of Jenny Wren and I went back to the house to fill it in. It was nice the next day to go in the studio with a new song."

The recording of the album was at a somewhat leisurely pace, with around four months of stu-



Nigel Godrich: the producer who challenged a legend; Macca in the studio (below)

I had agreed to work with him, so I thought I should at least hear him out
Paul McCartney

There was tension in the making of the album, but tension that was for the benefit. The songs are incredible; it's a very honest, organic album
Miles Leonard, Parlophone

dio work spread across two years. In this, McCartney shared Godrich's determination that, no matter how long it took, the end result would be an album of which they could both be proud. "I said to myself 'I'm going to make a good album' rather than, 'Fingers crossed, I hope I'll make a good album,'" notes McCartney.

Godrich is convinced that is what the pair achieved. "When Paul and I got together, we had a common goal," he says. "We wanted to make a great album that was true to Paul. I think that's exactly what we did."

Godrich's enthusiasm for the album is further underlined by Parlophone's Leonard. "When I first went to the studio in Ocean Way in LA to have a listen to the final mixes, you could tell on Nigel's face how excited he was. And there was tension in the making of the album, but tension that was for the benefit. The songs are incredible; it's a very honest, organic album."

McCartney was so unwilling to be rushed that original plans for the album to come out earlier, accompanied by a tour, were pulled when he insisted more time was needed. "There was a moment we guessed when we might be finished and, because you need such a long lead time with records because of touring, I half agreed to go on tour at the end of last year. Suddenly there was a rush and I was in a meeting with all my people, who were saying 'You've got to have the record finished this week,' and I thought 'Wait a minute, I'm getting a bad feeling about this.'"

The control over the creation and timing of his output he now exercises all rather contrasts sharply with the early days of The Beatles when, in their first full three years with EMI, they



CAST LIST
Management: MPL Owen, Parlophone
Communications: National and
Label: Parlophone
Publisher: MPL
Global marketing: Paddy Sparks
Global Spms: Global Spms
UK marketing: Mandy Plumb, Bob
Owen, Parlophone
National and
regional press: Ian MacCallum
Stuart Bell, Outside
Occupation: National TV
publishing: Show
Hays, Parlophone
Radio: Kevin
McCabe
Parlophone
Career: International
MacDonald,
EMI
Online: Nick
Weymouth, Ant
Caulish, Outside Live

Search for new fans

Winning a place on the Radio Two A-list might be par for the course for Paul McCartney, but he is now finding himself in previously uncharted territory - London alternative station Xfm.

Since his new album's lead single, Fine Line - which is commercially released next week - was first played on the station on Lauren Laverne's drivetime show, it has been added to the playlist, while breakfast host Christian O'Connell named it record of the week and DJ John Kennedy interviewed the singer. "If this weren't Paul McCartney and just a new band we'd say 'There's something in this,'" says Xfm head of music Nigel Harding. More expectedly, Radio Two recorded an intimate performance at the Beatles old stomping ground of Abbey Road studio 2 earlier this month for broadcast on September 12.

Xfm support and exposure in the past 18 months at Glastonbury, Live 8, as an NME cover star and guest appearances on Radio One plus continuing sales of The Beatles' 1 retrospective, have placed McCartney in front of new, and sometimes younger, audiences. "His profile has grown in areas of the media we expect our audience to be aware of," says Xfm's Harding, who notes the Nigel Godrich connection was important in raising his station's interest. "It's not the same with The Rolling Stones - they've made a great new album, but their music wouldn't quite make sense on the station because they're still seen in a dinosaur category."

Parlophone's Leonard suggests the Godrich collaboration has highlighted that McCartney's music remains fresh. "There's the fanbase that will really enjoy the songs and melodies and craftsmanship of the album, but there's enough in this album to excite a younger audience," he adds.

McCartney's introduction to a new audience is acknowledged by the artist himself, who highlights Glastonbury as a high point. "It exposed a lot of different people to me and I remember a lot of young people and seeing people in the audience who were about 10 knowing the words to all The Beatles songs," he says.

would annually produce two new albums and countless non-album B-sides.

"It's like chalk and cheese," says McCartney. "We used to get up with The Beatles by Brian Epstein and he'd say 'You've got two weeks from now, you've got a week off because the week after that you're going in to make an album. You and John have got to write the album in the week off' and we'd say 'Great.' But that changed eventually."

As it is, Chaos And Creation In The Back Yard will hit stores on September 12, a little under four years since McCartney's last studio album, Driving Rain, which provided something of a commercial low for McCartney, a mere 46 in its only week on the Top 75. Although his double live album, Back In The World, took him to five and 160,000 UK sales after release in 2003, it was his worst performance of an album of newly composed material since Wings' Wild Life stalled at 11 in 1971.

The new album will preview on August 29 by the uptempo single Fine Line. Meanwhile, the live circuit will continue to keep him busy, with a 37-date US tour starting just three days after the album's American release, not to mention probable European live dates next year.

For McCartney, while the experience working with Godrich was sometimes difficult, the end result is an album he believes stands up as a strong piece of work. And, at the end of it all, the two of them are friends.

"He's a cool guy, he's a man with a strong opinion," says McCartney. "It's good to work with someone like that. Although we had a couple of rows along the way we smoothed them out and realised we wanted the same thing, which was to make a very good record."

London's live music scene has experienced many peaks and troughs, but at the moment things are looking up. Here, a panel of experts offer opinions on the state of the capital's venues and how the year has gone so far

Capital times for London

From Live 8 and a proliferation of open-air events in London's parks, through to sweaty gigs in the back rooms of pubs, the boom in the capital's live music scene shows no sign of abating.

Whether spurred by a new generation of guitar bands, a resurgence of interest in 'heritage' artists, the explosion in digital downloading or a simple reaction to moribund TV talent shows, the facts are pretty clear: recent statistics from Lloyds TSB estimate that UK residents spend £4.3bn a year attending live music events.

So, to coincide with our London Venue Map, *Music Week* has canvassed people in the city's live music fraternity to find out what the last year has been like for them, the challenges ahead and who would be on the dream ticket to play their venues. Full transcripts are available on www.musicweek.com.

Best gig

What's the best gig you've put on in the past 12 months, and why?

Stuart Galbraith: head of music promotions, Clear Channel Live 8. It was the biggest show ever, put together with six weeks notice and with a line-up never to be repeated.

Laurie Pegg: venue manager, ULU Arcade Fire, without a doubt. The venue was packed, the guestlist was ridiculously huge and the atmosphere in the venue was amazing. You could tell everyone knew that this band were going to be special and the performance they gave was just something else. It was one of those gigs that you feel privileged to say you were there because you know it will never be repeated.

Peter Tudor: director of sales and marketing, Wembley Our Prince's Trust benefit "Produced by Trevor Horn" was pretty special last November (with Grace Jones, Seal, Lisa Stansfield and Pet Shop Boys among others), and Madonna was stunning last summer; but the most extraordinary gigs this year have to be the David Essex/David Cassidy/Osmonds/Bay City Rollers

London is a cultural hot spot, with so many strands of music

Steve Forster

tour that came to the Pavilion for two sold-out nights of ladies of a certain age in June. Definitely an experience!

Mark Johnson: head of live bookings, Koko Coldplays a stadium band playing an intimate venue like Koko was special. A beautiful evening. **Charlie Raworth:** managing director, Bush Hall In April on consecutive nights we had Madeleine Peyroux and Emiliana Torrini. Both were keenly anticipated with intimate and beautiful sounds that ideally suited the venue.

Carrie Davies: bookings & promotions manager, Halfmoon Putney Rooster. We knew they were being targeted at a young Busted/McFly market and it was in the same week as they first played TOTP, but to our surprise they were just a simple four-piece rock band (no clicks, no backing tracks, no gimmicks) and played a storming set to a packed adult crowd.

Martin Wissenberg: events programmer, The Spitz The Necks. One of the best gigs I've seen.

Be Rozzo: managing director, Barfly Best show this year would have to be the Kaiser: Chiefs' Carling Session - amazing!

Allan North: managing director, Plum Promotions (Marquee, Betsay Trotwood, Water Rats, Plan B) Probably the show we did with The Magic Numbers as our launch for the Marquee. We'd been doing shows with them for a couple of years, including tiny shows at the Betsay and we got to know them well. We were launching our new venue that night and they had just been signed to EMI that day, so it was a big event for everyone. I felt a mixture of exhilaration and exhaustion because what we'd worked for was finally bearing fruit. The band felt the same from their perspective so there was a unique atmosphere on the night. They also gave us a credit on their album, which shows they haven't forgotten. **Chris Alexander:** bookings manager, London Astoria Strapping Young Ltd at the Astoria on June 5. It was the heaviest and most musically inventive show I have ever seen.

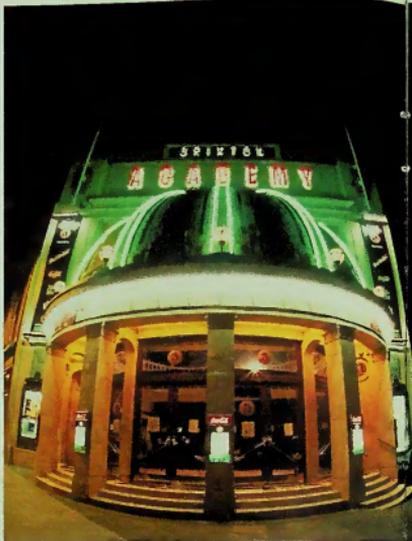
DREAM TICKETS:
THE MW PANEL:
CHOOSE THEIR FANTASY LINE-UP
Stuart Galbraith
Clear Channel
I think we've already promoted it - Live 8.

Laurie Pegg: ULU Ryan Adams - from a purely selfish perspective. The last time I managed to catch him was at the Astoria, when he played 12 random songs he

had written in his hotel bedroom the night before. I was gutted. If he played ULU I would either personally write his setlist or have the audience decide the songs he played!

Peter Tudor:
Wembley Arena
I'd say Kate Bush - where is that now album? - but I'd settle for a Steve Wondolowski/George Michael/Cher combo. With

Ellen on piano if possible!
Mark Johnson:
Koko REM
supported by Ash and Caterina, with LCD SoundSystem. Diving with guest slot by Patti Smith.



Bill Marshall: general manager, Shepherd's Bush Empire KT Tunstall - she was lovely and thoroughly excited about the prospect of playing here. We're really looking forward to having her back again in October.

Steve Forster: group operations director, Academy Music Group The run of four consecutive Poxies gigs at Carling Academy Brixton back in June 2004. They are such a seminal live band and these shows were the most anticipated reunion gigs in the Capital for a long time. They certainly lived up to their reputation with a run of different sets every night, that just shows the extent of how many great songs they've had.

Barry Everitt: promoter, The Borderline Ramin' Jack Elliott in February was one of those special Borderline evenings. He's a living legend, the man who walked with Woodie Guthrie and Bob Dylan, and he certainly lived up to his name as his story-telling led the audience back into the Sixties. On the electric side of our music, Chuck Prophet's two-night residency here was a masterpiece of hot guitar playing, but, again, last week's Wire Daisies show was very good.

Andy Inglis: promoter, The Luminaire King Creosote and The Earlies because I got to see one of my favourite artists in my own place and was pleased to see that a drum kit, percussion, cello, tenor sax, tuba, guitar, double bass, wurlitzer, Hammond and an accordion fitted on stage.

The live boom

The capital's boom in live music seems to be continuing, why do you think that is?

Stuart Galbraith: Clear Channel The live boom is across the country. Gigs still offer great value for money compared with other forms of entertainment. The proliferation of music through things such as the iPod has made the appetite for live music stronger.

Peter Tudor: Wembley Arena There's a terrific range of talent and loads of exciting places to see them doing their stuff. And the audience is

Charlie Raworth: Bash Hall Tam Walls would be good
Carrie Davies: Halfmoon, **Putney**
The return of U2. It's 25 years this year since they last

played here.
Martin Wissenberg: The Spitz Ten Walls.
Be Rozzo: Barfly
It's been a while since the Oldfay boys have paid a visit.

Allan North: Plum Promotions Well, most of the people I'd like to book are no longer with us. I think I'd have given my right arm to have seen Johnny Cash at the Betsy.

I suppose I could always hold out for Bob Dylan. He did play at the Water Rats once.
Chris Alexander: Astoria Either Neil Young or Bob Dylan.

Bill Marshall: Shepherd's Bush Empire Before he died, I guess it would have to have been Snatkin; otherwise probably Jen Mitchell.
Steve Forster: Academy Probably

seeing them go right back to their gigs to a capacity no higher than 300 and really dense.
Barry Everett: The Borderline
In 2000, I tried to bring John Lee

Hosker and R. L. Burnstone to the club for a week, but sadly John Lee died before we could complete the deal. Those musicians were the only dream ticket would

be there.
Davey Zorn 23:00pm-6pm
The Barker Band 8:30pm-6:45pm
Willy Mason 9pm-9:30pm
Bob Dylan (toto) 9:45pm-10:15pm

Tom Petty Band 10:30pm-11pm
Counting Crows. This line-up would take me to musical heaven.



London lives: **Brixton Academy** (the left); and (from top) **The Magic Numbers**; **Arcaute Parc**

Most people in London are keen to get back to normal and show they won't be intimidated

Allan North, Plum Promotions



growing, with established acts attracting new fans and people who went to gigs in the Sixties and Seventies showing no signs of stopping. Look at Cream's phenomenal Royal Albert Hall run in May.

Be Rozzo: Barfly I think people are craving the real deal after being force-fed too many TV-manufactured disposable artists.

Bill Marshall: Shepherd's Bush Empire There is so much in the way of emerging British talent that consolidates London's strong position internationally and, right now, there are lots of strong new acts coming through that are backed by a proliferation of established ones.

Steve Forster: Academy London is a cultural hot spot, with so many strands of music - not just the obvious guitar music that people associate with live music. There's a real weight on new performers across a whole range of styles that are really starting to make an impact and that's why London is such a focus for the music world.
Andy Inglis: The Luminaire A lack of good youth clubs.

Terrorist attacks

Have July's bombings affected the live market?
Stuart Galbraith: Clear Channel In the very short term it was very bad. We had Queen and REM playing in Hyde Park on July 8 and 9 and both of those had to be rescheduled to a week later. That meant more than 30,000 refunds for people who either couldn't make the new dates or who didn't want to travel into central London. But since then the effect has been negligible.

Laurie Pegg: ULU Not really. Obviously, around the time of the bombings everywhere was a bit quieter, but it seems to be pretty much business as usual. As it should be. We have been closed for the summer and I see the only real change we will feel as a venue will be operationally - obviously in terms of searches and safety checks we will be more rigorous than ever before.

Martin Wissenberg: The Spitz The first week

after both the bombings was really bad. Other than that the effect has been negligible.

Be Rozzo: Barfly For about a day. Music has and always will be a tonic for the troops.

Allan North: Plum Promotions Well, when two of your venues are in the King's Cross area and the other in Leicester Square, this is inevitable. But most people in London are keen to get back to normal and show that they won't be intimidated so unless, god forbid, we have more terrorist action, I don't see it as a long-term problem.

Steve Forster: Academy No major effects so far. Certainly shows that were scheduled to take place on the day, such as The Prodigy in Brixton and Nate James at Shepherd's Bush Empire, were cancelled. These shows were all rescheduled swiftly, so there was no such downturn from artists coming to perform in London either.

Barry Everett: The Borderline The younger music lover is still coming to the shows, but I would say around 30% of my more mature audience are just not leaving the suburbs for a night out in London.

Challenges ahead

What do you see as your biggest challenge in the 12 months ahead?

Stuart Galbraith: Clear Channel The challenge is to sustain the growth we have and to increase Clear Channel's market share. We have recently been involved in the acquisition of Mean Fiddler and there will also be a challenge to assimilate that business and maximise its potential.

Laurie Pegg: ULU Our programme of events is growing year on year and we are fortunate enough that our biggest problem is going to be finding the hours to work all of the gigs we have confirmed, as well as keeping the office running. We want to make sure we maintain the reputation and level of professionalism the ULU team has built up over the past couple of years.

Peter Tudor: Wembley Reopening the new Wembley Arena after its £35m makeover in April. The place is being transformed and I can't wait to show everyone what we're achieving here.

Mark Johnson: Koko Consolidating an amazing first year and striving to always improve the quality of service as a venue in all areas and

hopefully staying independent from any drinks company branding so that we can continue giving gig-goers a choice in what they can drink.

Charlie Raworth: Bash Hall As a totally independent and relatively recent venue, we have to stay competitive and move to a good level of stability for the business so we can grow and gain some sort of sponsorship for our venue and music school. And we want more great artists to perform here.

Carrie Davies: Halfmoon We still have a way to go to convince certain people that The Halfmoon rocks - not everyone believes that being in Putney is one of our strongest points!

Martin Wissenberg: The Spitz The fact that Spitalfields Market is being developed and it's one of the best building sites at the moment. That's a real challenge for us at the moment.

Be Rozzo: Barfly A holiday! We're opening a Barfly Venue in Birmingham in September, that's sure to keep me busy.

Allan North: Plum Promotions The new venue we are working with in Brixton, Plan B, is a big challenge. The area has always been known as a buzzy part of London, so we're hoping that bringing a quality live option to South London will be something people like the idea of.

Chris Alexander: Astoria In the words of the Gibb Brothers - Staying Alive. **Bill Marshall: Shepherd's Bush Empire** The Empire has recently enjoyed a healthy and wide-ranging diary of shows, so for us it will be to continue attracting diverse talent, while looking at new avenues for potential business.

Steve Forster: Academy For Academy Music Group, it's opening our Newcastle venue on time in October. It's the biggest building project we've taken on since Glasgow a couple of years ago, so for us, building and operating a new music venue in the North East is the most important challenge in the coming months.

Barry Everett: The Borderline The Borderline and I are starting a relationship with our new owners, Denis Desmond and Clear Channel. We now have the back-up and confidence to take Borderline artists to any venue in London, allowing us to grow with emerging artists.

Andy Inglis: The Luminaire Convincing interplot to play. And finding a good tailor.

