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**In this week's issue: Date set for Sony BMG decision;
Status Quo mark 40th birthday Plus: the charts in full**

MUSICWEEK



KATIE MELUA _PIECE BY PIECE



A photograph of two wooden chairs in a room. The chairs are positioned on either side of a bright window, which creates a strong backlighting effect. The room has light-colored walls and a tiled floor. The overall mood is quiet and contemplative.

THE PHENOMENON CONTINUES...

- SINGLE, "NINE MILLION BICYCLES"
RELEASED 19TH SEPTEMBER

- ALBUM, "PIECE BY PIECE"
RELEASED 26TH SEPTEMBER

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MUSICWEEK



Court to rule on Sony BMG merger

Date set for indies' appeal

Mergers

by Robert Ashton

Impala's bid to overturn the creation of Sony BMG will finally be resolved at the end of next month.

The Court of First Instances in Luxembourg has set a date of September 22 for the hearing, which will see the indie group ask the court to annul the European Commission's decision last year to allow the two majors to merge.

The hearing, which has been fast-tracked and is expected to last only a day, will see up to five judges poring over the thousands of pages of written evidence submitted in the past eight months by Impala's Belgium-based lawyers S Crosby and J Golding, the EC and Sony BMG.

No witnesses will be called to the hearing, which will be open to the public, while a source close to the legal action says a verdict is expected three months later. He adds, "It's going to be a closed-door hearing, just looking at the written evidence before them. It's not like [Sony BMG CEO] Andy Lack will be flying in to give evidence."

Impala president and Pias group co-chairman Michel Lambert says the main focus of Impala's legal challenge has not changed materially since it lodged its appeal in December last year. Impala's lawyers will attempt to

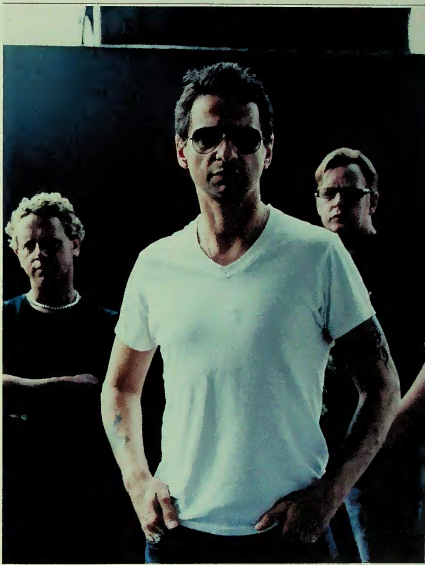
show that the EC's decision in allowing the merger was flawed in law and also in how it assessed issues such as collective dominance.

Impala has submitted evidence that the EC's July 19 ruling to green light the merger goes against the EC's own policies of promoting and protecting cultural diversity. The independents will argue that the EC did not investigate the impact of the merger on culture, consumer choice and diversity. It will also argue that that combining Sony and BMG will have a detrimental impact on online markets.

A Sony BMG spokesman says, "The European Commission reached its decision after an in-depth, six-month investigation and diligent review process, and we are confident that the court will reaffirm their decision to clear the merger."

Even an Impala success would not necessarily force Sony BMG to unravel immediately. The indie group will only have successfully proved that the EC's procedures in allowing the merger in the first place were flawed and Sony BMG could reapply to have its merger approved. Sources accept that, if this was the case, the major could not expect to have the merger accepted on the same terms as in 2004 and may have to make some substantial sacrifices to satisfy the EC a second time.

robert@musicweek.com



Mode return out of the shadows

Twenty-five years after they first formed, Depeche Mode are gearing up for the release of their 11th studio album *Playing The Angel* on October 17.

The album, which will be preceded by the single *Precious* on October 10, is the band's first since 2001's *Exciter*. "This is one of

the albums of their career," says Mute founder and chairman Daniel Miller. "They've made a classic Depeche Mode album without sounding retro in any way."

Playing *The Angel* was produced by Ben Hillier and mixed by Steve Fitzmaurice, who worked on *Exciter*. Miller says that Hillier, the man behind the desks for albums by Doves, Elbow and Blur, played a big part in challenging the band creatively to deliver one

of their strongest albums in years. "He was very important," says Miller. "Ben has a very broad knowledge of music and he really challenged the band."

Mute will employ an extensive online, digital and mobile marketing push to promote the album. The band will kick off their world tour in the US in November and will be the first act to perform at the reopened Wembley Stadium on April 2, 2006.

Gray on steady route to success

The Atlantic label has high hopes for David Gray's new album, which is the result of a year of studio work by the singer **p6**

Sun rising for Japanese market

Following the BPT's mission to Tokyo, MW examines the state of the Japanese market and its potential for UK firms **p8**

Anniversary waltz for Quo

MW marks Status Quo's 40th anniversary by looking at their career, their new album, and their guest role in Corrie **p11**



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Your guide to the latest news from the music industry

Bottom line

BMG scores publishing first

● **BMG Music Publishing** has topped the combined quarterly market share table for the first time in its history, thanks largely to its control of all Crazy Frog's A&M and most of Coldplay's X&M album, respectively the period's top-selling single and album. EMI finishes in second place for a second quarter with 19.8% and Universal third with 18.9%. Full details next week.

● **The European Commission** has launched two investigations into the "dumping" of low-cost recordable CDs and DVDs on the European market following a complaint from the Committee of CD-R Manufacturers (CECMA).

● A shortfall in radio sales undermined **Clear Channel's** latest quarterly figures, which saw revenues slump 1% from last year. Despite a relatively strong performance from its radio and promoter business, the group recorded sales of \$2.46bn (£1.37bn) in the second quarter of 2005, down from \$2.49bn (£1.39bn).

● A spokesman for **Simon Fuller's 19 Productions** has confirmed the company is in negotiations with both Sony BMG and Universal over rights to the US version of **American Idol**, following the end of Sony BMG's three-year deal.

● **The Bono's** Scottish-based publisher **DC Thomson** has bought a 64% stake in the UK's leading independent radio production company **UBC Media**.

● **The Academy Music Group** is pioneering a new sound system at its newly-acquired venue in Newcastle, which opens in the autumn. As part of its £4m investment in the venue, AMG is installing a Turbosound sound system from Marquee Audio.

MUSICWEEK text poll

It's time to vote again in **MV's** industry poll.

This week we ask: Does **Impala** stand a chance of overturning the **Sony BMG** merger decision?

a. Yes 50% ●●●●●●●●
 b. No 50% ●●●●●●●●



Poll operated by STARtext. Votes cost 25p, with all profits going to **Robin Hood**. To vote, readers must text the letters "MV" to 6023.

STARtext™

an essential piece of software, which the player uses, to generate playlists. Reports suggest that Apple's application for a patent has been rejected by the US Patent Office on the basis that Microsoft had already applied for the same patent five months before.

● **Ofcom** approves Emap's takeover of Scottish Radio Holdings, p5

● **Iron Maiden**, who are currently on their way round the US on the Ozfest tour, were last week due to be inducted into the Hollywood Rock Walk of Fame.

● **MusicWorks** will focus on new markets at this year's event, p6

multimedia category manager. Former Warner Brothers, **WH Smith** and 20th Century Fox executive **Matt Cherry** will take up the new role today (Monday), reporting to **Borters** commercial director **Cathy Ferrer**.

People

Cuban music veteran dies

● **Ibrahim Ferrer**, who found international fame late in life as lead singer of the **Buena Vista Social Club**, died in a Havana hospital on August 6 aged 78. He had recently completed a month-long European tour.



Ferrer: worldwide Buena Vista success

● **Rive Droite** managing director **Harry Cowell** is exiting the publishing company after three and a half years at its helm. Cowell is to start his own private production, label and management company, **Private and Confidential Music**, as of September.

● **Top Of The Pops** presenters **Fearne Cotton** and **Reggie Yates** are to be united at Radio One as new hosts of the early morning Friday breakfast show, starting from September 30.

● **Cap Music** has promoted head of agency sales **Ed Chalmers** to head of the group. He replaces **Nick Hewat**.

● **Borders UK** has appointed its first

Exposure

Stones tour gets ready to roll

● **The Rolling Stones** last Wednesday kicked off their latest world tour at a dub show for 1,000 fans in Toronto. The **Bigger Bang** world tour fully begins on August 21 in Boston. **Big Question**, p36



The Rolling Stones: kicking off world tour

● **EMI/Virgin** TV has relaunched a website (www.music.com) for the **Now That's What I Call Music** brand, offering users downloads, a monthly podcast and ringtones.

● **Duran Duran** are to use DVD in a new way for a music release offering footage that can be experienced in 3D. **Duran Duran: Live From London** will be released by **Carving Home Studios** on November 7 and distributed by **Pinnacle**.

● **Green Day and System Of A Down** have both received five nominations for the 12th annual **Kerrang! Awards**. Others nominated include **My Chemical Romance**, **Good Charlotte**, and **Towers of London**. The awards take place on August 25.

● **Scottish radio station Saga 105.2 FM** is marking its first year on air with a concert on September 7 at Glasgow's Royal Concert Hall featuring **Sixties** chart stars.

● The final acts have been confirmed for this coming week's **W5 Festival**. They include **Bodyrockers**, **The Chivets**, **Joseph Arthur** and **Mitchell Brothers**.

● **Coldplay's** hit **Speed Of Sound** will feature on the **2005 National Mercury Prize** Sampler in stores today (Monday). The album's cover features the image of a sculpture by 22-year-old student **Rowan Merish**, who won the 2005 National Mercury Prize Art Competition.

● **Tiscali** has confirmed some of the acts set to play its **VIP Sessions** Test backstage at the **Carling Weekend: Reading Festival**. Bands (in order) include **Futureheads**, **The Bakes**, **The Onis**, **The Subways** and **The Alps**.

● **Sanctuary Visual Entertainment** is to launch titles by **INXS**, **Iron Maiden** and **Bob Marley** on a format designed specifically for the Sony portable **Playstation** which goes on sale at the beginning of September. The format - known as **UMC** - can hold 1GBs of data, equivalent to 140 minutes of DVD-quality video content.

Sign here

DCMS seeks licensing input

● **Venues** which fail to apply for a full licence under the new **Licensing Act** have until October 5 to respond to the Government's proposal to review the current **Temporary event notice**.

● **BMG Music Publishing** has signed a sponsorship deal for this year's **Media Guardian Edinburgh International Television Festival**. The firm will be the sole official sponsor of the registration desk, at the August 26-28 event at the **Edinburgh International Conference Centre**.

● **EMI Music Continental Europe** has signed artist, producer and DJ **Paul Oakenfold** to a new worldwide recording deal outside North America, the UK and Ireland. It gives EMI the option to sign artists and music released through **Oakenfold's** Perfecto label.

● **Mute's Goldfrapp** campaign is using new mobile phone technology, p5

● **Universal Ireland** has appointed former **EMI** and **BMG** man **Freddie Middleton** as marketing director.

● **Download site TuneTrite** - the service launched by **Group Armada's** **Tom Findlay** and internet entrepreneur **John Strickland** - yesterday (Sunday) began sponsoring **Xm's Eddie Temple Morris** Remix show and the station's **Unaired** slot.

● **Network One** has entered into agreements to represent the publishing interests of the producer/writer **Greig Nori**, and **Dave Baksh**, **Jay McCaslin** and **Steve Jocz** of **Sam-41**. **Network One** was formed by **Sony's** publishing wing joining forces with **Blair Mackintosh**, ex-Sony/ATV UK boss, and **Peter Leak** (manager of **Dido**).

● **Correction:** **BMG Music Publishing** international president **Andrew Jenkins** is based in London and worldwide executive vice president and COO **Laurent Hubert** in New York and not as stated last week.

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

New three-label set-up targets the crossover market

EMI's Angel division aims to fill the gaps

by Paul Williams

Mark Collen has adopted one of EMI's most established brands by naming his new UK division the Angel Music Group.

Angel, whose name is already being used in the States by Bruce Lundvall's Jazz & Classics division for acts including Sarah Brightman, will house three distinct operations covering everything from pop and one-off singles through to adult contemporary and core classical repertoire.

At one end will be Innocent Records, which will continue to be overseen by its A&R director Jamie Nelson, and at the other end of the spectrum EMI Classics, while placed in the middle will be a new label also using the Angel name and handling a diverse range of projects but partly targeting an adult mainstream audience.

The Angel and Innocent labels will feed into a new central marketing team for marketing and promotions run by former Innocent label manager Sara Freeman as Angel Music Group general manager, with former Innocent colleague David Quirk working with her as marketing director.

Collen, who began setting up the group in April after three years as EMI's global marketing vice-president, says he has spent the past few months contemplating how the group should work and what it should cover.

"I've always loved being at labels and at the front end of things," he says. "Having had the international experience of the past three years, I'm bringing a broader set of skills to it. I get the idea of the new group completely—I see where the gaps are and where we need to strengthen things."

That gap-filling role is most evident in the Angel label division,



Collen: Taking front-end role

which aims to strengthen EMI's performance in the crossover market where the likes of Universal Classics & Jazz have been so successful.

"The Angel label itself will go into areas where we haven't been before," says Collen. "It gives EMI an extra colour in the palette, if you like. It's an adult-contemporary, fairly mainstream label for artists who sometimes might be ghettoised in commercial marketing."

While he notes EMI's core classical releases remain strong, it has been less successful with crossover artists, which he hopes this new label will address at a time when such acts are claiming an ever-greater share of album sales.

"It's reflecting the market itself," he says. "The classical market is under siege and has declined by something like 50% in the past five years, but the MOR market is thriving and it's in response to that."

Among the Angel label's first releases will be an album from Laura Michelle Kelly, who is currently starring in the West End production of *Mary Poppins*. What is described as an "adult mainstream" album will include songs co-written by Guy Chambers whose *Isis Project* will also be handled by Angel, while other projects on the way include an album in October from *Emmerdale*'s Amy Nuttall, featuring traditional English songs.

The label will also look after Wire Daisies and Australia's Capitol-signed country artist Keith Urban's releases in the UK, as well as looking to other overseas EMI repertoire for potential UK releases; in a new role, one-time EMI Liberty A&R director Mike McNally becomes director of international repertoire and special projects.

Innocent's first key release as part of the new group will be a first solo album from Blue's Simon Webbe in November.

This is set to be followed by a debut solo album in the first quarter of next year from his Blue colleague Duncan James, who is being A&R'd by Chris Briggs, who has already steered the career of Robbie Williams from boy-band member to solo superstar.

"That record is progressing beautifully," says Collen. "It's very, very special."

Following the retirement last month of EMI Classics UK managing director Barry McCann, who spent 30 years at the major and who will continue to act as consultant, Collen is now on the lookout for a new classical managing director, while he is also seeking an A&R head for the Angel label.

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Patience pays off for Epic's Bedingfield push

Natasha Bedingfield will be back on American TV screens this week, as Epic, her US record company, looks to build momentum on a Top 30 entry for her debut album.

Unwritten has arrived at number 26 on the *Billboard* 200 with 34,000 over-the-counter sales following growing popularity of its lead-off single *These Words*, which in its eighth week on the Hot 100 chart this week climbs from 23 to 17. The album also entered at 19 in Canada.

These Words has risen to seven on *Billboard*'s digital chart and has been a Top 10 chart regular on MTV US's TRL, where she guested at the end of last month.

Bedingfield's profile in the market has also been boosted by appearances on other key US TV programmes, including *The Tonight Show* with Jay Leno, while this evening (Monday) she will be seen on *The Late Late Show* and tomorrow (Tuesday) on ABC's *Good Morning America*, which will screen a performance

that was recorded last week but delayed because of the death of the channel's long-serving news presenter Peter Jennings.

Sony BMG international vice-president Dave Shack says he is delighted with the high debut.

"We've been seeing for weeks how well *These Words* has been increasing at iTunes, the ringtone are up like crazy and it's been Top 10 every day on TRL," he says.

Shack has particular praise for Epic, which delayed pushing her in the States until this year so she could be fully available for promotion. "They've waited for her to fulfil her commitments in the UK and Europe and they've timed their run just right," he says. "They've put their money where their mouth is and for a newly merged company put their reputation on the line and shown what they can do."

Bedingfield will now spend much of the rest of 2005 in the US, returning shortly after fulfilling some commitments in the UK and mainland Europe.

THE MUSIC WEEK PLAYLIST



CLAP YOUR HANDS SAY YEAH
Clap Your Hands Say Yeah (Insound)
With echoes of Talking Heads, set to be a talked-about album (album, tbc)



JUNIOR SENIOR
Itch You Can't Scratch (Insound)
Le Tigre's Johanna Fateman guests on this ed 'n' paste hip-hop/dance fusion (single, tbc)



BEYONCÉ
SOUNDCLASH
Sounding A Mosaic (B-Unique/SOD)
Charming record championed by *Radio 1* and *Xfm*. An enthralling, modern take on reggae (album, September 19)



BATTANT
Jump Up (unrated)
Part Dresden Dolls, part Yeah Yeah Yeahs, this single promises to make a firm impression beyond the clubs (single, September 12)



HARD-FI
Living For The Weekend (Necessary/Antic)
Fourth single from *Hard-Fi* will push their album beyond the gold sales mark (single, September 19)



MONO TAXI
Kind Of Better (Play It Again)
Debut from the Anglo-French band drops with cool reminiscent of *The Kinks*, but a sound all their own (single, October 10)



PRETTY RICKY
Grind With Me (Atlantic)
Smooth R&B that has been receiving strong specialist play and will introduce this new outfit to the charts (single, September 5)



SBE
Never Say Wanna (Ministry Of Sound)
Recently licensed to MGS, this track shows the hallmarks of a club smash. Already strong at specialist (single, tbc)




THE SUFRAJETS
Everything You Do (Tough Cookie)
This really starts out from the rest of the rock pack. Refreshingly good (single, September 26)



TATU
All About Us (Polydon)
Russia's lesbian-concept duo return with a tune that could be straight out of their debut album (single, September 26)

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manager: Philip
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A&R: Sarah
Conradie and Brian

Writing: Smokey
Ritual Management;
Sarah Conradie



Jo O'Meara will become the second former member of S Club 7 to have a crack at the charts when Sanctuary releases her debut solo single, *What Hurts The Most*, on September 26. The label hosted a showcase for the singer last week following her signing in July.

Sanctuary senior marketing vice-president Giles Green is confident

O'Meara's sound will appeal to an audience from 15 to 45.

The single will be followed on October 3 by an album, *Relentless*, produced Paul Meehan and Brian Rowling who says, "She is one of the best singers I've ever worked with. She has the warmth of Karen Carpenter and the power of LeAnn Rimes."

Mute's Goldfrapp push breaks mobile ground

The campaign for Goldfrapp's new album *Supernature* - out next Monday - will be the first to enlist mobile phone technology which can act both as a marketing tool and retail device.

The system was developed by HypeTag, the company behind the short-range wireless devices which have been embedded in posters for fellow Mute acts New Order and Moby, and through which fans can download content via Bluetooth or infra-red.

The new system, called Hypestore, is a branded browser which is installed on phones, to which live news about tour updates or forthcoming releases can be sent. The browser can also be used to buy ringtones, realtones and video clips.

To install the Java-based Hypestore, users either text a

number and have it sent to them via mobile networks, or they can download it from a HypeTag-enabled poster at a Goldfrapp concert. It is also free to receive.

Other content being sent out includes lyrics and track listings, while fans will be given information on a competition to win exclusive prizes. One of the aims of this competition, which will be online, is to drive content to the official Goldfrapp website.

"It's great to be able to give out content, but people wanted to make money directly through mobiles," says HypeTag co-founder Rachel Harker. "By giving fans an application on their phone, Mute can ensure [fans] are taking away a live and constantly updated tool that will stay with them long after they've interacted with the campaign."

Radio giant to take on rivals by boosting local content

Emap targets growth as SRH deal gets nod

by Paul Williams

Emap Radio managing director Dee Ford believes the presence of two ILR supergroups will give commercial radio new impetus, as it bids to win back audience from the BBC.

Regulator Ofcom last week approved Emap's takeover of Scottish Radio Holdings to create an expanded group to rival Capital and GWR's GCap pairing, leaving the Beeb to face competition from two commercial operators serving the vast majority of the UK.

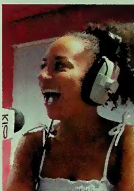
Ford says she would have been surprised if Ofcom had not approved her group's £391m deal, especially given the fairly seamless regulatory journey for GCap earlier this year. But she concedes that nothing is ever guaranteed.

"You don't know what you don't know, so I don't think everyone took it for granted it would absolutely go through," she adds.

"It was a fantastic moment when it did and then the first feeling you get after that is this is going to be fantastic, because we've spent a lot of time planning the benefits. And then the next feeling is that you've got to do it and the feeling after that, you've got to work with these teams."

Ford believes that having consolidated strength in two big groups will help commercial radio address its continuing inferior market share compared with the BBC.

Although a wave of new ILR stations have been launched over the past decade and more, Rajar figures released earlier this month show the BBC is still claiming a



Millie: Kiss 100's drivetime presenter

commanding 54% of all UK radio listening, compared to 44% for the commercial sector.

The Emap executive believes one way of turning around this position is investment in local content, something she says her group will increase through an expanded portfolio of stations.

"If we've got an ace card to play, it is locality. If we can invest in local services that helps us grow audience share," she says.

"The whole basis of making this deal work in the first place was we would have to invest more in front-of-house stuff, meaning content, and to do that we have to have scale of operations," she adds.

"And when you look at it geographically, it's always been a good fit with SRH and we're as close as we can in our DNA in the way we operate our businesses."

The SRH buyout will also help to strengthen Emap's already dominant position in digital radio, where it currently claims around

one-third of all listening, although Ofcom's approval of the deal comes with the proviso that the group must sell some of its digital interests. This involves relinquishing control of either its Avon or Glasgow local digital multiples and reducing the number of digital stations it owns in other Scottish areas.

Full details of how Emap is planning to incorporate the 22 SRH stations into its set-up are still being drawn up.

However, until 2006 they will continue to come under the command of David Goodge - previously SRH chief executive - who takes on the role of Emap Radio's managing director for Scotland, the Republic of Ireland and Northern Ireland.

He will report directly to Emap chief executive Tom Moloney, while Ford will remain in charge of Emap's other radio assets, also reporting to Moloney.

Emap has vowed to keep in place the decentralised programming policy of the SRH stations, although it will be combining advertising operations to reap the full benefits of the takeover.

Approval of the SRH deal just months after Capital and GWR's merged business GCap Media began trading will further put pressure on rival radio groups such as Chrysalis and Virgin Radio owner Scottish Media Group, as they face life competing with two giant competitors.

However, Ford is not expecting any more big tie-ups any time soon. "I think we're probably at the end of huge-scale consolidation, for a while anyway," she suggests. paulw@musicweek.com

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Burnham, Atlantic
Records, Regional
Radio: Carrie Curtis,
Musa Douglas,
Atlantic Records,
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Talent

News



Singer's sixth album is result of year of studio work – and new influences

Gray gears up for fast lane

by Stuart Clarke

Four weeks ahead of release, David Gray's sixth studio album is already showing signs that it can match or possibly even exceed the commercial success of his breakthrough set *White Ladder*.

In the UK, the lead single *The One I Love*, which will be commercially released on August 29, was sitting just outside the Top 10 play chart last week and in the US it is in the Top 10 at AAA formats and will this week make an impact on the Hot AC rundown.

Life in *Slow Motion* has been a year in the making for Gray, who has quietly achieved more than 10m global album sales through his 12-year-long career.

"This is the third album since *White Ladder* and it should be a difficult one, but the response is unbelievable," says 14th Floor head of A&R Christian Tattersfield. "This is the biggest radio record we've ever had."

Gray and his band have been joined by producer Marius De Vries at The Church, Dave Stewart's former studios which Gray now owns.

It is the first time an outside influence has taken a role in one of Gray's albums. "Musically, David felt he needed challenging more," says Tattersfield. "It's a pretty brave move on his part and from an A&R perspective it was a real eye-opener. Marius has helped him make one of the best records of his career."

Gray's manager Rob Holden adds, "Because of the way they recorded this record, everything was open to change. The band members got credits on the songs because David opened the process up. It comes with confidence."

Gray's previous album *New Day At Midnight* failed to meet the commercial heights of his breakthrough set *White Ladder*, which

sold 6m copies worldwide. However, it managed four times platinum sales in the UK. "It's no secret that David wasn't 100% comfortable about *New Day At Midnight*," says Tattersfield. "On this record, though, he feels he has made the best record of his career and he wants people to hear it, he wants it to sell. He has rolled his sleeves up and he wants to work."

Gray gave UK media an early listen to the new album last month when he performed the album over two evenings at his London studio. The nights also served as warm-ups for the US tour. "For people to hear the record in that amazing room was a very special experience," says Atlantic managing director Max Lousada.

With the record deemed a US priority by Sony BMG executive Dave Clavis, the challenge is set to reintroduce Gray to the market. He is currently in the midst of a US tour, playing 3,000-capacity venues and getting back in front of media there. "David hasn't had a radio hit in four-and-a-half years, but he certainly hasn't lost fans," says RCA Records executive VP & general manager Richard Sanders, whose company is issuing the album *Statedeide*. "When I first heard the record, on the first note of *The One I Love* it was like, 'The veil of despair has been lifted.'" *White Ladder* sold double platinum, *New Day At Midnight* sold gold – we have platinum plus in our sights for this album."

"Tattersfield notes UK stores are talking of a first-week ship of 350,000 copies, a big jump from *New Day At Midnight*, which moved 120,000 in week one.

"Retail is very confident," he adds. "The single is going to propel this album to huge sales and we could comfortably sell in very quickly."

stuart@musicworks.com

Spotlight on new technologies and overseas territories

MusicWorks focuses on emerging markets

Conferences

by Jim Larkin

A number of changes are on the cards for this year's MusicWorks, a fortnight ahead of the early September conference.

More than ever, the focus will be on ways of exploiting opportunities in the wider media industry beyond the traditional music industry. The official theme is 'New Territories For The Entrepreneur' and is intended to act as a guide to new markets for the music industry, whether geographical, technological, creative or through legal innovation.

A keynote will be delivered by Sony Music China head Andrew Wood and panel discussions will cover topics including emerging overseas territories, podcasting, creative commons, interoperability and music in film.

MusicWorks takes place at the Lighthouse venue in Glasgow between August 31 and September 2. An extensive live music programme will also span 25 venues in the city, while official showcase nights are being planned for the first time.

"When planning for this year's event, we were particularly interested in ways of doing business outside of the 'must break the US/UK markets' approach," says MusicWorks producer Michael Braithwaite. "Hence this year's special profile on the markets of



The Lighthouse: Charles Reanie Mackintosh-designed venue set to host MusicWorks

China and India, which we feel offer significant commercial potential.

"In addition, we always like to feature any emerging technologies that we believe are likely to do significant business in the year ahead. Our inclusion of a session on podcasting is a good example of this. We also include legal matters under the 'New Territories For The Entrepreneur' banner and our creative commons debate is expected to attract a lot of interest."

Braithwaite believes the conference is now firmly established on the industry calendar, both in the UK and internationally. He suggests the difference between MusicWorks and other industry conventions, such as Midem, Popkomm or In The City, is the same

as the difference between a "boutique hotel and a major chain".

"MusicWorks has never aimed to be the biggest event on the calendar, just the best it can possibly be," says Braithwaite. "Due to its size, the networking opportunities are much greater. At MusicWorks you really can meet up with the speakers and everyone else you want to connect with."

Speakers at this year's event will include Phil Patterson of UK Trade & Investment, Achille Forster from Delhi-based Deep Emotions Publishing and Alistair Hunt from Swat Enterprises in Singapore, who has been chosen by Aim to establish a Chinese office for UK labels. The full line-up is online at www.musicworksuk.com.

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US five-piece Clap Your Hands Say Yeah are enjoying rising attention which began with the completion of their debut album

in June. Released on their own Intersub label, it has sold 14,000 copies in the US over the past month. A buzz on

the internet has fuelled growing UK label interest, with several A&Rs heading to the US to see the band in recent weeks.

Manager Nick Stern says, "We've done everything ourselves and we are all totally proud of that, but we need to get

the record out in the UK."

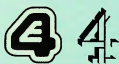
The band, whose songs echo early Talking Heads, began a US tour with The National

this month and head to the UK in November following an appearance at Iceland's Airwaves Festival.

CAST LIST: Management: Nick Stern, Agent: Mike Greek, Heter Skiller, Agent (US): Jackie Nohant, MP Artists, Label: Intersub.



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SHUN MORI, TOSHIBA EMI, PRESIDENT, INTERNATIONAL REPERTOIRE
What are the three things that any British label or artist manager

should know about the Japanese market?
 As consumers tend to buy locally manufactured versions for additional value such as bonus

tracks, later dates, immediate-of lyrics etc, it is vital for us to have an earlier release date to boost sales from the first day. Timing is also very important. Many

bands are now targeting album release in spring to early summer. Spring is with a Fair Rock or Summer Sonic performance in July or August, followed by a solo tour in the

autumn to keep the momentum of the album. It is also beneficial for the band to be flexible to interview requests at various phases. **How much**

interest is there among Japanese music fans for British music? We have a healthy fan base of British music especially bands such as Coldplay, Blur,

Doghead, Corliz, The Music etc. As an example, Radiohead sold more than 300,000 units per album.

KEI ISHIZAKA, UNIVERSAL MUSIC, PRESIDENT & CEO
Three things: Have a good understanding of Japanese-style

operations. Have a good understanding of Japanese culture. Build strong relations with related staff. And, if I can add one more, try to understand

Music Week joined the recent BPI mission to Tokyo, and this week looks at what makes the Japanese recovery on the horizon as Brit

International

For years, breaking the Japanese market has held a certain cachet, one perhaps unrivalled by any other market.

As far back as 1984, German act Alphaville proclaimed "things are easy when you are big in Japan." And, certainly, when you have broken into the second-biggest market the world has to offer, you can be forgiven for thinking you have made it – not just because of the huge sales volumes that a hit record here can deliver, but because of what Japan represents culturally.

There is a potency about Japan that is typified by Tokyo, an exotic, energetic capital city that takes the best of cities such as New York and London, and – in true Spinal Tap style – turns the dial up to 11.

As 30 British companies began returning from the BPI-organised and UKTI-funded trade mission to the city last week, their impressions of the Japanese capital were summed up by the words of one delegate: "Wow!" he said. "What a place Tokyo is. I was blown away."

But while Japan remains at the cutting edge of mobile music, while it boasts some of the most impressive record shops anywhere and possibly the most spectacular music festival on earth – Fuji Rock – it has not had all its own way in recent years.

In many ways, the BPI/UKTI Japanese mission could not have been better timed. For the first time in six years, there is a positive story to tell – but only if, less temporarily, on the upturn. Since being valued at ¥607bn (£3.2bn) in 1998, the Japanese music market has been falling, down one

third to ¥431.3bn (£2.3bn) in 2004 and continuing to decline into the first half of 2005 (a further 7% on the first half of 2004).

