

Inside: Duran Duran Go! Team Goldie Lookin' Chain Tunde Busted

# MUSICWEEK



Trade deliveries show steady rise

## UK sales stay on course

### Retail

by Robert Ashton

As the industry stands on the edge of a new digital age, trade delivery figures have further underlined that there is still plenty of life left in the physical business.

The first sales data was gathered yesterday for the UK's inaugural Official Download Chart, just as the BPI prepared to announce new figures showing growth in the albums, singles and music DVD sectors.

The value of the entire music market increased by 4.1% year-on-year to £230.9m for the period from April to June, with the value of the most recent 12-month period up 3.4% to £1,222.6m.

A singles market which had appeared to be in terminal decline received a particular boost, apparently driven by the new two-track format. Shipment volume increased by 6.5%, the first positive move since the second quarter of 1999, with CD singles up a significant 15.4% on last year's data.

Of the 20 biggest-selling singles of the quarter, 13 were available as two-tracks. And where a single was available in the format, it accounted for more than half of the music's shipments, according to BPI figures.

EMI Music UK and Ireland commercial director Mike McMa-

hon, whose company spearheaded the introduction of the two-track single for £1.99 last September, is in no doubt that the two-tracker has assisted the turnaround.

"It has to be a factor," he says. "People found singles confusing, the tracks confusing and the pricing confusing. Now, by and large, we have two tracks for £1.99 and three tracks for £2.99 - that's £1 per track and easy to get your head around." He cites two-track offers from Jamelia and Kelis as particularly strong sellers for EMI.

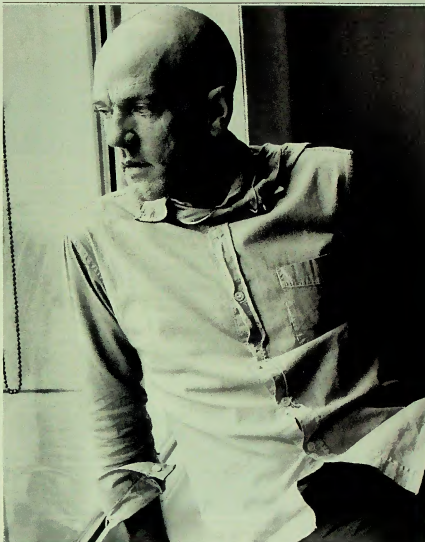
BPI secretary general Peter Jamieson is equally pleased with the way the introduction of the "no frills" single has boosted physical sales, as the number of legitimate downloads also picks up. The Official Charts Company last week said that the 2m download mark had been passed for the year.

"We are looking for [physical and digital sales] to feed off each other, not to eliminate each other," says Jamieson.

Singles growth is the highlight of a strong picture for the industry. The value of album shipments rose 3.7% (up 3.3% for the 12 months), with volume declining marginally by 0.2% to 4.5.8m units.

Music DVD also continues to grow, with shipments in the quarter of 1.1m, up 25.2% on the same period last year, worth £7.7m (up 10.7%).

robert@musicweek.com



### Exclusive

## REM reflect on their new album

REM mainsails Michael Stipe and Mike Mills this week launch the promotional push for the band's 13th album through an exclusive interview with *Music Week*.

In the worldwide first, the veteran band talk about the

challenges facing artists - both emerging and established - in a rapidly-changing industry.

The Athens, Georgia threesome are to release their 13th studio album *Around The Sun* on October 4.

Warner Bros' International director of marketing Adam Hollywood says, "The UK has become the key territory for the band. They now have a very broad based audience and the album campaign will reflect that."

The UK promotional plot is

already taking shape for the album, including appearances on TV shows ranging from Parkinson to Popworld, with confirmed press including *Uncut*, *Q*, *Time Out*, *The Guardian* and the *Sunday Times* magazine. The band will also play a "secret" gig in London in the week commencing September 13.

Around The Sun's lead single Leaving New York, released on September 27, received its worldwide exclusive last Tuesday on Radio Two.

© Interview, p9

## Row grows over covermount CDs

Managers are upping the stakes in the debate over whether newspapers' use of giveaway CDs devalues music p6

## Keeping the Carnival spirit

Labels and organisers are making sure they respect the Notting Hill Carnival's history when tackling promotion p11

## Celebrating the best of British

Music Week marks 40 years since The Kinks' classic You Really Got Me with a 12-page special on the influential band p14



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

9 776669 776039  
28.08.04/£4.00

28.08.04

Digest

## MUSICWEEK

Incorporating *News*, *M&M*, *Future Hits*, *Green Street*, *Hit Music*, *Record Mirror* and *Tears Report*

**CMP Information**,  
United Business  
Media, 6th Floor,  
Ludgate House,  
25 Abchurch Lane,  
London SE1 9AR.  
Tel: 02020 7921  
Fax: 02020 7922  
E-mail: [enquiries@cmpinfo.com](mailto:enquiries@cmpinfo.com)  
Web: [www.cmpinfo.com](http://www.cmpinfo.com)

**CMP**  
United Business Media

For direct lines, dial  
02020 7921 plus  
the extension below.  
For e-mails, type in  
name as shown,  
followed by  
[enquiries@cmpinfo.com](mailto:enquiries@cmpinfo.com)

**Editor-in-chief**  
Alec Seal

**Executive editor**  
Mark Burt

**Managing editor**  
Mark Burt

**News editor**  
Neil Martin

**Chief sub-editor**  
Paul Williams

**Features editor**  
John Jones

**Music editor**  
John Jones

**Art editor**  
John Jones

**Online editor**  
John Jones

**Production manager**  
John Jones

**Advertising manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

**Production manager**  
John Jones

**Account manager**  
John Jones

**Commercial manager**  
John Jones

# Your guide to the latest news from the music industry

## Bottom line

### Profits up at Warner Music

Warner Music Group has reported a 37% increase in adjusted earnings on flat sales for the six months to the end of May, in the first set of results to be published since its takeover by Time Warner. Group revenue for the period totalled \$1.5bn, with adjusted EBITDA climbing to \$135m. Warner says that the company's restructuring was further advanced than originally scheduled, with \$225m of annualised savings already achieved and a further \$250m still to be realised. It also said that one-off restructuring costs were likely to be lower than the \$310m originally estimated.

Real is preparing for UK launch after a US pre-cut campaign, p4  
 Domino Records conceded last week that a rather silly schoolboy error "was" one of the formats of Franz Ferdinand's new single, Michael, being chanted at the end of each CD2 and CD3 contain three different tracks, which breaches Official Chart rules. Domino is repressing CD2 without the "offending" third track, Tell Her Tonight (Paul Singh), which has instead become available for download.

Real is looking to tap into the mobile music boom in the US.



**Twists: big seller for Warner**

paying for its own TV ads promoting ringtons for Green Day's forthcoming album American Idiot. The label has launched ads on MTV and MTV2 for a set of voice-ringing ringtones recorded by band members. The ringtones cost up to \$2.99 (£1.60 each).  
 The US courts have ruled in favour of the P2P networks, p4  
 A jump in international revenues helped US collection society BMI post a 7% rise in revenue to \$637m (£347m) for the latest financial year. International income rose over 30% to more than \$185m (£120m) in the year to June 30 2004. AEA are moving towards a settlement in its dispute with its former general secretary, p5  
 Around £1m worth of pirate CDs, DVDs and games were seized last week when a notorious piracy blackspot in Glasgow was raided by anti-piracy investigators. Fourteen traders were arrested during the raids, nine of which are now being questioned over benefit fraud.  
 Legitimate P2P services are struggling to battle pirates, p8  
 The Annual Music Education Directory is being launched this

month, offering a comprehensive list of contemporary music courses in the UK, covering business, creative and technology. The publication put together by the BPI and supported by a range of industry organisations including AIM, PPL, MPA, BMR, MMS, MPCS-PRS, Music Industries Association, Parson and the Musicians Union, is available via the BPI.

## Exposure

### MTV to screen live Cure tribute

MTV Networks are gearing up for a live tribute to The Cure, who are being honoured as MTV Icons next month. The event will be recorded live at London's Billingsgate market on September 17.

Ofcom last week advertised a new 12-month FM licence covering an adult population of 100,000 in the Kidderminster region. The closing date for applications is November 18.

The live line-up for the first in The Urban Live festival has been unveiled. The Urban summit will take place on Saturday September 18, with the urban live festival, which has been branded Next Big Thing, on September 19 at Manchester's M2 venue. It will feature acts such as JD, Nina Jayne, Sizzur and Tarr Walker.  
 Duran Duran lost UK start promotion for their new single, p4  
 Sage 105.2fm, Glasgow's new station for the over-50 demographic has unveiled its full presenter line-up ready for its launch on September 7. The presenter line-up features Art Suttor (breakfast), Dave Marshall (mid-morning), Bill Torrance (early afternoon), Angus Simpson (drive-time), Bryce Curdy (early evening) and Annie Scott (late night).  
 Busteds' efforts to break the US are the subjects of a new MTV documentary, p5  
 Emap's newest radio station,

There is, of course, no such thing as free money. Investment comes at a cost' - Editorial, p26

Kerrang! 105.2fm last week launched a search for a new managing director following the departure of launch director Lynne Wood. Emap Performance advertised the position in last week's press.

Orange and Initial TV have teamed up to create the new live night ITV1 interactive music show Orange Playlist, driven by viewer and celebrity choice. The show, details of which were unveiled late in Friday, will run for 25 weeks, on Thursday evenings with a weekend repeat and further screenings on ITV2, VH1 and TFM.

Spiritual magazine Jazzwise is to embark on a series of promotional activities this autumn involving free cover-mount CDs as well as ad and sponsorship deals. The promotion will be backed by an ad campaign in the Guardian and on the JazzFM website, while Jazzwise is also to be a media partner for the Radio Three London Jazz Festival in November.

## People

### Stereophonics man to host awards

Former Stereophonics drummer Stuart Cable is to present this Thursday's Kerrang! Awards. The event will raise funds for Amnesty International.  
 Destiny's Child and Beyoncé Knowles' manager, Matthew Knowles, has been added to the list of speakers for this year's Urban Music Seminar, which takes place at London's Royal Festival Hall from September 19 to 20. Knowles will sit alongside Nicola Paris, Ormer and songwriter Wayne Hector as subjects of the Be Inspired interviews.  
 Playlouder has unveiled a new editorial team. Playlouder's new reviews editor is ex-Plan B magazine's Sophie Woodward, while Mean-Fiddler and The Fly writer Luke Turner joins as news editor. Meanwhile, former news

editor Jeremy Allen has been appointed features editor and Melissa Fehr becomes head of content production.

Ruzeze Rascal writer/producer Wiley and new Urban artist Shybo are taking part in a question and answer session on the art of songwriting at a Wax lyrical event on August 31. The event will take place at London's City Hall.

## Sign here

### Enya credit for Pirates single

Relentless Records has confirmed its release of the Mario Winans response single, You Should Really Know, after reaching a deal with Enya over a sample last week. The Warner act is to receive an artist credit on the single as part of the deal, over the use of a sample from her Story Of God: Book Two track, You Should Really Know by The Pirates featuring Enya, Shola Amu and Naila Bosu. It was already receiving support from MTV, MTV Base and TFM ahead of the August 30 release.



**Big support: The Pirates with Shola Amu**

Woolworths has re-signed as the sponsor of the H440UK chart show until 2006. The deal was brokered between Capital Radio Group and advertising agency ZerithOptimedia. H440UK recently announced that it will be extending its brand into TV with the launch of a weekly chart show on Channel 4 starting from September 4.  
 Stage Three Music has completed second round funding worth £40m, p8  
 The newly merged Sony BMG net week offered start in the US early retirement or severance packages. A Sony UK spokesman says the offer does not apply to the UK, or other territories such as Europe or Asia.  
 London Underground buskers are to be represented on an album of covers being planned by Virgin/EMI. The album, released on September 6, is set to be released after the broadcast of a documentary film dedicated to busking.  
 Six bands from the South West of England and Wales have become the first acts to receive an Unsigned Award from Fopp, the Performing Rights Society Foundation and Clear, Sound & Vision, K:Off Syndicate (South Wales), The Barnaby Ray Quartet (Penzance), the Room Orchestra (Cardiff), Angel, Iles & Morris (Miltoner), Tanya Walker (Cardiff) and White Noise (M). Glamorgan) who were chosen from a shortlist of industry insiders, will be given the chance to record at a professional recording studio.

**ABC**  
Average weekly circulation 3.1 July 2001 to 30 June 2002: 30,355  
ISSN - 0265 1548

**SUBSCRIPTION HOTLINE: 0208 438816**  
**NEWSRADE HOTLINE: 0152 7638 4666**

Subscriptions:  
 Europe & Rest of World: £220  
 USA & Canada: \$220  
 The Americas, Middle East, Africa and India: \$220  
 Australia, New Zealand and the Far East: \$220  
 Single copies: 50p  
 All rates include postage and are payable in advance. All rates are for a 12-month subscription. Single copies are available at the discretion of the subscription office.