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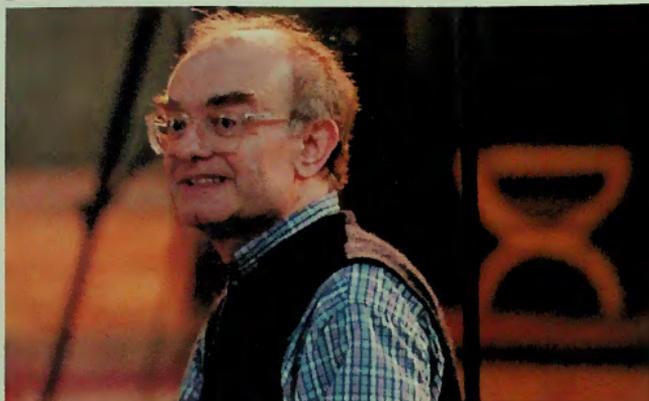
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John Rutter, the best-selling living British classical composer, marks his 60th birthday this month. *Andrew Stewart* talks to a musician who has won the hearts of choirs and public alike

Singing the praises of a British giant

If a wandering prophet had arrived in Cambridge in the Sixties to inform a young student that the future was orange, odds are that the revelation would have left its recipient none the wiser. But the saying would indeed come to pass at the next decade's outset with the publication by Oxford University Press of *Carols For Choirs Two*, universally known as the *Orange Book* by singers and choral conductors. The small volume packed a musical punch that rocked, or at least refreshed, the established repertoire of Christmas tunes and annual carol services. *Carols For Choirs*, both the book and the genre, would be the making of John Rutter's name.

The 25-year-old Clare College graduate contributed 16 striking arrangements and three sparkling new carols to the *Orange Book*, pieces

that captured the passions of singers young and old. Although almost a generation has passed since then, nothing has yet appeared of the quality or popularity to shift Rutter from his place at the top of the contemporary Christmas carol tree. Much the same could be said of his choral compositions in general, a point reinforced by raw sales data of his published works and recordings. Essentially, he stands as the best-selling living British classical composer, an achievement that has delivered a comfortable lifestyle, but no airs and graces, to a man respected in the classical music world for his decency and generosity of spirit.

John Milford Rutter was born on September 24 1946, brought into the world in a room above the saloon bar of The Globe public house, oppo-

site Baker Street station. He recalls that his grandmother, the pub's landlady, was a member of the Warren family, a canny East End clan better known today through the work of the boxing promoter, Frank. Music played an important part during young John's childhood, encouraged by his parents and boosted when he was accepted as a pupil at Highgate School. Rutter's schoolmates included the precocious John Tavener, Nicholas Snowman, who later made his name as founder director of the London Sinfonietta, and the pianist Howard Shelley. His fundamental skills of composition took root under the Highgate stewardship of Edward Chapman, who also oversaw Rutter's progress as organist and pianist.

Rutter reveals that Chapman's guidance was also delivered to his old school friend John Tavener. "Curiously, although our styles are very different, John and I both had our first composition lessons from the same remarkable man," he recalls. Chapman believed that all music was fundamentally spiritual, whether written for secular or sacred purposes. "Writing for choir has been important for both Tavener and myself, probably because the school choir was at the centre of the music we made at Highgate. It was also where we met the wider musical world, performing at the Royal Festival Hall and at the Proms. That experience, I think, probably imprinted choirs deeply into my psyche."

Towards the end of his school career, Rutter decided to read music at Cambridge, not at King's College, where he felt he might be swamped beneath a flood of contemporary talent, but at neighbouring Clare College. The institution's all-male chapel choir left much to be desired by the freshman music student, who often played the organ as his singers "groaned away like the Red Army Choir".

Rutter's work was first published and he made his debut recording while still an undergraduate. His talents clearly impressed Sir David Willcocks, music director at King's and a legend in the world of choral music, who invited the much younger man to co-edit the successor to his original volume of *Carols For Choirs*.

In 1975, Rutter became Clare's second director of music, for an annual stipend of £350. His Clare contacts would supply the nucleus of the Cambridge Singers, a professional chamber choir which he founded in the early Eighties.

Marrying in 1980, Rutter and his wife JoAnne would settle in the Cambridgeshire village of Duxford during a globetrotting period where he was often conducting and lecturing overseas.

He would later establish Collegium Records as a cottage industry in 1983, helping it to build into a healthy commercial enterprise. "It began by accident," he recalls. "I was invited by the US religious label Word to do an album of Christmas carols. This was the first thing we recorded as the Cambridge Singers, which comprised people who had been at Clare College a few years earlier. The partnership also set down two albums of English church music for Word, before the label arranged to record Rutter's *Gloria* as the centrepiece of an album devoted to his music.

"The deal was that I'd make the album in London, book the artists, pay the bills and so on," says Rutter. "I managed to get the Philip Jones Brass Ensemble to come in on the night between tours to Tokyo and Munich. Philip was an old friend of mine. He phoned the lads, who came in and played their socks off for that recording. I was on the verge of sending the master tape to America when my wife, who is smarter about these things than I am, pointed out that the contract was so structured that the day would never dawn when I would get my money back. I'd paid all the bills with money I barely had. She suggested I start my own label."

Rutter made mark at Cambridge by revising carol book

John is so exceptionally kind, decent, honest and generous
Barry Holden,
Select Music

Husband and wife, inspired by the idea of releasing a recording, considered possible label names to an A4 pad. The Rutter's baby was almost launched into the world as Triad Records, until its connotations with the criminal underworld became clear. "We thought better of that, taking advice from all the record stores in Cambridge. Collegium was their unanimous choice from the 25 or so names we showed them. The label was purely born of a situation where the alternative was to be disadvantaged by another record company."

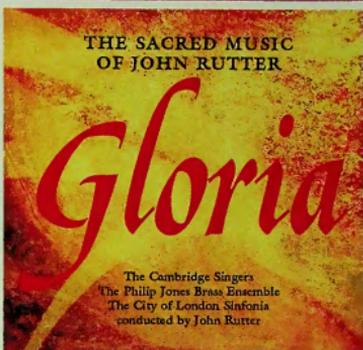
The label rolled out as a mail-order business, its sales sparked by ads in the Royal School of Church Music magazine and its North American equivalent and favourable press reviews for the Gloria album. The first stack of LPs was soon dispatched from Rutter's garage, followed by several others. As a result, the composer was able to cover all the costs and record a profit on his initial investment. He explains that the advent of the CD presented a gilt-edged opportunity for the label, especially so at a time when the choral catalogue contained notable gaps in core repertoire. Rutter linked together the two master tapes of his Gloria album and issued the results as a CD. "It's still there in the catalogue to this day, although I've just added four bonus tracks as a 60th birthday fiesta."

Rutter's Word recording supplied ample source material for Collegium's early development. They also generated sufficient turnover to allow the composer to record new discs, including a recording of Fauré's Requiem that won a Gramophone Award in 1984 and would put Collegium on the classical map. The consistency

of sound created by successive generations of Cambridge Singers has become a hallmark of the Collegium label; likewise, Rutter and the small team working from a custom-built office in the garden of his home set exemplary artistic and production standards. Investment in new technology, including state of the art recording hardware and surround sound authoring software, and the periodic revamping of catalogue titles, have also contributed to the label's striking commercial success.

While Rutter's Collegium recordings caught reviewers' ears, the reception of the composer's music in his native land often betrayed critical unease with the overtly tonal, wholehearted tunefulness of his music. The Rutter oeuvre was recently assessed by contemporary music specialist Paul Griffiths in his *Penguin Companion To Classical Music* in the space of five lines, closing with the leaden comment that, "His compositions include a Requiem (1985) and much else for chorus". Others have been more hostile in their reactions to a composer wedded to diatonic harmonies and melodies with a beginning, middle and end. Conversely, Rutter's work is greatly admired by choral directors, loved by singers and audiences, and increasingly valued by radio broadcasters and record companies.

Responsibility for Collegium's UK sales representation and nationwide distribution passed from the label's back yard to Select Music in the late Nineties, a move that perfectly suited the growth pattern of Rutter's company. Bary Holden, who brokered the deal as Select's marketing director, takes up the story. "I'd always wanted to



Rutter's Gloria: early success for the Collegium label

add Collegium to Select because I thought it would be a joy to manage and so it has proved since we signed the contract in January 1997," he says. "Collegium is exceptionally capable and they never make any mistakes. All the albums are beautifully produced and judiciously marketed. Beyond that, John is so exceptionally kind, decent, honest and generous."

That generosity extended to Rutter's full cooperation in the making of a new recording of his Requiem, elegantly presented on Select's budget brand Naxos. The disc, performed by Clare Col-



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• 60,000 sold in
the UK and still
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• John Rutter:
60 years old and
still going strong



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JOHN RUTTER: REQUIEM



CHOIR OF CLARE COLLEGE CAMBRIDGE
TIMOTHY BROWN

lege Choir under Timothy Brown, secured the label's first number one slot in the classical album chart. "At first," recalls Holden, "we didn't have the courage to ask John, given our other interests in Collegium. But when we did, he agreed with greater alacrity than we'd expected. He was exceptionally generous and helpful throughout. John likes the Naxos record. He says he had cause to be grateful for affordable recordings of music on the Pye label when he was a lad. He cleverly suggested using the work's chamber music version, which not only cost us less but also

Rutter's Requiem: strong seller for Naxos

FIVE KEY RUTTER ALBUMS
Gloria, Antiphons, including *All Things Bright And Beautiful*, *God Be In My Hand*, *For The Beauty Of The Earth* etc.

Cambridge Singers, Philip Jones Brass
Ensemble: City of London Sinfonia/Rutter (Collegium CSCD515)
Collegium Records covered its account

in 1984 with this unbeatable introduction to Rutter's music, which remains a demonstration album in terms of repertoire, recording sound and

performance. The Greek Dorian Dous movement appears here as eloquent contrast for the expressive simplicity and emotional intensity of Rutter's mature

response to a venerated sacred text. The hugely popular *God Be In My Hand* (frequently heard at wedding services) here receives a definitive reading.

Requiem: Magnificent.
Cambridge Singers, City of London Sinfonia/Rutter (Collegium CSCD515)
According to the composer, this

allowed us to present its premiere recording, and he also offered to produce and edit the album. There are generally 200 sets of parts of the Requiem on hire in a tri-state area around New York, which makes John one big invisible export for UK pic."

Sales of the Naxos Rutter disc have exceeded 60,000 in the UK since the album's release in 2003, a figure growing steadily at the rate of around 1,500 per month. A further 40,000 units have been sold in other territories. "There's no reason to see why it won't exceed 250,000 within its first five years in the catalogue," says Holden. "It's one of our best sellers and something of which I'm very proud." A new recording of Rutter's *Mass Of The Children*, again with Clare College Choir, is set for future release on Naxos.

These successes are matched internationally and Rutter's star shines brightest in the US, where hardly an evening passes without one of his works appearing on a concert programme. He is also in demand in Japan, where the Tokyo-based JR Singers exist on an exclusive diet of his music. The man is one of a handful of British musicians to conduct regularly at Carnegie Hall, New York's hallowed ground for classical music, and figures prominently on the circuit of state-side choral conventions and singing workshops. His popularity is further underlined by the existence of translations of his choral pieces into just about every singable language.

Rutter's deal with Universal Classics and Jazz has given fresh focus to the marketing of Collegium tracks. It was established with the express aim of placing the composer's work before a new

audience, not least Universal's lucrative "grey pound" market.

"The idea came from Mark Wilkinson and Dickon Stainer at UCI, who suggested I should select carefully some of the tracks that I have made of my music to create a new collection," says the composer. The fourth UCI Rutter title, *John Rutter - The Gift Of Music: The Choral Catalogue*, rolls out on September 19, carrying a representative mix of sacred and secular works from the Collegium catalogue and one track written especially by Rutter for the album.

"This is a retrospective, which Mark felt was perfect for a birthday album," he adds. "Here are recordings that span more than 22 years and were made in various places that sound remarkably consistent. It's a nice memo of the singers I've worked with over the years and of my relationship with the City of London Sinfonia."

Graham Southern, classical manager for Universal's core catalogue, recounts how, at a recent UCI dinner with Classic FM presenters and senior staff, ears pricked up at the mention of the label's new Rutter compilation.

"A few of them mentioned the volume of requests they receive for Rutter's music, pieces such as *Hymn To The Creator Of Light* or *Look At The World*," he says. "We are about to reissue for the second time one of his first recordings, *The Holly And The Ivy*, which we put out as *John Rutter - The Christmas Album*. We're running a special campaign on that again this autumn, on the back of *The Choral Collection*. My feeling is that everything he does, whether it's new compositions or arrangements of original tunes, is exquisitely crafted and goes straight to the heart."

Celebrate John Rutter's 60th birthday with *Collegium* RECORDS

Collegium Records are proud to announce three releases in a new series of CDs
THE JOHN RUTTER EDITION
definitive recordings conducted by the composer, with The Cambridge Singers and the City of London Sinfonia.



Gloria: the sacred music of John Rutter

The classic Rutter album now at mid-price with bonus tracks. Alongside *Gloria* and several of Rutter's most popular shorter pieces (including *For the Beauty of the Earth* and *All Things Bright and Beautiful*) are new pieces especially recorded by the Cambridge Singers for this release - *Cantate Domino*, *Arie, Dixie*, *Wedding Canticle* and *Hymn to the Creator of Light*.

CSCD 515



Fancies

A mid-price reissue of the popular *Fancies* album, collecting together John Rutter's best-known concert works. As well as the virtuosic *Suite Antique* (for flute, harp, chord and strings), this disc contains the three choral song-cycles *Five Childhood Lyrics* (for unaccompanied choir), *When Ladies Hang* and *Fancies* (both for choir and orchestra).

CSCD 516



The Sprig of Thyme

This mid-price collection of traditional songs (formerly *The Link in the Chain*) includes John Rutter's widely-performed cycles *A Sprig of Thyme* and *Five Traditional Songs*, alongside Vaughan Williams' *Five English Folk Songs* and arrangements by other composers. Now with Rutter's arrangement of *Searching for Lambs*, never before released on disc.

CSCD 517

Other John Rutter titles on Collegium Records include:



Feel the Spirit

Songs and Spirituals

COLCD 128



Mass of the Children

and other sacred music

COLCD 129

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email: info@collegium.co.uk

www.collegium.co.uk

Requiem setting was prompted by his work as editor of the 3rd version of Fauré's Requiem, which he studied as manuscript form in the early 1970s at the Biblithèque

Nationale in Paris. "I realized that this icon of sacred composition was actually something quite practical. I also felt that setting the Requiem text was not way

beyond the horizon for me. That was the moment I felt that maybe I could write a Requiem." Rutter's recording remains a top-selling jewel of the Collins' catalogue

and will be reissued this autumn with four freshly-mixed bonus tracks.

Gloria: Magnificat, Psalm 150, Choir of King's College, Cambridge.

Cambridge: CD55/Clebratory (EMI Classics 557952) Stephen Cleobury's presence as organist and music director of King's College gave Rutter

his first big break in the late 1970s, establishing a lasting connection with the legendary Cambridge choir. For their second album on EMI Classics,

Cleobury and his chorists turn to three substantial celebratory works, including the setting of Psalm 150 written to mark the Queen's golden jubilee in

2003. There's a boldness in the music and its performance that instantly catches and holds the ear. Echoes of Walton and Howells bleed here with Rutter's

habitually sensitive response to sacred texts. **Requiem: Come Down, O Love Divine; Musica Dei Organ pieces etc.**

Choir of Clare College, Cambridge/ Brown (Naxos 8.557130) Through his work as a conductor, choir trainer and inspired motivator of

'The great thing about music is that it can be a fantasy world'

Your music has consistently satisfied the needs of choirs and choral singers, whether amateur or professional. Why do you think it has proved so successful with performers?

John Rutter: "Much of my music began life with amateurs firmly in mind. Like any composer, I write for the occasion and the forces that confront me. Over the years, a lot of my commissions came from amateur choral institutions, many of them based in the US. If you're writing for choirs, you're usually creating music for amateur singers. Here the trick is to write the music you want to without writing down or oversimplifying. The language has to be accessible to performers, because if it's not then it will fail. It also has to be accessible to audiences."

The US has welcomed your music with open arms. It seems to me that much of your finest church music has a directness about it that has something in common with the idioms of worship music familiar to evangelical congregations. Did you find it difficult to switch from the

relatively formal atmosphere of worship in Clare Chapel to that found in the American Midwest, for example?

John Rutter: "I grew up very much in the straight-laced Church of England and am still not really comfortable with pop music in church. Writing for a place where churches have competing and the ministers where white suits and carry hand microphones, I began to think where's the harm in creating pieces such as All Things Bright And Beautiful or For The Beauty Of The Earth? They caught on hugely over there and, to my surprise, have really taken hold in the Church of England and other churches here. US choir directors told me they were looking for music that would make them and their singers happy, with sufficient classical grounding and craftsmanship, that would simultaneously solve the requests of senior ministers asking them to jolly things up for the gallery."

Why do you think the Requiem has touched so many people in so many countries? John Rutter: "Some have said that the work makes dying too easy,



and I can see what they mean. But I always wanted to believe that there was light at the end of the darkest tunnel. I don't know how much of an optimist I am in real life, but the great thing

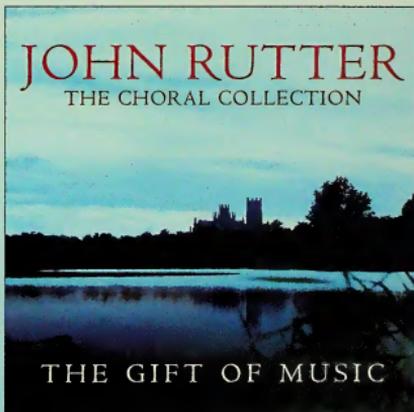
about music is that it can be a fantasy world. It is argued that the artist should confront reality, and of course there's an important place for that in all art. For me, there's also a place for the arts to

offer a kind of magic garden, where you can find things rearranged in the way you would like them to be – an ideal world. That's probably one of the reasons I like the music of Christmas, because for a very few magic days each year we suspend our normal politics and feuding and try to rearrange the world as it should be. Music can make Christmas perfect. It can be the ideal, even if someone burns the turkey. Right from the time when I was very small and first began to compose at my parents' upright piano, music was my own domain. That was what I liked about it. Some composers consider themselves mainly to be architects, crusaders or explorers; I think I'm much more a weaver of spells or teller of tales. What do we all want on our tombstones? The first thing for me is that 'He wrote like an angel', but second to that, I would most like for it to be said that, 'He touched people's hearts', because that's not unimportant. It has something to do with hope in a world where sometimes it feels there isn't much hope around."