But, while the first half of 2005 was overall in decline, industry executives report three months of strong business from May through to July. Some believe this is first evidence that the market has turned the corner. "We seem to be seeing the first signs of recovery," says Osamu Sato, chairman of the Record Industry Association of Japan (RIAJ), optimistically.

HMV Japan product and marketing director Pete Chapman is also positive. "After continuous decline over the past few years, the

After years of decline, the Japanese market has been much more positive recently

Pete Chapman, HMV Japan

Japanese music market has been much more positive in recent months," he says. "The release schedule has been strong both for Japanese and international artists and customer confidence is starting to return. However, it is still to be seen if the current 'good feeling' can be sustained."

HMV Japan certainly has its opportunity. The message issued to the BPI/UKTI group in Tokyo was clear – interest in music from these isles is surging.

The bills for Japan's two key summer festivals, Fuji Rock and Summer Sonic, highlight this. While Fuji Rock – a spectacular event in the valley of the Naeba mountain range, promoted by Smash, a promotions company boasting a London office – has this

summer offered Coldplay, New Order, The Magic Numbers, Doves and Athlete, among others. In turn, Creativeman's Summer Sonic – which took place last weekend (August 13 and 14) following the dual-site model used by the UK's V and Carling Festivals, in Tokyo and Osaka – hosted Oasis and Kasabian.

But while the opportunities do exist, and the potential rewards are huge, the realities are more modest. British music continues to battle for sales in a market that remains vehemently local in character; even a more internationally-focused chain such as HMV says only 30% of its business is accounted for by non-Japanese repertoire. Figures issued by Japan's publishing royalties collection society Jasrac indicate international repertoire have accounted for 25% of distributions over the past three years.

In Japan, the biggest sources for international music are the US, South Korea and Taiwan, with the UK neck and neck with Hong Kong. South Korea has become a particular source of repertoire, driven by the popularity of Korean culture and TV shows in Japan.

What an international act can expect to gain from Japan varies, but 100,000 units of an album is considered impressive, according to Keith Calhoun, the founder of Herwig line and the CEO of Tower Records Japan for two decades. "Goldplay, considered a contender to have the biggest international album in Japan this year, currently boasts sales around the 200,000 mark."

Others to have made an impact this year include the Chemical Brothers, whose Push. The Button has sold more than 140,000 units, while Radiohead releases steadily



Turning Japanese: (clockwise from above) a Tokyo street at night; local shoppers are open to

achieve sales of 300,000 in Japan. Recent years have seen the occasional international album hit the 1m sales level – last year it was the turn of two albums, Avril Lavigne's Under My Skin and the Queen hits package Queen Jewels.

But the biggest albums are still by Japanese artists, with eight local albums passing the 1m mark in 2004, led by Utada Hikaru, who sold 3m units of her single collection and 1m of her English-language album Exodus. Utada has

been a bone fide phenomenon since her 1999 debut album sold a huge 10m units; her career total is now pushing 20m.

It is any consolation for international artists, Japan's talent finds it even tougher to make its mark overseas. Utada – who is signed to Toshiba EMI for Japanese-language repertoire and Universal for English-language releases – has struggled to make an impact in the US, where her album was released last autumn. It

New deals, new connections and fresh insight: the prize for Britain's missionaries in the land of the rising sun

From Huddersfield to Cardiff, Digbeth to Tyne & Wear, Liverpool to Oxford, the British companies that arrived in Tokyo for the BPI/UKTI mission to Japan came from far and wide.

Six months in the making, the BPI-organised one UK Trade & Investment co-funded mission gave 30 companies a valuable insight into the Japanese market.

BPI executive chairman Peter Jamieson was delighted with the project, highlighting particularly the success of the event in embracing the entire industry,

from labels and management to publishing companies and technology companies.

"We weren't just a collection of independents or a visiting group promoting their own artists – we were simply representing 'all British music' and we were excited to," he says.

The Japanese media ensured a high profile for the visit, widely covering the British Embassy reception and the showcase by Magic Numbers, Futureheads and Go! Team. And this interest will continue in the

coming months.

"The partnership with HMV not only gave a powerful 'proof-through' sales impetus for immediate impact, but provided for ongoing interest and sales activity once the party was over," he says, with HMV indicating that they will run Union Jack-based promotions for the rest of this year.

Certainly, the verdict among delegates was broadly in sync with that of Invisible Hands, Charlie Kennedy. "The trip was superbly organised by the BPI and

represented a huge opportunity for the indie sector to expand," he says. "Even while we were there, you could see the mission making an impact to regain the stature of British music in Japan."

At the beginning of the mission's three days of seminars and meetings, Hotwired's Keith Cahoon warned delegates that Japanese executives do not routinely jump into deals.

But many found immediate interest from their Japanese hosts.

Many of the delegates left voicing excitement about active

leads to follow up, among them Ren Renner of Gronland, Paul Harvey of Madison Management, Jenny Moore of Capsule, Adam Stangroom of FF Vinyl and Pat Filgioni of the Chocolate Fingerprint label.

But the first fruit of the delegation came for Revolver's Paul Birch – the chairman of BPI's international committee – who struck a licensing deal with Sony Music Japan for his Bruce Springsteen tribute album, as well as deals with King and JVC.

domestic music and related services. **Interest for British music:** There seems to be as much in general. However, things are getting better because

there have been lots of talented artists since last year such as Milet, Kenji Snow Patrol, Scissor Sisters etc. So I think there is a possibility that one synthetic hit may

change the overall situation.

PETE CHAPMAN, HMV JAPAN, MARKETING DIRECTOR: Three things: Try to get a local distribution deal in Japan. Touring and promotion is

essential. Don't expect everyone to love it. Excite a small interest for British music: There is a real buzz about many of the new British artists

and the popularity of British music in general is stronger than it has been for many years.

KEITH CAHOON, HOTWIRE: Three things: They need to have good music (it doesn't sell well in UK or US, likely it will not sell well here either). They need

to have honest, dependable, hard-working partners in Japan. The Japanese music business is much different than UK. **Interest for British music:**

Priority: Impact of British act: Bawolight.

Japanese market tick, before next week examining its digital landscape. *Martin Talbot reports*

its bid to become big in Japan



buying CDs from British bands such as Coldplay; the spectacular setting of the Fuji Rock Festival

akin to London's Piccadilly Circus. Tsutaya is notable in Japan as one of the most active players in an idiosyncratic sector of the market – the burgeoning CD rental business. For the past two decades – since the concept was introduced into law in the early Eighties – consumers have been able walk into any of a 3,500 rental stores across a range of chains, hire a single for as little as ¥150 (80p) and return it a week later.

The success of such a sector is used by some to explain the popularity of the iPod and other digital music players – shipments hit 1.7m in 2004 and are expected to reach 2.7m for 2005 – and the lack of a developed Japanese download business. Rather than spending ¥200 to download a track, RIAJ's Sato asserts, consumers can acquire – via rental and burning – a single for little more than two-thirds of the price.

To Western executives, that would sound like a pirate's charter – but, here, such activity is not viewed as such, primarily because record labels, artists, publishers and composers all earn royalties from each rental. Indeed, Jasra figures put the publisher/composer royalties at £19m in 2004.

Physical piracy is, generally, also not an issue, says RIAJ's Sato. "It is negligible," he says. "You seldom see pirate CDs in the marketplace, just sometimes on internet auction sites." Peer-to-peer piracy, however, has hit Japan; a survey indicates that there were 1.27m users of file-sharing software in January this year, up from 950,000 the previous April.

CD rental is only one factor that typifies the unusual retail landscape. Key to the Japanese market is "seihun soido" – a price maintenance system that has

echoes of the net book agreement that governed the British book retail business, until it was outlawed as restrictive in the Nineties.

Today, Japanese record companies set the price at which retailers are legally obliged to sell their products, literally printing the price directly onto the sleeves of many releases. This set price can apply for the first two years of a title's release, effectively ensuring that the local product is more expensive than those imported from overseas markets, such as the UK – some ¥2,000 to ¥2,500 (£160 to £130) compared with around ¥1,600 to ¥2,300 (£8.50 to £12.25).

Some firms will put imports out and if they start to do well they will try a licence deal

Keith Cahoon, Hotwire

Such a pricing structure has knock-on effects. The demand for imports means all of the major suppliers operate their own import companies, a situation that sees the majors supply retail with parallel versions of their releases: cheaper imports of the units produced for the acts' home markets from the import arm, and localised Japanese versions from the domestic company, complete with printed lyric sheets, additional bonus tracks and other extras to justify the higher price.

The existence of price controls also acts to keep out aggressive price offers. In Japan, retail chains do not engage in the level of pricing campaigns so familiar to markets such as the UK and US.

Effectively, such a structure

also gives any budding label or artist a range of routes into the Japanese market. If a label cannot secure a direct licensing deal for Japan – through which a local company will licence, repress and reissue product specifically for the Japanese market, often with Japanese lyric sheets and extra tracks – it can strike a direct import deal with a Japanese company. Under such an arrangement, a Japanese label will buy finished product from the originating record company, perhaps adding Japanese-language notes.

Alternatively, a label can attempt to get imports into the market through UK-based export companies such as Windsong, EUK or Lasgo, to name just three. "Some people will have product in Japan and aren't even aware of it," says Keith Cahoon. "Importing can be a testing ground. Some companies will put the imports out and if it starts to do well they will try to do a licence deal."

Other options that can work, on a low level, are so-called reciprocal or co-operation deals. Some young American bands have essentially partnered with Japanese bands, says Cahoon, allowing each other to sleep on each others' floors when they come to promote in a territory.

At a label level, this can mean a UK imprint taking on a couple of hundred of a Japanese partner's albums to promote back home, in exchange for the same, reciprocal treatment back in Japan.

Such tactics may sound straightforward, but anything that provides an advantage can be worth considering, suggests Cahoon. Indeed, in a market the size of Japan, any small initiatives can reap rewards.

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is due for UK release through Island this autumn.

Understandably, Utada is the darling of a Japanese retail sector dominated by two chains that are familiar to western eyes. While the established Japanese chains of Shinsiseido and Tsutaya are the market leaders (accounting for 10% and 12% of the market respectively), fast on their tails are two Western-founded operators – HMV and Tower Records.

Now under Japanese owner-

ship, Tower claims around 12% market share and more than 100 stores – not to mention what it says is the world's most lucrative record shop in the Shibuya district – while HMV accounts for around 10% of all business and 53 stores. According to some estimates, the two chains account for 50% of all international repertoire sales.

In November, the British-owned chain will celebrate 15 years since it opened its first store in Shibuya, a central Tokyo district

In turn, Diginopro's Rupert Evans reached agreement with a local sales agent and left with a deal, subject to contract, while Hospital Records' director/label manager Chris Coss made contact with four companies keen to carry his catalogue.

For his part, Hayde Wood – the owner of management company and label Sound Foundation – went to Japan hoping to license his Naked Apes album, leaving with interest from two publishing companies and three record companies.

And MMF general secretary James Sellar returned armed with information and contacts after aiming to build contacts to perhaps help establish a local MMF or forge links with equivalent organisations in the market.

For his part, Charlie Kennedy

arrived in Tokyo at the perfect time, as Invisible Hands' Japanese release Excellent Records released *Disappear Here* by his band Silver Sun.

The trip allowed Kennedy to make arrangements about touring next year, while also helping make links for other artists such as Hugh Cornwell.

James Grant of Anjuna Beats joined the mission aiming to build knowledge and increase the profile of his label and acts including Above & Beyond.

Some of the label's fans had already created a Japanese version of its site at www.anjunabeats.jp and organised an AnjunaBeats.jp launch party in the coastal town of Enoshima, just outside Tokyo, while Grant identified a potential partner to release the label's compilations and promote their music.



Big in Japan: the BPL/UKTI mission line up at the British Council in Tokyo

For Warp Records head of International Phil Canning, who found Maximo Park out-of-sale dominating HMV's Shibuya store, the trip was about meeting

existing contacts at their Japanese release Beat Inc, while also promoting the album A Certain Trigger, which has already sold a healthy 20,000-plus in the market.

Status Quo



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COUNTING DOWN
DOWN THROUGH
THE YEARS
1962

The early-life Quo form at Sedghill Secondary School in Beckenham, south London. Featuring

Francis Rossi, Alan Lancaster and Alan Kay (who is to be replaced by Jess Jaworski on organ and drummer Barry Smith). After a name-change from The Scorpions, the

band play their first gig at the Samuel Jones Sports Club in Dulwich in The Scorpions.

1963 Drummer John Coghlan replaces Smith.

1964 Roy Lynes joins the band, playing a Vox organ, and local gas-fitter Pat Barlow becomes their manager. A residency at the Caffe des Artistes in

London's Fulham Road follows.

1965 During summer season at Minehead's Butlin's, The Scorpions meet Rick Parfitt, then playing with The

Highlights

1966 The band sign a five-year deal with Pye. Their first two singles, I Who Have Nothing and the Lancaster-penned Hardy Gurdy Man

fail to chart.

1967 Parfitt cuts The Highlights on The Spectra release a third single. We Ain't Got Nothing Yet. A name change to Traffic, John and

the release of Almost But Not Quite There - the first to carry a Road songwriting credit - again fails to trouble the chart compilers. Parfitt joins the band, who are now

From their modest Sixties beginnings to their reinvention as a no-nonsense rock'n'roll band, Status Quo have been stalwarts of British music for four decades. By *Duncan Holland*

40 years of rockin' all over the world

As trusty, durable and downright honest as the blue jeans they habitually sport, Status Quo are cracking open the celebrations surrounding their 40th anniversary in extravagant and confident style. There's a new album on a new label, tours, appearances on Coronation Street and a whole host of promotions that will underpin their unique position in British music. Quite simply, outside The Rolling Stones, there is no other band from the Sixties still touring and playing to thousands, still enjoying an active and contemporary recording career worldwide, or more deserving of the affection and admiration that goes with the accolade of being a national treasure.

And, if there were any doubt of that status, the column inches generated after their Live8 non-appearance was a reminder of the deep public affection for the Quo. This is a band that demands respect - as dogged survivors across a five-decade-spanning career.

But it could have been very different... "I was in a bit of a corner, to be honest," says Quo's founder and guitarist Francis Rossi, remembering the period just prior to the band's first hit, Pictures Of Matchstick Men, in early 1968. "Up until then I was ready to jack it all in and go out and sell ice cream. I'd bought the van, passed me test, I'd just got married and I thought, 'I'm going to have to go out and do all this'. But luckily it was a hit and I thought, 'That'll do me, I'm off...'"

The nucleus of the band was formed in 1962 at Sedghill secondary school in Beckenham, south London.

"I'd meet Alan Lancaster at school and another guy called Alan Key," recalls Rossi, speaking from his home studio, which is currently infused with the stench of what the Quo man fears is the remains of a dead rodent hidden behind the recording gear. "Lancaster played trombone and Key played trumpet and there was talk of putting a band together, a bit like Kenny Ball and people like that who were big at the time. We thought we'd do some of that shit, but we weren't very good. We could just about do *When The Saints Come Marching In* and that was about it really."

The nascent Quo - who had already changed their name from The Scorpions to The Scorpets - began to play local gigs and employed the help of a local gas-fitter, Pat Barlow, who claimed to have contacts in the music business.

"This bloke came up to us and said, 'I'm going to manage you boys,'" says Rossi. "It was fine actually because we'd had representation since we were 12 or 13 years old, so we always had somebody who was badgering the shit out of



people and Pat really could. He had his own gas-fitting business, central heating and all that, and whenever he went round to do a job, he'd be saying, 'Let my boys come and play for you.'"

With stalwart drummer John Coghlan and organist Roy Lynes now on board, the band eventually won a summer season at Butlin's in Minehead, a talismanic event that was to figure strongly in Quo mythology. In its own way, this was served as the band's apprenticeship, echoing the Beatles' experiences in Hamburg's Star Club.

"Eventually Pat got us an audition for Butlin's and luckily we got the gig - which was good for us because that was three to four months' work," says Rossi. "We didn't rehearse because you had to do two shows a frigging day. I think we'd play four or five hours a day. It was a pain in the arse - you'd have to wear your suit and all this shit in the afternoon and there was nobody there.

Anniversary waltz (from left) Andrew Brown, Rick Parfitt, Francis Rossi, Matt Letley and John Shaw. Edwards celebrates 40 years in rock

People would just be wandering about and walking past."

Meanwhile, struggling away in The Highlights, a trio featuring twin sisters, was Rick Parfitt, who, with Rossi, was to become the core and visual identity of Quo. However, Parfitt's experiences in The Highlights were not exactly living up to his rock'n'roll dreams.

"I was in cabaret with the Highlights and I suppose on a scale of one to 10, we were about two, maybe three," says Parfitt. "We were at Butlin's in 1965 and I heard this cacophony one day across the camp and there was this band, doing this great set of rock'n'roll covers.

"I chima-ed up with Francis and John and we talked about doing something together. I'd worked out by then that I wanted to be in a rock band, I wasn't too thrilled with all that cabaret stuff."

known as The Status Quo. **1968** Rossi's psychedelically-tinted Pictures Of Matchstick Men reaches number one in the UK

chart. The Scotti Wilder-penned Ice In The Sun peaks at number eight. These hits bookend Black Veils Of Melancholy, which, due to its unbecom-

similarity to the band's breakthrough hit, fails to chart. Their John Schneider-produced album, Picturesque Messages From The Status Quo, follows

1969 A period of transition as Bob Young invites Quo to become their road manager as well as co-writer. After a flirtation with King's Road freestyle, the band adopt a no-frills look (male

lyrics look (male lyrics) as they release their familiar music of blue-jazz durability takes hold. **1970** Frisking a harder rock sound. Quo

enjoy two hit singles with Down The Dusty Road (number 12) and I'm My Own Gun (number 21) before releasing their third album, Ma Kelly's Greasy Soul. Lyrics quits band.

1971 Day Of Two Head album - their last for Pye - is released, setting the blueprint for the band's uncomplicated boogie tradition. Colin Johnson becomes manager. **1972** Constant touring finds the band fully accepted by the rock fraternity, topped off by successful appearances at the

Great Western Festival in Lincoln, alongside such big-minded acts as Slone The Crows, Jimmie The and Rory Gallagher. They also play the Finsbury-headlined Reading



Dressing up and down: the band get a makeover in 1968; a no-frills Parfitt, Rossi and Lancaster rock out (below)

At this time, The Spectres' set was exclusively covers, but Rossi was becoming more and more aware of the music around him. "When we saw The Who in 1965 or 1966, that was a real wake-up call," he says. "But the thing was, we weren't really in that blues tradition of a lot of the bands then. I was always fascinated where they'd heard all that stuff, but I'd never heard any of it or knew where they got it from. I was listening to Little Richard, the Everly Brothers and Guy Mitchell - I realised later that was country music, but I didn't know at the time. We were doing old covers, like Runaround Sue, Rock Around The Clock and Everly's songs."

Through contacts, The Spectres - still sans Parfitt - eventually secured a five-year deal with Pye Records in 1966 after songwriter and publisher Ronnie Scott of Valley Music played a demo to the label's in-house producer and talent scout, John Schroeder. There then followed a dispiriting and almost prophetic sequence of unsuccessful singles with I (Who Have Nothing), We Ain't Got Nothing Yet and Almost But Not Quite There, plus the Lancaster-penned Hurdy Gurdy Man (not to be confused with the Donovan track).

Now trading under the name Traffic Jam (sparking a spat with Stevie Winwood's Traffic over who registered the name first), Rossi's Almost But Not Quite There even managed to be banned by the BBC when a sexual element to the song's lyrics was detected by the Corporation's ever-vigilant guardians of public decency. However, matters were to improve following Rossi's decision to change his writing style. The result was Pictures Of Matchstick Men - an attempt to ape the style of Jimi Hendrix's Hey Joe. The single tapped into the trend for summery psychedelia, becoming, in early 1968, the first hit for what was now The Status Quo.

Late 1967 had also seen the predicted recruitment of Parfitt when The Highlights disintegrated following a stiletto heel attack on the guitarist from his cravable twin handmaids. "I'd had no desire to play lead guitar," says Rossi. "I was kind of pushed into it by Pat Barlow. And then later on, to boost my confidence even further, he said we needed to get a lead singer. So we get Rick in and

I'm thinking, 'This is good, my job's getting worse before I've even fucking started.'"

Far happier was Parfitt, who had long harboured dreams of being in a genuine group.

"The Highlights split up and I'd got a job as a clerk," he says. "I did a baker's round, I was sort of wandering around aimlessly and then I got the call in 1967. This was all I ever wanted, to be in a group. I'd seen the other groups, The Beatles, the Stones, The Kinks, and it was all about playing to the girls. So for me that was the first bit complete. We didn't think about the money, or how good we were, as long as there were hundreds of screaming girls."

Archive footage of Quo on Top Of The Pops performing Pictures Of Matchstick Men reveals a band in the dandy threads of the day - frilly shirts and velvet jackets to the fore, while flower-power moustaches topped off the image.

"The whole of London was beginning to look like that," says Rossi. "When the money started coming in we were taken down to Carnaby Street to this place called the Carnaby Cavern, who had this fella called Colin with a shock of red hair. You'd see him on Top Of The Pops dancing in the crowd every week and it was obvious everybody was buying the same clobber from him."

Parfitt adds, "I was still sort of a mod then, the suits and so forth - in fact I looked fucking stupid, going down the Fulham Road - but then came Matchstick Men and that psychedelic thing took off. I wasn't very comfortable with all those frilly shirts. I don't think anybody was. You had to go along with what you were told, dress like this, act like this, be like this. But I was in the band, so I did whatever they told me to do," he says, adding somewhat darkly, "within reason."

The next single, The Black Veils Of Melancholy, failed to chart, almost certainly because of its striking resemblance to Matchstick Men. "When I heard it on the radio I suddenly realised, 'Shit, it's the same as the other one,'" says Rossi.

However, Ronnie Scott had written a song with Fifties rocker Marty Wilde called Ice In The Sun, which was offered to the band and resulted in their second hit. "The hit opened it up for us and we were on the first rung of the ladder. We were on the radio, on the television, you

Dressing up and down: the band get a makeover in 1968; a no-frills Parfitt, Rossi and Lancaster rock out (below)

I wasn't very comfortable with all those frilly shirts. I don't think anybody was

Rick Parfitt, Quo

couldn't ask for much more, I was ecstatically happy," says Parfitt.

Rossi, sounding a note of caution about the transient nature of pop music, reveals that this was the point where Quo would morph into the band that most would recognise today.

"We got almost manufactured and styled, y'know what you can wear, what you can play," he says. "At the time we were a sort of rock'n'roll band with a soul set - we'd been Madeline Bell's backing band - and this psychedelic fucking thing. We'd turn up to those Top Rank and Mecca circuits and we'd draw 500 or 600 people if we were lucky, but that would go down to around 200 or less the further you were away from our last appearance on Top Of The Pops. They'd all go mad when you came on, but after a time they'd be walking around and you knew you were losing them. We didn't have enough substance at that stage."

"Ice In The Sun was a hit, but it started going downhill quickly and we became very old fashioned," he adds. "We could get gigs, but the big money then was between £400 and £600. We could work and get two-and-a-half, three hundred on that Mecca circuit still, but we knew it wasn't going anywhere. But we were trying to make the set a bit more rocky - we were doing stuff in the soundcheck and we were wondering, 'Why can't we do more of this on stage?'"

"Alan Lancaster had bought Steamhammer's Junior's Wailing and Riek and I had heard The Doors' Roadhouse Blues [see Q&A, p28]. We'd been working with the Fleetwoods [Mac] and we thought they were marvellous and we wanted to know why couldn't we play like that."

But the band simply did not fit in with the developing music of the day: they were too pop, their image was all wrong and their heavier contemporaries had begun to notice.

"We'd been playing with Rory Gallagher and Chicken Shack," says Rossi. "Rick and I thought Christine Perfect [of Chicken Shack and later, as Christine McVie, of Fleetwood Mac] was great. But she met us once and called us a couple of fuckin' ponces and we thought, 'No, not Christine Perfect... We were gutted for ages.'"

"We had a lot of faith in ourselves, but we had to turn our back on this pop thing," says Parfitt. "50 to 60 girls down the front screaming... fantastic, but we knew it weren't gonna last. But we knew we were good, we knew we had something, so we decided to literally heavy things up. We came off the road in 1969 and we went back to just wearing jeans, T-shirts and pumps."



Status Quo

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Festive (Quo's live is a primary sum of \$350). Signing to Phonogram's fashionable Vertigo imprint, the band set to self-produce their new album, *Piledriver*.

1973 As direct and unfluffy as its title, *Piledriver* becomes Quo's first hit album, reaching number five in January. The Rock/Pop-oriented Paper Plane single

hits number eight, while a Pye issue of the Dog Of Two Head Jack Minx Girl, peaks at 20. Marking a golden year, they also score a number one album with *HiLo*, as

Caroline – an older, wintertuned song reworked to fit the new rock trendline – gives Quo their first top five single. **1974** Break: The Rules hits number eight in the

singles chart, while the anthemic and career-defining Down Down gives the band their first number one. The album *Quo* is a number two success and touring

highlights include three sell-out nights at London's Wembley Arena (then the Empire Pool). **1975** The live EP *Roll Over Lay Down*

peaks at number nine, while *On The Level* gives the band their second number one album. A budget collection on the Golden Hour label had brought together 17 older

tracks hits number 20. **1976** Quo make it a habit of number one albums with *Blue For You*, which houses two further hits. Rain (number

seven) and *Mystery Song* (number 11), breaking with recent tradition, Deep Purple's Roger Glover is drafted in to produce their next single. Mix hard-rocking Quo

"We rebelled against the system," adds Parfitt. "Being told to wear frilly shirts, get your hair cut right, put that right, boys... We hated it. I remember putting my head round the curtain once and the tour manager said if I did that again I'd never work in show business again and I thought, 'Fuck that'."

"The jeans had to be ripped, the pumps dirty, the hair long and unwashed – we were real scruffy bastards – and we decided to take on this heavier music: Junior's Walling, Roadhouse Blues and Them's Gloria. We just wanted to be a lot heavier... and sexier."

"We were slowly hardening the sound," says Rossi. "We were now doing gigs in pubs and nobody wanted to know, but that was sort of good, and it almost continues to this day. The more they put a brick wall in front of us, the harder we tried, the more we dug our heels in. You go on and you think, 'We're going to show these fuckers, we're going to get them somehow.' That was the challenge every night."

"I knew the band were good before I'd joined, and then when I joined it got that little bit worse, of course," laughs Parfitt. "But we eventually became a very, very good band. We believed in what we did, we've never not believed in what we do, right from the start. And we just worked and worked and worked."

"We thought, 'Somebody's going to tell us off for this,' but they didn't," adds Rossi. "We were really going places now – we were playing what we wanted to play, and we were wearing what we wanted to wear and we were getting genuine reaction from the people."

"It was 30 or 40 one night, then 50 or 60 the next time. We felt we had a purpose and it was going somewhere. That was one of the joys of those days. When you're struggling, it's definitely you against the world and it galvanised you and you could feel it was growing and growing."

"At Pye we were very much part of the old-school thing, the way they'd signed us, The Kincks, Petula Clark, Donovan, we were all on piss money and piss percentages," he adds. "So for us, we were on this pioneering thing, out soldiering on our own. Brian Shepherd had a lot of faith in us and signed us to Vertigo. It was a very hip label to be with, it's about the only thing we've ever had that's hip, that black and white fringing logo: we were on the groovy label. You should have heard the amount of people who tried to get off Vertigo once we'd signed, they were running away like fucking rats from a sinking ship."

The new, harder, boogie-based sound first came to full fruition on 1972's *Piledriver*. Quo's image was now down-to-earth street clothes, as simple as the stripped-down blues, but he was experimenting with on previous albums, most notably on the chugging blues of *Down The Dustpipe*.

Representing the Watney's Red Barrel wing of Seventies culture, they drove a third way through the noodling pomposity of prog and the glittering gloss of glam: there was no side to Quo – what you saw was what you got, defining the phrase 'no-nonsense, heads-down boogie'.

Now under the management of former NEMS employee Colin Johnson, the band, with a characteristic self-confidence and sense of autonomy, opted to self-produce *Piledriver* themselves. Drawing from their pop roots, the music melted commercial hooks with a basic 12-bar blues. Rossi was writing with Bob Young, the Sixties' tour manager, who was schooled in the States' UK blues movement and ever-prepared to blow a gusty harmonica to create the unique Quo shuffle; that heart-stopping switch of tempo or key that so defines their sound.

"Piledriver took off and it all snowballed from there," says Rossi. "It was a bit of surprise,



Getting the blues: the band promote 1976's *Blue For You* by linking a marketing deal with Levi's jeans

The more they put a brick wall in front of us, the harder we tried, the more we dug our heels in

Francis Rossi, Quo

They give you what they want – they are the ultimate entertainment rock band of all time

Neil Warnock, The Agency

because before you get into this business you think how fantastic it must be to get in there, so to a degree it is a surprise when you finally do. But also it was partially expected because of the amount of work we'd done to get there and we knew the people we were drawing in and the money we were getting was going up and up. We'd started getting sales figures, we'd never had that before."

"In 1972 and 1973 it really started taking off, albums going straight to number one and stuff," adds Parfitt. "We were surprised, but then again we weren't, because this was what we had always been looking for and what we had worked for and now it was paying off. We were these scruffy, long-hair fucking rockers and we looked the part and the whole image was Quo."

The Seventies saw a period of 16 hit singles, 11 hit albums – including three number ones – and regularly performing up to 100 gigs a year. And it was during this decade that the band cemented their reputation as a top live draw, underpinned by an all-pervading sense of fun and good times – an absolute fundamental factor to their continuing success and appeal.

"They give you what they want – they are the ultimate entertainment rock band of all time," says Neil Warnock, the band's booking agent at The Agency, who represents Quo worldwide and has known and worked with them since the days of The Spectres. "They give everybody that feel-good factor. You've got one of those shit-happy grins on your face after the first song and you've still got it after 90 minutes when you go out having been thoroughly and completely entertained for the whole of that time."

"Rich and Francis draw their audience into them and include them," he adds. "It's like a whole family thing that's going on there, it's as if they're entertaining their own personal friends in the hall or festival or wherever it is and everybody just goes in and has a fabulous time and goes out feeling really, really good. And that's why people

want to go back and see them again and again and again."

Simon Porter, who has managed the band since 2001, having been involved with their publicity since 1986, feels that Quo's live appeal is the reason that the band have continued to flourish in the new millennium.

"They've been around for so long because they are probably one of the best live acts in the world," he says. "They take the live situation very seriously, probably more so now than they ever have done. And they've learnt their craft, they understand the business. They know they've got to do promotion – all the things artists generally don't usually like doing – but they understand there is a reason for doing it. They've always made a point of making friends with people and I think that's half the secret to their success. They do a lot of meet-and-greets with fans, and people always go away thinking they are their best friends – that's a unique ability."

This attention to their fans and willingness to participate on the promotional trail is a quality that also impresses Warnock.

"Their work ethic is just incredible," he says. "I've never seen a band that is so prepared to go out and do the job in such a professional way, not only that they have to do on the stage, but also all the promotion they are prepared to do."

