



02.10.04/£4.00

In this week's issue: Stringer takes Sony BMG's UK helm;
All the news from In The City Plus: the charts in full

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Volume III



18TH OCTOBER

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Inside: Estelle Tears For Fears Rooster Chungking In The City

MUSICWEEK



Former Sony Music boss in driving seat as he takes control of new Sony BMG operation

Stringer takes UK helm

Mergers

by Martin Talbot

Rob Stringer has voiced his determination that merger issues will not distract from the business of delivering a bumper Christmas for his new Sony BMG Music Entertainment operation.

Stringer was confirmed last Wednesday as UK chairman and CEO of the Sony BMG record group, UK & Ireland, putting him in charge of a business which will challenge Universal's domination of the domestic market.

In his new role, Stringer will report to former BMG chairman and CEO Tim Bowen, who was confirmed in a new regional position, overseeing markets including the UK, South Africa, Canada, Australia and New Zealand.

The elevation of Stringer represents the latest pinnacle of a 20-year career for the executive, who joined Sony as a graduate trainee and climbed his way through marketing director, A&R director and managing director roles before becoming chairman and CEO of Sony Music four years ago.

"It is an incredibly exciting

SONY BMG
MUSIC ENTERTAINMENT

challenge," he says. "We have a huge opportunity to do something special here."

Stringer says no decisions have yet been taken on how to bring the two companies together and stresses that he is determined to be "sensitive and open-minded" about the way to take the company forward. But he says the two companies are in good health as they prepare to come together, both in terms of breaking new tal-

ent and maximising the impact of their strong flow of international repertoire.

"The new company is going to be based around the combination of the roster and, of course, artist development is going to be a high priority," he says. "Both companies have been doing a lot of good work over recent months and we have an opportunity to build and grow that."

Stringer says he has the utmost respect for his counterparts at BMG. "They have broken Kasabian and Natasha Bedingfield just a few weeks ago, which is good by anyone's standards," he says. "I am

not arrogant enough to sit here and assume that I have one way and that is it."

The appointment of Stringer came as the senior executive team of the new global operation began to take shape last week. In addition to the appointment of Stringer and the creation of a new regional management structure, the heads of Australia and Iberia were both confirmed.

The global COO Michael Smellie says that he expects the merger to be fully completed by the end of June next year.

● Profiles and analysis, p8-9



Kylie's back with greatest hits

The first Kylie Minogue retrospective spanning her entire career became a reality at the end of last week as Parlophone signed off the deal for potentially one of autumn's biggest new releases.

Ultimate Kylie, due out on November 15, will bring together for the first time her near 18-year run of UK hits. "We're very excited about this album," says Parlophone managing director Miles Leonard. "It's the first time all the hits have been put together and we feel that makes it a very special package."

Such is the length of the artist's hit career that the set is a

double-CD package, taking in 31 of her Top 40 hits, including seven UK number ones and two new recordings. Among the new tracks is I Believe In You, which has been written and recorded with the Scissor Sisters and will be released as a single on December 6.

"There's a mutual respect with the artists and both have a similar understanding of pop culture and

have similar audiences," says Leonard of the collaboration. "You look at the Scissor Sisters audience, it's very broad."

With the second new track, a Minogue co-write with Brian Higgins called Giving You Up due out as a single next spring, Leonard believes the album has a shelf-life far beyond Christmas. "It will sell well into next year," he says.

iTunes under fire for unfair prices

The Consumers' Association takes iTunes to task for charging UK customers more for downloads p4

Line-up boosts In The City

It was the busiest ITC to date, as a record 2,500 delegates headed to Manchester for a sleepless weekend p6

Sony BMG team takes shape

The newly merged company looks forward to a bumper Christmas with staff and priority releases in place p8-9

This week's Number 1s Albums: Green Day Singles: Eric Prydz Airplay: Joss Stone



9 776669 776099

02.10.04/£4.00

02-1004

MUSICWEEK

Incorporating News, Music, Future Hits, Green Sheet, Hit Music, Record Review and News Report

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CMP
United Business Media

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ABC
Annual directory
circulation: July 2000 to 30 June 2001
ISSN: 0205 1548

SUBSCRIPTION HOTLINE: 01858 438816
NEWSLINE HOTLINE: 020 7638 4666

Subscriptions: UK & Ireland 01858 438816; Europe & S. Ireland 020 7638 4666; The Americas, Middle East, Africa and Indian Subcontinent 01858 438816
Advertising: Tel: (020) 7921 4411
Legal: Tel: (020) 7921 4411
Postmaster: Send address changes to MusicWeek, Ludgate House, 24/26 Ludgate Broadway, London SE1 9JH. Tel: (020) 7921 4411
Printed in the UK

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Digest

Your guide to the latest news from the music industry

Bottom line

Warner considers spring flotation

● Warner Music is contemplating an initial public offering next spring, which would see the company valued at £2.8bn, according to reports last week. The major was sold to a consortium led by ex-Vivendi Universal vice-chair Edgar J. Bronfman earlier this year and it is suggested that a possible flotation would clear the way for the rest of the investors. Warner declined to comment.

● Brett Cunniff last Thursday gave planning consent for the building of the new **Wembley Arena Pavilion**. The temporary venue, which will replace Wembley Arena while it undergoes a £25m refurbishment programme, will be located in the Wembley complex on the site previously used for car parking. It will seat 10,000 people and is due to open in February 2005. Blue had already booked their first sold-out show at the new venue of online.

● **CMP Information** 2004 VAT registration 209 6275 99
Company number 370721

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The Music number two album in Japan

● The Music's huge popularity in Japan has been underlined by the band's second album success in entering at number two in the market's international chart for non-Japanese repertoire. The Virgin-inspired Welcome To The North also secured a number 10 debut on the all-coners Oricon compiled domestic countdown.

● **Folk music festivals** are a key sector in the UK's creative economy

and generate more than £82m for the UK economy each year, according to new research by the Arts Council England and the Association of Festival Organisers shows. The Impact of Folk Festivals report reveals that turnover in the sector currently stands at £199m.

● The Consumers' Association dispute with **Apple** has sparked a whole new dispute about music pricing. p4

Exposure

Ferdinand up for Shortlist Prize

● **Franz Ferdinand** are one of three UK acts among the remaining 10 finalists for the 2004 Shortlist Prize. The Domino-signed act are in the running with their self-titled debut album for the prize, which is widely regarded as the US equivalent of the UK's Nationwide Mercury Prize. The Streets' A Grand Dort Come For Free and Dizzee Rascal's Boy In Da Corner are also shortlisted. The winner will be announced on November 10 at a concert at the Wilton Theatre in Los Angeles.

● The **Marquee Club** is inaugurating its new home in London's Leicester Square with a 10-day festival featuring some of the best up-and-coming acts in the UK. The Breakthrough Festival will run from today (Monday) until October 8 and will include The City performers New Rudies, Tom Vek and Fans of Kate, as well as Imogen Heap and El Harcourt.



Adams: Fellowship from the Bocs

● US composer **John Adams** is to become the first overseas figure to win a rarely-bestowed Fellowship from the British Academy of Composers and Songwriters (BACS). Adams, who is artist in association of the BBC Symphony Orchestra will receive the honour at a Barbican concert he is conducting on November 23 as part of the Academy's 50th anniversary celebrations of the Ivor Novello Awards.

● Websites for **Brian McFadden, Janella and The Streets** figure among the nominations for BT Broadband's Digital Music Awards, in association with the BPI. Formerly known as the Infractive Music Awards, the event takes place on October 19 at London's Shepherd's Bush Empire. See musicweek.com for the full shortlist.

● **Sainsbury's** has become the first supermarket to launch its own-brand DAB digital radio under its new RED (For Living Life) brand. The RED D87

● 'Rarely does an opportunity arise to create a new company in your own vision' - Editorial, p20

H. Green
O'Brien



Organisers of the Urban Music Seminar declared the event a success last week, in spite of skirmishes in the audience at London's Royal Festival Hall, which resulted in the cancellation of the grand finale. Founder Kwame Kwaten says next year's event is likely to be the first paid-for one, adding that UMS has grown beyond its maximum size and will scale down next year, having attracted an estimated 15,000 to 20,000 people with a line-up of speakers including Roc-A-Fella CEO Damon Dash, Ms

Dyanizite and a pre-recorded Kanye West. "Our public has said it shouldn't be free anymore, because people would just prefer the wandering element not to be in there. People come to UMS and know what they want from it," Kwaten is starting the hunt for a new venue as the Royal Festival Hall begins a refurbishment. A day after the event, the organisers held the Respect Is Due Awards (pictured) at London's Cobden Club, honouring names including Ms Dyanizite, Omar and Rishi Rich.

digital radio is the first product in the group's new, generic home brand for selected consumer electronic products.

● **Virgin Retail** is today (Monday) launching its **Virgin Digital** online service in the US. p5

● A "best of **In The City**" gig is taking place this Wednesday at the **Deacon Award**. Featuring Tom Vek, The Subways, Towns of London and The Paddingtons. The free gig is being promoted in association with Playdour. TFC number p6

● The **Evening Standard** has launched a free downloads service with Big Time TV and BT Rich Media.

People

Serle takes over at Kerrang! 105.2

● **Adrian Serle** has been appointed managing director of Emap's West Midlands-based radio station **Kerrang! 105.2**. Serle makes the move from sister stations Halam FM and Magic AM in Sheffield, where he is sales director.

● **McKenzie Group** has appointed Jonathan Bin as group broker for Academy Events, based at the Carling Academy in London's Islington. Wing joins from the Barfly in Cardiff where he had been in the US promoter since 2001. Meanwhile, Carling Academy's freelance sound engineer Edward Jackson has been appointed technical manager, starting October 4.

● **Acts** including Robyn Hitchcock, El Harcourt and Imogen Heap are taking part in a concert at London's refurbished Marquee Club on October 1 to encourage US citizens in the UK to vote in this year's American Presidential election. The Time For

A Change gig is sponsored by Democrafts Abroad.

● MTV's Brent Hansen and Apple's Edy Cue are part of this year's **Pokpoken** line-up, which starts this Wednesday. p4

● **Sony signing** Okye Teal has become the first recipient of the **Deacon Award**. A prize presented annually to the best act at the Marlborough Jazz Festival. The prize recognises Teal's performance at the festival in July.

● **Polydor** has high hopes for **Daniel Bedingfield's** second album. p5

Sign here

Chrysalis offers Music 2mobile

● **Chrysalis Mobile** is launching a series of branded products which will be available in Carphone Warehouse and various independent shops in the London area. Music2mobile comprises four elements: playlist, which contains a catalogue of tracks which can be accessed via texting to short-codes, genre cards, which contain 10 tracks that are updated monthly, monthly theme cards which are individual cards promoting official content such as real tones and wallpapers from a specific artist; and the monthly tone card which contains the ringtone Top 20.

● **Haymarket's** newly-launched digital music magazine **rip & Burn**, which hits shelves this week, has struck a deal with **Napster**, giving each reader a 30-day free trial. The first issue sees **Cover Story** Enimien featured alongside Fatboy Slim, Peter Hook, Led Zeppelin, Michael Jackson and the 500 greatest British rock tracks of all time.

In anticipation of this week's expected announcement, *MW* plots the potential outcomes **Capital/GWR merger details unfold**

Radio

by Paul Williams

All eyes will be on Capital Radio this Wednesday, when a regular trading update is expected to be accompanied by more details of its proposed merger with GWR.

The two groups ended months of speculation around a week ago when they confirmed they were locked in talks in an attempt to create a commercial radio group which would control around 40% of the sector's advertising revenues.

However, that plan faced a tricky hurdle last Tuesday when the two groups' heavyweights came face to face at a meeting with their opposite numbers at Daily Mail & General Trust (DMGT). As a 29.5% shareholder of GWR, DMGT could make or break the deal as it must give its approval before Capital and GWR can even think about going to the regulators. If the tie-up does happen, the *Daily Mail* owner will claim a stake of around 15% in the enlarged company.

Paul Richards, an analyst at Numis Securities, believes there

are three possible outcomes, with DMGT either approving or rejecting the merger or – a more complicated outcome – the group engineering a break-up of GWR by taking full control of its prized national asset Classic FM before the rest is merged with Capital. But Richards is convinced the most likely result will be merger approval, creating a company which would have "significant value for shareholders".

"We see clear benefits of DMGT holding 15% in the enlarged group, rather than a 19.9% stake in GWR [without Classic FM]," he says. "In particular, with Richard Desmond continuing to threaten the launch of a free daily paper in London to rival DMGT's *Evening Standard*, having access to Capital's London stations could prove invaluable."

One issue which would need to be resolved would be deciding who runs the company. Speculators currently suggest Capital's chief executive David Mansfield may take the same role in the combined company, with GWR's Ralph Bernard assuming his current executive chairman role. As one executive source notes, the pair do "get on very well", although he notes



Leadership issues for proposed merger: GWR boss Bernard (left), Capital chief Mansfield



that having two strong bosses running a single business could be asking for trouble.

For Mansfield, contemplation of a big radio merger is hardly new territory. Seven years ago, he attempted to realise a deal for Capital to take over Virgin Radio, which would have given his group a national radio platform. That faced tough regulatory issues, with the Competition Commission recommending the deal only be approved if Capital offloaded Capital Gold or was prohibited from buying the Virgin FM London service. But then Chris Evans came in with a

rival bid and the rest is history.

With last summer's Communications Act loosening ownership rules and little geographical overlap between Capital and GWR's stations, such an obstacle is unlikely to hinder progress this time. In the key London market, for example, while Capital can boast 95.8% Capital FM, Capital Gold and Choice, GWR's only analogue presence in the city is via its national Classic FM service.

One radio source says, "The only markets which the Competition Commission would have to have a look at are the West Mid-

lands, which might be a straight issue about BRMB and Bear FM, and East Midlands. They wouldn't be able to hold out Century and the GWR Local stations because the only other commercial competitor is Saga."

For rival groups that could throw some highly-prized individual stations onto the market, but for Capital and GWR's biggest rivals, Chrysalis, EMAP, Scottish Radio Holdings (SRH) and Virgin Radio owner Scottish Media Group (SMG), the main consideration will be how they keep pace with an enlarged rival. Jazz FM owner the Guardian Media Group and TalkSport's The Wireless Group might well have a say, too.

EMAP gave its clearest indication yet of a way forward in January this year, when it bought SMG's 27.8% stake in SRH for £90.5m.

Numis Securities' Richards believes that if Capital and GWR complete their merger, this would hasten EMAP's takeover of SRH. "Finally, should ITV acquire the balance of SMG, we believe that Virgin would be an excellent fit with the radio operations of Chrysalis," he says.

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Reception with Tory leader kicks off politicised autumn

An audience at London's The Ivy restaurant with Conservative leader Michael Howard has kicked off the music industry's autumn campaign for political influence.

The reception last Wednesday, organised by Big Brovaz and Janellia manager Jonathan Shallit, came ahead of EMU's fringe meeting at the Labour Party conference in Brighton tomorrow (Tuesday), where chairman Eric Nicol is expected to stress the importance of copyright and of the music

industry's £5bn contribution to the British economy.

Also speaking at the Fringe event, which is intended to convey the diversity and social conscience of the industry, are David Miliband MP, Live Music Forum chairman Feargal Sharkey, Beggars Group chairman Martin Mills, AI Tickle of Community Music and Helen Poley of Nowoff-Robbins Music Therapy.

Sharkey stresses the importance of promoting the industry's message tirelessly to

Government, citing as a success story Secretary of State for Trade and Industry Patricia Hewitt's speech to Citigroup this summer on the value of intellectual property.

"I think the industry is well aware it has to keep taking two steps outside itself to see the bigger picture and react to it, and this is part of that process," says Sharkey. "There's still a lot that needs to be done and a long way to go, but when you get Patricia Hewitt standing up and giving

that speech in front of the City, the industry can be reasonably positive that the message is starting to get through."

After his reception for Michael Howard last week, Shallit also called for the music business to forge stronger ties with politicians of all colours. The event was attended by shadow arts minister Boris Johnson and a host of senior Tories.

Among the delegates from the music world were BPI executive chairman Peter Jamieson, EMI

Music Publishing chairman and CEO Peter Reichardt, Mercury managing director Greg Castelli, Island Records Group managing director Nick Gaffield and former Zomba Music Publishing managing director Steven Howard.

However, Shallit says he was disappointed by the low profile of the music industry at the event, with music business representatives greatly outnumbered by those from the theatre and television worlds. **Viewpoint, p20**

THE MUSIC WEEK PLAYLIST

| | | | | | | | | | |
|---|--|--|--|--|---|--|--|---|--|
|  <p>U2 Vertigo (Island) This is a great comeback with a riff so familiar you will keep on asking yourself what it reminds you of (single, Oct)</p> |  <p>ALTER EGO Rockier (Skint) This fast-growing electro anthem could be quirkier crossover dance hit since Benny Benesi's Satisfaction (single, Nov 1)</p> |  <p>THE 411 Chance (Sony) Not the next single from the girls, but the one that will see their career reach new heights in 2005 (single, Oct)</p> |  <p>THE DEARS Lost In The Plot (Bella Union) From unclogged hopefuls, at SXSW to press darlings and beyond, it has been a great year for this Canadian act (single, Oct 1)</p> |  <p>KINGS OF LEON The Bucket (RCA) Indie rock's faintest darlings deliver a solid first track from album number two (single, Oct 25)</p> |  <p>LEMAR If There's Any Justice (Sony) The UK star returns with a more retro sound, which will further underline his talent as a true soul star (single, Nov 15)</p> |  <p>INTERPOL Eil (Mladard) This accessible track, which has been earmarked as the second single to be lifted from the <i>Antics</i> album, could open the door to more successful radio play (single, Oct)</p> |  <p>GIRLS ALoud Love Machine (Polydor) This wins format of the week honors as the career hit also appears as an old-school seven-inch picture disc (single, Oct now)</p> |  <p>DANIEL BEDINGFIELD Nothing Hurts Like Love (Polydor) The first track from Daniel's stunning second album is on course to deliver a top three smash (single, Oct 25)</p> |  <p>DO ME BAD THE THINGS Time For Deliverance (Atlantic) Hot on the heels of G.C.'s hit is another bonkers single from Atlantic that defies labelling (single, Oct 25)</p> |
|---|--|--|--|--|---|--|--|---|--|

THE BPI AWARDS ALBUMS
Various - Best Dance Classics (silver)
The Music - Welcome To The North (silver)
Ray Charles -

Genius Lewis Company (silver)
Marilyn Manson - Lord We Forget The Best Of (silver)
Branwy - Afrodisiac (silver)
Christy - Jackpot (silver)

Jan Brown - Solarized (gold)
Bryan Adams - Brown Session (gold)
Alison Moyet - Voice (gold)
The Thrills - Let's Both Be Bohemia (gold)

Various - Said Songs (gold)
Joyce Stone - The Soul Sessions (two times platinum)
3 Of A Kind - Delicious (silver)
Mayke (seven times platinum)
Dais - What's The Story Morning Glory (14 times platinum)

iTunes discriminates against UK consumers, says CA

Download rates raise music pricing debate

Downloads

by Adam Woods

"Consumers' Association rails at over-priced music" - it is a headline which has echoes of 1994, but in 2004 it reflects a new spin on an old complaint. And once again it brings the structures of music pricing under the microscope.

Apple, the runaway market leader of the fast-emerging legal digital music market, has been dragged into the spotlight by the watchdog group, which has gone as far as to suggest iTunes Music Store's pan-European pricing structure is an example of "anti-competitive and discriminatory behaviour against UK consumers".

In its official complaint to the Office of Fair Trading, the organisation says the online retailer is "distorting the very basis of the single market" by charging UK consumers 79p (£16.6) a track, compared to the €0.99 (68p) price point offered to French and German consumers.

While the pressure has come off CD pricing as supermarkets and parallel importers have dragged prices down across the market to afford a taffer for a chart title, it is the fact that iTunes' product is digital and can be distributed only by Apple that forms the central tenet of the CA complaint.

"This is not the same as other markets, because there is a distinct market for digital downloads," says CA principal policy advisor Phil Evans. "If someone is pricing differently on tennis balls or TVs, you can just go to France and buy them there, but you can't do that here because this is a digital product and Apple controls the distribution."

"The nub of the problem is not really that they are ripping us off - which is a pain in the butt and not very clever on their part - but that they deny us the ability to get round that system by buying in France."

The allegations represent the arrival in the digital world of an age-old argument which, according to online retailers - as it was for retailers and record companies before them - takes little account of the complexities of the global music market.

According to the Consumers' Association, the fact that Apple distributes all its files from Luxembourg is evidence that precisely the same product, bearing the same costs, is being sold at different prices in different territories.



Buy music for a song.

Designed for instant gratification, the iTunes Music Store lets you buy a song for just 79p - with just one click - and instantly download it to your computer. It's easy to buy music with an iTunes account or a gift certificate.

Music Shopping like Never Before. See Comment.

One of the many things you can do with iTunes is how easy it is to shop for the music you like. Just enter your search criteria - artist, computer, title or genre - and the music will automatically search you.

iTunes: The Consumers' Association has made an official complaint to OFT

In practice, Apple distributes from Luxembourg to take advantage of that country's low VAT rates on online transactions, but its contracts, like those of all retailers, online or otherwise, are negotiated on a territorial basis. As a result, indicate industry sources, the download industry is subject to the same international tapestry of dealer prices as the physical market.

And, while Apple clearly is not running the iTunes Music Store in the UK as a charitable concern, it is hard to see how much lower prices could go; at the 79p price point, Apple is understood to take a margin of around 4p per sale after tax, royalties and distribution costs.

While reluctant to comment on his rival iTunes' own policy, Sony Connect director of online music services Gregor Eikel suggests the European pricing model is more complex than the Consumers' Association apparently perceives.

"There are technical issues that have to do with another currency - if I did not serve the UK, I would not have to deal with pounds [sterling]," he says. "This is industry pricing - that is not down to us. The royalties are different on the continent than in the UK. But to what extent this justifies different pricing is another question."

As the market leader, Apple is the first under the microscope, but its suppliers and rivals will be monitoring developments with care. Were the OFT to launch an official investigation into Apple's

pricing, its verdict would clearly impact on the entire UK download industry.

"Apple has made no secret of the fact that it is making its money from selling iPods, so to some extent the margin it takes from downloads is almost irrelevant," says Russel Coulart, managing director of online retailer Recordstore.co.uk. "But forcing prices down will only screw things further for everyone else in the UK market. Do we want to set the price of music at 50p? That is the price of a Mars bar in the West End."

But if Apple did not need any more negative publicity in light of a continuing public spat with the UK indie sector, it did not do much to help itself. When called upon by the Consumers' Association to explain the factors which shape its pricing policy, Apple proved predictably tricky to pin down, eventually issuing a statement which pointed to "the underlying economic model in each country" as the reason for the differences in price across Europe.

In the absence of a more detailed breakdown, the Consumers' Association has been left to draw its own conclusions. "This is a digital market," says Evans. "It is supposed to be the future, but if the future is as bad as the past, you have to ask whether it is a good thing for consumers."

Apparently destined to fight the same fights on the same fronts for ever more, the music industry could have a great sigh at this latest instalment.

MTV and Apple chiefs to address Popkomm

MTV Europe chief Brent Hansen and Apple's iTunes boss Eddy Cue are among the headline attractions at Popkomm 2004, which launches this Wednesday in Berlin.

Cue, Apple's vice president applications and internet services, provides the "business" keynote at lunchtime on the convention's first day, while MTV Networks Europe chairman and chief executive Hansen will deliver the "culture" keynote later the same afternoon.

The opening afternoon features a "digital music beauty contest" at which representatives from many of the world's leading download services go head-to-head. They include Sony Connect director of online music services Gregor Eikel, Lawlays International president Charles Grimsdale and Napster president Brad Duce.

Later that afternoon, Musicline managing director Gabor Robertson offers a potted history of digital distribution. The same day he takes his place on a panel to discuss the practical aspects of metadata and content aggregation, alongside EMI vice president of new media Ted Cohen, The Orchard founder Scott Cohen and Shazam head of music Will Mills, among others.

Electronic Arts' controversial worldwide executive of music Steve Schnur takes part in a seminar entitled *Muzak For Doom* the following day, exploring the potential of music as a marketing tool in the company of a variety of games industry panelists.

Virgin Entertainment Group CEO Simon Wright lines up this Friday for a panel called *Future of entertainment retail*, sponsored by the Global Entertainment Retail Association (Gera).

Among the other panels in the schedule are Impala's New Opportunities For Independents forum, The Mobile As Sound Carrier: The Salvation Of The Music Industry and Is all (Successful) German Music crap?

At the same time and also in Berlin, Premium Music's inaugural Global Music Buyers Fair runs from this Wednesday to Saturday with the aim of introducing independent rights owners to those who control music placement in advertising, sport and television.

Speakers include BBDO European head of creative Carsten Heintzsch, BBH USA head of creative Thomas Hayo and Frifa's head of music marketing for the 2006 World Cup, Rupert Daniels.

TEARS FOR FEARS

SNAP SHOT

As their first new studio album for 15 years debuted inside the top 50 of the *Billboard* 200 last week, Tears For Fears have confirmed a new Europe-wide deal with GUT Records. The new album *Everybody Loves A Happy Ending* is the first featuring both Roland Orzabal and Curt Smith since 1989's *The Seeds Of Love*. The release in the US is via New Door Records/Universal, which picked up the band for the US following a short-lived deal with BMG, which resulted in no material being released.

GUT Records managing director Guy Holmes began negotiations to sign the band for Europe back in May this year. "Roland is an old friend and we got

cheting at the *Ive Novellas* about doing a deal for their new record and it developed from there," says Holmes, who is set to give the album a UK release in 2005.

The new album is to be lifted from the album will include *Clothes That Hang*, which will be serviced with a new video to be shot in the US, where the band are currently on an *Intend*/Universal promotional tour. The UK/European version of the album will include additional tracks.

"Some artists from the Eighties have faded away, some have reinvented themselves," says Holmes. "Tears For Fears have stood the test of time and have delivered a classic, timeless album," says Holmes.

CAST LIST: Management: The Firm; Distribution: Parlophone; International: Parlophone; EU: GUT Records; Radio: Intermatica (Germany); the (national).

Virgin to offer 1.2m tracks with its US download launch

by Paul Williams

Virgin Retail is stepping up its digital activity in the US today (Monday) by rolling out the biggest catalogue yet available of online music.

Virgin Digital will offer an unrivalled 1.2m tracks, dwarfing the libraries of rivals such as iTunes Music Store and Napster, and will include both download and subscription services.

Virgin Entertainment Group CEO Simon Wright, who has global responsibility for the project, says, "It's the first download offering that will try to reflect its origin in that it is being set up and managed by a music retailer."

Each track will cost 99 cents to download, while users will also be able to take out a monthly subscription for \$7.99, which will give them unlimited access to the repertoire available.

The service additionally includes 60 exclusive radio station streams and what Wright believes is an unrivalled database of information, including product reviews and cross-reference functions enabling users to move instantly from one act to another related artist.

"It allows the browsing capacity online; that is what we've tried to replicate," he says. "And if you've a

subscription user you've got your own record collection online to listen to when you want."

The US launch of Virgin Digital, whose UK arrival has been delayed from a projected date of quarter four to some time next year, comes as part of an increased focus for the entire Virgin brand across the Atlantic. Along with the launch of a US-based airline and another mobile phone company, Wright says it is planning a number of other businesses in North America with the 21-store chain there being utilised to push the Virgin name.

"It's very clear the retail proposition is a very important dynamic and in a good shop window for the understanding of the brand in the US," he says.

Virgin's North American retail

It's the first download offering that will try to reflect its origin in that it is being set up and managed by a music retailer

Simon Wright, Virgin

business, which will expand next year with a store opening in Toronto, is now being directly overseen by Wright following the departure of president Glen Ward. Ward was only recently made chairman of US trade organisation the National Association of Recording Merchandisers.

Wright's Stateside brief will see him taking charge of the entire non-UK activities of the retail brand, operating for three weeks every month from Los Angeles, while also looking after the global push of Virgin Digital and reviewing its cinema business worldwide. Despite the fact that the US albums market increased in volume by more than 7% on last year, Wright speaks of a tough market for the specialist entertainment sector with flat DVD sales, discounting "much more severe" than in the UK and "all the growth" coming from the likes of mass generalists such as Wal-Mart and Best Buy.

"The DVD market is showing signs of maturity, as we'd expect it to. Any entertainment retailer has got to face the fact you can't rely on DVD growth any more to compensate for flat sales or declines in the music market," he says.

patrick@musicweek.com

DANIEL BEDINGFIELD
CAST LIST:
TV: Iain Funnell,
Sacha Haddow,
Polydor; Factor: Neil
Hughes, Arlene
Moon; Polydor;
Regent; radio:

Grant Crain, Popa
Evers, Tony Myers;
Polydor; Marketing:
Peter Loraine,
Aronville Scott,
Curry Polydor;
National press:
Richard Dawes,
Polydor; Regional

press: Cherieen
Slett, Polydor;
A&R: Simon Gavin,
Polydor;
Management: Neale
Easterby, Richard
Ramsay, Empire
Management



Bedingfield: Polydor is pulling out all the stops for the artist's follow-up album

Polydor banks on Bedingfield

by James Roberts

If asked to name the most successful new UK artist of the past three years, most people would understandably opt for either The Darkness, Busted, Blue or Keane.

But for domestic sales of a debut album, Daniel Bedingfield stands above them all.

His 2002 debut *Gotta Get Thru This* has to date clocked up UK sales of 1.7m and sold a further 800,000 copies in the US.

So it is little surprise that Bedingfield's label Polydor is putting all its efforts into ensuring the imminent follow-up is one of the biggest titles of the fourth quarter.