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

Welsh fans and a small posse of press crammed into the HMV store in Newport's last week when **Coldie Loolier** Chain took a break from re-mastering their album to return to their hometown store for their one and only interview simply to launch their debut single. The eight-member crew, whose single **Guns Don't Kill People, Rappers Do** was expected to go top five at the weekend, performed an impromptu rap, while HMV managed to shift more than 300 units in just over two hours.



Indeed, by the middle of last week, Welsh business was accounting for more than 75% of the record's national sales. HMV say they are hoping the band will return for another exclusive signing session when the group's album, **Greatest Hits**, is launched on September 13.

Record companies cue up releases from top acts in bid to lead first official digital rundown

## Labels battle to top Download Chart

## Downloads

by Martin Talbot

The UK's download business moves to another level this week, as record labels battle to top the first official UK Download Chart next week.

All of the major groups were last week preparing to release tracks in the fight to dominate the first rundown, for which sales are polled for the first time from today.

New releases by Westlife, Snow Patrol, Blazin' Squad, Jet, Zero 7, Starsailor and Muse are all being targeted at the market.

Atlantic Music is possibly the most active company, with download releases from Goldie Lookin' Chain, Muse, Jet and Blazin' Squad. The label's new media co-ordinator Jack Meluish says: "The launch of the chart is a good opportunity to generate awareness for our artists."

"For a act like Blazin' Squad, who haven't had a release for a while, it's a very good way of keeping their fanbase active. A download has a quick turnaround and low marketing spend so it allows us to experiment a bit."



Muse, Starsailor and Westlife: lining up in the running for top spot on the first Official Download Chart next week

In an apparent effort to dominate the top 20, EMI's Starsailor will release a total of nine downloads – three versions of three songs recorded live at various summer festivals and gigs. The tracks – *Tie Up My Hands*, *Silence Is Easy*, *Good Souls* – were recorded at the Fair Trade show at London's Cornet, Belgium's Werchter festival and Rock Am Ring in Germany.

"It is a way for us to tie up the campaign for the *Silence Is Easy* album," says EMI Records product manager Chris Farrow. "It is a thank you to fans without the expense of releasing a physical product."

As well as being published every week in *Music Week*, the

chart will be the subject of a Radio One show going out at 7pm every Wednesday. Hosted by Scott Mills, the half-hour show will feature the full Top 20 rundown.

Napster and Virgin Radio last week attempted to pre-empt the Official Chart, announcing their own plans to pig the official chart to market with the launch of an official online music chart this Sunday.

The chart, a rundown of the Top 20 tracks sold by Napster every week, will be the basis of a new hour-long chart show being aired by Virgin at 7pm on Sunday, with DJ Ben Jones as host. Besides the fact that the chart will only poll Napster business, the chart will

also differ from the official chart as it will count full-length streams and subscription downloads as well as permanent downloads.

The chart is also the first evidence of a marketing partnership between Virgin and Napster which will also see the Napster service made available through the Virgin Radio website. A range of promotions and competitions – including the chance to follow The Care's Robert Smith as Napster guest programme director – are also being planned.

The show will be exclusive to Virgin and not be made available across the commercial radio network, says Virgin Radio chief executive John Pearson.

The chart directly targets the Virgin Radio demographic, says Pearson, who highlights research which indicates that, compared to the UK average, Virgin Radio listeners are 96% more likely to own an MP3 player, while 26% of Virgin listeners download music every month, a total of 1m listeners.

"When you look at all of the research, the perception that all downloading is done by kids just doesn't stand up," he says. "When you look at what downloads are doing, they are the tracks that we are playing." Of the Napster Top 10 from last Monday, only two tracks were not being supported actively by Virgin, he adds.

Napster vice-president and UK general manager Leanne Sharman says: "As well as hitting our core demographic and having millions of listeners, Virgin Radio enjoys more than 1m unique online visitors a month, making it an ideal brand partner for Napster."

"Partnerships are key to our approach at what downloads are doing. We are looking for the same brand values, target audience and commitment to innovation as Napster."

martin@musicweek.com

## Chart launch follows 10 months of rigorous testing

The mechanics of the new UK Download Chart have undergone a long, year-long testing period ready for this week's launch.

First tests began in October last year, with O2, Playladder and 7 Digital media supplying data. Ten months later, iTunes has been added, along with Napster, recordstore.co.uk and DCX, which are all supplying sales information for the chart.

Data will be gathered from one minute past midnight every Saturday, through until midnight the following Saturday. The Top 20

rundown – which is sponsored by Coca-Cola – will then be compiled and published early every Wednesday afternoon, with Radio One providing the first broadcast announcement.

OCC chart director Omar Maskatiya says the growth in the number of downloads every week has now settled around 100,000-plus, with the 2m mark expected to be breached by the end of last week.

"All of OCC's work over the past year – together with the Chart Supervisory Committee and

Millward Brown – has been essential in ensuring that, at launch, the new chart offers the level of reliability and robustness which the music industry has come to expect from its charts."

Maskatiya says: "Our aim was always to ensure that the digital service in terms of chart production and availability of market research data was equivalent to that for the physical market. It's crucial that we offer the industry as much data as possible in the developing market so that they have the

information they need to shape their formatting and marketing plans."

The establishment of a track database was also crucial, leading to a deal with PPL's Catco. If the details of any download are not supplied to Catco in advance of its launch, the outcome is straightforward – the download will not appear in the chart, says Dave Bishop, director of operations at PPL.

The data needed by Catco includes the international standard recording code (ISRC), artist name

and track title – all at least two weeks before the release date.

Bishop says this ensures that the second there is a sale through one of the online retailers, the relevant information will be ready and can be acted upon.

"This [deal] serves as a reminder to all record companies that they must send their new release data to us at least two weeks before a release – we can't stress that enough," he says. "All tracks must have an ISRC number. No ISRC, no chart place – it is as simple as that."

## THE MUSIC WEEK PLAYLIST



**MIA**  
Galang (XL)  
Originally a NW playlist regular last summer, this gets another release, this time through XL (single, Sep 27)



**BRIAN**  
MCFADDEN  
Real To Me (Modest)  
If media exposure is anything to go by, it's set through XL. Expect it will prove to be very successful for Brian (single, September 6)



**ROOSTER**  
Come Get Some (Brightside)  
Exploiting at radio & TV, this rock anthem should be unstoppable in the coming weeks (single, October 4)



**KASIER CHIEFS**  
I Predict A Riot (B-Jive)  
Names to watch, who have just secured a long-term record deal, come up with the goods (demo)



**SIZER BARKER**  
Day By Dog (PVE/Virgin)  
This North West band have been around for quite a while, but could now catch a wave with this their best song (from *Hotel Juicy* Part 4 album)



**GIRLS ALOUD**  
Love Machine (Polydor)  
Added to Radio One's C-list last week, this should be another big one for the girls (single, September)



**REM**  
Loving New York (Warner Bros)  
Classic downerpop return which should extend the band's post-greatest hits career with ease (single, September 27)



**ESTELLE**  
Free (J/DI/D/2)  
The UK's brightest new urban talent effortlessly flits from rapped verse to sung hook and back – a Top 10 cert (single, Oct 4)



**THE DEAD 605**  
Riot Radio (Delectano)  
Promising ska funk from Liverpool's latest top-ups (single, Sep 20)



**R KELLY**  
Happy People/UV Saved Me (Jive)  
Long (21 tracks across 95 minutes), but containing some gems (album, out now)

## Steve Lewis's firm boosted by second-round funding

# Stage Three secures £40m deal funding

### Publishing

by Ajax Scott

Steve Lewis's publishing start-up Stage Three Music is looking for further catalogue acquisitions following the completion of second round funding worth £40m.

The company, which launched last year with initial backing from Patrick McKenna's Ingenious Ventures, has so far made a handful of catalogue deals and signed a small roster of writers. Now it plans further deals following the raising of the additional investment, which comes from Ingenious and private equity group Apax Partners and guarantees an acquisition fund of at least £40m.

Lewis says that his team is currently in "advanced negotiations" over catalogue deals on both sides of the Atlantic. Since its launch, it has acquired catalogues including those of Jerry Lynn Williams and NewKastle (which includes I'm Movin' On, a US country number one for Rascal Flatts). In addition, it is also looking to sign new and established writers to a roster that currently includes rapper Verbalicious and latest addition Shellie McElrairie, formerly one half of Alisha's Attie. McElrairie, who signed to Stage Three earlier this month, will release her debut solo album *Totally Underwater* later this year.

Lewis says that the immediate priority is to acquire catalogue to



Very pleased: (left to right) manager Alan Poll, Stage Three head of AAR Diane Young, Steve Lewis and Shellee McElrairie

generate the turnover that will enable Stage Three to put a strong team to provide the "bespoke service" it promises its writers. "To provide the best service, you have to be pretty labour-intensive," he says. "This is very much a bespoke service we're offering and in order to offer that, you have to go up and buy the necessary turnover."

He adds that in time it may launch offices overseas, though currently it has put in place a network of international sub-publishers such as Clippers in Spain and Mushroom in Australia. "I'll present the priority is to build repertoire. When you have got the repertoire to a certain point, you then want to make sure you're moving on and taking another piece of the value chain such as taking some of that sub-publishing stream [by launching overseas offices]."

The confirmation of Stage Three's second round funding offers further evidence that the City and private investors are taking a more positive view of a music sector

which has previously fallen from favour following deep concerns over piracy and file-sharing.

Lewis, who was previously a board director at Chrystalis, says he has noticed a sea change in sentiment in recent months, in particular following the launch of Apple's iTunes service. "There was one point when we were going round potential investors when it seemed like there was one set of disastrous IFPI figures after another," he says. "Now those figures are starting to improve. It also seems there are more analysts who are looking at the business who understand the difference between publishing and records."

Paul Fitzsimons, partner at Apax Partners Worldwide LLP, says, "Music publishing is a highly attractive segment of the music industry for investors. Stable underlying revenues are complemented by significant opportunities in new areas of music consumption, such as legitimate downloads and ringtones." [ajax@musicweek.com](mailto:ajax@musicweek.com)

**THE EPI AWARDS**  
ALBUMS  
The Hives -  
Typhoon  
Hives (Polydor)  
(gold)  
The Jacksons - Very  
Beut Of (Sony)  
(gold)

Variations - Ultimate  
Acoustic (Sony)  
(gold)  
Variations - Club  
Artlines Summer  
2004 (EMI/Virgin)  
(gold)  
D-12 - D-12 World  
(Lesterco/Virgin)  
(double platinum)

(platinum)  
Bob Dylan - The  
Essential (Sony)  
(platinum)  
Snow Patrol - Final  
Straw (Polydor)  
(double platinum)

### DURAN DURAN

The first new material from Duran Duran's reformed classic line up reached its first airing on UK radio last week as the comeback album - titled *Save Up For The Sun* - scooped up early copies from the likes of Virgin Radio, the band were adding the finishing touches to a typically lavish concept video for the track, directed by The Polish Posters.

The video was shot in five different locations around the world, with each member of the band being shot in a different format (DSM, 35mm colour, 8mm black & white, high definition and m-DVI). Locations included Ibiza's Maritim club, where guitarist Nick Taylor was filmed working his way through a

10,000 strong crowd. Nick Rhodes' segment sees the keyboardist flying around London in a spaceship (pictured). The culmination of each journey is a group performance under the backdrop of a sunrise.

(Fresh For The) Sunrise is the first track from the group's forthcoming album *Automatic*, their first since signing a worldwide deal with Epic in the US. The album will be given a UK release on October 11, preceded by the single on September 20.

Duran Duran will undertake a full promotional schedule around the release, including appearances on *Top of the Pops*, Jonathan Ross and *CD:UK*.

**CAST LIST:** Management: Wendy Laister, Stage Entertainment, Project Manager: John Marshall, Sony Music: National & Regional: Geoff Franklin, Margaret Murray, Finance: Media: National & Regional: Lucy/M&K Garbutt, Laird, Rimondio Radio: Bob Herman, Sony: National TV: Sasha Dowling, Sony: Online: Dan Donohue, Sony.

### SNAP SHOT



## Aura makes gains in cash recovery

Performers' society Aura is taking steps to recover funds missing since the performer society was rocked by allegations of "financial irregularities" and the sacking of its former general secretary Peter Horrey.

In his first public statement on the affair: since leaving office earlier this summer, Horrey says he has reached a "settlement" with Aura - the Association of United Recording Artists. It is understood that he is selling a house, the proceeds of which will be paid to Aura.

Beyond confirming the house sale to do with the settlement, Horrey is reluctant to discuss it or elaborate on the circumstances behind his removal from office, which has been followed by a civil suit from Aura to retrieve monies.

Horrey says, "I have agreed a settlement with Aura and resolved a lot of problems and issues." He also concedes that the past few months have been "quite frightening" for himself and his family and that he now "wants to try and bring it all closure as quickly as possible". Aura has already briefed a specialist auditor and royalty account-

ant Tim Gardner, of Gale Gardner & Co, to investigate a "forensic" investigation into Aura payments over the past few years. Gardner is expected to deliver his findings early next month.

He adds, "I can only say I am in the latter stages [of preparing the report] at the moment. I'm still working with the Aura directors." Horrey says that Gardner has taken no testimony from him.