Universal Music celebrates John Rutter's 60th birthday with the new album

THE GIFT OF MUSIC THE CHORAL COLLECTION

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singer, Rutter has contributed significantly to improvements in choral standards and changes in the sound of choral singing. His successor as music

director at Clare College, Timothy Brown, draws expressive performances from a young choir fully aware of the importance of words and their

shading. Produced by the composer and dedicated to the memory of his oldest son Christopher, this *Missa* disc stormed the classical album chart in 2003 and

remains a big seller for the budget label.

The John Rutter Collection, Cambridge Singers: *City of London Cathedral/Rutter Universal*

Classics & Jazz 472 622-2
The first fruits of Collegium's famous deal with Universal Classics hit the retail spot following its release in October 2002.

registering UK sales of 85,000 and drawing newcomers to Rutter's work. He carefully crafted the tracklisting to reflect the accessible yet never simplistic nature of

his output, including his first hit composition of 1966, the evergreen *Singler's Pipe Carol*, extracts from his *Requiem*, and works written with modern church

services in mind. The composer's treatment of *All Things Bright And Beautiful*, for example, owns an unforced charm sufficient to overshadow its

familiar hymn setting. It is also easy to see why his version of *The Beauty Of The Earth* has become one of the most popular modern worship songs.

Among Rutter's compositional skills, one of the most developed is his knack of expressing a musical idea in the simplest way possible – a skill he attributes to a careful refinement process, guided by the motto of less is more. Certainly, those who understand the musical nuts and bolts of Rutter's classic compositions will unanimously agree on their remarkable craftsmanship. Few, however, immediately appreciate just how much work he invests in constructing instantly memorable melodies, apt harmonies and Rutteresque shoring.

"Very often the act of composition for me involves pairing down or peeling off the layers of the onion," says Rutter. "Sometimes very complicated ideas end up as much simpler ones."

In 1985, on the eve of his 40th birthday, Rutter decided he would stop working to commission and concentrate on projects that held personal appeal. "I'd only once missed a deadline, because of illness, and I found that quite distressing," he says. "As a composer working exclusively in response to commissions, you're constantly walking a tightrope. I'd been walking that tightrope for 15 years and felt that, if I did fall down on the job, it would be hard for my career to recover from the damage. I felt that I'd rather work at my own pace on new projects, and my *Requiem* setting was the first fruit of that."

The 37-minute *Requiem*, which combined the Latin mass for the dead with English words from the *Book Of Common Prayer* and Psalms, grew as a deeply personal response to the death of Rutter's father in 1984. "He loved music but never actually learned to read it," says Rutter. "I thought that I wanted to write something that he would

Everything he does... is exquisitely crafted and goes straight to the heart

Graham Southam, *Universal*

Quite frankly, he's a complete star.

I'm lost in admiration for him

Ian Maclay, *St Paul's Cathedral*

have liked, where the listener doesn't have to be part of the new music club to be able to get through the door."

Rutter later contacted his first host and patron in the US, church choir director Mel Olson, who agreed to give the *Requiem's* premiere performance. "Mel had performed my *Gloria*, which was the first piece I wrote specifically for the US and also the first of my larger compositions that became widely known. He held a special place in my heart." Six months on from the work's publication in 1986, it had clocked up at least 500 performances in North America alone, gaining an unstoppable momentum in the process and extending the reach of Rutter's work throughout the US.

In addition to his work as composer and record company supremo, Rutter remains impressively active as a conductor, mostly of his own works or arrangements. Recent years have seen the establishment of a successful partnership with the Royal Philharmonic Orchestra. The London band, which itself reaches the sixty mark next year, offers its own John Rutter birthday tribute at St Paul's Cathedral on September 22, with a programme uniting Tavener's brooding *The Protecting Veil* with Rutter's *Requiem*.

"I don't usually conduct concerts in this country," says Rutter. "But the RPO relationship has ripened over the years, beginning with the Christmas concerts we've done at the Royal Albert Hall every year since 2000. I'm very fond of them and respect them immensely. They are a lovely band to work with and Ian Maclay, their managing director, is as straight as they come."

"The orchestra's boss responds in kind, paying tribute to a man known to care deeply about the well-being of the musicians with whom he works. "Fundamentally, we all like working with John because he's such a nice bloke and a good musician," says Maclay. "He's so self-deprecating and never pushes himself forward, not that he has to. Quite frankly, he's a complete star. I'm lost in admiration for him, so when this chance came up to do his *Requiem* in St Paul's, I thought it would be an ideal way to mark his 60th birthday."

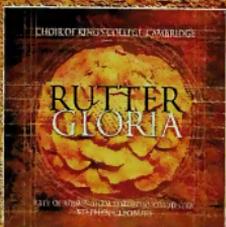
Select Music's Barry Holden echoes Maclay's comments. "To my ears, John's music is imaginative, it's memorable and harmonious, and is so sensitive to the needs of singers," he says. "The highest compliment is that his works are sung everywhere from Jesmond to Japan. He believes passionately that singing brings out the best in people, and his delight is to see his music used a lot. It's not music for study by a few scholars; it's music for all."

"Make no mistake: his music comes from deep in the heart. John has not always had it easy; he's had severe tests in his emotional life. He's lost his parents and, more recently, his young son. There's a deep soul there and a deep conviction. I'm sure he believes the world would be a better place for more singing, and he puts that into action. History is a more erudite judge than any individual critic. I suspect that John's music will still be sung, played and enjoyed in 100 years' time."

Holden's assessment stands on the firm foundations of recent music history, which shows every sign of delivering John Rutter's best works to posterity's care.

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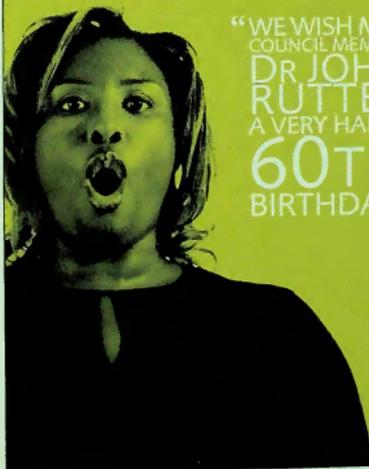
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John**



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Success of crossover acts to be welcomed but pre-teen artists are catalyst for love of music

The decline of pop spells bad news

EDITORIAL
MARTIN TALBOT



The gradual, but clear, decline of the pop press over a number of years will not come as a surprise to those who keep their eye on the charts.

The albums rundown has long since been dominated by big crossover acts, which target the mums and dads rather than their teenage kids.

And the singles chart has had similar echoes recently, with the likes of James Blunt, Daniel Powter, Gorillaz and Charlotte Church also keying into the same market.

Then, of course, there is Sunday night's more mature Top Of The Pops and the arrival of the long tail, as the over-Thirties most likely to be able to afford an iPod have delved into the catalogue archives to buy downloads in their thousands.

The general decline of good, old-fashioned pop as we knew it in the Eighties and Nineties is something that musical snobs will hail as a victory for good taste. But it may have serious consequences for the music industry going forward.

Pop was how most of us first got into music in the first place. In the Seventies, it might have been the Bay City Rollers or The Osmonds, in the Eighties Adam And The Ants, Bananarama or Stock, Aitken &

Waterman, in the Nineties Take That, The Spice Girls or New Kids On The Block.

Of course, most of us moved on as our palette developed – as did some of the artists themselves – but our tastes were awoken by pop.

A string of pop titles – including *Smash Hits* and *Top Of The Pops* – has catalogued this world over the years, and their declining sales over the past five years reflect a waning interest in their music.

We shouldn't get too carried away, of course – *Smash Hits* slipped only marginally in the latest ABCs and pop is not completely dead, as the Crazy Frog will testify.

But if pop does slip off the musical agenda, pre-teens will not be drawn into music in the way they have been in the past.

In an era of intense competition for their pocket money, from movies, games, magazines, TV, the internet, their mobiles, the heroes of teens and pre-teens are not pop stars, as they were for many of us. They are Big Brother contestants, Disney characters, dolls – such as Bratz or Barbie – and TV or movie icons.

Ultimately, the danger is clear – that the market of tomorrow will not be drawn into music at all.

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Why the Robbie/T-Mobile tie-in pushes right buttons

VIEWPOINT
RICHARD THOMPSON



The announcement by T-Mobile that Robbie Williams is to act as a "global brand ambassador" should prove a safe choice in shark-filled waters. The damage for both the "face" and the brand in an ill-conceived union can be irreparable.

Ever alert to manipulation by marketers, Joe Public will not tolerate the feeble-minded endorsement of products by seemingly unassociated figures. It is no longer sufficient to thrust product into the hands of the England football captain to witness a swing in high street sales. Indeed, associat-

ed because they "share the same philosophy". The negative publicity resulted from the anti-fur trade movement – of whom the former Beatle's daughter is an ardent and vocal supporter – who took issue with the marquee's use of leather. This damaged the credibility of the brand and the personality.

Vodafone's decision to end a three-year agreement with David Beckham was reached by mutual consent, according to both parties. Despite an undisputed positive effect on high street sales, this relationship was readily revealed as a marriage of convenience with no solid brand foundation.

The recent T-Mobile decision reveals a firmer footing. Rather than choosing a public face based on public recognition, this partnership is underpinned by sound strategic reasoning. The boom in downloading songs and exclusive content to digital devices is a market development that will profit both parties.

Future rock and roll excesses notwithstanding – which could really only add to Williams' rock star credentials – this looks likely to be a marriage made in heaven. Richard Thompson is chairman of Merlin-ETC, a management company for elite athletes and entertainers

Read all about it! The music press is on crest of a wave

The big question

Rock magazines experienced almost universal growth in the ABC figures issued last week. Why do you think this is?

Rob Partridge, Coalition Group
"These figures are a testament to the UK magazines in understanding their audiences. It might well be fashionably cynical to sneer at the music papers, but the UK press is still the most robust and best-read in the world – indeed, go to www.abc.org.uk to discover the international significance of these new figures."

James Sandom, SuperVision Management

"The British music scene hasn't been this vibrant for a decade. Bands such as Bloc Party, The Futureheads, Kaiser Chiefs and Hard-Fi have all had Top 10 albums in 2005, where they may only have been afforded cult status in a different era. When exciting British groups appear it provides magazine editors with ammunition to flourish, when a number of exciting groups appear all at once the knock-on effect is an uptick in ABC figures."

Simon James, Hyperiaunch
"Downloading is in part responsible. The ability of people to access and sample a wide range of artists and their influences lessens fans' reliance on traditional promo channels for new

music and stimulates interest in more marginal acts, invigorating a key part of the artist development/discovery cycle. As that stimulus turns into sales, fans' natural need to know more about the bands leads to magazines and newspaper sales. Surely everyone in the business must see that download sales have a virtuous part to play in the future of music."

Paul Franklin, Relentless
"It's not surprising, really. That scene is thriving at the moment. There are some great bands coming out of it with genuine crossover success, so inevitably the media that report on it are thriving."

Pete Selby, Borders
"By and large they're catering towards an older, more literate music consumer with more time to invest in well-researched and executed articles. It's the antithesis of the soundbite internet news site. The high journalistic standards found in *Mjig* and *Word* press all of Fifty Pound Man's buttons."

Duncan Grant, HMV
"This is a really encouraging lift, which serves to underline the resurgence of British music across most genres, particularly the effect of new "Brit Waves" acts such as The Kaiser Chiefs, Kasabian and Razorlight to name just a few. The increase in overseas circulation also suggests the influence of British music is on the up in other markets too."

The partnership is underpinned by sound strategic reasoning

ing celebrities with brands in the current climate must be a carefully considered proposition – and, first and foremost, the relationship must be relevant to the brand and the personality. The promotion itself must be creative and authentic to both.

The dangers are manifold. The decision by car market Levas to sponsor a forthcoming tour by Paul McCartney was described by both parties as "a natural fit"

Club Charts 27.08.05

The Upfront Club Top 40

Position	Artist	Track	Genre
1	ERNESTO VS BASTIA	Dark Side Of The Moon	House
2	FALITH FEMMS	MESMERIZED	House
3	BASEMENT JAZX	DO YOUR THING (2005 REMAKE)	UK
4	FATHLESS	INSOMNIA 2005	UK
5	ARNAND VAN HEEDEN	WHEN THE LIGHTS GO DOWN	Drum
6	FREEMASSONS FEAT. AMAANDA WILSON	LOVE ON MY MIND	House
7	THE DRE ALLEN PROJECT FEAT. DAWN ROBINSON	FLY	UK
8	LEAH DONAGH	HIGH	UK
9	PEYTON	I.L. RISE A HIGHER PLACE	UK
10	JENN CINEMA	DOME VAIN DOME SHINE	House
11	EMALY	MAKE SOME NOISE	UK
12	MAINT ROYALE	SINGIN' IN THE RAIN	UK
13	LEE GARDNER	FEEL MY WAY	UK
14	COCO BOBBER	FEEL MY WAY	UK
15	LADYTRON	DESTROY EVERYTHING YOU TOUCH	UK
16	FREESHUNK	MOMENT OF MY LIFE	UK
17	MAYO DOGGS	PRESSURE/DROP THE PRESSURE	UK
18	JAMARION	STEVEN DAVIS IN SILVY JUNE	UK
19	JESSICA SIMPSON	THEE BOOTS ARE MADE FOR WALKING	UK
20	SUPPLY VS FISHBOWL	LET'S GET DOWN	UK

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track
1	PLATES INC	STALL ME
2	MATCH STREWS	STRONG BELIEF
3	ZION FEAT. ERIK	SEPTIMBERS RAIN
4	TOMMY NOLAN	YOUR BOY
5	FRANKIE T. & LAMARION	COMING

Position	Artist	Track	Genre
21	TAMARIN	POINTLESS RELATIONSHIP	House
22	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	House
23	RODROCKERS	ROUND & ROUND	House
24	STEVE MAAGT/STEVIE SMITH	LOVIN' YOU MORE (THAT BIG TRACK)	UK
25	THOMAS SCHWARTZ	MORE THAN A FEELING	UK
26	ONE HIT WONDERS	GRADE OF GOD	UK
27	THE BRAVERY	UNCONQUITOMAL/IAN HONEST MISTAKE	UK
28	PRAS MICHEL	HAVEN'T FOUND	UK
29	DA PLAZA VS CLEA	WE DONT HAVE TO TAKE OUR CLOTHES OFF	UK
30	IAN VAN DAM	INSPIRATION	UK
31	ROUTE ONE FEAT. JENNY ROST	GRASSLANDING	UK
32	HEADSTRONG FEAT. TIFF LACEY	CLOSE YOUR EYES	UK
33	LES RAYMONS	DIGITALS ACQUIES YOUR BODY (MAKE ME)	UK
34	MAURO PICOTTO	LIZARD	UK
35	PARADISE DOLLS	TOUCH MYSELF	UK
36	GO DIRRAP	OH LA LA	UK
37	PAUL VAN DYK FEAT. WAJNE JACKSON	THE OTHER SIDE	UK
38	THE LOVE	THE LOVE	UK
39	PAUL JOHNSON	SHE GOT ME ON	UK
40	JOEY NEGRO	JUST MAKE A MOVIE ON ME	UK

Trance anthem hits top

By Alan Jones

The past few years have been tough for trance music, but every now and then a new trance anthem bubbles to the surface – and this week it's **Dark Side Of The Moon** by **Ernesto Vs Bastia**.

Vaulting 41 on the Upfront Chart, where it has a slender lead of less than 5% over **Falith Femms' Mesmerized** and **Basement Jazx's Do Your Thing**, it shares only its title with **Pik Floyd's** classic 1973 track, and has been a regular feature of **Judge Jules' Radio One** shows since it first showed up on import last year, prompting him to dub it "the trance anthem of the year".

Meanwhile, the Commercial Pop Chart saw a tussle between **Miss 'R' Boots** this week – **The Pussycat Dolls** and **These Boots Are Made For Walkin'** to be exact. The latter disc – a remake of the Nancy Sinatra hit by **Jessica Simpson**, with a little help from country legend **Willie Nelson** – just failed to take the title, allowing the **Pussycat Dolls** to move 2-1 with their debut single **Dart Cha**.

Destined to become a major recent hit when it is released in a fortnight, **Dart Cha** also features **Busta Rhymes**, and has already scooped to the top of the TV airplay chart, possibly helped by the fact that the Las Vegas burlesque troupe – who include former **Prince** protégée **Carmen Electra** – have never been beaten by an ugly stick in their lives. A sideways R&B cut in its original version, its passage to the top of the Commercial Pop Chart was helped by more appropriate house mixes from **Ralphie Rosario**, **Kasadee** and **DJ Dan**.

No change on the Urban Chart, where **Snoop Dogg's Ups And Downs** enjoys a **char** clamp for the second week – but it's lead over **Tony YoYo**, **Rihanna** and the **Pussycat Dolls** is both slender and shrinking, so a new number one seems to be a distinct possibility next week.

Although the Urban Chart remains our most stable and slowest moving club listing, it has received a much larger influx of new entries than usual in recent weeks, with the result that, for the first time this year, none of its current inhabitants has been around for as long as 10 weeks. Topping the list of single-digit newcomers the chart's ongoing surviving inhabitants are **Mariah Carey's** former car-copper **Being Together**, and even that is barely hanging on at number 50.