"They understand that for an audience to know they are at a venue, or they're in a festival, they've got to do various promotion – they've got to go on radio, they've got to go on TV," he adds. "And they do this diligently all over the world. I don't want to make them sound snail-slow, because they're not, but they do have this fantastic work ethic."

But for all their Seventies success, the band were far from being critics' favourites. Against the broadsheet staidness of the prevalent music press of the time, Quo represented more of a tabloid alternative: cheerful, compact and economic. Their reason for being: there was to have fun – not to change the world. While critics

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with a touch of Purple and the result is a country song. The cover of Hank Snow standard *Wild Side Of Life* reaches number nine. In a bid to flesh out their

sound, Andrew Bown joins on keyboards. **1977** Quo Live - recorded at the Glasgow Apollo - hits number three in the albums chart, while

Pip Williams produces their number five album *Rockin' All Over The World*. The John Fogarty-penned title track is a number three hit. True to that song's message,

Quo set out on a massive world tour, taking in the Far East, Australia, New Zealand and Europe. **1978** Quo headline Reading Festival's Saturday bill after

the previous day's "experiment" of presenting a punk bill that explicated in Steve O'Rourke's voice. Williams returns to the producer's chair for the number three

album, *If You Can't Stand The Heat, Two Further Hits Again And Again* (number 13) and *Accident Prone* (number 36) follow. **1979** The Whatever You

Want album reaches number five, while the title track peaks at number four in the singles chart. The sixthly venture *Living On An Island*, which reflects the

band's year abroad as tax exiles, reaches number 16. On the road, Quo complete a 26-date European tour and 40 sold-out dates throughout the UK.

1980 Collecting the cream of the Seventies hits, the iconic 12 Gold Bars peaks at number five, aided by one position by the new album *Just Support*. A year of



would later allow bands such as Blur and Oasis to become passports for an audience wishing to locate its inner geezer, Quo's men-of-the-people status was met with an indifference - a stance that frequently split into sneering disdain for their three-chord brevity.

"We've always had this thing of going against the grain," says Rossi. "We were always fighting this uncool thing and that sets us aside because, had we been accepted on a grand scale, I think it would've fizzled out and we would have got carried away with ourselves. For us, we were always having to try."

More positively, 1976 saw the recruitment of a new band member, Andrew Bown, a multi-instrumentalist and a fellow survivor of the Sixties pop scene who had played with The Herd.

"It was one of my totally skint periods when I got the call," says Bown. "I'd known the band because our management had the same buildings in Wardour Street and we'd done some gigs together when I was in The Herd. We'd done an awards show at the Dominion in Tottenham Court Road and they thought we were fantastic because we actually had a roadie and they had to set all their own stuff up themselves. I'd seen them about, up and down the country, and in the Blue Bar at the Watford Gap where we'd all stop for the stewed baked beans. It was different then: bands spoke to each other, they weren't so much rivalry, we were all in it together - we were all getting screwed."

Majoring on keyboards, Bown brought an embellishment to Quo's sound, while co-writing some of their best songs, including the Top Five single, *Whatever You Want*.

"I added a bit more colour to the sound - Francis was always keen on more colour," he says. "In retrospect, it's been an extremely strange job playing keyboards in a guitar band. I suppose it's a niche I carved myself. Sometimes the keyboards are quite important, sometimes they're not so important - and if they're really not important, I'll play the guitar, or if there's some really high

Eighties highlights: Lancaster, Parfitt and Rossi at Live Aid, July 1985; the Quo in the early Eighties (below)

notes nobody else wants to sing, I'll sing them."

With the band's economic sound and working-class ethos seeing them survive the ire of punk, the springboard should have been set for a strong jump into the Eighties. The albums were selling, the fans had embraced the band's newer sound and the touring was better than ever.

However, tension was developing within the band, with both Rossi and Parfitt candid that drugs were contributing to their problems.



"The records were flying out, number ones everywhere, gold albums coming in and I thought, 'Christ, back to my dream, here it is - I've made it,'" says Parfitt. "Wall-falls of gold records, playing five or six nights sold out at Wembley, it was just incredible. And then drugs crept in and it changed."

"The Eighties was when the split-up happened," adds Rossi. "I was having trouble getting on with Alan Lancaster, all of us were doing coke, we'd all got a bit too big for our boots."

For all their problems, the albums still kept coming, including a number one with 1-9-85-2, backed by consistent hit singles and endless touring. However, John Coghlan had left the band in a messy circumstance and Marguerita Time, a number three single in late 1983, brought things to a head. Far from a typical Quo rocker, the Rossi-penned track was a bright, country-infused pop song which found no favour with Lancaster. The bass player subsequently refused to appear on the band's *Top Of The Pops* slot.

"We'd got on that treadmill, that little wheel in the cage that is so fucking hard to get off, because, if you do get off, the thing's still moving and you can't get back on," says Rossi. "I wanted to take at least a year off touring to see what would happen, but I was always told Quo wouldn't sell product if they didn't tour, which really put my nose out of joint. We did the End Of The Road tour in 1984 and decided that would be the end of touring, but we'd still do albums."

"But it was still going pear-shaped and the arguments were getting worse and eventually we split up. I didn't want to fall out with Alan Lancaster like that, we'd been at school together."

To complicate matters, Lancaster issued court proceedings, preventing the band from performing as Status Quo without him. A legal battle ensued with Lancaster eventually settling out of court, leaving Francis and Parfitt as the undisputed public face of the band.

But, amid this turmoil, came Live Aid in the summer of 1985. It was to prove an epochal moment in the band's career and even saw an unlikely and short-lived truce as Lancaster flew over from Australia to play bass. Quo would open up the the greatest show on earth with a definitive performance of *Rockin' All Over The World*. Bown, who pumped out the piano intro to the song, and thereby takes the honour of being the first musician to have played the event, remembers the day well.

"You'd expect to be nervous, but, strangely I became very calm," he says. "It wasn't until we'd finished - it was a three-and-a-half-minute song that went by in about 18 seconds - that we all started to get really nervous. It was like, 'Blimey, we did it!'"

But for all the profile generated by the event, Quo were more or less in disarray, with Parfitt believing that they had dropped back to the bottom of the pile.

"I think we lost a lot of fans in the Eighties," he says. "The drugs had crept in and people were going in different directions. We needed somebody to reharms us and [producer] Pip Williams had a good go at it, but in doing so, he kind of smoothed us out. We were all quite happy when we were in there doing it, but I think the albums were a bit too contrived."

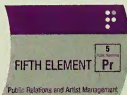
"We almost started again in 1985," he adds. "We dropped all the way down the rungs of the ladder and all we had was a name and a few fans who were prepared to hang on in there. But the two main faces in the band, Rossi and myself, were still there, so at least we had something to grab onto. The record company offered us another deal, so we put the band together with Rhino [John 'Rhino' Edwards], Jeff Rich on drums and Andy Bown, of course, and away it went again."

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hits is completed with the singles *What You're Praising* (number two) and *Lies? Don't Drive My Car* (number 11). **1981** Quo scoop the

Music Therapy Silver Clef Award for services to British music as the *Never Too Late* album hits number two. Top 10 singles with *Something's Got You Baby*

I Like and Rock It (No. 1). **1982** John Coplan leaves the band to be replaced by Pete Archer. Another number one album follows with the

self-produced *1+9+9+2* (numbers equal 20, which divides the two decades since the band first formed). Six singles come with *Dear John* (number 10).

She Don't Fool Me (number 36) and *Chester* (number 19). The latter was culled from a live performance as *Quo* help launch the Prince's Trust charity at a live TV

broadcast from Birmingham's NEC. On more familiar ground, Quo headline the Monsters Of Rock Festival at Castle Donington.

1983 *Back to Back* enters the album chart. Top 10, as of *Stay Blues* (number nine). *A Miss of the Blues* (15) and *Margherita* (16) keep singles charting over.

1984 Quo announce they will quit live work following the massive *End Of The Road* work tour. A cover of *Don't Be a Wanderer* peaks at number five in the

singles chart while Rossi and Parfitt feature on the Beast *Aid Single* *You Know It's Christmas?* *Two Cold Bikes* (Volume 2) is another Top 10 hit and the *End Of The*



But it was like a game of snakes and ladders and you'd reached 98 and hit a fucking big snake and go back to number four."

Edwards immediately slotted into the band and, with Bown, remains a key member both live and as a songwriter. "I tell you, we are doing something right. I don't know what it is, but it's working," he says today. "We've just done Scandinavia, where we were playing to 7,000-8,000 people a night. We might actually have done slightly fewer shows this year, but we're doing them to more people and we're playing bigger venues than last time. Maybe it's growing old disgracefully that helps.

"There are very few bands like us these days, bands that actually have fun," he adds. "There was the Faces in the old days, they obviously had a really good time when they were doing it and weren't ashamed to be like that, and I think that's a really infectious thing. I've always said Status Quo are music to get drunk to, or at least merry to. We do what it says on the tin and people always hurry back for more, which is fantastic."

It was at this point – coinciding with the release of the single *In The Army Now* – that Simon Porter first became involved with the band.

"The brief I had at the time was to exploit or enhance Francis and Rick as personalities," he says. "We worked to make them more TV-friendly, which has become a very important aspect over the past 20 years, apart from the constant live side. Now Quo are regarded as a national treasure, very much a British institution."

With Rossi and Parfitt the focal point of the band and Iain Jones and Alan Crux handling management from 1985 until 1989, when David Walker took the reins. *In The Army Now* hit number two in the UK singles chart. It was a number one in several territories worldwide and the parent album peaked at number seven domestically.

However, Rossi was aware that yet another change of direction risked isolating their hardcore fanbase.

"It did alienate a lot of hardcore Quo fans – a lot did stay with us, but some wanted us to be like

the old band," he says. "That was one of the things with Alan Lancaster, he wanted us to stay like a rock band. But I can't, not with this country and pop background – insisting I have to be this wild rocker with 'Cunt' written on his T-shirt – I can't really go there."

"For our rock fans, *In The Army Now* sent out the wrong signals, but it was a big crossover record for Status Quo and it was successful in a lot of countries where we weren't a big hit act," says Edwards. "In a bizarre way it didn't really help us, because it was a move to make a contemporary-sounding record. Everybody was doing it then – big hair, big snare sound – but it dates it terribly, trying to sound American, which the Americans do far better and still do."

This malaise continued into the Nineties – and was perhaps encapsulated when Rossi and Parfitt took Radio One to the High Court in 1996 for refusing to play Quo's singles – but Porter was keen to maintain the band's profile, using various publicity moves to keep the media on track.

"Some worked, some didn't," he says. "The 25th anniversary at Butlin's was perfect, whereby a train was chartered and the media were all taken down to Minehead and stayed in the chalets. It was absolutely perfect, it just exploded radio- and TV-wise. Then we did *Rock Till You Drop* when the band played four arena shows in one day. This was the early Nineties, but then the late Nineties became very lacklustre for the band."

"In the Nineties, Rick and I had sort of handed it over a bit by then," says Rossi. "We didn't really know what to do and our then manager David Walker said he had this idea of making the longest single ever, which was when we did the *Anniversary Waltz*. Half of me thought, 'Yeah, but the other half thought, 'Noooooo'."

"But we did that and it was quite successful and it led on to the idea of doing a covers album. At that point I was probably as depressed as I've ever been in my whole life. I thought, 'Alright, I don't have to write songs any more', and spent about three months staring out of the window thinking 'That's it, I'm finished.' But [1996's] *Don't Stop* was another very, very successful album, so they said, 'Alright do another one.'"

Into the Nineties: the band's new line-ups. Parfitt shows star quality (below)

Quo are regarded as a national treasure, very much a British institution

Simon Porter, Quo manager



Covers album clearly have an unhappy reputation within the Quo camp, with the general consensus that too many were recorded.

"I think what happened to the band in the late Nineties and then up to the Famous In The Last Century [2000] album was that they lost their way and certainly lost a lot of credibility," says Porter. "The starting point for turning it all around was when the new drummer Matthew Letley joined and he gave it that harder edge live again. I can honestly say that live they are now better than I've ever seen them."

1999's *Under The Influence* album also marked another renaissance, with a new producer, Mike Paxman, intent on capturing the band's live sound.

"The intention with *Under The Influence* was to take it back towards something approaching what they do live and make this organic rock record," explains the producer.

"The unique thing about Quo is that they're one of the great touring bands and everything they've developed – the whole sound and what they do, the entertainment of it, the fun of it – is what they do live. My idea was to take the band into the studio and get them to do what they do live and do it organically."

"We lost our way a bit, until the late Nineties when we got Mike Paxman in to produce *Under The Influence*," agrees Edwards. "We got to a more back-to-basics approach, if you will, and we were all very happy with that as were a lot of the fans of the older stuff."

The album was followed in 2002 by *Heavy Traffic*, the first with Matthew Letley on the drum stool. It was generally considered Quo's strongest for years.

"It was a bit daunting [joining Quo], but very exciting as well, offers like that don't come around every week," admits Letley. "They are lovely guys and they made me feel at home. I suppose everybody was a bit edgy on the first night, but once you've got one under your belt, it's alright."

"The band are playing better than ever and a great deal of that is due to Matthew," says Bown. "Drums are the one instrument in rock'n'roll you can't hide. There's no escape: if you've got a crap drummer, the band is crap. You can carry any other member or instrument, but you can't carry a drummer who doesn't play in time. Matthew doesn't know how to play out of time – I don't think he can, actually."

Status Quo
**HEAVY
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Road video, filmed at Milton Keynes Bowl, becomes the first-selling music video to date.
1985
 A year of highs and lows. The career-defining moment of

Rockin' All Over The World as Live Aid but, with Liza Jones and Alan Crux taking over management, dissent in the ranks results in court action

from Alan Lancaster.
1986
 Quo unveil a new line-up as John "Bowl" Edwards (bass) and Jeff Rich (drums) join Rossi, Parfitt and Bown

for the recording of Top 30 album In The Army Now. It spawns four Top 20 singles: Rollin' Home (number one), Red Sky 127, In The Army Now (two) and Dreamin' (3). A

misprint European tour cancels, including three shows in three different countries within 24 hours at Oranienk, England (Knebworth) and Switzerland.

1987
 A year on the road with a world tour including headlining European and Scandinavian festivals and a return home for the Reading Festival.

1988
 Rocking in Russia as Quo play a record-breaking 14 shows to more than 300,000 people at the Olympic Stadium in Moscow. The Airt

Complaining album hits number 12 and the title track reaches 19, followed by Who Gets The Love (number 34), Running All Over The World

(a rework of Rockin' All Over The World) released to support the Sport Aid 89 charity, at number 17 and Banning Bridges (number five).



For Simon Porter, Heavy Traffic was elemental in helping to re-establish the band – helped by a hugely creative promotional drive.

"It was the start of regaining some serious credibility," he says. "We made a real effort on that one, media-wise. We had a lavish album launch, which hadn't been done for a long, long time. We hired the Orient Express and took the media down to Portsmouth where the band played live

on the flight deck of HMS Ark Royal. It was one of those totally over-the-top launches that got the whole media interested, with even the *Times* and the *Guardian* writing pro-Quo pieces."

Having been briefly signed to Eagle Rock for Under The Influence, Quo were back with Universal for the album and its follow up, the largely-unloved Riffs cover project. However, their new album, The Party Ain't Over Yet, will be released

In the navy now: Launching Heavy Traffic on board HMS Ark Royal, July 2002

by Sanctuary. According to John Williams, Sanctuary Records senior VP of A&R, the label had been courting the band for five years.

"I've been trying to sign them from 2000, but they stayed with Universal," says Williams. "But I didn't give up. The reason I wanted to sign them was that, after The Beatles and the Stones, I think they're the most important band the UK has produced. I think they still have a valid place in the marketplace, so I pursued them and eventually we reached an agreement."

For Porter, signing with Sanctuary will give Quo the international profile they merit.

"We felt that we'd got a bit lost in the machine at Universal when they had their restructure a few years ago," he says. "We're very pleased that at Sanctuary we are now a top priority internationally, rather than just being one of many. We think the attitude there is great and their input is great and they seem very enthused by the project. It feels fresh, new and exciting."

Also enthused by the project is Sanctuary Records worldwide CEO Joe Cokell.

"Part of the strategy at Sanctuary is to sign, for want of a better term, 'heritage acts'," he says. "Acts that know their marketplace and have been around the studio and know what sort of record they need to make for their fanbase."

"Quo fitted the mould in terms of the sort of acts we were looking for. They've got a fantastic history here in the UK, but there are other markets around the world where they have done particularly well – Australia is obviously one, but they do very well in Germany and other pockets across Europe where we can sell sensible amounts of records."

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1989
Quo's total global sales pass 100m units with the release of the Perfect Remedy album. David Walker becomes their manager.

1990
Joining some of the biggest acts of the day (Pink Floyd, Dire Straits, Genesis, Elton John, McCartney and Clapton) Quo play the Knotworks

Music Therapy Festival and raise more than £6m for Music Therapy and the Brits School for performing arts. Celebrating their 25th anniversary, Quo return to

Mincheads Butlin's as their rock'n'roll melody genre. The Anniversary Waltz (Part 1) hits number two. The Rocking All Over The Years hits album reaches number two.

becoming the fastest-selling Quo album to date. It will later top 1m sales in the UK.

1991
Quo scoop the outstanding contribution to British music going at the Brit Awards, followed by the presentation of a World Music Award in Monte Carlo. The band co-headline an eight-date UK

stadium tour with Rod Stewart, while entrepreneurial activities involve opening a music workshop at Pentonville Prison and unveiling Rossi and Parfitt.

warworks at Madame Tussauds. The Rock 'Til You Drop album coincides with the band entering the Guinness Book of Records by playing four shows in 11

hours at 11 minutes at Sheffield Arena, Glasgow's SEC, Birmingham NEC and Wembley Arena.

1992
Quo concentrate on live work, with a heading slot at Radio One's Party In The Park in Sutton Park. The band's total audience across 150 gigs during the preceding 15 months tops 2.9m

"So they fitted the mandate perfectly: the timing was right and we thought if we put our thinking caps on and work with the band and the management we could put a marketing plan together. And collectively we knew we had a record that would sell enough for all involved," adds Cokell.

The Party Ain't Over Yet is set to be released on September 19 (see p27) accompanied by a barrage of publicity. Aside from the celebrations surrounding the band's 40th anniversary and its attendant 38-date UK tour, many other media and promotional events are scheduled. These include a special Quo week in the *Daily Mirror*, the release of retro Status Quo T-shirts and Rossi and Parfitt's forthcoming appearance on ITV's Coronation Street.

"All the ingredients are there," says Cokell, "from the touring, the marketing to the momentum that has built up from Live 8, for the band and the label to have a very successful album."

Certainly, the "No Quo: No Show" campaign, led by the *Daily Mirror* in an attempt to win the band a slot at Live 8, started a movement that Porter is happy to tap into.

"It reawakened the sleeping Quo fans," he says. "Johnny Vaughan on Capital came out as a Quo fan and Capital haven't played Quo on FM for a long time; then Colin and Edith started playing them on Radio One - and that was the real irony, Status Quo back on Radio One. Richard and Judy did a poll on their Channel Four show on whether Quo should open Live 8 and 94% people said yes, while AOL did one on their home page and, from more than 50,000 responses, 90% said yes. It just makes you realise the affection that's out there."



Back in black: the band looking serious to promote *Heavy Traffic*, 2002

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people. The Sutton Park gig is recorded for the Live At Quis album which reaches number 32. The Roadhouse Moby single peaks at number 21.

1993 Quo switch on the Blackpool Illuminations, attracting a crowd of 25,000. The Royal Southern dance company produce limited edition Rossi

and Parfit character jags. **1994** Quo produce a number one single for Manchester United when they rework Burning Bridges as Come On

You Red. **Thirsty Work** is the first new Quo studio album for three years, hitting number 13 and crowding three minor hit singles with I Didn't Mean

To (number 38), Silver Don't Fall Me Now (number 38) and Realities (number 39). Some 302,000 people see the band perform at a Farewell Party hosted by the Allied

forces of Great Britain, France and the US in Berlin. **1995** A series of summer European and Scandinavian Festival appearances sees

band play to more than 1.25m people. A Jackie De Shannon cover, When You Walk In The Room, reaches number 34. Quo subsequently celebrate their

40th week in the UK singles chart. **1996** The Don't Stop covers album is marked with a 30th anniversary show at London's Evolution Academy, with

special guests including The Beech Boys, Queen's Brian May and Steeleye Span's Maddy Prior. All royalties from the resultant album release are donated to the Red Cross.

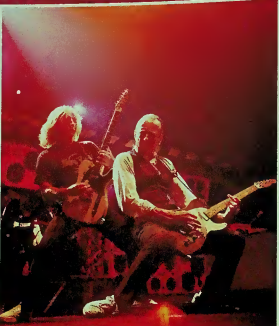
"This is fantastic for Sanctuary to have all these things happening around a release," adds Sanctuary Records product manager Philip Seidl. "The sales team are ecstatic to have so much to talk about for their presentations. The whole No Quo: No Show campaign around Live 8 wheeled out so many fans."

Although the band were eventually offered a 6pm spot, which they were unable to take, their name was still prominent among all discussions surrounding the event, with many arguing that Quo's opening performance of Rockin' All Over The World 20 years earlier remains unbeaten, even by the 2005 coupling of U2 and Paul McCartney.

And it is live, as anyone surrounding the band will tell you, that Quo continue to excel and expand.

"We've toured the band around the world a number of times, everywhere from the House Of Blues in Los Angeles, through every stadium in Germany, through the biggest market in Australia," says Neil Warnock, adding that Quo's appeal remains particularly strong throughout Europe. "They are going back again to South Africa and - this is what I find myself saying a lot these days - and they're going back to..." They've done the long tours of Russia that nobody else has done. They've gone to Mexico and South America where other bands now go.

"This is another thing about the band," he adds. "They've got to markets that other bands now go to that weren't open markets in those days. They were one of the first bands to do a solid week of work in Russia, even when the Iron Curtain was still down. They were playing there when



Still rockin': Parfitt and Rossi keep their gigs as tight as ever

I had Pink Floyd there and they continue to go back into these markets. They are still a contemporary band with a contemporary record deal going forward."

And for the band themselves, they firmly believe they are currently playing better than ever.

"The sound now is crisper and tighter - we are all playing better and it's not just because we're playing the same songs all the time," says Bown.

"We do write new songs and play them, but there are about 10 songs that people will always want to hear... no band more aptly named, y'know. If I went to see Quo and they didn't do Rockin' All Over The World, I would want my money back and no jury of my peers could convict me of being wrong."

"Seeing as we've got a combined age of 469, we're still positive people," says Edwards. "We can still do this because we've got the best fans of any band ever: Our fans follow us through thick and thin, particularly on the live side. People come back year after year and we still do so many gigs every year and they all sell out."

"Live-wise it's just getting better and better; our audiences are increasing year-on-year, we've been up on audiences for five years running and we've got a healthy sponsorship deal with Nestlé," adds Porter. That deal is an extension of an agreement that saw Nestlé's Drifter promoted at last year's UK tour - a tie-in that resulted in sales of the bar doubling over the period. Kit Kat will be used for this year's tour, with plans including Rossi and Parfit fronting a TV advertising campaign for the confectionery giant (see p27).

"Over the years they're always delivered quality repertoire and they always rise to the challenge, which is important to us as the record company," says Cokell.

"I do think they've become somewhat of a British institution now. They are relevant because they are making good records."

KEEP ON ROCKIN' ALL OVER THE WORLD



CONGRATULATIONS FROM ALL AT HORNALL BROS

Robbie Mearc
therapy charity. The
album enters the
chart at number
two, while a remake
of Fun, Fun, Fun,
with the Beach
Boys hits number
24. After banking

their singles from
the UK, airwaves,
the band takes
Radio One to court,
accusing them of
being apesit.

1997
The Carl Slop tour
reaches Japan

Australia, the US
and the Middle
East. The Whale
You Want
greatest hits
collection,
featuring all of
Quo's 41 hits,
peaks at number 13

1998
Promotional touring
for the greatest hits
album, takes in
Europe, Australia
and UK
1999
Under The
Influence, produced

by Mike Pearson,
peaks at number 26.
Quo play a job tour
in the UK, the
Netherlands and
Germany, followed
by promotional
activities in the Sun
newspaper and Dox

Blitz in Germany.
Two charity
concerts in Munich
and Korea in aid of
the children of
Kosovo follow and
The Way It Goes
single reaches
number 39.

2000
The Famous. In The
Last Embassy covers
album reaches
number 21. Jeff
Rich vacates the
drum stool, to be
replaced by Matt
Lelley. Andrew

Brown takes an
extended sabbatical
and Paul Hibb is
drafted in as a
temporary member.
The new look Quo
continue with
consistent touring
throughout UK and

Europe.
2001
Variety is the spice
of 2001 as Quo
embark on various
one-off live and TV
projects including
Scandinavian tours,
a surprise

appearance at the
Norwegian version
of Big Brother, a
tour of UK Castles
and summer dates
with The Beach
Boys in Edinburgh,
Warwick, Liverpool
and London's Hyde

"They are a national institution, but in an almost loving and affectionate way," adds Williams. "This comes from a mixture of things: they've paid their dues, they're still doing it and they're still having a lot of fun. And it is fun, it's not too serious, but these boys can really play and they are instantly recognisable."

A band of the people and for the people, Status Quo will ultimately be judged by the people. And their endorsement of the band could not be stronger: Quo's total worldwide sales top 112m, they have recorded 55 UK hit singles – including 22 Top 10 hits – and spent 413 weeks in the singles chart, or a touch under eight years. In the process they have made more than 100 appearances on Top Of The Pops – itself a record. Live, it is estimated that they have played more than 6,000 shows, to a total audience of more than 25m people, travelling 4m miles (which, give or take a few thousand, is roughly eight return trips to the moon), spending 23 years away from home.

And Parfit is clear why they still do it. "The great thing about this band is that we've never rested on our laurels, we've never thought 'That was a great gig, we're alright now'," he says. "Whether it was a small club or a huge festival, we still go out with the same enthusiasm, we'd still go out with 100% attitude, 'Right, let's fucking get out there, let's rock'."

"That's the way we still feel about it, and that's part and parcel of why we're still here because we've never, ever got complacent."

"Once we step on that stage, it's everybody fully in gear and it's ought to 100 miles a hour and let's rock, let's go. Once you get up there and you

Weighting it all says
The great thing
is that we've
never rested on
our laurels"

We can still do this because we've got the best fans of any band ever. Our fans follow us through thick and thin
John 'Blind' Edwards, Quo

They are a national institution, but in an almost loving and affectionate way
John Williams, Sanctuary



hit Caroline and the whole place takes off, there's no feeling like it."

"People ask us why we still do it, and that's the reason why," he adds. "Why do the Stones still do it, why do The Who still do it, why does Elton still do it? It's not the money. It's the fact that you

want to go out and you want to do it, it's something that you love to do. It's a great feeling to be up there and you can see thousands of people who are all going mental because of what you're giving to them and what they're giving to you as well. It's the most rewarding thing to do."

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Park. Before their now annual UK winter tour, James all releases a four-CD, 68-track multi-disc. Quo In Time 1972-2002. Simon Porter becomes manager

following the death of David Walker. Quo finish the year with shows in Denmark and Norway and Amsterdam before going straight into a 38-date UK tour.

2002 Lunched on the H&S All Royal the Heavy Traffic album peaks at number 15. The Jam Solo Down single hits number 37, making Quo the first band to have

Top 20 hits across five decades. Aside from performances in Spain, France, Germany, Denmark, Norway, Sweden and Austria, the Heavy Traffic tour includes 40

UK dates. 2003 The Heavy Traffic tour continues through to August 2003 - a total of 120 shows, including dates in Brazil, Mexico, the

US, Canada and Australia. The UK tour from October to Christmas takes in 40 UK dates. Christmas Hits covers album released. 2004 More touring. XS All

Arcas - The Greatest Hits album rises to number 16. 2005 Eleven of Quo's Vertigo albums are reissued on Universal's Mercury label. Consistent

touring takes in the UK and Europe, including Germany, Switzerland, Denmark and Sweden. After headlining the Glastonbury Festival, the band prepare

for 40th anniversary celebrations including a UK tour. A new album on Sanctuary Records and a cameo in the Coronation Street.

Rick Parfitt and Francis Rossi on Quo's past, present and future

How's life for Status Quo in 2005? Parfitt: "Things are looking very, very good at the moment. There's a lot going on, a lot of different stuff happening. We're doing all sorts. The world seems to be opening up and we can do anything we want at the moment it would seem. It's all happening."

Rossi: "But the core of the thing is the same - if you go out there and the punters don't like you, you're finished. If you go up there and the punters don't like you, you're not going to get it back."

What can we expect for the new album? Parfitt: "Sanctuary are very keen and up for it. They're pleased with it and we're pleased with it. It's a little different and a little bit more poppy, slightly more commercial. I'll be interested in what the fans make of it - there's a couple of tracks on there where you wouldn't realise it's Status Quo."

Over the years people have said that as soon as you've heard the first four bars, you know it's Quo, it couldn't be anybody else. Well, there's a couple of tracks on here where you wouldn't know it's Status Quo.

There are the more obvious Quo tracks, but we've had to go where our heads take us on this album. But, as always, we're in a new situation with this because if we do a typical Caroline or Quo-shuffle type album, the critics or the fans are going to say, 'Oh, same old thing again...' and then if we do something a bit different they'll say, 'Why don't you just stick to what you're good at?' But I'm really pleased with it - it's slightly different and I can't wait to get out and play it live, because that will really test it."

Having established yourselves as a pop band, the sound really began to change during the late Sixties. What was that down to? Parfitt: "Me and Francis were out of this club in Germany, we were at sort of just sitting there drunk and we saw this couple dancing to The Doors' Roadhouse Blues. It had this infectious shuffle beat and the way they were moving their bodies - they were so silky and really smooth - it kind of took me and I. And that's largely responsible for why we do so many of these shuffle rhythms, because it turns us on. We like it and it's become our trademark, and all because we were getting drunk and watching this couple dance to that sappy little club."

What is the enduring appeal of Quo - is it down to image? Parfitt: "We were all just the blokes from next door. That was all the image. It was just jeans, pumps and T-shirts - that's how we were and everybody else dressed like that. But, coupled with this was the fact that we



gave people a good hard-rockin' sound and I think people associated with us. There was no side to us, no aloofness about us - we were just these blokes who'd walk in through the front door and say 'Where's the stage?' and 'When are we off?' and people took to us. It wasn't a deliberate thing - it was just how we were, our upbringing. We just didn't know how to be any different. You know, how do you be a star? People would come up and say hello, and we'd recognise them and stand at the bar and have a drink. Now we almost know all of the front couple of rows by their names. We'll always stop to have a chat to the fans, stand at the bar with half a dozen and have a chat. We're interested in their opinions, you know, ask them how the sound was. I can't see it any other way."

Getting the first number one hit must have been cause for much celebration. Rossi: "Down Down was our first, and only, number one in the UK, although In The Army Now was a number one hit in some places outside the UK. I remember I was in the bath in a hotel in France and Bob (Noyce, Quo tour manager and co-writer) came in and told me we were number one in England and it was the closest I've ever got to traipsing a round. I splashed a bit of water around! But we were very much aware that you're number one for 10 minutes and then it's gone." Did it ever bother the band that you were thought of as unfashionable?