"We expect to do ten albums this year on the back of one single," says Polydor co-managing director David Joseph, such is his confidence in Bedingfield's second album, *Second First Impression*, which is due for release on November 1.

It is certainly a bullish statement to make on behalf of an artist who has been away for more than a year. But on hearing the new material it is hard not to believe that it could indeed be a rare example of a British pop album which defies pigeonholing. It is the type of world-class record which perhaps places Bedingfield as the first UK-developed mainstream solo male since George Michael with the chance to breakthrough internationally to superstar status.

The person partly responsible for helping Bedingfield step up into the world-class league is US producer Jack Joseph Puig, who Polydor A&R Simon Gavin approached after hearing his work with John Mayer. "He is an amazing producer who has really worked with Daniel to get out all the ideas he had in his head," says Gavin. Puig, who has previously worked with acts such as No Doubt, Beck and the Black Crowes, has developed Bedingfield's song-

writing style, but in contrast has added a contemporary twist by using cutting edge beats in the mix. The mix of classic and modern is perhaps to rock what Justin Timberlake's *Justified* was to soul and dance.

The album's lead ballad *Nothing Hurts Like Love*, released October 25, is a stepping stone between Bedingfield's old and new sounds. Potential follow-up singles such as *The Way* - which has the stadium rock feel of U2 - and *Complicated*, based around a Latin American rhythm, are designed to further broaden his appeal. Polydor hopes that the singer's audience will warm to the development in the sound.

"I don't think it's an album that will leave the fanbase behind," says Polydor co-managing director Colin Barlow. "Musically the audience can grow with Daniel - the musical landscape has changed a lot since his debut album and people are getting used to hearing a more experimental sounds again."

Of course, since Bedingfield last had a single out, his younger sister Natacha has started establishing herself in the mainstream with her debut album for BMG. Her success is sure to provide the media with plenty of opportunity to speculate whether there is a room in the market for two Bedingfields. "It's to be expected, but they are such different artists I can't really see it being an issue long-term," says Neale Easterby of Empire Management, home to both Bedingfields, along with the likes of rising UK stars Estelle and Lucie Silvas.

Polydor's Gavin says with the new album Bedingfield has finally achieved what he set out to do with the first, but perhaps did not quite achieve. "He set to make a great pop album and has certainly done it. It's a British sounding record, but isn't parochial, and is unique".

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Strong line-up of speakers draws record attendances

Standing room only at packed In The City

Conferences

by Nicola Slade

In The City capitalised on one of its strongest speaker line-ups in years by attracting a record 2,000 delegates to last week's 2004 event.

It was standing room only at some of the conference's high-profile keynote: at Manchester's newly-opened Radisson Hotel, while huge queues gathered for the Saturday's Night And Day event and the Times venue was rained out on Monday for The Subways gig.

Such was the buzz that some delegates made it a habit of bringing down their mini-bars when the Radisson bar shut at 1.30am, reflecting an industry which – despite its heavily documented PR efforts – appeared upbeat.

ITC co-founder Tony Wilson notes, "There were six wonderful moments for me throughout the four days – Konda Marshall and his purchase order books story, Mat-



Knowles: Urban Summit keynote

hew Knowles taking time to talk to the acts who were due to play the cancelled Unsigned Urban showcase event. Richard Russell mentioning that he'd like to host a panel next year. John Kennedy on Van Morrison, Nick Stewart discussing the Stone Roses litigation process with John Kennedy, and rapper Mack D dancing and singing around the aisles of the Bridgewater Hall while Jamelia played.

The Interactive and Urban arms of the event proved popular, as well as Secretary's presence,

which saw Mathew Knowles – the manager of Beyoncé and Destiny's Child and the president of Sanctuary's US-based urban division – delivering an Urban Summit keynote on the Saturday, with Andy Taylor presenting the ITC keynote the following day.

"There were great panels and keynotes this year and the venues were very workable," says A&RP director Sean Devine. "Highlights bandwise were The Subways, Ampop and Duke Special, and it was lovely to see Niz Lopt playing in the hotel reception."

Wilson adds, "The success of the event was down to bringing together the old team with two new components within the ITC team – Record Of The Day, who organised all of the panels, and Andy Saunders' company Velocity PR, both of whom did a fantastic job. The sheer pull of the event was defined by the fact that, by Sunday, we had run out of laminate passes." nicsa@musicweek.com

New bands make their mark

The strong delegate showing at In The City 2004 ensured healthy interest in a number of the acts playing at the unsigned showcases.

Tom Vek and Fear Of Music were among the new acts enjoying widespread acclaim from the A&R fraternity, with both being invited to play at this week's "best of ITC" gig at London's Barfly. The gig will also feature bands such as Towers Of London and The Paddingtons, who used their In The City gigs to boost their strong A&R interest.

The Subway manager Ben Kirby says the band's Monday night gig was a particular success. "They have already played at Glastonbury and Reading this year, but it definitely helped move things forward by playing ITC," he says.

Other buzz bands appearing at ITC included Irish six-piece Mainline, who presented a struttled set of eight tracks which rattled between a host of disparate genres – an early Nineties "baggy" sound giving way to Seventies garage that took its lead from The Stooges and The Ramones. Similarly, New Rhodes gave A&R executives yet another chance to check out their sound, which has the potential to fit in with the Coldplay/Keane demographic.

Although the unsigned

shows have traditionally been the focus of In The City, this year offered a strong line-up of bands already on their way to becoming established.

One of the most well-received performances came from Northampton act The Departure, who performed at their management company Sanctuary's Sunday night showcase alongside Yurcodename:imilo and The Ga Ga's.

The same evening also saw rock label Visible Noise present its latest hand Bullet For My Valentine (pictured), who have been signed to the label in the UK as part of a worldwide deal with Sony US as the first signing by senior VP

worldwide Martin Dodd. The act look set to follow in the footsteps of rival Visible Noise/Sony band Lostprophets in becoming one of the most important UK rock acts over the next 12 months. The band have a low-key introductory mini-album released on November 16 ahead of a full album in 2005.

Meanwhile, In The City's focus on urban unsigned acts suffered a setback when around 20 acts were cancelled due to an incident at the Baby Grand, which resulted in the closure of the venue. ITC is hoping to reschedule a one-off London event in the near future to give the artists affected the opportunity to showcase their performances.



Knowles seeks Robbie link-up

Beyoncé's manager Mathew Knowles told Robbie Williams that the sure-fire way of breaking the US was to get together with his daughter – and management charge – Beyoncé.

"Beyoncé and him should do a duet," said the Destiny's Child manager. "She really wants to do that, by the way. It would be a win-win for both of them."

Knowles also told would-be stars in the audience that staying power was crucial for success in the music business. Alicia Keys was signed and dropped by Columbia before scoring success, while Destiny's Child were signed by Sylvia Rhone's Elektra label as 14- and 15-year-olds before scoring success with Sony Music.

He also told audience members not to be so obsessed with breaking the US. "Concentrate on your base first," he said. "Too many people become focused on America, but you are sitting on a gold mine and you don't know it. Destiny's Child are bigger outside the US than they are at home."

UK downloads continue surge

A total of 300,000 downloads are being sold in the UK every week, the Official Charts Company revealed on a panel focusing on the Download Chart.

The figure, which compares with totals of 6,500 some 12 months ago and 15,000 per week at the start of the year, highlights the massive growth of the market in recent months.

OCC media co-ordinator James Gillespie estimated that the figures indicate that some 12,000 album bundles are probably being sold every week, while the most recent Download Chart represented sales of 150,212 permanent downloads. A total of 40,000 different tracks are being sold each week.

Apple's influence under attack

Robbie Williams manager Tim Clark urged the industry to stand up against outside powers such as Apple which he believes are dictating the future shape of the business.

In an interactive City In Conversation session with Ted Cohen, EMI Music's senior VP of digital development and distribution, he insisted that the future of the business was not necessarily in single tracks. "What we are excited about is the opportunity to bundle," he told the panel. "What we don't like is people outside of the industry leading us by the nose."

"As an industry we need to be taking back our music and putting value into it," he added.

Poster company fights back

Diabolical Liberties used the profile of In The City to launch a petition and postcard campaign to lobby for authorised poster sites in London.

The company, which saw three of its employees hit with temporary ASBOs in court a week ago as part of its battle with Camden Council, conducted its campaign from the lobby of the Radisson Hotel, collecting petition signatures and distributing post-paid postcards.

Diabolical has teamed up with City Centre Posters in calling for the schemes, which they say "guarantee that advertising space is designated to the local arts, entertainment and community notices at greatly subsidised rates".

Blur man joins download row

Blur drummer Dave Rowntree argued that research on illegal downloading did not yet justify the UK music industry suing individual pirates.

Referring to research used by industry bodies including the BPI, Rowntree suggested the UK press often delivers an exaggerated picture.

The artist referred to a recent Harvard paper on illegal downloading, which he said appeared to reveal that downloading did not negatively affect physical sales and had the positive effect that every 150 downloads resulted in one additional tangible sale.

Managers stress changing role

A string of former major-label bosses told ITC's now I'm A Manager panel that they had crossed to the other side of the industry because managers were now fulfilling the artist development role formerly handled by record companies.

"One of the main reasons I decided to go into management was because the role of the record industry has changed so much since I entered the industry," said former Mercury and A&M managing director Howard Berman, who now manages up-and-coming pop R&B act 411.

"Because the role of the record company has become narrow-cast, there's much more opportunities to join all the other dots."

All the panelists – who also included former RCA managing director Harry Magee, former Virgin Records president Paul Conroy, ex-Sony Music Europe chief Paul Burger and ex-Island Records managing director Marc Marot – agreed that they had learned much since becoming managers.



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Big ambitions as Sony BMG

Regional boss unveils plans in new international role

Bowen: aiming for a global powerhouse

After a successful year running BMG in the UK and Ireland, Tim Bowen is preparing to return to the international arena and one of the biggest and most exciting challenges of his two-decade career.

"We now have a company which is a major force in the industry," he says. "I want us to be a powerhouse."

Bowen's role - heading the UK, Canada, Australia, New Zealand and South Africa - will see him report to Sony BMG COO Michael Smellie and oversee strategy internationally across the markets.

"It is bringing together all the main English-speaking countries outside of the US and there is a certain method behind the plan in terms of maximising our A&R opportunities," he says. "It is an exciting job. It will be interesting to export some of the ideas we have generated in the UK."

In parallel with the appointment of Stringer last Wednesday, Bowen put Denis Handlin in place to run the new Australian company and this week turns to South Africa. But he stresses the UK's important role within the Sony BMG family.

"The UK is the most important international market in the global business," he says. "In a global business, it has a responsibility and obligation as a repertoire source. We have to develop artists across all genres who not only break locally but also have real international appeal."

But Bowen is quick to stress that he will have no direct involvement in the market, which he believes to be in eminently good hands.

"It is very clear," he says. "Rob is running the UK company. And he will make a damn good job of it. He has all the credentials. He has great marketing skills, he is diligent, committed, knowledgeable and a great music man."

Bowen agrees that the roles allocated to the two executives reflect their strengths, adding that it represents a win-win for both. "It's true," he says. "If you were to look at our careers, this solution would be starting you in the face."

Indeed, Bowen has developed a comprehensive track record in the international sector - his most recent role as chairman and CEO



There is an even bigger job to be done which is creating the right company for the future

Tim Bowen, Sony BMG

of BMG UK and Ireland saw him return to running a single market operation for the first time since those Columbia days 10 years before. Bowen, who joined the industry with Sony - which was then, pre-acquisition, known as CBS - within business affairs, then spent four years in New York as head of Sony Music Publishing International.

Bowen joined Universal Music International as marketing and business affairs senior vice president in 1994, moving in to the role of UMI executive vice president.

After joining BMG as European chief operating officer in February 2002, he took on the UK role a year later. Since then, Bowen has steered the company to a strong performance, with Dido setting new standards for UK acts abroad, while Natasha Bedingfield and Maroon 5 have both been among the biggest breakthroughs of the year so far. He has experience of mergers, too, through the consolidation of Jive Records.

Now, the challenge of bringing together two already strong com-

panies within the international arena clearly excites the executive. "This merger is a true merger and it's not about cost savings," he says.

"Of course, when you are running a business you are always looking at ways to be efficient. But this is about pruning a plant so it can grow stronger and healthier. You never want to cut back on your ability to make money."

Although no decisions have been made on the structure or staffing of the new company, Bowen makes it clear that decisions will be made soon. Decisions on merging systems and decisions on back-office functions are due to be made first, although plans for the front-line companies are not due until Christmas or the new year, to avoid affecting fourth-quarter business.

Acknowledging the challenge of such a merger, he says, "There is an even bigger job to be done, which is creating the right company for the future. We have the opportunity to do that, having two extremely strong companies. The merger is the beginning of it all."

Giant's worldwide strategy

In parallel with the appointments of Rob Stringer and Tim Bowen, the international structure of Sony BMG also began to take shape last week.

The company's COO Michael Smellie announced a regional team - as yet, without titles - which sees the new group establish four distinct spheres of interest outside the US, reporting to Smellie. In parallel with Bowen's responsibility for English-speaking markets are heads of continental Europe (Maarten Steinkamp), Asia (Richard Denekamp) and Latin (Frank Welzer). The four appointments - representing two ex-BMG executives and two ex-Sony executives - underline the equal nature of this merger.

Sony BMG's new international structure differs from those of the three remaining major groups.

Of the three international structures, EMI follows the most similar pattern, with Jean Francois Ceccillon running continental Europe, and other regional managers running South East Asia



Steinkamp, continental Europe role

(Norman Cheng), Japan (Masaki Saito) and Latin America (Marco Bissi). David Munns runs the North American company.

How Sony BMG's four executives will work together within the new company remains unclear at such an early stage, but the first key responsibilities will be to take the first steps in bringing the two companies together by installing new market heads for Sony BMG. After Bowen's appointment,

Company lines up big names

BMG and Sony's combined artist roster is set to deliver an autumn schedule as strong as any from the major groups in recent years.

Some of the combined corporate group's biggest titles include greatest hits sets from Britney Spears (Jive), Travis (Independent) and Super Furry Animals (Epic).

Internationally-signed acts preparing to release new studio albums include Destiny's Child (Columbia), Kings Of Leon (RCA), Duran Duran (Epic), Delta Goodrem (Columbia), Good Charlotte (Epic) and Rod Stewart (J Records).

And there is also a particularly strong schedule for UK-signed acts with Sony's Manic Street Preachers, Beautiful South, The 411 and Lemar all releasing studio albums this side of Christmas.

Adding to the domestic showing are both Westlife and Brian McFadden, who will be reunited as labelmates after parting company earlier this year.

The follow-up to McFadden's recent debut solo number one *Real To Me* will be Irish Son, released on November 22. An



Sony BMG talent: (clockwise from top left) The...

album of the same name will follow a week later.

Meanwhile, Westlife's new album, a collection of Rat Pack covers titled *To Be Perfectly Frank*, is released on November 8, and will receive a huge promotional boost thanks to the group's prime-time ITV

BMG starts to take shape

Structure takes shape

the one with most immediate relevance to the UK is that of Steinkamp, both because of his region's close proximity and the fact that he will now be based in London.

Steinkamp is a former executive within the UK company, who oversaw the integration of the RCA and Arista marketing divisions into the newly-formed BMG Music Division. He was most recently president, international, for BMG, overseeing more than 30 territories including Brazil, Canada, Chile, China, France, Hong Kong, Italy, Mexico, Netherlands, Spain, Sweden, Taiwan and US Latin.

He has also been president for BMG Germany, Switzerland and Austria since the start of this year, while also overseeing Benelux, Eastern Europe, Greece, Turkey and the Nordic region in a previous role as executive vice president continental and Eastern Europe.

Steinkamp has moved quickly to begin the process of merger, last week confirming the appointment

of BMG's José María Címaro as president of Iberia – including responsibility for Portugal – and installing Sony's Carlos Lopez as president of Spain.

Decisions have already been taken across Eastern Europe, too, he says – although not yet announced – while a decision on the Nordic region will be unveiled later this week, with further announcements over the coming weeks and months for Italy, France, Benelux and Germany.

In the USA, Steinkamp will take direct responsibility – “for the foreseeable future”, he says – following the resignation of Sony's Balhazar Schramm a week ago.

Steinkamp insists the key to consolidation is flexibility and taking the right decision for the individual markets, rather than slavishly following a formula across the continent. Based in the UK, Steinkamp will lean heavily on his two deputies – “my left and my right hand”, he says – Jacques Camper and Soeren Hirsch, who will operate out of the regional office in London.

UK head aims to build fresh template for company

Stringer: a chance to create a new model

Rob Stringer is looking to break the mould of British record companies as the first chairman of the industry's biggest new player.

“This is an opportunity to build a completely different type of company”, he says. “We have an opportunity to reinvent. I have enormous respect for the other companies in the UK, but this is an opportunity to do something different.”

Talking for the first time about his new role, Stringer says the two companies are coming together in the best of shape – and with an impressive release schedule ahead of it as it moves towards Christmas (see left).

But Stringer's excitement at the scale of the challenge ahead of him and his new combined operation is clearly tempered by his determination to oversee the bringing together of the two companies in the right way. “I am very sensitive about merging both cultures carefully and getting to know people at BMG”, he says. “It is absolutely uppermost in my mind.”

He declines to talk in any degree of detail about the process which lies ahead, besides suggesting that back office will be the first area which will be looked at.

“I want everybody to focus on Christmas and I would like there to be a new company in 2005”, he says. “This is going to be a strong, streamlined company with an incredible roster.”

Stringer recognises that the strong ties he has with various executives within the BMG family will help the merger process, including Tim Bowen and Ged Doherty, who has most recently held the title of music division president. “I am very open minded and want to fully understand the BMG structure, because they have been doing great”, he says.

Further, as Stringer points out, in taking on the new enlarged role he will be the fourth chairman in quick succession for many of the staff at Bedford House – following Bowen, Hasse Brietholtz and Richard Griffiths – “but they have carried on being successful throughout that”, he says.

His reporting to Bowen reunites a partnership which stretches back to the early



This is going to be a strong, streamlined company with an incredible roster

Rob Stringer, Sony BMG

Nineties; back then, it was Bowen who moved Stringer from marketing to A&R director, a move which Stringer acknowledges “changed my career”.

“Working for Tim is very comfortable”, says Bowen. “The relationship is excellent. I have known him for a long time and know that ultimately he will let me have full control of the UK company.”

After first joining Sony Music – then CBS – as a graduate trainee more than 20 years ago, Stringer served within Columbia before moving to Epic where he became managing director. His relationship with his signings, the Manic Street Preachers, was so close that they moved with him as he crossed over. He has subsequently enjoyed successes with a string of artists; most recently, he brought in The Coral and The Zutons by signing a label deal with Delatonea two-and-a-half years ago and brokered the agreement to sign George Michael earlier this year.

After eight years running Epic, Stringer took on the mantle of chairman of Sony Music UK after the departure of Paul Burger to run

Sony's European operation. The pinnacle came last year, as successes by international breakthroughs such as Delta Goodrem, Evanescence and Beyoncé, as well as UK acts The Coral, Lemar and Big Brovaz, saw it crowned as the biggest artist albums company in 2003. This year has been similar, with Anastacia and George Michael delivering two of the year's biggest-selling albums in the UK.

“Both companies are in a very healthy state”, Stringer says. “I have tons of respect for BMG and the people who work there.”

“As a [combined] company we have a great roster. Quite honestly, I would like to be three times as good in three years' time. But it is a fantastic roster.”

Besides the crucial frontline business, Stringer singles out the area of commercial marketing as being of huge potential. “A big opportunity is in commercial marketing”, he says. “We will have an amazing bank of repertoire to play with in terms of digital rights, sync rights and catalogue. We will have the firepower to really make that work for us.”

Games for hot Q4 schedule



into the fourth quarter market. A triple DVD set from the show will be released on November 22, followed by the winning single from the programme on December 20, which will be too late to make the Christmas number one, but in time for the festive gift market.

The autumn schedule will also see the first activity from Hugh Goldsmith's new joint venture label with BMG, Brightside Recordings, which is issuing the debut single from Rooster on October 11, followed by an album in the new year.

Both sides of the combined Sony BMG operation will also be putting plenty of emphasis on extending the sales potential of some of this year's biggest-selling studio albums. BMG has further singles planned on albums such as Maroon 5, Natasha Bedingfield, Kasabian, Avril Lavigne, Outkast, Usher, Velvet Revolver and Faithless, while Sony is preparing to continue the campaigns for current albums from the likes of Anastacia, George Michael, Jill Scott, Prince, Darren Hayes and The Zutons.



programme *She's The One*, which will air in the run-up to Christmas. The show has been developed by Simon Cowell's joint venture production company Syco, which is also behind the November 1 launch of opera crossover act Il Divo. Cowell's X Factor will also deliver product

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Manufacturers are in an awkward position as record companies demand lower prices while the rising price of oil is increasing the cost of raw materials. *Hamish Champ reports*

Raw deal in the material world

The manufacturing sector of the UK music industry has seen its share of pressures in recent months.

But as if facing demands from record companies to lower the price of manufactured compact discs and DVDs not giving replicators enough of a headache, the recent hike in the price of oil – thanks to the current conflict in Iraq and general instability elsewhere in the Middle East – has seen considerable pressure being applied at the other end of the manufacturing process.

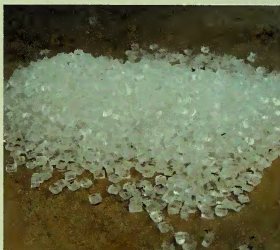
The cost of the raw material involved in making CDs and DVDs – polycarbonate, an oil-derived product – has risen by up to 40% since the beginning of July, according to some industry observers. This, combined with clients looking for more favourable terms of their own, has done little to ease trading concerns.

Manufacturers can only take so much persuading to reduce prices, however, and it appears some are beginning to resist such calls.

"Like any industrial market, when there's a lack of product or supply the price goes up," says Gareth Whomsley, recently appointed managing director at MPO UK. "We're taking the hit at the raw materials end and then at the other end our clients have been asking us if we can cut the prices we charge to them. That was certainly the case in the summer months, when perhaps demand [for CDs] wasn't so high. I've actually had to go to our customers and say 'I can't decrease the price, in fact I want to increase the price' for a variety of reasons."

Some customers have been understanding, he says, and he is sympathetic towards those who are reluctant to pay more. But Whomsley adds that falling prices have been a factor in the market for some time and are a trend that will soon have to be reversed. "No-one wants to pay more for something, but we've been able to say to a lot of customers that overall prices have come down during the past five years, plus it's a mature market and we're offering a good service, with deliveries on time and of the quality they need. So we think that's worth something. And our material prices have gone up, so a lot of them understand the situation."

Other manufacturers also recognise that the time has come to redress the price question. "Everyone has been holding off from passing increases on to the customers, but I think it's inevitable that situation is going to change," says Paul Bibby, UK sales director of Czech Republic-headquartered GZ Digital Media, which sees around 65% of what it produces end up in the UK. "The market has been waiting for a time when price increases can be passed on to labels across the board and this is the time – the



opportunity – to do it. By how much people are increasing their prices is an unknown quantity, but it's also combined with the seasonality. Whether they hold will in a large part be determined by whether oil prices remain high," he says.

Deluxe, now owned by the Rank Organisation, has its own view on the raw material question. "We have seen [price] increases in polycarbonate of between 25% and 40%," says Sue Mackie, Deluxe's European sales and customer service general manager. "We will try to stockpile where practicable and also look at alternatives, but otherwise it's business as usual." Like her colleagues in the industry, Mackie does not rule out the possibility of prices increasing further. "If this situation continues – and we think it will – then we may have to think about discussing the implications of this raw material price increase with our clients in January next year," she says.

Deluxe has had to contend with more high-profile pressures following recent press reports that Rank was considering offloading the replicator. Mackie declines to comment on the speculation; indeed she says the company continues to forge ahead with its development programme. According to Mackie, Deluxe Southwater has recently boosted its DVD capacity to 250,000 units per day and its CD capacity to 120,000 per day.

"We're installing a third litho print machine in November, while in Blackburn we've completed the increase in CD capacity and can now manufacture more than half a million units per

day." She adds that Deluxe continues to offer a one-stop shop throughout Europe, with activities ranging from authoring and pre-mastering to mastering, replication, specialist packaging and distribution.

Most companies have made similar efforts to add value to their core operations. Paul Bibby says his company, GZ, also offers a one-stop shop solution, offering a full print service where needed, while MPO among other things has looked to diversify by investing in the company which supplies French music retailer Fnac with back-end solutions to its web presence.

And, while manufacturers remain cautiously confident that the traditional music market can sustain itself over the coming months, there is additional activity to be found in specialist products such as alternative format sizes. These include Universal Music's three-inch singles, which represents yet another weapon in the labels' – and consequently the manufacturers' – armoury.

"We've done the three-inch disc for a while – it was originally intended as a marketing product – and while it's currently ineligible for the charts, if that were to change we'd be perfectly positioned to cater for the demand," says GZ's Paul Bibby. Deluxe has been involved in this area too, says Sue Mackie. "Deluxe has always had a handle on new technologies and deviations from standard discs, such as the CD cards. We're able to make three-inch CDs too; there are no technical barriers, instead we just need to change some manufacturing parts."

Another avenue is the increasing flow of free CDs which are given away with magazines and newspapers. While the debate as to their worth rages in other parts of the music industry, the controversial discs can nevertheless add some much needed revenue when activity is otherwise quiet.

"We see the covermount business as a separate market, obviously, and we participate in it," says MPO's Gareth Whomsley. "In the UK, it's a huge area and I don't believe that's having a real impact on the pricing of the traditional music market. It's such a distinctly different market and our customers in that area are different from our music customers."

GZ finds room in its production timetable for such work too, says Paul Bibby, but it's very much "low end" work.

"Covermount activity is done in very large volumes and the price tends to be very low, but if you have the capacity you can do a lot of volume although you have a smaller margin," says Bibby. "It's attractive in that sense but at this time of the year – and I don't believe that's having a real impact on work, because you freeze out decent margin work."

Bibby says GZ's Christmas period began at the beginning of August and has run through solidly from then. "As our capacity decreases we increase our price for that sort of work," he adds. "Then people go elsewhere for their covermounted CDs, because there are companies that are dedicated to that activity and have greater capacity than us, but even those people are increasing their prices, a move which reflects both the seasonality and the polycarbonate issue."

While the covermount business – together with innovative products such as the three-inch disc – will continue to provide some solace for manufacturers throughout the UK, most will nevertheless be hoping to look to a more basic means by which they can improve profitability – by increasing their prices in order to reflect the rise in raw material costs, or at least hoping the price of oil itself comes down significantly. But with the tensions in Iraq showing little signs of relaxing, such hopes look unlikely to be fulfilled in the short term.

Polycarbonate: It may not look like much but its rising cost is impacting on the economics of the manufacturing industry

'We're taking the hit at the raw materials end and then at the other end our clients have been asking us if we can cut the prices we charge them'

Gareth Whomsley, MPO UK



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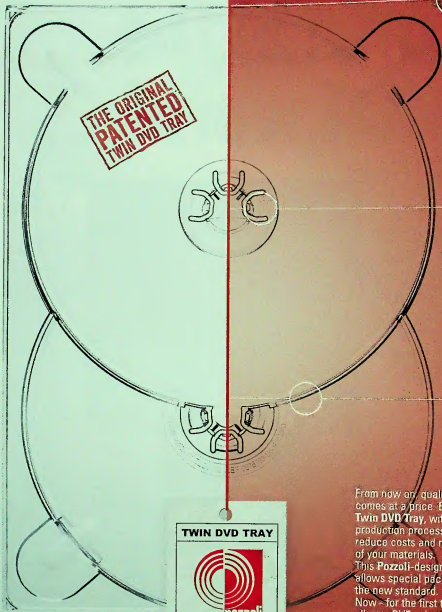
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Tight budgets are forcing artists and designers to be even more imaginative and resourceful, as last week's I See Music event highlighted. *Sonia Soltani* reports

Wear your art on your sleeves

Although much attention is currently focused on digital downloads, there is no doubting the enduring importance of the record sleeve for enhancing – or even transforming – the simple act of listening to music. Strong artwork can improve not only fans' perception of the artist, but even their perception of the value of the physical product.

These were certainly themes of the *Music Week*-backed exhibition I See Music, held last week at the ICA in London for the first time. Spun out of the annual Creative & Design Awards in order to showcase music-related design in a gallery setting, the show underlined the diversity and richness of the work of UK-based designers, illustrators and special packaging experts (see breakout, right).

It is little secret that record companies across the board are under pressure to cut their marketing budgets, but the message currently coming from members of the design community is that, far from undermining their creative output, tighter budgets are forcing artists and designers to be even more innovative and resourceful.

Jon Fors, art director and designer at Non-Format, which produced projects for Red Snapper and Cursor Miner featured in the show, says tighter budgets for record packaging can make things more interesting. "Big record companies make more and more generic design. The challenge for independent labels is side-stepping the mainstream design," he says.

Indeed, there are those in the design world who see the budget restraints as a blessing in disguise. Jo Marsh at Intro, the studio whose sleeves for Primal Scream's *Dirty Hits* and Broadcast's *Haha Sound* campaign featured at the ICA, says that although budgets may be tight and sometimes unevenly spread between artists, "it doesn't stifle the creative output".

"On the contrary," says Marsh. "Designers prove that by using music references and collage they can do something fantastic on a small budget."

Kathryn Craddock, Sony product manager for bands such as The Zutons, The Coral and Hope Of The States, says that while there is generally less money available for special packaging, interesting ideas are ultimately driven by

the creativity of the music itself. "The more musically creative a band is, the more creative their imagery will be. It has always been the case," she adds, noting that her role as a product manager is to "mix and match the artists with the designers".