Ernesto Vs Bastia on a roll with Judge Jules



Snoop Dogg holds on to Urban title

COMMERCIAL POP TOP 30

Rank	Artist	Track
1	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DO YOUR THING
2	THE PUSSYCAT DOLLS	THESE BOOTS ARE MADE FOR WALKIN'
3	JESSICA SIMPSON	SHE GOT ME ON
4	TAMARIN	POINTLESS RELATIONSHIP
5	LEAH DONAGH	HIGH



Young Buds Friday 30th Sept

MUSICWEEK

The Official UK Charts 27.08.05

SINGLES

1	1	MCFLY TILL BE OK	Rock		
2	1	JAMES BLUNT YOU'RE BEAUTIFUL	Acoustic		
3	2	DANIEL POWTER BAD DAY	Warner Brothers		
4	6	BABYSHAMBLES FUCK FOREVER	Rough Trade		
5	4	IRON MAIDEN THE TROOPER	EMI		
6	4	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH...	Acoustic		
7	7	KELLY CLARKSON SINCE U BEEN GONE	Rock		
8	3	CRAIG DAVID ALL THE WAY	Warner Brothers		
9	4	GOLDFRAPP OOH LA LA	Male		
10	5	ANKON BELLY DANCER (BANANZA)	Universal		
11	6	CIARA FEAT. LUDACRIS OH	LifeSize		
12	8	2PAC FEAT. ELTON JOHN GHET TO GOSPEL	Interscope		
13	9	MARIAH CAREY WE BELONG TOGETHER	Def Jam/Interscope		
14	6	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	Sony Music		
15	13	MVP ROC-YA BODY (MIC CHECK 1 2)	Polystar		
16	10	EMINEM ASS LIKE THAT	Interscope		
17	15	MATTAFFIX BIG CITY LIFE	Badhead/Interscope		
18	11	THE GAME DREAMS	Interscope		
19	12	THE MAGIC NUMBERS LOVE ME LIKE YOU	HouseOf		
20	14	DADDY YANKEE CASOLINA	Merch		
21	6	BLACK REBEL MOTORCYCLE CLUB AIN'T NO EASY WAY (Feat)			

ALBUMS

1	1	JAMES BLUNT BACK TO BEDLAM	Parlophone
2	2	COLDFPLAY X&Y	Parlophone
3	3	KAISER CHIEFS EMPLOYMENT	Big Top/Parlophone
4	4	FATHEAD FOREVER FAITHLESS - THE GREATEST HITS	ShoutOut
5	5	DANIEL POWTER DANIEL POWTER	Warner Brothers
6	7	GORILLAZ DEMON DAYS	Parlophone
7	11	MADELEINE PEYROUX CARELESS LOVE	Parlophone
8	8	THE MAGIC NUMBERS THE MAGIC NUMBERS	HouseOf
9	6	SUPERGRASS ROAD TO ROUEN	Parlophone
10	6	JEFF WAYNE THE WAR OF THE WORLDS	Columbia
11	20	KELLY CLARKSON BREAKAWAY	RCA
12	10	MICHAEL JACKSON THE ESSENTIAL	Epic
13	9	OASIS DON'T BELIEVE THE TRUTH	Big Brother
14	18	JAMIROQUAI DYNAMITE	Sony Music
15	12	KIRSTY MACCOLL THE BEST OF	Virgin
16	14	CRAZY FROG CRAZY HITS	Gut
17	15	THE BLACK EYED PEAS MONKEY BUSINESS	AMI
18	26	KT TUNSTALL EYE TO THE TELESCOPE	Reinstate
19	17	THE KILLERS HOT FUSS	Island/Interscope
20	13	GREEN DAY AMERICAN IDIOT	Reprise
21	22	FOO FIGHTERS IN YOUR HONOUR	RCA

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CD - DVD - 7"

Produced by Stewart Levina and Dan the Automator

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COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 61	Various Artists	Universal
2	FESTIVAL	Rovavisco	Universal
3	RENAISSANCE - THE CLASSICS	Various	Virgin/EMI
4	THE BEST CLUB ANTHEMS 05	Ministry Of Sound	Ministry Of Sound
5	IBIZA ANNUAL 2005	Ministry Of Sound	Ministry Of Sound
6	GATECRASHER CLASSICS	V2TV	V2TV
7	SUMMER HOLIDAY DANCE CRAZE	Warner Dance	Warner
8	DRUM & BASS ESSENTIALS	Def Jam	Def Jam
9	WESTWOOD - HEAT	V2	V2
10	THE VERY BEST OF	Virgin/EMI	Virgin/EMI
11	TIN THE MIX - REVIVAL	Universal TV	Universal TV
12	POP JR	EMI/Virgin/Universal	EMI/Virgin/Universal
13	THE BEST BRQ ALBUM EVER	Sony BMG TV	Sony BMG TV
14	R&B DANCE MIX	Sony BMG TV	Sony BMG TV
15	POP ROCKS	Universal	Universal
16	CLUBLAND 7	Universal	Universal
17	GREASE (OST)	Decca	Decca
18	THE NO.1 SUMMER DANCE ALBUM	Sony BMG TV/UMV	Sony BMG TV/UMV
19	ESSENTIAL R&B - SUMMER 2005	Virgin/EMI	Virgin/EMI
20	HAPPY SONGS	Various	Various

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
AMBER TUSCH (SONY) 6/16	CRUE DAVID: THE STORY GOES AUG 22
BLACK EYED PEAS (A&M) 6/16	WALKER BROS. AUG 22
GIRLS ALBUM (HOT) 6/16	COLORADO SUPERATURE WHITE AUG 22
OSTS: THE IMPORTANCE OF BEING IDLE AUG 22	SUPER FURRY ANIMALS (LOVE RAFF) EPIC AUG 22
BIG BROTHER AUG 22	KANYE WEST LATE REGISTRATION AUG 22
SHOW ME HOW TO SAVE YOUR HANDS (VIRGIN) AUG 22	ROCK-A-FELLA AUG 29
THE ONE I LOVE AUG 29	STYLISH (MUSIC) (REBEL) ISLAND AUG 29
PIANALUNA AUG 29	SCISSOR SISTERS AUG 29
FATHLESS (SONY) AUG 29	DANNY MATHWIS (PARLOPHONE) SEPT 12
FOO FIGHTERS (A&M) AUG 29	DAVID GRAY (LIVE IN SLOW MOTION) SEPT 12
GORILLAZ (DAGE) AUG 29	PHILIPPO AUG 29
GWEN STEFANI (COLUMBIA) AUG 29	IRATIANTIC SEPT 5
JESSICA SIMPSON (JIVE) AUG 29	TAM BROWN (THE GREATEST FAVORITE) SEPT 12
R. KELLY (A&M) AUG 29	PAUL MCCARTNEY (CHOICE AND CREATION) IN THE SEPT 12
COLUMBIA FIA (COLUMBIA) SEPT 5	BUSTA RHOAMS (THE FAVORITE) SEPT 5
SHAGGY (VIVA) (MCA) SEPT 5	ELBOW (LEADERS OF THE FREE WORLD) SEPT 5

20 10 **GRUDT** (PARALL) (GROUNDA) 2005

21	BLACK REBEL MOTORCYCLE CLUB AINT NO EASY WAY TO GO	Goth	Goat
22	UNITING NATIONS YOU AND ME	Palgrave	Palgrave
23	GORILLAZ FEEL GOOD INC	Genery	Genery
24	BODYROCKERS I LIKE THE WAY	Bigtop	Bigtop
25	LEE RYAN ARMY OF LOWERS	Reprise	Reprise
26	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Rebelion	Rebelion
27	SUPER FURRY ANIMALS LAZER BEAM	Stones	Stones
28	ROLL DEEP THE AVENUE	Goth	Goth
29	AUDIO BULLY/NANCY SINATRA SHOT YOU DOWN	Sony BMG	Sony BMG
30	CRAZY FROG AXEL F	Bluebay	Bluebay
31	CHARLOTTE CHURCH CRAZY CHICK	Positiva	Positiva
32	CHARLOTTE CHURCH CRAZY CHICK	Liberty	Liberty
33	KALISER CHIEFS I PREDICT A RIOT	Atlantic	Atlantic
34	LIL' LOVE LITTLE LOVE	ADW	ADW
35	TEXAS GETAWAY	Reco-Rela	Reco-Rela
36	SNOOP DOGG UPS AND DOWNS	10th Floor	10th Floor
37	MISSY ELLIOTT LOSE CONTROL		
38	DANCING DJS V ROXETTE FADING LIKE A FLOWER		
39	KANYE WEST DIAMONDS FROM SIERRA LEONE		
40	LONGVIEW FURTHER		

Produced by Stewart Levina and Dan the Automator

21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
GREEN DAY	GWEN STEFANI	SAM COOKE	MARIAH CAREY	KEANE	THE GAME	JACK JOHNSON	LONGVIEW	THE SHADOWS	ALANIS MORISSETTE	THE RAKES	SCISSOR SISTERS	CIARA	CHRIS REA	LULU	BASEMENT JAXX	AKON	JOHN LEGEND	NATALIE IMBRUCCIA	
Reprise	Interscope	XL	Universal TV	Def Jam	Interscope	Island	10th Floor	EMI	Columbia	V2	Polydor	Capitol	Warner	Elek	XL	Universal	Columbia	Reprise	



MCFLY: HIT THE TOP SPOT



SUPERGRASS: SCORE TOP 10 DEBUT

PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10

TOP 100 AIRPLAY	LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	2	1	2
3	3	1	3
4	4	1	4
5	5	1	5
6	6	1	6
7	7	1	7
8	8	1	8
9	9	1	9
10	10	1	10

These charts are also available online at musicweek.com

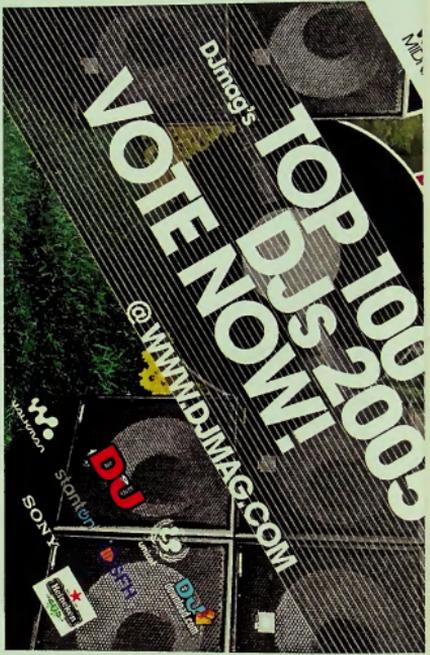


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COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10

URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10



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POWER PROMOTIONS

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10

With Mute acts such as Goldfrapp, Depeche Mode and Nick Cave back in the news, chairman **Daniel Miller** is in sober but upbeat mood about the tasks ahead

Quickfire

With Goldfrapp poised for take-off and Depeche Mode back with an album and sell-out tour, these seem like good times for Mute. What's the mood like in the company?

The mood here is always the same: good, very good. But when it comes to going about things on a day-to-day basis, we're like those four football managers that are two-nil up and still not smiling. These are busy times for us. Goldfrapp and Depeche are the main things at the moment, but last year we had Nick Cave come back with arguably the best album of his career, the Mozzy campaign was a huge success and we've been working in the studio with Depeche Mode. In Goldfrapp's case, is there a sense this is the album with which she'll go properly supernova?

It's got the potential to do that. In airplay and sales we're ahead of where we were with the last album, it's shipping good and the reviews have been amazing, but, again, I'm being dour-faced about it. It's there for the taking and it's set up beautifully, but you can never take these things for granted.

Do you see her work as an extension of the synthesiser-based punk aesthetic with which you started off in music?

It's funny because Mute's core thing has been electronic music and electronic pop, but Goldfrapp didn't start out like that and it wasn't why we signed them. But they went in that direction and because of our experience we could give them positive feedback, which helped.

What do you put the enduring appeal of Depeche Mode down to?

A combination of things: great songs, respecting the intelligence of the fans and always pushing forward and not



repeating themselves. The quality control has always been high and they don't rest on their laurels. There seems to be this amazing bond between band and audience.

How would you describe the sound of the new album?

It's extremely strong – it's up there with their best work. Dave Gahan has contributed three songs, which he's never done before. It's classic Depeche Mode without being retro. You know it's them when you play it, but it doesn't sound like anything they've done before.

Another of your long-serving acts, Nick Cave, came back with one of the best albums of last year. Do you do anything deliberate to foster such longevity or is it happy accident?

It's mostly luck – not on their part, they're talented people – but I like to work with artists who develop over a period of time, so they tend to be the people I'm attracted to in the first place. There's always pressure but you try to give the artists space to be creative and not make compromises as to how a record sounds or how the sleeve looks. You have to respect the fans and the artist and understand that they've fed off each other.

Has Mute's culture changed since becoming part of EMI?

No, we've had to do back-office things we didn't before, such as budgeting more often. EMI may distribute our music, but how we produce and market it is still up to us. Do you feel like you're now part of the corporate machinery, as it were, or is there still an independent spirit burning strong?

In some ways I feel I'm part of a corporate system, but not in a negative way. We're out to get the best out of the system without being trampled by it. There are certainly positives to having a company like EMI behind you. We have an autonomous ethos, but with resources to draw on, and that puts us in a strong position.

You sold the company in 2002 at a price dependent on performance over the following four years. Will you be sticking with the company beyond 2006?

Oh certainly. 2006 was just the first step. I don't have any plans to do anything other than this. I enjoy working with artists and it's what I'll carry on doing.

Daniel Miller created Mute in 1978 to release the electronic music he had recorded as The Normal. It has since been moved to Depeche Mode, Erasure, Suicide, Nick Cave and newer acts such as Liars and Warlocks

DOOLEY'S DIARY



Sony BMG man is set to celebrate

Remember where you heard it: It is a big day coming up, with a landmark birthday celebration for a certain Mr Gary Farrow on August 25. Sony BMG chairman Bob Stringer is certainly impressed with the boy. "I reckon he is in amazing shape for a 60-year-old," he quips. John Lennon and Paul McCartney are both expected to make their full online debuts shortly, but it looks like Apple's iTunes Music Store has not been invited to the party. With the dispute still ongoing between The Beatles' Apple Corps and Apple Computers over rights to the Apple name, it seems iTunes is being denied access to Mac's forthcoming single and album online – the first full digital releases by the legend, barring only his Live 8 collaboration with U2. It's the same story with Lennon. EMI is tipped to be issuing some of his solo repertoire digitally for the first time this autumn to mark what would have been Lennon's 65th birthday and 25th anniversary since his death, but it won't be coming iTunes' way. HMV might be rolling out its long-awaited digital service on September 5, but Napster has big plans of its own that week... So, in which show did Universal decide to TV advertise its absent artist Madeleine Peyroux? Yes, you guessed it. *Less...!* It has been a good summer for the Tey family. After Jason took control of Mercury Records in July, sister Tammie – the AMEX first female publisher, no less – last week posted a 516-plus ABC

increase... Filled by recent successes – including James Blunt and Daniel Powter – Warner's UK staff will be in jubilant mood tomorrow (Tuesday) when they unite for a first-ever company-wide day out. Around 280 people from Warner's record side, Warner Chappell and Warner Music International will have the run of Chessington, with the fun including a staff **It's A Knockout**, using the original props from the now-defunct BBC series... Meanwhile, Warner Bros director of promotions Sarah Adams and her team were busy entertaining 50 radio and TV contacts last week at Epsom Races, among them Radio Two's lucky Mark

Plant whose wallet was more than £300 heavier by the day's end... Dr Dre, Elvis Costello and Rufus Wainwright are among the collaborators on a forthcoming new **Burt Bacharach** album... As music minister James Purnell and his DGMS colleagues count the applications under the new licensing laws – 90% and rising – it emerges that Live Music Forum chairman Feargal Sharkey has been personally badgering venues to convert to the new regime by thumbing through the telephone directory and calling landlords directly. You can imagine the conversation: "Hello, it's Feargal. Now why haven't you bloody well filled in the form?" As most of the industry holds its luxury at Saint-Jean Cap Ferrat, Barbados or Portofino, Palma's hard-riding executive director Sabine Schlag opted for a more rugged excursion – hiring an off-road motorbike and kicking up some dust in Colorado... A signed Madonna disc donated by Warner's Nick Phillips, U2 tickets for New York supplied by The Edge and a Foo Fighters guitar given by Sony BMG will be among the prizes on offer at a **Black & Dinner** dance at Kensington's Royal Garden Hotel on Saturday September 24 in aid of the Great Ormond Street Hospital Children's Charity. For tables of 12 people (costing £900 each) telephone Screem Promotions on 020 7434 3446.



Given her US Top 30 albums debut the other week and These Words' progress up the Billboard Hot 100, no wonder these execs seem grateful for Natasha Bedingfield. This gets together at the Hudson Hotel in New York came as part of the Sony BMG signing's first full promotional trip to the US this month, but such is the major's commitment to her there, more visits are on the cards. Pictured (l-r) are Sony Music Label Group US COO and Sony BMG executive VP Michele Anthony, Sony Music Label Group US President and CEO Don Iemmer, Bedingfield, Sony BMG CEO Andrew Lack and her US manager Neale Easterly of Empire Management and her US label Epic's president Steve Barnett.

Sony Paul flew in to a playback in London carrying the only copy of his hotly awaited album *The Trinity*. As well as acting as courier, the star also got up stage to dance and sing along to each track. Pictured (l-r) are Atlantic head of club promotions Jamie Waterston, Damian Christian (director of Atlantic Promotions), Guy Moot (CEO of EMI Music Publishing), Atlantic marketing manager Lee Jensen, Atlantic managing director Max Loucaida, Paul's brother Jason Henriques, Paul himself, WMP VP of marketing Tori-at-Luth, Atlantic press officer Tapaswita Mavunja, VP Atlantic International Sue Wildish, Atlantic director of press Andy Hart and Paul's manager Steve Wilson.



It's all swimming pools and platinum discs for the team at Metropolitan Studios at the moment. The central tri pictured here are (l-r) producers Brian Rawling, Paul Meenan and Graham Stack – who have, between them, produced recent albums for Lemar and G4, both of which went double platinum. To thank them for their efforts, last week they were visited by Sony BMG VP of UK A&R Nick Raphael and director of A&R Jo Churvington (pictured, flanking them) who presented them with commemorative discs. Sanctuary will be hoping they can maintain their hot streak, as they are currently putting the finishing touches to the debut album from former S Club 7 starlet Jo O'Meara.

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Upfront p22 > TV & radio airplay p25 > New releases p28 > Singles & albums p30

FAST CHART

SINGLES

NUMBER ONE

McFly I'll Be OK (Island)
McFly are the first group to have two number ones this year. Their arrival at the summit spells the end of James Blunt's five-week run on top – the longest for a Warner Music act since 1998, when Cher prevailed for seven weeks with Believe.

ALBUMS

NUMBER ONE

JAMES BLUNT BACK TO BEDLAM (Atlantic)
After peaking at 122,627, sales of James Blunt's debut album have now fallen for three consecutive weeks as the impact of *You're Beautiful* fades slowly. Expect the album to receive a further boost from the upcoming fourth single *How*, which is slated for October 3 release.