Rossi: "We've always been unfashionable. In fact, it frightens me when people say we are becoming fashionable. The plummet back down would be so far you'd never claw your way back. There you'd be back to obscurity and become yesterday's people. I'd prefer to stay where we are. We have a great following, we've got a million people worldwide - but the rest of them don't know and I've always thought that's the great leveler. You can sell 3m records in the UK, but that leaves 57m who don't know you fucking exist. We tend to think in this business that everybody's watching us and knows what we're doing, but most of the time they don't - they're not interested."

I live in Purley, which is near Epsom Races where we did a show 16 years ago and I come home thinking, 'Lovely, this is all great. A couple of days later and I'm in the garden centre, about a quarter of a mile away, with the wife and a couple of the kids and the woman who owns the place comes up says, and they always say this, 'Didn't you used to be Status Quo, are you you used to be Status Quo, are you lot still together?' And I'm saying, 'We do about 115 shows a year, love.' And she's saying, 'No you don't. You can't.' And I've just played to 16,000 people two miles from where she lives and she's got no idea we actually exist. So that's another cold reality - you think everybody knows what we're doing, but they're not idea."

Quo have pioneered playing alternative venues such as country homes. What do you like about them?

Parfitt: "They're really great to do, but it's more for the fans and it's great for them to sit out all day - they can take a picnic with them, have a nice afternoon and then they end the day with a rock concert. And all the bands want to do these things now. They want to get on these circuits because, apart from the festivals, there were no outdoor gigs in the summer. And it's so nice to play these great places - forests and castles - it's great for us and great for the punters."

Does being on the road so much get tiring? Parfitt: "We'll be doing seven months on tour this year, but not in one go, which is the good thing. When you're out on the road, for say, three weeks, you're busting to get home. But when you've had three weeks off, you're busting to get out on the road again. 'C'mon let's get out there and do something!' It works very well. It balances out perfectly."

How has the industry changed for a working musician since you first started? Rossi: "We'll be doing seven months on tour this year, but not in one go, which is the good thing. When you're out on the road, for say, three weeks, you're busting to get home. But when you've had three weeks off, you're busting to get out on the road again. 'C'mon let's get out there and do something!' It works very well. It balances out perfectly. How has the industry changed for a working musician since you first started? Rossi: "Drastringly. When you think of the technical back-up we have now in terms of PA and monitors, everything is so much more efficient. In the studio you've got Pro-Tools and digital recorders. You can have 99-odd tracks, you can move them along, you can back

them up. We used to fantasise when we were younger that in the future we'd all be floating around in hover cars - there would be time machines and then there would be this machine that could put you in time. We'd laugh about that one, saying 'I'll cost millions and now I've got one here - cost about £300 or £400 and it actually puts you in time. Brilliant! The back-up is so professional - if you called a technician a 'roadie' now, he'd punch your lights out' What are your memories of Live Aid? Parfitt: "It was just so magical. It rained the day before and the day after, but the day itself was sunny. I'd never played to an audience that big. Walking out there and seeing that audience was just mind-blowing and just becoming aware of all the cameras down there in the pit and thinking, 'Fucking hell, how many people is this going out to?'"

'We'd taken it kind of lightly; Bob [Telford] had said, 'Come and play this gig' and we were quite relaxed about it until you actually got there and walked out on stage and then it's 'fucking-hell'. It was just incredible. Bob had told us we were going to open it and we said, 'We can't. We've just split up. We haven't rehearsed.' He said it didn't fucking matter, just be there. So we just walked out and did it. Bob rounded everybody up and we all got on with it. There were no politics or egos and you'd all be backstage, Hello Bowie. Hello Queen."

There was a great feeling of camaraderie and a great sense of people feeling good about themselves because they were aiding the cause. There was a great feeling of love in that stadium - everybody was united and it was one big family that day. Plus the fact I had a marvellous day, got completely wrecked and don't remember a fucking thing about going on stage."

Quo tour the world, but Scandinavia seems to be particularly keen. What sort of audiences do you attract there? Rossi: "The amount of times we've got to Scandinavia and I'm in the dressing room looking at the poster on the wall with the line up of Napalm Death or The Devil's Bollocks On Toast or whatever - all these peculiar people going 'Waarwoawaa'. But we can go on this sort of bill and they love us. Then we can go to other places where they've got Smokin on and a couple of country acts and we'll also do well there. That's the lucky thing about what we do, because we can do those concerts and be accepted, then we go to another place where it's the double bass drum, the black T-shirt, the black nails, the black hair - everything black - and we go down a storm there as well."

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Club Charts 20.08.05

The Upfront Club Top 40

Rank	Artist	Track	Label
1	FREEMASONS FEAT. AMANDA WILSON	LOVE ON MY MIND	Mercury
2	PEYTON	I.L.I.XX A HIGHER PLACE	Mercury
3	BASEMENT JAXX	DO YOUR THING (2006 REMIXES)	Mercury
4	ERNESTO VS BASTIA	DAK SIDE OF THE MOON	Mercury
5	LEE CARREBA FEAT. MIMI	WITCH YOU	Mercury
6	FATH EVANS	MESMERIZED	Mercury
7	MATO	DOCTOR PRESSURE (OROP) THE PRESSURE	Mercury
8	THOMAS SCHWARTZ	MORE THAN A FEELING	Mercury
9	MINT ROYALE	SINGIN' IN THE RAIN	Mercury
10	ONE HIT WONERS	SPACE OF GOD	Mercury
11	ARMAND VAN HEDER	WHEN THE LIGHTS GO DOWN	Mercury
12	JANTRONDA	SPEEN DANCE IN SILVY JUNE	Mercury
13	FATHLESS	INSOMNIA 2005	Mercury
14	THE DRE ALLEN PROJECT FEAT. DAWN ROBINSON	EYE	Mercury
15	HEADSTRONG FEAT. TIFF LAGREY	CLOSE YOUR EYES	Mercury
16	LEAN CONTACT	HIGH	Mercury
17	PAUL VAN DYK FEAT. WAYNE JACKSON	THE OTHER SIDE	Mercury
18	SUPREMY VS. FISHBOWL	LET'S GET DOWN	Mercury
19	GOLDFAPP	OOH LA LA	Mercury
20	EMMAJ	MAKE SOME NOISE	Mercury

TOP 10 UP-FRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	MICHEL	WAVEY FEELING	Mercury
2	FREEMASONS	THEE BODYS ONE WALKING	Mercury
3	THE GUNIC QUEEN	LET THE MUSIC PLAY	Mercury
4	PLAYERS INC.	STAYIN' ME	Mercury
5	JURY MERO	JUST TAKE A WALK ON ME	Mercury

Albums

News

New

Rank	Artist	Track	Label
21	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DOIT CHA	Mercury
22	GOGO BONGO	BURNING SUNSHINE	Mercury
23	LES RYTHMES DIGITALES	JACQUES YOUR BODY (MAKE ME)	Mercury
24	FREEDOM FIGHTERS	MOVEMENT OF MY LIFE	Mercury
25	MARINO PICCITTO	IZARD	Mercury
26	LIL LOVE	LITTLE LOVE	Mercury
27	JENNY GUNETA	COME RAIN COME SHINE	Mercury
28	CS JORDENS	STAND UP STRAIGHT	Mercury
29	COLOURS FEAT. DOMINO	HOLDING ME KISSING ME	Mercury
30	AXWELL	FEEL THE VIBE (TIL THE MORNING COMES)	Mercury
31	LATE NIGHT ALIUMI	EMPIRY STRIBELS	Mercury
32	TAMMIN	POINTLESS RELATIONSHIP	Mercury
33	MOSBY	DREAM ABOUT ME	Mercury
34	PAUL JOHNSON	SHE GOT ME ON	Mercury
35	AARON SMITH	DEAD LUV DANCIN'	Mercury
36	DI PETER PRESTA	DAVID HASSELHOFF YOU'RE NOT GUILTY	Mercury
37	SOUL SEEKERZ	TURN ME UPSIDE DOWN	Mercury
38	DA PLAVAZ VS OEA	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	Mercury
39	SARA JORGE	DIRTY BUSINESS	Mercury
40			Mercury



Most Requested: Keep up Commercial Chart

Masons shake it to the top

By Alan Jones

After going their own ways for a couple of weeks, the Upfront and Commercial Pop Charts return to their recent trend of electing the same number one this week, namely Freemasons' Love On My Mind. The track, which features Amanda Wilson on vocals, makes an identical 41 move and finishes a shade under 15% ahead of its nearest challenger on both charts.

Originally produced in mixes by King Unique and the Sharp Boys with sampled Jackie Moore's vocals (from This Time Baby), Love On My Mind topped the Upfront Chart 21 weeks ago, and the Commercial Pop Chart the following week. The new incarnation of the track, featuring more extensive new vocals (presumably by Amanda Wilson) but seemingly now stripped of Jackie Moore, is in full tremor. A1FC, BMS, Back To Philly and Coburn mixes.

Undercast record of the week must be Mint Royale's Singin' In The Rain. Featured for some time on the VW Golf car commercial, the track features Gene Kelly's original vocal (from 1952) and appears to have stalled on the Upfront Chart this week, where it remains at number nine. In fact, it was very unlucky not to climb, as it attracted 20% more support than the previous week. No such problems for It on the Commercial Pop Chart, where it leaps 29-5.

Four months after topping the Urban Chart with Signs, Snoop Dogg returns to the summit, this time with Ups And Downs. Sampling the Bee Gees' Love You Inside Out, the tracks 18-1 move is a little halting as are some of the other big moves in the chart this week, as they actually represent two weeks' worth of movement, but there was no urban chart last week, because of compilation operations.

Finally, let the head bow by Bow Wow featuring Omikron is one of seven new entries on the Urban Chart, debuting at number 15. Although it doesn't credit him, it represents his first appearance in the chart of the late, great Luther Vandross since his death. As on Kanye West's Slow Jamz, where his vocal from a House 15 Not A Home was rendered diprunk style, let me hold you features a speeded-up Vandross, singing the song's title in a sample from If Only For One Night.

COMMERCIAL POP TOP 50

Rank	Artist	Track	Label
1	FREEMASONS FEAT. AMANDA WILSON	LOVE ON MY MIND	Mercury
2	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DOIT CHA	Mercury
3	LEE CARREBA	WITCH YOU	Mercury
4	THE GUNIC QUEEN	LET THE MUSIC PLAY	Mercury
5	THOMAS SCHWARTZ	MORE THAN A FEELING	Mercury

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As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 20.08.05

SINGLES

		Artist
1	1	JAMES BLUNT YOU'RE BEAUTIFUL
2	2	DANIEL POWTER BAD DAY
3	3	CRAIG DAVID ALL THE WAY
4	6	GOLDFRAPP OOH LA LA
5	10	AKON BELLY DANCER (BAMAZANZA)
6	4	CIARA FEAT. LUACRIS OH
7	5	KELLY CLARKSON SINCE U BEEN GONE
8	3	2PAC FEAT. ELTON JOHN GHETTO GOSPEL
9	7	MARIAH CAREY WE BELONG TOGETHER
10	9	EMINEM ASS LIKE THAT
11	8	THE GAME DREAMS
12	4	THE MAGIC NUMBERS LOVE ME LIKE YOU
13	11	MVP ROC YA BODY (MIC CHECK 1 2)
14	10	DADDY YANKEE GASOLINA
15	6	MATTFIX BIG CITY LIFE
16	5	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)
17	12	LEE RYAN ARMY OF LOVERS
18	6	TEXAS GETAWAY
19	14	CHARLOTTE CHURCH CRAZY CHICK
20	13	CRAZY FROG AXEL F
21	12	JIBBITING NATIONS YOU AND ME

ALBUMS

		Artist
1	1	JAMES BLUNT BACK TO BEDLAM
2	2	COLDPLAY XX&Y
3	4	KATISER CHIEFS EMPLOYMENT
4	3	FAITHLESS FOREVER FAITHLESS - THE GREATEST... ONLY
5	6	DANIEL POWTER DANIEL POWTER
6	5	JEFF WAYNE THE WAR OF THE WORLDS
7	7	GORTILAZ DEMON DAYS
8	12	THE MAGIC NUMBERS THE MAGIC NUMBERS
9	9	OASIS DON'T BELIEVE THE TRUTH
10	8	MICHAEL JACKSON THE ESSENTIAL
11	28	MADELEINE PEYROUX CARELESS LOVE
12	17	KIRSTY MACCOLL THE BEST OF
13	13	GREEN DAY AMERICAN IDIOT
14	10	CRAZY FROG CRAZY HITS
15	23	THE BLACK EYED PEAS MONKEY BUSINESS
16	16	KEANE HOPES AND FEARS
17	15	THE KILLERS HOT FUSS
18	26	JAMIROQUAI DYNAMITE
19	19	GWEN STEFANI LOVE ANGEL MUSIC BABY
20	21	KELLY CLARKSON BREAKAWAY
21	14	MARIAH CAREY THE EMANCIPATION OF MIMI



KATIE MELUA PIECE BY PIECE

COMING SOON

COMING SOON

20	13	CRAZY FROG AXEL F	Cuba
21	17	UNTING NATIONS YOU AND ME	Cuba
22	6	SONGRASS ST PETERSBURG	Polynésie
23	18	GORILLAZ FEEL GOOD INC	Polynésie
24	6	LONGVIEW FURTHER	Mini Fizz
25	20	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Mersey
26	23	BODYROCKERS I LIKE THE WAY	Reggae
27	16	ROLL DEEP THE AVENUE	Reggae/Pop
28	19	AUDIO BULLYS FEAT. N SINATRA SHOT YOU DOWN	Source
29	15	MISSY ELLIOTT LOSE CONTROL	Atlanta
30	6	NINE BLACK ALPS UNSATISFIED	Island
31	22	DANCING DJS V ROXETTE FADING LIKE A FLOWER	AMT
32	21	LEMAR DON'T GIVE IT UP	Soul Music
33	6	LADY SOVEREIGN 9 TO 5	Island
34	26	KANYE WEST DIAMONDS FROM SIERRA LEONE	Two-Step
35	24	INVAIA DAY NASTY GIRL	All Around The World
36	31	KAISER CHIEFS I PREDICT A RIOT	Blunge
37	27	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Reggae
38	6	FRANKIE J OBSESSION (NO ES AMOR)	Quanza
39	30	THE BLACK EYED PEAS DON'T PHUNK WITH MY...	Interscope
40	26	MARTIN SOLVEIG EVERYBODY	Defected

1	1	NOW THAT'S WHAT I CALL MUSIC! 61	USA/World
2	2	FESTIVAL	USA/World
3	6	IBIZA ANNUAL 2005	History Of Sound
4	4	RENAISSANCE - THE CLASSICS	Renaissance
5	3	GATECRASHER CLASSICS	History Of Sound
6	6	SUMMER HOLIDAY DANCE CRAZE	VTV
7	5	WESTWOOD - HEAT	Del. Jan.
8	7	IN THE MIX - REVIVAL	Vegetal
9	9	THE BEST BBO ALBUM EVER	EU/World/Classical
10	8	R&B DANCE MIX	Soul/B&B/TV
11	10	POP ROCKS	Soul/B&B/TV
12	14	POP JR	USA/World/TV
13	11	CLUBLAND 7	Intervista
14	8	GREASE (OST)	Polgar
15	13	CLUBBIN'	V&V
16	6	THE NO.1 SUMMER DANCE ALBUM	Deezer
17	16	ESSENTIAL R&B - SUMMER 2005	Soul/B&B/TV
18	6	THE NO.1 FUNKY HOUSE ALBUM	Deezer
19	12	GOODSKITCHEN - GLOBAL GATHERING	Veg&B&B
20	15	JUDGEMENT EUPHORIA	History Of Sound

21	21	KELLY CLARKSON BREAKAWAY	USA
22	14	MARIAH CAREY THE EMANCIPATION OF MIMI	Del. Jan.
23	10	FOO FIGHTERS IN YOUR HONOUR	USA
24	22	SAM COOKE PORTRAIT OF A LEGEND	USA/World/TV
25	6	LEE RYAN LEE RYAN	Reggae
26	36	THE WHITE STRIPES GET BEHIND ME SATAN	XL
27	20	KT TUNSTALL EYE TO THE TELESCOPE	Reprise
28	25	A MORISSETTE JAGGED LITTLE PILL - ACOUSTIC	Interscope
29	6	THE GAME THE DOCUMENTARY	Interscope
30	6	LULU A LITTLE SOUL IN YOUR HEART	Coke
31	24	CHRIS REA HEARTBEATS - GREATEST HITS	V&V
32	6	MADNESS THE DANGERMEN SESSIONS - VOL.1	V&V
33	2	LONGVIEW MERCURY	Island
34	31	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Reggae
35	31	JACK JOHNSON IN BETWEEN DREAMS	Island
36	27	EMINEM ENCORE	Interscope
37	38	SNOW PATROL FINAL STRAW	Capitol
38	37	CIARA GOODIES	LaFace
39	37	JOSS STONE MIND BODY & SOUL	Real Gone
40	33	RAZORLIGHT UP ALL NIGHT	Real Gone
41	39	PUBLIC ENEMY POWER TO THE PEOPLE AND...	Vertigo
42	39		Del. January



GOLDFRAPP: TOP THREE DEBUT



POWER: ALBUM MAKES STRONG DEBUT

KEY SINGLES RELEASES	AUG 29	DAVID GRAY THE ONE I LOVE (RE)MIX	Atlantic
	AUG 29	FOO FIGHTERS DON'T WANNA BE	Atlantic
	AUG 29	GORILLAZ FEEL GOOD INC	Interscope
	AUG 29	THE STONES	Atlantic
	SEPT 5	ALICE COOPER THESE BOOTS ARE MADE FOR WALKING	Capitol
	AUG 29	RIKELLY PLAINS ONLY LIVE	Capitol
	SEPT 5	COLDPLAY FIX YOU	Parlophone
	SEPT 12	BON JOVI HAVE A NICE DAY	Mercury
	SEPT 12	JENNIFER LOPEZ OVER THE SUNSHINE	Capitol
	SEPT 12	THE STONES	Atlantic
	SEPT 12	SCORPIONS BE A MAN	Atlantic
	SEPT 19	BACKSTREET BOYS JUST WANT YOU TO KNOW (RE)MIX	Capitol
	SEPT 19	FRANK FERRIGNO THE DOMINO	Capitol
	SEPT 19	RACHEL STEVENS CRAZY	Capitol
	SEPT 19	RICKY MARTIN I DON'T CARE	Capitol
KEY ALBUMS RELEASES	AUG 29	MARY WONDERSLAND ISLAND	Atlantic
	AUG 29	SEAN PAUL TROPICANTIC	Atlantic
	AUG 29	NAVY WREST LATE REGISTRATION	Capitol
	SEPT 5	ALEX PARKS FOREVER YOURS	Capitol
	SEPT 5	BUSTA RHYMES THE POLYVOOR	Capitol
	SEPT 5	ELBOW LEADERS OF THE FREE WORLD	V2
	SEPT 5	DANDY WARHOLS WARDROBES OF MANS	Parlophone
	SEPT 12	DAVID GRAY LIFE IN SLOW MOTION (RE)MIX	Atlantic
	SEPT 12	THE STONES	Atlantic
	SEPT 12	LILO KIM THE MAKERS TOUCH	Atlantic
	SEPT 12	PAUL McCARTNEY CHASIS AND OBSESSION IN THE	Capitol
	SEPT 12	BACKYARD PARLOPHONE	Parlophone
	SEPT 19	BON JOVI THE MESSIAH	Capitol
	SEPT 19	GOIDE LOOKIN' GOOD	Atlantic

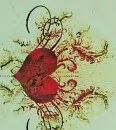
6	LABYRINTH	LESSON FOR THINKING YOU TOUCH	Blade
7 <td>ZAYN <td>FEEL LIKE SPRING <td>R&B</td> </td></td>	ZAYN <td>FEEL LIKE SPRING <td>R&B</td> </td>	FEEL LIKE SPRING <td>R&B</td>	R&B
8 <td>MATCH STREETS <td>SPRING RETURN</td> <td>Grime</td> </td>	MATCH STREETS <td>SPRING RETURN</td> <td>Grime</td>	SPRING RETURN	Grime
9 <td>UNKNOWN <td>SPRING '11 OFF</td> <td>Grime</td> </td>	UNKNOWN <td>SPRING '11 OFF</td> <td>Grime</td>	SPRING '11 OFF	Grime
10	GLADYS NORTON <td>& THE PERSIMMON STAIR</td> <td>1950s R&B</td>	& THE PERSIMMON STAIR	1950s R&B

PRE-RELEASE AIRPLAY TOP 20

1	THE BROTHERS	THE BROTHERS	Blade
2 <td>1. JAHNNAH <td>STAY UPON US</td> <td>Soul</td> </td>	1. JAHNNAH <td>STAY UPON US</td> <td>Soul</td>	STAY UPON US	Soul
3 <td>2. GEMINI <td>FACE</td> <td>Soul</td> </td>	2. GEMINI <td>FACE</td> <td>Soul</td>	FACE	Soul
4 <td>3. THE BROTHERS <td>FEEL AMANNAH</td> <td>1950s R&B</td> </td>	3. THE BROTHERS <td>FEEL AMANNAH</td> <td>1950s R&B</td>	FEEL AMANNAH	1950s R&B
5 <td>4. 11 <td>ONCH STRAIN</td> <td>Grime</td> </td>	4. 11 <td>ONCH STRAIN</td> <td>Grime</td>	ONCH STRAIN	Grime
6 <td>5. 11 <td>STAY UPON US</td> <td>Soul</td> </td>	5. 11 <td>STAY UPON US</td> <td>Soul</td>	STAY UPON US	Soul
7 <td>6. 11 <td>THE PASSION</td> <td>Grime</td> </td>	6. 11 <td>THE PASSION</td> <td>Grime</td>	THE PASSION	Grime
8 <td>7. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	7. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
9 <td>8. 11 <td>PROBABLY</td> <td>Grime</td> </td>	8. 11 <td>PROBABLY</td> <td>Grime</td>	PROBABLY	Grime
10 <td>9. 11 <td>LET'S GET DOWN</td> <td>Grime</td> </td>	9. 11 <td>LET'S GET DOWN</td> <td>Grime</td>	LET'S GET DOWN	Grime
11 <td>10. 11 <td>LET'S GET DOWN</td> <td>Grime</td> </td>	10. 11 <td>LET'S GET DOWN</td> <td>Grime</td>	LET'S GET DOWN	Grime
12 <td>11. 11 <td>EMOTION</td> <td>Grime</td> </td>	11. 11 <td>EMOTION</td> <td>Grime</td>	EMOTION	Grime
13 <td>12. 11 <td>FEELING LIKE THE ONE</td> <td>Grime</td> </td>	12. 11 <td>FEELING LIKE THE ONE</td> <td>Grime</td>	FEELING LIKE THE ONE	Grime
14 <td>13. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	13. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
15 <td>14. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	14. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
16 <td>15. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	15. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
17 <td>16. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	16. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
18 <td>17. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	17. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
19 <td>18. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	18. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
20 <td>19. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	19. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime

These charts are also available online at musicweek.com

late night alumni
empty streets



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COOL CUTS CHART

1	ROCKWELL	THE MOUNTAIN	Blade
2 <td>2. AMON <td>SMITH FT TUNJI</td> <td>Blade</td> </td>	2. AMON <td>SMITH FT TUNJI</td> <td>Blade</td>	SMITH FT TUNJI	Blade
3 <td>3. STEVE <td>MIC & STEVE</td> <td>Grime</td> </td>	3. STEVE <td>MIC & STEVE</td> <td>Grime</td>	MIC & STEVE	Grime
4 <td>4. PHILIP <td>& SMALL</td> <td>Grime</td> </td>	4. PHILIP <td>& SMALL</td> <td>Grime</td>	& SMALL	Grime
5 <td>5. EXPRESS</td> <td>2011</td> <td>Blade</td>	5. EXPRESS	2011	Blade
6 <td>6. POLY <td>2011</td> <td>Blade</td> </td>	6. POLY <td>2011</td> <td>Blade</td>	2011	Blade
7 <td>7. WOODROW <td>2011</td> <td>Blade</td> </td>	7. WOODROW <td>2011</td> <td>Blade</td>	2011	Blade
8 <td>8. DANNY <td>2011</td> <td>Blade</td> </td>	8. DANNY <td>2011</td> <td>Blade</td>	2011	Blade
9 <td>9. SERIAL <td>2011</td> <td>Blade</td> </td>	9. SERIAL <td>2011</td> <td>Blade</td>	2011	Blade
10 <td>10. CLAUD <td>2011</td> <td>Blade</td> </td>	10. CLAUD <td>2011</td> <td>Blade</td>	2011	Blade
11 <td>11. KIM <td>2011</td> <td>Blade</td> </td>	11. KIM <td>2011</td> <td>Blade</td>	2011	Blade
12 <td>12. KIM <td>2011</td> <td>Blade</td> </td>	12. KIM <td>2011</td> <td>Blade</td>	2011	Blade
13 <td>13. GRIAN <td>2011</td> <td>Blade</td> </td>	13. GRIAN <td>2011</td> <td>Blade</td>	2011	Blade
14 <td>14. GRIAN <td>2011</td> <td>Blade</td> </td>	14. GRIAN <td>2011</td> <td>Blade</td>	2011	Blade
15 <td>15. MEDICINE <td>2011</td> <td>Blade</td> </td>	15. MEDICINE <td>2011</td> <td>Blade</td>	2011	Blade
16 <td>16. MEDICINE <td>2011</td> <td>Blade</td> </td>	16. MEDICINE <td>2011</td> <td>Blade</td>	2011	Blade
17 <td>17. MEDICINE <td>2011</td> <td>Blade</td> </td>	17. MEDICINE <td>2011</td> <td>Blade</td>	2011	Blade
18 <td>18. MEDICINE <td>2011</td> <td>Blade</td> </td>	18. MEDICINE <td>2011</td> <td>Blade</td>	2011	Blade
19 <td>19. MEDICINE <td>2011</td> <td>Blade</td> </td>	19. MEDICINE <td>2011</td> <td>Blade</td>	2011	Blade
20 <td>20. JUSTICE <td>2011</td> <td>Blade</td> </td>	20. JUSTICE <td>2011</td> <td>Blade</td>	2011	Blade

URBAN TOP 30

1	THE BROTHERS	THE BROTHERS	Blade
2 <td>2. JAHNNAH <td>STAY UPON US</td> <td>Soul</td> </td>	2. JAHNNAH <td>STAY UPON US</td> <td>Soul</td>	STAY UPON US	Soul
3 <td>3. GEMINI <td>FACE</td> <td>Soul</td> </td>	3. GEMINI <td>FACE</td> <td>Soul</td>	FACE	Soul
4 <td>4. THE BROTHERS <td>FEEL AMANNAH</td> <td>1950s R&B</td> </td>	4. THE BROTHERS <td>FEEL AMANNAH</td> <td>1950s R&B</td>	FEEL AMANNAH	1950s R&B
5 <td>5. 11 <td>ONCH STRAIN</td> <td>Grime</td> </td>	5. 11 <td>ONCH STRAIN</td> <td>Grime</td>	ONCH STRAIN	Grime
6 <td>6. 11 <td>STAY UPON US</td> <td>Soul</td> </td>	6. 11 <td>STAY UPON US</td> <td>Soul</td>	STAY UPON US	Soul
7 <td>7. 11 <td>THE PASSION</td> <td>Grime</td> </td>	7. 11 <td>THE PASSION</td> <td>Grime</td>	THE PASSION	Grime
8 <td>8. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	8. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
9 <td>9. 11 <td>PROBABLY</td> <td>Grime</td> </td>	9. 11 <td>PROBABLY</td> <td>Grime</td>	PROBABLY	Grime
10 <td>10. 11 <td>LET'S GET DOWN</td> <td>Grime</td> </td>	10. 11 <td>LET'S GET DOWN</td> <td>Grime</td>	LET'S GET DOWN	Grime
11 <td>11. 11 <td>LET'S GET DOWN</td> <td>Grime</td> </td>	11. 11 <td>LET'S GET DOWN</td> <td>Grime</td>	LET'S GET DOWN	Grime
12 <td>12. 11 <td>EMOTION</td> <td>Grime</td> </td>	12. 11 <td>EMOTION</td> <td>Grime</td>	EMOTION	Grime
13 <td>13. 11 <td>FEELING LIKE THE ONE</td> <td>Grime</td> </td>	13. 11 <td>FEELING LIKE THE ONE</td> <td>Grime</td>	FEELING LIKE THE ONE	Grime
14 <td>14. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	14. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
15 <td>15. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	15. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
16 <td>16. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	16. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
17 <td>17. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	17. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
18 <td>18. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	18. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
19 <td>19. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	19. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime
20 <td>20. 11 <td>WANT FEEL</td> <td>Grime</td> </td>	20. 11 <td>WANT FEEL</td> <td>Grime</td>	WANT FEEL	Grime

1	ROCKWELL	THE MOUNTAIN	Blade
2 <td>2. AMON</td> <td>SMITH FT TUNJI</td> <td>Blade</td>	2. AMON	SMITH FT TUNJI	Blade
3 <td>3. STEVE</td> <td>MIC & STEVE</td> <td>Grime</td>	3. STEVE	MIC & STEVE	Grime
4 <td>4. PHILIP</td> <td>& SMALL</td> <td>Grime</td>	4. PHILIP	& SMALL	Grime
5 <td>5. EXPRESS</td> <td>2011</td> <td>Blade</td>	5. EXPRESS	2011	Blade
6 <td>6. POLY</td> <td>2011</td> <td>Blade</td>	6. POLY	2011	Blade
7 <td>7. WOODROW</td> <td>2011</td> <td>Blade</td>	7. WOODROW	2011	Blade
8 <td>8. DANNY</td> <td>2011</td> <td>Blade</td>	8. DANNY	2011	Blade
9 <td>9. SERIAL</td> <td>2011</td> <td>Blade</td>	9. SERIAL	2011	Blade
10 <td>10. CLAUD</td> <td>2011</td> <td>Blade</td>	10. CLAUD	2011	Blade
11 <td>11. KIM</td> <td>2011</td> <td>Blade</td>	11. KIM	2011	Blade
12 <td>12. KIM</td> <td>2011</td> <td>Blade</td>	12. KIM	2011	Blade
13 <td>13. GRIAN</td> <td>2011</td> <td>Blade</td>	13. GRIAN	2011	Blade
14 <td>14. GRIAN</td> <td>2011</td> <td>Blade</td>	14. GRIAN	2011	Blade
15 <td>15. MEDICINE</td> <td>2011</td> <td>Blade</td>	15. MEDICINE	2011	Blade
16 <td>16. MEDICINE</td> <td>2011</td> <td>Blade</td>	16. MEDICINE	2011	Blade
17 <td>17. MEDICINE</td> <td>2011</td> <td>Blade</td>	17. MEDICINE	2011	Blade
18 <td>18. MEDICINE</td> <td>2011</td> <td>Blade</td>	18. MEDICINE	2011	Blade
19 <td>19. MEDICINE</td> <td>2011</td> <td>Blade</td>	19. MEDICINE	2011	Blade
20 <td>20. JUSTICE</td> <td>2011</td> <td>Blade</td>	20. JUSTICE	2011	Blade

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1	THE BROTHERS	THE BROTHERS	Blade
2 <td>2. JAHNNAH</td> <td>STAY UPON US</td> <td>Soul</td>	2. JAHNNAH	STAY UPON US	Soul
3 <td>3. GEMINI</td> <td>FACE</td> <td>Soul</td>	3. GEMINI	FACE	Soul
4 <td>4. THE BROTHERS</td> <td>FEEL AMANNAH</td> <td>1950s R&B</td>	4. THE BROTHERS	FEEL AMANNAH	1950s R&B
5 <td>5. 11</td> <td>ONCH STRAIN</td> <td>Grime</td>	5. 11	ONCH STRAIN	Grime
6 <td>6. 11</td> <td>STAY UPON US</td> <td>Soul</td>	6. 11	STAY UPON US	Soul
7 <td>7. 11</td> <td>THE PASSION</td> <td>Grime</td>	7. 11	THE PASSION	Grime
8 <td>8. 11</td> <td>WANT FEEL</td> <td>Grime</td>	8. 11	WANT FEEL	Grime
9 <td>9. 11</td> <td>PROBABLY</td> <td>Grime</td>	9. 11	PROBABLY	Grime
10 <td>10. 11</td> <td>LET'S GET DOWN</td> <td>Grime</td>	10. 11	LET'S GET DOWN	Grime
11 <td>11. 11</td> <td>LET'S GET DOWN</td> <td>Grime</td>	11. 11	LET'S GET DOWN	Grime
12 <td>12. 11</td> <td>EMOTION</td> <td>Grime</td>	12. 11	EMOTION	Grime
13 <td>13. 11</td> <td>FEELING LIKE THE ONE</td> <td>Grime</td>	13. 11	FEELING LIKE THE ONE	Grime
14 <td>14. 11</td> <td>WANT FEEL</td> <td>Grime</td>	14. 11	WANT FEEL	Grime
15 <td>15. 11</td> <td>WANT FEEL</td> <td>Grime</td>	15. 11	WANT FEEL	Grime
16 <td>16. 11</td> <td>WANT FEEL</td> <td>Grime</td>	16. 11	WANT FEEL	Grime
17 <td>17. 11</td> <td>WANT FEEL</td> <td>Grime</td>	17. 11	WANT FEEL	Grime
18 <td>18. 11</td> <td>WANT FEEL</td> <td>Grime</td>	18. 11	WANT FEEL	Grime
19 <td>19. 11</td> <td>WANT FEEL</td> <td>Grime</td>	19. 11	WANT FEEL	Grime
20 <td>20. 11</td> <td>WANT FEEL</td> <td>Grime</td>	20. 11	WANT FEEL	Grime

Reaching a new audience while not alienating existing fans is the aim for new album *The Party Ain't Over Yet*

Sky's the limit for new album

Status Quo's 40th anniversary celebrations will be brought into sharp focus with the release of *The Party Ain't Over Yet* via Sanctuary on September 19. Their 31st studio album (excluding best ofs) will be preceded by a single of the same name seven days earlier.