Designers and product managers alike agree the primary driver of a creative design project is their relationship with the artist. "With any particular project, it depends on the band involved and the management. The most important thing is the interface between the artists and the designer," says Seb Marling at Blue Source, the studio whose sleeve designs for Supergrass' 10th anniversary album and the second Zero 7 album featured in I See Music.

Intro's Marsh attributes the creative freedom that designer Julian House was allowed for his work for Broadcast and Primal Scream to the bands' trust in him to interpret their music visually. "He had already worked on the musicians' previous albums and they have an excellent collaborative relationship," she says.

For Primal Scream, artist Jim Lambie created the striking image of eyeballs wrapped in black tape; House's challenge was to fit Lambie's particular vision into a sleeve layout. The designer has known the band Broadcast since they both attended London's St Martin's College of Art and shares their interest in Polish post-war posters, Eastern European surrealism and the underground culture of the Sixties, influences which are all evident in the sleeve design.

Rob Owen, product manager for Graham Coxon at Parlophone, says it is ultimately the label's responsibility to make sure the project looks as good as possible. "Our role is to present artists and then get the closest approximation to what they have in mind," he says. "We are very lucky in the fact that Graham is an incredibly talented artist and has a real artistic direction. He presented his own illustrations to Alex Hutchinson at Free Barrabas studio, who made them work for the packaging, the promo and the commercials."

However, there is a general consensus that successful projects require record companies and designers to work closely together. "There is

I See Music highlights: special packaging



Future Loop Foundation: scratch & sniff sleeves



Art direction: Big Active. Design, Mat Maitland, Big Active.

Illustration: Jasper Goodall, Big Active.

Commissioning manager: Richard Newton, Titanium Music. Gerard Saint (Big Active art director): "We cover images conjuring up memories of naive childhood summers were illustrated by Jasper Goodall, and three areas within them were impregnated with printed smells – cut grass, vanilla and bubblegum – to add to the sensory ambience and summer vibes. The sleeves were printed using fluorescent inks and the type applied using silver foil blocking. The text on the inside sleeve was printed white out of a solid fluorescent yellow – an effect not dissimilar to staring into the sun."

Bell XI: snakes & snakes boardgame promo



Art direction, design and retouching: Scott Burnett, A&D. Product manager: Alex Waldron.

Island. Scott Burnett: "The album artwork for Bell XI's *Music In Mouth* was built around stylised snapshots of the band's living environment. The names of the songs were applied to relevant items found within the snapshots. The object that related to snakes & snakes was an old snakes &

ladders boardgame with the ladders taken out. When we came to design the single promo for snakes & snakes, we thought it would be fun to make an actual miniature version of the ladderless game. The finished pack had the cheap and cheerful look of a travel game you'd have found in the caravan park shop when you were nine."

Hope Of The States: distressed fabrics



Art direction and design: Matt Simmons, Type2zero. Product manager: Kathryn Craddock, Sony Music.

Packager: CMCS. Matt Simmons: "The idea was conceived while working with the band in Ireland, where they were recording their album. We wanted to make a really tactile sleeve that looked ruined yet beautiful while reflecting the aggressive sound of the song. The idea was to make the sleeve from a ruined and burnt flag – a destroyed symbol of a national identity, as outlined in the song's lyrics. We worked closely with designer, Claire Davies, before she hand-made and distressed each one."

Max de Wardener: adolescent inspiration



Art direction/design: Hal Udell. Illustration/design: Max de Wardener.

no point having a very good-looking design that's a little too abstruse," says House. "The label is always involved and can point out that there might be a legibility problem."

While designers want to catch the attention of the record-buyer within a couple of seconds, it is obviously not in their interests to work against the needs of the band. "We're always looking for the best ways of representing the band because good representation means good sales," he adds.

Gerard Saint from the illustration agency Big Active, who chaired the I See Music steering committee and has recently worked on campaigns for Goldfrapp, Syntax and Future Loop Foundation, underlines how packaging is not just a carrier of the music but an integral part of the entire campaign. "We're considering the whole campaign. We have to think how the ideas for the album can translate into single sleeves, advertising and visual presentation for the artist," he says. "At the end, all roads must lead back to the album."

Some designers voice regret that they are not more involved in the after-life of the sleeves. Paul West and Paula Benson at Form were commissioned by Tokyo-based label Imperial Records to design the album cover of Coil, a Japanese pop band. "It was a very refreshing experience," West says. The studio designers want for an abstract motif and also had the opportunity to make a five-minute film for the campaign. "In England that would have been hardly possible because art is quite compartmentalised," he adds.

One theme emerging throughout the I See Music exhibition for designers and artists is "authenticity," with designers tending to use computer technology with discernment. "Computer techniques have changed a lot and have been refined," says House. "Now we have a larger arsenal of techniques. We're still using the same aesthetics, but we have gained a bit more confidence in the gesture."

"Make it real" is another widespread motto. Scott Burnett at Aad in Dublin, who designed the Bell X1 promo boardgame, says that he used actual models for the shoot because it had to look real. "We didn't want it to look as if it was all done on Photoshop," he says. Likewise artist Max de Wardener, whose own illustrations were printed on his album, says that the "homemade" feel was essential to the creative process of the *Where I Am* Today sleeve.

Certainly one person who specialises in delivering the correct "feel" to artwork is Daniel Mason at Somachin' Else, who produced the packaging for the Future Loop Foundation's Scratch & Sniff 10-inch and Syntax's Meccano Mind limited-edition single. "It is much more difficult than one thinks to get the designs translated from production to delivery. A lot of experimentation is required and usually it is not just one company that can provide the precise material for the design," he says.

"From the original idea to the completed product coming back from the printers, there might be some disappointment," he adds. "My job is to make sure that doesn't happen, while respecting the costs and efficiency."

Saint at Big Active, meanwhile, is optimistic about the future of sleeve design. "Some people have predicted the death of the imagery, but it will never happen," he says.

Indeed if the well-attended I See Music exhibition and a forthcoming exhibition of Graham Coxon's sleeves on October 30 and 31 at the ICA is anything to go by, music-related design is currently thriving and certainly continuing to catch the public's attention – not to mention increasing perceptions of the value of music.

Spotlight on I See Music

Product manager: John Wright, Accidental Records.
Packager: Herzog Idox, Illertissen, Germany.

Max de Wardener: "The illustration came from sketchbooks I had kept since I was 15. It was never designed to be a CD cover. As I stopped sketching a few years ago it makes it even more personal. I gave Hal Udell the books and he chose which one would be appropriate. We didn't want the cover to be over-designed. We decided between different fabrics that came from Germany. We were not looking for the ultimate cover but we wanted it to have a DIY feel. I take it as a compliment when people say it looks as if a kid had done it."

Iyriel: letterpress approach

Art direction/design: Adam Whitaker
Adam Whitaker: "I'm a designer and a DJ. I use these CDs to give the music I make under the Iyriel label to people. There are a lot of different types of music on the CDs – house, pop, reggae. You could find really anything in these pockets. All the products are printed by hand on a letterpress. I find metal blocks more interesting, more hands-on and you don't get this touchy feeling with the computer. It looks like as if it could have been done in 1640, but it is in fact done with a very contemporary touch. On a computer you can make anything smaller or bigger in a click. If you use letterpress it takes a long time to wash the coloured inks, so you take decisions about types even more carefully."

Red Snapper: clothes label

Art direction and design: Kjell Ekholm and Jon Fors, Non-Format.
Product manager: Gavin O'Shea, Lo Recordings.
Packager: Rowtheath.
Jon Fors: "We wanted something that wouldn't be printed packaging. We took a plain generic white case and we locked it in this some T-shirt labels stitched across cardboard. Red sleeves. For the remix album Redone, we wanted to do the same on a much larger scale. We find T-shirt labels really interesting so we used the back of these labels. The reverse side has been deconstructed. We liked the look of it and used it



Standing out from the crowd: (above) Bell X1's Snakes & Snakes boardgame, (below) agit-prop art for Kasabian

back to front with all the strands hanging around. The idea came in a second, but the production took a while."

Mum: old book format



Art direction and design: Dave Howell and Dave Thomas.
Product managers: Mum, Dave Howell and Dave Thomas, Fat Cat Records
Manufacturer: Modo.
Dave Thomas: "The concept was that the artwork should be a continuation of the old found-book theme of previous albums and mirror the hands-on, weathered and organic nature of the album. This was recorded in an isolated weather station and eight-keeper's house beneath a lighthouse in Gardskapgat, south west Iceland. With its Spartan, peeling interior hosting an intensely creative, experimental atmosphere, we spent 10 days living and working in the basement, making drawings and line-cut prints of the building, the

instruments and objects we found there; cutting up and printing on old cloth-bound books and aged lighthouse keeper's charts, envelopes, letters; incorporating the band's ink drawings, writing, and paintings. These items were then carried back home to be scanned, layered in Photoshop and developed into the finished products. The spin-off marketing items sympathetically continued the theme of found ephemera and ageing materials."

Kasabian: agit-prop promos



Art direction, design and illustration: Simon Corkin.
Product manager: Jo Power, Richard Connell, Roma Martyniuk, BMG.
Packagers: Deluxe, ASL and CMCS. **Joanna Dunk (BMG product manager):** "The imagery needed to create a feeling of an identity that could be expanded on and adopted by the band's fans. The band had referred to the person in the logos as standing for anyone in the street who is intent on living their lives their way and standing up for what they believe in. The initial promo releases, not chart eligible, were released to create a feeling of an underground movement and encourage listeners to form an affiliation with the band. The fans, or movement members, are then encouraged to use parts of the packaging to spread the word, hence the inclusion of stickers, stencils and flags."

Syntax: rubber cover



Art direction: Big Active.
Design: Gerard Saint and Mat Maitland, Big Active.
Commissioning label: Illustrious/Sony Music.
Product manager: Ted Cocle, Illustrious/Sony.
Gerard Saint (Big Active art director): "The brief was to create a simple, must-have promotional format for the album Meccano Mind by Syntax, prior to showing any imagery from the commercial campaign. Big Active decided to design something tactile using rubber, which could be de-bossed with the track information and then welded together to form the construction of an outer wallet cover, used to contain a printed inner card wallet. Two versions were produced, one for a CD format, the other for 12-inch heavyweight vinyl. The use and feel of the embossed rubber sets this promo apart, making a bold statement about the branding for the band."



New media outlets and revenue opportunities are influencing audio visual content but, at the end of the day, it is the quality of programme making which wins through, says Adam Webb

New vision takes music TV beyond the small screen



With a healthy music scene and an ever-increasing number of channels, these are certainly interesting, not to mention challenging, times for anyone involved in music television.

Add to that the changing technological landscape and convergence between different strands of entertainment media, and the possibilities for new formats and new revenue streams look encouraging.

The effects of digitisation and downloading are already in evidence on "the box". Recent commissions include ITV1's weekly Orange Playlist, which launched last Thursday. Meanwhile, companies such as MTV continue to combine music and celebrity to great effect, with the channel's new Johnny Vaughan sitcom, *The Buzzer*, set to feature cameo appearances.

And of course, as the "Parky effect" has consistently shown, the power of television to push customers into music stores remains undiminished. A series such as Channel 4's *Music Hall Of Fame*, which will fill 12 hours of Saturday evenings, highlights that with the right format and the right marketing, music is still capable of commanding prime-time scheduling and holding its own as an attractive proposition to both broadcasters and advertisers.

However, countering these positives are the now routine suggestions that a dearth of original formats are failing accurately to reflect

the strength of the current music scene, particularly regarding live music and emerging artists.

The UK already broadcasts a dozen more music channels than the US and many have seen the stuttering performance of BSkyB channels *The Amp*, *Scuzz* and *Flaunt* – recently taken over by *Chart Show Channels* – as evidence of digital saturation. Endemol/Initial chief executive Malcolm Gerrie is not alone in describing 95% of programming as "ghettoised", "boring" and "music TV lite".

Yet, the current business environment has already had a significant impact on how production companies operate, says CC-Lab executive producer Justin Rees. For Rees, there has been a definite change of emphasis from a more traditional relationship with record labels (which pay production companies a one-off fee for their work) towards a more diverse outlook in which production companies proactively aim to acquire a stake in what they shoot.

This traditional relationship remains a central element of production companies' business. For example, CC-Lab filmed Travis at Alexandra Palace and Jamie Cullum at Blenheim Palace this year, with the labels retaining rights. Even so, CC-Lab also picked up the acquisition rights for the Isle Of Wight Festival as well as working on smaller projects such as St Etienne's short film *Finisterre*. The Isle Of Wight Festival was

partly funded by sponsor Nokia and promoter Solo, with CC-Lab funding the cost of a high-definition shoot in return for the rights on the resulting material.

"The rule with production companies in general is that you really want to own your content, because that gives you so many more options in how you can sell it," says Rees. "With music, you generally don't tend to get ownership rights because you've been commissioned by a major [Travis or Jamie Cullum, for example]. You get paid for the job and the record company tries to make its DVD licence deals and its TV licence deals and tries to recoup some money. But the Isle Of Wight Festival was a project we had developed with the promoter and there was a chance that we could have an ownership interest in it so we were much more interested in how we were going to market it and sell it once we'd shot it."

"Acquisitions are the only way to go," he continues. "The first thing was to get C4 to show it in the UK and then it was given to a DVD distributor to sell it globally for us for TV. After that, we'll approach every band that we've shot and try to do additional deals, whether it's for DVD extras or a whole DVD, or whether it's just to pitch for their next big live production."

Such proactive deals are becoming standard practice says Emyr Afan, founder and CEO of The Pop Factory in North Wales, the UK's only bespoke music TV venue, which hosted the Future Of Music Television conference last Wednesday (September 22).

"It's all about intellectual property," he says. "When we look at a band now or a TV performance, we don't just think, oh it's going out next Wednesday and that's the end of it. We're always thinking about developing a relationship with the act regarding DVD or what's going up on their website – there's lots of different, smaller revenue streams that have been brought into the equation that weren't even there two years ago."

Afan says that production companies must now diversify and negotiate deals to maximise their income, citing a recent documentary in which The Pop Factory took joint-ownership with a broadcaster.

Afan says, "We try to get the broadcaster to take rights for TV, so they have that slice of the cake, but they don't get DVD, international rights or promotional rights. If the broadcaster wants the video enough then they will do that. That's what I've been specialising in doing and, as programme makers, we've had to become more entrepreneurial."

As well as looking at acquisition rights, the area which potentially offers the most to programme makers is the emerging video mobile market. "As music producers, we're looking at [reaching] five terrestrial platforms and 27 dedicated digital music platforms and then probably three or four other digital platforms, such as Sky One and Trouble," says Malcolm Gerrie. "But the most exciting of all is probably the little platform that one carries around in the pocket of one's jeans. The mobile will be up there in years to come and we'll be having the same conversations with commissioning editors from Microsoft, Apple, Orange and Vodafone as we do with Channel 4 and MTV. The whole idea of the Orange Playlist [Endemol's new Orange-sponsored music programme on ITV1] has been around for two years – we were really just waiting for the iPod revolution to happen."

Recent news stories have indicated that mobile and 3G will represent the next frontier in terms of downloading and content provision. With sales of smart phones, which are able to store 2,000 hours of music, expected to reach the 20m sales mark this year (by comparison, sales of iPods have reached a mere 4m since its launch

The Orange Playlist: hosted by Xfm DJ Lauren Laverne, ITV1's new weekly show represents a new breed of music programming, which supports digital music by featuring the Download and Ringtone charts along with celebrity-based content

'It's a fantastic time because the music scene is better than it's ever been and there's more opportunities to get music onto different platforms'



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two years ago), the battle is already looming between Microsoft and Apple to migrate their media software onto mobile handsets.

Meanwhile, the union of Nokia, NEC, Motorola, Siemens and Sony Ericsson to form the Open Mobile Alliance, with the express purpose of cooperating to deliver TV broadcast-to-mobile, highlights how significant the operators view the success of 3G. At the beginning of September, O2 and NTL announced they would be running the first UK trials of multi-channel television on mobiles in the spring of 2005.

What all these networks will have in common is that they will all require entertainment content – and presumably high quality, exclusive content that could drive sales.

MTV Networks UK & Ireland head of interactive Matthew Kershaw says, "I think most of the operators don't as yet think it's the content that drives sales. They think it's how many free minutes you get, the tariff and the kind of handset. But there is a massive change [coming] in terms of their content."

"The operators are used to selling ringtones and screensavers, which pretty much anyone can provide for them. But when you move into video content, there are only a handful of companies which can create fantastic content, and they are basically the big brands. So what we're seeing is a move away from unbranded content towards the big media owners."

With MTV and Emap already offering video clips on 3, the platform is already surpassing expectations, says Kershaw. Although MTV initially hooked-up with the 3 network on a trial basis, paid downloads have reached six-figure volumes within a year and, with technological advances and other mobile operators primed to enter the market, the future certainly looks promising. MTV is already planning on producing bespoke content for mobile.

How this will affect programme makers is as yet unclear, but, for CC-Lab's Justin Rees, diversification has been an industry watchword for a number of years anyway. CC-Lab was set up four to five years ago with the express intention of operating across a variety of platforms and, in addition to filming concerts and promos, the company also specialises in websites, brand strategies (such as Heineken's Thirst campaign) and artwork design.

Another company keen to break into emerging markets is distributor 3DD Entertainment, which has recently established a New Media department. "Right now, I think mobile is very much a case of 'watch this space'," says its managing director Lara von Ahlefeldt. "But as a company we do try to move with the times and make sure that we're keeping our finger on the pulse."

"That's really the way forward – you've got to look at getting a slice of each pie and, in some ways now, we're moving away from being totally reliant on music products. Music is changing and the way that people watch and listen to music is changing, so we have to be a bit chameleon-like and adapt with the times."

In a similar context, the blending of music and celebrity has been key to MTV's success in recent years, something that the station is keen to build on at this year's Mipcom, says Rupert Moring, director of scheduling for MTV branded channels UK & Ireland.

"Acquisitions would need high production values and would ideally have a strong, innovative celebrity angle," he says. "We're particularly interested in any post-watershed programming with a male interest. Pimp My Ride has been one of the biggest MTV success stories of the year so far, so any productions that could hook the same kind of audience or inspire that kind of water cooler appeal would certainly grab our attention."



Top Buzzer: MTV's new sitcom, which was scripted by Johnny Vaughan, is set to feature cameo appearances from Shaun Ryder and The Libertines' Pete Dinklage among others

Amid the more straight-up musical programming such as America Or Busted, MTV's autumn schedule will also include the likes of Straight Plan For The Gay Man (a reversal of Queer Eye For The Straight Guy) and Top Buzzer, a new Johnny Vaughan-scripted sitcom.

Yet, it is the potential of mobile which offers the biggest short-term shift in programming in both business territories and the type of programmes being made.

To some extent, this is already becoming evident in commissions such as Endemol's Orange Playlist, which takes a classic format (similar to Desert Island Discs) and collaborates with its mobile sponsor – which is investing a seven-figure sum – to hook in with digital applications.

For Malcolm Gerrie, the programme was pitched at the "iGeneration", with the aim of linking between several different platforms. "You might be watching the programme and then want to download a track you've just seen," he says. "The viewer will be able to do that straight from the website as well as having it as a ringtone. It can be manifest in many different ways and you can also go into an extended version of the interview itself on the website – so the whole backup is really comprehensive. The whole project was geared up from day one in preparation for the explosion of digital music."

A similar strategy is also in progress with Hit 40 UK, says series producer Jez Nelson of production house Someton' Else. For Nelson, mobile is the natural extension for a show that has already unfolded from radio to TV and online production.

"It's probably the perfect example of a programme that can exist on different platforms," he says. "At the heart of each offering is the Hit 40 UK chart, but each one is presented differently. For example, on radio we do a three-hour show play all the tracks at length and have interviews with everyone when we reveal the chart. On TV we get to show the videos, while online we can go deeper and have a genuine interaction with the audience. With mobile you can have real-time interaction with the radio, but you can also have text alerts and unique content. So each of the platforms has got something genuinely different to offer."

For Nelson, the beauty of a show like Hit 40 UK is that it can target all these platforms simultaneously, but not to the detriment of the

core idea of a chart show. "TV, radio and online aren't going to go away and mobile will just be an extension," he says. "To some extent, it's already here and for the audience we're broadcasting to, as we all know, mobiles are in their hands constantly. The next step on from that is sending them content – so, without a doubt, it's going that way, but not to the detriment of the other platforms."

Former TOTP producer Chris Cowey advocates a similar message of 'don't sweat the medium'. Now about to launch his new venture, Smashing Music, he maintains that programme makers should concentrate on making innovative programmes of a high quality.

"In a sense, mobiles don't really affect what we do," he says. "For many years now, I've increasingly less called myself a programme maker than a content provider and whichever platform it ends up on [we have to be] receptive to emerging markets and emerging technologies."

"The most important thing is to still make sure we get good, lateral and original music programming to as many people as possible," he adds. "Programming that re-invests by getting more people involved with it and more people inspired and joining the party early. That way you'll have a whole new generation of music lovers. I don't care how you get them on board, but stick to the core business and stick to doing it well and the rest will look after itself."

Malcolm Gerrie adds, "It's a fantastic time because the music scene is better than it's ever been and there's more opportunities to get music onto these different platforms. Providing that is, that you can come up with the right idea. At the end of the day that bit isn't changed."

This is a point on which Cowey agrees. "I think the most important thing is good tunes played by good bands," he says. "A lot of TV executives don't care how we consume the music, so what we've got to do is make damn good music television and not let the tail wag the dog. Basically, TV should do what it does best and provide the widest blend possible – and if you make damn good music television then that's what will drive customers into record shops or to a download site. Ultimately, I don't think we should get too blinded by technology."

The future might be mobile, but the importance of imaginative content is no less than in the past.

'What we've got to do is make damn good music television and not let the tail wag the dog'

Chris Cowey, Smashing Music



Instant Karma boss cues comeback via Sony Classical Good karma blesses Vanessa

by Andrew Stewart

Classical crossover has come a long way since the release of Vanessa-Mae's 1995 breakthrough album, *The Violin Player*, especially in terms of target marketing and consumer development.

Critics still cite the Singapore-born fiddle player's teenage wet T-shirt publicity shots as the first evidence of classical's terminal decline. Others have suggested that her crossover repertoire called for a makeover.

Although Vanessa-Mae's early crossover albums did multi-million retail business for EMI – selling 5m – sales tailed off in the later stages of her contract with the company. Meanwhile, other acts emerged to take the lion's share of a market she had once dominated.

Rob Dickens, chairman of Instant Karma, remained convinced of Vanessa-Mae's star quality. He found a strong team of composers to write for her, so the resulting concept to Sony Classical's international boss, Peter Gelb, and served as consultant when the project entered the studio.



Mae: new, dance-inspired album

Choreography is set for release on October 20, backed by a concert at the Royal Festival Hall the following day and suitably heavyweight marketing. The album offers 10 tracks inspired by dance, complete with original compositions by Vangelis, Bill Whelan, AR Rahman, Water Taieb and Jon Cohen. Khachaturian and Handel also make it on to the tracklisting, dressed up in modern clothing by Tolga Kashif and Vanessa-Mae herself. The Royal Philharmonic Orchestra and sound engineer Andy Bradford also feature on the album's impressive credits.

"Each piece evolved through

several versions before we reached the finished one," says Dickens. "The great thing about Vanessa is that she was never fazed by any of the changes." He adds that crossover classical audiences are ready for more than the "four on the floor" habitually added to earlier upbeat numbers. "Vanessa opened the doors for a lot of people. I'd like this record to take them to another stage. The cultural diversity of music can reach out beyond traditional audiences, which is what this album will do."

Vanessa-Mae says she is delighted with *Choreography*. She points by way of example to the sophistication of Bombay Dreams' composer Rahman's Raga's Dance and the blend of traditional Irish and Chinese themes in Whelan's Emerald Tiger.

"After my last album, I had a chance to take a step back," she says. "I wanted to present the violin in a more organic, acoustic fashion without losing its edge as a contemporary instrument. This disc takes people to the roots of dance."

andrewstewart1@iscall.co.uk

Marcello Alvarez

Famous tenor arias. Alvarez: Dresden

Staatskapelle/Votti. (Sony Classical SK 92937).

As owner of one of the most cultured tenor voices of his generation, Alvarez has already established his world-class credentials in the opera house and on disc. His latest Sony Classical release is a bold statement, its choice of core repertoire inviting comparisons with Pavarotti and a succession of past greats. Alvarez's musical intelligence and emotional honesty help deliver the goods with individuality and flair.

Costello

Il Sogno, LSO/Tilson Thomas. (Deutsche Grammophon 471 5772).



The release of Elvis Costello's first orchestral composition on the hallowed DGG yellow label pushed Norman Lebrecht into an applecart outburst in his *Evening Standard* column, citing the album as one of the final nails in classical's coffin. This overreaction is unwarranted given the melodic appeal of Costello's episodic ballet score, complete with echoes of the functional music of Thirties composers, jazz lines and French musical

impressionism. Michael Tilson Thomas and the LSO, with John Harle and Peter Erskine, make a great job of the work's world premiere recording.

John Foulds

Three Mantras; Lyra Celtica; Apotheosis, Mirage, Bickley, Hope; CBSO/Dramo. (Warner Classics Z564 83525-2).

Warner Classics can add a proud feather to its corporate cap with the release of this album of concert works by a forgotten hero of British music. Foulds made his name as a composer of light music and the World Requiem played annually on Armistice Night in the Twenties. He became director of European music for All-India Radio in Delhi, died in India of cholera and was all but forgotten. Thanks to the CBSO and its music director Sakari Oramo, Foulds regains a place on the musical map with two world premiere recordings in a programme of genuine substance.

Gaudete

Anon. (arr. Karl Jenkins), Tavener, Faure, Pachelbel, Reich, Telemann/Short. (Signum Classics SIGCD050).

This album marks a fresh departure for specialist indie Signum Classics, with its 25-minute programme pitched

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"Happy 25th, Town House! You guys are part of Queen history too, of course, we had some of our best musical arguments in Studio 4 – there's probably still some of our blood on the desk!"
Brian May

TOWN HOUSE CELEBRATES SILVER ANNIVERSARY

The Sanctuary Group's Town House Studios – which has hosted stars from Elton John to Oasis over the years – celebrates a quarter of a century in the business this year by remembering old friends and anticipating new projects. By Joanna Jones

There are unlikely to be too many in the music industry who could still claim to be friends with some of their original clients 25 years down the line but, in a corner of west London, there is a studio for whom this is still the case.

History has been made more than once during that quarter of a century in the complex off Goldhawk Road – in 1977 when Elton John needed somewhere to record his tribute to Diana, Princess of Wales he came to Town House's Studio 1 to record the version of Candle in the Wind, produced by George Martin, on the afternoon of her funeral. The session on that September afternoon, as is now part of music legend, went on to spawn the biggest, and fastest-selling single of all time.

But besides being Sir Elton's London studio of choice, Town House's Studios 1, 2 and 4, and mastering and edit suites have played host to a who's who of the British music industry of the past two decades. Artists including Queen, Bob Dylan, Blur, De La Pappard, Frank Zappa, The Jam, Oasis, Placebo, Robbie Williams, Suede and Tina Turner among many, many others have all burned the midnight oil there.

From a technical point of view, Town House's Studio 2 was the first to offer an SSL desk commercially in the UK, and the room was even immortalised on celluloid when it appeared in Bob Dylan's *Hearts Of Fire* film.

Today, the studio is forging ahead into the future with forthcoming projects including the recording of Coldplay's new album with producer Barton Suzuki, mastering of projects as diverse as X's new signing MIA to Travis's new single by Geoff Pasche, The Doves' new album by Burt Stafford-Clarke all on the blocks in coming months and an Ocean Colour Scene live album by Tim Burrell recently released.

Founded by Richard Branson in 1979, Town House Studios originally consisted of only Studio 1, with Studio 2 added as an afterthought. Studio 3, bought from The Who and based in Boreham, was later given up and Studio 4 was built to meet the high demand at Town House some time before Virgin bought Olympic.

SANCTUARY MOBILES

Sanctuary Mobiles was born in 1999 with the bringing together of the Fleetwood and Manor Mobiles, both of which had already been trading for more than 20 years.

It currently operates the largest fleet of independent sound trucks in Europe, catering for all recording technologies, from 16-track analogue to 96-track digital. Sanctuary Mobiles employs some of the most experienced and musically talented staff in the world and recently won an RTS award and has been nominated for a Grammy.

Specialising in being able to provide a bespoke one-stop-shop service for concert recording and broadcast, from event planning all the way through the recording cycle to the mixing and editing, Sanctuary Mobiles provides its clients with the finished sound track whether it be in stereo or even 7.1 DVD surround.

For the past five years it has led the market in DVD recordings and started 2004 with seven out of the UK's Top 10 biggest-selling DVDs.



"A hotel with knobs on": Studio 2 at Town House

Town House was later sold to the EMI Group as part of the purchase of Virgin Records in 1992 and Sanctuary bought the studios from EMI 10 years later, in April 2002.

The studio complex is now part of The Sanctuary Group's "360°" vision – a company mantra which has seen the business grow to encompass records, urban, artist management, producer management, merchandising, touring and agency, publishing, studios, books and visual entertainment divisions.

But the renowned studio has, according to the people who still use it, lost none of its considerable charm, individuality and professionalism along the way.

With three recording studios, a Pro-Tools suite, five mastering suites, edit suites and duplication, vinyl cutting and restoration facilities, Town House also boasts round-the-clock technical support, with three full-time maintenance engineers working on-site. In addition to control rooms, each studio has its own private lounge, alongside client rooms, while a convenor offers clients and staff breakfast, lunch and evening meals. More recently, a fully licensed bar – for which Sanctuary co-founder and executive chairman Andy Taylor and studio manager Nikki Atfield are the very proud licensees – has been added.