COMPILATIONS

NUMBER ONE

NOW 61 EMI/Virgin/UMTV
Its sales dipped last week but *Now 61* spends a fourth week at number one. *Now 61's* sales, after 27 days on release, are 63,372. That compares with *Now 60's* tally of 54,758 at the same stage earlier this year, and the 660,666 copies that *Now 61's* 2004 equivalent – *Now 59* – had sold at this stage last year.

RADIO AIRPLAY

NUMBER ONE

DANIEL POWTER BAD DAY (Warner Bros)
Double-digit support from both Radio One and Radio 2 help Powter to seal a third week at the top but the stations providing the largest number of plays are Core, 96.3 Are FM, Rock FM, Metro FM, Essex FM, Halam FM, Power FM and Key 103.

THE SCHEDULE

ALBUMS

THIS WEEK

Super Furry Animals Love Kraft (Epic); **Craig David** the (Warner Bros); **Magnet** The Tourist (Atlantic); **Tyler James** Unlikely Lad (Island); **Black Rebel Motorcycle Club** How (Echol); **Goldfrapp** Supernature (Mute)

AUGUST 29

Dieffenbach Set And Drift (We Love You); **Kanye West** Late Registration (Roc-A-Fella); **Moshi Moshi** Busty Rhythms tbc (Polydor); **The Rolling Stones** tbc (Virgin)

SEPTEMBER 5

Elbow Leaders Of The Free World (V2); **Architecture In Helsinki** In Case We Die (Moshi Moshi); **Basia** Rhythms tbc (Polydor); **The Rolling Stones** tbc (Virgin)

SEPTEMBER 12

David Gray Live In Slow Motion (East West); **Ian Brown** The Greatest

The Market

McFly put end to Blunt chart double

by Alan Jones

The great double of 2003 is over. After spending the past five weeks simultaneously topping the singles and albums chart – a feat so rare it was last done as long ago as 1995 when Celine Dion's single *Think Twice* and album *Colour Of My Love* managed an identical shut-out – James Blunt has been priced from the top of the singles chart.

His conquerors are McFly, who register their fourth number one in six attempts with *I'll Be OK*. The second single from their upcoming album *Wonderland* cruises to the top on sales of 45,814, compared to the flagging Blunt single *You're Beautiful*, which saw its sales fall by 8.6% last week to 32,636.

Previous McFly singles, with debut positions, dates and first week sales in brackets are as follows: *Five Colours In Her Hair* (number one, April 2004, 49,511); *Obviously* (number one, July 2004, 42,194); *That Girl* (number three, September 2004, 30,944); *Room On The Third Floor* (number five, November 2004, 25,773); and *All About You/You've Got A Friend* (number one, March 2005, 157,889). The latter single, it should be remembered, had its sales inflated by its status as a charity release



McFly: score fourth number one single to knock James Blunt off the summit

benefitting Comic Relief, and comprised of one track which will be on the new album (*All About You*) and an otherwise unavailable version of Carole King's *You've Got A Friend*.

While James Blunt's glorious singles chart reign is over, his *Back To Bedlam* tops the album chart for a seventh straight week. Its lead over the resurgent Coldplay album *X&Y* continues to shrink however. *Back To Bedlam* sold 80,141 more than *X&Y* four weeks ago, 60,796 more three weeks ago, 38,049 more two weeks ago and 27,777 more last week. Blunt's sales have fallen for three weeks in a row, while Coldplay's – boosted by airplay for upcoming single *For You* – have risen for two weeks in a row. But for the intervention of Blunt,

X&Y would have been number one for 10 of the 11 weeks on release, and would only have been topped by *The Essential Michael Jackson*.

Finally, after taking the top three positions in the singles *Top 10* for the first time ever last week, Warner Music sees *David* David all dip this week but, with the arrival of British Whales' *This Town Ain't Big Enough For The Both Of Us* at number six, the company has four simultaneous *Top 10* singles for the first time in the 21st Century. British Whales is the solo project of Justin Hawkins from *The Darkness*, and *This Town Ain't Big Enough For The Both Of Us* is his affectionate cover of Sparks' 1974 number two hit.

KEY INDICATORS

SINGLES

Sales versus last week: +8.6%
Year to date versus last year: +29.8%

MARKET SHARES

Universal	31.0%
Warner	25.3%
EMI	15.6%
Sony BMG	12.4%
Others	15.4%

ALBUMS

Sales versus last week: -3.3%
Year to date versus last year: -15.3%

MARKET SHARES

EMI	23.0%
Sony BMG	20.5%
Warner	20.5%
Universal	19.9%
Others	16.1%

COMPILATIONS

Sales versus last week: -11.1%
Year to date versus last year: -15.3%

MARKET SHARES

EMI	29.4%
Universal	25.1%
Ministry of Sound	8.0%
Sony BMG	12.0%
Warner	11.9%

RADIO AIRPLAY

MARKET SHARES

Universal	28.4%
EMI	24.7%
Warner	20.0%
Sony BMG	18.8%
Others	8.1%

CHART SHARE

Origin of singles sales (Top 75):
UK: 54.7% US: 42.7% Other: 2.6%
Origin of albums sales (Top 75):
UK: 62.7% US: 37.3% Other: 0.0%

For fuller listings, see musicweek.com

NEW ADDITION



A year since their last studio album *The Corrs* are returning with their new album *Home*, which will be released on September 26. A collection of new interpretations of traditional Irish songs, the album features the BBC Radio Two Concert Orchestra and is produced by Mitchell Froom, who has worked with *The Corrs* on three previous albums.

SINGLES

THIS WEEK

Girls Aloud Long Hot Summer (Polydor); **Amelie Touché** (Sony BMG); **Oasis** The Importance Of Being Idle (Big Brother); **Black Eyed Peas** Don't Lie (Polydor); **The Coral** Something Inside (Deltaforce)

AUGUST 29

Mylo Doctor Pressure (Broadfish); **Dandy Warhols** Smoke It (Parlophone); **David Gray** The One I Love (East West); **Stefanie** Dare (Parlophone); **Gwen Stefani** Cool (Polydor); **Jessica Simpson** These Boots Are Made For Walking (Sony BMG); **The Bravery** Unconditional (Loop); **Featherless** *Insomnia 2005* (Linecity); **Four** Fighters DOA (Sony BMG); **R Kelly** *Plays Only Live*

SEPTEMBER 5

Coldplay *For You* (Parlophone); **Shaggy** *My Tonight* (Island); **Ian Brown** *All About You* (Polydor)

SEPTEMBER 12

Kanye West tbc (Roc-A-Fella); **The Subways** With You (WEA); **Kaiser Chiefs** I Predict A Riot (Polydor); **Ben Jovi** Have A Nice Day (Mercury); **Jon Wish I (ATO)**; **Jamie Cullum** Get Your Way (UCJ); **50 Cent** *Outta Control* (Polydor)

SEPTEMBER 19

The Duke Spirit *Acts Across The Land* (Loop); **Frank Ferdinand** *Do You Want To* (Domino); **Ricky Martin** *I Don't Care* (Sony BMG); **Rachel Stevens** *I Said Never Again* (But Here We Are) (Polydor)

SEPTEMBER 26

Charlotte Church Call My Name (Sony BMG); **TATU** *All About Us* (Polydor); **UZ** *All Because Of You* (Island)

OCTOBER 3

Backstreet Boys *Just Want You To Know* (Live); **Blac Party** *Two More Years* (Wichita); **James Blunt** *How* (Atlantic)

2/10/05

Universal beat on the Bratz

The Plot

Best-selling children's toy range set to expand brand into music with release of single and album

BRATZ SO GOOD (UNIVERSAL)
Universal Music is gearing up to take leading toy line Bratz into the music charts with the release of a single, album and DVD over the next two months.

The Bratz doll range became one of the highest selling toy lines of last Christmas and it has rapidly grown to a \$3bn brand. By tying in with the forthcoming Rock Angelz range, Universal believes it can turn the brand into a successful music proposition. "We wanted to help bring the girls to life in an almost kid-friendly Gorillaz way," says Universal A&R manager Eddie Ruffert. "The core demographic for Bratz is eight-to-12-year-olds, but I think people will be surprised at the demand and quality of the material from the

album. I could see this appealing to early to mid-teens as well."

The Bratz single and album's releases coincide with a period of activity for the brand designed to keep the profile high leading into Christmas. In the final quarter, Bratz will launch a movie, computer game and TV series.

"We have an intense media relations campaign on radio, press, TV, online and mobile, and all strands are being cross-promoted in each other's releases," says Universal Special Marketing TV international marketing manager Andrew Daw. "With 2m dolls sold and all the respective marketing tie-ins, we believe this has a good foundation. We will also undertake a comprehensive, targeted TV ad campaign."

Daw says they will be approaching the project as they would a standard pop artist, with emphasis on visual presentation. "We decided to approach media with the view that we had a band that was based in LA who is not available for performance-based promotion and whose interview time was extremely limited," he says. "We will be aiming to hit as much of the core demographic



through all the traditional music marketing methods. We'll be aiming at a younger demographic, using our extensive Kids compilation experience. Plus, we will be plugging into the already well-established Bratz world to create as much exposure for Bratz Rock Angelz as we can."

Online activity will play a key part in the campaign, allowing Universal to communicate with the Bratz fanbase.

Promotions will be launched available only via the Bratz website and it will be the first time mobile technology and MMS will enable integration between the artist and fan.

The Bratz single So Good is released September 5, followed by the album Bratz Rock Angelz on September 19.

CAMPAIGN SUMMARY

PRESS: Shelly Botbol, Gary Smith, Henry's House
TV: Kat Cunningham, Large PR
RADIO: Sam Wright, Andrea Phipps, See/Saw PR
REGIONAL RADIO: Steve Tandy, Intermedia
ONLINE: Chloe Brown, Hyperlaunch

TASTEMAKERS TIPS

The Arcade Fire Rebellion (Rough Trade)

ANDY ASHTON, PROGRAMME CONTROLLER, XFM



"This is the third single from the Montreal sextet's debut album, Funeral, out via Rough

Trade. It's the follow-up to the one-off single Cold Wind, which was released in July. The Arcade Fire are one of the most exciting things out there at the moment. The buzz is building thanks to amazing live performances in the UK over the summer and high profile TV sessions, most notably with Jools on Later. They threaten to steal the show at this year's

Locals Carling weekend; make sure you don't miss them. Following all this, the Xfm audience are starting to take them to their hearts and this single is the one we've been

waiting for in terms of taking them to the next level of plays on the station. Watch them go."

Shy FX & T Power Diary Of A Digital Soundboy (Digital Soundboy)

RALPH MOORE, SENIOR MUSIC EDITOR, MIXMAG

"Junglist trio Pendulum soul a hefty 18,000 copies of their album Hold Your Colour in the first two weeks alone – and it's still going strong. And here come Shy FX and T Power with the next drum & bass album to blow. Powered by the ridiculously large anthem Feelings, sunshine anthem follows sunshine anthem – think Marley and Patife after a holiday in Antigua and you'll realise how hot the UV factor is on this record. An articulate, emotional drum & bass album that you'll want to play again and again, this is probably the best album in the genre since Roni Size's New Forms."

THE INSIDER

MTV Networks UK



MUSIC TELEVISION*

MTV Networks UK is taking its daily news package international by rolling out the programming to 50 other MTV territories across the globe.

The roll-out of the show, which will come with a new on-air look and feature a strong UK slant, further underlines a commitment by the broadcaster's UK arm to spread its wings beyond simply providing pure music programming.

With an active core demographic of 16- to 24-year-olds, MTV Networks UK

production and development vice-president Michael Barry says it is essential that the channel continues to evolve and adapt with its audience and an awareness of social issues affecting that demographic is an essential part of that.

Further developments this year include an increasingly "pro-social" approach to MTV News Specials. On September 13, Ms Dynamite and Roll Deep will join MTV viewers, politicians and representatives from Mothers Against Guns in a studio discussion to address questions about guns and gun crime.

Barry says the channel's core demographic now has more ways to consume music than ever before, but is positive about the

Careful behind-the-scenes build-up for slow-build word-of-mouth hit

Promo/ad focus

While James Blunt steals the headlines, another artist whose album was released at the same time last year has been enjoying a word-of-mouth build that hit a new peak last week, with the album reaching number 11.

Madeline Peyroux's second studio effort, Careless Love, appeared last October to coincide with her support slot at the London Jazz Festival and is now set to break the platinum sales mark. Last week's chart peak followed a busy week of promotion, with appearances on *Top Of The Pops* and BBC Breakfast News, combined with ongoing Radio 2 support, even before her media profile was raised by the singer's disappearance (see p1).

Universal Classics & Jazz head of consumer marketing Tom Lewis says the label took a long-term view with the album from the off. "The plan was to nurture word-of-mouth success," he says. "As with all such successes, there's a huge amount of work going on behind



the scenes. We sought to build a rock-solid foundation with the critics, specialist radio and retail. The album now has a momentum of its own."

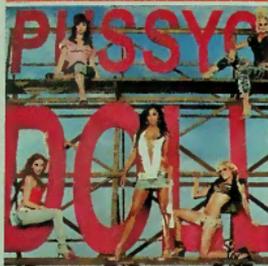
To date, Universal has taken two singles to radio and complemented the airplay with increasing marketing support. Early radio commitment was shown by Michael Parkinson's Radio 2 show.

"This gave an early indication of the album's potential," says Lewis. "We then introduced Madeline to the wider media at a showcase in Soho.

"Most notably, Radio 2 and BBC London came on board with playlist support and gave the album a massive lift. Since then, we've had more than 10 weeks of A-list support across two singles." A third single will be released before Christmas.

In a twist to the campaign, Universal has also secured support from Starbucks, which is stocking the album in more than 450 outlets across the UK.

Careless Love was set to enter the Top 10 this week, while single You're Gonna Make Me Lonesome When You Go is at radio.



SINGLE OF THE WEEK 1
Pussycat Dolls feat. Busta Rhymes
Don't Cha

Interscope 9885052
First tipped by *Week in May*, this collective of LA burlesque dancers have delivered a potentially massive pop hit. This mid-paced pop-R&B tune's hook "Don't cha wish your girlfriend was hot like me" is guaranteed to leave a lasting impression. The track is currently enjoying across-the-board airplay support, as well as topping the TV Airplay chart, and could give Coldplay's Fix You a serious run for its money.

Singles

Arcade Fire
Rebellion (Lies) (Rough Trade)
RTRADSCD252



This stand-out track from one of the breakthrough albums of the year is a driving song that builds momentum and should keep the flames hot for their current UK tour of festivals and clubs, plus just a few stragglers to dig into their pockets and buy the long-player.

Ian Brown
All Ablaze (Fiction 9873252)
Released to support Brown's forthcoming *Best Of* album, *All Ablaze* sounds like it was recorded in a Moroccan souk by a producer - in this case James Byrnes - obsessed by Blade Runner. It is backed with the excellent album cut *Fear*.

Faithless
Insomnia 2005 (Cheeky 82876724692)
This euphoric dance anthem - a Top 30 hit in December 1995 that reached the top three on its reissue a year later - sees another outing to promote the band's double-platinum *Forever Faithless* hits package. A previously unreleased mix from Armand Van Helden is the main draw here, while the inclusion of its-demand remixes from Sasha and Faithless themselves will keep fans happy. Summer touring has kept the album in the top five some three months after release.

The Rasmus
No Son (Island MCST40429)
The Finnish rock poppers return with a fist-thudding, radio-loving single produced by the same team responsible for *Dead Letters* - Martin Hansena and Mikael Nord Anderson. The single precedes the band's fifth album *Hide From The Sun*, the follow-up to their gold breakthrough *Dead Letters*.

Goldie Lookin' Chain
Your Missus Is A Nutter (Atlantic 1103302)
This Welsh outfit's ability to pair odd subject matter with

memorable pop melodies has had the broadest of audiences whistling along to chorus hooks before they catch on to the lyrical content. New single *Your Missus Is A Nutter* is a mid-paced tune that is potentially their most accessible yet. Radio has led the way on this tune on which the tested formula remains intact.

Jack Johnson
Breakdown (Brushfire JACKD5)
Jack Johnson's latest album has quickly sold 170,000 units in the UK and continues to comfortably tick over at around 2,500 units a week. For the uninitiated, *Breakdown* is the perfect summary of Johnson's talent. A gentle acoustic guitar melody provides the thread, coupling with a simple beat while Johnson's thoughtful lyrics float overhead. His ability to pen a melody is second to none and this track will prove another in-store favourite for the artist.

Mylo vs Miami Sound Machine
Doctor Pressure (Bearsfoot/Sony BMG BFD017CD1)
Sony BMG trails its re-promotion of the Mylo album with this cheeky Eighties-fuelled mash-up. Starting life as a bootleg by Phil N Dug, it splines together Mylo's party anthem *Drop The Pressure* and Miami Sound Machine's *Doctor Beat*. And has now been tweaked by Mylo himself. Backed by playistings at Radio One and Capital plus a UK tour and festival dates at Reading/Leeds, this should take the star to his highest chart placing to date.

Simian
La Breeze (Source SOURCDX115)
Originally released in 2003 where it became Simian's sole Top 7 hit, the *Monkees*-pop-electric-down-the-panic-disco blast *La Breeze* gets a deserved reissue thanks to its inclusion in Peugeot's current ad campaign. Thanks to its high media profile and still-relevant mixes from Brian Eno and Ladreron, this should win the band a posthumous Top 20 placing.

The Shout Out Louds
The Comeback (EMI CD06M68)
With acts such as The Concrete and Mando Diao on its books,

EMI is on fine form with its Swedish acts at the moment, and this piece of melodic lo-fi melancholy is another cracker. It is pulled from the Stockholm five-piece's excellent forthcoming debut album *Howl Howl Guff Guff* and is perhaps their most celebratory and radio-friendly work to date. At the very least, it should inspire listeners to delve further.

Albums

American Analogue Set
Sort Fare (Morr Music MORMUSIC0057)



The Texan band's third album offers further abundance of shimmering, soft-focus guitar pop, the likes of which they have excelled for almost a decade. Fans of the band's *We Love You*-released material will be thrilled by this well-layered gem, which has every chance of seducing a new wave of admirers.

Architecture In Helsinki
In Case We Die (Moshi Moshi MOSHI007)
This majestic UK debut from the Australian octo dazdles and confuses in equal measures. It is a bit, schizophrenic affair, swaying from lo-fi influences to grand heartfelt numbers, all shot through with an irresistible effervescence. The band have been opening for the likes of David Byrne and Belle & Sebastian and return for a UK tour in October.