In a statement, Aura's Nigel Parker said, "We have commissioned a full independent audit of every single transaction, which has confirmed that, no one else, at Aura or outside, is implicated. We have already obtained an injunction against Peter Horrey, which we expect will shortly result in the recovery of a substantial sum from him."

"The financial problems came to light when Aura began preparations to transfer the handling of its financial transactions to PPL's UK Performance Services, transforming the organisation from a collection agency into a lobbying group for musicians."

## New ease of life for Beechwood

A German financier is on the music industry acquisition trail in order to exploit the potential of intellectual property ownership.

After buying the assets of Beechwood Music from its administrators a week ago, former corporate finance chief executive of HSBC Investment Bank Didier Stoeszel is on the lookout for suitable acquisition targets to build his musical catalogue.

He owns the Apax Group which has a 14% stake in Digital Classics TV, a company with a library of 3,000 hours of audio-visual classical music content, which is streamed to customers using Real technology.

"We want to get bigger very quickly, as we have done on the audio-visual side," he says. "It won't happen overnight, but there are significant funds with which to grow this side of the business."

Stoeszel also suggests that music is one key advantage over other businesses. "Ownership of rights is something no one can take away from, and as new technologies develop, there is an ever-increasing means of making money from it."

Beechwood, which is based in Ashford, Middlesex, spent almost two months in administration, during which time all staff were made redundant, before Stoeszel stepped in. He has bought the back catalogue, which consists largely of digital compilations, as well as physical assets. He has renamed the company Dynamic Music and Media.

The former Beechwood management has been brought back to run the company and seven staff have been rehired. Stoeszel says he hopes to rebuild relationships with companies left with bad debt following

Beechwood's demise by convincing them the new company now has some backing behind it.

One of the advantages of the Beechwood buy is that it gives Stoeszel a small team that performs a number of functions. It was a group that consisted of five divisions - Beechwood Music, Beechwood Music Publishing, AAM Distribution, Flates Worldwide and Planet Multimedia - run by 22 people prior to the appointment of administrators BDO Stoy Hayward in June.

Because of the nature of Beechwood's catalogue, Stoeszel says he will not look to be too reliant on new technology early on. "People don't tend to download compilation albums using the internet, so this isn't something we'll move quickly into. I'd rather build a catalogue and then see what the best way to supply it is."



## P2P found innocent of copyright infringement

The music industry is this week getting to grips with a US court decision which appears to confirm a previous ruling that the distributors of peer-to-peer software cannot be held liable for copyright infringement.

In a landmark ruling which sent shockwaves through the digital business last Thursday, the Ninth Circuit Court of Appeals in San Francisco upheld a previous judgement from the Federal District Court in April 2003 relating to a case brought by Metro Goldwyn Mayer (MGM).

The case, brought against **Grokster** and **StreamCast Networks**, was supported by the entire US music industry.

In his judgement, circuit judge Thomas says he concluded that Grokster and StreamCast "are not liable for contributory and vicarious copyright infringement and affirm the district court's [judgement]". The judgement also projects a call by MGM and the labels for a rethink of the law.

Judge Sidney R Thomas, who led the three-judge panel, told the court, "The introduction of new technology is always disruptive of old markets, and particularly to

those copyright owners whose works are sold through well-established distribution mechanisms. Yet, history has shown that time and market forces often provide equilibrium in balancing interests, whether the new technology be a player piano, a copier, a tape recorder, a video recorder, personal computer or MP3 player."

The judgement was warmly welcomed by P2P United, the trade association of the peer to peer organisations representing developers such as BearShare, **Blubster**, **Grokster**, **eDonkey** and **Morpheus**. In a statement, P2P United executive director Adam Eisgrau says, "The judgement states [that peer-to-peer software is not only capable of many important and substantial non-commercial uses that do not infringe copyright, but is also used now for valuable commercial purposes as well]."

An IFPI source says the judgement should not have an effect outside of the US, adding that it "will not deter the industry in their actions against the illegal activity taking place on Grokster and similar services".

## RealNetworks heads for UK

RealNetworks' aggressive campaign for interoperability and recent price-reduction war will not be restricted to the US for much longer, with the confirmation that it is gearing up for launch in the UK.

A source at the company in the US tells *Music Week* that the company is ramping up its presence in the UK and is currently in talks with labels about its future offering.

"We have hired a number of people in the UK and we're in the process of actively talking to people and building the service," he says. "It's not a question of if anymore, but more of a question of when."

The news comes hot on the heels of a busy few weeks for RealNetworks. In the past week, Real has brought the interoperability debate further into the spotlight by launching the Freedom Of Choice campaign ([www.freedomofmusicchoice.org](http://www.freedomofmusicchoice.org)). More pertinently, it has temporarily slashed the price of its downloads in the US to 79¢ (26p) to promote the campaign.

RealNetworks insists that this latest move is not permanent. "We have a certain number of MPs we



RealNetworks: coming this way soon

would like to sell and once we reach that target, it will end," says the source. "It's an investment to extend our holding on the market. Last time we offered a similar service, through the Rhapsody burn-to-CD offering, we saw a 30% increase in users on the Real platform."

The aggressive pricing is viewed by OD2 sales director Paul Smith as a step too far despite a period of price-cuts in the past few months.

"Fundamentally, there is a balance to be struck between the

consumer and the industry so that the value of music is not lost," he says. "There is a danger that when companies introduce such low prices, consumers will get confused as to the actual value of music. Music as a commodity is being devalued. What people easily forget is that it is easy to go down in price, but it is harder to go up."

OD2 itself slashed prices of downloads sold through the MSN, Tiscali, Wannadoo and Coca-Cola stores back in April from 99p to 50p – a two-week promotion which coincided with the launch of Napster in the UK. Smith adds, "Ninety-nine pence is exceptionally good value. It is the responsibility of music-related companies not to devalue the commodity of music."

Because the prices are unsustainable in the long term, no one should be concerned about the campaign "devaluing music," argues Wippit CEO Paul Myers. Real's launch of the Harmony software is the true reason for the price campaign, he says.

"Their Harmony application is the slingshot and the 49¢ really only publicity generator for it," he adds.



Busted last week began their promotional assault on the US market, with a five-episode documentary series for MTV which will broadcast in the UK and the US in November. A MTV crew will follow the Island Records trio for the next 10 weeks for the programme, to be titled *America Or Busted*. Chris Sie, VP of Development, MTV Networks UK & Ireland, says, "America Or Busted is a really exciting project for the MTV Development unit, combining a band of unique British interest, a classic road trip and

the promise of the 'hot of gold' dream and the band's hopes of conquering America. We'll have unreversed access to the boys 24/7 – wars and all – throughout their US onslaught. The series is already creating a buzz on both sides of the Atlantic and looks set to become one of the most talked-about shows of the latter half of the year." Busted documentary is the latest fly on the wall link-up with Island Records, whose launch of four acts was the subject of their *Breaking Point* documentary.

Newspaper CD giveaways raise industry concerns

# Up the ante in government debate

## Marketing

by Robert Ashton

A lot of people have been building impressive CD collections over the past few years, with not a penny passing into a retailer's till, virtual or otherwise.

This summer has witnessed a continued escalation of the newspaper covenant, with the first double CDs and catalogue from acts as diverse as Smokey Robinson, Lymond Skynrd and Moloکو available free for consumers.

Last weekend was a case in point. Across a pretty average couple of days, the *Daily Mirror* was giving away a double CD package in its Saturday and Sunday issues - The Platinum Collection, featuring 20 number one hits "in our greatest giveaway", it trumpeted - *The Sun* offered a free 20-track DiscO CD, meanwhile the *Daily Star* offered its own 15-track Dance Classics disc and the *Mail On Sunday* offered its own 'Fantastic 15' CD, featuring 20 number one hits "in our greatest giveaway", it trumpeted - *The Sun* offered a free 20-track DiscO CD, meanwhile the *Daily Star* offered its own 15-track Dance Classics disc and the *Mail On Sunday* offered its own 'Fantastic 15' CD, featuring 20 number one hits "in our greatest giveaway", it trumpeted -

Small wonder that the issue of such discs remains a source of such concern within the business, threatening to create a damaging rift between managers and retailers on

one side and record labels on the other.

The continuing flood of free CDs creates a damaging message for a public which is already struggling to come to terms with the value of music, complains Music Managers Forum chairman John Glover. "Every single weekend, papers are giving away free CDs, which means the public get used to having their music for nothing," he says. "The message we should be conveying is that all music should be paid for."

**The message we should be conveying is that all music should be paid for**

John Glover, MMF

Glover has support from MU general secretary John Smith, who believes record companies are "shooting themselves in the foot" by giving away free tracks.

In turn, Bard chairman and HMV Europe managing director Steve Knott believes record companies are "prostituting their catalogue for the sake of a quick buck" and although Aura's Dave Rowntree believes covenants can be a legitimate marketing tool, he abhors the "double standards" which sees illicit downloaders prosecuted, while collectors of free CD covenants are encouraged.

Research appears to demon-

strate that covenants are not the holy grail of boosting sales. *Promotion Or Plague*, a report into covenants which was published last year, suggests a massive 23m CDs were given away in 2001, representing around 10% of total albums shipped. And the volume is increasing each year.

Of 46 record companies surveyed, 60% reported no sales uplift following a covenant campaign. Conversely, the 20% that using covenants can see circulation rises of up to 20%.

Beggars Group managing director John Holborow, who contributed to a MusicTank debate on the issue earlier this year, is certainly sceptical about the promotional value covenants can provide. "The copyright incentive is that they don't increase sales," he says.

Beggars has just turned down the chance to contribute tracks to a covenant, he says, arguing that it would have undermined the company's investment in promoting the artist and music.

However, many labels, including Beggars, recognise that free CDs have created a genuine new business model for rights owners in an environment where physical sales have declined. As the balance of power has shifted, in the absence of evidence for the direct promotional benefit of such free CDs, newspaper groups have increasingly begun to pay to



kind of repertoire can legitimately be given away and which shouldn't highlight the clear fundamental weakness of the industry's view; the lack of any clear message to consumers. While some believe that new acts can benefit, others argue that future repertoire should never be traded free and that establishing

**It wasn't long ago that Uncut rang up and said 'give us £800 and we'll put you on our covenant.' Not anymore**

John Holborow, Beggars Group

lished, widely-available catalogue tracks - which have, perhaps, passed their commercial peak - is open for such exploitation.

McGuinness believes covenants can give fledgling acts or new labels exposure that is increasingly hard to attain. He also suggests that dance music covenants can be particularly effective, as alternative mixes can be offered without giving away the original track.

Universal Music TV managing director Brian Berg - who is planning an in-depth survey into the value of covenants - believes such discs can make a worthwhile contribution to the marketing mix and work best "where we can use them to break new acts".

He says the use of repertoire by Hayley Westenra in such a way was "integral" to her successful launch. "There is always a commercial balance to make. I'm not saying it's black and white, there are shades of colour," he adds.

Aside from the philosophical issues, darker practices add to tension over the freebies. The *Promotion Or Plague* report suggests that some labels have abused the

MCP's system in the past, using the cheaper AP7 licence normally associated with review stock instead of the more appropriate AP Premium licence.

Some also suggest that, because of the way royalties are calculated, featured artists often only see money from covenants if they wrote the track, in the form of publishing royalties. Another source says certain magazine and newspaper groups have even been known to retain the mechanical payment.

Such stories inevitably aggravate the friction between manager, acts and labels, at a time when the need for unity against piracy and the spectre of copyright expiration.

This is a particular worry for Knott, who says he has written to the heads of the major record groups expressing his concerns; he says he is also due to meet John Glover shortly to discuss a possible joint Bard-MMF strategy.

But, he admits he is "pretty powerless" to stop the flow and can only reiterate the opinion of retailers that covenants devalue classic back catalogue and leading to fewer high street sales.

"Who go into a record store when people are being provided with their listening needs on a weekly basis?" Knott asks. "I want to protect the future of this business."

Glover is more militant. He is about to raise the issue again at the September 2 managers' council meeting and intends to maintain the pressure on the issue of performers' money being used for anti-piracy activity. He says he will be writing to MMF members, asking them to lobby labels on behalf of their acts.

In the meantime expect another flood of CD covenants in your newscast this weekend.

robert@gmusicweek.com

## Thiefs within the PPL over piracy issue

Executive Fran Newkiss has raised the stakes in the battle over CD cover costs, vowing that his organisation will not be used as a "stealth foothold".

MMF chairman John Glover is pressing the PPL board for the performer part of the PPL £2m contribution to anti-piracy initiatives to be stopped, in protest at record companies' continued trade in free cover credits.

In June, PPL approved payments for £944,000 to the IFFAI anti-piracy unit and a further £1,022,000 for the BPI's

equivalent portion - 50% is from new states in the battle over CD cover costs.

Glover argues that tacking piracy is predominantly the responsibility of the copyright holder and that performers' share of PPL income should be diverted to PPL's three cover issues.

He is appealing to PPL's three performer members - the Musician's Union's John Smith, Panco's Sabine Seckin and Aura's Nigel Parker - to support him. It will not allow PPL to be used as a pawn or battering ram by any particular performer.

Pressure group, which he says "has no muscle," he says. "There are plenty of other labels out there, but Glover has some sympathy

record labels, many of whom are already engaging in cover issues.