As head of audio studios Julie Baleman, who joined Sanctuary Studios in August 2001, says, "Studios are basically hotels with knobs on."

Taylor adds, "It is vital to studios that they are a home environment for people over the time they will need us. Town House has a nice vibe in the whole building because it has been around for so long – a lot of these modern studios are very clinical and sophisticated but have no atmosphere."

That friendly atmosphere and enduring sense of professionalism has been carried over from its earliest days, as Barbara Jeffries, previously managing director at The Manor studio complex, recalls.

Jeffries, who oversaw the building of Town House and managed the studios from its very inception – when Sweet became the first artists to record there – until she left in 1993, says, "Lots of people stayed in the residential area even though they were not doing sessions at Town House, cooking breakfast all day long."

But, from the days when Jeffries remembers Prince coming to Town House straight after a show at Wembley still wearing his stage clothes, Stevie Wonder walking round the building singing tunes, and occasional gaggles of die-hard groupies outside – "There were usually no groupies but Freddie Mercury always had a few hanging around." – Town House's reputation as a relaxed and friendly place to work could not have been sustained until today without the technical expertise and back-up support of its staff.

Queen's Roger Taylor recalls the accommodating nature of its staff: "I remember when we were there, Freddy Mercury insisted the ladies' loo be widened to allow for the ample proportions of Monserrat Caballe, known in Spain as 'la superlady', he says.

Producer Chris Thomas, who has used Town House since the early Nineties and has recorded everyone from Elton John to Pulp there, says, "I always enjoyed working there – it is a great studio. I quite often used to record in Studio 1 and move into Studio 4 for mixing."

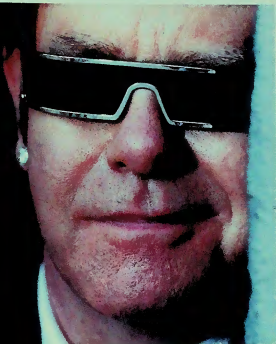
Thomas adds, "The first album with Pulp we recorded there and it was very exciting and I went on to work on Common People. The first time I ever worked there was

"I cannot believe I have been producing for 25 years, but this is proof of the fact. The quality and technology and service is as good now as it was then. Here's to the next 25."

Steve Lilywhite, producer



"Congratulations to Town House Studios on making it 25 years in the business. Our association has been long and really productive. It's a great, professionally run studio with fantastic equipment and an excellent team of people. It's always a pleasure to work there." Sir Elton John



on an Elton track I was working on in 1991-92. Obviously I ended up having hit records there so I guess it must have a good reputation."

Thomas points to top-class maintenance staff and monitoring as two of Town House's most impressive qualities for producers throughout the years.

"Moving between Studio 1 and 4, the monitoring is just really good and so honest – when you take it out you don't get some terrible surprise," he says. "There is also a very good back-up system and, most importantly of all, really good maintenance – if you don't have that, it doesn't matter if you're one 'state of the art' or 'two and six', if it is not working you need to be able to fix it."

Meanwhile, producer Steve Power – who has been working on projects since July 2003 and is about to start in the studio at Town House with Guy Chambers and Delta Goodrem – praises the studio's "amazing heritage" and staff who are "incredibly helpful to me achieving my goals".

Some have virtually made the majority of their careers there: Hugh Padgham was one of the original four assistants at Town House, working with a band called Split Ends who later went on to become Crowded House, while Alan Douglas went from tape op to engineer to chief engineer, throughout the years working with Eric Clapton and The Jam among others.

As Andy Taylor sees it, Town House is essentially the whole Sanctuary Group's 360° vision in microcosm. "If you are going to look to service artists on all fronts you need to have recording, mastering, mixing facilities that musicians and artists are comfortable with and have everything they could possibly need," he says.

"The whole principle of the studios division is to be able to offer an internal service – we have audio visual and post production, as well as mobiles, and artists can come to Sanctuary and do everything they need to do to release a record, from managing tours, managing to merchandising – the whole process of an artist's career."

Taylor says the decision to acquire Town House in 2002 as a studios base for Sanctuary was driven by the need for a viable business and an internal resource to complete the Sanctuary circle. And, for Taylor, Town House's reputation spoke for itself.

"We had lots of studios back in the early Nineties. Some time early in 2000 we were looking around. It seemed like a good location and history, and seemed like a perfect acquisition – that was an important part of the decision – the quality of the studios as well as the reputation. The studios needed to be a viable part of the business and the long-term reputation was a part of that."

Taylor also believes the acquisition and continuing success of Town House has enabled Sanctuary to build a relationship with certain artists the company did not necessarily have before.

And despite a changing environment during its lifetime which has seen a seismic shift in the recording industry driven by the growth of home recording, changing economic pressures, the advent of digital music and contracting budgets, Town House fully intends to be celebrating another 25 years ahead.

"I think it is important as a studio now to be able to offer mastering, audio visual and post production – to be a more rounded service," says Taylor. "And, from a commercial point of view, the fact it is still a viable business down to people like Julie (Bateman) who are doing a fantastic job."

"Town House is our audio studio base and the fact that acts of the calibre of Coldplay want to come here is an incredible testament to a studio which is a key player in its field."

SANCTUARY POST

Sanctuary Post, the Soho-based arm of Sanctuary Studios, provides comprehensive post-production facilities that include Avid DS Nitris HD and SD, Symphony, Avid off-line with media share facilities and linear editing. All of these facilities are available in both PAL and NTSC.

Additionally, Sanctuary Post has two Pro Tools HD audio suites with large recording booths, a motion graphics design team and full DVD design and authoring facilities. Complementing this are duplication and replication facilities, as well as encoding for CD-ROM and the web.

Headed by Maryann Kennedy, Sanctuary Post affords a relaxed and spacious working environment that offers a one-stop solution for digital and non-linear editing, finishing, audio, graphic design and DVD for television programmes, commercials, promos, concerts and corporate videos.

WHAT THEY SAY...

"Ever since I was chief engineer of the Town House, having designed the original studios with Philip Newell in 1979, I have enjoyed the privilege of producing or engineering many great recording projects in this world-renowned facility. The studio has always maintained a very special atmosphere which, as we all know, is crucial to creative activity. I wish them every success for another 25 years of great recordings."

Mick Glossop, producer

"There are only a handful of truly great studios in the world. Those studios have turned out not just the great albums but also the great engineers and producers. Town House is one of them and one of the very few facilities we would honestly recommend to our own clients."

Robin Millar, Whitfield Street Studios

"Well done. Good luck for the next 25!"

Paul Weller

"To all at Town House, happy 25th anniversary and a massive thanks for making our records sound as good as they possible can (cheers Geoff). Here's to another 25 and more."

Underwater Records

"One of the few remaining studios to combine character with professionalism, plus a great pub next door!"

Pete Craigie, engineer

"AOL thinks Sanctuary Town House is fantastic! Sessions@aol has recorded some of music's biggest names at Town House – their impressive studios and superb staff make it an absolute treat to work there."

Abi Hemmingway, AOL Music

"I have had an excellent rapport with them in all capacities ranging from recording, playbacks and post production. It has been an incredible relationship for us and our clients and I would rank Town House at the top of my list for all recording-related services in the UK."

David Infield, Twenty First Artists

"I have used most facilities at Town House over the years and always find friendly faces and skilled engineers to help us with our requirements. Southern Fried's love and best wishes for another 25 years."

Nathan Thursting, Southern Fried Records

"The first cut was the deepest! The whole team never fail to come up with the goods, no matter how demanding we are. We love them, our artists love them. With such a professional and friendly attitude in everything they do, it's no surprise they have been going this long. Here's to the next 25 years."

Jemma Ballantyne, Parlophone

"Town House make the best tea and have the best monitors in town. Great atmosphere, great rooms, and a great place to cut records."

Alex Gilbert, 14th Floor Records/Warner

"Town House is always popular with artists, producers and engineers for recording, mixing and mastering. It's somewhere that you can always trust to get great results, as all the rooms have great equipment. But most importantly of all, there is a fantastic atmosphere in the building which is created by the team who work there."

Darrin Woodford, The Echo Label

"Town House is a studio with an amazing heritage. I find it to be a wonderfully creative place. The rooms are malleable and are capable of achieving a variety of sounds to suit the project in question. I enjoy working with all the staff there who are always incredibly helpful to me achieving my goals. I've worked there a lot and will continue to go back there."

Steve Power, producer



"Town House have mastered much material for me over 10 years. Their staff, especially Geoff Pesche, are superb. I wish them another 25 successful years."
Beverley Knight

Q&A JULIE BATEMAN

Head of Sanctuary Audio Studios Julie Bateman shares her experiences of the past, present and future of recording at Town House



When and how did your involvement with Sanctuary Town House start?

"I worked for Metropolis for eight years then joined Sanctuary audio studios in August 2001. I was brought in to build up the mastering side of things. Very soon after we bought Westside Studios and we were initially going to build new mastering facilities in Westside, then Town House came onto the market.

"EMI had slightly run down the mastering side of things – so I was brought in as head of audio studios, initially in charge of mastering, then to build Town House back up to what it once was."

What was it like being involved with a place that has such an illustrious history?

"Town House always had a strong reputation and when we took over, nothing was wrong with it, but it was a bit unloved and a bit of an afterthought.

"It is now really busy with clients coming back who haven't been back for some time, many producers – Steve Power, lots of people. I think it is a benefit that Town House has such a name – studios are essentially hotels with knobs on. It is all about the people in the studio and how they are treated when they are there.

"On our own admission, Town House has not necessarily got the flashiest technology but it has reliable equipment and people that care about it and make it work."

Do you have a particular moment that stands out for you during your time at Town House to date?

"In the first two months of owning the studio we had Placebo back to do their fourth album; all three previous albums had been recorded here. A week into

Many congratulations to **Town House Studios** on a highly successful 25 years in the music recording industry.



Here's to the next 25.

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Club Charts 02.10.04

The Upfront Club Top 40

| Position | Artist | Title | Label |
|----------|----------------------------------|---|---------|
| 1 | TYLER JAMES | WHY DO I DO? | Mercury |
| 2 | SCISSORS SISTERS | MARY | Mercury |
| 3 | JSTO FEAT. ALISON JEAR | I JUST WANNA DANCE | Global |
| 4 | MARY DROD | THE PRESSURE | Mercury |
| 5 | DANZEL | PUMP IT UP | Mercury |
| 6 | DAVID MORGUELS | WITH LEA-LOREN HOW WOULD I FEEL | Mercury |
| 7 | DIRTY VEEDAS | INTO THE SUN | Mercury |
| 8 | INTENSO | PROJECT FEAT. LISA SCOTT-LEE GET IT ON | Mercury |
| 9 | DEEP DISH | F.A.S.P. (DANCE) | Mercury |
| 10 | TESTO | JUST BE | Mercury |
| 11 | ROBBIE WILLIAMS | RADIO | Mercury |
| 12 | FLASH BROTHERS | AMEN (DON'T BE AFRAID) | Mercury |
| 13 | ALEX GLOD | STRANDED IN PARADISE | Mercury |
| 14 | CHRISTINA MILLAN | FEAT. JOE BUDDEN WHATEVER I WANT | Mercury |
| 15 | PHIL HOODON | FEAT. TESTAMENT KING OF KINGS | Mercury |
| 16 | DI GEORGE | FEAT. SEVYNN NENER GONNA LET YOU GO | Mercury |
| 17 | KRISTINE W | FEEL WHAT YOU WANT | Mercury |
| 18 | A STUDIO FEAT. POLINA SOS | FEEL WHAT YOU WANT | Mercury |
| 19 | DANNI MINOQUE | VS. FLOWERPOWER YOU WON'T FORGET | Mercury |
| 20 | SAJIF | KEITA MAAN | Mercury |
| 21 | ERIC PRYZ | CALL ON ME | Mercury |
| 22 | KHIA | MY NECK MY BACK (LICK IT) | Mercury |
| 23 | CAROL GIVE ME YOUR LOVE | | Mercury |
| 24 | MICHAEL GRAY | WEEKEND | Mercury |
| 25 | SOLASSO | VARIOUS FEAT. KAVI - THE MIX: SUMMER 2004 | Mercury |
| 26 | DAVID GIULIA | STAY | Mercury |
| 27 | CHESTO | STAR LONG BLACK LIMOUSINE | Mercury |
| 28 | DU CASPER | FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD | Mercury |
| 29 | LORNA PAPI | CHILD FEI TRAI (GO E! MAMA) | Mercury |
| 30 | DIDO | SAND IN MY SHOES | Mercury |
| 31 | ELEMENTS | WALK RIGHT NOW | Mercury |
| 32 | DARK GLOBE | FEED | Mercury |
| 33 | DEREGE | MODE REMIXES | Mercury |
| 34 | TINA | COUSINS HYMN | Mercury |
| 35 | AUDEBAN | GIRL (OH OH YEAR YEAR) | Mercury |
| 36 | MARK B | FEAT. TOMMY EVANS HOWE (DOWNY KNOW WE) | Mercury |
| 37 | R.I.P. SHIT | UP | Mercury |
| 38 | A.F.ROMAN | MAGIC | Mercury |
| 39 | ART OF TRANCE | KOMGOGOSE | Mercury |
| 40 | BRAD CARP | WORNING ALWAYS COMES TOO SOON | Mercury |

TOP 10 UPFRONT CLUB BREAKERS

- 1 MARIO V.S. JANE LOPEZ & TONS
- 2 BACON STATIONS HAVE LOVE MORE
- 3 KRONK EXPERIMENTAL PARTY
- 4 JANEKE INSPIRATION
- 5 MATTIN CASEY & SONYA T. IN THE WILD



amsterdam dance



Danni Minogue: debut on #1 Around The World. Scissors Sisters: Mary Drod at number two

Number one for newcomer

Funny house leads the way at the top of the Upfront Chart this week, with newcomer **Tyler James** jumping to the top of the list, with just a 1% margin over the **Scissors Sisters** James' debut single *Why Do I Do* - which also advances 15-6 on the Commercial Pop Chart - is clearly a significant club hit, although radio and TV have yet to fall for its charms. Let's hope they do. James is a fine singer and also a good songwriter, whose previous credits include writing tracks on Gareth Gates' second album *Go Your Own Way*.

James' success means that, for this week at least, the **Scissors Sisters** have to be content with runners-up position for their fourth single *Mary*, which also leaps 23-3 on the Commercial Pop list. Regardless of whether it can make that last step to the Upfront Chart summit, *Mary* makes a triumphant return to clubland for the act, who also reached number two on the chart - and number 19 on the Commercial Pop Chart - with their January debut, comfortably kumbaya. Subsequent singles *Take Your Mama* and *Laura* didn't get club mailings, and thus failed to generate significant club action.

There are plenty of new entries - nine of them - to the Upfront Chart this week and the highest is **Kristine W's** *Feel What You Want*, which topped the chart in 1994, and returns at number 17 in new *Cuba Libre* and original *Rolo & Rob D* mixes. The fact the record is celebrating its own 10th anniversary is purely coincidental to its limited reserビング which is actually linked instead to label *Champions* 25th anniversary - a remarkable achievement for a UK independent dance label.

Just behind **Kristine W** is **Danni Minogue's** *All Around The World* debut *You Want Forget*. About the debuts at number 19. It is a vocal adaptation of *Flower Power* by the act of the same name. The original track rescheduled number three on the Upfront Chart earlier this year, a position Minogue will likely beat in the next week or two.

Finally, after weeks of sustained growth, **Confessors** looked like giving **But** for the moment at least, its challenge has faded, and it drops 2-3, leaving **Terror Squad's** *Lean Back* to enjoy a third week at number one.

COMMERCIAL POP TOP 30

- 1 DANZEL PUMP IT UP
- 2 SCISSORS SISTERS MARY
- 3 ELEMETS WALK RIGHT NOW
- 4 DI CASPER FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 02.10.04

SINGLES

| | Single | Label |
|----|--|------------------|
| 1 | ERIC PRYDZ CALL ON ME | Polydor |
| 2 | GIRLS ALoud LOVE MACHINE | Universal |
| 3 | NELLY MY PLACE/FLAP YOUR WINGS | Mercury |
| 4 | JOJO LEAVE (GET OUT) | Revue |
| 5 | GREEN DAY AMERICAN IDIOT | Melody/Cap Music |
| 6 | BRIAN MCFADDEN REAL TO ME | Rebelles |
| 7 | 3 OF A KIND BABYCAKES | Decca |
| 8 | DONNY OSMOND BREEZE ON BY | Atlantic |
| 9 | TWISTA SUNSHINE | Paragon |
| 10 | NATASHA BEDINGFIELD THESE WORDS | A&E |
| 11 | GROOVE ARMADA I SEE YOU BABY | Sire |
| 12 | FATBOY SLIM SLASH DOT DASH | Rebelles/Virgin |
| 13 | JOSS STONE YOU HAD ME | Atlantic |
| 14 | MUSE BUTTERFLIES & HURRICANES | RCA |
| 15 | ALCAZAR THIS IS THE WORLD WE LIVE IN | J |
| 16 | MAROOON 5 SHE WILL BE LOVED | Universal |
| 17 | MCFLY THAT GIRL | Fiction |
| 18 | IAN BROWN KEEP WHAT YA GOT | Revelles |
| 19 | THE 411 DUMB | Sony/Sire |
| 20 | PIRATES/ENYA/AMA/BOSS/ISHANI YOU SHOULD... | Revelles |
| 21 | PAUL MCCARTNEY TROPIC ISLAND HUM/WHE ALL... Berkeley | |
| 22 | MUSEE YVES/MALINOR IS IT COOL THAT COOL | |



**ONLY MUSICWEEK
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ALBUMS

| | Album | Label |
|----|--|--------------|
| 1 | GREEN DAY AMERICAN IDIOT | Revelles |
| 2 | EMBRACE OUT OF NOTHING | Independent |
| 3 | MAROOON 5 SONGS ABOUT JAME | J |
| 4 | BRYAN ADAMS ROOM SERVICE | Polydor |
| 5 | NATASHA BEDINGFIELD UNWRITTEN | BMG |
| 6 | KEANE HOPES AND FEARS | Island |
| 7 | PAUL WELLS STUDIO 150 | V2 |
| 8 | THE MUSIC WELCOME TO THE NORTH | Virgin |
| 9 | RAZORLIGHT UP ALL NIGHT | Virgin |
| 10 | TAN BROWN SOLARIZED | Fiction |
| 11 | NICK CAVE & THE BAD SEEDS ABATTOIR BLUES/NYRE... | Mer |
| 12 | GOLDIE LOOKIN CHAIN GREATEST HITS | Americ |
| 13 | NELLY SUIT | Universal |
| 14 | JEAN MICHEL JARRE AERO | WGM |
| 15 | SCISSOR SISTERS SCISSOR SISTERS | Polydor |
| 16 | STATUS QUO XS ALL AREAS - THE GREATEST HITS | Universal TV |
| 17 | CHRISTINA AGUILERA STRIPPED | RCA |
| 18 | JOHN DENVER A SONG'S BEST FRIEND - VERY BEST OF | RCA |
| 19 | ANASTACIA ANASTACIA | Epic |
| 20 | ALISON MOYET VOICE | Sony/Re |
| 21 | FRANZ FERDINAND FRANZ FERDINAND | Domino |

| | | | |
|----|----|---|-----------------------|
| 20 | 13 | PARALEL(S) (RAMM/BOSSES/FISHKAT) YOU SHOULD... | Capitol |
| 21 | 14 | PAUL McCARTNEY TROPIC ISLAND HUM/WAVE ALL... FRAGILE | Capitol |
| 22 | 15 | MOUSSE YEMMA LAWFORD IS IT COS I'M COOL? | Begonia/Bangart |
| 23 | 16 | HOUSTON I LIKE THAT | Atlantic |
| 24 | 17 | BIFFY CLYRO MY RECOVERY INJECTION | Southern Fried |
| 25 | 18 | GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE... | Nonesuch/Warner Bros. |
| 26 | 19 | ARMAND VAN HELDEN MY MY MY | Atlantic |
| 27 | 20 | THE ORDINARY BOYS SEASIDE | Universal TV |
| 28 | 21 | STATUS QUO YOU'LL COME ROUND | Independent |
| 29 | 22 | BRIAN WILSON WONDERFUL | Atlantic |
| 30 | 23 | THE CORRS ANGEL | Independent |
| 31 | 24 | EMBRACE GRAVITY | Universal |
| 32 | 25 | BUSTED THUNDERBIRDS/3AM | Polaris |
| 33 | 26 | SHAPESHIFTERS I O-LAS THEME | Mercury |
| 34 | 27 | MARK KNOPFLER BOOM LIKE THAT | Virgin |
| 35 | 28 | RAZORLIGHT VICE | Epic |
| 36 | 29 | ANASTACIA SICK AND TIRED | Epic |
| 37 | 30 | CASSIDY FEAT. MASHONDA GET NO BETTER | J |
| 38 | 31 | STONEBRIDGE FEAT. THERESE PUT EM HIGH | Real Gone |
| 39 | 32 | KANYE WEST JESUS WALKS | Roxy-Akela |
| 40 | 33 | SUGABABES CAUGHT IN A MOMENT | Universal |



PRYDZ: HOLDS ON TO TOP SPOT FOR SECOND WEEK

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COMPILATIONS

| | | | |
|----|----|-------------------------------------|-----------------------------------|
| 1 | 6 | BIG TUNES | Ministry Of Sound BAC/Sony/ARM |
| 2 | 7 | HITS 99 | Virgin/EMI |
| 3 | 8 | ISAD SONGS | Sony TV/Universal TV |
| 4 | 9 | THE ALL TIME GREATEST LOVE SONGS | Sony TV/Universal TV |
| 5 | 10 | ROCK CHICKS | EMI/Virgin/Universal |
| 6 | 11 | KISS JAMS | BMG/Virgin/Universal |
| 7 | 12 | NOW THAT'S WHAT I CALL MUSIC! 58 | Ministry Of Sound |
| 8 | 13 | CLUB CLASSICS | BMG TV/Projects |
| 9 | 14 | ESSENTIAL R & B THE LOVE COLLECTION | BAC TV/MTV |
| 10 | 15 | BOY CRAZY | Def Jam |
| 11 | 16 | WESTWOOD - THE TAKEOVER | Jazz FM |
| 12 | 17 | HED KANDI SUMMER 2004 | Motor/Dance |
| 13 | 18 | CREAM CLASSICS | BMG/Tenor/Virgin |
| 14 | 19 | THE BEST OF R&B - SUMMER SELECTION | EMI/Warner |
| 15 | 20 | CLUBMIX SUMMER 2004 | Interscope |
| 16 | 21 | 8 MILE (OST) | Interscope |
| 17 | 22 | NEW WOMAN - THE NEW COLLECTION 2004 | BMG/Tenor/Virgin |
| 18 | 23 | POWER BALLADS II | Virgin/EMI |
| 19 | 24 | BEST OF ACROUSTIC | Edel/WP Music |
| 20 | 25 | CLUB CLASS | BMG TV |

FORTHCOMING

| | | |
|-----------------------------|--------|-----------------------------------|
| KEY SINGLES RELEASES | NOV 23 | CONVULS THE MURDERER |
| BRUNO MAGLIANO | NOV 23 | ASHWORTH THE CHEE JAM |
| THE MURDERERS | NOV 23 | WILL SMITH THE PUNCHER |
| NOV 24 | NOV 8 | BRIAN MCFARREN (IRISH SON/ROCKST) |
| NOV 25 | NOV 1 | GRACE SADO THE PUNCHER |
| NOV 26 | NOV 1 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 27 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 28 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 29 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 30 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 31 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 32 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 33 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
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| NOV 45 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
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| NOV 98 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 99 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |
| NOV 100 | OCT 25 | 4U BETWEEN THE SHEETS SOWS/RIDE |

| | | | |
|----|--------|---|---------------------|
| 21 | 12 | FRANZ FERDINAND FRANZ FERDINAND | Domino |
| 22 | 9 | THE THRILLS LET'S BOTTLE BOHEMIA | Virgin |
| 23 | 18 | THE STREETS A GRAND DON'T COME FOR FREE | Loaded/Polystar |
| 24 | 14 | KASABIAN KASABIAN | BCA |
| 25 | 20 | USHER CONFESSIONS | Arista |
| 26 | 6 | THE CLASH LONDON CALLING - 25TH ANNIVERSARY | Columbia |
| 27 | 17 | THE LIBERTINES THE LIBERTINES | Rough Trade |
| 28 | 21 | SNOW PATROL FINAL STRAW | Fiction |
| 29 | 28 | THE STROU THE SOUL SESSIONS | Relativity/Virgin |
| 30 | 22 | MCFEY ROOM ON THE 3RD FLOOR | Universal |
| 31 | 39 | 50 CENT GET RICH OR DIE TRYIN' | Interscope/Polystar |
| 32 | 11 | NELLY SWEAT | Universal |
| 33 | 32 | RAY CHARLES GENIUS LOVES COMPANY | Liberty |
| 34 | 33 | DAMIEN RICE 0 | Island/Island |
| 35 | 29 | STEREOPHONICS YOU GOTTA GO THERE TO COME BACK | 2 |
| 36 | 37 | MICHAEL JACKSON THRILLER | Epic |
| 37 | 23 | DIZEE RASCAL SHOWTIME | XL |
| 38 | 26 | ALEXANDER O'NEAL GREATEST HITS | EMI |
| 39 | 25 | THE KILLERS HOT FUSS | Island/Virgin |
| 40 | 22-20S | 22-20S | Heavenly |



GREEN DAY: STORM INTO NUMBER ONE POSITION

- PRE-RELEASE AIRPLAY TOP 20**
- | Rank | Artist/Track | Label |
|------|---|---------|
| 1 | 1. KATY PERRY - MY FAKE FLAVOR | Capitol |
| 2 | 2. USHER - CLOTHES DON'T MAKE YOU SEXY | BMG |
| 3 | 3. ABEL CANTO - YOU KNOW YOU GOTTA GO | BMG |
| 4 | 4. CHRISTINA AGUILERA - YOU BRASS BELLUM FOR MASH | Warner |
| 5 | 5. DEEP BLUE - I CHOOSE YOU | Mercury |
| 6 | 6. ESTELLE - THE SHINE | W |
| 7 | 7. JENNIFER HENNESSY - SWEET | Warner |
| 8 | 8. DESTINY FORD - YOU'RE MY REALITY | Capitol |
| 9 | 9. KELLY ROWLAND - GOOD TALK | Mercury |
| 10 | 10. ANI DIK STAY - I DON'T KNOW HOW TO BE A GOOD GIRL | Mercury |
| 11 | 11. KELLY ROWLAND - GOOD TALK | Mercury |
| 12 | 12. JAY-Z - DESTINY FORD | Mercury |
| 13 | 13. JAY-Z - DESTINY FORD | Mercury |
| 14 | 14. THE BROWNS - YOU'RE MY REALITY | Capitol |
| 15 | 15. JAY-Z - DESTINY FORD | Mercury |
| 16 | 16. JAY-Z - DESTINY FORD | Mercury |
| 17 | 17. JAY-Z - DESTINY FORD | Mercury |
| 18 | 18. JAY-Z - DESTINY FORD | Mercury |
| 19 | 19. THE STREET BEATS - THE BEATS | Mercury |
| 20 | 20. SKUNKY ANGELO - BIG HUNG | Mercury |

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COOL CUTS CHART

| Rank | Artist/Track | Label |
|------|-----------------------------------|---------|
| 1 | 1. THE STROUTS - THE STROUTS | Mercury |
| 2 | 2. BEYONCÉ - MONTE CARLO | Mercury |
| 3 | 3. WATER BOYS - WATER BOYS | Mercury |
| 4 | 4. BILLY BRAG - THE STROUTS | Mercury |
| 5 | 5. DANIEL BRESNAHAN - THE STROUTS | Mercury |
| 6 | 6. SPANISH LOVE - SPANISH LOVE | Mercury |
| 7 | 7. THE STROUTS - THE STROUTS | Mercury |
| 8 | 8. THE STROUTS - THE STROUTS | Mercury |
| 9 | 9. HARRY CHOO - CHOO CHOO | Mercury |
| 10 | 10. THE STROUTS - THE STROUTS | Mercury |
| 11 | 11. DONNY KATON - DONNY KATON | Mercury |
| 12 | 12. THE STROUTS - THE STROUTS | Mercury |
| 13 | 13. THE STROUTS - THE STROUTS | Mercury |
| 14 | 14. THE STROUTS - THE STROUTS | Mercury |
| 15 | 15. THE STROUTS - THE STROUTS | Mercury |
| 16 | 16. THE STROUTS - THE STROUTS | Mercury |
| 17 | 17. THE STROUTS - THE STROUTS | Mercury |
| 18 | 18. THE STROUTS - THE STROUTS | Mercury |
| 19 | 19. THE STROUTS - THE STROUTS | Mercury |
| 20 | 20. THE STROUTS - THE STROUTS | Mercury |

URBAN TOP 30

| Rank | Artist/Track | Label |
|------|--------------------------------|---------|
| 1 | 1. TIBOR - SQUAD | Mercury |
| 2 | 2. NELLIE FURT - NELLIE FURT | Mercury |
| 3 | 3. BRAND NEW BEATLES - BEATLES | Mercury |
| 4 | 4. THE STROUTS - THE STROUTS | Mercury |
| 5 | 5. THE STROUTS - THE STROUTS | Mercury |
| 6 | 6. THE STROUTS - THE STROUTS | Mercury |
| 7 | 7. THE STROUTS - THE STROUTS | Mercury |
| 8 | 8. THE STROUTS - THE STROUTS | Mercury |
| 9 | 9. THE STROUTS - THE STROUTS | Mercury |
| 10 | 10. THE STROUTS - THE STROUTS | Mercury |
| 11 | 11. THE STROUTS - THE STROUTS | Mercury |
| 12 | 12. THE STROUTS - THE STROUTS | Mercury |
| 13 | 13. THE STROUTS - THE STROUTS | Mercury |
| 14 | 14. THE STROUTS - THE STROUTS | Mercury |
| 15 | 15. THE STROUTS - THE STROUTS | Mercury |
| 16 | 16. THE STROUTS - THE STROUTS | Mercury |
| 17 | 17. THE STROUTS - THE STROUTS | Mercury |
| 18 | 18. THE STROUTS - THE STROUTS | Mercury |
| 19 | 19. THE STROUTS - THE STROUTS | Mercury |
| 20 | 20. THE STROUTS - THE STROUTS | Mercury |

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| Rank | Artist/Track | Label |
|------|--------------------------------------|---------|
| 3 | 3. ROBERT WILLIAMS - ROBERT WILLIAMS | Mercury |
| 4 | 4. THE STROUTS - THE STROUTS | Mercury |
| 5 | 5. NELLIE FURT - NELLIE FURT | Mercury |
| 6 | 6. BRAND NEW BEATLES - BEATLES | Mercury |
| 7 | 7. THE STROUTS - THE STROUTS | Mercury |
| 8 | 8. THE STROUTS - THE STROUTS | Mercury |
| 9 | 9. THE STROUTS - THE STROUTS | Mercury |
| 10 | 10. THE STROUTS - THE STROUTS | Mercury |
| 11 | 11. THE STROUTS - THE STROUTS | Mercury |
| 12 | 12. THE STROUTS - THE STROUTS | Mercury |
| 13 | 13. THE STROUTS - THE STROUTS | Mercury |
| 14 | 14. THE STROUTS - THE STROUTS | Mercury |
| 15 | 15. THE STROUTS - THE STROUTS | Mercury |
| 16 | 16. THE STROUTS - THE STROUTS | Mercury |
| 17 | 17. THE STROUTS - THE STROUTS | Mercury |
| 18 | 18. THE STROUTS - THE STROUTS | Mercury |
| 19 | 19. THE STROUTS - THE STROUTS | Mercury |
| 20 | 20. THE STROUTS - THE STROUTS | Mercury |

"Still fabulous at 25? You wear it well! Many thanks for the support and fantastic facilities over the years."