Clue To Kalo
One Way, It's Every Way (The Leaf Label EAY45CD)
Mark Mitchell manages to bring a very human sound from digital technology, creating intricate, fragile songs with a frizzled edge. Similar in style to Caribou, Clue To Kalo's star will continue to rise with this gorgeous set of electronic pop.

Dusted
Sale From Harm (Cheeky DUSTEDCD2)
This is a complete re-recording of

Rollo Armstrong's work without child hood (an accompanying picture book is also available), which came out a few years ago. The album is a chryly late-night ambient affair, broken up by dark orchestral swells and occasional brass. Rollo's sister and collaborator Dido appears on vocals on a couple of tracks.

Richard Hawley
Cakes & Cream (Mute CDSTUMM251)
The third full album from the one-time Pulp member sees Sheffield's answer to Jim Reeves on fabulous form. The 10 songs range from rich, sweeping and romantic, such as the title track and majestic single *The Ocean*, to stripped-down acoustic, such as *Wading Through The Water*, which sounds like it was made for Johnny Cash to sing. Hawley's work has a warm, old-fashioned and comforting feel to it, and is all the more welcome for it.

Shelby Poele
Time For The Dreamer (Frankster 506013970015)
Poele, formerly of Nineties chart-toppers *Alisha's Attic*, has delivered one of the year's great albums. Penning pop songs with a dreamy melancholy, Poele has an uncanny ability with vocal arrangements as showcased by songs such as *Don't Look At Me That Way* and *Totally Underwater*. Another highlight is the simple but effective *Anytime Now*, a duet with 19-year-old New Yorker Jack Savoretti. This is an album which is sure to connect if it is given its chance.

The Rolling Stones
A Bigger Bang (Virgin CDV3012)
The Stones' first studio album since 1997's *Brides To Babylon*, as with all of their post-Seventies outings, is essentially a companion piece to a world tour, the latest of which kicked off yesterday (Sunday) in Boston, US. Reaction to lead single *Streets Of Love* has generally been positive, and although no review copies of *A Bigger Bang* were available at the time of press, it is safe to assume this Don Was/Glimmer Twins-produced effort will maintain steady commercial momentum until their globetrotting grinds to a halt next year.

ALSO OUT
THIS WEEK
SINGLES
DixieLect Stricken
Warner Bros.
Guillemot: I Saw
Such Things in My
Sleep Parlophone
Piscit: Shoggy.

Various: Wipronit
Pure (DST)
(Distributive)



Records released 05.09.05



SINGLE OF THE WEEK 2
Coldplay
Fix You

Parlophone CDRS6671
Familiar from Coldplay's live shows over the summer, this emotional stand-out from the band's quadruple-platinum album *X&Y* builds from Chris Martin's stark vocal and organ to an epic, guitar-driven anthem. A-listed at Radio One and Capital and in the TV *Airplay* Chart top three, it recently featured on the final episode of *The OC*. As the band tour the US during August and September, this will keep their profile at home as monumental as ever.

Kate Rusby
The Girl Who Couldn't Fly (Pure PRCD017)
Acclaimed modern British folk singer Rusby's latest set is a mainly acoustic affair, occasionally enhanced by brass and accordion, but one that serves to accentuate the purity of her voice. Three of the tracks see her duetting with Roddy Woomble from *Idlewild*, whose voice provides a perfect counterpoint. An autumn tour will help sales.

Trey Songz
I Gotta Make It (Atlantic 7837212)
Songz' debut offers a vintage, sleek soul sound with huge nods to both the genre's Eighties pioneers and contemporary R'n'Bers R Kelly. Currently making steady inroads in the US - where he is being taken very seriously by Atlantic - the 20-year-old could find it tricky finding a foothold over here.

Tennant/Lowe
Establish Potentkin (Parlophone 874454)
Originally performed live last year in London's Trafalgar Square, this scoring of Eisenstein's film *Battleship Potemkin* is a strange mixture of orchestral musings and Lowe's synthesizer dabblings, and is rather an acquired taste. Possibly only for diehard fans only the day could, however, pick up some new admirers from the classical world - it is joint effort between Parlophone and EMI Classics.

Various
Run The Road Vol. 2 (679 679L07)
This 10-track set is the follow-up to January's first instalment, which introduced genre talents such as *Kano*, *Lady Sovereign* and *Roll Deep*. Highlighting the creativity within the scene, it features both new MC talents such as *Ghetto*, *Big Scud* and *JME* and the likes of producers *Shu*, *MikeY 3rd* and *DaVinChe*. Casting the net wide, the album also gives a slot to rappers *Sway* and *Klashnekoff*, while a bonus DVD will help underline its status as the pre-eminent grime series.

The week's movies: *Duggli* David, Jimmy Brown, Stuart Clark, Adrian Galloway, Jim Larkin, Owen Lawrence, Nicola Sisti and Simon Ward.

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Peak
1	1	THE PUSSYCAT DOLLS	DON'T CHA	REPUBLIC	542
2	-	COLDPLAY	FIX YOU	PARLOPHONE	396
3	3	AMERIE	TOUCH	COLUMBIA	369
4	6	GORILLAZ	DARE	PARLOPHONE	363
5	10	FOO FIGHTERS	DOA	ISLAND	353
6	78	MARIAH CAREY	SHAKE IT OFF	DEF JAM	321
7	5	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE	318
8	4	AKON	BELLY DANCER (BANANZA)	ISLAND	315
8	7	GIRLS ALoud	LONG HOT SUMMER	POPSTAR	315
10	8	RIHANNA	PON DE REPLAY	DEF JAM	302
11	15	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	297
12	10	CRAIG DAVID	ALL THE WAY	WARNER BROS.	294
13	9	JESSICA SIMPSON	THESE BOOTS ARE MADE FOR WALKIN'	COLUMBIA	281
14	19	DANIEL POWTER	BAD DAY	WARNER BROS.	262
15	15	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	258
16	96	KELLY CLARKSON	BEHIND THESE HAZEL EYES	ACA	240
17	18	KAISER CHIEFS I	PREDICT A RIOT	B LINDSEY/POPSTAR	237
17	29	JOHN LEGEND	NUMBER ONE	COLUMBIA	237
19	13	CIARA FEAT. LUDACRIS OH		LAFAYETTE	235
20	26	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE	234
21	10	MARIAH CAREY	WE BELONG TOGETHER	DEF JAM	237
21	10	OASIS	THE IMPORTANCE OF BEING IDLE	BLISS/POPSTAR	237
23	23	GWEN STEFANI	COOL	INTERSCOPE	211
24	9	GOLDFRAPP	OOH LA LA	WALT	207
25	10	50 CENT	OUTTA CONTROL	INTERSCOPE	194
26	15	THE GAME	DREAMS	INTERSCOPE	186
27	17	SYSTEM OF A DOWN	QUESTION!	COLUMBIA	184
28	46	SIMON WEBBE	LAY YOUR HANDS	INNOVENT	183
29	14	CHARLOTTE CHURCH	CRAZY CHICK	SHO'BANG	177
30	103	MYLO FEAT. MIAMI SOUND MACHINE	DOCTOR PRESSURE	DISASTROUS	168
31	30	JEM WISH I		SHO'BANG	158
32	38	LEMAR	DON'T GIVE IT UP	SO'UP	155
33	33	FREMASON'S FEAT. AMANDA WILSON	LOVE ON MY MIND	INAKED	153
34	72	MCFLY	I'LL BE OK	ISLAND	146
35	40	LEE RYAN	ARMY OF LOVERS	DISASTROUS	145
36	32	TEXAS GETAWAY		MCGURY	139
37	27	KELLY CLARKSON	SINCE U BEEN GONE	SHO'BANG	137
38	37	SNOOP DOGG	UPS AND DOWNS	GETTA	135
38	40	R KELLY FEAT. THE GAME	PLAYA'S ONLY	JAY	135
38	24	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	SO'BANG	135



6. Mariah Carey Carey's latest album, *The Emancipation of Mimi*, has spawned two singles to date. It's *Like That* and *We Belong Together*. They pointed at four and two respectively on this chart, at 16 and two on the radio airplay chart and at two and one on the TV chart. TV is again fast off the mark on their third single *Shake It Off*, which was serviced in time to get 71 plays and debut at number 18 on the TV chart last week. It takes off in a big way this week, rocketing to number six with 353 plays.



16. Kelly Clarkson TV was kinder to Kelly Clarkson's *Since U Been Gone*. Those radio, and was largely responsible for its success, giving it a number 17 peak on the Music Control chart. Clarkson's *Since U Been Gone* is a radio, and was largely responsible for its success, giving it a number 17 peak on the Music Control chart. Clarkson's *Since U Been Gone* is a radio, and was largely responsible for its success, giving it a number 17 peak on the Music Control chart.

Key movement this week comes from Foo Fighters, Mariah Carey and Kelly Clarkson, all of whom make giant strides up the chart

MTV MOST PLAYED

Rank	Artist	Title	Label	
1	1	GWEN STEFANI	COOL	INTERSCOPE
2	19	THE MAGIC NUMBERS	LOVE ME LIKE YOU	INDIEPOP
2	28	FOO FIGHTERS	DOA	ISLAND
5	4	THE BLACK EYED PEAS	DON'T LIE	INTERSCOPE
5	1	KAISER CHIEFS I	PREDICT A RIOT	B LINDSEY/POPSTAR
7	4	GORILLAZ	DARE	PARLOPHONE
7	4	THE WHITE STRIPES	MY DOORBELL	AL
7	5	OASIS	THE IMPORTANCE OF BEING IDLE	BLISS/POPSTAR
9	7	COLDPLAY	FIX YOU	PARLOPHONE
9	10	JESSICA SIMPSON	THESE BOOTS ARE MADE FOR...	COLUMBIA

THE BOX MOST PLAYED

Rank	Artist	Title	Label	
1	58	KELLY CLARKSON	BEHIND THESE HAZEL EYES	ACA
2	4	GIRLS ALoud	LONG HOT SUMMER	POPSTAR
3	46	MARIAH CAREY	SHAKE IT OFF	DEF JAM
4	2	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL	INTERSCOPE
5	11	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC
6	1	DANIEL POWTER	BAD DAY	WARNER BROS.
7	3	CRAIG DAVID	ALL THE WAY	WARRIOR BROS.
8	2	FREMASON'S FEAT. AMANDA WILSON	LOVE ON MY MIND	INAKED
9	20	MCFLY	I'LL BE OK	ISLAND
10	1	GOLDFRAPP	OOH LA LA	WALT

KERRANG! MOST PLAYED

Rank	Artist	Title	Label	
1	3	BRITNEY SPEARS	WHILE THIS PARTY AIN'T BIG ENOUGH FOR...	ARABIAN
1	1	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
2	76	BLOODGOOD GANG	FOR THAT UNIFORM CHARLIE KILL	GETTA
4	8	HIM	WINGS OF A BUTTERFLY	WARNER BROS.
5	1	FOO FIGHTERS	BEST OF YOU	ACA
7	17	TRAVIS	WALK THROUGH THE STRINGS OF YOUR...	REPUBLIC
7	59	FOO FIGHTERS	DOA	ISLAND
7	17	THE WHITE STRIPES	BLUE ORCHID	AL
9	46	FUNERAL FOR A FRIEND	MONSTERS	ATLANTIC
10	17	THE WHITE STRIPES	MY DOORBELL	AL

MTV2 MOST PLAYED

Rank	Artist	Title	Label	
1	9	GORILLAZ	DARE	PARLOPHONE
2	15	FOO FIGHTERS	DOA	ISLAND
3	4	INTERPOL	SLOW HANG	REGGAEAN/POPSTAR
4	2	KAISER CHIEFS I	PREDICT A RIOT	B LINDSEY/POPSTAR
4	10	RED ORGAIN	SERPENT SOUND IN SEARCH OF DRAGONS	VERTIGO
6	17	EDITORS	BLOOD	KITCHEMWARE
6	1	SYSTEM OF A DOWN	QUESTION!	COLUMBIA
6	13	ARCADIC FIRE	REBELLION (LIES)	ROCKTHERAPY
9	3	MAXIMO PARK	GONE MISSING	WARP
10	13	NINE INCH NAILS	ONLY	ISLAND

MTV BASE MOST PLAYED

Rank	Artist	Title	Label	
1	1	THE GAME	DREAMS	INTERSCOPE
2	3	TONY YAKO	SO SEDUCTIVE	POPSTAR
3	7	JOHN LEGEND	NUMBER ONE	COLUMBIA
4	17	BOBBY VALINTE	SLOW DOWN	DEF JAM
5	8	COMMON GUT	GETTIN' REAL	GETTIN' REAL
6	3	CIARA FEAT. LUDACRIS	OH	LAFAYETTE
6	5	RIHANNA	PON DE REPLAY	DEF JAM
6	9	212	GRUPEP LUV	TYT
9	15	SHAGGY	WILD ZINTE	GETTA
10	15	SNOOP DOGG	UPS AND DOWNS	GETTA

ON THE BOX THIS WEEK

CD/UK Charlotte Church *Call My Name*; Craig David *7 in 1*; Jay-Z *Black Album*; White Harts *The Most Liberty X* Song 4 Love; Rihanna *Yours* CD; R. Kelly *Love a Day*; Simon Webbe *Lay Your Hands*; Sugababes *Push the Button*; The Bravery *Loopy*

GMTV Boys II Men *Music City*; Howard Stern *KT Tantalus* (20)

TV ON THE ROAD Hard-Fi (Wed); Living For The Moment (Thu); The Subways (Fri); You Know I'm Intoxicated (Sat)

THE BOX ADDS You Know I'm Intoxicated; Gavin DeGraw *Follow Through*; Howie Dorough *KT Tantalus* Suddenly I See *Liberty X* Song 4 Love; Rob Thomas *This Is How A Heart Beats*; Sean Paul *We Be Bannin'*; L'Attal *All About Us*

THE HITS ADDS Pussycat Dolls *Don't Cha*; Firefighters *2005*; Foo Fighters *Doa*; Franz *Hard-Fi*; Fountains of Wayne *White Lies*; X *Song 4 Love*; Nelly *My Nelly*; Sound Machine *In Pressure*; Sean Paul *We Be Bannin'*; L'Attal *All About Us*

TOP OF THE POPS Coldplay *Fix You*; Crazy Frog *Psycho*; David Gray *The One I Love*; Faithless *2005*; GooGoo *Who the Fuck Is Pete Dinklage?* (15)

ITV *This Morning* Simon Webbe *Lay Your Hands*; Mylee *My Nelly*; Craig David *7 in 1*; Jay-Z *Black Album*; White Harts *The Most Liberty X* Song 4 Love; CD/UK *Hotshots* (Wed)

CHANNEL 4 *54* (Mon-Fri); *Matchhead - Live*; *Fast, Die, Die* (Mon); *4day* *The Bravery* (Mon); *The Rules* (Sat); *Who the Fuck Is Pete Dinklage?* (Sat)

5 *Stations*; *Who the Fuck Is Pete Dinklage?* (Sat); *Music Presents...* Craig David (Sat)

E4 *Music* (Sat); *1000* (Sat)

Updated by AD Music Entry
Revised Top 40 Chart

LIVE SITTING ROOM ONLY
Kaiser Chiefs: Live in Your Living Room
REAL MUSIC
INCLUDES A PERFORMANCE OF THE NEW SINGLE I PREDICT A RIOT, OUT THIS WEEK.
ALL THIS WEEK ON UH2

irplay Chart

Rank	Weeks on Chart	Album Title	Label	Album	Weeks on Chart	Album
27	5	11 THE GAME DREAMS	INTERSCOPE	453	-13	-22.87
27	25	7 NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRITANNIA	1520	-2	22.46
28	39	7 LEE RYAN ARMY OF LOVERS	BRIGHTSIDE	1445	-5	21.71
29	29	5 THE WHITE STRIPES MY DOORBELL	HL	440	1	21.43
30	25	24 BODYROCKERS I LIKE THE WAY	MURKURY	1094	-5	21.35
31	41	3 PAUL MCCARTNEY FINE LINE	PARLOPHONE	160	86	20.64
32	37	3 1 MCFLY I'LL BE OK	ISLAND	832	7	20.35
33	31	6 LEMAR DON'T GIVE IT UP	SONY	1315	-24	19.71
34	49	2 0 JOHN LEGEND NUMBER ONE	COLUMBIA	316	5	19.21
35	23	3 0 SIMON WEBBE LAY YOUR HANDS	PRODIGY	3033	20	17.78
36	40	0 JESS STONE DON'T CHA WANNA RIDE	RELENTLESS	500	-59	17.68
37	20	0 42 INAYA DAY NASTY GIRL	ALL ABOUT THE WORLD	974	-13	17.01
38	26	4 4 SUPERGRASS ST PETERSBURG	PARLOPHONE	270	48	16.98
39	36	9 7 KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	775	-22	15.82
40	18	12 12 2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE	736	-38	15.57
41	1	0 0 FRANZ FERDINAND DO YOU WANT TO	DOMINO	216	0	15.39
42	131	1 0 JEM WISH I	SONY BMG	238	55	14.77
43	42	19 0 THE CORAL IN THE MORNING	DELMARCO	919	2	14.72
44	52	1 0 NERINA PALLOT ALL GOOD PEOPLE	ISLAND	64	156	14.38
45	45	0 0 THE ROLLING STONES STREETS OF LOVE	VERGEM	66	10	14.39
46	48	1 0 MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	BRITANNIA	602	18	14.33
47	31	18 0 COLDSPLY SPEED OF SOUND	PARLOPHONE	1054	-33	13.92
48	28	2 25 AXWELL FEEL THE VIBE (TIL THE MORNING COMES)	DATA	588	2	13.89
49	53	6 15 MVP ROC YA BODY (MIC CHECK 1, 2)	PRODIGY	640	3	13.35
50	47	1 0 GIRLS ALREADY HAD HOT SUMMER	PRODIGY	612	24	11.96

© Nielsen Music Control. Compiled from data reported from Sunday 14 August 2005 to 21:00 on Saturday 20 August 2005. Sources include, but are not limited to, album figures on artist website, Radio 2.

KELLY CLARKSON

BEST SELLING FEMALE ARTIST THIS YEAR - 3 MILLION ALBUMS
SINCE U BEEN GONE* TOP 5 AND 7 WEEKS IN THE UK TOP 10 SO FAR
TOP 10 ALBUM ALREADY GOLD
AND THESE HAZEL EYES* OUT 19TH SEPTEMBER

Lifted album to number 12. His third single Number One is shaping up like another airplay

winner too, and has moved 76-19-34 since being serviced as a single earlier this month.