Newkiss says that, while he understands the issues raised by Glover and his supporters, he believes PPL is an inappropriate forum.

Performer issues in the past have been "fully considered" and solutions amicably arrived at and Newkiss hopes this can continue to be the case. "I will not allow PPL to be used as a pawn or battering ram by any particular performer."

Performer issues in the past have been "fully considered" and solutions amicably arrived at and Newkiss hopes this can continue to be the case. "I will not allow PPL to be used as a pawn or battering ram by any particular performer."

from PPL board member John Smith. He believes it might be "politically wise" to phase out all performer assistance to anti-piracy units, but admits he "gut instinct" would be for more of the performer money to be channelled towards performer issues.

Aura is also understood to be keen that any performer income should be channelled to performers, possibly non-featured musicians. Blue drummer Dave Rowntree is also understood to be in his argument that all performers should be entitled to the performers' "unless they tell PPL otherwise".

"It wasn't long ago that Uncut rang up and said 'give us £800 and we'll put you on our covenant,'" adds Holborow. "Not anymore."

Today, as much as £20,000 or £30,000 is often paid for well-known tracks. One senior label executive says that a recent national tabloid promotion received as much as £35,000 for each track licensed. And another label was paid £300,000 to provide the repertoire for another newspaper's entire CD. As one executive points out: "That's not free music, that is strong premium business."

"The 'trade off' is recognised by former WEA marketing director Tony McGuinness, who now helps run dance label Anjunabeats, which is about to supply repertoire for a covenant in *De Mung*.

The lack of consensus on which

## Want to be in The Official UK Download Chart?

The first Official UK Download Chart will be published from 1st September.

CatCo is the official supplier of track data for this chart.

For your tracks to feature in it, you must do the following 4 things:

1. Send all new release data to CatCo – if you're not signed up, call the team now
2. Make sure you send this data at least 2 weeks before release
3. Make sure all your tracks have an ISRC number
4. Comply with the chart rules

If you don't do this, your tracks will not be eligible for The Official UK Download Chart.

For CatCo queries, contact the team at [info@catcouk.com](mailto:info@catcouk.com) or call 020 7534 1333.

If you have queries regarding the compilation of the chart or the rules go to [www.theofficialcharts.com](http://www.theofficialcharts.com) and click on Company/Download Chart Rules or contact The Official UK Charts Company on 020 7478 8500.



CatCo



# Major companies wary of legal file-sharing but innovative schemes are luring users

## Legitimate P2P services attempt to overcome industry reticence

### Downloads

by Adam Woods

After all the trouble P2P services have caused over the past five years, it is understandable that the online music industry's first legitimate success stories have stuck as closely to the traditional retail model as possible.

While the music business is happy to endorse *à la carte* and subscription models through which encrypted tracks are distributed for \$4.99 and agreed to go legitimate. The deal was perhaps most notable for the fact that it extracted possibly the first pro-P2P statement from the RIAA. Its chairman and CEO Mitch Bainwol said, "Peer-to-peer technologies hold real promise. This settlement with iMesh is an opportunity to demonstrate that promise in the legitimate marketplace."

But, in July, P2P network iMesh reached an out-of-court settlement with the RIAA, in which it settled with the record companies for \$4.9m and agreed to go legitimate. The deal was perhaps most notable for the fact that it extracted possibly the first pro-P2P statement from the RIAA. Its chairman and CEO Mitch Bainwol said, "Peer-to-peer technologies hold real promise. This settlement with iMesh is an opportunity to demonstrate that promise in the legitimate marketplace."

Companies such as Santa Clara, California's Mercola and Seattle's Weed are already attempting to do just that as each promotes its own legitimate take

on the familiar community-driven services of the bad old days.

"We are from a technology background and we saw a lot of the potential of P2P," says Mercola founder and head of marketing Atri Chatterjee. "We said to ourselves, 'this is an amazing technology - too bad it is being used for things that are violating copyright left and right.'"

So far, Mercola has attracted 80,000 users to its network, which turns participants' computers into servers and guides them towards other users whose tastes the software has matched with their own. The service avoids the thornier licensing requirements of downloading by streaming tracks, rather than distributing the files.

In its way, Mercola qualifies as a perfectly legitimate internet radio station and has licensed itself accordingly, taking care to obey the rules that govern radio play both on and offline: no more than a given number of songs from a particular band or album may be played to any listener in a given period, for example.

The service is expected to pay for itself with targeted advertising, subscription features and an online marketplace - which will not re-sell digital files, but may sell first-hand copies if an appropriate partner is found.



Heart: enthusiastic converts

Weed is a peer-to-peer distribution network of a wider kind; its files, all licensed directly from the copyright owners, incorporate digital rights management (DRM), which demands a payment from those who download the music, although each file may be played three times by any user before they are asked to pay.

Weed's stroke of inspiration is to involve every bearer of every file in the retail experience. The files are forwarded around the net from friend to friend, from artists' own websites and from consumers' web pages. Each time a file is sold on - via PayPal - the rights holder receives 50% of the proceeds, the seller receives 20%, the person who sold it to the seller gets 10%, the person who sold it to them gets

15% and Weedshare itself takes 15%. Anyone who cracks the security and forwards the file illegally is only cheating themselves of a share of the royalties, or so the logic goes.

Canadian rock band Heart have bought enthusiastically into the concept and are the most high-profile artists to do so, with the result that the current Weedshare Top 10 consists entirely of Heart and Crosby. Some and Sori-term of Crosby have also put varying amounts of catalogue online.

But the unsupervised nature of the transaction worries many copyright owners and the apparently complex re-selling arrangement has confused customers. Indeed, P2P is not the only loaded term that attaches itself to Weed.

"You want to explain it to consumers as a pyramid selling scheme, which tends to scare them," says Mark Panay, technical director and founder of YK Media, the Bristol-based consultancy which markets Weed in the UK. "It is a beautiful model," he adds. "If they had a shakedown of money to market it, they could sort it out."

Chatterjee believes the limited availability of content will only inhibit the growth of legitimate file-sharing services for some time, which is why Mercola deals only in streams.

"Over time, the DRM will evolve and the requisite licenses will be sorted out and consumers will have that ability to trade digital goods amongst themselves," says Chatterjee. "But it won't be for a while yet."

The one British player to flirt seriously with the P2P tag is Wipit, which offers around 60,000 of its 180,000-strong catalogue of songs for unlimited downloading and sharing within a closed network. The service has 10,000 subscribers at £50 a year, but Wipit chief executive Paul Myers is feeling the strain.

Wipit uses DRM to prevent unlicensed tracks from being shared across its network, but the cost of supporting a closed network, combined with the pricing terms from the majors, means the feature of the service is not guaranteed. "We don't get that much support from the industry on this," says Myers. "They are still scared that P2P means pirate-to-pirate, which it absolutely does not."

Such a view perhaps encapsulates the sentiment which threatens to hold up the development of this new - and yet firmly established - area of potential for rights holders. And as long as this perception remains, so will the obstacles.

adamjameswoods@btinternet.com

## Jigsaw pieces together websites

### Company profile

Jigsaw, a web administration tool which helps artists to manage their online presence, is being prepared for launch at next month's Popkomm.

The concept was developed by Resistance Media, a company formed more than two years ago by artist Mark Bjørnsgaard and Thomas Reemer, an artist manager based in Germany.

Jigsaw is a business application which allows both signed and unsigned artists to manage and develop their websites more effectively.

The Jigsaw package offers an e-commerce gateway that includes a reverse SMS payment mechanism, content management tools with an integrated digital upload facility and web traffic and sales reports.

More important, however, is Jigsaw's ability to bring artists closer to their fans.



Melendez: managing fan database

Two artists - Melendez, a singer/songwriter signed to Universal Germany, and Grammy winner and US-based R&B star Raphael Saadiq - have started to use Jigsaw to upload bundled digital content on to their sites, sell gig tickets and manage their fan database. Initial reports suggest that, with a database of more than 3,000 registered fans, Jigsaw users can predict the sales their sites can generate.

Artists can either license the whole system for a small fee, or

sections of it at a reduced cost, letting them choose which sections of their sites to develop. But Resistance can take any content, regardless of its design or programming languages, and plug it in again. This element of the service is covered by the licence fee.

The next phase of Jigsaw's launch will happen next year when Resistance launches J-Low - a "lite" version of the product. The company intends to offer advances based on projected income, then take a percentage - between five and 15%, depending on the size of the site's database - of an artist's future income generated through the system.

Bjørnsgaard says, "Artists should see this as an opportunity to establish a new productive and lucrative relationship as the demand for online services increases. There are many new ways of making money from your music and Jigsaw helps artists to do this."

### TOP 20 RINGTONES

Rank	Artist/Title	Label
1	SHAPESHIFTERS LOUIS THEME	EMI/Sony ATV/Copyright Control/Universal
2	THE STREETS DRY YOUR EYES	Universal/Cherry Lane
3	DIZ HOW COULD I	EMI/World Circuit
4	USHER BURJ	EMI/Warner Chappell
5	3 OF A KIND BABYCAKES	EMI
6	BUSTED THUNDERBOLTS ARE GO	EMI/PopWorld/Sony BMG/ATV/Cherry Lane/Cherry Lane
7	FLIP & FILIP FT KAREN PARRY DISCOLOANO	Copyright Control/Universal
8	RACHEL STEVENS SOME GIRLS	Warner Chappell/Universal/EMI
9	AKWON TIPS Y	EMI/Warner Music
10	AVRIL LAVIGNE MY HAPPY ENDING	EMI/Universal
11	O-ZONE DRAGOSTEA DIN TEI	DNA
12	BRITNEY SPEARS EVERYTIME	Zomba/EMI/Copyright Control/Cherry Lane
13	BREZZE & STYLE YOU'RE SHINING	Pop/Rainbow
14	SPECIAL D COME WITH ME	EMI/Universal
15	EDMON I DON'T WANT YOU BACK	Zomba/EMI/Copyright Control/Cherry Lane
16	NINA SKY MOVE YA BODY	Zomba/EMI/Copyright Control/Cherry Lane
17	BLACK EYED PEAS LET IT STARTED	EMI/Cherry Lane/Capitol
18	KELIS TRICK ME	EMI
19	SCISSOR SISTERS LAURA	EMI
20	THEME SPIDERMAN 2	Sony/EMI

© The RIAA/RIAA Singles Chart. Copyright by RIAA.

Chart compiled from 2 to 24 August, 2004

It is completed by the week's highest climber, D22's How Come (EMI/Copyright Control) and The Streets' Dry Your Eyes, while the top

rises 76 places. Three of A Kind's EMI-published Babyloos provides the other big stay of the ringtones chart,

debuting at number five, while Avril Lavigne's big My Happy Ending (Universal/EMI) arrives at 10.



# Athens act on track for gold

REM's career has mirrored the development of the modern music business, as independent darlings and major-label titans and as the epitome of the thinking person's Nineties rock icons. As they prepare for the launch of their 13th studio album, the two Michaels, Stipe and Mills, talk to *James Roberts* about the challenges artists and industry face in the 21st Century

There are few acts still active whose first steps in the music industry pre-date the introduction of the CD. Fewer still remain a force to be reckoned with, both artistically and commercially.

Among the handful of bands who are members of this exclusive club, two acts – U2 and REM – are set to release new studio albums this autumn.

Taking time out from a European break in late July, the band's Michael Stipe and Mike Mills started the release process for their 13th album by offering *Music Week* an exclusive first listen of the set, with the opportunity to talk about the songs for the first time. It is a process they find a little odd given that "We haven't worked out what we want to say about it yet," admits Stipe.

REM's phenomenal career can be charted hand in hand with the development of the modern music industry. From their first releases in 1981 on Athens, Georgia-based indie Hib-Tone, then after moving to IRS in 1982, to signing to Warner Music in 1987 and becoming a jewel in the corporate crown, REM's career symbolises the growth of a modern world-class writing, recording and touring machine.

Since their very beginnings, REM have been a thinking person's band. In parallel with U2, they have embraced art, culture and politics, while at the same time establishing themselves as one of the biggest bands on the planet.

But as the established industry undergoes its biggest period of change since the arrival of the mass-market physical soundcarriers five decades ago, how do such shifts affect how a band such as REM goes about their business? Is music as important to people now as it once was.

"The world is simply much more interested in

a whole lot of other things now than it was 24 years ago when my band started," says the group's frontman Michael Stipe, as he holds forth in relaxed mode in the penthouse suite of London's Metropolitan Hotel. "The world did speed up and so did our perception of it."

Mills is also aware of changes in how the public discovers, consumes and appreciates music. "The world is such a completely different place then it was even five years ago," he says. "Record companies are certainly less powerful, perhaps less relevant, and the age of the album is beginning to end, which I find sad."

"Music of the Fifties and Sixties was singles – that's what people made and that's what people bought. They began to put the singles together and then eventually the album became a discreet group of songs rather than just of packaging a load of singles together."

"That's what I have always loved – being able to go and inhabit a world for 45 minutes and see it through someone else's eyes."

Through albums such as Document, Green, Out Of Time and Automatic For The People, REM have done as much as any act in defining the album through the CD era. As the industry sits on the edge of a new epoch in which the single track is king, Mills credits an increase in demands on young people's attention as one of the reasons for the diminishing power of the album as a body of work.