Ben & Andy, Boilerhouse, producers



the session with a new producer – Jim Abbiss – the air-con in studio one failed during the hottest part of the year. We tried everything we could do to rectify the problem and obviously, having spent an awful lot of money on the purchase, didn't want to then spend a fortune on putting a new system in.

"The band and Jim were fantastic, we were supplying free cold drinks on a minute-by-minute basis and pretending not to notice how much everyone was sweating. After a week or more of this, they couldn't stand any more. I don't think we could either! and they had to decamp to another studio. We then had to spend thousands on a new system for the studio, but they did come back still, not the best start we could have envisaged..."

Why are there Studios 1, 2 and 4 (Queen's studio of choice) but no Studio 3?

"When EMI or rather Virgin owned Town House, Studio 3 was previously housed in the Rompani Studios in Battersea. When that was sold 10 years ago they did not want to confuse things as everyone knew where Studios 1, 2 and 4 were."

What is the key to a good studio?

"It has to be the people, then the equipment and, with that, the maintenance staff – if you have not got decent maintenance staff then you might as well give up now. It is the willingness of the staff to make people feel at home. Sir Elton John says he would prefer not use any other studio in London, which is a huge compliment."

Any weird requests during your time as head of studios at Town House?

"Well one of the strangest was when Chrissie Hynde was in and she asked if anyone knew where she could

buy Clarins products in Chiswick – I didn't realise she actually wanted me to go out and get them for her too. But then, to a certain extent, I think you can't do this job if you are fazed by making a cup of tea or popping out to the shops for somebody. If Elton John comes in, I'll get in the food he likes. If you have any airs and graces you shouldn't be doing this job and that goes right down to the runner. I wouldn't ask anyone to do something I wouldn't do myself."

What are the key changes/challenges ahead for Town House and studios in general going forward?

"Studios' rates going down and overheads going up. But what we wanted to do here was to keep things realistic and say we won't go below a certain rate – some studios doing deals of the moment won't be able to maintain that. Studios have to include a lot more to get people through the door."

"My background is in record companies, on the other side of the fence as an A&R co-ordinator so I know about budget pressures, but now you get asked for a deal regardless. We want to be here for another 25 years."

Do you have any particular projects that you count as favourites?

"Favourite projects, without offending those that haven't been mentioned, but just because they have been the nicest of people... Rachel Fuller with Chris Thomas (thanks Rachel) for the great Christmas presents and the best grille lunches, Gwyneth Herbert with Pete Smith (Pete, thanks for being so rude because you've known us so long; Gwyneth, thanks for not noticing his amusing anecdotes about Nikki and I over the years – or at least pretending not to), David Charvet with Steve Power (David, thanks for not remembering me telling

you about my signed David Hasselhoff picture and Nikki's career guidance!."

What is unique about Town House?

"You walk through the door and we have everything under one roof, then we have Sanctuary Post as well in Soho. So it is not uncommon to have a project recorded, mixed and mastered in surround and 5.1 under one roof then eventually end up in Post to do the rest. The more facilities you can now offer as a studio the better."

What about the issue of the longevity of newly made sound recordings?

"If I could do everything on analogue I would – it is a format with longevity. Technology is evolving so quickly but we do have to think about the next 30 years. Record companies have to take responsibility as well because it is their catalogue too – we record it but we don't own it."

What do you think are the key challenges of your role going forward?

"Making sure that we will be here for at least another 25 years, shaving already shaved budgets (ours) to fit within record company budgets, making sure everyone is enjoying what they are doing be it staff or clients and having fun. We are only making records and we are in the music industry."

How about the future for Town House?

"In an ideal world there would be a lot more bands recording and we will still be going strong. I think realistically we will have to evolve a bit more. There are lots of bands coming through now and people want to go and see a rock band which is really positive. For the immediate future, we have Coldplay coming in to record their new album."

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Branson founds
Town House, a
city version of
The Manor

1979
Sweet is first
band to record
at TH
1986
Queen's A Kind
Queen's A Kind

Of Magic
album
recorded in
Studio 4
1986
Bob Dylan
Bob Dylan

records I
Had A Dream
About You,
Baby
1992
Elton John and
Elton John and

Eric Clapton
record
Runaway Train
1992
Studios sold to
EMI Group as
EMI Group as

part of Virgin
Records
purchase
1995
Blur's The Great
Escape
Blur's The Great
Escape

recorded and
mixed at TH,
produced by
Stephen Street
1997
Elton John
Elton John

records Candle
in The Wind,
produced by
George Martin,
an afternoon of
Princess
Princess

Diana's funeral
2002
The Sanctuary
Group
purchases
Town House
The Sanctuary
Group
purchases
Town House

WHO'S WHO AT TOWN HOUSE

The A to Z of staff at the studios



Julie Bateman
Head of Audio Studios



Steve Butt
Commercial Director



Jacqueline Eden
Receptionist



Nikki Affleck
Studio Manager



Garry Cairns
Maintenance Engineer



Tom Hough
Runner



Sophie Nathan
Mastering Manager



Paul Davies
Transfer Engineer



Alison Kelley
Chef



Lavinia Burrell
Bookings Co-ordinator



Tim Debney
Mastering Engineer



Tibor Kovacs
Assistant Engineer



Tim Burrell
Mastering Engineer



Max Dingle
Assistant Engineer



James Oakley
Duplication/Administration Assistant

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from The
Bangles to
Oceon Colour

Scene record at
TH
2003
UK base of
Sanctuary
Producer
2003
Host of acts

Management
moves into
Town House
offices
2003
Host of acts

from Busted to
Robbie Williams
record; mastering
clients include
BRWC,

Coldplay, Kylie
Minogue and
Oasis
2003
TH-mastered
album, Dizzee

Rascal's Boy in
Da Corner,
Mercury winner
2004
TH-mastered
albums from

Belle &
Sebastian and
Jamelia
nominated for
Nailonwide
Mercury Prize

2004
Coldplay record
new album



Geoff Pescha
Mastering Engineer



Daniel Porter
Assistant Engineer



Tim Roe
Assistant Engineer



Neil Rossiter
Maintenance Engineer



Phongsavanh Savady
Maintenance Engineer



Giovanni Scatola
Mastering Engineer



Douglas Shearer
Engineer



Jonathan Stafford-Clark
Mastering Engineer



Nick Watson
Mastering Engineer



Ben Wood
Assistant Engineer

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MUSICWEEK

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Printing: Headlay Brothers
© CAP Information 2004
Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR



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directly in the path of the archetypal Classic FM listener and backed by an extensive marketing campaign. Professional chamber choir Tenorline, conducted by former King's Singer Nigel Short and backed by Formula One racer Jacques Villeneuve, opens its account with Karl Jenkins' arrangement of Gaudete.

Glass

Concerto for Cello and Orchestra; Concerto Fantasy; Lloyd Webber; Glennie Haas; RPO/Schwarz (Orange Mountain Music 0014).

Orange Mountain Music, set up in 2001 to serve as a platform for the works of Philip

Glass, has recently been added to the list of labels represented by UK indie distributor New Note. The new relationship kicks off with the first of four discs in Orange Music's Concerto Project, opening with Glass's Concerto for cello and orchestra and Concerto Fantasy for two timpanists and orchestra.

Julian Lloyd Webber takes the solo part again for the album, while percussionists Jonathan Haas and Evelyn Glasnik bring 14 timpani to frenetic life in the Concerto Fantasy.

Haydn

The Seasons. Soloists: RIAS-Kammerchor, Freiburger Barockorchester/Jacobs. (Harmonia Mundi MHC 801829.30 (2 SACD)).



With René Jacobs' recording of *The Marriage of Figaro* being the bookies' favourite to scoop *Gramophone's* record of the year award, the October 11 release of his revelatory performance of Haydn's final oratorio should attract a wider than usual audience. It certainly deserves retail success, not least in the album's breathtaking surround-sound version, which stands out as a demonstration of what multi-channel has to offer.

Mahler

Songs, including Five Ruckert-Lieder, Kindertotenlieder. S. Genz, Vignoles. (Hyperion CDA67392).

Hyperion's catalogue, already rich in song, unlocks another jewel in the shape of this Mahler recital from Stephan Genz and Roger Vignoles. Genz's high baritone has the colour and flexibility to shape profound, captivating interpretations without the need of vocal histrionics or hammer-heavy gestures.



Mozart

Early Symphonies. Concentus Musicus Wien/Harnoncourt. (Deutsche Harmonia Mundi DHM2876 58702 2 (2CD)). Veteran conductor Nikolaus Harnoncourt, no stranger to the mature works of Mozart, admits that he was astonished by the sheer inventive genius of the composer's early symphonies, written between his eighth and 13th birthdays. The boy's musical development is colourfully illustrated in this DHM recording through performances

which are full of life and a companion disc given over to the young Wolfgang's letters to, or from, his family.

Vendi

Requiem. Milanov, Thorborg, Roovaerge, Moscona. BBC SO and Chorus/Toscanini. (Testament SBT2 1362 (2CD)). Testament's set restores Toscanini's high-octave live 1938 performance of Verdi's Requiem to the catalogue with the benefit of sound quality to beat any of its earlier appearances on disc.

ALBUM OF THE MONTH

Boys Of King's College Heavenly Voices

Works by Franck, Mendelssohn, Fauré, Ireland, etc. Boys of King's College, Cambridge. (EMI Classics 557 8962)

In the 70-odd years that EMI has been recording King's College Choir, it has never devoted one album exclusively to the work of its boy choristers. The boys only strategy returns musical dividends in *Heavenly Voices*, which includes an account of Fauré's *Messe Basse*, favourites such as Panis Angelicus and Mendelssohn's *Lift Thine Eyes* and gems by one-time King's don Patrick Adair and John Ireland.

Preisner

It's All About Love. (First Name Soundtracks Name 402). Dogme director Thomas Vinterberg invited Zbigniew Preisner to add a soundtrack score to his latest movie after it had been finished, ditching his original choice of music in favour of a new score from the evocative Polish composer. The result on this disc, the inaugural release from First Name Soundtracks, offers the most eloquent of reasons for watching Vinterberg's film.

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The new chiefs of Sony BMG have the opportunity to create a company for the future

A chance to take a new approach

EDITORIAL MARTIN TALBOT



It is rare in a merger scenario for the two key players to come out on top. But that certainly seems to be the case regarding the respective chairmen of Sony and BMG, Rob Stringer and Tim Bowen.

Rarely does an opportunity arise to create a new company in your own vision.

What will be all the more exciting for them both is the fact that such an opportunity has emerged at such a definitive moment in the history of the music industry. Add in the scale of the operation which will come out of this merger and you have a truly inspiring challenge.

Of course, there are tough decisions to come. But the results of the hard graft which will take place over the next few months will have an impact right across business.

The word "merger" has been banded around for a number of years now, and Stringer (in the UK) and Bowen (on the international stage) are the executives handed the chance to make it a reality.

In playing to their respective strengths, the new roles offer a fantastic challenge to both of them.

It is a true win-win scenario, not least for Sony BMG which has kept its two most important UK

executives happy and excited by the challenge.

In The City is a little like an old friend. Visiting it last week, I was quickly reminded of all the little foibles which make it so irritating, but was reminded just why I first made - and kept - its acquaintance.

This year's word of mouth - as evidenced in the Big Question below - was broadly positive; it was, perhaps, the best In The City since its glory days in the early Nineties, an era when the like of Peter Grant, The KLF, Ed Bicknell and Malcolm McLaren entertained during the day and Placebo, Oasis, The Verve and the Chemical Brothers continued into night.

It is ironic perhaps that, in an era when there is so much to debate and discuss, there is less time than ever to disappear from the office for a couple of days to cross swords and swap opinions.

ITC has a way to go to truly recapture some of its early magic, but this year it certainly felt like a convention which is heading in the right direction.

For the first time in many years, ITC feels as if it might yet become essential again.

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Talking to the Tories can further industry interests

VIEWPOINT JONATHAN SHALT



We had more than 100 people at the reception I hosted for Michael Howard at The Ivy restaurant last week. Of the invitations we sent out, we had an 80% acceptance rate from theatre and television, yet only a 20% acceptance rate from the music business.

We had the BBC's director of television, the chairman of Channel Four, the controller of Channel Five and key figures from ITV - all the big wigs came down from TV and we had a big turnout of important figures from the theatre world. I have had nothing but positive reactions from those who attended.

For the music industry not to talk to Tories seems short-sighted

By comparison, the message we had from the record industry before the reception, was that there are far more Labour supporters than there are Tories and a lot of people have jibed at me for organising these events. The music industry doesn't have an obligation to support events like this, but there are very good reasons why they should.

The purpose of the gathering at The Ivy was very simply that if you

have issues that you wish to raise, forging links with the opposition gives you a very good way to channel them. Whether you support Labour or not, the opposition can be equally effective, so the purpose of the gathering was for Michael Howard to hear the concerns of the entertainment world. It was never for him to come and tell us his policies. It is for us to tell him what our concerns are.

The shadow ministers who were there last week speak in the House of Commons, but they also take part in many different select committees and pressure groups.

For the music industry not to take advantage of the opportunity to talk to them seems to me very short-sighted. There is no contradiction in supporting Labour but asking the Tories to support you on a particular issue, and you don't often get this direct conversation.

One thing we learnt was that the Shadow Cabinet have never had many of the issues that face the music industry clearly explained to them. The music industry needs to educate them - which the television, film and theatre industries have done. The Shadow Cabinet wants to hear us. Jonathan Shalt is managing director of Shalt Global Management

Has In City gone up in the world as a music event?

The big question

With strong speaker and live line-ups in place, this year's In the City attracted a record 2,500 delegates. So is the event getting back to its best?

Jonathan Green, Green Consulting

"It was a tremendous event this year. From my perspective as an independent, the panels were of very high quality and were not only about the music business but music business-related areas such as telecoms and legal. The quality of the unsigned acts was really good as well and I also thought the positivity of the people outside the panels was very good."

Safta Jaffery, Taste Media

"I thought it was great. It's always good to catch up with the contacts, but I also thought the bands were very focused. I was on three of the panels, so it's hard to judge those, but the feedback I've had from everybody was that they were very useful and much more relevant than in previous years. The change of venue was good as well."

Martin Heath, Lizard King Records

"I thought the level of debate and the level of optimism was very good - probably the best it has been for a good couple of years. All of the curious and upbeat people showed up, which gave the event a good buzz."

Alasdair Scott, Filter

"In The City 2004 provided a forum for those who deliver music content for mobile networks to meet people who actually understand the music business - and at least one side was listening."

Shabs, Relentless

"It was a very positive event I thought. The panels were informative with Sanctuary making an interesting presentation. The quality of guitar bands was also good and bodies well for British music both at home and abroad."

Dave Gilmore, Island Records

"I didn't register this year, so I don't know how the panels went, but in terms of venues it was laid out much better, more along the lines of SXSW. Fear Of Music were very promising and Tom Vek was really good."

Paul Lennon, Statham Gill Davies

"I think the standard of bands was higher this year than in the past three years or so - Fear Of Music and New Rhinos were the standout acts. And along with that the seniority of panelists was much improved with less people dropping out at the last minute than usual."

Andy Taylor, Sanctuary

"In The City showed that there is great creativity and talent in the UK music industry and also much optimism about the future of music in all forms, from live to recorded to digital. We were very happy to play a role in such a successful forum."

In defence of Radio Two; singles landmark beckons

Letters

Beeb bashers are just bad sports

From *Charles Collins, CNT, Music*
It's a supreme irony, in this 40th anniversary year of pirate radio, to read the commercial radio companies' criticism of BBC music radio, especially Radio Two, for being too popular. In 1964, the Beeb was under attack for not serving the needs of its audience, for being out of touch and elitist. Now it is under attack for the opposite reason. Seems they just can't win.

One of the main pluses made by the commercial lobby in the Sixties was for the Government to allow competition with the BBC; for the listener to decide. Well, there's certainly plenty of competition now and the listeners have decided – they like Radio Two.

How about an opinion poll asking, "Do you think the commercial radio association should be allowed to stop your listening to Radio Two?" Stop whingeing guys and get on with doing what you always claimed to want to do – compete. After all, Radio Two is just about playing music, but maybe they do it with more flair and creativity than the commercial stations.

Maybe they don't let computers select the playlist. And maybe, just maybe, they're more interested in making good music programmes than making money.
Hollacy, London

Crib Sheet

Big Time TV, BT Rich Media and London's *Evening Standard* are teaming up to create a new service, the London Music Network, offering the newspaper's readers access to a free music and other digital media. The service launched through a CD giveaway with last Thursday's paper.

Not more CD covermounts.

Well, yes, but there is a difference. The CD features 10 tracks by acts including The Killers, Elephant, Mylo and Prefrom Five and can be played in a traditional CD player, or used as a CD-Rom to unlock an additional two tracks by each artist featured, as well as other content. After the additional two tracks are played, they're still free music.

Yes, but there is a direct promotional benefit in that, when the two additional tracks expire, the user will be prompted to buy the acts' album through a link-up with Recordstore.co.uk. Plus, *The Evening Standard* is seeing this as a means of moving away from those floods of free CDs.

Let's mark the 1,000th single

From *Dean Jackson, BBC Radio Nottingham*

Some time in late November "the single" is to be given the biggest PR opportunity in its history; the 1000th number one. What a fantastic opportunity to raise the profile of the beleaguered format.

What a grand (though idealistic) gesture it would be if all record companies could forget the cozy "pacing" of releases (designed to avoid any real fight for the top spot) for just one week. Let's have a proper free-for-all race for the top spot. Some bold label may even (gasp) throw the hats of more than one of its priority artists into the ring. It's too good a drink at the last chance saloon to miss. Anyone?
Nottingham

The irony behind iTunes' free offer

From *Fraser Kennedy, FKM*

After listening for years about all the problems with free "illegal" downloads, the great savour iTunes arrives to save the day. But what do we all read on Tuesday morning from iTunes? Only a "free download single of the week".

Could the last person in the record business please put the lights out and close the door?

*Fraser Kennedy, FKM
www.tunesweek.com*

Well, that's good news.

Indeed, *Evening Standard* managing director Mike Anderson believes such discs simply cost a lot of money with little benefit, apart from a short-term spike in sales. The *Standard* will be dropping covermounts, then?

Not completely – or at least, not immediately. The London Music Network will be promoted via the use of CDs every month or so, while readers will be made aware of the availability of new content through editorial features every Thursday in the *Metro Life* magazine. Big Time TV's Ian Spore says this will act as a "virtual covermount".

So, is it Big Time and BT Rich Media who are putting this together? Yup. Big Time is hosting the service, with BT Rich Media providing the back-end service. BT Rich Media CEO Andy Brown says the service is a strong example of its media is a "strong example" concept, "thousands and thousands" of it, allowing it to bring small acts to a much wider audience. And Spore says the city community concept is a particularly strong one, adding that Big Time is looking at the possibility of further services targeting cities, as New York and Paris.

DOOLEY'S DIARY



Up all weekend in Manchester

Remember where you heard it: The gossip and rumour of last week was inevitably dominated by events in Manchester, where In The City gathered for the 12th time. The buzz was certainly good, as many delegates returned to the event for the first time in a few years.

Sanctuary dominated the weekend, with Andy Taylor staging a keynote on the Sunday and Beyoncé manager **Matthew Knowles** doing the same the day before. Knowles proved to be a real trooper after the Saturday night's Urban Unsigned postponement he returned to the Radisson after the cancelled show to spend time talking to the Urban performers who had hoped to catch the attention of the Destiny's Child manager... Misfortune befell Jonathan

Shall's latest changes, the **Charles Family**, immediately before ITC. Having been followed around for weeks by a TV crew who are putting together a documentary on the act which was to climax with a performance at ITC, the family were leaving in a car crash 10 days ago, leaving the two sisters in hospital. Best wishes to the girls on their recovery. Asked by **Tony Wilson** whether Alabama-raised Knowles feels America is still a racist nation, the manager paused for what seemed like minutes. "Being a politically correct person," he said, obliquely.

"could it be that's why these storms keep going to Florida?". Former major label honchos talked frankly about adjusting to life outside the corporate bosom. "When you discover that backstage passes don't just drop into your in-tray out of the ether, it's a bit like finding out that Santa Claus doesn't exist," noted **Sill** manager Howard Berman... Meanwhile, during his keynote interview, new IFC boss-elect **John Kennedy** finally revealed how he was able to appear as an expert witness for Sony in its court case with George Michael, not long after acting for the Stone Roses in their case against Zomba. "If that's the money involved, I'll do absolutely anything," he confessed. And Dooley always thought he was so principled.

He also admitted that sometimes artists can be unique beasts. "I have sat down with **Van Morrison** – who is a very grumpy man – and thought 'how did you write *Here I Am*?' It does my head in – I just don't see where it comes from". Meanwhile, during his own keynote interview, Atlantic managing director **Korla Marshall** revealed why he got his first job as a drummer in the now long-forgotten new wave act Zero 1. "I could roll a joint and play the drums at the same time," he boasted. He had perfected other skills by the time he tried to raise City investment to bankroll buying out **Mushroom** two years ago – but not all the right ones. "Sitting down with a bunch of investors and saying 'I don't do profit' didn't really go down too well," he admitted.

Delegates at ITC venue The Radisson Hotel were stopped in their tracks on the Monday, as the entire **Manchester United** team paraded through the entrance hall on their return from a team talk in one of the rooms on the top floor. It wasn't the only star-spangled moment, with Saturday night witnessing a true culture clash – as many delegates were preparing to head out to Oldham Street for a night of unsigned bands in sweaty, smoky venues, the

hotel began receiving glitzy guests – including a string of **Corrie** and **EastEnders** stars – for the Angel Ball, in aid of David Beckham's favourite charity The Kirsty Howard Appeal... Former Oasis guitarist **Bonehead** was the subject of whippers after delegates saw him throw out of a seminar hosted by Duran Duran manager **Paul Adams** on producers. Twenty minutes into the session Bonehead shouted, "Apart from Owen Morris, you are all ****". To clear up the issue before it turns into a saga along the lines of "who really signed Take That?". Dooley would like to make it clear that it was **BMG's** Darren Dixon who brought in **Kasabian** to the label and signed them under the approval of then A&R boss Nick Raymond. So if anyone tells you any different you know what to tell them... Meanwhile, it was high drama (and lots of square pics) and been over at west London's Panchester Hall last Thursday as an industry pop quiz to mark the arrival of The Beautiful South's new covers album finished in a gripping tie-breaker. Only a question about Another Level could separate *WOC* magazine from a triumphant **MV**, whose six-member team bagged free holidays to Las Vegas. *Music Week's* team came a credible joint fifth, some way ahead of The Beautiful South team, whose name proudly boasted **We Will Fuck Cock For Airplay**.

Keep an eye on those playlists for the results... BBC radio producer **Al Booth** and journalist/broadcaster **Paul Spector** were among the passengers caught up in the **Cat Stevens** "terrorist" drama last week, as they found their Washington-bound plane diverted 600 miles to Maine. The pair were on their way to Nashville to record interviews for a forthcoming Radio Two documentary... The UK albums chart is making busy reading for Coalition Management, which was yesterday (Sunday) expected to take its present Top 20 tally to three titles, with newly-arrived **The Music** joining **Embrace** and **The Streets**.

it took a cast of thousands (well, seven strapping men and a slight crawling on all fours) to get it up the stairs. But one of V2's brace of Elbow statues finally took pride of place at the entrance to the I See Music Exhibition at London's ICA. Originally commissioned by the label for festival duty, the statue was not the only object elevated to new status at the *Music Week*-organised event, which showcased some of the best design and illustrative work from the past year.

Joining in the humming throng at the opening night party were all the brightest and best (not to mention the blindest) from the ranks of designers, label creatives and artists, while guests including **Concretes** drummer **Lisa Milberg**, Future Loop Foundation's **Mark Barrett**, while **MV** downed town king **Owen Lawrence** took to the wheels of steel. With the designers present declaring they are already thinking about submissions for next year's event, expect this show to grow.



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Week 39

TV & radio airplay p26 Cued up p30 New releases p32 Singles & albums p34

KEY RELEASES

ALBUMS

THIS WEEK
Mark Knopfler Shangri-La (Mercury); Marilyn Maasson Lost We Forget (Interscope); Joss Stone Mind Body & Soul (Real Gone!/Virgin); Interpol Arises (Matador); Lisa Stansfield The Moment (ZTT)

OCTOBER 10
Fatboy Slim Palookaville (Skin); REM Around The Sun (Warner Bros); Jessica Simpson Return To V (Columbia); Tom Waits Real Gone (Anti)

OCTOBER 11
Bellefire Spin The Wheel (Atlantic); Massive Attack Danny The Dog (O/S) (Virgin); Duran Duran Astronaut (Sony); **ROCKING 10** 10 Years Of Hits (Polydor)

OCTOBER 18
Eighties Matchbox B-line Disaster The Royal Society (Island); Robbie Williams Greatest Hits (EMI); Maxi Priest Rise To The Occasion (Virgin); Elliott Smith From A Basement On The Hill (Domino); Rod Stewart American Songbook Vol. 3 (J)

SINGLES

THIS WEEK
Bellefire Spin The Wheel (Atlantic); REM Learning New York (Warner Bros); Jessica Simpson Take My Breath Away (Columbia); Ronan Keating I Hope You Dance (Polydor); Big Brovaz Yours Fatally (Epic); Beverley Knight Not Too Late For Love (parlophone); Jenifer French Kisses (Virgin)

OCTOBER 4
Christina Milian Whatever You Want (Def Jam UK); Brandy Afrodisiac (Atlantic); Estelle Free (J-Did/V2); Rachel Stevens More More More (Polydor); Eamon Love Them (Live); Robbie Williams Radio (EMI); Alicia Keys Karma (BMG); Marilyn Maasson Personal Jesus (Interscope)

OCTOBER 11
The Fatshades Mean Time (679); Velvet Revolver Fall To Pieces (BMG); Roster Come Get Some (Brightlights); Scissor Sisters Marry (Polydor); Duncan James & Keedie I Believe My Heart (Amoeba)

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The Market

Mixed news for singles and albums

Alan Jones

Contrasting fortunes for singles and albums last week found sales of the former declining 17% to a seven-week low, while albums improved by 9% to reach an eight-week high.

The decline in singles was due largely to the absence of hot new releases, with only one newcomer - Donny Osmond's Breeze On By - claiming a place in the Top 10. Album sales were more solid, thanks largely to the arrival of Green Day's American Idiot album, which racked up first week sales of 89,385 - the highest for an artist album since Keane's Hopes And Fears debuted with sales of 155,373, 19 weeks ago.

Close of business on Saturday also marked the end of the year's third quarter, and year-to-date tallies are similarly mixed, with singles off by 11.8% - compared to 2003 - at 19,185,631, while albums are up 1.5% to 100,434,257. Artist albums accounted for 76.04m sales (up 1.5%), while compilations total 23.44m (up +4.9%).

Although album sales last week were up considerably over the previous week, they were off by 8.4% compared to the same week in 2003, when six new albums flooded into the Top 10, with Muse debuting at number one, followed by debuts from Sting, R. Kelly, Nickelback, Limp



Green Day: new album helps boost overall album sales

Blakit and The Chemical Brothers. Singles were down a more dramatic 33.1% last week against week 39, 2003. Of course, movement in traditional sales data is now affected by downloads, but it is obvious that the star performer in the singles market at the moment is that old workhorse, the seven-inch single, which claimed a 5.5% share of the singles market last week - its best showing for a decade.

Accounting for one in every 18 singles sold, the seven-inch format increased its sales to 23,096 last week, with its own Top 10 welcoming eight new entries, including debuts at one and two by a pair of legendary

63-year-olds. At number two, Paul McCartney's Tropic Island Hum sold 1,955 on seven-inch, which was it was easily overshadowed by former Beach Boys leader Brian Wilson's solo debut Wonderwall, which was released only on vinyl - three different coloured seven-inch editions - sold 3,066 copies, and also charts at number 29 on the overall singles Top 40.