For Sanctuary Records senior VP A&R John Williams, that Quo could produce such a strong record at this point in their career was a key factor behind the signing.

"I wanted them to really focus on the new album," he says. "I said, 'Let's take our time recording it, let's work in a really great studio, let's put time, effort and energy into the songwriting and let's see if we can really reposition them back into the consciousness of a whole new generation.'"

Sanctuary Records worldwide CEO Joe Cokell adds, "The band have found their niche in the

market, they tour on a regular basis and it's not as if every four or five years they are trying to resurrect their career."

"They are out there working year-in and year-out, they consistently put out records every 18 to 24 months. It's great that they still have that creative spark after being around for so long, and that they still have that desire and determination to put records out and be judged by the media."

Across the album's 13 tracks, standard Quo boogie meets good-time pop and bar-room blues in a mix which guitarist Rick Parfitt believes will both please and intrigue Quo fans new and old (see Q&A, p24).

"The whole band felt they wanted to be a little bit more experimental and try a few different types of songs with this one, rather than going for what Quo are always known for, but there's



Flying high: the promo for *The Party Ain't Over Yet* features some daredevil stunts

still a generous helping of that on there," says the album's producer Mike Paxman.

"The songwriters tried individually to do slightly different things and try things they've always wanted to do. It's a slightly different sounding album for Quo, but if the fans have got their ears open to it, they're going to enjoy it."

The marketing plot around the album will also keep Quo in the public eye. Sustaining the momentum initiated by the *Daily Mirror's* No Quo: No Show! Live 8 campaign, both Sanctuary and the band's manager Simon Porter have developed a multi-faceted strategy to maximise the band's profile.

The most visible element of this will be Parfitt

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and Rossi's appearance in Coronation Street, which will culminate with the band playing at the wedding of Les Battersby, legendarily a huge Quo fan.

A DVD, also titled *The Party Ain't Over Yet*, will be released by Warner Vision at the end of October following the band's Coronation Street cameo. Featuring documentary and rare archive footage covering their entire career, this will also contain intimate interview footage of the band right up to the recording of the new album. Among the extras will be behind-the-scenes footage from the set of *Corrie*.

Warner Vision UK general manager Simon Heller says the company will work closely with Sanctuary to maximise the success for both releases. "The overall campaign set-up is fantastic and I'm sure it will only help raise the profile for our November release."

Quo will continue their partnership with Nestlé with a 38-date UK 40th anniversary tour from October to December, which will be sponsored by Kit Kat.

Sanctuary Records senior product manager Philip Seidl reveals that part of this deal will include a TV commercial featuring Parfitt and Francis Rossi, which is expected to run late this year or early next.

This will apparently parody two legendary rock moments: the scene in *This Is Spinal Tap* where an increasing precious Nigel Tufnel finds himself defeated by the backstage catering, and the popular myth surrounding Van Halen's Eighties tour rider that stipulated M&Ms were to be supplied – but with the brown ones taken out.

It's great that they still have that creative spark around for so long, and that they still have that desire and determination to put records out

Joe Colwell
Sanctuary

The band's relationship with the *Mirror* will also continue with the launch of "Status Quo Week," which will culminate with a CD giveaway the week before the single is released.

"The *Daily Mirror* and *Sunday Mirror* are pressing up 5m CDs to give away on Saturday September 24 and Sunday September 25, which will primarily contain eight live versions of the Quo's biggest hits, four on each disc," says Seidl. "plus a seven-minute sampler featuring six tracks from the new album. It will be preceded by a national TV ad campaign to run on the Thursday and Friday, which will again feature Rick and Francis."

For the preceding weekend, plans for a special album launch in South Africa are being investigated. "We're looking at a potential album launch on the weekend of September 17 to 18 in South Africa in Carnival City, where the band are performing," adds Seidl. "The idea is to take over loads of fans and hopefully media, retail and so forth, which we feel will be a fantastic incentive for retail to support the album."

Radio and TV are also being targeted with the Live 8 debate in mind, with expectations that Radio One's Colin and Edith and Capital FM's Johnny Vaughan will continue their support. Virgin has confirmed a daily breakfast slot, while reaction from Radio Two, Xfm and regional IRL stations has been positive.

On the TV side, Friday Night With Jonathan Ross is an obvious target, given Parfitt and Rossi's long-held reputation as entertaining interviewees, but Seidl has also conceived something special – not to mention dangerous – for the single's video.

"The thing with Quo is they don't get on MTV and VH1 where they might be perceived as slightly cheesy, but what I wanted to do was to embrace that and go totally overboard by creating events," he says. The resulting promo finds Rossi and Parfitt in daredevil mode, playing guitar while wing-walking on separate biplanes.

Such high-jinks aside, Seidl's intention is to stress a feeling that Quo have turned full circle and become fashionable again.

"We're also doing a retro T-shirt campaign," says Seidl. "You see kids walking around in Iron Maiden and Motorhead T-shirts and Quo, having been in and out of fashion for 40 years, have become cool again."

"Hopefully we'll be getting those into stores such as Top Shop. But the thing is, people love the Quo and it's time for them to make a big splash again."

Such activities may seem at odds with Quo's hard-won reputation as down-to-earth, uncomplicated rock'n'rollers but, as Porter explains, there are no ground rules for a band enjoying its fifth decade in music.

"In many respects, you're almost pioneering things, you're stepping into the unknown," he says. "It's something you have to think about with any of the older bands, you're always having to reinvent."

"Every year you start with a blank sheet of paper and come up with your game plan for the coming months."

"Because, let's not get this wrong, it is a business now and that's the big difference from the Seventies and before, when it was very much a roller-coaster that you went along with."

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Rock on, The Quo: Not a bad life, really, is it?

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Unlikely as it may seem, Quo are set to become soap stars. But the event has been a long time in the works

Quo set to bring rock to the Rovers

Following in the recent footsteps of Peter Kay and Sir Ian McKellen, this September will see Status Quo feature in a six-week storyline on ITV's Coronation Street when long-time fan Les Battersby finally marries Cilla Brown.

While the band's London roots might suggest rival soap EastEnders as a more natural home, the warmth and humour of Corrie makes it a perfect match for Quo: less gangsters and dead Dirty Dens under the floorboards, more a cosy pint in the Rovers and double helpings of Betty's hot-pot.

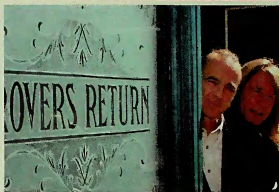
The first episode to feature the band is set to be broadcast four days after The Party Ain't Over Yet's release on Friday September 23, in an extra episode screened at 8.30pm.

"The Coronation Street appearance will introduce them to a younger audience," says Sanctuary Records senior VP A&R John Williams. "Many teenagers will be seeing them for the first time."

For Simon Porter, the cameo is the result of more than two years' planning. "We got friendly with Bruce Jones, who plays Les Battersby, after the scriptwriters had made him into this character who is a great Status Quo fan," he explains. "I think the producer, Tony Wood, had just been looking for the right storyline to make it work. He rang me up earlier this year and told me about the plot, which results in Status Quo having to play at Battersby's wedding.

"It's hilarious and it's also classic Coronation Street," he adds. "Hopefully it will become one of those classic moments, because in reality it's the meeting of two great British institutions. I mean, how many bands could actually do this on Coronation Street?"

Porter reveals that Quo will be playing a song live at the ceremony and the new single (The Party Ain't Over Yet) will also be featured. And the band



Opening new doors: Rick and Parfitt are set to make their soap debut

themselves, and Rick Parfitt in particular, are certainly rising to the challenge.

"Not everybody gets asked on to do a cameo," he says, "and the show doesn't exactly need it for their viewing figures. But this could almost be as frightening as walking out at Live Aid in some ways."

"I briefly went to acting school as a kid," he adds. "I auditioned for Oliver - I went on there and played Baby Face on guitar and of course I didn't get the part. I learned a little bit of Stanislavski y'know, so perhaps it'll all come to fruition now."

And to complete the circle, actor Bruce Jones, when he is not playing the hapless Les, is a fully-fledged Quo fan. "The great thing about Bruce is that he's a genuine Quo fan in real life," says Porter.

"When we do the Apollo in Manchester, there's a real rough-and-tumble pub next door where the Quo fans assemble and he's always there, right in the middle of them, singing all the Quo songs."



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Coronation Street's Tony Wood and Bruce Jones on the Quo's guest role

Status Quo on Coronation Street is this the meeting of two great institutions?

BJ: "They're a great band, I love them in real life as much as I do in the show. You know, they won't start a concert until they've seen Coronation Street - they go into their dressing rooms, throw everybody out and won't start the show until they've seen the Street. They are great people as well. They appeal to all audiences, all ages, it's just this phenomenal rock'n'roll that keeps on going on and on. It's a great formula, it's like Coronation Street, it works: if it's not broke, don't fix it." How did the episode with Les and Cilla's wedding come about?

TW: "Over the course of the last year or so I've had several contacts with people. Simon had emailed me a couple of times saying how the band were big mates with Bruce and would love to be in the show. And then Bruce was hanging around outside the office and saying things like, 'Francis Rossi's been phoning up again... So they'd been a lot of contact and a lot of thinking about it, but I was mindful about putting in another star-driven cameo because that takes things



Street life: Rossi, Porter and Parfitt with Bruce Jones (Les Battersby)

outside the world of Coronation Street a bit much.

"But I then went back to our

writing team - and we've got 20 writers permanently on our payroll - and got them to think

about it. And then three weeks later, one of our writers, a guy called Stephen Russell, came in with this incredibly well-worked out story and it looked perfect. We then took it to Simon and the band and they both loved it and we took it from there."

Why did you decide to make Quo part of Les Battersby's character? TW: "It sort of emerged over the years really. Les was a bit of a Jack the lad and we wanted to add a bit music to him and Status Quo sort of felt about right. They'd been around for long enough and you'd sort of imagine - and I don't want this to come out totally wrong - them drinking in the same boozier as Les." The band seem to be really happy with the connection...

TW: "I think because we don't make him out to be a typical fan. We sort of make him out to be the archetypal parody of a fan and it's always done with humour and we never mention the band unless we get a laugh out of it and a laugh out of Les. We took the approach that it should be a similar relationship to the way that Morecambe and Wise took the piss out of Elton John. It's all incredibly affectionate."

What can we expect in the episode?

BJ: "A lot of laughs, some really good laughs. The Quo are really up for it and Tony's really gone into this and there are some great storylines. I can't give away too much, they obviously come to the wedding, but I can tell you this, they actually beat me up! I can't tell you how it happens, but that's one of the highlights." TW: "Basically the band are drinking in the Rovers because Francis has a 20-year-old permanent whiplash injury from a fan coming onstage in Doncaster or somewhere and trying to grab that leather thong that he wears on his wrist and stagedive off with it. Unfortunately, Francis was still attached to it and therefore he has this injury.

"He's borne this grudge for the past 20 years, and so the line goes: 'If I ever see that ginger berk again...' and then we do a hard cut to Les. And then it goes on from there.

"Les, of course, is desperate to meet his idols when he discovers they're in the vicinity and when he finally does the scales fall from Francis's eyes and all hell kicks off."



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FIVE LITTLE-KNOWN FACTS ABOUT QUO FROM THE BOOK OF BRITISH HIT SINGLES & ALBUMS

gave the band their only major US hit, reaching number 12 in 1968.

appearances on Top Of The Pops. 4. In 1991, they broke a Guinness World Record for most venues played in 12 hours, playing gigs in Sheffield, Glasgow,

Birmingham and Wintbury in just 11 hours 11 minutes on the Rock 'n' You Drop tour. They held the record for nine years. 5. All nine studio albums the band

released during the 1970s reached the Top Five, including three number ones. Source: *British Hit Singles & Albums* 2005

From 1968's psychedelia to last year's greatest hits collection, *MW* profiles the vital albums in Status Quo's catalogue

Whatever you want: Quo's top 10 albums

1. Picturesque Matchstickable Messages From The Status Quo

Pye, August 1968



Compared to the boogie barrage of later years, this stands as a delightful curio, but one trapped very much in its time. Nods to the prevailing whimsy of psychedelia begin with the album's mouthful of a title and continue with songs trading under such names as Sunny Cellophane Skies. "I'd tried to copy Jimi Hendrix's Hey Joe and, although it didn't really sound that much like it, it sold, so I thought perhaps I should be doing more of this stuff," says Francis Rossi of the breakthrough hit Pictures Of Matchstick Men - included here with the later hit Ice In The Sun.

2. Piledriver

Vertigo, December 1972



The band's first UK hit album (it reached number five) was also their first to be self-produced, following advice from then manager Colin Johnson. Issued on the hip Vertigo label, it marked a time when they were, in Rossi's words, "soldiering on" and on the verge of nailing that trademark Quo shuffle. More varied than some may expect, their blues influences (which found a greater prominence thanks to the co-writing credits of tour manager Bob Young) find a comfortable home alongside more experimental passages. A cover of The Doors' Roadhouse Blues shows where the new style began. Paper Plane was the big hit and Big Fat Mama the live favourite.

3. Hello

Vertigo, September 1973



"If you asked me what my favourite album was, I'd probably say Hello," says Rossi of the band's first number one (although, aware of the tricks nostalgia can play, he later switches his vote to Heavy Traffic). Confidence was the key word here - a band reaching their peak, but still unafraid to shuffle the pack just that little bit. "We were experimenting a lot more - anything was possible, jumping from one key to another, from one tempo to another - the ideas were all fresh," says Rick Parfitt. "It was like we'd bloomed and everybody was coming up with new ideas and we were merging them all together and so many weird and wonderful things were coming out of it all." Roll Over Lay Down and Caroline are the entry points here.

4. Quo

Vertigo, May 1974



Just seven months later came another hit with this number two release. "At the time we were doing one album a year. I look back now and think, 'How the hell did we do that?'" marvels Rossi. The Quo albums of the time were dependable, no frills, four-tracks-a-side affairs. "I'm not saying by any means we were the best band in the world, but in our own little way and with fans along as well, we were on top of the world," adds Parfitt. The extended intro, which

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so characterises their sound, gets a good airing here, while *Slow Train* closes the album with possibly the last thing you'd expect – an Irish jig. Cue heads-down Quo fans collapsing in a heap of arms and legs and many a split pint.

5. On The Level Vertigo, February 1975



Another number one album featuring their first – and so far only – number one single, *Down Down*. An all-time classic and calling card, the lyrics may not mean an awful lot, but it's rocking boogie came to define the band's sound. In Rossi's vocal there is enough evidence to support John Williams of Sanctuary Record's claim that "Francis is one of the great pop vocalists of all time". And if the critics chose to label the band as purveyors of heads-down, mindless boogie, what better response than a number one hit called *Down Down*?

6. Blue For You Vertigo, March 1976



Clad in denim courtesy of a Levi Strauss sponsorship deal – and that was the extent of the deal, sheets of denim – and looking ever-so-slightly uncomfortable, *Blue For You* was an the Quo's approximation of the summer of punk. Another number one album, plus a brace of hit singles in *Rain* and *Mystery Song*, there are suggestions here that the band were moving to a new sound.

7. Live! Vertigo, March 1977



Raw and raunchy, the band more than complemented their Seventies chart successes with a pretty unrivalled live reputation which this 14-song set, recorded at the Glasgow Apollo and a number three chart hit, captures completely. "I was listening to the live album recently," says Parfitt. "The atmosphere is just incredible. I knew what people were seeing in us and I knew what we were getting off an audience and it was just so unbelievably fantastic. The vibe was great: 'Quo were heavy', 'Quo were here'. Marvellous."

8. Under The Influence Eagle Rock, March 1999



A jump to 1999, but, while many of the intervening albums had much to recommend themselves, there was a feeling within the Quo camp that they had begun to lose their direction in the studio. Producer Mike Paxman was brought in to capture the band's live sound – where they still reigned supreme – and the result, recorded for Eagle Rock during a gap in their Universal deal, reached number 23. *Under The Influence* stands as an important renaissance in the band's career. Strong songs and strong performances, although the sleeve art depicting Parfitt and Rossi on a pub sign lets the side down somewhat.

9. Heavy Traffic Universal Music TV, September 2002



All are pretty much agreed that this stands as the best Quo album since the Seventies. "The band had really settled in and we had [new drummer] Matthew Letley, which made a real difference," says Rossi, who was also writing with Bob Young again. "It was the first album for years, if not ever, where we were able to take four or five songs straight into the set without any problems. That's always a good tester if you can get them into the live set." Letley, who is widely credited with toughening up Quo's live sound, adds, "We went into the studio and played as a band: a lot of the tapes used on the albums were from first and second takes, which gave it the spontaneity we were looking for and captured the live feel of the band." And the sound? "Rhythm no further than the first track *Blues 'n' Rhythm* and the tone is set for a whole set of prime-boogie Quo. The fans agreed, pushing the Paxman-produced release to a creditable number 15.

10. XS All Areas – The Greatest Hits Universal, September 2004



Whatever you want and, indeed, whatever you'll need, with all the hits and favourites being brought together on this 40-track collection. The best, and most extensive of many Quo compilations, this hit number 16 on release.

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Classic FM boosts listening figures

by Andrew Stewart

A mixed set of Rajar figures have been welcomed by Classic FM, which says they reflect strong performance in context of the station's development since last summer.

The commercial station attracted 6.3 million listeners in Q2 – a three-month audience increase of 330,000, but a year-on-year fall of 244,000, but a strong performance in context of Classic's development since last summer.

Classic FM station manager Darren Henley's calm response to Classic's figures reflects the consistent performance of his station and, above all, its broadening of audience reach in the 15- to 44 age group, traditionally the toughest market to crack for classical music broadcasters. Classic's younger audience increased in Q2 by 5%. In London, the network's audience increased by 10% to 1.488 million, with listening hours up 3% to 10.066 million.

More people enjoy classical music through Classic FM every week than through any other medium in the UK, Henley observes. "We're delighted to see that number continuing to grow."



Henley: strong coverage of new discs

Significantly, the coveted ABC1 demographic responded well to the network's programming mix, producing a 6% increase in reach and a 10% boost to the number of hours listened to by this commercially important group. Classic also recorded its best figures for reach among "main shoppers" – clocking up a weekly number of 5.093 million listeners, and outstripping the figure for the equivalent period last year by 193,000. The station's Q2 listening hours increased by 2.776 million to 46.272 million, a 6% improvement on Q1.

Simon Bates' Classic FM Breakfast Show underlined its dominance of the commercial breakfast airwaves. The veteran broadcaster, who replaced Henry Kelly in the crucial morning slot in June 2003, drew in 205,000 new listeners in Q2 to record overall audience figures of 3.187 million.

Although Bates was unable to match his record audience haul of 3.35 million (Q2 2004), his show remains the biggest on UK commercial radio and serves as an unchallenged entry point to classical music for countless new listeners.

Classic's restructured weekend schedule stands out as an impressive Rajar success story. Certainly, classical record companies have good cause to praise Henley, whose weekend evening programming decisions have resulted in strong coverage of new and archive discs. David Mellor's Saturday primetime New CD Show attracted 40,000 new listeners in Q2, while Lesley Garrett's Opera Show added 79,000 to its audience and Katie Derham's Sunday teatime Hall of Fame Concert slot captured a further 57,000 Classic FM newcomers. The influential Sunday Breakfast with Aled Jones received an additional 85,000 listeners.

andrewstewart@tiscali.co.uk

Debussy

La Mer, Prélude à l'après-midi d'un faune, Three Préludes, etc. Berliner Philharmoniker/Rattle (EMI Classics 5 880452)



Simon Rattle's interpretation of Debussy's La Mer is more Technicolor than

impressionist, a fact that will doubtless divide critical opinion.

The structure of each of the work's three movements is strongly articulated in this performance, with climaxes subtly prepared and eloquently delivered. Above all, Rattle and his Berlin band reveal the remarkable modernity of a score first performed in October 1905. The album's companion pieces include three piano preludes exquisitely arranged by Colin Matthews, sounding here as if they were originally conceived for orchestra.

D Scarlatti

The Keyboard Sonatas. Scott Ross. (Warner Classics 2564 62092-2 (34 CD))

In terms of classical music, this box of keyboard tricks represents a milestone in recording history. Scott Ross, who died in 1989, aged 38 from an AIDS-related

illness, left behind a cracking legacy in the form of his complete recording of Domenico Scarlatti's 555 keyboard sonatas. Warner's offer the 34-disc compilation, re-packaged in a single box, at budget price, adding to the appeal of a set that already attracts first-class reviews.

Weill

Symphonies Nos 1 & 2, etc. BSO/Aisop (Naxos 8.557481)



Erik Levi, a specialist in German music of the Weimar and Nazi years, hits the nail on the head in his review of this gilded Naxos release for *BBC Music Magazine*, hailing Marin Alsop's interpretation of Weill's First Symphony as "the most exciting and convincing in the current catalogue". Searing performances, beautiful recorded sound and budget price add up to a very special consumer deal.

JS Bach

The 1955 Goldberg Variations – The Birth of a Legend. Glenn Gould (Sony Classical B2876698352) Fifty years have passed since a young Canadian pianist set down a recording that secured his international reputation

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Arias for Senesino

Andreas Scholl

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overnight. It also established an early chapter in the legend of Glenn Gould, whose iconoclastic approach to the performance of classical music and its wider reception broke the moulds of convention and created others that became increasingly eccentric with age. Sony Classical marks the album's golden jubilee with a book of essays and photos, a miniature reproduction of the album's original LP sleeve, and previously unreleased outtakes from the June 1955 sessions.

Rimsky-Korsakov/Borodin Sheherazade; Russian Easter Festival Overture/Polovtsian Dances, etc. Anima Eterna/Immerseel (Zig Zag Territórios ZZT050502)
Dutch pianist and conductor Jos van Immerseel's band Anima Eterna nail his point about the problems of heavyweight modern performances of these famous late romantic scores by producing a vivid palette of orchestral colours from an orchestra of period instruments. His

ALBUM OF THE WEEK

Andreas Scholl
Arias For Senesino; Works by Handel, Albinoni, Lotti, A. Scarlatti. Scholl; Accademia Bizantina/Dantone
Decca 4756569

German counter-tenor **Andreas Scholl** has become a superstar of the early music scene. His rich, full-bodied voice and instantly engaging way with words have made him a bankable commodity for Decca. This September release is backed by a heavyweight marketing campaign and boosted by Scholl's appearance as soloist at the Last Night of the Proms, the first counter-tenor to lead the crowd in Rule Britannia.

interpretation of Sheherazade takes advantage of this extended tonal breadth to create a passionate vision of Rimsky-Korsakov's exotic score. A perfect release for instant demonstration, underpinned by Zig Zag's demonstration-quality sound.

Reich
Triple Quartet; Duet; Different Trains. Smith Quartet (Signum Classics SIGCD064)
Steve Reich's Different Trains, completed in the late Eighties,

has lost none of its power to shock and challenge. Its relevance is driven home in this compelling performance by the Smith Quartet, recorded at the time of the 60th anniversary of the liberation of Auschwitz-Birkenau. The work contrasts Reich's childhood experiences of train journeys across the US with those of European Jews deported to the death camps. This five-star Signum issue, released on September 5, conveys the emotional power of Reich's uncompromising writing.

Mahler
Symphony No.5. Orchestre National de France/Haitink (Naxos V 5026)

With the market already swamped with new Mahler recordings, it takes a conductor of Haitink's quality to unfold a fresh vision of the Fifth Symphony. This performance, recorded live last year, taps into the melancholic side of the piece without wallowing in gloom. Haitink's latest thoughts on the Adagietto capture the movement's original conception as an emotionally charged love song for the composer's wife.

Various

Requiem: Works by Victoria, Lobo, Cardoso. Tallis Scholars/Phillips (Gimell CD GJM 205 (2CD))



Gimell's occasional two-for series strikes gold with this irresistible repackaging of sacred compositions by Iberian musicians, distinguished by great performances of the Requiem settings by Victoria, Cardoso and Duarte Lobo. At 155 minutes, this amounts to one of the summer's top classical bargains.

Bennett

The Mimes of Sulphur. Gimmerness Opera/Robertson (Chandos CHSA 5035(2) (2 SACD))

Although Chandos has sealed back its workforce, its release schedule remains strong and blessed with world premiere recordings. Richard Rodney Bennett's opera The Mimes of Sulphur, captured during live performances by New York's excellent Gimmerness Opera, underlines Bennett's place among Britain's most versatile and inventive classical composers. The work wears its 40 years well, especially in the revised, dramatically tight version recorded here.

PLACIDO DOMINGO · NINA STEMME

MIHOKO FUJIMURA
OLAF BÄR · RENÉ PAPP
IAN BOSTRIDGE · JARED HOLT
MATTHEW ROSE · ROLANDO VILLALÓN

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Steady growth for organic hits with longevity bucks downward trend and offers hope for all Singles chart course for safe water

EDITORIAL
MARTIN TALBOT



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For a while, the singles market has looked an increasingly bleak place. But, for the first time in a long, long time, things may be looking up.

The most up-to-date market figures for the UK indicate that 25% more singles have been sold this year so far than during the same period last year. And for the first time in absolutely ages the chart has some intrigue about it.

Instead of being dominated by big fan-base records, bouncing in and out of the Top 10 like rubber balls, the chart is filled with genuine, organic hits, from James Blunt, Daniel Powter, 2Pac & Sir Elton, Gorillaz, Audio Bullys, Charlotte Church, even, heaven forbid, Crazy Frog.

Singles are actually climbing the chart again, some are even hanging around for longer than your average salary cycle. Of all the singles in the Top 20 last week, 11 of them could claim a month or more on the chart; five had actually been around for two whole months.

The last time you could say that about the singles market, James Blunt was in short trousers and the Crazy Frog was crazy spawn.

Of course, the unit levels are still pretty low overall and many retailers will rightly highlight that many

sales are coming through digital services and therefore not benefiting bricks and mortar stores. And it is important to remember that this is one of the quietest months of the year for releases. But such facts should not overshadow the positives here.

A chart which remains stable has many benefits, to everyone in the business. For one thing, such a chart feels so much more logical to your average consumer, who can engage in the soap opera-like ebbs and flows of its movement.

Also, singles which hang around in the chart have much more chance of building a story, of sticking in the minds of TV and radio programmers, not to mention music consumers themselves.

That, in itself, can give music projects more sustained momentum, connecting more directly with the albums market, helping to push album sales, which in turn benefit traditional retailers, as well as the labels, publishers, managers and acts themselves. Quite simply, everybody wins.

It is probably too early to hail a return to the vibrant market of yesteryear, but the signs are promising. Rumours of the singles chart's demise were clearly premature.

Why music should be used to make a real connection

VIEWPOINT
NATASHA KIZZIE



We all know music is a cultural and tribal signpost for people and so is intrinsically linked with youth culture. Music is ingrained in the mind, evoking experiences and good and bad memories. So why is it so partially and often superficially explored in marketing?

I'm not talking about adding a bit of themed music to your latest campaign or sticking a banner up at a festival. I'm talking about getting rid of the complacency and actually connecting with consumers and their passions.

Work with the best industry people to build a brand platform

Music works at all levels and, at a time when most brands can't keep up with consumers and the speed of their brand consumption, music can play a vital role in keeping a brand energised.

Now is arguably one of the most challenging times for the music industry. The smart money is on brands experimenting within music – investing in partners, programmes and activities that will provide fresh thinking and insight. Breaking the mould gives you options. Think about the success of

Apple's iPod, which was a great demonstration of a computer company responding to consumer needs with an innovative product. We live in an experience-driven society and people want entertainment. How about creating new event concepts for brands or ad-funded programming that are brand-owned but that fundamentally support the industry? Carling's 24-7 and Orange's Playlist are two examples that come to mind.

When we launched Snimroff Experience for Snimroff globally, we witnessed a change in culture and consumers' way of thinking, which produced great return on investment and positioned Snimroff as the biggest investor in dance music globally since 2002.