"People may have two or three songs they like, which they download onto their iPod, which is fine and a great way to listen to and appreciate music," he says. "I will miss the album if it goes away, but technology changes tastes sometimes."



Long-time men: (From left) Mike Mills, Peter Buck and Michael Stipe have been working as REM for almost a century but remain as committed and challenged as ever

But Stipe does not think that a download-only generation will kill off the need for discovering new music. "As an artist and someone that appreciates music, technology is a great tool," he says.

"As a teenager, music was the epitome of escape from a very dull decade. Music is a singular, individual experience – that's where its power comes from. Are we emerging into a world where we only know one song by one person and that's it? I don't think so. If you hear something great you want to hear more."

For a band such as REM, knowing that their loyal fanbase of several million people worldwide will in a few weeks' time go out and buy the forthcoming *Around The Sun* must be reassuring.

REM  
**DISCOGRAPHY**  
 1983 *Murmur* (IRS)  
 1984 *Reckoning*  
 (IRS)  
 1988 *Green*  
 (Warner Bros)  
 1993 *Fables Of The Reconstruction*  
 (IRS)

1986 *Life's Rich*  
 Pageant (IRS)  
 1987 *Document*  
 (IRS)  
 1988 *Green*  
 (Warner Bros)  
 1991 *Out Of Time*  
 (Warner Bros)

1992 *Automatic*  
 For The People  
 (Warner Bros)  
 1994 *Monster*  
 (Warner Bros)  
 1996 *New*  
 Adverts In Hi-Fi  
 (Warner Bros)

1998 *Up* (Warner  
 Bros)  
 2001 *Reveal*  
 (Warner Bros)  
 2004 *Around The Sun*  
 (Warner Bros)



But Mills can also see a time when new bands will not necessarily stick to the tried and tested album cycle formula. "Some people who have made albums for years will continue to because, like me, they enjoy the process and the end result. But for people starting they might see it less like like we've had will be possible for some time," says Mills. "Record companies don't allow bands to nurture and grow anymore. If you don't have a hit right away you get dropped. That bodes poorly for the record companies, but it might force people to find alternative ways of getting their music out. Using the internet as a tool for awareness will come into play a lot more. The music that is most important to people growing up is the music they find for themselves. That thrill of discovering a band that you can relate to will change your life. That will certainly never change."

Stipe is confident that, if it is presented to them in the right way, consumers will pay for music to be part of their lives. "If it's available for free than it's understood that you're kind of screwing that person out of their job by taking it rather than paying for it," he says. "The industry is taking the blow more than the artists, but there is a domino effect—speak to any

Mirroring the rise of the industry: REM have been indie hopefuls, major-label players and now global superstars

**I don't feel any wiser than I did 20 years ago**

Michael Stipe

of my friends in baby bands that are trying to put their records out on small labels. Maybe in the long run I don't think so."

If REM were starting out now, their career path would be very different. When executives extol the virtues of sticking with talent for the long-term, not expecting a breakthrough to come with an act's first or second album, REM are held up as the greatest example of all. After generating interest after the release of their debut *Murmur* in 1983, it was not until their seventh album—1991's *Out Of Time*—that critical acclaim was matched with mainstream international success.

"Our first record on IRS sold 175,000 copies, the next 250,000, the third 375,000, which was great as it allowed us to grow into what we were doing," says Mills. "A major label wouldn't have that now, as it's not enough records to pay for the promotion they think they have to do."

"If we were starting out now we would just find a different way to do it. Live music is so powerful there will always be some sort of audience for it. We would find somebody to build our career through live shows regardless of what that meant in terms of how we got our records out there."

Mills says that being successful and being able to make a career out of being an artist are two different games. "Sometimes just having a career and being able to make a living out of it is all you need. As soon as I was paying my rent and buying my own beer, I thought I had made it. Record

companies make it easier to be really successful but are not necessary for a career. People like Aimee Mann and Ani DiFranco have great careers by selling their music for years through the internet or even the mail."

After 24 years in the business, REM are as well-placed as any to offer a clear, coherent view of what the key ingredients are that make up a successful band.

"There are a few factors that go in creating a long-term career," says Mills. "Commitment to the band and each other, enough song writing talent within the band to create music over time that retains listenability and credibility but doesn't become repetitive."

"Laying the groundwork is also important—splitting the money evenly is really important. The notion of the level of commitment needed is sometime, in today's world, scoffed at, but when it works there is nothing more powerful."

Given that most bands never make it beyond a greatest hits album, which can be a natural bookend to a career, it is refreshing to hear that Stipe is as enthused as ever about his work. "I don't think I've achieved everything, done everything—I don't feel any wiser than I did 20 years ago," he says. "The joy and the satisfaction and the challenge I get from writing music is something I don't get from anything else. That's what drives me. I don't think that you'll ever see REM coming back and doing a tour of our best songs of the 1990s. Our fans expect us to be true to ourselves."

Certainly, not being true to themselves is one accusation which cannot be levelled at REM. Their latest work is a continuation of that ethic, which runs deep in their veins.

*Around The Sun*, released on October 4, is their first studio release since last year's greatest hits album, which sold 1m-plus copies in the UK. Driven by a campaign which included a triumphant headline slot at Glastonbury, it was an album which reinstated the band in the hearts and minds of many whose enthusiasm for the band had perhaps waned.

"Going from a four- to three-piece was a really difficult thing for us and the greatest hits summarised it and pulled it all together," says Stipe. "It said: 'These are the songs you know from this era, here are a couple you won't know—wait and see what is coming next.'"

The campaign for the new album kicked off with the delivery to radio last Wednesday of the first single, *Leaving New York*. Released on September 27, it provides a perfect introduction to the album which on the one hand sounds laid-back, but also tackles world events head on.

The fact that the two new songs included on the best of—*Bad Day* and *Animal*—were the result of early sessions for what would become *Around The Sun* gave a good indication of where things were heading with the new material.

"There is definitely some anger on this record," says Mills. "There are several political songs because of the situation in America, which is so appalling." Indeed, the promotional set-up for the album will include performances on the Vote For Change tour in support of John Kerry's presidential campaign, alongside Bruce Springsteen, The Dave Matthews Band and Dixie Chicks.

In standing up to be counted, REM's current activity maintains the legacy of a band who remain willing to push against the boundaries, but are disarmingly modest. "I don't know who is going to listen to this record, but I know it is a continuation of the process where we do what we love, which is writing and playing songs," says Mills. "You make a record because the songs are inside you. What that eventually stands for or represents is out of our hands. Time and circumstance will take care of that."

james@musicweek.com

As the Notting Hill Carnival celebrates its 40th anniversary this year, labels and broadcasters are ensuring they respect the event's history when forging sponsorship deals. *By Adam Webb*

# Carnival gets back to its roots

With the prospect of more than 1m people dancing through the west London streets, Notting Hill Carnival offers marketing opportunities aplenty for everyone from the biggest corporate sponsors to the lowliest jerk chicken stall. Attendances may have fallen in 2003 (some estimate there were 800,000 fewer revellers compared with the previous year), but it still remains the date in the urban music calendar – what some dub the “black Glastonbury”.

Yet, given the history of the event, sponsorship and marketing remain a sensitive issue, open to charges of tarnishing the event's spirit. That 2004 marks its 40th anniversary makes this even more of an issue.

Certainly, 1Xtra and Kiss 100 have made concerted efforts to direct their programming around the traditions of Carnival rather than sponsor a static sound system or stage. “It's not going to be a huge branded-up thing,” says Kiss 100 brand manager Afidhel Aziz of the station's decision to sponsor a float for Trinidadian cultural association, Lagniappe. “We wanted to take part in the Carnival as citizens rather than sponsors. We want to take part in the whole community feel of the event.”

The float – which Aziz promises will be “jaw-droppingly eye-catching” – will provide the hub for the station's broadcast. Artists and Kiss DJs will appear throughout the day, but on the proviso that they only play soca or soca-related music.

1Xtra is also promoting a more back-to-the-roots approach, with the emphasis again on soca. In addition to a 10-hour broadcast, the station will be hosting one of three Poison DJ soca floats as well as replaying the pre-Carnival gig by soca king Machel Montano (see box). For 1Xtra programme editor Willber Willberforce, it is vital that the station presents Carnival in its wider social and historic context, as well as being an entertainment event in its own right.

“We see it as quite an educational thing as well,” he says. “We look at Carnival as a bigger umbrella thing, so it's not just Notting Hill – we go to Trinidad Carnival, we go to Miami Carnival and so we try to get our listeners interested in the history of Carnival.”

“This is just a culmination of all the Carnivals coming together – this is like the pinnacle of focus for most of us in the UK because it's all we know about, but when you go online on 1Xtra you see what Notting Carnival is like compared to Trinidad Carnival – where did they come from, how do they differ?”

Yet, such strategies are far from universal. Choice FM, for instance, is promising a high-pro-

## Soca set to make a splash at this year's Carnival

In many respects, the 40th Notting Hill Carnival represents a return to its musical roots.

Certainly, if the programming of 1Xtra and Kiss 100 is any barometer, soca is being pushed to the fore. Combine that with crossover hits for Kevin Lyttle – who was largely unknown when he performed at last year's event – and Rusee's forthcoming *Tempted To Touch*, and it seems that the sound of Trinidad could be on its way to finding a whole new audience.

At the forefront of this hugely popular grassroots scene is Machel Montano. Leader of the Xtatik Road Marching Band, he has been described as both the Stevie Wonder and the P Diddy of soca and will be at the forefront of 1Xtra's coverage in 2004.

For Montano, the signings to Atlantic Records of Lyttle and Rusee – who he views as part of soca's “evolution” – could well signify that a wider audience is ready to scratch beneath the genre's surface.

“The music is moving towards international recognition,” he says. “The only place it can go is up. It's been a long struggle for reggae and now soca is coming along and my hope and my dream and my responsibility is to effect that change.”

file present this year – investing in an outdoor advertising campaign via a two-year deal with Viacom which will see posters situated at key tube stations promoting the station as the UK's “No.1 For Hip Hop & R&B”. An additional deal with O2 will provide sponsorship for a live broadcast from the Elgin Bar and the Choice FM street dancers. The mobile phone operator is planning to promote a top 40 of carnival tunes and – air-waves permitting – erecting a plasma screen which will act as a message board for texters.

Such link-ups are now commonplace. The relationship between Budweiser and carnival veteran Norman Jay's Good Times sound system is a good example of how such marriages can work (see p12) and this year sportswear giant Puma will “go Jamaica” via its sponsorship of the



Certainly Montano, who has two tracks on the excellent LIF Up Yuh Leg And Trample compilation recently released by West London-based label and retail outlet Honest-Jons, will be all over Carnival. On August 28, he hosts *The Alternative Concept Concert* at Kentish Town's Forum venue featuring Xtatik along with Destra Garcia, Maximus Dan and Shal Marshall. The event will be replayed the following night on 1Xtra.

Following the broadcast of his

Sounds Of Soca show on Sunday night, Montano will join Poison UK in the parade on Monday August 30 – headlining a 1Xtra float which he designed himself.

From here, he says, it will be the responsibility of those on board to play piper to all that follow. “We have to lead these people to having a good time,” he says. “We have to lead to a peaceful solution to Carnival and lead them through the streets in ultimate fun and love. Fun and love – that's what we try to do.”

Machel Montano (pictured right) headlining 1Xtra's float at Carnival 2004

country's Olympic team. The brand will be present at Carnival as part of a series of events throughout August and will be sponsoring the long-established Saxon sound system with special LCD speaker boxes which will screen archive footage in addition to Puma advertisements.

A more direct musical partnership has been formed by Ministry of Sound's Smoove club brand and veteran Carnival sound system (and 1Xtra DJs) Rampage to form the Smoove Rampage Sound System, which will also feature as part of the digital radio station's broadcast. “We always do a bit of a sponsorship hunt for Carnival because it's always quite expensive if you do it on your own,” says Rampage's Treble T, now a Carnival veteran of 10 years. “The powers that be at Ministry of Sound seemed to be quite interested

## Budweiser helps get the Good Times rolling

For anyone looking for evidence of how a business partnership at Carnival can work, then the continued association of Norman Jay's Good Times sound system and Budweiser would probably be Exhibit A.

Good Times have been Carnival stalwarts for 23 years with 2005 marking their silver anniversary. The past six of these have been in partnership with the beer giant and, for many revellers, the Bud Bus itself – parked in Western Row and surrounded by upwards of 10,000 people shaking the surrounding trees – has become an institution in its own right.

"We are an island in a human sea," says Jay himself of the bus. "We're surrounded on all sides and it's an absolutely breathtaking view and experience. Two factors fortunate to play at some amazing places around the world and at some amazing parties, but I can honestly say that nothing comes close to the experience that I get at Notting Hill Carnival."

It is this involvement of sponsorship is not a necessity, says Jay. It does help guarantee a



show of consistent quality. "The bottom line answer is that it enables Good Times to present the kind of show that we do."