Meanwhile, it is interesting to note rock's increasing hold on the albums chart, where, although they represent many different shades of the genre, nine of the Top 10 albums are rock, with Natasha Bedingfield's Unwritten providing the only exception.

FAST CHART

SINGLES

NUMBER ONE
ERIC PYZD CALL ON ME Data: It is a very unusual Top 10, with three climbers, four stabs, two doppers and just one new entry, which allows Eric Pzyd to top the stack again, with the 46,370 sales of Call On Me amounting to almost as many as its three closest rivals added together.

ARTIST ALBUMS

NUMBER ONE
GREEN DAY AMERICAN IDIOT Reprise Selling twice as many copies in its week as its predecessor Shangri-lans has sold in two years, Green Day's new album gives the veteran group its first number one. Its first-week sales of 89,385 dwarfs the group's previous best-week tally of 31,535, which was established by their International Superhits album in 2001.

COMPILATIONS

NUMBER ONE
VARIOUS GIG TUNES - LIVING FOR THE WEEKEND Ministry Of Sound Four of the last five albums in BMG/Sony/WSM's Hits series have reached number one, but Hits 59 has to settle for a number two debut, well beaten by Big Two Tunes - Living For The Weekend, which debuts in pole position with sales of 39,068 - 42% more than Hits 59. Big Tunes has very long TV ads, compared to most albums, and includes the current number one single by Eric Pzyd among its tracks.

SCOTTISH ALBUMS

NUMBER ONE
GREEN DAY AMERICAN IDIOT Reprise As in the UK as a whole, Green Day debut at number one in Scotland. The margin of their victory over Embrace is smaller north of the border, however, being a still sturdy 68.1% compared to 135.3% nationally.

TOP 10 RHYTHM

NUMBER ONE
ROBBIE WILLIAMS RADIO Chrysalis Still giving more support to a record pushing an alternative media, TV stays loyal to Robbie's Radio, granting it 382 plays last week, 34 more than its nearest challenger.

MARKET INDICATORS

| SINGLES | ALBUMS |
|---------------------------------------|--------------------------------------|
| Sales versus last week: -16.9% | Sales versus last week: +7.6% |
| Year to date versus last year: -11.8% | Year to date versus last year: +0.2% |
| Market shares | Market shares |
| BMG 12.3% | Warner Bros 12.3% |
| EMI 12.3% | Polydor 11.6% |
| Polydor 9.1% | Virgin 7.2% |
| Atlantic 9.1% | Island 7.2% |
| Island Records UK 8.5% | |

| COMPILATIONS | THE BIG NUMBER: 64.8% |
|--------------------------------------|---|
| Sales versus last week: +12.5% | The margin by which sales of seven-inch singles last week beat their sales in the same week of 2003 |
| Year to date versus last year: +4.1% | |
| Market shares | RADIO AIRPLAY |
| Ministry Of Sound 105% | UK SHARE |
| Universal TV 12.7% | Origin of singles sales |
| EMI Virgin 10.7% | UK: 12.3% Other: 6.7% |
| BMG 8.1% | Origin of album sales |
| Sony Music 8.1% | UK: 75% Other: 50.0% |
| | UK: 40.0% Other: 4.0% |

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TV Airplay Chart

| Week No. | Week Last Week | ARTIST TITLE | Label | Top | Bottom |
|-------------|----------------------|--|--------------|-----|--------|
| 1 | | ROBBIE WILLIAMS RADIO | EMI | 382 | |
| 2 | 3 | MAROON 5 SHE WILL BE LOVED | J | 348 | |
| 3 | 5 | USHER CONFESSIONS PART II | BMG | 326 | |
| 4 | 5 | ERIC PRYDZ CALL ON ME | BMG | 322 | |
| 5 | 11 | MARILYN MANSON PERSONAL JESUS | PLUCKY | 312 | |
| 6 | 4 | JOJO LEAVE (GET OUT) | MERCURY | 305 | |
| 7 | 4 | NATASHA BADINGFIELD THESE WORDS | PHONOGRAM | 302 | |
| 8 | 8 | GIRLS ALoud LOVE MACHINE | TOUCHED | 299 | |
| 9 | 8 | CHRISTINA MILLIAN WHATEVER YOU WANT | WELLS/WEA | 285 | |
| 10 | 18 | JOSS STONE YOU HAD ME | REPUBLIC/BBG | 283 | |
| 11 | 25 | FATBOY SLIM SLASH DOT DASH | SIRE | 276 | |
| 12 | 7 | NELLY MY PLACE | UNIVERSAL | 269 | |
| 13 | 18 | EMBRACE GRAVITY | INDEPENDENT | 268 | |
| 14 | 16 | THE 411 DUMB | SONY/RESCUE | 261 | |
| 15 | 6 | BRITNEY SPEARS MY PREROGATIVE | JIVE | 259 | |
| 16 | 13 | TWISTA SUNSHINE | ATLANTIC | 255 | |
| 17 | 19 | 3 OF A KIND BABYCAKES | RELENTLESS | 246 | |
| 17 | 38 | GOOD CHARLOTTE PREDICTABLE | EPIC | 246 | |
| 19 | 15 | OUTKAST PROTOTYPE | ARISTA | 239 | |
| 20 | 15 | BRIAN MCFADDEN REAL TO ME | MIDWINTER | 229 | |
| 21 | 16 | MUSE BUTTERFLIES & HURRICANES | ATLANTIC | 228 | |
| 22 | 21 | MCFLY THAT GIRL | EPIC | 223 | |
| 23 | 22 | RACHEL STEVENS MORE MORE MORE | TOUCHED | 215 | |
| 24 | 35 | BRANDY AFRODISTAC | ATLANTIC | 212 | |
| 25 | 17 | DIDO SAND IN MY SHOES | DELAZY | 211 | |
| 26 | 17 | BIG BROVAZ YOURS FATALITY | EPIC | 203 | |
| 27 | 23 | KEANE BEDSHAPED | ISLAND | 179 | |
| 28 | 46 | ESTELLE FREE | 10 | 174 | |
| 29 | 17 | PIRATES/ENYA/S AMAN BOSS/ISHANT YOU SHOULD... | RELENTLESS | 173 | |
| 30 | 17 | GROOVE ARMADA I SEE YOU BABY | JIVE | 168 | |
| 31 | 29 | ASHLEE SIMPSON PIECES OF ME | PLUCKY | 166 | |
| 32 | 15 | LUCIE SILVAS WHAT YOU'RE MADE OF | MERCURY | 162 | |
| 33 | 7 | THE KILLERS ALL THESE THINGS THAT I'VE DONE | UNIVERSAL | 161 | |
| 34 | 17 | IAN BROWN FEAT. NOEL GALLAGHER KEEP WHAT YA GOT | PLUCKY | 156 | |
| 35 | 27 | ROOSTER COME GET SOME | MERCURY | 155 | |
| 36 | 27 | ANASTACIA SICK AND TIRED | EPIC | 150 | |
| 37 | 40 | BOWLING FOR SOUP 1985 | JIVE | 147 | |
| 37 | 40 | BEVERLY KNIGHT NOT TOO LATE FOR LOVE | JIVE | 147 | |
| 39 | 102 | TRAVIS WALKING IN THE SUN | DISNEY/SONY | 142 | |
| 40 | 33 | AVRIL LAVIGNE MY HAPPY ENDING | ARISTA | 141 | |



8. Girls Aloud
Girls Aloud's Love Machine continues to be much better served by TV than by radio. The record obviously earned a lot of plays last week from radio chart shows, but still creeps up a non-mover at number 36 on the daily airplay chart. It only makes a small move on the TV chart, but it's much better placed, advancing 9-8, with 229 plays and support from eight stations. Loving all of most of it MTV Hits with 50 spins.



15. Britney Spears
Like Kylie, Robbie and Travis - to name but three - Britney is adding new material to an upcoming hits package. In her case, it is a cover of Bobby Brown's 1988 smash My Prerogative. Radio already had it last week - it actually slips 97-123 on the radio airplay chart this week - but it is the highest new entry on the TV airplay list, debuting at 15, with six stations allocating a total of 259 plays to it. Topping the list, MTV Hits aired it 49 times.

Robbie's Radio video holds at the top for a second week, while Maroon 5, Usher and Marilyn Manson vie for contention

THE BOX NUMBER ONE
Fatboy Slim
Slash Dot Dash

HIGHEST CLIMBER
Duncan & Keebie
I Believe In You

HIGHEST NEW ENTRY
Britney Spears
My Prerogative

MTV NUMBER ONE
Fatboy Slim
Slash Dot Dash

HIGHEST CLIMBER
Muse
Butterflies & Hurricanes

HIGHEST NEW ENTRY
Britney Spears
My Prerogative

AMP NUMBER ONE
Embrace
Gravity

HIGHEST CLIMBER
Papa Roach
People

HIGHEST NEW ENTRY
Red Hot Chili Peppers
Loin

R&B
Joss Stone
You Had Me

TMF NUMBER ONE
Maroon 5
She Will Be Loved

HIGHEST CLIMBER
Blink 182
I Miss You

HIGHEST NEW ENTRY
Britney Spears
My Prerogative

SCUZ NUMBER ONE
Lustprophet
Last Summer

HIGHEST CLIMBER
Lustprophet
Burn Burn

HIGHEST NEW ENTRY
Switchfoot
Meant To Love

THE HITS NUMBER ONE
Avalon
Lavinia

HIGHEST CLIMBER
My Inspo Ending

HIGHEST CLIMBER
Westlife
Without Me

HIGHEST NEW ENTRY
My Prerogative
Britney Spears

KISS NUMBER ONE
Eric Prydz
Call On Me

HIGHEST CLIMBER
Shoggy
Frat Rock

HIGHEST NEW ENTRY
Zaha
My Neck My Back (Let's Go)

Highest climber and biggest new entry apply to the Top 50.

MTV MOST PLAYED

| This Week | Last Week | ARTIST TITLE | Label |
|-----------|-----------|---|-------------|
| 1 | 9 | FATBOY SLIM SLASH DOT DASH | DELAZY |
| 2 | 5 | EMBRACE GRAVITY | INDEPENDENT |
| 2 | 2 | ROBBIE WILLIAMS RADIO | EMI |
| 4 | 7 | RAZORLIGHT VICE | UNIVERSAL |
| 5 | 2 | MAROON 5 SHE WILL BE LOVED | J |
| 6 | 5 | THE KILLERS ALL THESE THINGS THAT I'VE DONE | UNIVERSAL |
| 7 | 1 | BEASTIE BOYS TRIPLE THREAT | WEA |
| 7 | 4 | THE STREETS BLINDED BY THE LIGHTS | LOOKOUT |
| 9 | 6 | BRITNEY SPEARS MY PREROGATIVE | JIVE |
| 10 | 18 | THE MUSIC FREEDOM FIGHTERS | WELLS |

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THE BOX MOST PLAYED

| This Week | Last Week | ARTIST TITLE | Label |
|-----------|-----------|------------------------------------|-------------------|
| 1 | 42 | FATBOY SLIM SLASH DOT DASH | DELAZY |
| 2 | 11 | ROBBIE WILLIAMS RADIO | EMI |
| 2 | 14 | RONAN KEATING I HOPE YOU DANCE | EMG |
| 2 | 12 | DARUS KINDA LOVE | MERCURY |
| 5 | 6 | ASHLEE SIMPSON PIECES OF ME | PLUCKY |
| 5 | 4 | RACHEL STEVENS MORE MORE MORE | TOUCHED |
| 7 | 30 | DANZEL PUMP IT UP | MINISTRY OF SOUND |
| 7 | 58 | DUNCAN & KEEBIE I BELIEVE MY HEART | EMERSON |
| 9 | 4 | NELLY MY PLACE | UNIVERSAL |
| 9 | 6 | BRITNEY SPEARS MY PREROGATIVE | JIVE |

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SMASH HITS MOST PLAYED

| This Week | Last Week | ARTIST TITLE | Label |
|-----------|-----------|-------------------------------------|---------------|
| 1 | 5 | MARILYN MANSON PERSONAL JESUS | PLUCKY |
| 2 | 3 | VELVET REVOLVER SLITHER | BMG |
| 5 | 5 | SLEIPNIR DUALITY | STORMRAMP |
| 4 | 12 | HOBBSTANK THE REASON | OFF AMERICAN |
| 5 | 3 | GOOD CHARLOTTE PREDICTABLE | EPIC |
| 6 | 7 | LOSTPROPHETS LAST SUMMER | VISIBLE MOUTH |
| 7 | 10 | SLEIPNIR VERGILION | ROCK AVER |
| 8 | 1 | BOWLING FOR SOUP 1985 | JIVE |
| 9 | 50 | PAPA ROACH GETTING AWAY WITH MURDER | GUTTENBERG |
| 10 | 28 | MUSE BUTTERFLIES & HURRICANES | SIRE |

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MTV 2 MOST PLAYED

| This Week | Last Week | ARTIST TITLE | Label |
|-----------|-----------|---|-------------|
| 1 | 11 | THE ZUTONS DON'T EVER THINK (TOO MUCH) | DELAZY |
| 2 | 10 | KASABIAN PROCESSED HEARS | BMG |
| 3 | 1 | THE KILLERS ALL THESE THINGS THAT I'VE DONE | UNIVERSAL |
| 4 | 1 | MUSE BUTTERFLIES & HURRICANES | ATLANTIC |
| 5 | 7 | MARILYN MANSON PERSONAL JESUS | PLUCKY |
| 6 | 1 | FRANZ FERDINAND MIDWINTER | SONY/RESCUE |
| 6 | 22 | BOB MATHRAK & BLAKE DISASTER RISE OF THE EAGLES | VECTRO |
| 8 | 4 | RAZORLIGHT VICE | UNIVERSAL |
| 9 | 14 | THIRTIEN SENSES INTO THE FIRE | UNIVERSAL |
| 9 | 6 | THE ORDINARY BOYS SEASIDE | BUNTY |

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MTV BASE MOST PLAYED

| This Week | Last Week | ARTIST TITLE | Label |
|-----------|-----------|--------------------------------------|-----------|
| 1 | 2 | USHER CONFESSIONS PART II | BMG |
| 2 | 17 | BRANDY AFRODISTAC | ATLANTIC |
| 3 | 3 | CASSIDY FEAT. MASHONDA GET IT BETTER | J |
| 4 | 1 | NELLY MY PLACE | UNIVERSAL |
| 5 | 14 | TERROR SQUAD LEAN BACK | UNIVERSAL |
| 6 | 7 | HOUSTON I LIKE THAT | PHONOGRAM |
| 7 | 4 | KANYE WEST JESUS WALKS | ROCAVELLA |
| 7 | 11 | LIL FLIP SUNSHINE | COLUMBIA |
| 9 | 5 | CHRISTINA MILLIAN WHATEVER YOU WANT | DE LA J |
| 9 | 7 | ESTELLE FREE | 10 |

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Joss Stone steps up to grab the top spot with *You Had Me*, dethroning Natasha Bedingfield in the process, as Robbie Williams' *Radio* jumps nine places to four

The UK Radio Airplay

RADIO ONE

| Pos | Last | ARTIST | TITLE | Label | Wk | Wks on chart | Score | |
|-----|------|----------------------------|-----------------------------------|----------------------|-------|--------------|-------|------|
| 1 | 1 | ERIC PRYDZ | CALL ON ME | EMI | 28 | 31 | 1530 | |
| 2 | 17 | ROBBIE WILLIAMS | RADIO | EMI | 17 | 28 | 2094 | |
| 9 | 9 | GREEN DAY | AMERICAN IDIOT | REPRISE | 28 | 28 | 2035 | |
| 4 | 7 | RAZORLIGHT | VICE | VERTIGO | 26 | 26 | 2076 | |
| 5 | 2 | JOSS STONE | YOU HAD ME | REPLACEMENT | 28 | 25 | 1946 | |
| 6 | 23 | ASHLEY SIMPSON | PIECES OF ME | POLYBOR | 18 | 24 | 2380 | |
| 7 | 4 | TWISTA | SUNSHINE | ATLANTIC | 17 | 23 | 2532 | |
| 14 | 8 | DEEP DISH | FLASHDANCE | INSTRUMENTAL | 18 | 21 | 2330 | |
| 8 | 4 | NATASHA BEDINGFIELD | THESE WORDS | PHONOGENIC | 27 | 20 | 2492 | |
| 12 | 2 | THE MUSIC FREEDOM FIGHTERS | VICE | VIRGIN | 30 | 20 | 1894 | |
| 11 | 4 | JUJO LEAVE | (GET OUT) | MERCURY | 18 | 19 | 2469 | |
| 12 | 17 | EMBRACE | GRAVITY | INDEPENDENT | 17 | 17 | 1374 | |
| 23 | 23 | DIDO | SAND IN MY SHOES | CHEEKY | 18 | 17 | 1648 | |
| 12 | 12 | FABOY SLIM | SLASH OUT DASH | INSTRUMENTAL | 18 | 16 | 1612 | |
| 9 | 9 | COLDE LOOKIN' CHAIN | GUNS DON'T KILL PEOPLE | RAPPERS DO | 21 | 15 | 1826 | |
| 5 | 6 | EMON | LOVE THEM | JIVE | 9 | 15 | 1777 | |
| 15 | 15 | NELLY | MY PLACE | UNIVERSAL | 5 | 15 | 1916 | |
| 25 | 25 | THE STREETS | BLIND BY THE LIGHTS | LOCAL DEFENDERS | 12 | 15 | 1738 | |
| 18 | 8 | SHAPESHIFTERS | LOLAS THEME | POSTIVA | 22 | 14 | 2128 | |
| 19 | 14 | MUSE | FEAT EMMA LANFORD | IS IT GUS? I'M COOL? | REDUK | 18 | 14 | 1612 |
| 17 | 17 | THE 411 | DUMBB | INSTRUMENTAL | 17 | 13 | 1787 | |
| 22 | 22 | DESTINY'S CHILD | LOVE MY BREATH | COLUMBIA | 2 | 13 | 1874 | |
| 17 | 17 | KEANE | BEDSHAPED | ISLAND | 17 | 13 | 1874 | |
| 24 | 9 | MAROON 5 | SHE WILL BE LOVED | J | 21 | 12 | 1899 | |
| 27 | 27 | ESTELLE | FREE | J | 11 | 12 | 1901 | |
| 12 | 12 | THE THRILLS | WHAT EVER HAPPENED TO COREY HALL? | VIRGIN | 10 | 12 | 326 | |
| 14 | 14 | NELLY | FLAP YOUR WINGS | UNIVERSAL | 18 | 11 | 1947 | |
| 25 | 25 | D-12 | HOW COME | INTROSCOPIC | 12 | 11 | 1642 | |
| 27 | 27 | TERROR SQUAD | LEAN BACK | UNIVERSAL | 11 | 10 | 1674 | |
| 27 | 27 | MARILYN MANSON | PERSONAL JESUS | POLYBOR | 4 | 10 | 542 | |
| 28 | 28 | LOST PROPHETS | LAST SUMMER | VERBENA | 15 | 10 | 1538 | |
| 30 | 30 | KE\$IS | FEAT ANDRE 3000 | MILLIONAIRE | 7 | 10 | 1484 | |

SET MUSIC WEEK ONLINE

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

SNAP SHOT



Music Week's prediction in 2003 that Estelle would be "the most likely UK hip-hop artist to have commercial success in 2004" is fast shaping up to be an accurate foresight. The

campaign for the artist's debut album *The 18th Day...*, released on October 18, is building thanks to strong support from Radio One, where current single *Free* is A-listed. In

addition, the singer's distinctive video - which features cameo appearances from Ms Dynamite, Lennox, Beverley Knight, Natasha Bedingfield & UK tour supporter is - is quickly gaining support across

music TV. Estelle will play with a full live band for the first time on the album's release at London's Islington Academy. A UK tour supporting the album follows in November.

CAST LIST: Radio: Chris Young, Neil Aspin, V2: AAR, Annie Bress, Malcolm Dunbar, V2 TV: Robin Duffy, Ruth Thompson, V2 Product Manager: Clare Moon, V2 Press: Angela Robertson, Snihan's Club Proms: Saul Strauss

| Pos | Last | ARTIST | TITLE | Label | Wk | Wks on chart | Score |
|-----|------|---------------------|----------------------|--------------|------|--------------|-------|
| 1 | 3 | JOSS STONE | YOU HAD ME | REPLACEMENT | 1711 | 19 | 65.06 |
| 2 | 1 | NATASHA BEDINGFIELD | THESE WORDS | PHONOGENIC | 2553 | 0 | 64.23 |
| 3 | 2 | JUJO LEAVE | (GET OUT) | MERCURY | 2333 | 6 | 59.45 |
| 4 | 9 | ROBBIE WILLIAMS | RADIO | EMI | 938 | 26 | 58.14 |
| 5 | 7 | ERIC PRYDZ | CALL ON ME | EMI | 2022 | 32 | 56.43 |
| 6 | 4 | BRIAN MCFADDEN | REAL TO ME | MCDONNELL | 1857 | 16 | 52.99 |
| 7 | 5 | MAROON 5 | SHE WILL BE LOVED | J | 2184 | 7 | 51.03 |
| 8 | 8 | DIDO | SAND IN MY SHOES | CHEEKY | 1365 | 5 | 48.36 |
| 9 | 6 | NELLY | MY PLACE | UNIVERSAL | 1991 | 11 | 44.25 |
| 10 | 6 | SHAPESHIFTERS | LOLAS THEME | POSTIVA | 1557 | 11 | 41.85 |
| 11 | 11 | THE 411 | DUMBB | INSTRUMENTAL | 1710 | 5 | 36.53 |
| 12 | 17 | THE CORRS | ANGEL | ATLANTIC | 686 | 20 | 31.84 |
| 13 | 10 | TWISTA | SUNSHINE | ATLANTIC | 810 | 49 | 31.84 |
| 14 | 18 | ASHLEE SIMPSON | PIECES OF ME | POLYBOR | 501 | 59 | 30.64 |
| 15 | 26 | MAROON 5 | THIS LOVE | J | 929 | 5 | 30.48 |
| 16 | 15 | EMBRACE | GRAVITY | INDEPENDENT | 482 | 10 | 28.92 |
| 17 | 12 | KEANE | BEDSHAPED | ISLAND | 1129 | 25 | 28.14 |
| 18 | 31 | REM | LEAVING NEW YORK | WARNER BROS | 318 | 23 | 28.12 |
| 19 | 18 | ANASTACIA | SICK AND TIRED | EPIC | 1526 | 5 | 28.10 |
| 20 | 17 | RONAN KEATING | I HOPE YOU DANCE | POLYBOR | 382 | 19 | 26.55 |
| 21 | 20 | SCISSOR SISTERS | MARY | POLYBOR | 274 | 35 | 26.46 |
| 22 | 41 | GREEN DAY | AMERICAN IDIOT | REPRISE | 426 | 23 | 24.10 |
| 23 | 21 | SCISSOR SISTERS | LAURA | POLYBOR | 1245 | 4 | 24.02 |
| 24 | 28 | RAZORLIGHT | VICE | VERTIGO | 311 | 56 | 23.48 |
| 25 | 30 | KEANE | EVERYBODY'S CHANGING | ISLAND | 743 | 5 | 22.32 |

RADIO TWO

| Pos | Last | ARTIST | TITLE | Label |
|-----|------|-----------------|---------------------|-------------|
| 1 | 8 | SCISSOR SISTERS | MARY | POLYBOR |
| 2 | 3 | JOSS STONE | YOU HAD ME | REPLACEMENT |
| 3 | 1 | REM | LEAVING NEW YORK | WARNER BROS |
| 4 | 14 | RONAN KEATING | I HOPE YOU DANCE | POLYBOR |
| 5 | 5 | THE CORRS | ANGEL | ATLANTIC |
| 6 | 1 | BRIAN MCFADDEN | REAL TO ME | MCDONNELL |
| 7 | 1 | DIDO | SAND IN MY SHOES | CHEEKY |
| 8 | 8 | THIRTEEN SENSES | INTO THE FIRE | FM |
| 9 | 13 | ROBBIE WILLIAMS | RADIO | EMI |
| 10 | 5 | LUCIE SILIVAS | WHAT YOU'RE MADE OF | MERCURY |

EMAP BIG CITY

| Pos | Last | ARTIST | TITLE | Label |
|-----|------|---------------------|-------------------|-------------|
| 1 | 1 | NATASHA BEDINGFIELD | THESE WORDS | PHONOGENIC |
| 2 | 3 | SHAPESHIFTERS | LOLAS THEME | POSTIVA |
| 3 | 6 | JUJO LEAVE | (GET OUT) | MERCURY |
| 4 | 15 | ERIC PRYDZ | CALL ON ME | EMI |
| 5 | 3 | BRIAN MCFADDEN | REAL TO ME | MCDONNELL |
| 6 | 1 | SCISSOR SISTERS | LAURA | POLYBOR |
| 7 | 5 | MAROON 5 | SHE WILL BE LOVED | J |
| 8 | 14 | NELLY | MY PLACE | UNIVERSAL |
| 9 | 11 | JOSS STONE | YOU HAD ME | REPLACEMENT |
| 10 | 11 | DIDO | SAND IN MY SHOES | CHEEKY |

NUMBER ONES
BEAT 106
Eric Prydz Call On Me
GALAXY 100
Eric Prydz Call On Me
VIRILE 101
Eric Prydz Call On Me

VIRILE 105-108
Eric Prydz Call On Me
BEAT 106
Eric Prydz Call On Me
GALAXY 100
Eric Prydz Call On Me
RADIO CITY 96.7
Eric Prydz Call On Me
GALAXY 105

Eric Prydz Call On Me
GALAXY 100
Eric Prydz Call On Me
RADIO CITY 96.7
Eric Prydz Call On Me
GALAXY 105

BEAT 106

| Pos | Last | ARTIST | TITLE | Label |
|-----|------|---------------------|-------------------|-------------|
| 1 | 1 | ERIC PRYDZ | CALL ON ME | EMI |
| 2 | 1 | KEANE | BEDSHAPED | ISLAND |
| 3 | 1 | MAROON 5 | SHE WILL BE LOVED | J |
| 4 | 4 | SNOW PATROL | SPITTING GAMES | FICTION |
| 5 | 1 | EMBRACE | GRAVITY | INDEPENDENT |
| 6 | 1 | SCISSOR SISTERS | LAURA | POLYBOR |
| 7 | 1 | NATASHA BEDINGFIELD | THESE WORDS | PHONOGENIC |
| 8 | 1 | DEEP DISH | FLASHDANCE | POSTIVA |
| 9 | 1 | GROOVE ARMADA | I SEE YOU BABY | JIVE |
| 10 | 1 | JUJO LEAVE | (GET OUT) | MERCURY |

XFM

| Pos | Last | ARTIST | TITLE | Label |
|-----|------|----------------------------|--------------------------------|-------------|
| 1 | 3 | MUSE | BUTTERFLIES & HURRICANES | ATLANTIC |
| 2 | 1 | TRAVIS | WALKING IN THE SUN | INDEPENDENT |
| 2 | 2 | RAZORLIGHT | VICE | VERTIGO |
| 2 | 1 | GREEN DAY | AMERICAN IDIOT | REPRISE |
| 5 | 1 | EMBRACE | GRAVITY | INDEPENDENT |
| 6 | 1 | JET | COLD HARD BROTH | ELEKTRA |
| 6 | 2 | THE MUSIC FREEDOM FIGHTERS | VICE | VIRGIN |
| 6 | 1 | MARILYN MANSON | PERSONAL JESUS | POLYBOR |
| 9 | 1 | THE DUTTONS | DON'T EVER THINK (TOO MUCH) | DECCA |
| 9 | 1 | LIBERTINES | WHAT BECAME OF THE LIKELY LADS | ROYAL TRACE |

HIGHEST NEW ENTRIES
BEAT 106
Kasabian Proceed
SIGNAL ONE
Robbie Radio
VIRILE 101
Kia My Muck

VIRILE 105-108
These Just Be
BEAT 106
Bawling For Soup
1985
GALAXY 100
Britney Spears My
Prorogue

GALAXY 105
Agulha/Elfort
Car Wash
COOL FM
Danny Howells Dusk
Til Dawn
RADIO CITY 96.7
Shemay Lewis You

Play Chart

music control

INDEPENDENT LOCAL RADIO

| | Wk | Week Last | Wk s In Chart | Peak Pos | Title | Label | Wk s In Chart | Wk s On Radio | Wk s On Radio | Wk s On Radio | |
|----|-----|--------------|------------------------|-------------|--|------------|------------------------|------------------------|------------------------|------------------------|----|
| 26 | 27 | 2 | 6 | | BEVERLY KNIGHT NOT TOO LATE FOR LOVE | PARADISE | 812 | 57 | 2225 | 5 | |
| 27 | 23 | 3 | 6 | | LUCIE SILVAS WHAT YOU'RE MADE OF | MERCURY | 550 | 38 | 2151 | 13 | |
| 28 | 29 | 8 | 40 | | SUGABABES CAUGHT IN A MOMENT | UNIVERSAL | 1238 | 8 | 2037 | 3 | |
| 29 | 26 | 21 | 21 | | KELIS TRICK ME | UNIVERSAL | 622 | 4 | 20 | 9 | |
| 30 | 32 | 4 | 46 | | BRYAN ADAMS OPEN ROAD | POWERS | 677 | 8 | 1848 | -2 | |
| 31 | 40 | 2 | 9 | | CHRISTINA MILLAN WHATEVER YOU WANT | DEF JAM | 602 | 4 | 1837 | 21 | |
| 32 | 47 | 7 | 0 | | DEEP DISH FLASHDANCE | POSTAL | 268 | 7 | 1821 | 27 | |
| 33 | 28 | 7 | 22 | | MOUSE T. FEAT. EMMA LANFORD IS IT COS I'M COOL? | FREEMAN | 721 | 5 | 1812 | -28 | |
| 34 | 14 | 8 | 30 | | THE THRILLS WHATEVER HAPPENED TO COREY HAIM? | MCA | 611 | 18 | 1810 | -63 | |
| 35 | 40 | 3 | 0 | | ESTELLE FREE | W | 596 | 12 | 1729 | 7 | |
| 36 | 36 | 3 | 2 | | GIRLS ALoud LOVE MACHINE | POWERS | 1137 | 20 | 1702 | -3 | |
| 37 | 35 | 9 | 0 | | STONEBRIDGE FEAT. THERESE PUT 'EM HIGH | HEARST | 758 | 9 | 1630 | -10 | |
| 38 | 56 | 27 | 0 | | WILL YOUNG LEAVE RIGHT NOW | REPUBLIC | 8 | 448 | 2 | 1594 | 39 |
| 39 | 309 | 1 | 0 | | DESTINY'S CHILD LOSE MY BREATH | COLUMBIA | 334 | 272 | 1593 | 50 | |
| 40 | 25 | 3 | 58 | | THE MUSIC FREEDOM FIGHTERS | UNIVERSAL | 233 | 5 | 1539 | -48 | |
| 41 | 24 | 3 | 49 | | THIRTEEN SENSES INTO THE FIRE | VERTIGO | 123 | -18 | 1508 | -20 | |
| 42 | 56 | 1 | 0 | | ANGEL CITY DO YOU KNOW (I GO CRAZY) | SONY | 450 | 23 | 1433 | 39 | |
| 43 | 0 | 1 | 0 | | ALEX CUBA BAND/RON SEXSMITH LO MISMO QUE YO... | SHELL | 7 | 0 | 1394 | 0 | |
| 44 | 22 | 22 | 0 | | DAMIAN RICE CANNONBALL | ORION | 743 | -17 | 1393 | -75 | |
| 45 | 48 | 16 | 47 | | JAMELIA SEE IT IN A BOY'S EYES | REPUBLIC | 818 | -24 | 1361 | -18 | |
| 46 | 58 | 38 | 0 | | NO DOUBT ITS MY LIFE | INTERSCOPE | 543 | 4 | 1283 | 16 | |
| 47 | 50 | 26 | 0 | | BRITNEY SPEARS TOXIC | JIVE | 486 | -2 | 1278 | 0 | |
| 48 | 0 | 1 | 0 | | ANITA BAKER YOU'RE MY EVERYTHING | BLURNEY | 21 | 0 | 1247 | 0 | |
| 49 | 38 | 4 | 25 | | GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE... | ATLANTIC | 230 | 50 | 1244 | -31 | |
| 50 | 45 | 47 | 0 | | OUTKAST HEY YA! | ARISTA | 418 | -11 | 1227 | -20 | |

Wk's
New
Entry

Wk's
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Wk's
In
Chart

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* Music Control UK compiled from data gathered from 8000 in the UK. Sept. 25/26 to 29/30 in Sept. 29/30. Stations ranked by average hours on air. See Page 44.