Start with your consumer's passion for music, look at your brand values and find the connection, then work with the best people in the industry to build a powerful brand platform. Connecting with the hearts and minds of your consumers is a far more influential route to their pockets but it won't happen overnight, it's a journey so enjoy it and have some fun with your consumers along the way.

Natasha Kizzie is director of entertainment at marketing communication agency Euro RSCG KLP

Exactly how long can the Stones keep rolling on?

The big question

The Rolling Stones are back with a new album and a mammoth tour already under way, but for how much longer can they carry on?

Paul Lester, Uncut

"It's weird. People have been asking that question since Altamont when they were about 25 years old. There's no point in them stopping now. We've given this new album a five-star review. The idea is this is a spectacular last stand, but there's no reason why they shouldn't carry on. There are no old or young people now – with iPods and downloads, history has been flattened out."

John Glover, Blueprint Management

"I toured with them in 1964 when I was road manager for the Spencer Davis Group and I haven't seen them live since then, but people tell me they're just as good as they always were. I intend to see them next time they play and for as long as they can play. I say 'let 'em out there, boys!'"

Sian Llewellyn, Classic Rock

"Oh they'll outlive us all – Keith especially, as he's so well preserved from the Seventies. Seriously though, when they started out there was a thing that you couldn't be a rock star if you were over 30, but that's because rock'n'roll had just been invented. I

see no reason for them to stop. I don't think they'll make the fantastic anthems like Satisfaction or Brown Sugar any more, but they'll always be a fantastically entertaining live band."

Chris Parkin, Time Out

"It probably depends on how much money Jagger wants to make or the size of their tax bill. I'm not really sure their hearts are still in the music – although as long as they've got Charlie they're probably worth seeing, because the man's a legend."

Ben Gilbert, Yahoo Music

"The Stones long ago ceased to be a significant rock'n'roll force and this is essentially a never-ending nostalgia buzz, albeit on a rather overblown and compelling scale. I expect them to continue until Keith or Mick die, frankly. Would I go and see Oasis in 25 years' time? No. But I'd take a look at Blur, if they let Graham back."

David Landau, Right Management

"As long as they have the hunger. They've been around for 40 years and it's not age or health that's going to stop them. It's a question of how much longer they want to get out on the road."

Steve Tannett, Bhijay Management

"This question has been raised for every Stones tour over the past 20 years. Given the sense of event and the pleasure they bring to millions, surely they will go on as long as their little legs will carry them and who would begrudge them that."

Former London Records boss **Tracy Bennett** is back and excited about his new label, Buddhist Punk, the musical offspring of a fashion company

Quickfire

How did you come to be running a record label that shares its name with a popular fashion brand?

When London Records was sold, I went abroad and spent a bit of time in Bali hanging out with a guy called Nick Morley, who ran the fashion company Buddhist Punk. He was enjoying great success with the label and we started talking about what a great idea it would be to have a lifestyle record company alongside a fashion company.

Why? What was the attraction?

Youth culture – that's the exciting thing. The two sides of the business are completely standalone, but the thing that interested me was that, with fashion, you have a completely different contact base. When Buddhist Punk does a fashion show in Paris, the people attending are completely different to those who a record company would attract, but when you can bring those two sides of the media together, they complement each other. Nick has now left the company and is the head designer for Mamba in Australia, so I've effectively bought into the brand. **What is your long-term vision for the label?**

In four years' time I'd like to have four or five acts signed, maybe have a soundtrack or possibly a compilation out bringing the fashion side together. We're not rushing with this. We've just picked up a global licensing deal with EMI, we have switched our distribution to EMI in the UK and the US is available. No other acts are signed at the moment; it's going to be a very gradual start.

Apart from setting up this label, what else have you been up to since your departure from London?

This is it. I've started getting this rolling eight months ago. **Had you always intended to maintain an active role in the music business?**



Yes. After 25 years in the business you don't have a choice. Half your social life is in the music business; my girlfriend is a photographer. I wouldn't be able to leave the business if I wanted to. I would have to go and live in exile in Shanghai or something and even there I'm still connected. So no, leaving the business has never crossed my mind.

Where do you see the future for major record labels?

It has changed. Majors are a bit more cautious about investing a lot in developing acts, but I can't see too much of a major change. What's happening now is fantastic. I heard a lot of moaning while I was away about records not selling, but when I arrived back in London it was incredibly exciting. Downloads, mobile phones, the future of music is looking incredibly bright and ultimately the business side comes down to signing great acts. It gives space to independents like us to do what we do. The days when you had 150 A&R men running around London chasing after a band are over.

During your time with London, what were the records you remember most fondly?

When I think about records I think about the people behind them as well as the artists – the managers, the publishers. Looking back, I love them all dearly, the whole lot. I couldn't single out one record. London Records

was an incredible experience and I think you could talk to anyone who was there for that period and they would say the same thing. **Is Mattafix the first act you've A&R'd since Sugababes? How's it feel to be back in the hot seat?**

I think the last record Alfie Hollingsworth and I worked on was actually Holly Valance. It feels great. Alfie and I have more than 45 years' experience in the business between us and we are hopefully using that to good effect. Mattafix received over 47 plays in NRJ in France last week and to get those sort of results is great.

From a purely genre perspective, what do you think the near future holds?

Rock will always be there, dance is going to come back. The market is becoming more and more educated now, so as a label you have to be smarter.

If there was one thing you'd like to achieve, what is it?

My dream would be to build a mini-major like London. Achieving that is down to the acts we sign, the people we employ and more importantly, the people that buy our records.

Tracy Bennett is pictured centre with two members of Mattafix. Their debut single, Big City Life, was released last week on Buddhist Punk – the label set up by Bennett and Alfie Hollingsworth – and was due to make the Top 20 this week

What happens to the animals?

A deer warden herds the 100- to 150-strong pack. Originally, the creatures were left to their own devices after the organisers were led to believe that the music would scare them off. However, this wasn't the case. Often a small bambie would be found frolicking at the Chill Stage or, occasionally, in the dance tent. For the past couple of years, the deer warden has taken the animals to a pen on the hill outside the site. It is their job to make sure that they don't escape and try to join in the fun – for their own good. Big Chill also employs a wily woman, who locates all of the wass' nests on site, puts the insects to sleep with a specific concoction, whiskies them to a safe harbour and returns them once all consumption of confectionery has finished.

DOOLEY'S DIARY



War Child goes into action again

Remember where you heard it? A latest addition to **War Child's** new Help album is Keane, Dooley understands. Meanwhile, Mark 'Spidee' Stent has signed up as executive producer, reprising the role he played on the 1995 album... There is clearly something in the water at the new-look TOP7. The music published back-up between **The Magic Numbers** and **Richard Bacon** is no isolated incident – we've had guest co-presenter Jeremy Clarkson blasting producer Daddy Yankee as 'terrible', while Bacon's own two selections last week from the programme's vaults (the pickled A-Ha and Jason & Kylin) were published on air by Fearne Cotton... It seems that a number of UK music companies weren't the only ones to benefit from the Japanese mission a few weeks back. BPI international committee chairman **Paul Birch** also cornered a bunch of the delegates on his final night in Tokyo and persuaded them to stump up £27 per person to each buy a goat (yes, really) for a family in Africa, as part of an appeal being launched by his local church. The generous bunch shelled out for a grand total of 19 goats. You want one too? Then email the goatman at paulbirch@revolver-e.com... Look out for the

launch of a new boy band from **Mark Collier's** new Angel label... And, with **UMTV** firing up an album and single 'performed by' a band made up of Britz dolls for next month, what's this about a project aimed at a pre-school audience coming from one of the other majors... It seems that **The War Of The Worlds** phenomenon is only just getting started. **Jeff Wayne's** development of a West End version is continuing apace, along with a CGI animated feature film and 26 part animated TV series, all based on the musical version... News of the historic home of **Virgin Records**, soon to be its former home. Ward has it that the owners of the building Derwent Valley – who bought the site from EMI for a cool £10.65m in December 2003 before leasing it back for £900,000 a year – have already put in planning permission to redevelop the site. I know – brings a lump to yer throat, doesn't it? **Foram's** new **Jo O'Meara** revealed impressive vocal talents at her solo showcase last Tuesday, but arrived onstage in rather modest fashion, saying 'I hope you've all had a few drinks at the bar, because the more you drink the better I sound'... Now for a shameless plug – **MJ's** very own online editor **Charity Stade** is organising a charity day of bands and DJs at London's Mau Mau bar on September 17 to raise funds for a climb in February to Everest Base Camp for Children of St Mary's Intensive Care in Peterborough. Tickets for a day's entertainment and – apparently – pig racing are £10. Email nicola@musicweek.com for more details. After nearly 10 years of loyal service, **UCJ** sales manager **Kingsley Grimbil** is moving on to pastures new. If you need to get hold of him, he can now be contacted at cymbek@quad.com and not through Universal.

Crib Sheet

The Big Chill festival in Herefordshire is positioned in one of the country's most outstanding areas of natural beauty. Set in 1,000 acres in the grounds of **Eggeston Castle**, it normally functions as a Deer Park and is protected by English Nature as a site of scientific interest. While it is the perfect setting for a musical extravaganza, the site has to be carefully protected and boasts a massive clean-up operation.

Who does your start with cleaning up the mess left by 30,000 people without a tribe of Wombats? A lot of the next-even clean-up is in the preparation. For example, if it

rains before the event, organisers use temporary metal surfaces, which are laid out across the fields to prevent vehicles from churning up damp ground. Mounds of turf are removed from busy areas, saved and watered and replaced when the festival ends.

How long does the clean-up take?

Seven days. It usually takes two days per field to sort out all the litter in the camping areas and two days for each stage to be dismantled. There are three kilometres of fencing, which takes three contractors five days to dismantle.

How many people have the job of removing the mess? There are 22 senior managers covering different areas from bars to production, traders, water, waste and security, while 400 to 500 people are employed from the local area to do jobs such as litter-picking.



any unsuspecting soil entering **Virgin Music's** **Outdoor Circuit** launch last Wednesday was in for a surprise when **Korranag** took the store over for another of its **Days Of Rock**. In-store performances came from the likes of **LuMa**, **Bullet For My Valentine**, **Nine Black Alps** and the impressive **Towers Of London**. There was also an outing for the best haired rock scene **Brim May**, as in **Rock Street** **Stuart Cable** (left, obviously)

joined **Korranag** editor **Peter Brannigan** to award nominations for next week's **Korranag Awards**. Cable will co-present the awards with wannabe rock star, actress **Juliette Lewis**. When asked how **Korranag** managed to secure the services of **LuMa** to award nominations, he was understandably replied, "Oh, y'know, she was just hanging round our office reading magazines and we asked her if she fancied going." **Rock**, and indeed, roll.

Classified

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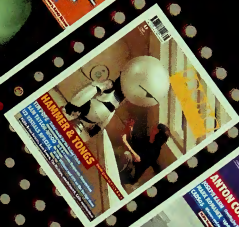
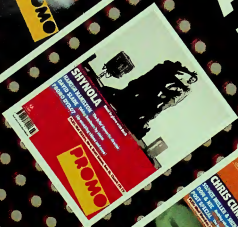
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Week 33

Upfront p42 TV & radio airplay p45 New releases p48 Singles & albums p50

FAST FACT

SINGLES

NUMBER ONE
JAMES BLUNT YOU'RE BEAUTIFUL
Atlantic
Male solo artists signed to Warner Music labels hold all of the top three places on this week's chart, while the company's overall tally of nine singles in the Top 75 is its highest of the year.

ARTIST ALBUMS

NUMBER ONE
JAMES BLUNT BACK TO BEDLAM
Atlantic
The second album to sell a million copies in 2005, Back To Bedlam continues to close on Coldplay's X&Y, which has sold 1,216,204 copies so far - 147,989 more than Back to Bedlam's 2005 tally. The speed with which Blunt is catching Coldplay continues to shrink with his sales now on a downward spiral, while Coldplay's pick up again. Blunt's album outsold X&Y by 81.4% last week and 151.9% the previous week.

COMPILATIONS

NUMBER ONE
NOW 61 EMI/Virgin/UMTV
Its sales were down by nearly half last week but Now 61 continues to hold a lead at the top of the compilation chart, with sales of 93,616 being three times those of runner-up Festival, which sold 31,168.

AIRPLAY

NUMBER ONE
DANIEL POWTER BAD DAY Warner Bros
Runner-up to James Blunt on sales for three weeks in a row, Powter extends his lead over Blunt at the top of the airplay chart. Bad Day claimed an audience of 64.58m last week, a 12.6% lead over Blunt's You're Beautiful.

THE SCHEDULE

ALBUMS

THIS WEEK
Supergroup Road To Rouen (Parlophone); Affix Crying At Testline (Regal); Massive Attack Unfinished (Mercury)
AUGUST 22
Super Furry Animals Love Kraft (Epic); Craig David the (Warner Bros); Magnet The Tournaquec (Atlantic); Tyler James Untold (Island); Black Rebel Motorcycle Club Howl (Defacto); Goldfrapp Supernature (Waltz)
AUGUST 29
Dieback Set And Drift (We Love You); Krage West Late Registration (Roc-A-Fella); Moby Wonderland (Island); Sean Paul the (Atlantic); Eric Clapton Back Home (Warner)
SEPTEMBER 5
Ebow Leaders Of The Free World (V2); Architecture In Helsinki In Case We Die (Moshi Moshi); Alex Parks Hoosier

The Market

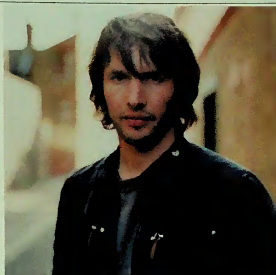
Six of the best for Bedlam

By Alan Jones
James Blunt continues to dominate the charts, with his debut album Back To Bedlam racking up a sixth straight week at number one, while third single You're Beautiful extends its run at the top of the single chart to five weeks.

You're Beautiful's sales were off 20.4% week-on-week to 35,674 - the lowest for a number one since U2's Sometimes You Can't Make It On Your Own topped with sales of just 30,359 some 26 weeks ago. Total sales of You're Beautiful are now 348,548.

Back To Bedlam dipped 1.6% to 84,762, and surged past its millionth sales in total, then its millionth in 2005. By close of business on Saturday it had 1,072,964 copies, 1,066,215 of them this year.

With Daniel Powter's Bad Day continuing at number two on the singles chart - with its sales down a modest 8.3% at 24,876 - and Craig David debuting at number three with All The Way, Warner Music holds down the top three places in the singles chart for the first time in its 45 year UK history. It only just made it, however - Craig David's single's sales of 14,883 were just 138 more than fourth placed Goldfrapp, a Mute/EMI act.



James Blunt: Single sales down but You're Beautiful still tops the chart

Sales overall were disappointing last week, with physical singles sales sliding 4.8% to just 279,154, the second lowest level ever recorded, just above the all-time low they plucked 31 weeks ago. Downloads held up better, with 446,681 sales last week helping them to take a best-year 61.5% share of the singles market.

Even with downloads, only the top five singles managed to sell more than 10,000 copies. In the same week last year, when only physical sales were counted, nine singles sold more than 10,000 copies. Looking at other years this century, the number of singles to sell 10,000 copies in the comparative week was as follows:

2003 - 10, 2002 - 19, 2001 - 24 and 2000 - 21.

Album sales were also sluggish last week at 2,300,423. That's a 14.5% decline over the previous week, and the lowest tally for 12 weeks. For the third week in a row, the best-selling album overall was the compilation Now That's What I Call Music! 61, which sold a further 93,616 copies - a 45.7% fall over the previous week - to take its 20 day sales tally to 876,173. Its immediate predecessor, Now! 60, is the only compilation to sell more copies this year, with a tally of 724,631, including 1,260 last week. Its 20 day sales tally was 803,732, making Now! 61's sales in the same period 14.3% greater.

KEY INDICATORS

SINGLES

Sales versus last week -99%
Year to date versus last year +28.3%

MARKET SHARES

Warner	29.7%
Universal	27.6%
EMI	16.3%
Sony BMG	14.3%
Others	12.1%

ALBUMS

Sales versus last week -11.7%
Year to date versus last year +1.8%

MARKET SHARES

Sony BMG	24.5%
Warner	22.1%
Universal	21.8%
EMI	19.2%
Others	12.2%

COMPILATIONS

Sales versus last week -22.8%
Year to date versus last year -14.6%

MARKET SHARES

Universal	36.0%
EMI	22.8%
Mos	17.9%
Sony BMG	11.4%
Warner	6.5%

RADIO AIRPLAY

MARKET SHARES

Universal	25.6%
EMI	22.3%
Warner	21.5%
Sony BMG	21.3%
Others	9.3%

CHART SHARE

Origin of singles sales (Top 75): UK: 52.3% US: 40.0% Other: 2.3%
Origin of albums sales (Top 75): UK: 60.0% US: 38.7% Other: 1.3%

For fuller listings, see musicweek.com

NEW ADDITION



Following Mercury's signing of ex-Busted member James Bourne last month, the label has confirmed release details for his new band, Son Of Donk (S.O.D.). The act will release their debut single, Ticket Outta Loverville, on November 7, ahead of an album on November 21. Bourne follows in the footsteps of Charlie Simpson, who formed Fightstar after Busted's split.

SINGLES

THIS WEEK

Garbage Run Baby Run (Warner Bros); Babyslambs Fuck Forever (Rough Trade); Super Furry Animals Lazer Beam (Epic); Athlete Tourist (Parlophone); Jamiroquai 7 Sunny Days In June (Sony BMG); Snoo Dogg Lips And Downs (Polygram); Moby I'll Be OK (Island); Black Rebel Motorcycle Club Aint No Easy Way (Virgin); Crazy Frog Popcorn (Gul)

AUGUST 22
Girls Aloud Long Hot Summer (Polygram); Amerie Touch (Sony BMG); Kaiser Chiefs I Predict A Riot (Polygram); The Importance of Being Eric (Big Brother); Black Eye Peas Dont Lie (Defacto); The Coral Something Inside (Defacto)

AUGUST 29
Mylo Doctor Pressure (Broadfish); Dandy

Warhols Smoke It (Parlophone); David Gray The One I Love (East West); Gorillaz Day (Parlophone); Ozean Student Card (Polygram); Jessica Simpson These Boots Are Made For Walking (Sony BMG); The Bravery Unconditional (Loqui); R Kelly Plays Only (Live)

SEPTEMBER 5

Coldplay Fix You (Parlophone); The Duke Spirit Days Across The Land (toni); Shaggy Wild Tonight (Island); Ian Brown All Adaze (Polygram)

SEPTEMBER 12

Kanye West the (Roc-A-Fella); Jennifer Lopez Cherry Pie (Sony BMG); Ben Jovi Have A Nice Day (Mercury); Sean Paul We'll Be Burning (Atlantic)

SEPTEMBER 19

Franz Ferdinand (Domino); Ricky Martin I Don't Care (Sony BMG); Rachel Stevens Crazy Boy (Polygram); Backstreet Boys Just Want You To Know (Live)

Love Bites aim to leave mark

The Plot

Island thinks visual and aims at youngsters for new four-piece girl rock group in the vein of Busted and McFly

LOVE BITES YOU BROKE MY HEART (ISLAND)

A national British tour and regional radio roadshow have formed a key part of the early set-up for Island Records act Love Bites. The all-girl four-piece, whose debut single *You Broke My Heart* will be released on October 3, will next month complete a string of national live dates that have put them in front of their target demographic in the lead-up to their first single's release.

Island is eager to ensure the band is adopted as a pop band first and foremost. Following in the footsteps of label-mates McFly and Busted, Island is focusing on visuals, with a strong video and press presence playing a big part in introducing the band. "We intend this to be a TV-led

campaign," says Kathryn Nash of TKI Management.

The Butlin's tour has coincided with introductions to teen press, with titles such as *Smooth Hits* and *Top Of The Pops* dropping in at the band's rehearsal space at Terminal Studios in London to hear the band perform tracks from their debut album, due next year. The band also performed at Universal's recent New Music Showcase event last month.

"The thing about Love Bites that makes them stand out is that they write their own material and they can play live," says Island product manager Naomi Beresford-Webb. "Over the past month or so we have been getting them in front of as many people as possible." A small street team has also been active throughout the tour dates and is gathering an average of 1,000 email addresses a week for the database.

A roller-disco launch party will take place at Canvas in London on August 23, while the group will remain in on the road through to September 4, just ahead of the new school year. At that point, Island will begin a targeted four-week TV campaign that will take them through to the singles



release. "Our core market is eight- to 15-year-old girls," says Beresford-Webb. "We're trying to hit as many kids as possible before they go back to school."

A cartoon marketing campaign introducing the girls in targeted press will complement the TV campaign throughout September.

The girls are providing weekly diary updates via the Popworld website, while their own site will be re-launched this week, having been created by Lightmaker, known for its work with JK Rowling. "Once this is operational, we're expecting the campaign to snowball," says Beresford-Webb.

CAMPAIGN SUMMARY
MANAGEMENT: Kathryn Nash and Trina Torpey, TKI

A&R: Louis Bloom, Island
NATIONAL PRESS: Heather Redmond, Island
REGIONAL PRESS: William Rice, Purple PR
TV: Holly Davies and Mike Mooney, Island
NATIONAL RADIO: Charley Byrnes, M&M
McEwen, Steve Pirton, Island
REGIONAL RADIO: Phil Vines and Jackie Pennor, Island
MARKETING: Naomi Beresford-Webb, Island
ONLINE: Glenn Cooper, Outside Line

TASTEMAKERS TIPS

Franz Ferdinand You Could Have It So Much Better With... Franz Ferdinand (Domino)

GARETH GRUNDY, DEPUTY EDITOR, Q



"Easily one of the albums of the year so far and even better than their excellent debut

—catchier, more sophisticated, less indebted to the world of indie. Highlights? Manifesto tracks The Fallen and Outsiders, plus the slowie Eleanor Put Your Boots On."

Knights Limousine (Word of Mouth Society)

LORIAN LUCKINGS, DEPUTY EDITOR, NOTION

"Sultry, infectious and sleek, Knights' debut single does what any first release should do: leaves you waiting for more."

THE INSIDER

Choice FM

CHOICE FM
107.1 95.9

London's Choice FM is proving a winner for GCap as a long-term redevelopment of the station begins to pay off. The station doubled its audience share to 2.6% in the second-quarter. Rajar figures published a week ago and was also named Arqiva Commercial Radio Station of the Year 2005 earlier this year.

Despite having a traditionally small share of the London market, the station — which GCap partner Capital Radio took full ownership in November 2003 — has long been regarded as a leading voice for urban music. Head of music Dea Paul says an

important part of taking the station forward has been having the confidence to shout about just that. "Choice FM has always been at the forefront of bringing new urban music and artists," he says. "One of my priorities was to make sure that this was highlighted at every opportunity."

GCap has invested solidly in raising the profile of Choice FM over recent months and a recent addition to the station's line-up has been a Hummer, which has been out on the streets of London. "It has generated unbelievable interest and is brilliant for any kind of sampling promotion," he says. "Choice FM is not about giving away cars or getting people to sit in a bath of beans for a month to win £100.

RADIO PLAYLISTS

RADIO 1

1
A LIST

Alan Biles/Dancer (Bananat); Black Eyed Peas
Do I; Corbin Bleu/You David Gray/The One
I Love; Penetration Love On My Mind
Goldfrapp/Doh La Do; Gorillaz/Doo; Gwen
Stefani/Catnip/Amel Larraoui/Seven Sunny Days In
June; Alesha Dixon/Don't Cha/White Rabbit/Kelcey
Carter/I Predict A Riot; Daughtry/The Importance Of
Being Real; The Pigeon Drivers; Busta Rhymes
Dart Gun; Chingy/When You're Feeling Good
The Anthem; The Game/Dreams; The Marcy
Numbers/How Me Like You/The White Stripes
My Goodness
1
B LIST
Athlete/Trust; Maxwell/Feel The Way; Craig
David/All The Way; Daniel Powter/Don't You
Grieve For Me/Myself; Fun Factory/DNA; Franz
Ferdinand/Do You Want To...; John Legend
Number One; KT Tunstall/Suddenly I See; Les
Rythmes Digitales/Jealous; New Boyz
Lengua/Fire/Fire; Mattafix/Boo Oh My Life
Lenny/If I'll Be OK; Simon Webbe/Live Your Hardest

Supafly Vs Fibbawol/Let's Get Down; The
Browny International
C LIST

Babyshambles/Fuck Forever; British White
This Town Ain't Big Enough For Both Of Us
I Want For A Friend/Morrissey; Girls Aloud
Lara But Summer; Goldie Lookin' Chain/You
Might Be A Little.../Jack Johnson/Backstreet
Mystic Vs Miami Sound Machine/Doctor
Pressure; Miss Black Africa/Unstoppable; Sean
Paul We Be Bannin'; The Coral/Something Inside
Of Me

UPFRONT LIST

Dariusin/Afterglow/Welcome To Zanzibar; Erasure
Vs Bastian Day/Slide On The Mosaic Kane
Mike Silvester/Let The Games Begin; Robb
Reid/Run Beasts/Feel The Camera Roll/You
Got Me

RADIO 2

1
A LIST
Chelody/Fix You/David Power/Don't You
Grieve For Me/Myself; Franz Ferdinand/Do You Want To...; John Legend
Number One; KT Tunstall/Suddenly I See; Les
Rythmes Digitales/Jealous; New Boyz
Lengua/Fire/Fire; Mattafix/Boo Oh My Life
Lenny/If I'll Be OK; Simon Webbe/Live Your Hardest

Sony BMG winning battle to put War Of The Worlds back in focus

Campaign focus

Jeff Wayne's *The War Of The Worlds* was yesterday (Sunday) poised to spend a ninth straight week in the Top 10, marking a remarkable performance for an album that first saw the light of day 27 years ago.

Since re-issuing the album to tie in with the Steven Spielberg movie starring Tom Cruise, Sony BMG has shipped more than 300,000 copies in the UK and is confident it can now double that number over the coming months.

Originally released in 1978, the album is newly available in the hybrid SACD format, a 5.1 surround sound and stereo mix in one which plays on standard CD players and SACD-compatible players alike. The format has provided a strong selling point for the major, which is highlighted in print advertising in specialist hi-fi and music press titles. "Marketing and promotion has been tailored to emphasise the 5.1 surround-sound mix where necessary," says Sony BMG catalogue marketing manager Luke Southern. "TV



advertising creative, on the other hand, aiming to appeal to the widest possible audience, focuses on reminding people why this is such a classic album."

Alongside the film tie-up, the album's re-issue on June 13 was also neatly timed a week ahead of Father's Day. "Our release date was dictated by the profile of the primary target group," says Southern. "We felt we could benefit from increased activity in

the 'gift-purchase' market in the run-up to this annual celebration as the primary group fitted the 'father' profile perfectly."

Southern describes the main target demographic as aged 30 to 55 with a male bias, although he says the audience buying the album now is far broader than that, appealing to a 16 to 30 demographic who were introduced to the album over the past 15 years or saw the Tom Cruise movie.



Singles

The Bravery
Unconditional (Loog 9885196)
The Bravery write pop songs and have won a definite niche, but have lost out to The Killers – the Classics Nouveaux to the Killers' Duran Duran, perhaps. Strangely, has all the right ingredients but little flavour. Nevertheless, Radio One has B-listed it and it is sure to chart.

Dandy Warhols
Smoke It (EMI CDCL8571)
The Dandys return in their finest form to deliver a strong contender for single of the year. The lyrics are hilarious, the tune is a grin-inducing stunner and the attitude is so rock 'n' roll it's hard to work out if they're being serious. In short, it is everything that made Bohemian Like You so memorable, but even better.

Gorillaz
Dare (Parlophone CDR6668)
One of the highlights of Gorillaz' number one album *Demon Days*, Dare features the (possibly sober) vocals of Shaun Ryder. The promo is riding high in the TV airplay chart, and radio is giving the virtual quartet more support than ever (including a Radio One A-listing). Feel Good Inc, the first single from the album, is still in the Top 30 after its weeks and this follow-up should have no trouble echoing its predecessor's chart achievements.

JJ72
Caring Home (Lakota LAK0036)
Once hailed as the great new indie hopefuls, the career of JJ72 took a bit of a stutter first time round but the campaign is now back on track with a Garage support slot and new album, for which this is the taster. It has a softer, more anthemic sound than earlier work, which fits well with current musical tastes.

R Kelly Feat. The Game
Plays Only (Gve 8237672552)
The Game adds weight to an already powerful track from R Kelly, which should have no

SINGLE OF THE WEEK

David Gray
The One I Love

IH7/Atlantic ATUK013CD
With the likes of Daniel Power and James Blunt – acts that Gray invariably helped pave the way for – currently at the top of the pile, the timing of the original sensitive balladeer's return couldn't be better. A solid, full-blooded taster from the album *Life In Slow Motion*, this Radio One and Capital A-listed song is already available on all digital platforms, but it will provide a strong challenge to Blunt's dominance of the summer market.



ALSO OUT THIS WEEK
SINGLES
Paul Van Dyk: The Other Side (Posh) **ALBUMS**
Various: Medicine - Blasted In The Backroom (Antidote); Pest: All Out Full Out; Revolver Music Of The Sun (Df) Janm; Tony Yayo; The Roots Of The Prophets; Filton (Interscope)

Records released 29.08.05

ALBUM OF THE WEEK

McFly
Wonderland

Island MCD60099
Wonderland represents a far more mature approach to songwriting from Britain's biggest pop act, with the Beach Boys influences replaced by The Who and lyrical concerns moving on from girls to altogether more adult themes. There is a danger this negates precisely what gave them their impish appeal in the first place, but the evidence of this suggests they can pull off the Harry Potter-esque trick of having their fans mature as they do.

Cab For Cute's major label debut (and fifth album overall) ably demonstrates their talent for literate songcraft. While not a huge leap forward from 2003's *Transatlanticism*, this showcases a band with growing UK support; the single *Soul Meets Body* has already gained plays on 6 Music.

Iron Maiden
Death On The Road (EMI 3264372)
Culled from a 2003 performance in Dortmund, this live album – the fifth of Maiden's career, and also released as a DVD – sees the UK metal legends in fine fettle on classics such as *The Trooper* and *Run To The Hills*. After celebrating their 25th anniversary with show-stopping Ozzy-fest appearances, the band headline the Carling Weekender over August Bank Holiday.

Laura Viers
Year Of Meteors (Nonesuch 7559 798 932)
The acclaimed Seattle singer's major-label UK debut follows the success of *Carbon Glacier*, which came out last year on Bella Union. Produced by Tucker Martine, the songs on this album are more obviously folk-influenced than the last album, with Irish fiddle coming to the fore on *Parisian Dream*. Single *Galaxies* is a subtle grower and the acoustic *Magnetized* is lovely. She plays Bush Hall on September 22 before returning for a full UK tour in October.

Kanye West
Late Registration (Roc-A-Fella 9285153)
Although no review copies of the album were available as *MTV* went to press, it is safe to assume *Late Registration* won't find it difficult to pick up commercially where the 600,000-selling *College Dropout* left off. Recent Top 10 hit *Diamonds From Sierra Leone* has re-stoked the public's interest in the 28-year-old producer, and, with a dedicated audience spanning far beyond the urban market, this will surely be the vehicle to elevate West's career to new heights.