The secret of a successful partnership at Carnival is, he says, for the sponsor to remain unobtrusive. "They respect my wishes regarding site branding and stuff like that. It's not expanded as being a Budweiser festival – it's a Good Times event in which the partners are

Budweiser."

This year promises to be business as usual, with a new compilation, Good Times 4, due for release on Resist Records on September 6. "It's a pure party vibe," says Jay. "We're not there championing any particular genre. For that weekend it's not about education. It's about entertainment. Leave your attitude at home. All we ask is that you bring your smile."

Norman Jay: Carnival presence receives a helping hand from beer brand

and so we decided to do a joint venture as Smoove and Rampage. What that entails is that we promote both of our brands and we'll have a couple of them are iXtra guys anyway."

However, even though corporate brands will actively search for music partners, there are still issues. "It's still viewed as being very urban and very black and a bit edgy," says Treble T. "You still get bites, but it's very rare that you have more than two deals on the table. We have done Carnivals where there's been no sponsorship whatsoever due to the fact that people weren't that interested and it was worth because it would be more hassle than it was worth because they're going to make demands on you."

Toby Peacock, label manager for Ladbroke Grove-based Wall Of Sound – which will be promoting its Two Culture Clash album during the weekend – highlights how marketing partnerships must accommodate the nature of the event as opposed to defining it. The label will be promoting the album with a rotating line-up drawn from the likes of General Degree, Jon Carter, Roni Size, Innocent Kru, Justin Robertson and Mark Rae. The album will also feature on the cover of *Time Out's* Carnival supplement.

"I think it is an amazing opportunity to create awareness of the record," says Peacock, "but it should be respected in the spirit of the Carnival and not become molested by decorating W10 in corporate colours. It should be mutually beneficial in the same way that the Two Culture Clash album is a face-to-face collaboration creating something innovative rather than bought-in beats and vocals to exploit a particular market."

600 DELEGATES

300 COMPANIES FROM 16 COUNTRIES

50 GIGS, 350 ARTISTS AND 20,000 PEOPLE

85 SPEAKERS IN 25 CONFERENCE SESSIONS

8000 SQUARE METRES OF SEMINAR, NETWORKING AND EXHIBITION SPACE

4 BARS AND 2 RESTAURANTS

DELEGATE REGISTRATIONS ARE NOW OPEN AT A RATE OF £135 + VAT BEFORE 1ST SEPTEMBER 2004.

FOR MORE INFO VISIT: [www.musicworksUK.com](http://www.musicworksUK.com)

### THE CONVENTION

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

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

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

MUSICWORKS 04 IS THE PLACE TO BE FOR EVERYONE NAVIGATING THROUGH THIS NEW AND UNCHARTED TERRITORY.

### DOING THE BUSINESS

MusicWorks is where music industry people meet and do business. Networking, listening, presenting, talking, exhibiting, arguing. 85% of the delegates at MusicWorks 03 said that they had made new contacts, clients or customers.

### TALKING THE TALK

MusicWorks is serious about seminars, and about company case studies and keynote speakers and master classes and panel debates and workshops and surgeries and corridor conversations.

### MUSICWORKS – SOME 2004 QUESTIONS

- Who is best prepared to trade music assets effectively in the new environment?
- What are the most effective ways to lobby governments and regulators?
- What are the effects of the increasing global impact of US intellectual property laws?
- What does the modern music consumer really want?
- What does a modern music manager really need to know?

FOR UPDATES AND THE LATEST INFORMATION ON THE MUSICWORKS SEMINAR PROGRAMME, EXHIBITION AND HOSPITALITY EVENTS VISIT:

[www.musicworksUK.com](http://www.musicworksUK.com)

T: +44 (0) 141 552 6027 E: [musicworks@uzevents.com](mailto:musicworks@uzevents.com)



04

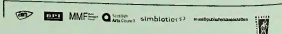
PRODUCED BY: IN PARTNERSHIP WITH:



SPONSORED BY:



WITH SUPPORT FROM:



**MUSICWORKS**  
THE INTERNATIONAL CROSS-MEDIA MUSIC CONVENTION

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

Inevitably, as is the case every year, the week-end will also provide a platform for labels to launch careers or add impetus for key releases. Among those lined up this year are dancehall don Elephant Man's take on the Coolie Dance riddim, Jook Gal (VP), and Rupee's anthem-in-waiting Tempted To Touch (East West). Both records appeared on the *Music Week* playlist back in the spring and have been building grassroots support for months. Meanwhile Rupee, who will spend a week doing UK around Carnival, will be at the party his label is holding on August 25 to mark its rebranding as Atlantic Records UK.

For David Laub, manager of the currently unsigned) Tubby T, whose Ready She Ready will undoubtedly receive extensive playbacks, Carnival offers an arena for rising artists to prove themselves before their core audience. "It's just about getting out there and getting your name out there," he says. "All the sound systems are playing your records for you and all the sound systems are competing to be the best - they want to have the best PA. So you've got to go out there and run around and make that effort for all the DJs as well as promoting yourself."

"Carnival is the pinnacle of all those people that you want to be into your music are all in one place. Rampage is the stage to be for live music. I go every year, but, when I went two years ago, that part of the world was shaking. Ms Dynamite did Boo! and the place went mad and then she did Dy-na-mi-tee over the old drum & bass track, The Helicopter Tune, and people were just falling over. It was just the craziest 20 minutes I've ever been to at Carnival - including when I've seen riots there. It was bedlam."

Such opportunities to hit a wider audience via remixes and personal appearances is extremely important, agrees Jamie Binns, managing director of Ladbroke Grove-based J-D-Records, who will be promoting Estelle throughout the week-end. "I'll probably end up dragging Estelle all over the place at Carnival just trying to get on every sound system that we can," he says. "We've already got a dancehall-bashment mix of the next record by Jabba and we'll be taking dub plates of that around to people as well and really just making sure that we smother everybody, so she'll be one of the busiest artists at Carnival."

Yet, while some see opportunities, for others the sheer sprawling, all-encompassing nature of the event lacks the focus to initiate launching anything as specific as that sought after "Carnival anthem". The big tracks, says Othman Mukhlis at Jamdown Music, will be those that have built recognition over the entire year and are now reaching their peak.

"There's just so much happening that it's difficult to get total visibility," he says. "It's obviously good to capture a bit of the Carnival thing, but it's actually hard to sell records off the back of it. I don't think people come back home and then say 'I'm gonna buy that record' after all the millions of things they've been up to. It's more like a general awareness thing."

Indeed, significant though Carnival is, and with such extreme competition to perform on a limited number of stages, many are looking further afield to market their acts. "It is still important," says Shaun 'Stuckee' Willoughby at The Play Centre, currently working campaigns for the likes of Gemma Fox and Shystie, "but you've got

**Carnival is the pinnacle of all those people that you want to be into your music are all in one place**

David Laub  
manager

to weigh up the pros and the cons.

"Every bank holiday I get calls from promoters finding out who's doing what around the country, because not everyone's going to do Notting Hill Carnival. This is the last bank holiday until Christmas and so all around the UK people are putting on big shows on the Sunday and Monday. You've got to profile your act as much as possible, but they can't be everywhere unless you can hire a helicopter. Everywhere's got something big which is potentially worth doing."

Such flexibility has been incorporated into Jet Star's strategy for rising dancehall star Savana, who will make appearances at Choice FM's kids carnival and Bournemouth's Carnival Splash, before journeying to Notting Hill on the Monday.

"We're doing Bournemouth because we didn't want to just limit Carnival to London," says Jet Star's creative director, Karen Palmer. "We don't want to typecast Savana to London because there's so many other scenes going on around the country and he'll be in really good company in Bournemouth, where the likes of DJ Dodge and DJ Swerve are headlining."

That such alternative events exist - Reggae In The Park, the UK's latest outdoor reggae festival, also takes place in London only a week later - highlights not only the prevalence of urban music on a national level, but also provides a context to judge Notting Hill Carnival's importance 40 years down the line. In short, it might remain the biggest event on the urban calendar, but with so much music out there and with so much diversity, it is no longer the only one. And that, perhaps, is the biggest testament of all to the enduring vibrancy of the culture that spawned the event.

**OUT NOW**

**NOTHING BUT BIG NAME ARTISTS**

**REGGAE HITS**

**90s**

**FEATURING:**

- MARVIA PROVIDENCE
- BERES HAMMOND
- ELEPHANT MAN
- MORGAN HERITAGE
- CAPLETON

**FEATURING:**

- FREDDIE MCGREGOR
- RICHIE SPICE
- SANCHEZ
- NATTY KING
- SAVANA
- PLUS MANY MORE

**also in the series**

**AVAILABLE ON CD & VINYL**

**JET STAR**  
HOME OF REGGAE MUSIC

**DISTRIBUTED BY UNIVERSAL MUSIC OPERATIONS**  
AND

**JET STAR PHONOGRAPHS LTD 105 ACTON LANE, PARK ROYAL, LONDON W9 1JL ENGLAND**  
TEL: +44(0)20 8941 5518 / FAX: +44(0)20 8948 7005 E-MAIL: FEEDBACK@JET-STAR.CO.UK / WWW.JETSTAR.CO.UK

**INCLUDES BONUS MIX CD**

# Looking back at

From their Sixties hits to solo projects in the past decade, The Kinks have been one of the UK's most influential bands. *Music Week* celebrates 40 years since the release of their breakthrough hit *You Really Got Me* with this special tribute. *By Peter Doggett*

In August 1964, The Kinks topped the UK charts with *You Really Got Me*. They were merely one of a dozen new British groups who hit the number one spot that year, as part of the beat boom headed by the Beatles. But while many of their contemporaries never matched that initial flash of success, The Kinks endured to become one of the most successful and influential UK acts of all time. Their music was an inspiration for two of the most dramatic shifts in pop history: the punk explosion of 1977 and the Britpop movement of the mid-Nineties. And their many hits, from *Sunny Afternoon* and *Waterloo Sunset* to *Lola* and *Come Dancing*, are universally acknowledged as forming the foundation of one of the richest catalogues of the past 40 years.

At the heart of the band from the beginning have been the Davies brothers, Ray (born 1944) and Dave (1947). Their fiery relationship has become the stuff of music business legend, though, as Ray Davies says, "I think that sometimes there's been friction between us because we've had years of people writing about it. We look at each other and think, 'Is there some truth in this?'" As far as Dave is concerned, their well-documented differences have actually helped to make the band more creative: "Sometimes you

need tension to get things done. Anyway, it's nice when you're brothers to be so different. We'd have had a lot more problems if we'd had similar personalities. It's always been easy for us to communicate musically - it's like telepathy. That's the positive thing about working with Ray: we come from such completely different directions."

As the elder brother, it was Ray who was the effective leader of their first band, the Ray Davies Quartet, who began to play small gigs in their home territory of north London in 1961. Alongside them was Ray's school friend, bass guitarist Pete Quaife. "We used to swap over roles in the beginning," Dave Davies recalls. "Ray and I would both sing lead, and even Pete Quaife would sing sometimes. And both Ray and I were writing songs. Neither of us knew how to do it, so they just came out of riffs and chord progressions. But then Ray developed into an amazing writer, which was really exciting for me."

Like their counterparts on the British beat and R&B scenes of the early Sixties, from the Beatles to The Rolling Stones, The Kinks were fascinated by American rock'n'roll, soul, Rn'B and pop. But unlike his contemporaries, Ray Davies never tried to sound like an American, either as a singer or a songwriter. "I take a lot of pleasure in putting

A lot of what inspired me is obviously American music. But I've still got a great fondness for people like George Formby and Noel Coward, so I try to mix the two together.

Ray Davies



Staring at success: the band at London's Serpentine in 1964 (right); the band play live in the same year (below left)

really English words into rock songs," he says. "A lot of what inspired me is obviously American music. But I've still got a great fondness for people like George Formby and Noel Coward, so I try to mix the two together."

The band went through a bewildering series of name changes and shifting personnel before the classic Kinks line-up of the Davies brothers, Quaife and drummer Mick Avory came together in early 1964. An equally confusing mix of advisers guided their early career, including managers Robert Wace, Grenville Collins and Larry Page, publisher Eddie Kassner and US record producer Shel Talmy. Through this combination of mentors, plus the promise of their early demos, cut at studios such as Regent Sound in a Denmark Street basement, The Kinks won a contract with Pye Records.

"We had no idea where our career was going," Ray admitted. "We were sent out on these huge tours, and there was hardly any time to get into the studio." Their debut single flirted with the charts, but their second, *You Still Want Me*, reputedly sold just 127 copies. With their professional status on the line, The Kinks staked everything on a new Ray Davies song, *You Really Got Me*. "We hadn't found the sound we wanted," says Dave Davies, "until I started experimenting with the guitar, and stuck a knitting needle into my amplifier. Then we were off and running."

"My introduction to The Kinks was the opening riff of *You Really Got Me* cutting through my



# a British legend



transistor radio like a knife," recalls Sanctuary Records Group COO Roger Semon. "I had never heard anything like it before, with its outrageous guitar solo. I imagine millions of fuzz boxes must have been sold the following day, which led to the birth of heavy metal. Like most bands of that period, The Kinks embraced R'n'B, but because of Ray's unique songwriting talent, every single release was an event."