39. Kelly Clarkson - Since U Been Gone - the first single from American Idol winner Clarkson's

second album - has moved 5-6-7-10-5-7-7 on the sales chart but sales are hot but this appears to build little sway with radio, and has drifted 49-34-39-35-41-36-37 on the airplay chart. It received only one play from Radio One last week, and none from Radio Two. Its biggest supporters are Vice 101 FM, Halifax FM, Galaxy 105, Power FM, Galaxy 105-40s and Red 103.com.



42. Jem They peaked at number two on the airplay chart, and follow-up Just A Night went all the way to number one. Now Wishes singer Jem reported her third radio hit from her album Finally Woken as Wish I jumps 151-42 this week.

EMAP BIG CITY

Rank	Artist Title	Label
1	DANIEL POWTER BAD DAY	WARNER BROS
2	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
3	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
4	BODYROCKERS I LIKE THE WAY	VERGEM
5	GREEN DAY WAKE UP WHEN SEPTEMBER ENDS	REPRISE
6	THE BLACK EYED PEAS DON'T LIE	INTERSCOPE
7	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTERSCOPE
8	JAMMIE OLIVIER SEVEN DAYS IN SUNNY JUNE	SONY BMG
9	CWEN STEFANI COOL	INTERSCOPE
10	STEREOPHONICS DAVIDA	VE

GWR GROUP

Rank	Artist Title	Label
1	DANIEL POWTER BAD DAY	WARNER BROS
2	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
3	LEE RYAN ARMY OF LOVERS	BRIGHTSIDE
4	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
5	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	BRIGHTSIDE
6	GREEN DAY WAKE UP WHEN SEPTEMBER ENDS	REPRISE
7	ATHLETE HALF LIGHT	PARLOPHONE
8	CWEN STEFANI COOL	INTERSCOPE
9	COLDSPLY SPEED OF SOUND	PARLOPHONE
10	JEM JUST A RIDE	SONY BMG

PRE-RELEASE

Rank	Artist Title	Label	Weeks on Chart	Album	Weeks on Chart	Album
1	COLDFRAPP FIX YOU	PARLOPHONE	56	27		
2	OASIS THE IMPORTANCE OF BEING IDLE BIG SPINOFF	VERGEM	48	7		
3	CWEN STEFANI COOL INTERSCOPE	14	59			
4	DAVID GRAY THE ONE I LOVE UNRELENTLESS	66	10			
5	THE BLACK EYED PEAS DON'T LIE INTERSCOPE	43	25			
6	KY TUNSTALL SUDDENLY I SEE UNRELENTLESS	35	37			
7	CORLIAN DARE INTERSCOPE	31	41			
8	LAISER CHIERS I PREDICT A RIDOT BRITANNIA	20	60			
9	THE PUSSYCAT DOLLS DON'T CHA AM	28	62			
10	FREEMASONS/AMANDA WILSON LOVE ON MY MIND	26	64			
11	RHIANNA POND REPLAY OF JEM	26	65			
12	ROBERT POST GOT NONE	26	66			
13	THE WHITE STRIPES MY DOORBELL	21	71			
14	PAUL MCCARTNEY FINE LINE	20	72			
15	JOHN LEGEND NUMBER ONE	19	73			
16	SIMON WEBBE LAY YOUR HANDS	17	75			
17	FRANZ FERDINAND DO YOU WANT TO	15	77			
18	JEM WISH I	14	78			
19	NERINA PALLOT ALL GOOD PEOPLE	14	79			
20	THE ROLLING STONES STREETS OF LOVE	14	80			

ON THE RADIO THIS WEEK

Rank	Artist Title	Label
1	Radio One	Various
2	Radio 2	Various
3	Radio 3	Various
4	Radio 4	Various
5	Radio 5	Various
6	Radio 6	Various
7	Radio 7	Various
8	Radio 8	Various
9	Radio 9	Various
10	Radio 10	Various

RADIO CROWERS

Rank	Artist Title	Label
1	CWEN STEFANI COOL	1351
2	THE BLACK EYED PEAS DON'T LIE	1438
3	COLDFRAPP FIX YOU	1058
4	KY TUNSTALL SUDDENLY I SEE	843
5	OASIS THE IMPORTANCE OF BEING IDLE	995
6	DANIEL POWTER BAD DAY	2454
7	DAVID GRAY THE ONE I LOVE	1063
8	FRANZ FERDINAND DO YOU WANT TO	216
9	THE PUSSYCAT DOLLS DON'T CHA	749
10	CORLIAN DARE	905

RADIO TWO

Rank	Artist Title	Label
1	COLDFRAPP FIX YOU	PARLOPHONE
2	KY TUNSTALL SUDDENLY I SEE	RELENTLESS
3	ROBERT POST GOT NONE	NEXTFM
4	SUPERGRASS ST PETERSBURG	BRITANNIA
5	DANIEL POWTER BAD DAY	WARNER BROS
6	DAVID GRAY THE ONE I LOVE	RELENTLESS
7	PAUL MCCARTNEY FINE LINE	PARLOPHONE
8	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER
9	NERINA PALLOT ALL GOOD PEOPLE	ISLAND
10	LONGVIEW FURTHER	LONGVIEW
11	THE ROLLING STONES STREETS OF LOVE	VERGEM
12	JEM WISH I	SONY BMG
13	CWEN STEFANI COOL	INTERSCOPE
14	COLDFRAPP (OH LA LA)	NOTE
15	CRAIG DAVID ALL THE WAY	WARNER BROS
16	THE MAGIC NUMBERS LOVE ME LIKE YOU	HEARST
17	ERIC CLAPTON LOVE COMES TO EVERYONE	REPRISE
18	JOHN LEGEND NUMBER ONE	COLUMBIA
19	WIREHEADS TRUTH THAT HURTS	TRANSLOGIC PROJECT
20	JAMMIE OLIVIER SEVEN DAYS	ISLAND

RADIO THREE

Rank	Artist Title	Label
1	Radio 3	Various
2	Radio 4	Various
3	Radio 5	Various
4	Radio 6	Various
5	Radio 7	Various
6	Radio 8	Various
7	Radio 9	Various
8	Radio 10	Various

RADIO FOUR

Rank	Artist Title	Label
1	Radio 4	Various
2	Radio 5	Various
3	Radio 6	Various
4	Radio 7	Various
5	Radio 8	Various
6	Radio 9	Various
7	Radio 10	Various

GET MUSIC WEEK ONLINE
All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com

Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	34	KANYE WEST	DIAMONDS FROM SIERRA LEONE	Mercury
40	24	LONGVIEW	FURTHER	Mercury
41	22	SUPERGRASS	ST PETERSBURG	Mercury
42	35	INAYA DAY	NASTY GIRL	Mercury
43	NEW	ATHLETE	TOURIST	Mercury
44	3	LEMAR	DON'T GIVE IT UP	Mercury
45	37	NATALIE IMBROGLIA	COUNTING DOWN THE DAYS	Mercury
46	39	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	Mercury
47	NEW	WEEZER	WE ARE ALL ON DRUGS	Mercury
48	13	LADY SOVEREIGN	9 TO 5	Mercury
49	42	COLDPLAY	SPEED OF SOUND	Mercury
50	14	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Mercury
51	41	BOBBY VALENTINO	SLOW DOWN	Mercury
52	43	TONY CHRISTIE FEAT. PETER KAY	(IS THIS THE WAY TO) AMARILLO	Mercury
53	45	50 CENT	JUST A LIL BIT	Mercury
54	47	DEEP DISH	SAVY HELLO	Mercury
55	NEW	FISCHERSPONER	NEVER WIN	Mercury
56	28	FRANKIE J	OBSESSION (NO ES AMOR)	Mercury
57	40	MARTIN SOLIVEIG	EVERYBODY	Mercury
58	52	AMERIE	1 THING	Mercury
59	NEW	PARA BATES FEAT. CARMEN REECE	I GOT ME	Mercury
60	44	AKON	LONELY	Mercury
61	54	MARIO	HERE I GO AGAIN	Mercury
62	52	WILL SMITH	SWITCH	Mercury
63	30	NINE BLACK ALPS	UNSATISFIED	Mercury
64	NEW	NEW RHODES	FROM THE BEGINNING	Mercury
65	NEW	XAVIER	GIVE ME THE NIGHT	Mercury
66	49	GWEN STEFANI	HOLLABACK GIRL	Mercury
67	56	BACKSTREET BOYS	INCOMPLETE	Mercury
68	57	RAZORLIL	SOMEWHERE ELSE	Mercury
69	46	FOO FIGHTERS	BEST OF YOU	Mercury
70	NEW	PAUL JOHNSON	SHE GOT ME ON	Mercury
71	50	BANANARAMA	MOVE IN MY DIRECTION	Mercury
72	59	FAITHLESS	INSOMNIA	Mercury
73	55	HARD-F	HARD TO BEAT	Mercury
74	NEW	FORWARD, RUSSIA!	THIRTEEN/FOURTEEN	Mercury
75	NEW	SONS & DAUGHTERS	TASTE THE LAST GIRL	Mercury

Daily increase
 Sales increase >50%
 Highest No. Entry
 Highest Weeks on Chart
 Sales >100,000
 Sales >200,000
 Sales >500,000
 Sales >1,000,000

As used by Top Of The Pops and Radio One



Iron Maiden are appearing for their Death On The Road album, which is out next Monday (August 29), from Iron Maiden's live version of The Trooper - recorded in 2003 during their Dance Of Death tour - debuts at number five with sales of 14,726, comfortably beating the original 12 peak of the 1983-84 original, from Maiden have had more than any other heavy metal band in chart history, with 16 of their singles making the Top 10, 23 reaching the Top 40, and 35 entering the Top 75 since their 1980 debut Running Free.



36 Sleep Dogg after reaching a career high of number two with his last single Signs, Snop Dogg dips with Follow-up Lips & Downers, which struggles to a number 36 debut this week. Snop Dogg's singles reach a low of 50th copies on its first week in the charts; Lips & Downers sold just 2,368. Both singles - plus the numbers 10 and 13 hits Drop It Like It's Hot and Let's Get Blow - are taken from Snop's latest album R&B - The Most Implic, which fell out of the Top 75 last week for the first time, after a 38-week chart run.

HIT 40 UK

Pos	Artist	Title	Label
1	1	JAMES BLUNT	YOU'RE BEAUTIFUL
2	2	DANIEL POWERS	SAY DAY
3	3	BABYSHAMBLES	FUCK FOREVER
4	4	IRON MAIDEN	THE TROOPER
5	5	BRIITNNEY WHALE	THIS TAIN'T BIG ENOUGH FOR BOTH OF US
6	7	KELLY CLARKSON	SINCE U BEEN GONE
7	8	CRAIG DAVID	ALL THE WAY
8	9	GOLDFRAPP	OCHI LA LA
9	5	AKON	BELLY DANCER (BANANZA)
10	11	MARSHAY CAREY	WE BELONG TOGETHER
11	30	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE
12	13	CHARLOTTE CHURCH	CRAZY CHIX
13	14	CIARA FEAT. LUDAKRIS	OH
14	15	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL
15	12	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS
16	17	MVP ROC	YA BODY (AMIC CHECK 1, 2)
17	11	LEE RYAN	ARMY OF LOVERS
18	19	BOOYRICKERS	I LOVE THE WAY
19	20	THE MACKIE NUMBERS	LOVE ME LIKE YOU
20	21	THE GAME	DREAMS
21	18	TEXAS	GET AWAY
22	16	EMINEM	ASS LIKE THAT
23	15	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART
24	25	NATALIE IMBROGLIA	COUNTING DOWN THE DAYS
25	27	LEMAR	DON'T GIVE IT UP
26	18	MATFAPP	BIG CITY LIFE
27	29	UNITEF NATIONS	YOU & ME
28	20	AXWELL	FEEL THE VIBE (TIL THE MORNING COMES)
29	20	INAYA DAY	NASTY GIRL
30	31	GORILLAZ	FEEL GOOD INC.
31	34	COLDPLAY	SPEED OF SOUND
32	33	KAISER CHIEFS	I PRODUCE A KROOT
33	38	DAVID YANKEE	GASOLINA
34	18	ROLL BEE	THE AVENUE
35	40	GWEN STEFANI	COOL
36	37	DAVID GRAY	THE ONE I LOVE
37	40	COLDPLAY	FIX YOU
38	39	THE CORRAL	IN THE MORNING
39	41	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART

DANCE SINGLES

Pos	Artist	Title	Label
1	1	LIN	LOVE LITTLE LOVE
2	1	AKON	BELLY DANCER FEAT. NANCY SINATRA SHIT YOU DOWN
3	1	MARTIN SOLIVEIG	EVERYBODY
4	1	FISCHERSPONER	NEVER WIN
5	1	AXWELL	FEEL THE VIBE (TIL THE MORNING COMES)
6	1	ROLAND GARKE	THE FIRST TIME
7	1	XAVIER	GIVE ME THE NIGHT
8	1	BLADE PRESENTS UVA FEAT. TUCKER	MOST PRECIOUS LOVE
9	1	JOE NEGRO	MAKE A MOVE ON ME
10	1	PAUL JOHNSON	SHE GOT ME ON

R&B SINGLES

Pos	Artist	Title	Label
1	1	AKON	BELLY DANCER (BANANZA)
2	1	CIARA FEAT. LUDAKRIS	OH
3	1	CRAIG DAVID	ALL THE WAY
4	1	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE
5	1	2PAC FEAT. ELTON JOHN	GHETTO GOSPEL
6	1	MARSHAY CAREY	WE BELONG TOGETHER
7	1	THE GAME	DREAMS
8	1	SNOP DOGG	LIPS AND DOWNS
9	1	MATFAPP	BIG CITY LIFE
10	1	EMINEM	ASS LIKE THAT

GET MUSIC WEEK ONLINE TOO

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

Albums

2708,05
Top 75

Albums maintains a steady pulse with Supergrass the only new entry to the Top 20. Madeleine Peyroux climbs into the Top 10 almost a year since her album's release

The Official UK

TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label
1	1	EMINEM THE ANGER MANAGEMENT TOUR	Interscope 10
2	1	MICHAEL JACKSON LIVE IN BUCKHAREST - THE DANGEROUS TOUR	Epic 10EN
3	3	THE EAGLES FARWELL TOUR - LIVE FROM MELBOURNE	Warner Music 10EN
4	5	BLONDIE LIVE	CDD 10
5	6	RAT PACK GREATEST HITS	Delta 10EN
6	4	VARIOUS LIVE AID - 20 YEARS AGO TODAY	Warner Music 10EN
7	6	COLDPLAY LIVE 2003	Parlophone 10
8	6	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone 10
9	7	AGC FAMILY JEWELS	Epic 10EN
10	9	PINK FLOYD CALIBURN: THE MAKING OF THE DARK SIDE OF THE MOON	Eagle Vision 10
11	13	U2 GO HOME - LIVE FROM SLANE CASTLE	Island 10
12	17	FOO FIGHTERS EVERYWHERE BUT HOME	RCA 10EN
13	13	U2 RATTLE AND HUM	CDC Video 10
14	6	VARIOUS DIS THE LAST WALTZ	MCA 10EN
15	18	CUNY & ROSES WELCOME TO THE VIDEO	Universal 10EN
16	13	DEAN MARTIN LEGENDS IN CONCERT	CNN 10EN
17	17	ELVIS PRESLEY ELVIS BY THE PRESLEYS	BMG Video 10EN
18	16	VARIOUS LIVE AID	Warner Music 10EN
19	6	JAMES LAST & HIS ORCHESTRA BEACH PARTY '95	Universal 10
20	20	GIRLS ALONG GIRLS ON FILM	Polygram 10



7. Madeleine Peyroux

Waltz
With recent concerts in London and Edinburgh drawing rave reviews and TV advertising for her latest album *Carless Love* also helping to generate interest, jazz singer Madeleine Peyroux's *Carless Love* album continues to go from strength to strength. Released nine months ago, the album has moved 116-45-28-117 in the past four weeks. It sold 18,570 copies last week - a 39.8% rise on the previous week - and has now sold well over 100,000 copies for the singer.



9. Supergrass

For The Money
The only new entry to the Top 20 this week, Supergrass's fifth studio album *For The Money* debuted at number two with 18,057 copies. The band's debut album *I Should Coco* sold 21,783 when debuting at number three in 1995, and rose to number one nine weeks later. In it for *The Money*, from 1997, had a much bigger first week, selling 55,083 copies to debut at number two, while their self-titled 1999 album opened at three with sales of 49,780, and *Life On Other Planets* (number nine, 2002) had 24,537 in first-week sales. Last year's *Supergrass Is 10* compilation opened at number four, with 32,224 buyers.