1. Joss Stone Consistently more popular with radio programmers than singles buyers, Joss Stone dashes to the airplay summit for the second time, thanks to 'You Had Me, the introductory single from her second album 'Must Be Shy & Soul'. You Had Me peaked at number nine on the sales

chart last week. You Had Me tops the chart this week by dint of being a 1.3% larger audience than runner-up



Natasha Bellingrath's These Wrench, although Bedofy's single had far more plays - 2,553 compared to 1,711.



4. Robbie Williams last single, Screw Us, made a big impression on the airplay chart last November, but moved to its peak briefly slowly,



climbed 36-34-23-10-8-3. His new single Radio, taken from his upcoming Greatest Hits set, is a faster mover, jumping 35-22-13-4. It accumulated 938 plays from 68 stations last week and its biggest supporter is still the BBC, with 28 plays from Radio One and 13 from Radio Two.



20. Roman Keating Set to release a new version of his Father And Son with its writer Cat Stevens as his most single, Roman Keating is still making good progress with his latest single I Hope You Dance, which has exploded 41-37-20 in the last fortnight. Roman Keating's second single, Lose My Breath



got a warm welcome from radio last week, with 324 plays from 47 stations earning a punt of early 16 and a chart debut at number 39. Top supporters were the four Gabbay stations (96 plays in total), Cox & Cox (36 plays), Choice FM and six 100 FM (21 plays).

MUSICWEEK DAILY



Stringer confirmed as Sony BMG UK boss
Roger Federer has been put in charge of the new Sony BMG Entertainment UK & Ireland...
Warner eyes initial reports this morning...
Public eye...

MUSICWEEK DAILY

Thursday September 30, 2004

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SINGLE OF THE WEEK
Mary Sisters
Mary

Polydor 986282
 The Sisters are at their most Elton John-esque on this epic, piano-led fourth single from their triple-platinum album. Plugging the gap left by Robbie's lurch towards an Eighties sound, it has a cross-the-board appeal which has led to A-listings at Radio Two and Capital, a B-listing at Radio One and growing airplay elsewhere. The group return to the UK in mid-October for a 15-date tour, including a Halloween gig at London's Briton Academy.

ALSO OUT THIS WEEK SINGLES
 Tom Baker - My Destination (Sony)
 The Beautiful South - Living Thru (ISG)
 Bob Carlisle -

Morning Always Comes Too Soon (Polygram)
 The Kniffs - Deep Cuts (Rabbit UK) - Questions (US)

Sum 41 - Chuck (MCA)
 The Kniffs - Deep Cuts (Rabbit UK) - Questions (US)

Records released 11.10.04

Singles

The Dantons
 Girls Best Friend (V2 VWR5028893)
 Produced by former Led Zep bass man John Paul Jones, this is one of the ace tracks from the Dantons' roaring Outta Sight album. This rocks like a monster, as do the two extra tracks on the CD.

Duncan & Keedie
 I Believe My Heart (EMI 867122)
 This is a very predictable love ballad from Andrew Lloyd Webber's new West End musical The Woman In White, sung by former Blue star Duncan James and classical singer Keedie. Their voices work well together and should reach a wide market.

Freem Form Five
 Escapesnow (Ultimate)
 Dilemma/East West SAM00985
 Having been a club hit last year after a limited rollout, this funky workout now sees a full release with added vocals from Bounty Killer. Radiolove and Stanton Warriors cover the remix bases, but it's Why? Kartell's Tunda Klap-based dancehall version that has the most impact.

Norah Jones
 Those Sweet Words (Parlophone/Blue Note CDC1863)
 Currently B-listed at Radio Two, Jones' third single from Feels Like Home is as understanding as her previous releases. The slow jazzy tempo led by Harris guitar and Jones' trademark soft vocals serve well the song written by Alexander and Jaalun. With her second album having already sold almost 100 copies in the UK, Jones's sweet words will find a large audience.

Kasabian
 Processed Beats (RCA PARADISE02)
 Kasabian have won a lot of fans over the course of the summer festivals. The Leicester band's album made it to number four and, as a result, they have now started to pick up radio support for this release. Fierce beats and bouncing vocals show their unyielding energy.

Pete Pablo
 Freak-A-Leek (Live 8287641252)
 How could it go wrong for a

single produced by the master of "crunk" Lil Jon? This Music Week Playlist favourite, featuring Twista and Jermaine Dupri, is already a hit in the clubs. Strong support from MTV Base, Galaxy and the specialists will push its cause further.

Seaford
 Sleeper (Cooking Vinyl FRYCD205)
 On this single, the underrated Seaford manage to emulate their beloved Sonic Youth without losing the delicate melodies in unnecessary party noise, creating a pleasant and tuneful slice of poppy leftfield indie. Still, the live rendition of this track on the band's October UK tour has plenty of rock-out potential.

Tunde
 Great Romantic (RCA 82876452612)
 This is the first solo single from the former Lightshow Family's charismatic vocalist Tunde and it delivers what's expected from such a title: risk-free, heartfelt and warm soul music. This melodious single and the self-titled album, which is released on October 25, are backed by a massive advertising campaign.

KT Tunstall
 False Alarm EP (Relentless RELCD12)
 This is a wonderful, well-crafted debut EP that showcases one of the purest voices heard on a British female for some time. It is a shame that the best track, Throw Me A Rope, is saved for the end of the EP, but this is only a taster and we can do nothing expect great things to come.

Velvet Revolver
 Fall To Pieces (Arista 82876447672)
 This is another slice of American rock'n'roll from the supergroup who recently toured the UK. It is not going to change the world, but is kind of record that makes you want to dust down the air guitar and get down with some serious rock action.

VS
 Make It Hot (Innocent SINCD66)
 After his Love You Like Mad and Call U Sexy, this is a very clever mix of soft voices and a catchy tempo. Not adventurous perhaps,

it is slick and efficient enough to attract the right kind of attention.

Albums

Boombick
 Halfway Between Yesterday And Tomorrow (Sunday Best SBESTCD05)
 This debut from the London trio mixes woody pop, lush downtempo and dub to create perfect after-hours listening. Their roots as a live band show through on a set that has been honed at festivals such as the Big Chill and Bestival.

Ian Bourdie
 Tales Told (Deltasonic XPCD2691)
 Critically rehabilitated by his association with the Coral and the Zutons, Bourdie returns in unflashy style, marrying simple, vaguely Sixties-influenced tunes to acoustic arrangements and sounding, ultimately, rather like folk Scousers Shack. He is far more convincing in this format than he ever was as a "proper" pop star with the late-period Lightning Seeds.

Burning Spear
 At Studio One (Soul Jazz SJRCD101)
 Winston Rodney (aka Burning Spear) has two of the finest and most distinctive voices in reggae and this album, culled from the legendary Studio One archives, is one of the finest collections yet. With tracks such as This Race, Rocking Time and Get Ready, any aficionado of Jamaican music needs to own this.

Death In Vegas
 Satan's Circus (Drone DRONECD09E)
 The duo mark their return to independence with their most uncompromising release to date. Satan's Circus is a low-on-funk document of a band rediscovering themselves in the studio with a series of stark, retro-futurist electronic instrumentals which look destined to alienate all but the most open-minded listener.

Duran Duran
 Accusations (Epic 5179202)
 The first album to feature the "classic" line-up since A View To A Kill in 1985 finds Duran Duran in excellent health. This album,



recorded in London with Don Gilmore, is packed with potential singles - namely the electric Want You More!, the introspective What Happens Tomorrow and the pop thrill of Taste The Summer. A strong return to form.

Hextastic
 Master View (Ninja Tune ZENCDD92)
 The veteran AV duo break new ground with this album featuring videos for every track on a DVD. 3D pieces are essential for seven of the 11 witty, cutting-edge visual mixes. Musically more developed than their 2000 debut Rewind, the CD also stands up superbly in its own right.

Holly Golightly
 Slowly But Surely (Damaged Goods DG23CD02)
 The former The Headcoaters serves up another healthy portion of sleekly folk tinged electric blues, which were recorded at Toe Rag, The White Stripes' studio of choice. This, Golightly's 13th album, sounds like the perfect CD to nurse a hangover.

Husky Rescue
 Country Falls (Catskills RIDCD012)
 Husky Rescue's debut album is a refreshingly substantial release from the Brighton dance label, featuring a brace of stylish, jazz pop songs that wouldn't look out of place on the nation's more discerning coffee tables. A crossover of Zero 7 proportions isn't out of the question.

Jimmy Eat World
 Futures (DreamWorks 9864241)
 Jimmy Eat World sound on good form on this, their fourth album, which could well take them beyond the 100,000 sales mark of their biggest album to date, 2001's self-titled album. Futures takes a similar rock-pop path, with the emotional subject matter still core to the band. Meanwhile, a link-up with Liz Phair on the track Work adds an extra twist.

Ronan Keating
 10 Year On Of Hits (Polydor 9864855)
 To mark the anniversary of the first Boyzone single, Keating has collected all his solo singles together with some re-recordings of Boyzone classics - Works Like A Can Hold You and Father And

ALBUM OF THE WEEK
The Dears
No Cities Left

Bells Union BELLACD87
 Things are picking up for the Canadian band, whose first exposure in the UK came via Music Week's free SXSW CD in March, when the six-piece was still unsigned in the UK. Back then, the band were already two albums into their career, which explains why this UK debut sounds so well-rounded. The next single, Lost In The Plot, sounds like Damon Albarn singing a Smiths song, while the remaining set, although dark, is catchy and big. Keating solo hits are here, including the number one smash Love Is A Rollercoaster, When You Say Nothing At All and I Tomorrow Never Comes. He tours the UK later this year.

Le Tigre
 This Island (Universal 98646138)
 The fourth album from Le Tigre is their first for Universal. This island is business as usual, namely drum-machine punk and girl-group influenced, politicised pop, which has built the act a loyal and sizeable international fanbase.

Massive Attack
 Darny The Dog (Virgin CDVZ9883)
 The soundtrack of Luc Besson's new film will provide further evidence to contradict those who too quickly claimed this pioneering trip-hop band were a spent force. The original tracks written, arranged and produced by 3D and Neil Davidge are atmospheric, vibrant and inspiring.

Damien Rice
 B-Sides (14th Floor 5046750062)
 This eight-track set cuts material from the Irish singer-songwriter's singles, live shows and album O, which has steadily reached platinum status in the UK and has dipped its toes into the Top 10. It is fascinating to hear the demos of Lonely and Volcano bad, because this album returns old ground and offers no new tracks. It is best left to completists.

Ken Stringfellow
 Soft Commands (Rykodisc RCD10693)
 A supporting player in the touring versions of Big Star and REM in recent years, Stringfellow is also a power-pop hero in his own right courtesy of his tenure as co-frontman with the Posies. His third solo album is a piano-heavy compendium of clever pop styles, with some particularly interesting moments, namely When I Find Sometimes, baroque wall of sound and For Your Sake's multi-layered production.

This week's reviewers: Dugan Baird, Phil Brack, Jenny Brown, David Knight, James Robert, Nicola Stale, Sonia Soltan, Nick Tesco, Simon Ward and Adam Woods.

New releases

REVIEWS

DVD

Abba

Super Troopers (Polydor 9824276)
Perhaps a little confusingly this is the documentary shown on ITV last week under the title *Abba: The Reunion*, albeit slightly expanded and bolstered by 30 minutes of footage from the West End stage sensation Mamma Mia. Musically, of course, Super Troopers is hard to fault, and it contains some new insights into Abba. However, it perhaps over-uses Peter Waterman who acts as both narrator and an interviewer. There is also some blurring of historical context – for example, Gimme Gimme Gimme is used under footage of Abba's 1977 Australian tour, even though it wasn't recorded until 1979. And the Swedish interviews with Agnetha are horribly grainy, low-fi images, as if to paint her as the villain who prevented an Abba reunion. There is a great documentary waiting to be made to celebrate 30 years of Abba, but sadly this does not seem to be it.

The Alarm

Live In The Poppies Fields (Snapper SMADVD 026)
The durable and brilliant their authentic brand of rock to London's E Scala for this blistering concert, recorded earlier this year, on St David's Day before a sell-out crowd. Divided into two sets, with a total playing time of more than two hours, it includes all of the band's biggest hits and key cuts from their latest album performed with great gusto. Highlights include 68 Guns, The Stand and Knife Edge. It also includes a bonus 15-track live CD.

Culture Club

Greatest Hits (Virgin VDD09)
Surprisingly, perhaps, this is the first DVD to bring together Boy George and his cohorts' videos, and it's been done in style, with digitally remastered sound and vision, making old favourites such as Karma Chameleon, Miss Me Blind and Church Of The Poison Mind sparkle anew. All 17 of the band's videos are included, and there is also an hour-long concert recording of Culture Club at their peak, recorded at Hammermith Odeon in 1983.

Albums

FRONTLINE RELEASES

DANCE
BACA (PICTURES) 5th Grand Central CD (CD 02) £13.99
BROOKS (RCA) Super-Disc 2x CD (CD 02) £16.99
CARRICATO, MARCEL (VIRGIN) Super-Disc 2x CD (CD 02) £17.99
DE CRECY (VIRGIN) Presents Super-Disc 2x CD (CD 02) £17.99

JAZZ
BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99
BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99
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BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99

POP
BACA (PICTURES) 5th Grand Central CD (CD 02) £13.99
BROOKS (RCA) Super-Disc 2x CD (CD 02) £16.99
CARRICATO, MARCEL (VIRGIN) Super-Disc 2x CD (CD 02) £17.99
DE CRECY (VIRGIN) Presents Super-Disc 2x CD (CD 02) £17.99
BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99
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BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99

ROCK
BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99
BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99
BARKER, CHRIS (JAZZ) Presents Super-Disc 2x CD (CD 02) £17.99
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CRASH THE CRASH 5th Warner Bros. CD (WB 02) £13.99

SOUNDTRACK

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THE MATHS MAN'S GUIDE TO THE REAL WORLD (CD) £13.99
THE MATHS MAN'S GUIDE TO THE REAL WORLD (CD) £13.99
THE MATHS MAN'S GUIDE TO THE REAL WORLD (CD) £13.99
THE MATHS MAN'S GUIDE TO THE REAL WORLD (CD) £13.99
THE MATHS MAN'S GUIDE TO THE REAL WORLD (CD) £13.99

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ACACIA (VIRGIN) CD (CD 02) £13.99
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ALEXANDER (VIRGIN) CD (CD 02) £13.99
ALIBABA (VIRGIN) CD (CD 02) £13.99
ALISON (VIRGIN) CD (CD 02) £13.99
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ALLISON (VIRGIN) CD (CD 02) £13.99

021004

Singles

02.10.04
Top 75

Eric Prydz and Girls Aloud hold their respective positions at one and two for a second week, while Donny Osmond provides the only new entry to the Top 10 at eight.

The Official UK

HIT 40 UK

| WEEK | ARTIST TITLE | LAST WEEK |
|------|--|-----------|
| 1 | ERIC PRYDZ CALL ON ME | 1 |
| 2 | GIRLS ALOUD LOVE MACHINE | 2 |
| 3 | NELLY MY PLACE/FLAP YOUR WINGS | 3 |
| 4 | JOJO LEAVE (GET OUT) | 4 |
| 5 | NATASHA BEDINGFIELD THESE WORDS | 5 |
| 6 | BRIAN MCFADDEN REAL TO ME | 6 |
| 7 | MAROON 5 SHE WILL BE LOVED | 7 |
| 8 | JOSS STONE YOU HAD ME | 10 |
| 9 | GREEN DAY AMERICAN IDIOT | 8 |
| 10 | TWISTA SUNSHINE | 11 |
| 11 | THE 411 DUMB | 12 |
| 12 | SHAPESHIFTERS LOLAS THEME | 13 |
| 13 | 3 OF A KIND BABYCAKES | 14 |
| 14 | ANASTASIA SICK AND TIRED | 15 |
| 15 | GROOVE ARMADA I SEE YOU BABY | 16 |
| 16 | DONNY OSMOND BREEZE ON BY | 17 |
| 17 | MAROON 5 THIS LOVE | 18 |
| 18 | DIDDY SANDY IN MY SHOES | 19 |
| 19 | MICKEY THAT GIRL | 20 |
| 20 | ALCAZAR THIS IS THE WORLD WE LIVE IN | 21 |
| 21 | SUGABABES CANTAIN IN A MOMENT | 22 |
| 22 | PIRATES/ENTYA/AMA/BOSS/ISHANI YOU SHOULD REALLY KNOW | 23 |
| 23 | MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL? | 24 |
| 24 | FATBOY SLIM SLASH DOT DASH | 25 |
| 25 | KEANE BEDSHAPED | 26 |
| 26 | MUSE BUTTERFLIES & HURRICANES | 27 |
| 27 | STONEISLAND FEAT. THERESE PUT EM HIGH | 28 |
| 28 | SCISSOR SISTERS LAURA | 29 |
| 29 | ARMAND VAN HELDEN MY MY MY | 30 |
| 30 | THE CORRS ANGEL | 31 |
| 31 | IAN BROWN KEEP WHAT YA GOT | 32 |
| 32 | EMBRACE GRAVITY | 33 |
| 33 | HOUSTON I LIKE THAT | 34 |
| 34 | KEANE EVERYBODY'S CHANGING | 35 |
| 35 | KELIS TRUCK ME | 36 |
| 36 | RACHEL STEVENS SOME GIRLS | 37 |
| 37 | PAUL MCCARTNEY TROPIC ISLAND HUM/WE ALL STAND TOGETHER | 38 |
| 38 | BRYAN ADAMS OPEN ROAD | 39 |
| 39 | JAMIELLA SEE IT IN A BOYS EYES | 40 |
| 40 | ROBBIE WILLIAMS RAOO | 41 |

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INDEPENDENT SINGLES

| WEEK | ARTIST TITLE | LAST WEEK |
|------|---|-----------|
| 1 | FATBOY SLIM SLASH DOT DASH | 1 |
| 2 | BIFFY CLYRO MY RECOVERY INJECTION | 2 |
| 3 | ARMAND VAN HELDEN MY MY MY | 3 |
| 4 | BRIAN WILSON WONDERFUL | 4 |
| 5 | MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL? | 5 |
| 6 | STONEISLAND FEAT. THERESE PUT EM HIGH | 6 |
| 7 | DIZZEE RASCAL STAND UP TALL | 7 |
| 8 | DAVID MORALE'S FEAT. LEA LORIE HOW WOULD I FEEL | 8 |
| 9 | TAKING BACK SUNDAY A DECADE UNDER THE INFLUENCE | 9 |
| 10 | INTERPOL SLOW HANDS | 10 |
| 11 | PAUL WELLS WITHING ON A STAR | 11 |
| 12 | THE PRODIGY GIRLS | 12 |
| 13 | LIZZI HOPKINS' LAST SUMMER | 13 |
| 14 | DEVONDAH BANHART LITTLE YELLOW SPIDER | 14 |
| 15 | THE KILLERS ALL THESE THINGS THAT I'VE DONE | 15 |
| 16 | MARX B FEAT. TOMMY EWMS MOVE NOW | 16 |
| 17 | DRIBKETS PICK UP THE PHONE | 17 |
| 18 | THE LIBERTINES CANT STAND ME NOW | 18 |
| 19 | WIMMERAGG DEAD REALITY | 19 |
| 20 | THE KINKS YOU SHOULD GET ME | 20 |

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1. Eric Prydz Swedish superiority in the singles chart is nothing new, with Abba, Europe, Ace Of Base and Roxette all having topped the charts. The latest sapor Suede Eric Prydz, continues his reign at the top of the chart this week with *Call On Me*. In absolute terms, its lead is out from \$2,310 to 24,846, but in percentage, it's a massive 1,075 per cent. Call On Me increases its lead by the top of the chart over Girls Aloud's Love Machine from 90.1% to 115.4%, as its sales slide by 31.1% to 46,370, while Love Machine declines by 39.9% to 21,524.



8. Donny Osmond His previous highest week only as a solo artist came in March 1973, when The Twelfth Of Never debuted at number 14. But this week Donny Osmond comprehensively beats that and lands his first hit single in more than 13 years, debuting at number eight with *Breeze On By*. The introductory single from What I Meant To Say was co-written by former Take That star Gary Barlow and helps Osmond to win his first Top 10 hit for nearly 30 years. His single has been credited in the industry from 15 to 46.

| WEEK | ARTIST TITLE | LAST WEEK |
|------|--|-----------|
| 1 | ERIC PRYDZ CALL ON ME | 1 |
| 2 | GIRLS ALOUD LOVE MACHINE | 2 |
| 3 | NELLY MY PLACE/FLAP YOUR WINGS | 3 |
| 4 | JOJO LEAVE (GET OUT) | 4 |
| 5 | GREEN DAY AMERICAN IDIOT | 5 |
| 6 | BRIAN MCFADDEN REAL TO ME | 6 |
| 7 | 3 OF A KIND BABYCAKES | 7 |
| 8 | DONNY OSMOND BREEZE ON BY | 8 |
| 9 | TWISTA SUNSHINE | 9 |
| 10 | NATASHA BEDINGFIELD THESE WORDS | 10 |
| 11 | GROOVE ARMADA I SEE YOU BABY | 11 |
| 12 | FATBOY SLIM SLASH DOT DASH | 12 |
| 13 | JOSS STONE YOU HAD ME | 13 |
| 14 | MUSE BUTTERFLIES & HURRICANES | 14 |
| 15 | ALCAZAR THIS IS THE WORLD WE LIVE IN | 15 |
| 16 | MAROON 5 SHE WILL BE LOVED | 16 |
| 17 | MICKEY THAT GIRL | 17 |
| 18 | IAN BROWN KEEP WHAT YA GOT | 18 |
| 19 | THE 411 DUMB | 19 |
| 20 | PIRATES/ENTYA/AMA/BOSS/ISHANI YOU SHOULD REALLY KNOW | 20 |
| 21 | PAUL MCCARTNEY TROPIC ISLAND HUM/WE ALL STAND TOGETHER | 21 |
| 22 | MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL? | 22 |
| 23 | HOUSTON I LIKE THAT | 23 |
| 24 | BIFFY CLYRO MY RECOVERY INJECTION | 24 |
| 25 | GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO | 25 |
| 26 | ARMAND VAN HELDEN MY MY MY | 26 |
| 27 | THE ORDINARY BOYS SEASIDE | 27 |
| 28 | STATUS QUO YOU'LL COME ROUND | 28 |
| 29 | BRIAN WILSON WONDERFUL | 29 |
| 30 | THE CORRS ANGEL | 30 |
| 31 | EMBRACE GRAVITY | 31 |
| 32 | BUSTED THUNDERBOLTS/3AM | 32 |
| 33 | SHAPESHIFTERS LOLAS THEME | 33 |
| 34 | MARK KNOPFLER BOAM LIKE THAT | 34 |
| 35 | RAZORLIGHT VICE | 35 |
| 36 | ANASTASIA SICK AND TIRED | 36 |
| 37 | CASSIDY FEAT. MASHONA GET NO BETTER | 37 |
| 38 | STONEISLAND FEAT. THERESE PUT EM HIGH | 38 |

1. ERIC PRYDZ CALL ON ME
 2. GIRLS ALOUD LOVE MACHINE
 3. NELLY MY PLACE/FLAP YOUR WINGS
 4. JOJO LEAVE (GET OUT)
 5. GREEN DAY AMERICAN IDIOT
 6. BRIAN MCFADDEN REAL TO ME
 7. 3 OF A KIND BABYCAKES
 8. DONNY OSMOND BREEZE ON BY
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 30. THE CORRS ANGEL
 31. EMBRACE GRAVITY
 32. BUSTED THUNDERBOLTS/3AM
 33. SHAPESHIFTERS LOLAS THEME
 34. MARK KNOPFLER BOAM LIKE THAT
 35. RAZORLIGHT VICE
 36. ANASTASIA SICK AND TIRED
 37. CASSIDY FEAT. MASHONA GET NO BETTER
 38. STONEISLAND FEAT. THERESE PUT EM HIGH



Singles Chart

| Pos | Weeks on Chart | Artist | Title | Label |
|-----|----------------|--------------------------------|----------------------------------|---------|
| 39 | 10 | KEANE | WESLEY JESUS WALKS | Mercury |
| 40 | 16 | SUGABABES | CAUGHT IN A MOMENT | Mercury |
| 41 | 27 | PETER DINKlage | THE RIGHT WAY | Mercury |
| 42 | 30 | KEANE | BEDSHAPED | Mercury |
| 43 | 27 | DIDO | SAND IN MY SHOES | Mercury |
| 44 | 25 | ANNIE CHIEWING GUM | TOUCHED BY YOUR CHEEK | Mercury |
| 45 | NEW | PJ HARVEY | SHAME | Mercury |
| 46 | 21 | BRYAN ADAMS | OPEN ROAD | Mercury |
| 47 | 10 | THE STREETS | DRY YOUR EYES | Mercury |
| 48 | 41 | AVRIL LAVIGNE | MY HAPPY ENDING | Mercury |
| 49 | 17 | RACHEL STEVENS | SOME GIRLS | Mercury |
| 50 | 37 | BEASTIE BOYS | TRIPLE TROUBLE | Mercury |
| 51 | 40 | 0-ZONE | DROGOSTEA DIN TEI | Mercury |
| 52 | NEW | THE CONCRETES | SEEMS FINE | Mercury |
| 53 | 40 | PAUL WELLS | WISHING ON A STAR | Mercury |
| 54 | NEW | MINIMAL CHICK FEAT. MATT GOSS | I NEED THE KEY | Mercury |
| 55 | NEW | MANSUN | SLIPPING AWAY | Mercury |
| 56 | 46 | THE THRILLS | WHATEVER HAPPENED TO COREY HAIM? | Mercury |
| 57 | 44 | URBEBEAT | BETTER THAN LIFE | Mercury |
| 58 | 10 | THE MUSIC FREEDOM FIGHTERS | THE MUSIC | Mercury |
| 59 | NEW | SHYMIE | MAKE IT EASY | Mercury |
| 60 | 25 | THIRTEEN SENSES | INTO THE FIRE | Mercury |
| 61 | NEW | DIZZEE RASCAL | STAND UP TALL | Mercury |
| 62 | 43 | SOUL CONTROL | CHOCOLATE (CHOCO CHOCO) | Mercury |
| 63 | 26 | LOSTPROPHETS | LAST SUMMER | Mercury |
| 64 | 54 | J-KWON | TIPSY | Mercury |
| 65 | 4 | DARREN HAYES | POPULAR | Mercury |
| 66 | 34 | 22-20S | 22 DAYS | Mercury |
| 67 | 10 | JAMELIA | SEE IT IN A BOY'S EYES | Mercury |
| 68 | NEW | CLIENT RADIO | THE CLIENT | Mercury |
| 69 | 36 | INTERPOL | SLOW HANDS | Mercury |
| 70 | NEW | TAKING BACK SUNDAY | A DECADE UNDER THE INFLUENCE | Mercury |
| 71 | NEW | DAVID MORALES FEAT. LEA LORIAN | HOW WOULD U FEEL | Mercury |
| 72 | 55 | THE KILLERS | ALL THESE THINGS THAT I'VE DONE | Mercury |
| 73 | 63 | KASABIAN | LSF | Mercury |
| 74 | 59 | KRISTIAN LEONTIYOU | SHINING | Mercury |
| 75 | 52 | THE PRODIGY | GIRLS | Mercury |

■ New Release ■ Highest Peak ■ Biggest Hit ■ New to Chart ■ Re-Entry to Chart
■ Re-Entry to Chart ■ Highest Peak ■ Biggest Hit ■ New to Chart ■ Re-Entry to Chart

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-------|-----------|----------------|-------|------|--------------------|-----------|-------------|-------------|---------------|----------------|--------------|--------|---------------|------------|-------------------------------|--------|-------------|----------|----------------------------|--------|-----------------|---------------|--------------|--------------|--------|--------------|--------|---------|--------------|----------|--------------------|--------------------------------|-------------|----------|--------------------|-------------|
| 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |
| KEANE | SUGABABES | PETER DINKlage | KEANE | DIDO | ANNIE CHIEWING GUM | PJ HARVEY | BRYAN ADAMS | THE STREETS | AVRIL LAVIGNE | RACHEL STEVENS | BEASTIE BOYS | 0-ZONE | THE CONCRETES | PAUL WELLS | MINIMAL CHICK FEAT. MATT GOSS | MANSUN | THE THRILLS | URBEBEAT | THE MUSIC FREEDOM FIGHTERS | SHYMIE | THIRTEEN SENSES | DIZZEE RASCAL | SOUL CONTROL | LOSTPROPHETS | J-KWON | DARREN HAYES | 22-20S | JAMELIA | CLIENT RADIO | INTERPOL | TAKING BACK SUNDAY | DAVID MORALES FEAT. LEA LORIAN | THE KILLERS | KASABIAN | KRISTIAN LEONTIYOU | THE PRODIGY |

As Used by Top of The Pops and Radio One

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11. Groove Armada

Slipping its act into the Top 20 for the second time in five years, Groove Armada's I See You Baby debuts this week at number 11, beating its original 1999 chart peak of 37. Currently 33 years used as the soundtrack for the Renault Megane TV advert, it is also the leading attraction of Groove Armada's Greatest Hits album, which is released today (Monday). It returns to the chart in a mix created by Fatboy Slim.