You Really Got Me topped the UK charts and broke the band in the US. "Pye was the best possible company to be with in the Sixties," says Ray Davies. "I could go upstairs with an acetate we'd just cut, meet the head of the company, say, 'I want this single out in a month,' and they'd do it." All Day And All Of The Night repeated the success of their breakthrough hit, aided by another ferocious guitar riff. The Kinks were acclaimed as the Stones' chief competitors in the British R'n'B market, but they were reluctant to be pigeon-holed so easily. "We had to change," says Ray Davies. "That was a continuing factor throughout The Kinks' career in the Sixties." Dave adds: "Even when Ray and I were playing pubs as a duo when we were teenagers, we were listening to everything from Elvis to Perry Como. So it was a natural move for us to shift away from rock songs to something more melodic." The result was Tired Of Waiting For You, their second number one. Later in 1965, the band pioneered a new oriental sound in rock music with the droning accompaniment of See My Friend. "That was an

incredible period," says Dave, "when we felt as if we could do anything."

Yet at the height of Sixties optimism, when British youth culture seemed to have the world at its feet, Ray Davies was a lone voice of realism. As early as 1965, he was complaining, Where Have All The Good Times Gone? "Everyone seemed to be having a good time," he says, "but I knew that the good times had to have a payback." His willingness to stand outside the rush of fashion has helped to give Ray's songs the timeless quality that makes them much more than period pieces. He was also the first writer of his generation to infiltrate the British aristocracy, and then satirise the establishment from within: "I think the thing about The Kinks was that we were a great working-class band who tapped into that period when the upper class mingled with the working class, and we were all as one. That was a wonderful period." And it produced wonderful and insightful Ray Davies songs, such as A Well Respected Man and Dedicated Follower Of Fashion.

Two 1966 Kinks hits demonstrated Davies' range as a writer: Dead End Street was a classic piece of social realism, portraying urban poverty with great sympathy; and Sunny Afternoon poked gentle fun at the laziness of the British *nouveaux riches*. With the elegant and beautiful Waterloo Sunset, those singles formed a trilogy of three-minute gems that have been rarely if ever equalled in pop history. "I just love the lilt of those songs," says Mick Avory. "Even though I'm a drummer, the main thing that attracts me is melody."

Throughout the Sixties, The Kinks maintained a reputation as a remarkable singles band. In 1967, when the rest of the world was obsessed with psychedelia and flower power, Ray wrote the poignant and reflective Autumn Almanac, full of gorgeous little details of English life. "That was the real step forward as far as I was concerned," he says. "I just thought I should start writing about everyday life."

Yet despite his almost uncanny ability to create magical hit singles, Ray did not always feel that Pye's executives were on his creative wavelength: "I always wanted to do albums, and they always said, 'Give us a single.'" The Kinks' early albums mixed American cover versions with generic R&B and pop originals. But the release of Face To Face in 1966 and Something Else By The Kinks the following year demonstrated the increased range and sophistication of the band's music — and also its unique individuality. Generally overlooked at the time of their release, both albums have since been reassessed as Sixties pop classics.

Of all The Kinks' albums, none has undergone a more dramatic transformation of fortunes than The Kinks Are The Village Green Preservation Society. Not quite a concept album, this December 1968 release presented a themed collection of songs about the loss of innocence and simplicity in English life. At the time, it was barely promoted, and completely overshadowed by the simultaneous release of albums by the Beatles and the Stones. But gradually VGPS (as it is known to Kinks fans) has come to be rated as arguably the group's finest album. This process has been completed by the recent release of a triple-CD boxed

**We were a great working-class band who tapped into that period when the upper class mingled with the working class, and we were all as one**

Ray Davies

set bringing together all the alternate mixes and out-takes from the VGPS sessions, under the supervision of Ray himself.

"It's incredible to be able to re-present a classic British album in its definitive form," says Sanctuary special markets manager John Reed, who was in charge of the project. "Ray Davies quite rightly has very strong views about how his back catalogue should be treated, so getting the package exactly right was a long and laborious process, but I think the end result is second to none."

The Village Green Preservation Society boxed set is merely the latest step in a six-year reissue campaign by Sanctuary. After years of less than careful repackages, The Kinks' classic Pye catalogue has finally been given the superior treatment it deserves. Besides extended revamps of the original albums, Sanctuary has also revived the band's lost BBC radio sessions and compiled an Ultimate Collection that lives up to its name.

Their plans do not end there, as John Reed confirms: "We are working on the concept of a five-CD boxed set, covering their entire career. We also have some wonderful archive footage of The Kinks that we will be using as the basis for a DVD release. In time, we also hope to rescue the great lost Dave Davies solo album from the vaults," he says.

"Beyond that, we will no doubt be revisiting individual albums from the Sixties catalogue in a similar vein to the Village Green set. The Kinks' music has had an incredible impact on successive generations of listeners and other musicians, from the Sixties to the present day, and it's an honour to be able to work on a catalogue that's so rich and enduring."

VGPS coincided with the release of another

Dedicated followers of fashion: the band suited and booted in 1964



Tribute

**HIGHLIGHTS OF A 40-YEAR CAREER**  
**SEPTEMBER 1961**  
 Muswell Hill schoolboy guitarists Ray and Dave Davies form The Ray Davies Quartet with bassist Pete Quaife.

**OCTOBER 1963**  
 After regular clashes of personnel and title, the renamed *Blitz* Who's cut their first session at Regent Sound Studios.

**JANUARY 1964**  
 Now called the Ravens, the band are signed to Pye Records. Mick Avery is recruited as their drummer. **FEBRUARY 1964**  
 Another change of name marks the arrival of The Kinks' debut single, *Long Tall Sally*, a minor UK hit.

**AUGUST 1964**  
 After their second single flop, The Kinks release *You Really Got Me*—a chart-topper in Britain and Top 10 hit in the USA.

**JANUARY 1965**  
 They begin their first overseas tour to Australia, as *Tired of Waiting For You* becomes

their second UK number one. **JUNE 1965**  
 Their first full-scale tour of the US ends in chaos, with the band blacklisted from US venues for several years.

**1966**  
 Hits such as *Dedicated Follower Of Fashion* and *Sunny Afternoon* establish Ray Davies as one of the era's most sophisticated pop songwriters.

**SEPTEMBER 1966**  
 Pete Quaife leaves the band and is replaced by John Dalton. He returns later in the year, but decides to quit permanently in 1968.



"*You Really Got Me*": The band window shopping in 1964

bittersweet Ray Davies classic, *Days*, which enjoyed a second lease of life via Kirsty MacColl's cover version. In retrospect, Dave Davies sees the song as a farewell message to bassist Pete Quaife, who left the band around this time. "Pete was really creative," he recalls, "and he was a very good buffer between me and Ray." Ray has always expressed a particular fondness for the original Kinks line-up. But, he says, "There was an air of inevitability about Pete leaving. You know when you work closely with someone that they're not going to be there much longer."

With replacement John Dalton on board, the band entered 1969 in fine creative fettle. A major market was about to be opened to them: after four years of being secretly blacklisted by American unions following a chaotic US tour in 1965, the band were finally free to return to the States. They discovered that, in their absence, they had attracted a strong cult following among Anglophiles. The wild response to their initial 1969 tour ensured that the band became constant travellers across the Atlantic, where their rowdy, spontaneous, sometimes schambolic but always compelling live shows attracted increasingly large audiences.

Not that the band ever considered pandering to their new followers. Their next album, *Arthur, Or The Decline Of The British Empire*, was intended as the soundtrack to a Granada TV musical. In the end, the drama was never made, but the record did appear, full of subtle gems such as *Victoria*, *Shangri-La* and *She Wore A Hat Like Princess Marina*. Despite the defiantly British orientation of the songs, *Arthur* became another critical success in the US. A year later, The Kinks issued one of their biggest hits on both sides of the Atlantic, *Lola*—a song about lost innocence and sexual ambiguity that broke several lyrical boundaries as far as radio airplay was concerned.

After seven years, The Kinks finally decided to leave Pye Records in 1971, keen to find a label that would put more energy into promoting their albums as well as their singles. Their new worldwide deal was with RCA. "It was the first time I actually got involved in the negotiations," says Ray, "which was a real pain in the arse for them. But we got a really good deal from them. They were very fair to us." Not for the first time, though, Ray felt out of step with the prevailing

atmosphere in the record industry: "Big record deals were starting to happen, and concerts at Madison Square Garden, and artists were being given diamond watches. It was the first really excessive time—a really appalling period."

Absolutely none of that excess surfaced on their first RCA album, *Muswell Hillbillies*. Nostalgia about Britain's past and fearful of the technological future ahead, the album raised themes that would dominate Ray Davies's songwriting during the next few years. Despite the lack of an obvious hit single, RCA put a commendable amount of effort into the album, which won another round of rave reviews. Yet the excess which Ray disliked was having its effect in the marketplace. In 1972, the band released *Celluloid Heroes*, a strong contender as their best single. It received strong support from radio and record company, yet failed to chart in the UK or US. The Kinks never lost their solid fanbase, but for the

Green keeps: the band in 1968 around the time of *Village Green Preservation Society*



rest of the decade, they found it difficult to connect with the audience who were lapping up hits by Slade, T Rex and Showaddywaddy.

Ray Davies's horizons were now set far beyond the pop charts. In 1973 he unveiled his mammoth Preservation project. It began life as an attempt to bring VGPS to the stage, and mutated into a two-year, three-LP blend of rock and theatre that polarised fans and critics alike. "The songs I wrote with choreography or theatre in mind always ended up being lighter and more dynamic," Ray reflects, and ever since he has continued to divide his creative energies between orthodox rock songwriting and musical dramas. Through the mid-Seventies, both *A Soap Opera* (another Granada TV project) and *Schoolboys In Disgrace* continued The Kinks' concept album tradition.

In 1977 band moved to Arista Records, joining a roster that included such new-wave icons as Patti Smith and Lou Reed. "I always dealt with Clive Davis, the head of the company," Ray recalls. "We had a brilliant relationship." The Kinks delivered a suitably punchy album to launch the deal, *Sleepwalker*. It proved to be their best-selling album in the US since the mid-Sixties, and it opened up an era of remarkable success for the band in North America. Four of their next five albums reached the US Top 20, as the Kinks stepped away from the theatrical approach of the mid-Seventies towards a more arena-friendly brand of hard rock—epitomised by their *One For The Road* live set.

Meanwhile, the band were reaching a new audience in their homeland as well. The visceral impact of their early hits was highly influential on punk pioneers such as the Sex Pistols and The Clash. The Jam scored a hit single with a revival of David Watts from the *Something Else By The Kinks* album, while the Pretenders began their career by plucking *Stop Your Sobbing* from the band's 1964 debut. In both cases, Ray Davies's decade-old songs sounded utterly contemporary at a time when most artists of their vintage were being dismissed as dinosaurs.

Not that The Kinks were content to rest on their past. Singles such as *Superman* and *Better Things* maintained their career-long creativity, while in 1983 they achieved their biggest transatlantic hit since *Lola* with the nostalgic *Coma Dancing*. Like their RCA output, their > p20



# THE KINKS

**Congratulations on your 40th Anniversary**



***You Really Got Me - No.1 - September 1964***

**Thank you**  
**for your music and inspiration from all at**  
**Sanctuary Records Group**

[www.sanctuarygroup.com](http://www.sanctuarygroup.com)



**SUMMER 1967**  
Wrote too Sunray  
and the Dave Davies  
solo single Death Of  
A Clown become  
major hits.

**NOVEMBER 1968**  
The release of the  
Village Green

**Preservation**  
Society album  
posies almost  
unnoticed, but the  
album gradually  
acquires a major  
cult reputation.

**OCTOBER 1969**  
They release the

Arthur album,  
acknowledged as "the  
first real rock  
musical". The band  
then gradually  
tour since 1965,  
and become one of  
the most popular  
concert attractions

**In the US**  
**JUNE 1970**  
The controversial  
Lola becomes a  
huge UK & US hit.

**AUGUST 1973**  
The Kinks sign a  
new deal with RCA.  
Extending their lease

up to include  
keyboardist John  
Gosling and a brass  
section, they release  
the critically  
acclaimed Maxwell  
Silvermaster albums.

**NOVEMBER 1972**  
The Calzedo Heroes

single wins some of  
the best reviews of  
the band's career.

**JANUARY 1973**  
Ray Davies boards  
18 months of  
intensive work on  
Preservation, the  
first in a series of

Kinks concept  
albums.

**MARCH 1973**  
The band open their  
north London  
recording complex,  
Kink Studios. Later  
in the year they  
announce the

formation of their  
own label, Konk  
Records.

**FEBRUARY 1977**  
The band's first  
non-concept album  
in several years,  
Sleepwalkers,  
kickstarts their new

contract with  
Arista.  
**1978**  
Despite several  
personal changes,  
the band enter an  
era of spectacular  
tour, especially in  
North America.

## Forty years of success: Ray Davies looks back at The Kinks' career

Did you feel a sense of solidarity with the other UK bands who broke through in the Sixties? "I remember seeing The Beatles on television while I was at art college and thinking, 'If they can do it, I'm sure I can', though I preferred the R&B music The Rolling Stones were doing. But I didn't feel a sense of solidarity, more a sense of rivalry. I never felt part of a movement."