This week's reviewer: Donald Baint, Ben Cardow, Stuart Clarke, Jim Carlin, Owen Jones, Nicola Sisti, Nick Tosco, Simon Ward and Adam Watts.

trouble returning Kelly to the top end of the charts. A strong vocal hook has recurring presence throughout the song, backed by a simple backdrop of beats, subtle synths and bass. It has been played by Choice FM and Kiss seven weeks ahead of release.

Les Rythmes Digitales
Jacques Your Body (Mako Me Sweet) (Data DAT93)
Also known as the song from the Citroën dancing car ad, Jacques Your Body is sure to be one of the summer's biggest dance tunes. It still sounds remarkably up to date too, which is not hard to track to its originally released in 1997. Radio One and the Galaxy Network are already showing support.

Paul McCartney
Fine Line (Parlophone CDR6673)
Sympathetically produced by Nigel Godrich, the first offering from *Chaos And Creation In The Backyard* rolls back the decades. Reports that the album recalled Macca's eponymous home-recorded debut seem unfounded here – Fine Line sounds more like Wings – but it's clearly the best thing he's written and recorded in a very long time. Already A-listed by Radio Two, you can imagine this classy slice of melodic pop crossing over elsewhere.

My Chemical Romance
The Ghost Of You (Rprise WE63CD1)
This dark slab of commercial rock is the first single from *My Chemical Romance's* *The Black Parade*. Three Cheers For Sweet Revenge album and possesses all the right elements to keep the fire burning at retail. An emotionally-charged vocal drives the heart of the track, backed by the big guitar sound for which they are renowned. A live favourite, it should drive increased album interest.

The Ordinary Boys
Life Will Be The Death Of Me (B-Unique WEA394)
After the success of label-mates Kaiser Chiefs, the Ordinary Boys are due their moment in the sun. This 1978-hi sounding track delivers the tools well and the Stephen Street production puts it across. It is picking up plays on Radio One and Xfm and the video has been backed by MTV2.

Jessica Simpson feat. Willie Nelson
These Boots Are Made For Walkin' (Sony BMG 6760651)
Released in tandem with the Dukes of Hazzard movie, Simpson's lite interpretation pales somewhat predictably against Nancy Sinatra's definitive version. More predictable still is the popularity of the video, which is currently in the TV airplay Top 10.

Speedy feat. Lumidee
SienteLo (Positiva CDT1V223)
Positiva continues to explore life beyond the 4/4 beat with this reggaeton anthem from Puerto Rico's Juan Garcia. Already a Europe-wide club hit, SienteLo could well take advantage from its genre's status of sound of the summer and snake its way into the nation's brains in the same manner as Daddy Yankee's recent hit.

Owen Stefani
Cool (Interscope 9884356)
After the street assault of *Hollaback Girl*, Stefani delivers an out-and-out pop tune, full of sweet melodic synths and a skyscraping chorus reminiscent of Yazoo's *Only You*. It is already huge at radio (Radio One A-list, Capital A-list and good coverage on iLR) and riding high on the TV Airplay Chart thanks to Sophie Muller's stunning video. Set to be an absolute smash, it will help take the parent album *Love Angel Music Baby* nearer the 1m mark in the UK.

System Of A Down
Question (American/Columbia 6760652)
The second single from recent number two album *Mesmerize* is something of a surprise, given the sheer ferocity of the taster single, *BYOB*. With its acoustic guitars, this is almost balladic in contrast – but everything is relative and it still features pounding power chords aplenty and is easily the darkest single out this week.

T-Total feat. Marc Almond
F-Totally On (Pure Mint PNRCS004)
This is a fantastic reading of the Brian Eno tune from 1974 with a great vocal from Almond. T-Total

are Robert Michael and notorious London DJ Tasty Tim, and have given Eno's classic a fierce electro makeover full of dirty basslines and in-your-face drums.

KT Tunstall
Suddenly I See (Relatiff/RedCLD21)
Although lacking the luxurious sheen of previous single *Other Side Of The World*, the uptempo *Suddenly I See* contains a certain charm and shows a side of the Scots singer-songwriter that the record buying public were perhaps unaware of. Not an obvious choice of single, but one that will certainly broaden the commercial appeal of her Mercury Music Prize-nominated album *Eye To The Telescope*.

Albums

Bloc Party
Sient Alarm Remixed (Wichita WE68090CD)

BLOC PARTY.

The Londoners' gold-selling debut is handed over to remixers including Ladytron, Whitey, Eric Arkan and M83 for this release. Highlights include producer Paul Epworth's *Phones* remix of *Banquet* and Four Tet's shimmering mix of *So Here We Are*. The Nationwide Mercury Music Prize-nominated bands profile will be kept high by shows at Reading/Leeds and a UK tour in October.

Eric Clapton
Back Home (Rprise/Duck 9362439552)
Back Home is Clapton's first album of new material in nearly five years. This enduring collection of songs has been co-produced by Clapton with long-time creative collaborator Simon Climie and the effortlessness of their relationship shows. Clapton shines as he takes on *Love Comes To Everyone* (George Harrison) and *I'm Going Left* (Stevie Wonder/Syveta Wright). A very bankable album at retail.

Death Cab For Cutie
Plans (Atlantic 7567838342)
The quintessential dictionary definition of 'college rock', Death

TV Airplay Chart

Rank	Artist	Label	Score
1	THE PUSSYCAT DOLLS DON'T CHA	AM	487
2	COLDPLAY FIX YOU	PARLOPHONE	387
3	AMERIE TOUCH	COLUMBIA	337
4	AKON BELLY DANCER (BANANZA)	TELSTAR	336
5	THE BLACK EYED PEAS DON'T LIE	INTEGRAL	314
6	GORILLAZ DARE	PARLOPHONE	302
7	GIRLS ALOUD LONG HOT SUMMER	POLYGRAM	294
8	RIHANNA PON DE REPLAY	IMP JAY	265
9	JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKIN'	COLUMBIA	262
10	MARIAH CAREY WE BELONG TOGETHER	IMP JAY	255
11	CRAIG DAVID ALL THE WAY	WARRIOR BRDS	247
12	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	245
13	CIARA FEAT. LUDACRIS OH	LAFAI	242
14	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG	231
15	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	226
16	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTEGRAL	221
17	SYSTEM OF A DOWN QUESTION!	COLUMBIA	212
18	KAISER CHIEFS I PREDICT A RIOT	INTEGRAL	205
19	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER	204
19	DANIEL POWPER BAD DAY	WARRIOR BRDS	204
19	GOLDFRAPP OOH LA LA	NILE	204
22	MCFLY I'LL BE OK	ISLAND	181
23	GWEN STEFANI COOL	INTEGRAL	180
24	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	SONY BMG	174
25	THE GAME DREAMS	INTEGRAL	158
26	DADDY YANKEE GASOLINA	POLYGRAM	156
27	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG	154
28	FAITH EVANS MESMERIZED	CAPTIVE	151
29	JOHN LEGEND NUMBER ONE	COLUMBIA	149
30	EMINEM ASS LIKE THAT	INTEGRAL	147
31	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH FOR...	ATLANTIC	143
32	TEXAS GETAWAY	MERCURY	142
32	50 CENT OUTTA CONTROL	POLYGRAM	142
34	LEMAR DON'T GIVE IT UP	SONY	139
34	IAN BROWN ALL ABLAZE	VICTOR	139
36	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)	DISA	137
37	SNOOP DOGG UPS AND DOWNS	GETTA	133
38	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	REPRISE	132
39	MVP ROC YA BODY (MIC CHECK 1, 2)	POSTTUN	131
40	LEE RYAN ARMY OF LOVERS	SPINNEKICK	130



1. Pussycat Dolls Las Vegas' burlesque style and Provcat Dolls made a massive impression on the UK's music TV specialist stations last week, and rocketed 58-1 on the chart as a result. The single received 487 airings last week, compared to Music Control data – a sixty-two more than recent top-rated single Coldplay's new single Fix You. Best places to catch the Pussycat Dolls appear to be Flaunt, where it was aired 103 times last week, followed by Chart Show TV (8-1) and Kiss TV (5-1).



2. Coldplay Sales of Coldplay's X&Y album have increased in each of the last two weeks even as the overall album track list has suffered consecutive weeks of double digit dips. The reason could be exposure for upcoming single Fix You, which jumps on the TV airplay chart. The video could be seen on 13 of the Music Control monitored stations.

© Music Control UK compiled from data from 6000+ in Sun 7 August 2008 to 2400+ on Sat 8 August 2008. The TV airplay chart is compiled based on data from the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

Coldplay's 35-place leap to two is outclassed by The Pussycats Dolls who improve 57 places to top the chart

MTV MOST PLAYED

Rank	Artist	Label
1	KAISER CHIEFS I PREDICT A RIOT	INTEGRAL
2	COLDPLAY FIX YOU	PARLOPHONE
3	THE MAGIC NUMBERS (LOVE ME LIKE YOU)	HEAVENLY
3	CORILLAZ DARE	PARLOPHONE
5	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER
6	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC
6	THE BLACK EYED PEAS DON'T LIE	INTEGRAL
9	THE WHITE STRIPES MY COORHELL	XL
9	CHARLOTTE CHURCH CRAZY CHICK	SONY BMG
9	MARTIN SOLVEIG EVERYBODY	DELETED

THE BOX MOST PLAYED

Rank	Artist	Label
1	GOLDFRAPP OOH LA LA	NILE
2	FREEDMASON/AMANDA WILSON LOVE ON MY MIND	LOOKAL
3	CRAIG DAVID ALL THE WAY	WARRIOR BRDS
4	GIRLS ALOUD LONG HOT SUMMER	POLYGRAM
5	THE PUSSYCAT DOLLS DON'T CHA	AM
6	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INTEGRAL
6	DANIEL POWPER BAD DAY	WARRIOR BRDS
9	THE BLACK EYED PEAS DON'T LIE	INTEGRAL
9	KELLY CLARKSON SINCE U BEEN GONE	SONY BMG
9	GOLDFRAPP FIX YOU	PARLOPHONE

KERRANG! MOST PLAYED

Rank	Artist	Label
1	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
2	SYSTEM OF A DOWN QUESTION!	COLUMBIA
3	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH FOR...	ATLANTIC
4	TRANSFANGERS GANGETERS & THUGS	ATLANTIC
5	THE OFFSPRING CANT REFUT	COLUMBIA
6	FOO FIGHTERS BEST OF YOU	ROC
7	THE WHITE STRIPES BLUE GRONID	XL
8	SLEIGHNT QUALITY	REPRISE
9	WIM WINDUS OF A BUTTERFLY	WARRIOR BRDS
10	TENACIOUS D TRIBUTE	SPIC

MTV2 MOST PLAYED

Rank	Artist	Label
1	SYSTEM OF A DOWN QUESTION!	COLUMBIA
2	KAISER CHIEFS I PREDICT A RIOT	INTEGRAL
3	MAXIMO PARK GIVING A MISSING	WARP
4	INTERPOL SLOAN HAWKS	EGGHEAD/BRIT
5	THE FUTUREHOUNDS DECENT DAYS AND NIGHTS	AVN
7	THE WHITE STRIPES BLUE GRONID	XL
8	NINE BLACK ALPS UNSATISFIED	ISLAND
9	MY CHEMICAL ROMANCE THE GHOST OF YOU	WARRIOR BRDS
9	CORILLAZ DARE	PARLOPHONE
10	NINE INCH NAILS ONLY	ISLAND

MTV BASE MOST PLAYED

Rank	Artist	Label
1	THE GAME DREAMS	INTEGRAL
2	TONY YAWO SO SEDUCTIVE	REPRISE
3	CIARA FEAT. LUDACRIS OH	LAFAI
4	MARIAH CAREY WE BELONG TOGETHER	IMP JAY
5	RIHANNA PON DE REPLAY	IMP JAY
6	AMERIE TOUCH	COLUMBIA
7	JOHN LEGEND NUMBER ONE	COLUMBIA
8	COMMON GP	DEF JAM/IMP JAY
9	2PAC GROUPE LUV	IMP
9	AKON BELLY DANCER (BANANZA)	ISLAND

ON THE BOX THIS WEEK

CD/UK
America's Top 10
Girls Aloud Long
Hit Summer
Kaiser Chiefs I
Predict A Riot
Priddy A Riot
Oasis The Importance
Of Being Idle

GMTV
Robert Ford (Wild)
Simon Webbe (Fit)

T4 SUNDAY
Athlete (That)
Toni Braxton
Horse Oasis (Sun)
The Importance Of
Being Idle
Simon
Webbe (That) Lay
Your Hands: The
Coral (Wild)
Somebody Inevitably
Of Me

TOP OF THE POPS

Athlete (That)
Chris Coshell
Owen's Army
Girls Aloud Long
Hit Summer
Ian Brown At
Aldous (Sun With L)
Moby T4 (Sun)
Super Furry
Animals Labor
Days: They Might
Be Giants
Endbruce In Your
Soul

BBQ4

The Britpop
Storyline/Pop
Now! (Live Forever;
No Sleep Till
Shuffle) - Pop Go
Public/Later
Sessions Stanley
Road Revisited
(Fit)

ITV

The Morning
Suspension grid
(Mar) Mark Owen
gives (Fit) - X
ITV At The
Festival (Sun)
CD/UK Musicweek
(Wild)

CHANNEL 4

B4 (M-Fri)
Road To V Special
Reveals/Dave Self
Moby's Love/Chick
Girl (That)
The Young Ravens
Facing New York
(Wild)
V Festival The
Grassroots Moments
(M-Fri)
Britney's Retrospect
Reacts To
Franz Ferdinand
Video Exclusive
(Fit)
A-Music Presents:
Goldfrapp (Sun)
V Festival
Sun/Sun
A-Music Private
Soundtracks (Sun)

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SOMETHING INSIDE OF ME: OUT NEXT WEEK

ALL THIS WEEK ON UH2

Warner's trio of Daniel Powter, James Blunt and Craig David retain their top three places, while the same major's David Gray makes a 47-place leap into the Top 10

The UK Radio A

RADIO ONE

Pos	Artist/Title	Wk	Peak	Wks	Score
1	GORILLAZ DARE	21	25	1027	
2	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	21	23	1012	
2	THE GAME DREAMS	24	23	1004	
4	AKON BELLY DANCER (BANANZA)	20	22	1020	
5	KAISER CHIEFS I PREDICT A RIOT	24	21	1010	
5	OASIS THE IMPORTANCE OF BEING TLE	24	21	1006	
7	THE WHITE STRIPES MY DORCEBEL	13	20	1022	
7	THE MAGIC NUMBERS LOVE ME LIKE YOU	20	20	1010	
7	THE BLACK EYED PEAS DON'T LIE	20	20	1026	
7	I ROLL DEEP THE ADELIC	24	20	1001	
7	FREEMASONS FEAT. AMANDA WILSON LOVE ON MY MIND	19	20	1004	
10	GWEN STEFANI COOL	15	19	1027	
10	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	18	19	1015	
14	GOLDFRAPP OH LA LA	14	17	1024	
15	MARTIN SOLVEIG EVERYBODY	11	16	1028	
15	COLDPLAY FIX YOU	16	16	1020	
17	JAMES BLUNT YOU'RE BEAUTIFUL	16	15	1007	
17	JOSS STONE DON'T CHA WANNA RIDE	16	15	1010	
17	DANIEL POWTER BAD DAY	16	15	1000	
17	INAYA DAY NASTY GIRL	16	15	1005	
17	CLARA FEAT. LUDACRIS ON	6	14	1027	
22	MATTAFIX BIG CITY LIFE	16	14	1024	
22	KAISER CHIEFS I PREDICT A RIOT	16	14	1024	
22	RIHANNA POKI D REPLAY	16	14	1012	
22	MERYL TLL BE OK	16	14	1012	
22	CRAIG DAVID ALL THE WAY	11	11	1005	
22	AWOLNELL FEEL THE VIBE (TIL THE MORNING COMES)	11	11	1000	
22	DAMIAN MARLEY WELCOME TO THE JAMROCK ISLANDS	4	11	1010	
22	WRITING NATIONS YOU & ME	4	11	1010	
22	LES RYTHMES DIGTALES JACQUES YOUR BODY (MAKE ME SWEAT)	9	10	1000	
25	LEMAR DON'T GIVE IT UP	1	9	1011	

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INDEPENDENT LOCAL RADIO

Pos	Artist/Title	Wk	Peak	Wks	Score
1	JAMES BLUNT YOU'RE BEAUTIFUL	16	15	1007	
2	DANIEL POWTER BAD DAY	16	15	1000	
2	CHARLOTTE CHURCH CRAZY CHICK	20	15	1001	
4	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	15	14	1020	
5	CRAIG DAVID ALL THE WAY	11	11	1005	
6	LEMAR DON'T GIVE IT UP	1	10	1011	
7	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	14	10	1000	
8	LEE RYAN ARMY OF LOVERS	10	10	1022	
9	MARIAH CAREY WE BELONG TOGETHER	13	10	1000	
10	COLDPLAY SPEED OF SOUND	16	10	1000	
11	TEXAS GETAWAY	16	10	1000	
12	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	16	10	1000	
13	BODYROCKERS I LIKE THE WAY	16	10	1000	
14	INAYA DAY NASTY GIRL	16	10	1000	
15	THE BLACK EYED PEAS DON'T LIE	16	10	1000	
16	KELLY CLARKSON SINCE U BEEN GONE	16	10	1000	
17	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	16	10	1000	
18	THE CORAL IN THE MORNING	16	10	1000	
19	SIMON WEBBE LAY YOUR HANDS	16	10	1000	
20	GWEN STEFANI COOL	16	10	1000	
22	DAVID GRAY THE ONE I LOVE	16	10	1000	
22	KT TUNSTALL OTHER SIDE OF THE WORLD	16	10	1000	
22	JOSS STONE DON'T CHA WANNA RIDE	16	10	1000	
24	ROB THOMAS LOVELY NO MORE	16	10	1000	
25	MERYL TLL BE OK	16	10	1000	
26	THE BLACK EYED PEAS DON'T LIE	16	10	1000	
27	JEM JUST A RIDER	16	10	1000	
28	THE MAGIC NUMBERS LOVE ME LIKE YOU	16	10	1000	
29	ATHLETE HALF LOULIE	16	10	1000	
30	ROBERT POST GOT ROCK	16	10	1000	

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Pos	Artist/Title	Wk	Peak	Wks	Score
1	DANIEL POWTER BAD DAY	16	15	1007	
2	JAMES BLUNT YOU'RE BEAUTIFUL	16	15	1007	
3	CRAIG DAVID ALL THE WAY	11	11	1005	
4	OASIS THE IMPORTANCE OF BEING TLE	24	21	1006	
5	TEXAS GETAWAY	16	10	1000	
6	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	16	10	1000	
7	DAVID GRAY THE ONE I LOVE	16	10	1000	
8	THE MAGIC NUMBERS LOVE ME LIKE YOU	16	10	1000	
9	CHARLOTTE CHURCH CRAZY CHICK	20	15	1001	
10	THE BLACK EYED PEAS DON'T LIE	16	10	1000	
11	LEMAR DON'T GIVE IT UP	1	10	1011	
12	MARIAH CAREY WE BELONG TOGETHER	13	10	1000	
13	GORILLAZ DARE	21	25	1027	
14	GWEN STEFANI COOL	15	19	1027	
15	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	14	10	1000	
16	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	15	14	1020	
17	COLDPLAY FIX YOU	16	10	1000	
18	KAISER CHIEFS I PREDICT A RIOT	16	10	1000	
19	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	16	10	1000	
20	INAYA DAY NASTY GIRL	16	10	1000	
21	GOLDFRAPP OH LA LA	14	17	1024	
22	THE GAME DREAMS	24	23	1004	
23	JOSS STONE DON'T CHA WANNA RIDE	16	10	1000	
24	LONGVIEW FURTHER	16	10	1000	
25	BODYROCKERS I LIKE THE WAY	16	10	1000	

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2 David Gray
After a slow start, The One I Love - the introductory single from David Gray's eagerly awaited new album Life In Slow Motion - explodes this week, jumping 54-7. In so doing, it becomes the highest new entry to the Top 50 this year, and proves

that, even with the world chart full of new singer/songwriters like Blunt, Powter and Fretwell, there is still a place for Gray on the airwaves. The One I Love was aired 818 times on the Music Control panel last week, but drew slightly more than two thirds of its audience of more than 42m from 19 plays on Radio Two and right on Radio One.

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13 Gorillaz
Following up the 15th highest winner in the form of Dare, which leaps 30-13

Gorillaz seem to have come up with another winner in the form of Dare, which leaps 30-13

on the chart this week. Attracting 702 plays last week, Dare soared slightly more than half of its

CAPITAL

Pos	Artist/Title	Wk	Peak	Wks	Score
1	JAMES BLUNT YOU'RE BEAUTIFUL	16	15	1007	
2	DANIEL POWTER BAD DAY	16	15	1000	
3	CHARLOTTE CHURCH CRAZY CHICK	20	15	1001	
4	KT TUNSTALL OTHER SIDE OF THE WORLD	16	10	1000	
5	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	14	10	1000	
6	BODYROCKERS I LIKE THE WAY	16	10	1000	
7	LEE RYAN ARMY OF LOVERS	10	10	1022	
8	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	15	14	1020	
9	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	16	10	1000	
10	KELLY CLARKSON SINCE U BEEN GONE	16	10	1000	

Pos	Artist/Title	Wk	Peak	Wks	Score
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3	CHARLOTTE CHURCH CRAZY CHICK	20	15	1001	
4	KT TUNSTALL OTHER SIDE OF THE WORLD	16	10	1000	
5	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	14	10	1000	
6	BODYROCKERS I LIKE THE WAY	16	10	1000	
7	LEE RYAN ARMY OF LOVERS	10	10	1022	
8	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	15	14	1020	
9	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	16	10	1000	
10	KELLY CLARKSON SINCE U BEEN GONE	16	10	1000	

CHRYSALIS

Pos	Artist/Title	Wk	Peak	Wks	Score
1	GAJO SO MANY TIMES	16	15	1000	
2	SNOOP DOGG FEAT C WILSON & J TIMBERLAKE SIGNS	16	15	1000	
3	MVP RIG VA BODY (MC CHECK L 2)	16	15	1000	
4	50 CENT JUST A Lil BIT	16	15	1000	
5	THE BLACK EYED PEAS DON'T LIE	16	15	1000	
6	THE PUSSYCAT DOLLS DON'T CHA	16	15	1000	
7	KELLY CLARKSON SINCE U BEEN GONE	16	15	1000	
8	RIHANNA POKI D REPLAY	16	15	1000	
9	THE GAME DREAMS	16	15	1000	
10	MARIAH CAREY WE BELONG TOGETHER	16	15	1000	

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6	THE PUSSYCAT DOLLS DON'T CHA	16	15	1000	
7	KELLY CLARKSON SINCE U BEEN GONE	16	15	1000	
8	RIHANNA POKI D REPLAY	16	15	1000	
9	THE GAME DREAMS	16	15	1000	
10	MARIAH CAREY WE BELONG TOGETHER	16	15	1000	

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7	KELLY CLARKSON SINCE U BEEN GONE	16	15	1000	
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Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	ARTIST/TITLE	GENRE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1
26	36	4	0	ROBERT POST GOT NONE	ROCK	642	12	23.07	6
27	30	5	27	ROLL DEEP THE AVENUE	REGGAE	580	6	22.78	-19
28	18	6	17	LEE RYAN ARMY OF LOVERS	BROGFUNK	1520	3	22.21	-22
29	48	4	0	THE WHITE STRIPES MY DOORBELL	ROCK	436	3	22.07	49
30	29	3	5	AKON BELLY DANCER (BANANZA)	SOUL	528	8	21.99	0
31	25	17	17	COLDPLAY SPEED OF SOUND	POP/ROCK	1403	30	21.17	-5
32	68	1	0	SIMON WEBBE LAY YOUR HANDS	INDIE/ROCK	864	11	20.52	89
33	45	1	0	KT TUNSTALL SUDDENLY I SEE	REGGAE	581	162	18.55	64
34	45	2	0	FREEMASONS/AMANDA WILSON LOVE ON MY MIND	REGGAE	424	45	18.35	17
35	11	3	27	SUPERCROSS ST. PETERSBURG	POP/ROCK	183	34	18.28	-17
36	41	8	7	KELLY CLARKSON SINCE U BEEN GONE	SOUL/BLUES	946	3	18.19	5
37	48	2	0	MCFLY I'LL BE OK	ROCK	776	29	17.93	21
38	46	3	0	CIARA FEAT. LUDACRIS OH	R&B	415	-31	17.69	13
39	44	2	0	RIHANNA PON DE REPLAY	SOUL	561	42	17.34	7
40	51	1	0	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH...	REGGAE	64	-5	17.25	36
41	28	2	2	PAUL McCARTNEY FINE LINE	POP/ROCK	86	59	17.21	-36
42	17	18	0	THE CORAL IN THE MORNING	INDIE/ROCK	897	32	16.30	-24
43	28	9	10	MARTIN SOLVEIG EVERYBODY	POP/ROCK	442	-24	16.25	-32
44	38	4	0	MADELINE PEYROUX YOU'RE GONNA MAKE ME...	POP/ROCK	39	-49	15.14	-32
45	39	3	0	THE ROLLING STONES STREETS OF LOVE	ROCK	69	-8	15.14	-37
46	64	1	0	THE PUSSYCAT DOLLS DON'T CHA	R&B	550	27	14.47	27
47	40	4	21	UNITED NATIONS YOU & ME	SOUL	457	12	14.44	-19
48	57	1	16	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)	SOUL	578	4	14.13	17
49	78	1	0	JOHN LEGEND NUMBER ONE	COLUMBIA	300	119	14.26	56
50	115	1	0	ATHLETE TOURIST	POP/ROCK	256	72	13.36	143

music control

PRE-RELEASE

WEEK	ARTIST/TITLE	GENRE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1
1	OSASIS THE IMPORTANCE OF BEING IDLE	ROCK	5395	1	0
2	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	SOUL/BLUES	4705	1	0
3	DAVID GRAY THE ONE I LOVE	INDIE/ROCK	427	1	0
4	THE BLACK EYED PEAS DON'T LEAVE THIS WAY	REGGAE	3141	1	0
5	GORILLAZ DARE	POP/ROCK	3141	1	0
6	OWEN STEFANI COOL	INDIE/ROCK	3127	1	0
7	COLDPLAY FOX YOU	POP/ROCK	3054	1	0
8	ROBERT POST GOT NONE	ROCK	2308	1	0
9	THE WHITE STRIPES MY DOORBELL	ROCK	2207	1	0
10	SIMON WEBBE LAY YOUR HANDS	INDIE/ROCK	2152	1	0
11	KT TUNSTALL SUDDENLY I SEE	REGGAE	1855	1	0
12	FREEMASONS/AMANDA WILSON LOVE ON MY MIND	REGGAE	1835	1	0
13	MCFLY I'LL BE OK	ROCK	1739	1	0
14	RIHANNA PON DE REPLAY	SOUL	1394	1	0
15	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH...	REGGAE	1725	1	0
16	PAUL McCARTNEY FINE LINE	POP/ROCK	1721	1	0
17	MADELINE PEYROUX YOU'RE GONNA MAKE ME...	POP/ROCK	1514	1	0
18	THE ROLLING STONES STREETS OF LOVE	ROCK	1514	1	0
19	THE PUSSYCAT DOLLS DON'T CHA	R&B	1447	1	0
20	JOHN LEGEND NUMBER ONE	COLUMBIA	1426	1	0

ON THE RADIO THIS WEEK

WEEK	ARTIST/TITLE	GENRE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1
1	RADIO ONE	Various	5395	1	0
2	Lamaq Live (Gang 30 four story)	SOUL	4705	1	0
3	Pete Townshend	ROCK	427	1	0
4	Mark Radcliffe	Various	3141	1	0
5	Radio Two	Various	3141	1	0
6	Coverly's Party	Various	3054	1	0
7	Justin Redman	Various	2308	1	0
8	Mark Radcliffe	Various	2207	1	0
9	Love from the Edinburgh Festival	Various	2152	1	0
10	High Country	Various	1855	1	0
11	The Lionel Bart Story (1)	Various	1739	1	0
12	Wishover	Various	1394	1	0
13	Wishover	Various	1725	1	0
14	Richard special (Sun)	Various	1514	1	0
15	Richard special (Sun)	Various	1514	1	0
16	Richard special (Sun)	Various	1447	1	0
17	Richard special (Sun)	Various	1426	1	0

RADIO GROWERS

WEEK	ARTIST/TITLE	GENRE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1
1	OWEN STEFANI COOL	INDIE/ROCK	864	477	36
2	KT TUNSTALL SUDDENLY I SEE	REGGAE	581	359	1
3	COLDPLAY FOX YOU	POP/ROCK	475	287	1
4	GORILLAZ DARE	POP/ROCK	709	263	1
5	THE BLACK EYED PEAS DON'T LEAVE THIS WAY	REGGAE	1005	248	1
6	OSASIS THE IMPORTANCE OF BEING IDLE	ROCK	747	229	1
7	DAVID GRAY THE ONE I LOVE	INDIE/ROCK	818	223	1
8	MARTIN SOLVEIG EVERYBODY	POP/ROCK	212	222	1
9	RIHANNA PON DE REPLAY	SOUL	564	186	1
10	JOHN LEGEND NUMBER ONE	COLUMBIA	300	163	1

RADIO TWO

WEEK	ARTIST/TITLE	GENRE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1
1	OSASIS THE IMPORTANCE OF BEING IDLE	ROCK	5395	1	0
2	DAVID GRAY THE ONE I LOVE	INDIE/ROCK	427	1	0
3	TEXAS DE FANTASY	POP/ROCK	1	1	0
4	SUPERCROSS ST. PETERSBURG	POP/ROCK	1	1	0
5	CRAB DAVID ALL THE WAY	REGGAE	1	1	0
6	DANIEL PONTIER BAD DAY	SOUL/BLUES	1	1	0
7	PAUL McCARTNEY FINE LINE	POP/ROCK	1	1	0
8	ROBERT POST GOT NONE	ROCK	1	1	0
9	THE MAGIC NUMBERS LOVE ME LIKE YOU	INDIE/ROCK	1	1	0
10	LONGVIEW FURTHER	POP/ROCK	1	1	0
11	MADELINE PEYROUX YOU'RE GONNA MAKE ME...	POP/ROCK	1	1	0
12	THE ROLLING STONES STREETS OF LOVE	ROCK	1	1	0
13	KT TUNSTALL SUDDENLY I SEE	REGGAE	1	1	0
14	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH...	REGGAE	1	1	0
15	COLDPLAY FOX YOU	POP/ROCK	1	1	0
16	BRITISH WHALE THIS TOWN AIN'T BIG ENOUGH...	REGGAE	1	1	0
17	WILLIE NELSON/HIBERT I'M A WORRIED MAN	POP/ROCK	1	1	0
18	ERIC CLAPTON LOVE COMES TO EVERYONE	SOUL/BLUES	1	1	0
19	ATHLETE TOURIST	POP/ROCK	1	1	0
20	WIREHEADS TRUTH THAT HURTS	POP/ROCK	1	1	0

Angel, Music, Baby, What You Waitin' For

reached three on airplay, followed by Rich Girl (four) and Hall/Bark Girl (10). Cool shows every sign of making it four. Top 10 airplay hits in a row, and leaps 17-14, with a total of 863 plays from 65 stations, and an audience of more than 21m. Top supporters are Core (33 substantial airplay hits from her debut solo album Love.