21. Paul McCartney

Next week will mark the 42nd anniversary of Paul McCartney's chart debut with The Beatles and Love Me Do. Now 62, he lands the 52nd Top 40 hit of his prolific career with the album's biggest hit since 1997, debuting at number 21 with his latest single pairing new recording Tropic Island Hum with his 1974 hit We All Stand Together. Both songs concern the commitment aspect towards furry friends, with Tropic Island Hum introducing new cartoon character Wreck the Squirrel, and We All Stand Together being a collaboration of Rapert The Bear.

DOWNLOADS

| Pos | Artist | Title | Label |
|-----|---------------------|----------------------------------|------------|
| 1 | NATASHA BEDINGFIELD | THESE WOUNDS | Parlophone |
| 2 | GRAND DINKlage | AMERICAN IDIOT | Reprise |
| 3 | MARION S | SHE WILL BE LOVED | J |
| 4 | BRIAN MCFADDEN | REAL TO ME | Mercury |
| 5 | REM | LEAVING NEW YORK | Mercury |
| 6 | RAZORLIGHT | GOLDEN TOUCH | Mercury |
| 7 | MARION S | THIS LOVE | J |
| 8 | SHAPESHIFTERS | LOUIS THEME | Mercury |
| 9 | THE STREETS | DRY YOUR EYES | Mercury |
| 10 | NELLY | MY PLACE | Mercury |
| 11 | THE 411 | DUMB | Mercury |
| 12 | GIRLS ALoud | LOVE MACHINE | Mercury |
| 13 | THRILLS | WHATEVER HAPPENED TO COREY HAIM? | Mercury |
| 14 | THE TWISTA | SUNSHINE | Mercury |
| 15 | JOJO | LEAVE GET OUT | Mercury |
| 16 | JESS STONE | YOU HAD ME | Mercury |
| 17 | KEANE | BEDSHAPED | Mercury |
| 18 | SCISSOR SISTERS | LAURA | Mercury |
| 19 | FATBOY SLIM | SLASH OUT DASH | Mercury |
| 20 | KEANE | THE SUN AT GONNA SHINE ANYMORE | Mercury |

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DANCE SINGLES

| Pos | Artist | Title | Label |
|-----|-----------------------------------|--------------------------------------|---------|
| 1 | ERIC PRYZD | CALL ON ME | Mercury |
| 2 | FATBOY SLIM | SLASH OUT DASH | Mercury |
| 3 | GROOVE ARMADA | I SEE YOU BABY | Mercury |
| 4 | ARMAND VAN HELDEN | MY MY MY | Mercury |
| 5 | FRESH BE | COLOSSUS/HOOED | Mercury |
| 6 | ZEN | FLYING CLIPS/CONJURUM | Mercury |
| 7 | COMPTON OUTLINE | REGENERATION | Mercury |
| 8 | STONEBRIDGE FEAT. THEE PUM E HIGH | THEE PUM E HIGH | Mercury |
| 9 | SHAPESHIFTERS | LOUIS THEME | Mercury |
| 10 | SPECTRUM | KINDA NEW | Mercury |
| 11 | THE PRODIGY | GIRLS | Mercury |
| 12 | SLAM FEAT. ANN SAUNDERS | LIE TO ME | Mercury |
| 13 | ATTIC DESTINY | THEE PUM E HIGH | Mercury |
| 14 | ERIC PRYZD | HUMAN BEHAVIOUR | Mercury |
| 15 | ANNE SAUSAGE/VINYLCOVER | INTRODUCING RHYTHM | Mercury |
| 16 | CALIBRE | DROP IT DOWN | Mercury |
| 17 | ARTIST UNKNOWN | LAST NIGHT A JO SAVED MY LIFE | Mercury |
| 18 | ARTIST UNKNOWN | KNIGHT EP I | Mercury |
| 19 | DRUMSOUND/SILVER BASSLINE | SMITH NATURE OF THE BEAST - SAMPLER | Mercury |
| 20 | BLAZE FEAT. PALMER | WOMAN MY BEAT (SOLID GROOVE REMIXES) | Mercury |

R&B SINGLES

| Pos | Artist | Title | Label |
|-----|-------------------------------------|-------------------------------------|---------|
| 1 | NELLY | MY PLACE/FLAP YOUR WINGS | Mercury |
| 2 | THE TWISTA | SUNSHINE | Mercury |
| 3 | JESS STONE | YOU HAD ME | Mercury |
| 4 | THE 411 | DUMB | Mercury |
| 5 | HOUSTON | I LIKE THAT | Mercury |
| 6 | PHARES/ENTENNA/BOSS/ISHAM | YOU SHOULD REALLY KNOW | Mercury |
| 7 | CASSIDY FEAT. MASHONA | GET NO BETTER | Mercury |
| 8 | GOLD LOOKIN' IN MY CHIN | CHIN (DON'T KILL PEOPLE RAPPERS DO) | Mercury |
| 9 | KEANE | WEST JESUS WALKS | Mercury |
| 10 | BEASTIE BOYS | TRIPLE TROUBLE | Mercury |
| 11 | SHYMIE | MAKE IT EASY | Mercury |
| 12 | FISHER | BURN | Mercury |
| 13 | THE STREETS | DRY YOUR EYES | Mercury |
| 14 | 2-2-2 | HOW COULD YOU BE | Mercury |
| 15 | JAYMON | TIPSY | Mercury |
| 16 | NINA SKY | MOVE YA BODY | Mercury |
| 17 | HARV B | FEAT. TOMMY EVANS MOVE NOW | Mercury |
| 18 | LL COOL J | HOW DO YOU FEEL | Mercury |
| 19 | JAMELIA | SEE IT IN A BOY'S EYES | Mercury |
| 20 | MIKAL WILLIAMS FEAT. ENYA & P DIDDY | I DON'T WANNA KNOW | Mercury |

GET MUSIC WEEK ONLINE TOO

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

Albums

02.10.04
Top 75

Green Day's new set debuts in the top spot, displacing Embrace who slip to two, as Bryan Adams and The Music provide the other two new entries to the Top 10

The Official UK

TOP 20 MUSIC DVD

| Pos | Last | ARTIST | TITLE | Label | Chart Change |
|-----|------|-----------------------------|---------------------------|--------------------------|--------------|
| 1 | 1 | OASIS | DEFINITELY MAYBE | Epic/Breder CD26 | |
| 2 | 3 | ARBA | SUPER TROOPERS | Polygram ID | |
| 3 | 2 | TUPAC | RESURRECTION | Capitol Video PD | |
| 4 | 4 | FUNERAL FOR A FRIEND | SPILLING BLOOD IN BRAMA | Warner Music Int. CD20 | |
| 5 | 5 | DEPECHE MODE | DEVOTIONAL | Mute Video PD | |
| 6 | 4 | ELVIS PRESLEY | ALPHA FROM HAWAII | BMG Video PD16 | |
| 7 | 3 | RUSH | IN RIO | Sire/Target PD | |
| 8 | 10 | QUEEN | LIVE AT WEMBLEY STADIUM | Parade/Int. ID | |
| 9 | 8 | GUNS N' ROSES | WELCOME TO THE VIDEO | Universal UKR2 | |
| 10 | 7 | THE STONE ROSES | THE DVD | Shoutbox PD16 | |
| 11 | 6 | ELVIS PRESLEY | 68 COMEBACK SPECIAL | BMG Video PD16 | |
| 12 | 6 | VARIOUS | ROCKMORANGE 2004 | Rockdown Int. | |
| 13 | 8 | AC/DC | LIVE AT DUNDUNTON | Epic CD26 | |
| 14 | 9 | FLEETWOOD MAC | LIVE IN BOSSON | Warner Music Vienna CD16 | |
| 15 | 8 | ARBA | IN CONCERT | Polygram ID | |
| 16 | 11 | THE EAGLES | HELL FREEZES OVER | BMG Video PD16 | |
| 17 | 5 | THE WHO | LIVE IN BOSSON | Warner Music Vienna CD26 | |
| 18 | 16 | LED ZEPPELIN | LED ZEPPELIN | Warner Music Vienna CD26 | |
| 19 | 15 | CHEER | THE FAREWELL TOUR | EMI Video UKR2 | |
| 20 | 8 | ARBA | THE DEFINITIVE COLLECTION | Falcat ID | |

TOP 10 R&B ALBUMS

| Pos | Last | ARTIST | TITLE | Label | Chart Change |
|-----|------|-----------------------------|-------------------------------------|------------------------|--------------|
| 1 | 1 | GOLDIE LOOKIN' CHAIN | GREATEST HITS | Affinity CD16 | |
| 2 | 2 | NELLY SUIT | | Universal CD | |
| 3 | 4 | VARIOUS | KISS JAMM | EMI Video Universal CD | |
| 4 | 4 | THE STREETS | A GRAND DON'T COME FOR FREE | Lukenut CD26/CD16 | |
| 5 | 3 | NELLY SWEAT | | Universal CD | |
| 6 | 6 | USHER | CONFESSIONS | A&I UKR20 | |
| 7 | 8 | JOSS STONE | THE SOUL SESSIONS | Bassline/Int. PD | |
| 8 | 5 | KANYE WEST | THE COLLECTOR DROP OUT | Reo Ari/Int. Int. ID | |
| 9 | 7 | VARIOUS | ESSENTIAL R & B THE LOVE COLLECTION | BMG Int. PD | |
| 10 | 20 | KISS | TASTY | Warner ID | |

THE YEAR SO FAR: TOP 20 COMPILATIONS

| Pos | Last | ARTIST | TITLE | Label | Chart Change |
|-----|------|----------------------------|---------------------------------------|------------------------|--------------|
| 1 | 1 | VARIOUS | HOW THAT'S WHAT I CALL MUSIC '57 | EMI UKR20/CD16 | |
| 2 | 2 | VARIOUS | HOW THAT'S WHAT I CALL MUSIC '58 | EMI UKR20/CD16 | |
| 3 | 3 | ORIGINAL SOUNDTRACK | ULTIMATE DIRTY DANCING | RCA | |
| 4 | 4 | VARIOUS | POWER BALLADS II | EMI Video | |
| 5 | 5 | VARIOUS | CREAM CLASSICS | Warner Bros | |
| 6 | 6 | VARIOUS | ESSENTIAL R&B - THE VERY BEST OF R&B | BMG Int. PD | |
| 7 | 7 | ORIGINAL SOUNDTRACK | LOVE ACTUALLY | Int. PD | |
| 8 | 8 | VARIOUS | PUP PRINCESSES | Int. PD | |
| 9 | 9 | VARIOUS | CULELAND 5 | EMI UKR20/CD16 | |
| 10 | 10 | VARIOUS | FLOORFILLERS | ARI/Int. PD | |
| 11 | 11 | VARIOUS | POP PARTY | EMI Video/Int. PD | |
| 12 | 12 | VARIOUS | RUSH HOUR | Int. PD | |
| 13 | 13 | VARIOUS | BEST OF R&B | EMI Video/Sony Int. PD | |
| 14 | 14 | VARIOUS | CULELAND XTREME 2 | ARI/Int. PD | |
| 15 | 15 | VARIOUS | BEST OF ACQUISITIC | EMI Video Music | |
| 16 | 16 | VARIOUS | CULELAND 2004 | ARI/Int. PD | |
| 17 | 17 | VARIOUS | POWER BALLADS | EMI Video | |
| 18 | 17 | VARIOUS | MEMORIES ARE MADE OF THIS | EMI Video | |
| 19 | 19 | VARIOUS | STEVE IRVING'S CHOCOLATES & CHAMPAGNE | Int. PD | |
| 20 | 20 | VARIOUS | CULELAND 4 | ARI/Int. PD | |

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1. Green Day
Green Day's new set debuts in the top spot, displacing Embrace who slip to two, as Bryan Adams and The Music provide the other two new entries to the Top 10



4. Bryan Adams
Room Service

| Pos | Last | ARTIST | TITLE | Label | Chart Change |
|-----|------|--------------------------------------|---|-------------------------|--------------|
| 1 | NEW | GREEN DAY | AMERICAN IDIOT | Reprise Int. CD26 | |
| 2 | 1 | EMBRACE | OUT OF NOTHING | Int. CD26/CD16 | |
| 3 | 4 | MAROON 5 | SONGS ABOUT JANE | Int. CD26/CD16 | |
| 4 | NEW | BRYAN ADAMS | ROOM SERVICE | Polygram Int. CD | |
| 5 | 3 | NATASHA BEDINGFIELD | UNWRITTEN | BMG Int. CD26/CD16 | |
| 6 | 2 | KEANE | HOPES AND FEARS | Int. CD26/CD16 | |
| 7 | 2 | PAUL WELLS | STUDIO 150 | Int. CD26/CD16 | |
| 8 | NEW | THE MUSIC | WELCOME TO THE NORTH | Int. CD26/CD16 | |
| 9 | 10 | RAZORLIGHT | UP ALL NIGHT | Int. CD26/CD16 | |
| 10 | 7 | IAN BROWN | SOLARIZED | Int. CD26/CD16 | |
| 11 | NEW | NICK CAVE & THE BAD SEEDS | ABATTOIR BLUES/THE LYRE OF ORPHEUS | Int. CD26/CD16 | |
| 12 | 5 | GOLDIE LOOKIN' CHAIN | GREATEST HITS | Affinity Int. CD26/CD16 | |
| 13 | 8 | NELLY SUIT | | Int. CD26/CD16 | |
| 14 | NEW | JEAN MICHEL JARRE | AERO | Int. CD26/CD16 | |
| 15 | 19 | SCISSOR SISTERS | SCISSOR SISTERS | Int. CD26/CD16 | |
| 16 | NEW | STATUS QUO | XS ALL AREAS - THE GREATEST HITS | Int. CD26/CD16 | |
| 17 | 27 | CHRISTINA AGUILERA | STRIPPED | RCA Int. CD26/CD16 | |
| 18 | NEW | JOHN DENVER | A SONG'S BEST FRIEND - THE VERY BEST OF JOHN DENVER | RCA Int. CD26/CD16 | |
| 19 | 16 | ANASTACIA | ANASTACIA | Int. CD26/CD16 | |
| 20 | 13 | ALISON MOYET | VOICE | Int. CD26/CD16 | |
| 21 | 12 | FRANZ FERDINAND | FRANZ FERDINAND | Int. CD26/CD16 | |
| 22 | 9 | THE THRILLS | LET'S BOTTLE BOHEMIA | Int. CD26/CD16 | |
| 23 | 18 | THE STREETS | A GRAND DON'T COME FOR FREE | Int. CD26/CD16 | |
| 24 | 3 | KASABIAN | KASABIAN | RCA Int. CD26/CD16 | |
| 25 | 20 | USHER | CONFESSIONS | Int. CD26/CD16 | |
| 26 | NEW | THE CLASH | LONDON CALLING - 25TH ANNIVERSARY | Int. CD26/CD16 | |
| 27 | 17 | THE LIBERTINES | THE LIBERTINES | Int. CD26/CD16 | |
| 28 | 31 | SNOW PATROL | FINAL STRAW | Int. CD26/CD16 | |
| 29 | 38 | JOSS STONE | THE SOUL SESSIONS | Int. CD26/CD16 | |
| 30 | 12 | MCFLY | ROOM ON THE 3RD FLOOR | Int. CD26/CD16 | |
| 31 | 65 | 50 CENT | GET RICH OR DIE TRYIN' | Int. CD26/CD16 | |
| 32 | 11 | NELLY SWEAT | | Int. CD26/CD16 | |
| 33 | 4 | RAY CHARLES | GENIUS LOVES COMPANY | Int. CD26/CD16 | |
| 34 | 43 | DAMIAN RICE | | Int. CD26/CD16 | |
| 35 | 41 | STEREOPHONICS | YOU GOTTA GO THERE TO COME BACK | Int. CD26/CD16 | |
| 36 | 37 | MICHAEL JACKSON | THRILLER | Int. CD26/CD16 | |
| 37 | 33 | DIZEE RASCAL | SHOWTIME | Int. CD26/CD16 | |
| 38 | 26 | ALEXANDER O'NEAL | GREATEST HITS | Int. CD26/CD16 | |

NET MUSIC WEEK ONLINE YOU

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

Albums Chart



| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST | WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|--|-----------------------|----------------|-----------|---|-------------------|
| 39 | 16 | THE KILLERS HOT FUSS | THE KILLERS | 40 | NEW | 22-20S 22-20S | LITTLE KINGS |
| 41 | 41 | DURAN DURAN GREATEST ... | DURAN DURAN | 42 | 24 | KANYE WEST THE COLLEGE DROPOUT | KANYE WEST |
| 43 | 47 | KATIE MELUA CALL OF THE SEARCH | KATIE MELUA | 44 | 38 | DAVID BOWIE BEST OF BOWIE | DAVID BOWIE |
| 45 | 31 | JOJO JOJO | JOJO | 46 | 35 | AVRIL LAVIGNE UNDER MY SKIN | AVRIL LAVIGNE |
| 47 | 13 | DARREN HAYES THE TENSION AND THE SPARK | DARREN HAYES | 48 | 39 | JET SET BORN | JET SET |
| 49 | 30 | THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED | THE PRODIGY | 50 | 7 | JUSTIN TIMBERLAKE JUSTIFIED | JUSTIN TIMBERLAKE |
| 51 | 43 | ABBA GOLD - GREATEST HITS | ABBA | 52 | 39 | LIONEL LONDON LONDON LEGEND - THE VERY BEST OF | LIONEL LONDON |
| 53 | 53 | NORAH JONES FEELS LIKE HOME | NORAH JONES | 54 | 2 | JONI MITCHELL DREAMLAND | JONI MITCHELL |
| 55 | 2 | RED HOT CHILI PEPPERS LIVE IN HYDE PARK | RED HOT CHILI PEPPERS | 56 | 28 | GUNS N' ROSES GREATEST HITS | GUNS N' ROSES |
| 57 | 34 | THE ZUTONS WHO KILLED THE ZUTONS? | THE ZUTONS | 58 | 9 | BRUCE SPRINGSTEEN THE ESSENTIAL | BRUCE SPRINGSTEEN |
| 59 | 47 | DEAN MARTIN DINO - THE ESSENTIAL DEAN MARTIN | DEAN MARTIN | 60 | 44 | OASIS DEFINITELY MAYBE | OASIS |
| 61 | 44 | USHER 8701 | USHER | 62 | 2 | JAMES GALWAY WINGS OF SONG | JAMES GALWAY |
| 63 | 57 | PHIL COLLINS THE PLATINUM COLLECTION | PHIL COLLINS | 64 | 22 | TWISTA KAMIKAZE | TWISTA |
| 65 | 11 | KRISTIAN LEONTOU SOME DAY SOON | KRISTIAN LEONTOU | 66 | 23 | PINK TRY THIS ... | PINK |
| 67 | 28 | KELIS TASTY | KELIS | 68 | 5 | R KELLY HAPPY PEOPLE/U SAVED ME | R KELLY |
| 69 | 27 | LOSTPROPHETS START SOMETHING | LOSTPROPHETS | 70 | 62 | DIDO LIFE FOR RENT | DIDO |
| 71 | 42 | DIDO NO ANGEL | DIDO | 72 | 31 | GOOD CHARLOTTE THE YOUNG AND THE HOPELESS | GOOD CHARLOTTE |
| 73 | NEW | ELVIS COSTELLO & THE IMPOSTERS THE DELIVERY MAN | ELVIS COSTELLO | 74 | 36 | BRITNEY SPEARS BRITNEY | BRITNEY SPEARS |
| 75 | 34 | THE CORRS BORROWED HEAVEN | THE CORRS | | | | |

Chart news and how our chart is compiled. Includes a range of facts from 4000+ UK titles.



8. The Music Download extremely favourable reviews peppered with adjectives like "bonkers", "psychedelic" and even "brilliant" from the British music press, and following hot on the heels of their number 15 single Freedom Fighters, The Music's second album Welcome To The North nevertheless makes a softer landing than their first. Their quinquagesim 2002 debut opened at number four with first-week sales of 25,341, while Welcome To The North debuts this week at number eight, with first week sales of 23,273. This first album increased its cumulative sales to more than 150,000 copies last week.



16. Status Quo A week after landing their highest-charting single for 14 years with 'You'll Come Round', Status Quo debut at number 16 with their latest best of package XS All Areas - The Greatest Hits. A career-spanning double-disc set containing 24 of their 38 Top 50 hits among its 40 tracks, XS All Areas might have sold even better but for the fact previous Quo hits packages have charted at regular intervals - in 1973, 1990, 1994, 1999 and 1997, to be precise. Quo's 40-year UK career also claims XS All Areas - started on October 31.

TOP 20 COMPILATIONS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|--|---------|
| 1 | 1 | VARIOUS BIG TUNES | Various |
| 2 | 2 | VARIOUS HITS 99 | Various |
| 3 | 1 | VARIOUS 500 SONGS | Various |
| 4 | 5 | VARIOUS THE ALL TIME GREATEST LOVE SONGS | Various |
| 5 | 3 | VARIOUS ROCK CHICKS | Various |
| 6 | 3 | VARIOUS KISS JAMS | Various |
| 7 | 2 | VARIOUS NOW THAT'S WHAT I CALL MUSIC! 58 | Various |
| 8 | 5 | VARIOUS CLUB CLASSICS | Various |
| 9 | 4 | VARIOUS ESSENTIAL R & B THE LOVE COLLECTION | Various |
| 10 | 0 | VARIOUS BY CRAZY | Various |
| 11 | 7 | VARIOUS WESTWOOD - THE TAKEOVER | Various |
| 12 | 8 | VARIOUS HED KANDI SUMMER 2004 | Various |
| 13 | 10 | VARIOUS CREAM CLASSICS | Various |
| 14 | 6 | VARIOUS THE BEST OF R&B - SUMMER SELECTION | Various |
| 15 | 9 | VARIOUS HED KANDI SUMMER 2004 | Various |
| 16 | 0 | VARIOUS 8 MILE (OST) | Various |
| 17 | 12 | VARIOUS NEW WOMAN - THE NEW COLLECTION 2004 | Various |
| 18 | 19 | VARIOUS POWER BALLADS II | Various |
| 19 | 13 | VARIOUS BEST OF ACUSTIC | Various |
| 20 | 11 | VARIOUS CLUB CLASS | Various |

TOP 20 INDIE ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|---|--------------------|
| 1 | 1 | PAUL WELLER STUDIO 150 | PAUL WELLER |
| 2 | 2 | FRANK FERDINAND FRANZ FERDINAND | FRANK FERDINAND |
| 3 | 4 | DIZZEE RASCAL SHOWTIME | DIZZEE RASCAL |
| 4 | 3 | THE KILLERS HOT FUSS | THE KILLERS |
| 5 | 5 | THE LIBERTINES THE LIBERTINES | THE LIBERTINES |
| 6 | 6 | ALISON MOYET VOICE | ALISON MOYET |
| 7 | 7 | THE PRODIGY THE FAT OF THE LAND | THE PRODIGY |
| 8 | 7 | THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED | THE PRODIGY |
| 9 | 9 | KATIE MELUA CALL OF THE SEARCH | KATIE MELUA |
| 10 | 19 | LOSTPROPHETS START SOMETHING | LOSTPROPHETS |
| 11 | 0 | OCEAN COLOUR SCENE LIVE - ONE FOR THE ROAD | OCEAN COLOUR SCENE |
| 12 | 10 | RAGHAW STORYTELLER | RAGHAW |
| 13 | 0 | MOTORHEAD AGE OF SPACES | MOTORHEAD |
| 14 | 0 | THE DELICADOS UNIVERSAL ALBUM | THE DELICADOS |
| 15 | 11 | BJORK MEDULLA | BJORK |
| 16 | 13 | 50 CENT & G-UNIT 50 CENT IS THE FUTURE | 50 CENT & G-UNIT |
| 17 | 8 | AL GREEN THE VERY BEST OF AL GREEN | AL GREEN |
| 18 | 8 | MEGADETH THE SYSTEM HAS FAILED | MEGADETH |
| 19 | 17 | MORRISSEY YOU ARE THE QUARRY | MORRISSEY |
| 20 | 14 | THE BLUE NILE HIGH | THE BLUE NILE |

TOP 10 COUNTRY ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|---|-----------------|
| 1 | 1 | GRETCHEN WILSON HERE FOR THE PARTY | GRETCHEN WILSON |
| 2 | 5 | ALAN JACKSON WHAT I DO | ALAN JACKSON |
| 3 | 2 | STEVE EARLE THE REVOLUTION STARTS NOW | STEVE EARLE |
| 4 | 4 | HAYSE OXLEY LET THESE BE ROCKERS | HAYSE OXLEY |
| 5 | 7 | JOHNNY CASH AMERICAN RECORDED TV - THE MAN COMES ALONG | JOHNNY CASH |
| 6 | 3 | BIG & RICH HOW A DIFFERENT COLOR | BIG & RICH |
| 7 | 6 | TIM MCCRAW LIVE LIKE YOU WERE DYING | TIM MCCRAW |
| 8 | 8 | SHANIA TWAIN UP | SHANIA TWAIN |
| 9 | 10 | TONY JOY WHITE THE HERONES | TONY JOY |
| 10 | 9 | SHANIA TWAIN COME ON OVER | SHANIA TWAIN |

TOP 10 BUDGET ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|---|----------------|
| 1 | 2 | ERASURE HITS! THE VERY BEST OF | ERASURE |
| 2 | 1 | GOLDFRAPP BLACK CHERRY | GOLDFRAPP |
| 3 | 3 | MOTORHEAD AGE OF SPACES | MOTORHEAD |
| 4 | 4 | ABBA FIREWORKS (SINGLES 1997-2002) | ABBA |
| 5 | 10 | T REK THE BEST OF | T REK |
| 6 | 1 | AL GREEN THE VERY BEST OF AL GREEN | AL GREEN |
| 7 | 8 | VARIOUS IT'S LOVE | Various |
| 8 | 4 | CUNIS N' ROSIE THE SPAGHETTI INCIDENT? | CUNIS N' ROSIE |
| 9 | 13 | VARIOUS LADIES NIGHT | Various |
| 10 | 6 | MAROON 5 12 00 - ACUSTIC | MAROON 5 |

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|---|----------------|
| 1 | 1 | THE CORRS BORROWED HEAVEN | THE CORRS |
| 2 | 2 | THE KILLERS HOT FUSS | THE KILLERS |
| 3 | 3 | THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED | THE PRODIGY |
| 4 | 4 | THE LIBERTINES THE LIBERTINES | THE LIBERTINES |
| 5 | 5 | THE KILLERS HOT FUSS | THE KILLERS |
| 6 | 6 | THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED | THE PRODIGY |
| 7 | 7 | THE LIBERTINES THE LIBERTINES | THE LIBERTINES |
| 8 | 8 | THE KILLERS HOT FUSS | THE KILLERS |
| 9 | 9 | THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED | THE PRODIGY |
| 10 | 10 | THE LIBERTINES THE LIBERTINES | THE LIBERTINES |

Katie's quadruple platinum album is now repackaged for the winter season and contains a bonus 70 minute DVD for a limited time only. This important relaunch will be supported by a major editorial TV, radio and press push and a substantial advertising campaign.



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