TOP 10 R&B ALBUMS

Pos	Last	ARTIST TITLE	Label
1	4	JAMIROQUAI DYNAMITE	Sony Music 10EN
2	1	MICHAEL JACKSON THE ESSENTIAL	Epic 10EN
3	1	THE BLACK EYED PEAS MONEY BUSINESS	BMG 10EN
4	8	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam 10
5	7	JOHN LEGEND GET LIFTED	Columbia 10EN
6	5	CIARA GOODIES	LaFace 10EN
7	5	THE GAME THE DOCUMENTARY	Interscope 10
8	3	VARIOUS WESTWOOD - HEAT	Def Jam 10
9	17	AKON TROUBLE	Universal 10
10	26	KANO HOME SWEET HOME	679 10EN

TOP 10 INDIE ALBUMS

Pos	Last	ARTIST TITLE	Label
1	1	THE RAKES CAPTURE/RELEASE	10 10
2	1	THE WHITE STRIPES GET BEHIND ME SATAN	XL 10EN
3	1	THE KILLERS HOT FUSS	Liquid 10 10
4	5	BASEMENT JAXX THE SINGLES	XL 10EN
5	4	PENDULUM HOLD YOUR COLOUR	Beatsoul 10 10
6	6	MAXIMO PARK A CERTAIN TRIGGER	Warp 10EN
7	6	LETHAL BIZZLE AGAIN! ALL COOL	V2 10 10
8	9	BLOC PARTY SILENT ALARM	Mushroom 10
9	10	ROYKSOPP THE UNDERSTANDING	Epic 10 Sound 10EN
10	7	CRAZY FROG CRAZY HITS	679 10

TOP 10 INDIE SINGLES

Pos	Last	ARTIST TITLE	Label
1	1	BADSHAMBERS FUCK FOREVER	Rough Trade 10
2	1	BLACK REBEL MOTORCYCLE CLUB AINT NO EASY WAY	679 10
3	1	UNITING NATIONS YOU AND ME	679 10
4	4	PRA BEATS FEAT. CARMEN REECE I GOT ME	Decca 10
5	5	NEW RHODOS FROM THE BEGINNING	Mush Music 10
6	7	CRAZY FROG AXEL F	679 10
7	7	SONS & DAUGHTERS TASTE THE LAST GIRL	Decca 10 10
8	8	MARTIN SOLIVIER EVERBODY	Delicious 10 10
9	9	OCEANAVIVE HEAVEN ALIVE	Beynon Record 10 10
10	10	FORWARD, RUSSELLS THIRTYFOUR	Decca 10 Sound 10 10

THE MUSTWEEK ONLINE TOO

All the sales and airplay charts published in *Must Week* are also available online every Sunday evening at www.mustweek.com

Pos	Last	ARTIST TITLE	Label
1	1	JAMES BLUNT BACK TO BEDLAM	Capitol 10EN
2	11	COLDPLAY X&Y	Parlophone 10EN 10
3	3	KAISER CHIEFS EMPLOYMENT	BMG 10EN 10
4	4	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Cherry 10EN 10 10
5	2	DANIEL POWDER DANIEL POWER	Warner 10EN 10 10 10 10
6	7	GORILLAZ DEMON DAYS	Parlophone 10EN 10
7	11	MADELEINE PEYROUX CARELESS LOVE	Island
8	8	THE MAGIC NUMBERS THE MAGIC NUMBERS	Island 10EN 10 10 10
9	NEW	SUPERGRASS ROAD TO ROVEN	Parlophone 10EN 10
10	6	JEFF WAYNE THE WAR OF THE WORLDS	Columbia 10EN 10 10 10
11	20	KELLY CLARKSON BREAKAWAY	RCA 10EN 10EN 10EN
12	5	MICHAEL JACKSON THE ESSENTIAL	Epic 10EN 10 10 10 10
13	9	OASIS DON'T BELIEVE THE TRUTH	Island 10EN 10 10 10 10
14	18	JAMIROQUAI DYNAMITE	Sony Music 10EN 10 10
15	12	KIRSTY MCCOLL THE BEST OF	Sony Music 10EN 10
16	14	CRAZY FROG CRAZY HITS	679 10EN 10 10
17	12	THE BLACK EYED PEAS MONKEY BUSINESS	BMG 10EN 10 10 10
18	20	KIT TUNSTALL EYE TO THE TELESCOPE	Mercury 10EN 10 10 10
19	17	THE KILLERS HOT FUSS	Liquid 10EN 10 10 10 10
20	13	GREEN DAY AMERICAN IDIOT	Reprise 10EN 10 10 10 10
21	22	FOO FIGHTERS IN YOUR HOONOUR	RCA 10EN 10EN 10EN
22	19	SWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope 10EN 10 10
23	13	THE WHITE STRIPES GET BEHIND ME SATAN	XL 10EN 10 10 10
24	23	SAM COOKE PORTRAIT OF A LEGEND	Universal 10EN 10 10 10 10
25	21	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam 10EN 10 10 10 10
26	16	KEANE HOPES AND FEARS	Island 10EN 10 10 10
27	29	THE GAME THE DOCUMENTARY	Interscope 10EN 10 10 10
28	17	JACK JOHNSON IN BETWEEN DREAMS	Island 10EN 10 10 10
29	32	LONGVIEW MERCURY	BMG 10EN 10EN 10EN 10EN
30	NEW	THE SHADOWS PLATINUM COLLECTION	10 10EN 10EN 10EN 10EN
31	27	ALANIS MORISSETTE JAGGED LITTLE PILL - ACOUSTIC	Mercury 10EN 10EN 10EN 10EN
32	NEW	THE RAKES CAPTURE/RELEASE	10 10EN 10EN 10EN
33	45	SCISSOR SISTERS SCISSOR SISTERS	Parlophone 10EN 10 10
34	17	CIARA GOODIES	LaFace 10EN 10EN 10EN
35	30	CHRIS REA HEARTBEATS - GREATEST HITS	Mercury 10EN 10EN 10EN 10EN
36	29	LULU A LITTLE SOUL IN YOUR HEART	Columbia 10EN 10EN 10EN
37	44	BASEMENT JAXX THE SINGLES	XL 10EN 10EN 10EN
38	51	AKON TROUBLE	Universal 10EN 10 10 10

JAY-Z 10-2	CHICK DILL 10-2	FAT LIPS 4	JAY'S BLUNT 1	KEANE 26
ZING 10	CHINA 10	FOO FIGHTERS 10	JAYROCKMAN 11	KELLY CLARKSON 10
COLLEGE 10	COLLEGE 10	DAVID BYRNE 10	JEFF BRIDGES 10	KERRY HAZARD 15
AKON 10	COLLEGE 10	GORILLAZ 10	JEM 10	KT TUNSTALL 10
ALANIS MORISSETTE 10	CRZY 10	GREEN DAY 10	JOHN LENNON 10	LEWIS 10
JAY-Z 10	DANIEL POWERS 10	GREEN DAY 10	JOJO WHILDEN 10	LONGVIEW 10
BLK 10 10 10	ENTRUS 10	JACK BRACKLEY 10	KATE BUCKLEY 10	LULU 10

Albums Chart

Pos	Weeks on Chart	Artist	Album	Label
39	42	JOHN LEGEND	GET LIFTED	Columbia 5191972 (10A)
40	33	NATALIE IMBRUGLIA	COUNTING DOWN THE DAYS	Capitol 5191972 (10A)
41	35	EMINEM	ENCORE	Aftermath 5191972 (10A)
42	24	LEE RYAN LEE RYAN	HEAVEN	Mercury 5191972 (10A)
43	41	HARD-FI	STARS OF CCTV	Mercury 5191972 (10A)
44	39	RAZORLIGHT	UP ALL NIGHT	Virgin 5191972 (10A)
45	32	JOSS STONE	MIND BODY & SOUL	Island 5191972 (10A)
46	69	GOLDFRAPP	BLACK CHERRY	Capitol 5191972 (10A)
47	48	REM IN TIME - THE BEST OF - 1988-2003	Capitol 5191972 (10A)	
48	56	KASABIAN	KASABIAN	Island 5191972 (10A)
49	36	ATHLETE	TOURIST	Island 5191972 (10A)
50	31	MADNESS	THE DANGEROUS SESSIONS - VOL 1	Capitol 5191972 (10A)
51	6	NEIL YOUNG	GREATEST HITS	Capitol 5191972 (10A)
52	36	SNOW PATROL	FINAL STRAW	Capitol 5191972 (10A)
53	100	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Capitol 5191972 (10A)
54	47	EDITORS	THE BACK ROOM	Capitol 5191972 (10A)
55	12	2PAC	LOYAL TO THE GAME	Capitol 5191972 (10A)
56	24	50 CENT	THE MASSACRE	Capitol 5191972 (10A)
57	40	PUBLIC ENEMY	POWER TO THE PEOPLE AND THE BEATS	Capitol 5191972 (10A)
58	46	OASIS	(WHAT'S THE STORY) MORNING GLORY?	Capitol 5191972 (10A)
59	43	STEPHEN FRETWELL	MAGPIE	Capitol 5191972 (10A)
60	96	JEM	FINALLY WOKEN	Capitol 5191972 (10A)
61	6	CHARLOTTE CHURCH	TISSUES AND ISSUES	Capitol 5191972 (10A)
62	134	WHY?/PARK PARACHUTES	WHY?	Capitol 5191972 (10A)
63	99	LUCIE SILVA	BREATHE IN	Capitol 5191972 (10A)
64	6	BLOC PARTY	SILENT ALARM	Capitol 5191972 (10A)
65	6	MAROON 5	SONGS ABOUT JANE	Capitol 5191972 (10A)
66	8	MAXIMO PARK	A CERTAIN TRIGGER	Capitol 5191972 (10A)
67	36	GREEN DAY	INTERNATIONAL SUPERHERITS	Capitol 5191972 (10A)
68	75	PINK FLOYD	ECHOS - THE BEST OF	Capitol 5191972 (10A)
69	38	SNOOP DOGG R & G	THE MASTERPIECE	Capitol 5191972 (10A)
70	22	STEREOPHONICS	LANGUAGE SEX VIOLENCE OTHER?	Capitol 5191972 (10A)
71	72	ROYKSOPP	THE UNDERSTANDING	Capitol 5191972 (10A)
72	58	JOSS STONE	THE SOUL SESSIONS	Capitol 5191972 (10A)
73	66	THE OFFSPRING	GREATEST HITS	Capitol 5191972 (10A)
74	6	ROLL DEEP	IN AT THE DEEP END	Capitol 5191972 (10A)
75	6	NINE BLACK ALPS	EVERYTHING IS	Capitol 5191972 (10A)

Weeks on Chart	Artist	Album	Label
1	VARIOUS HOW THATS WHAT I CALL MUSIC 61	Capitol 5191972 (10A)	
2	VARIOUS NOW THATS WHAT I CALL MUSIC 61	Capitol 5191972 (10A)	
3	VARIOUS RENAISSANCE - THE CLASSICS	Capitol 5191972 (10A)	
4	VARIOUS THE BEST CLUB ANTHEMS 05	Capitol 5191972 (10A)	
5	VARIOUS IBIZA ANNUAL 2005	Capitol 5191972 (10A)	
6	VARIOUS GATEDRAGER CLASSICS	Capitol 5191972 (10A)	
7	VARIOUS SUMMER HOLIDAY DANCE CRAZE	Capitol 5191972 (10A)	
8	VARIOUS DRUM & BASS ESSENTIALS	Capitol 5191972 (10A)	
9	VARIOUS WESTWOOD - HEAT	Capitol 5191972 (10A)	
10	ARETHA FRANKLIN/OTIS REDDING THE VERY BEST OF	Capitol 5191972 (10A)	
11	VARIOUS IN THE MIX - REVIVAL	Capitol 5191972 (10A)	
12	VARIOUS POP JR	Capitol 5191972 (10A)	
13	VARIOUS THE BEST 800 ALBUM EVER	Capitol 5191972 (10A)	
14	VARIOUS R&B DANCE MIX	Capitol 5191972 (10A)	
15	VARIOUS POP ROCKS	Capitol 5191972 (10A)	
16	VARIOUS CLUBLAND 7	Capitol 5191972 (10A)	
17	VARIOUS GREASE (OST)	Capitol 5191972 (10A)	
18	VARIOUS THE NO.1 SUMMER DANCE ALBUM	Capitol 5191972 (10A)	
19	VARIOUS ESSENTIAL R&B - SUMMER 2005	Capitol 5191972 (10A)	
20	VARIOUS HAPPY SONS	Capitol 5191972 (10A)	

Chart compiled from sales data for Sunday to Saturday across a sample of more than 1,000 UK music shops. © The Official UK Charts Company 2005. Published with the aid of BPI's MusicScan.



10. Jeff Wayne
Switch appearing in a newly remastered edition 10 weeks ago, Jeff Wayne's 1970 epic *The War of the Worlds* has shown impressive stamina for an album that had already sold nearly 2m copies. A fortnight ago it equaled its all-time highest chart placing of number five, and its full chart career since its original release in 1970 has now topped 250,000 copies, helping to lift the concept album into the all-time Top 40. It has recently edged past Paul Simon's *Graceland* and REM's *Automatic* for The People.



42. Lee Ryan
Although *Best of Blue* fizzed out more quickly, playing power weeks over things that Blue's three regular albums had in spades, with all five in the Top 30 for 30 weeks, *One Love* for 25 weeks and *Guilty* for nine weeks before they first slipped any lower - but Lee Ryan, the first member of the now defunct group to issue a solo album, has suffered a much speculater comeback for his self-titled debut solo album, which has so far declined 6-24-42 as an introductory single. Army Of Lovers has faded.

TOP 20 COMPILATIONS

Pos	Artist	Album	Label
1	VARIOUS	HOW THATS WHAT I CALL MUSIC 61	Capitol 5191972 (10A)
2	VARIOUS	NOW THATS WHAT I CALL MUSIC 61	Capitol 5191972 (10A)
3	VARIOUS	RENAISSANCE - THE CLASSICS	Capitol 5191972 (10A)
4	VARIOUS	THE BEST CLUB ANTHEMS 05	Capitol 5191972 (10A)
5	VARIOUS	IBIZA ANNUAL 2005	Capitol 5191972 (10A)
6	VARIOUS	GATEDRAGER CLASSICS	Capitol 5191972 (10A)
7	VARIOUS	SUMMER HOLIDAY DANCE CRAZE	Capitol 5191972 (10A)
8	VARIOUS	DRUM & BASS ESSENTIALS	Capitol 5191972 (10A)
9	VARIOUS	WESTWOOD - HEAT	Capitol 5191972 (10A)
10	ARETHA FRANKLIN/OTIS REDDING	THE VERY BEST OF	Capitol 5191972 (10A)
11	VARIOUS	IN THE MIX - REVIVAL	Capitol 5191972 (10A)
12	VARIOUS	POP JR	Capitol 5191972 (10A)
13	VARIOUS	THE BEST 800 ALBUM EVER	Capitol 5191972 (10A)
14	VARIOUS	R&B DANCE MIX	Capitol 5191972 (10A)
15	VARIOUS	POP ROCKS	Capitol 5191972 (10A)
16	VARIOUS	CLUBLAND 7	Capitol 5191972 (10A)
17	VARIOUS	GREASE (OST)	Capitol 5191972 (10A)
18	VARIOUS	THE NO.1 SUMMER DANCE ALBUM	Capitol 5191972 (10A)
19	VARIOUS	ESSENTIAL R&B - SUMMER 2005	Capitol 5191972 (10A)
20	VARIOUS	HAPPY SONS	Capitol 5191972 (10A)

TOP 10 DANCE ALBUMS

Pos	Artist	Album	Label
1	FATTOLESS	FORVER FATTOLESS - THE GREATEST HITS	Cherry 5191972 (10A)
2	VARIOUS	GATEDRAGER CLASSICS	Capitol 5191972 (10A)
3	VARIOUS	IBIZA ANNUAL 2005	Capitol 5191972 (10A)
4	ROYKSOPP	THE UNDERSTANDING	Capitol 5191972 (10A)
5	MYLO DESTROYER	ROCK N ROLL	Capitol 5191972 (10A)
6	VARIOUS	RENAISSANCE - THE CLASSICS	Capitol 5191972 (10A)
7	PENIDULUM	HOLD YOUR COLOUR	Capitol 5191972 (10A)
8	BASSEMNT JAXX	THE SINGLES	Capitol 5191972 (10A)
9	VARIOUS	BEACH HOUSE 04 05	Capitol 5191972 (10A)
10	SASHA	INFORMATION - SPECIAL EDITION	Capitol 5191972 (10A)

TOP 10 ROCK ALBUMS

Pos	Artist	Album	Label
1	FOO FIGHTERS	IN YOUR HONOUR	Capitol 5191972 (10A)
2	GREEN DAY	INTERNATIONAL SUPERHERITS	Capitol 5191972 (10A)
3	NINE BLACK ALPS	EVERYTHING IS	Capitol 5191972 (10A)
4	MY CHEMICAL ROMANCE	THEOREMS FOR SWEET REVENGE	Capitol 5191972 (10A)
5	FUNERAL FOR A FRIEND	HOURS	Capitol 5191972 (10A)
6	SYSTEM OF A DOWN	MEZMERIZE	Capitol 5191972 (10A)
7	CHIMAIRA	CHIMAIRA	Capitol 5191972 (10A)
8	GREEN DAY	INTERNATIONAL SUPERHERITS	Capitol 5191972 (10A)
9	GREEN DAY	DOOKIE	Capitol 5191972 (10A)
10	TRIVIUM	ASENDANCY	Capitol 5191972 (10A)

THE YEAR 50 FAR: TOP 20 COMPILATIONS

Pos	Artist	Album	Label
1	VARIOUS	HOW THATS WHAT I CALL MUSIC 61	Capitol 5191972 (10A)
2	VARIOUS	NOW THATS WHAT I CALL MUSIC 61	Capitol 5191972 (10A)
3	VARIOUS	HAPPY SONS	Capitol 5191972 (10A)
4	VARIOUS	GATEDRAGER CLASSICS	Capitol 5191972 (10A)
5	VARIOUS	POP JR	Capitol 5191972 (10A)
6	VARIOUS	DRIVING ROCK BALLADS	Capitol 5191972 (10A)
7	VARIOUS	RENAISSANCE - THE CLASSICS	Capitol 5191972 (10A)
8	VARIOUS	DAD ROCKS	Capitol 5191972 (10A)
9	VARIOUS	R&B ANTHEMS 05	Capitol 5191972 (10A)
10	VARIOUS	TEENAGE KICKS	Capitol 5191972 (10A)
11	VARIOUS	CLUBLAND 7	Capitol 5191972 (10A)
12	VARIOUS	FLOORFILLERS 3	Capitol 5191972 (10A)
13	VARIOUS	MASSIVE R&B	Capitol 5191972 (10A)
14	VARIOUS	THE ALBUM 5	Capitol 5191972 (10A)
15	VARIOUS	ESSENTIAL R&B - SPRING 2005	Capitol 5191972 (10A)
16	VARIOUS	CLUBLAND XTREME HARDCORE	Capitol 5191972 (10A)
17	VARIOUS	GOODSIGHTING - CLASSICS	Capitol 5191972 (10A)
18	VARIOUS	POP PARTY 2	Capitol 5191972 (10A)
19	VARIOUS	THE VERY BEST OF EUPHORIC FLUNKY HOUSE	Capitol 5191972 (10A)
20	VARIOUS	BEST 800 ALBUM EVER	Capitol 5191972 (10A)



Channel 4 and E4 would like to thank: Big Fish, Blink TV, Cake, Maztec, Metropolis, Motorola, Virgin Mobile, Cat, Vernon, Edith and Dave, and the record companies and their artists ...for all their help in making this year's V Festival the biggest and best yet.

Here's to 2006.

You can catch the highlights repeated on E4 again this weekend.

channel4.com/music