26. Robert Post
Another new singer/songwriter, Norway's Robert Post makes a first class delivery with his debut single Got None. Holding at 26 this week - Post's single is unlikely not to improve its chart placing, having increased its plays tally by 71 to 642.

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audience from Radio One, where its early 25 plays last week made it the most-played record on the station, with two more spins than joint runners-up Jamiroquai and Akon.



14. Owen Stefani
Gwen Stefani scores a fourth substantial airplay hit from her debut solo album Love.

EMAP BIG CITY

WEEK	ARTIST/TITLE	GENRE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1
1	DANIEL PONTIER BAD DAY	SOUL/BLUES	1	1	0
2	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	1	1	0
3	COLDPLAY SPEED OF SOUND	POP/ROCK	1	1	0
4	BOYBROTHERS I LIKE THE WAY	REGGAE	1	1	0
5	CHARLOTTE CHURCH CRAZY CHICK	SOUL/BLUES	1	1	0
6	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	INDIE/ROCK	1	1	0
7	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	ROCK	1	1	0
8	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	SOUL/BLUES	1	1	0
9	CRAIG DAVID ALL THE WAY	SOUL/BLUES	1	1	0
10	STEREPHONICS DAKOTA	REGGAE	1	1	0

GWR GROUP

WEEK	ARTIST/TITLE	GENRE	LAST WEEK	WEEKS ON CHART	WEEKS AT NO. 1
1	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	1	1	0
2	LEE RYAN ARMY OF LOVERS	BROGFUNK	1	1	0
3	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	ROCK	1	1	0
4	DANIEL PONTIER BAD DAY	SOUL/BLUES	1	1	0
5	CHARLOTTE CHURCH CRAZY CHICK	SOUL/BLUES	1	1	0
6	NIGELLE IMBRIGLIA COUNTING DOWN THE DAYS	BROGFUNK	1	1	0
7	ATHLETE HALF LIGHT	POP/ROCK	1	1	0
8	COLDPLAY SPEED OF SOUND	POP/ROCK	1	1	0
9	THE BLACK EYED PEAS DON'T LEAVE THIS WAY	REGGAE	1	1	0
10	LEMAR DON'T GIVE UP	SOUL	1	1	0

Music Control receives their charts from the following stations: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

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The Official UK

A reshuffled airplay top three gives Warner control of the top positions on the singles chart through Blunt, Powter and David, while Goldfrapp claim their biggest hit yet

PHYSICAL SINGLES TOP 40

Pos	Last	Artist/Title	Label/Weeks on Chart
1	1	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
2	2	DANIEL POWTER BAD DAY	Warner Bros
3	3	CRAIG DAVID ALL THE WAY	Warner Bros
4	6	GOLDFRAPP OOH LA LA	Intone
5	5	AKON BELLY DANCER (BANANZA)	Universal
6	3	CIARA FEAT. LUDACRIS OH	Lafayette
7	5	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Intone/RSO
8	9	KELLY CLARKSON SINCE U BEEN GONE	Arca
9	6	MARIAH CAREY WE BELONG TOGETHER	Def Jam
10	7	EMINEM ASS LIKE THAT	Intone/RSO
11	6	MATFIAFX BIG CITY LIFE	Red Bull/RSO
12	6	THE GAME DREAMS	Intone/RSO
13	5	THE MAGIC NUMBERS LOVE ME LIKE YOU	Mercury
14	6	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)	Diva
15	11	MVP ROC YA BODY (MIC CHECK 1 2)	Positive
16	10	DADDY YANKEE GASOLINA	Machine
17	13	CRAZY FROG AXEL F	Edito
18	4	TEXAS GETAWAY	Nedbury
19	12	LEE RYAN ARMY OF LOVERS	Brightside
20	10	LONGVIEW FURTHER	Intone/RSO
21	6	SUPERGRASS ST PETERSBURG	Intone/RSO
22	7	UNITING NATIONS YOU AND ME	Edito
23	16	ROLL DEEP THE AVENUE	Relentless
24	6	NINE BLACK ALPS UNSATISFIED	Edito
25	20	GORILLAZ FEEL GOOD INC	Parlophone
26	19	AUDIO BULYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sirex
27	18	DANCING DJS V ROXETTE FADING LIKE A FLOWER	All Around The World
28	15	MISSY ELLIOTT LOSE CONTROL	Atlantic
29	21	LEMAR DON'T GIVE IT UP	RSO
30	21	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Kerridge
31	22	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
32	6	FRANKIE J OBSESSION AND ES AMOR	Cherrytree
33	6	LADY SOVEREIGN 9 TO 5	Island
34	31	BODYROCKERS I LIKE THE WAY	Mercury
35	27	KANYE WEST DIAMONDS FROM SIERRA LEONE	Rock-A-Bella
36	25	INAYA DAY NASTY GIRL	All Around The World
37	6	PAITH EVANS MESMERIZED	Sir
38	28	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Brightside
39	26	MARTIN SOLVEIG EVERYBODY	Intone/RSO
40	30	BOBBY VALENTINO SLOW DOWN	Def Jam

3 Craig David His new single 'All The Way' is Craig David's last single. You Don't Miss Your Water peaked at a lowly 43. The following month, Tish, joint owner of his label Wildstar, collapsed with debts of £75m after spending an estimated £1.2m on his 43-rated Victoria Beckham album project. Now signed to Warner Music, David has made a new ally, the Story Goes... with long term collaborator Mark Hill (Artful Dodger). First single All The Way is this week's highest debut, entering at number three on sales of 14,883. David's 13th hit is all-including. Artful Dodger collaboration it is his sixth top five success.



Pos	Last	Artist/Title	Label/Weeks on Chart
1	1	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
2	3	DANIEL POWTER BAD DAY	Warner Bros
3	3	CRAIG DAVID ALL THE WAY	Warner Bros
4	6	GOLDFRAPP OOH LA LA	Intone
5	5	AKON BELLY DANCER (BANANZA)	Universal
6	4	CIARA FEAT. LUDACRIS OH	Lafayette
7	5	KELLY CLARKSON SINCE U BEEN GONE	Arca
8	6	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Intone/RSO
9	7	MARIAH CAREY WE BELONG TOGETHER	Def Jam
10	9	EMINEM ASS LIKE THAT	Intone/RSO
11	6	THE GAME DREAMS	Intone/RSO
12	6	THE MAGIC NUMBERS LOVE ME LIKE YOU	Mercury
13	11	MVP ROC YA BODY (MIC CHECK 1 2)	Positive
14	10	DADDY YANKEE GASOLINA	Machine
15	6	MATFIAFX BIG CITY LIFE	Red Bull/RSO
16	6	AXWELL FEEL THE VIBE (TIL THE MORNING COMES)	Diva
17	12	LEE RYAN ARMY OF LOVERS	Brightside
18	2	TEXAS GETAWAY	Nedbury
19	14	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
20	13	CRAZY FROG AXEL F	Edito
21	3	UNITING NATIONS YOU AND ME	Edito
22	16	SUPERGRASS ST PETERSBURG	Intone/RSO
23	10	GORILLAZ FEEL GOOD INC	Parlophone
24	6	LONGVIEW FURTHER	Intone/RSO
25	9	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Kerridge
26	17	BODYROCKERS I LIKE THE WAY	Mercury
27	16	ROLL DEEP THE AVENUE	Relentless
28	19	AUDIO BULYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sirex
29	18	MISSY ELLIOTT LOSE CONTROL	Atlantic
30	6	NINE BLACK ALPS UNSATISFIED	Edito
31	21	DANCING DJS V ROXETTE FADING LIKE A FLOWER	All Around The World
32	21	LEMAR DON'T GIVE IT UP	RSO
33	6	LADY SOVEREIGN 9 TO 5	Island
34	26	KANYE WEST DIAMONDS FROM SIERRA LEONE	Rock-A-Bella
35	25	INAYA DAY NASTY GIRL	All Around The World
36	18	KAISER CHIEFS I PREDICT A RIOT	Intone/RSO
37	27	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	Brightside
38	30	FRANKIE J OBSESSION (NO ES AMOR)	Cherrytree

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DOWNLOADS

Pos	Last	Artist/Title	Label/Weeks on Chart
1	2	DANIEL POWTER BAD DAY	Warner Bros
2	1	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
3	3	2PAC FEAT. ELTON JOHN GHETTO GOSPEL	Intone/RSO
4	11	THE BLACK EYED PEAS DON'T LET	Arca
5	4	CHARLOTTE CHURCH CRAZY CHICK	Sony BMG
6	38	GORILLAZ DARE	Parlophone
7	5	KELLY CLARKSON SINCE U BEEN GONE	Arca
8	6	KAISER CHIEFS I PREDICT A RIOT	Brightside
9	7	BODYROCKERS I LIKE THE WAY	Mercury
10	6	MARIAH CAREY WE BELONG TOGETHER	Def Jam
11	9	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	Kerridge
12	12	GORILLAZ FEEL GOOD INC	Parlophone
13	10	OASIS THE IMPORTANCE OF BEING IDLE	Big Beat
14	10	AUDIO BULYS FEAT. NANCY SINATRA SHOT YOU DOWN	Sirex
15	25	EMINEM ASS LIKE THAT	Intone/RSO
16	21	BLACK EYED PEAS DON'T PRINK WITH MY HEART	AAM
17	14	MVP ROC YA BODY (MIC CHECK 1 2)	Positive
18	10	AKON BELLY DANCER (BANANZA)	Universal
19	20	DADDY YANKEE GASOLINA	Machine
20	17	ROLL DEEP THE AVENUE	Relentless

4 Goldfrapp Having gained a foothold on the Top 20 for the first time with the reissued Strict Machine in May 2004, Goldfrapp catapult into the top tier of the chart this week, with follow-up Ooh La La. The introductory single from their upcoming third album Supernature - due for release next Monday (22nd) - debuts at four this week after selling 14,745 copies. Their previous best week for sales came not from Strict Machine, surprisingly, but from Traak, which sold 5,679 copies when re-released at 23 in April 2003.

TITLES AT	ISSUE DATE	ARTIST/TITLE	CHART POSITION
1	17	AKON BELLY DANCER (BANANZA)	5
2	17	AKON BELLY DANCER (BANANZA)	5
3	17	AKON BELLY DANCER (BANANZA)	5
4	17	AKON BELLY DANCER (BANANZA)	5
5	17	AKON BELLY DANCER (BANANZA)	5
6	17	AKON BELLY DANCER (BANANZA)	5
7	17	AKON BELLY DANCER (BANANZA)	5
8	17	AKON BELLY DANCER (BANANZA)	5
9	17	AKON BELLY DANCER (BANANZA)	5
10	17	AKON BELLY DANCER (BANANZA)	5
11	17	AKON BELLY DANCER (BANANZA)	5
12	17	AKON BELLY DANCER (BANANZA)	5
13	17	AKON BELLY DANCER (BANANZA)	5
14	17	AKON BELLY DANCER (BANANZA)	5
15	17	AKON BELLY DANCER (BANANZA)	5
16	17	AKON BELLY DANCER (BANANZA)	5
17	17	AKON BELLY DANCER (BANANZA)	5
18	17	AKON BELLY DANCER (BANANZA)	5
19	17	AKON BELLY DANCER (BANANZA)	5
20	17	AKON BELLY DANCER (BANANZA)	5

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singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	10	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	Interscope (182738) 08
40	23	MARTIN SOLVEIG	EVERYBODY	Def Jam (182703) 05 (146)
41	37	BOBBY VALENTINO	SLOW DOWN	Def Jam (182703) 05 (146)
42	32	COLDPLAY	SPEED OF SOUND	Parlophone (182664) 04
43	22	TONY CHRISTIE FEAT. P KAY	(IS THIS THE WAY TO) AMARILLO	Decca (182703) 05 (146)
44	15	AKON	LONELY	Major (182634) 05 (146)
45	10	50 CENT	JUST A LIL BIT	Major (182634) 05 (146)
46	11	FOO FIGHTERS	BEST OF YOU	Major (182634) 05 (146)
47	37	DEEP DISH	HEY HELLO	Major (182634) 05 (146)
48	10	FAITH EVANS	MESMERIZED	EMI (182664) 04
49	12	GWEN STEFANI	HOLLABACK GIRL	Interscope (182738) 08
50	23	BANANARAMA	MOVE IN MY DIRECTION	A & P Productions (182664) 04
51	21	WILL SMITH	SWITCH	Interscope (182738) 08
52	12	AMERIE	1 THING	Major (182634) 05 (146)
53	13	KAISER CHIEFS	EVERYDAY I LOVE YOU LESS AND LESS	Major (182634) 05 (146)
54	27	MARIO HERNANDEZ	GO AGAIN	Major (182634) 05 (146)
55	43	HARD-F	HARD TO BEAT	Major (182634) 05 (146)
56	47	BACKSTREET BOYS	INCOMPLETE	Major (182634) 05 (146)
57	18	RAZORLIGHT	SOMEWHERE ELSE	Major (182634) 05 (146)
58	10	THE MITCHELL BROTHERS	EXCUSE MY BROTHER	The Beats (182634) 05 (146)
59	10	FAITHLESS	INSOMNIA	Decca (182664) 04
60	20	THE RAKES	WORK WORK WORK (PUB CLUB SLEEP)	Major (182634) 05 (146)
61	20	MORNING RUNNER	GONE UP IN FLAMES	Parlophone (182664) 04
62	38	SNOOP DOGG FEAT. C WILSON/J TIMBERLAKE	SIGNS	Major (182634) 05 (146)
63	6	STEPHEN FRETWELL	EMILY	Major (182634) 05 (146)
64	15	THE KILLERS	SOMEBODY TOLD ME	Major (182634) 05 (146)
65	30	TONY CHRISTIE AVENUES & ALLEYWAYS		Major (182634) 05 (146)
66	72	FAITHLESS	GOD IS A DJ	Decca (182664) 04
67	39	STUDIO B I SEE GIRLS		Major (182634) 05 (146)
68	5	RACHEL STEVENS	SO GOOD	Major (182634) 05 (146)
69	48	PAUL WELLS	FROM THE FLOORBOARDS UP	Major (182634) 05 (146)
70	64	KE TUNSTALL	OTHER SIDE OF THE WORLD	Major (182634) 05 (146)
71	9	JAMES BLUNT	WISEMAN	Major (182634) 05 (146)
72	63	OASIS	LYLA	Major (182634) 05 (146)
73	10	JOY ZIPPER		Major (182634) 05 (146)
74	10	THE MARDUS	REVOLUTION OVER THE PHONE	Major (182634) 05 (146)
75	47	NINE INCH NAILS	ONLY	Major (182634) 05 (146)

As used by Top Of The Pops and Radio One
Chart compiled from a total of 100 radio stations in the UK and 1000 shops in the UK. The chart is based on sales of singles in the UK. The chart is compiled by the Official UK Singles Chart.



12. Magic Numbers
Telling exception to Richard Bacon's alleged joy of Top Of The Pops seems to have done no harm to The Magic Numbers, whose second single, Love Me Like You, debuts at 12, surpassing the 15 years of the band's May introductory single, Forever Lost. Their self-titled album returns to the Top 10 for the first time in seven years, and has now climbed for five weeks in a row. Its progress since being released being 7-10-21-29-24-29-19-12-6.

44. Alton
Alton's chart-topping debut album Trouble spawns its third straight top five single this week with Billy Davison (Banzai) claiming fifth position in the chart, with sales of 22,233. Second single Lonely, which topped the chart in May, is the year's fifth biggest-selling single, with 326,142 sales. The Trouble album rides a gentle upward to move 50-51 this week, reaching its highest position for five weeks. It is the 15th biggest seller of 2005 so far, selling 449,641 copies to add to the 11,269 it sold last year.

HIT 40 UK

Pos	Weeks on Chart	Artist	Title	Label
1	1	JAMES BLUNT	YOU'RE BEAUTIFUL	Major (182634) 05 (146)
2	2	DANIEL POWTER	BAD DAY	Major (182634) 05 (146)
3	24	CRIC DAVID	ALL THE WAY	Major (182634) 05 (146)
4	3	GOLDFRAPP	OH LA LA	Major (182634) 05 (146)
5	6	AKON	BELLY DANCER (BAMAZA)	Major (182634) 05 (146)
6	4	CIARA	FEAT. LUDAKRIS OH	Major (182634) 05 (146)
7	5	KELLY CLARKSON	SINCE U BEEN GONE	Major (182634) 05 (146)
8	2	AXWELL FEAT. ELTON JOHN	OH TO GODSEL	Major (182634) 05 (146)
9	7	MARIAH CAREY	WE BELONG TOGETHER	Major (182634) 05 (146)
10	9	EMINEM	ASS LIKE THAT	Major (182634) 05 (146)
11	11	CHARLOTTE CHURCH	CRAZY CHICK	Major (182634) 05 (146)
12	13	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	Major (182634) 05 (146)
13	12	LEE RYAN	ARMY OF LOVERS	Major (182634) 05 (146)
14	6	TEXAS	GETAWAY	Major (182634) 05 (146)
15	8	THE GAME	DREAMS	Major (182634) 05 (146)
16	8	THE MAGIC NUMBERS	LOVE ME LIKE YOU	Major (182634) 05 (146)
17	15	MVP RIZ	VA BODY (MVC CHECK 1, 2)	Major (182634) 05 (146)
18	14	LEMAR	DON'T GIVE IT UP	Major (182634) 05 (146)
19	16	BOOYRICKERS	I LIKE THE WAY	Major (182634) 05 (146)
20	6	AXWELL	FEEL THE VIBE (TIL THE MORNING COMES)	Major (182634) 05 (146)
21	10	DADDY YAMKCA	GASOLINA	Major (182634) 05 (146)
22	18	NATALIE IMBRIGLIA	COUNTING DOWN THE DAYS	Major (182634) 05 (146)
23	21	MATFARX	BIG CITY LIFE	Major (182634) 05 (146)
24	21	COLDPLAY	SPEED OF SOUND	Major (182634) 05 (146)
25	22	UNTING NATIONS	YOU ME	Major (182634) 05 (146)
26	17	INAYA DAV	NASTY GIRL	Major (182634) 05 (146)
27	20	GORILLAZ	FEEL GOOD INC.	Major (182634) 05 (146)
28	19	ROLL DEEP	THE AVENUE	Major (182634) 05 (146)
29	30	LONGVIEW	FURTHER	Major (182634) 05 (146)
30	31	JAMIROQUAI	SEVEN DAYS IN SUNNY JUNE	Major (182634) 05 (146)
31	25	CRAZY FROG	AXEL F	Major (182634) 05 (146)
32	23	MISSY ELLIOTT	LOVE CONTROL	Major (182634) 05 (146)
33	29	THE BLACK EYED PEAS	DON'T PHUNK WITH MY HEART	Major (182634) 05 (146)
34	8	SUPERGRASS	ST PETERSBURG	Major (182634) 05 (146)
35	10	THE BLACK EYED PEAS	LOVE	Major (182634) 05 (146)
36	26	DANCING DJS	VS ROXETTE FADING LIKE A FLOWER	Major (182634) 05 (146)
37	28	AJIDU BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Major (182634) 05 (146)
38	36	KAISER CHIEFS	I PREDICT A RAIN	Major (182634) 05 (146)
39	33	THE CORAL	IN THE MORNING	Major (182634) 05 (146)
40	42	KANYE WEST	DIAMONDS FROM SIERRA LEONE	Major (182634) 05 (146)

TOP 20 RINGTONES

Pos	Weeks on Chart	Artist	Title	Label
1	1	JAMES BLUNT	YOU'RE BEAUTIFUL	Major (182634) 05 (146)
2	1	CRIC DAVID	OH TO GODSEL	Major (182634) 05 (146)
3	1	DANIEL POWTER	BAD DAY	Major (182634) 05 (146)
4	15	EMINEM	ASS LIKE THAT	Major (182634) 05 (146)
5	1	MVP RIZ	VA BODY (MVC CHECK 1, 2)	Major (182634) 05 (146)
6	1	MARIAH CAREY	WE BELONG TOGETHER	Major (182634) 05 (146)
7	1	AJIDU BULLYS FEAT. NANCY SINATRA	SHOT YOU DOWN	Major (182634) 05 (146)
8	1	FAITHLESS	INSOMNIA	Major (182634) 05 (146)
9	1	DADDY YAMKCA	GASOLINA	Major (182634) 05 (146)
10	1	CHARLOTTE CHURCH	CRAZY CHICK	Major (182634) 05 (146)
11	1	BOOYRICKERS	I LIKE THE WAY	Major (182634) 05 (146)
12	1	KELLY CLARKSON	SINCE U BEEN GONE	Major (182634) 05 (146)
13	1	GORILLAZ	FEEL GOOD INC.	Major (182634) 05 (146)
14	1	COLDPLAY	SPEED OF SOUND	Major (182634) 05 (146)
15	1	GREEN DAY	WAKE ME UP WHEN SEPTEMBER ENDS	Major (182634) 05 (146)
16	1	TONY CHRISTIE FEAT. PETER KAY	(IS THIS THE WAY TO) AMARILLO	Major (182634) 05 (146)
17	1	MISSY ELLIOTT	LOVE CONTROL	Major (182634) 05 (146)
18	1	BACKSTREET BOYS	INCOMPLETE	Major (182634) 05 (146)
19	1	GROOVE COVERAGE	POWER	Major (182634) 05 (146)
20	1	LEE RYAN	ARMY OF LOVERS	Major (182634) 05 (146)

Labels: 182634, 182664, 182703, 182738, 182739, 182740, 182741, 182742, 182743, 182744, 182745, 182746, 182747, 182748, 182749, 182750, 182751, 182752, 182753, 182754, 182755, 182756, 182757, 182758, 182759, 182760, 182761, 182762, 182763, 182764, 182765, 182766, 182767, 182768, 182769, 182770, 182771, 182772, 182773, 182774, 182775, 182776, 182777, 182778, 182779, 182780, 182781, 182782, 182783, 182784, 182785, 182786, 182787, 182788, 182789, 182790, 182791, 182792, 182793, 182794, 182795, 182796, 182797, 182798, 182799, 182800, 182801, 182802, 182803, 182804, 182805, 182806, 182807, 182808, 182809, 182810, 182811, 182812, 182813, 182814, 182815, 182816, 182817, 182818, 182819, 182820, 182821, 182822, 182823, 182824, 182825, 182826, 182827, 182828, 182829, 182830, 182831, 182832, 182833, 182834, 182835, 182836, 182837, 182838, 182839, 182840, 182841, 182842, 182843, 182844, 182845, 182846, 182847, 182848, 182849, 182850, 182851, 182852, 182853, 182854, 182855, 182856, 182857, 182858, 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183359, 183360,

Albums

200805
Top 75

The Official UK

James Blunt makes it six weeks at the top with Coldplay again shadowing him, while Daniel Powter's debut arrives at five and The Magic Numbers move into the Top 10

TOP 20 MUSIC DVD

THIS WEEK	ARTIST TITLE	LAST WEEK
1	1 EMINEM THE ANGER MANAGEMENT TOUR	1
2	2 MICHAEL JACKSON LIVE IN BUCHAREST - THE DANGEROUS TOUR	NEW
3	3 THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	NEW
4	4 VARIOUS LIVE AID - 20 YEARS AGO TODAY	NEW
5	5 BLONDIE LIVE	NEW
6	6 COLDFPLAY LIVE 2003	NEW
7	9 AC/DC FAMILY JEWELS	NEW
8	6 QUEEN LIVE AT WEMBLEY STADIUM	NEW
9	7 PINK FLOYD CALIBURS: THE MAKING OF THE DARK SIDE OF THE MOON	NEW
10	10 U2 GO HOME - LIVE FROM SLANE CASTLE	NEW
11	13 DEAN MARTIN LEGENDS IN CONCERT	NEW
12	14 FIGHT FIGHTERS EVERYWHERE BUT HOME	NEW
13	17 U2 BATTLE AND HUM	NEW
14	11 DEEP PURPLE LIVE IN CONCERT 1992/73	NEW
15	15 FRANK SINATRA LEGENDS IN CONCERT	NEW
16	12 VARIOUS LIVE AID	NEW
17	18 ELVIS PRESLEY ELVIS BY THE PRESLEYS	NEW
18	19 GUNS N' ROSES WELCOME TO THE VIDEO	NEW
19	20 QUEEN GREATEST VIDEO HITS - 1	NEW
20	16 GIRLS ALLOUD GIRLS ON FILM	NEW

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TOP 10 R&B ALBUMS

THIS WEEK	ARTIST TITLE	LAST WEEK
1	4 THE BLACK EYED PEAS MONKEY BUSINESS	NEW
2	2 MICHAEL JACKSON THE ESSENTIAL	NEW
3	1 VARIOUS WESTWOOD - BEAT	NEW
4	5 JAMIROQUAI DYNAMITE	NEW
5	3 THE GAME THE DOCUMENTARY	NEW
6	7 CIARA GOODIES	NEW
7	8 JOHN LEGEND GET LIFTED	NEW
8	6 MARIAH CAREY THE EMANCIPATION OF MIMI	NEW
9	9 EMINEM ENCORE	NEW
10	10 50 CENT THE MASSACRE	NEW

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TOP 10 INDIE ALBUMS

THIS WEEK	ARTIST TITLE	LAST WEEK
1	2 THE WHITE STRIPES GET BEHIND ME SATAN	NEW
2	3 THE KILLERS HOT FUSS	NEW
3	0 RICHARD THOMPSON FRONT PORCH BALLADS	NEW
4	7 PENDULUM HOLD YOUR COLOUR	NEW
5	5 BESEMENT JAXX THE SINGLES	NEW
6	4 MAXIMO PARK A CERTAIN TRIGGER	NEW
7	0 THE PROCLAIMERS RESTLESS SOUL	NEW
8	1 MADNESS THE DANGERMEN SESSIONS - VOL 1	NEW
9	6 BLOC PARTY SILENT ALARM	NEW
10	9 ROYALSOPP THE UNDERSTANDING	NEW

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TOP 10 INDIE SINGLES

THIS WEEK	ARTIST TITLE	LAST WEEK
1	2 LIMITING NATIONS YOU AND ME	NEW
2	3 CRAZY FROG AEVERY	NEW
3	4 MARTIN SOLVEIG EVERYBODY	NEW
4	1 THE RAKES WORK WORK WORK (PUB CLUB SLEEP)	NEW
5	0 THE MARDUOS REVOLUTION OVER THE PHONE	NEW
6	0 DODDGENS IT'S ALRIGHT	NEW
7	7 PAUL WELLS FROM THE FLOORBOARDS UP	NEW
8	5 TEST ICICLES RUN VS PYTHON	NEW
9	9 BRIGHT EYES CASU/LYCKE/FRE	NEW
10	0 STARS ACESSIBLE BEAUTY	NEW

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4. Faithless
Forever Faithless - The Greatest Hits is not very far from moving around the chart in fact. Completing its first three months in the dark, it has yet to fall out of the top five, has never moved more than two places in a week, and has a particular fondness for the three slot. Its full movements since release 1-2-3-5-5-5-3-3-4-3-3-4. The album has sold 575,331 copies to date, including 26,206 last week. Sadly, although the band have previously done really well in America, Forever Faithless has sold only 1,315 copies there since it was released three weeks ago.



5. Daniel Powter
While his debut single had only just extended its stay at number two to that number, Powter's second album, *Daniel Powter's*, is now in its second week on the chart. The album has sold 10,200 copies to date, including 1,200 last week. Debuting at number four on sales of 25,563, the album has to far made a modest impression in his Canadian homeland, and has 27-35 on its second appearance in the chart there - but it has been big elsewhere, reaching number 2 in Norway, number 14 in France, number 20 in Australia, number 21 in Switzerland and number 33 in Sweden.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LAST WEEK
1	1	16	JAMES BLUNT BACK TO BEDLAM	1
2	2	10	COLDPLAY X&Y	2
3	4	23	KAISER CHIEFS EMPLOYMENT	3
4	3	13	FATHLESS FOREVER FAITHLESS - THE GREATEST HITS	4
5	5	5	DANIEL POWTER DANIEL POWTER	NEW
6	5	33	JEFF WAYNE THE WAR OF THE WORLDS	6
7	7	12	CORLISS DEMON DAYS	7
8	12	9	THE MAGIC NUMBERS THE MAGIC NUMBERS	8
9	9	11	OASIS DON'T BELIEVE THE TRUTH	9
10	8	4	MICHAEL JACKSON THE ESSENTIAL	NEW
11	28	9	MADELEINE PEYROUX CARELESS LOVE	NEW
12	17	2	KIRBY MACCOLL THE BEST OF	NEW
13	13	47	GREEN DAY AMERICAN IDIOT	13
14	10	3	CRAZY FROG CRAZY HITS	NEW
15	23	11	THE BLACK EYED PEAS MONKEY BUSINESS	NEW
16	16	46	KEANE HOPES AND FEARS	16
17	15	52	THE KILLERS HOT FUSS	17
18	26	8	JAMIROQUAI DYNAMITE	NEW
19	30	1	GWEN STEFANI LOVE ANGEL MUSIC BABY	NEW
20	21	4	KELLY CLARKSON BREAKAWAY	NEW
21	14	19	MARIAH CAREY THE EMANCIPATION OF MIMI	NEW
22	18	9	FOO FIGHTERS IN YOUR HONOUR	NEW
23	22	11	SAM COOKE PORTRAIT OF A LEGEND	NEW
24	6	2	LEE RYAN LEE RYAN	NEW
25	10	1	THE WHITE STRIPES GET BEHIND ME SATAN	NEW
26	29	29	KY TUNSTALL EYE TO THE TELESCOPE	NEW
27	20	3	ALANIS MORISSETTE JAGGED LITTLE PILL - Acoustic	NEW
28	25	28	THE GAME THE DOCUMENTARY	NEW
29	NEW	NEW	LULU A LITTLE SOUL IN YOUR HEART	NEW
30	24	2	CHRIS REA HEARTBEATS - GREATEST HITS	NEW
31	11	2	MADNESS THE DANGERMEN SESSIONS - VOL 1	NEW
32	0	NEW	LONGVIEW MERCURY	NEW
33	33	13	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	NEW
34	31	36	Jack Johnson IN BETWEEN DREAMS	NEW
35	27	31	EMINEM ENCORE	NEW
36	38	71	SNOW PATROL FINAL STRAW	NEW
37	47	16	CIARA GOODIES	NEW
38	41	4	JOSS STONE MIND BODY & SOUL	NEW

ARTIST	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27
ALANIS MORISSETTE	27	ALANIS MORISSETTE	27	ALANIS MORISSETTE	27

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