How did you get into songwriting? "It came to me almost by accident. After The Beatles, everybody had to write their own songs. The Kinks were happy just to play covers. I certainly didn't think that people would relate to any of my lyrics. I thought they were my own secret world."

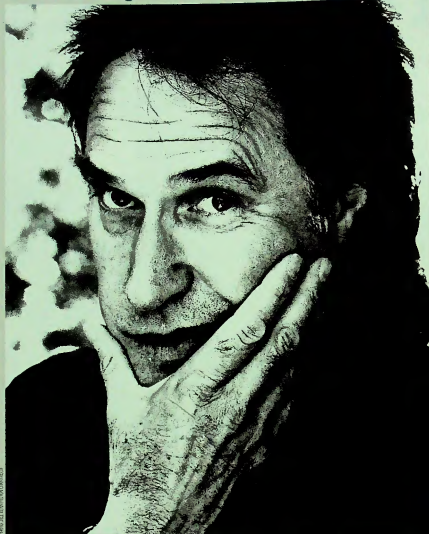
How did The Kinks establish such a strong identity?

"It wasn't really until we put on our red hunting jackets at a famous gig. I was supporting The Beatles and, dare I say, we stole the show. We were a collection of different people unified by a strange uniform, who could only have been The Kinks. It was a definite accident but somehow it forged us into a unit. We were definitely not given an image: I don't think the best marketing company in the world would know how to market us. I guess that's been both a curse and a blessing throughout our career. Village Green Preservation Society is now often regarded as being your best work, despite being virtually ignored in 1968. Do you share that opinion?"

"I'm not sure if it is our best work. But we tried something so original and uncommercial that I had no illusions it would ever be a hit. It had this streak of experimentation about it, throwing caution to the wind, trying things that were totally uncool for the times. There were riots happening in Paris and in Chicago, and there I was in England, writing Steam Powered Trains and People Take Pictures Of Each Other. I can't imagine how I wrote those songs. It was a totally strange mindset, but I'm still proud of many of them. The odd thing was, many people in America picked up on the album, so it turned out to be a success in many respects."

Did you feel a special empathy with the Britpop movement, when artists like Blur and Oasis paid public tribute to your work?

"Obviously it was an interesting time, seeing English bands picking up guitars and drums again and writing songs about their lives



rather than about the American landscape. I think that's what Britpop was all about. It's always good when people relate to your work, though I sense it also made good copy for everybody. But there was a definite connection between the places we drew our inspiration from."

You've maintained an incredible level of creativity, in a variety of media, for 40 years. What inspires you as a writer?

"I think if I hadn't turned my attention to other media like theatre and film, I would definitely have got bored with the music scene. My music needs to be constantly stimulated by external inspiration. But I remember something an American fan once said to me, 'Don't forget to boogie, 'cos it's easy.' I'll always try to jam a 12-bar at soundchecks because that's the source of my musical inspiration."

I'm a fan of the blues and people such as [Big Bill] Broonzy, Muddy Waters and Leadbelly

are a constant source of regeneration for me. I think their message still needs to be heard. It's about musical freedom and expression, and personal freedom and expression."

Will we see a Kinks reunion in the future?

"I'm finishing my solo project, hopefully soon, and then Dave and I will sit down, play music, and see if there's anything meaningful to make a record about. You don't know what you've got until you sit down as a group and talk. Having not written or made a record with Dave for six or seven years, it'll be interesting to see what we have in common."

A Kinks gig was always a unique and sometimes gloriously chaotic event. How did you maintain that level of spontaneity?

"Right from day one, it was important to get an audience to notice the band. If you could make them dance, you were halfway there. But when we played You Really Got Me, the audience recognised something

new, stopped dancing and applauded at the end. We've played You Really Got Me thousands of times, but every time I try to put something new in. I suppose more than anybody The Kinks took that attitude to extremes. There are elements of anarchy and spontaneity, they blur into each other and it becomes chaotic. There were times when people came to our gigs to see what would happen on stage rather than hear our music, and I think that was a negative thing."

Any favourite memories of being on stage?

"That first time You Really Got Me was recognised by an audience was fantastic. My other favourite memory was returning to America and playing Madison Square Garden. We'd been banned from the States for three-and-a-half years, and we had to go back and eat humble pie, and start at the bottom."

There a particular era of your career that you've always felt has

been underrated? "That whole period when I was doing the shows on stage: Preservation, Soap Opera, Schoolboys. I was trying something experimental, but I think the mainstream people in the music industry didn't understand what we were trying to do."

If you were appointed the music business tsar, what aspects of the industry would you like to change?

"I've always had a problem with the music business. From day one, I couldn't connect to the business aspect of what I do. But I've obviously had to learn to live with that."

With great respect, I think the current music scene is the result of corporates being in control. New young musicians need to be inspired by other musicians and not corporate people just because they got signed by them. I think we're suffering from the fact that there's no care in A&R and true development of new artists. Everybody's got to be pretty or cute. In other words, there's a formula."

The Kinks weren't the prettiest band in the world and we probably wouldn't get signed today. We succeeded with our third single, but there's so much emphasis on the packaging now that the first single has to make it. There's got to be a better way of providing a platform for new music - and older music as well."

How do you feel about the fact that under current EU legislation, The Kinks' material will start to come out of copyright in a decade's time?

"This is a tricky one. As a recording artist as well as a composer I'm obviously concerned. Composers come up with the material and should always be compensated. But it's a bit tough on the artist if they suddenly lose the right to receive recording royalties. Many of the artists who will suffer under this new ruling were on really shitty deals and didn't make much money to begin with."

"If I had my way, I would not only extend the copyright period but review all artists' contracts so that after all these years, they would receive decent compensation for their work. I would do the same with songwriting contracts such as my own, where, after all publishing deductions were made, the writer would receive less than his original share. Many artists have the same grip; I hear it all the time."



Recorded  
by

**THE KINKS**

on  
PYE  
7N 15673

EDWARD KASSNER MUSIC CO. LTD.

2/6

SOLE SELLING AGENTS:

KASSNER ASSOCIATED PUBLISHERS LTD. 11, WYFOLD RD. LONDON S.W.6.

**The first and still the greatest!**  
Congratulations on the popularity of your music 40 years on.  
Edward Kassner Music

**1979**  
Covers of Kinks songs by acts such as The Presiders and The Jam bring the band to the now-sure audience  
**NOVEMBER 1982**  
Come Dancing

becomes the band's biggest hit in more than a decade, boosted by an inventive video. Ray Davies's ongoing interest in film leads him into the Returns To Waterloo

project for Channel Four TV  
**APRIL 1984**  
Mick Avory plays his last ever live show with The Kinks. He is replaced by Bob Henrit.

**JANUARY 1986**  
The band sign with MCA (North America) and London (Europe)  
**JANUARY 1990**  
The original four Kinks are reunited as they are inducted

into the Rock & Roll Hall Of Fame at a ceremony in New York  
**JULY 1991**  
Columbia Records announce that they have signed the band.

**MARCH 1993**  
After almost two years of sessions, The Kinks release their final album of new material, *Phobia*  
**OCTOBER 1994**  
Freed from their

Columbia deal, the band release the nostalgia: *The Bore Album* on their own label via Geffen. An extended two-CD edition surfaced later in the US via

Grain  
**JUNE 1996**  
The Kinks play their last live show to date, at a festival at Ninoy. Since then, both Ray and Dave Davies have continued to work

and tour as solo artists, besides overseeing major rescue campaigns of The Kinks catalogue from labels such as Sanctuary and Koch.



The band sign to Arista at the Dorchester Hotel in London in June 1976. "I always recall with Clive Davis (pictured second right), the head of the company. We had a brilliant relationship," says Ray Davies.

Ray is without a doubt one of the greatest songwriters this country has ever produced  
Phil Altschuld,  
*Mojo*

p16> releases on Arista have often been unfairly overlooked by historians, an omission that should be corrected by a set of hybrid CD/SACDs about to be released by Koch Records in New York (with UK distribution by Universal). "What we hope to accomplish with this reissue programme," says Koch president Bob Frank, "is to reintroduce this legendary band to a new genera-

tion of music lovers as well as give their fans something to rejoice in and savour. We feel The Kinks rank up with The Beatles and The Stones as one of the greatest rock acts of all time and these SACDs crystallise the perfection of their unique sound." The series, which will encompass all of the band's releases on RCA and Arista, retains the period artwork while adding additional infor-

mation and liner notes. "We felt that using the original packaging would be welcomed by the purists," adds Frank. "These are some of the best rock albums ever made and we wanted to treat them with the respect and purity they deserve." The Kinks' final Arista album, the excellent *Word Of Mouth*, coincided with the departure of original drummer Mick Avory. "That was one of the most heart-breaking, poignant times of my life," Ray Davies told me later. "You couldn't invent Mick: he just makes me laugh and feel relaxed. Everybody likes him." But after a period of some strain, the band soldiered on, with ex-Argent drummer Bob Henrit taking Avory's place. There followed a slightly unsatisfactory period when the band were signed with MCA (for North America) and London (Europe), with neither the record companies nor the band quite having their expectations met.

As those deals ended, The Kinks' career-long success was officially recognised on both sides of the Atlantic. They received a special Ivor Novello award in 1990 for outstanding services to British music, while, in the States, they were inducted that year into the Rock And Roll Hall Of Fame, an event that reunited the four original band members. "Music and art shouldn't be about awards," Ray said afterwards. "But the Hall Of Fame thing was good, because it was given to us for our body of work, not because of our commercial success." Dave Davies remained characteristically modest about their achievements: "On the road, Ray was doing a 10-minute acoustic set before the rest of us went on. One night he said, 'I'd like to introduce the greatest rock'n'roll band I've ever worked with.' I was backstage thinking,

# THE KINKS

ROBERTSON TAYLOR ARE PROUD  
OF THEIR LONG ASSOCIATION WITH THE KINKS

OUR BEST WISHES FOR THE FUTURE



ROBERTSON TAYLOR

INTERNATIONAL INSURANCE BROKERS  
London Los Angeles New York

ROBERTSON TAYLOR INSURANCE BROKERS LIMITED  
33 HARBOUR EXCHANGE SQUARE, LONDON E14 9GG 5 PLATO PLACE, 72-74 ST DIONIS ROAD, FULHAM, LONDON SW6 4JU  
Tel: 020 7510 1234 Fax: 020 7510 1134 enquiries@rtib.co.uk www.robertson-taylor.com  
Members of the General Insurance Standards Council Lloyd's Brokers





Celebrating: the band receive a special Ivor Novello award in 1990

"God, who's that? Where are they? I couldn't work it out!"

During the early Nineties, The Kinks signed with Columbia Records, which was taken over by Sony before they released *Phobia* in 1993. It proved to be one of the band's finest albums, but the change of regime, and marketing problems, meant that it sold more poorly than it deserved. Though the band continued to tour sporadically for another three years, the failure of *Phobia* seemed to sap their collective energy. Since then, The Kinks have released one more album, the mostly live *To The Bone*, and have not performed live since 1996. But they have never officially disbanded, and there has been continued speculation ever since that they will reunite.

Ironically, their apparent demise coincided with the Britpop explosion, when artists such as Blur, Oasis, Supergrass and Ash paid public tribute to The Kinks' music, and Ray's songwriting. As one commentator put it, "Ray Davies is the Shakespeare of Britpop." "I love Ray Davies," said Damon Albarn of Blur, who duetted with Ray on Channel 4's music show *The White Room*. "That was the perfect moment for me. I felt like I had the seal of approval from one of my heroes." Their performance of *Waterloo Sunset* was later included on a tribute album to The Kinks titled *This Is Where I Belong* (Praxis, 2002), which also featured performances by luminaries such as Lambchop and Queens Of The Stone Age.

Ten years on from the first surge of Britpop, The Kinks' status remains as solid as ever. Earlier this year, *Mojo* readers voted Ray Davies as the winner of the magazine's classic songwriter award. "Ray is without a doubt one of the greatest songwriters this country has ever produced," says *Mojo* editor Phil Alexander. "His powers of observation and melody are as uniquely British as a kitchen sink drama. As a result *Mojo* readers relate to his songs wholeheartedly. The fact that he faced some pretty stiff competition from the likes of Paul McCartney and Nick Drake in the classic songwriter category emphasises the fantastic Everyman quality that permeate his songs. I suppose, in his typically contrary way, Ray is a supernaturally gifted, all-round regular guy."

In their different ways, both Ray and Dave Davies have extended The Kinks' legend with their solo careers during the past 10 years. Their live shows have mixed the band's classic hits and long-lost album cuts with new material. In July

this year, Dave released the conceptually based *Bug* (Angel Air), while there is much anticipation surrounding the release of Ray's forthcoming solo album. Meanwhile, their legacy remains undimmed.

"The Kinks have inspired so many of today's contemporary musicians with their unique and diverse music that it's fitting for this to be recognised at long last," says Roger Semon of Sanctuary. "But I find it remarkable that they've never been asked to appear on the Brits. Perhaps this ridiculous omission will be corrected for next year's revamp, as Ray Davies and The Kinks were crucial to the development of pop music as we know it today. As most band members can confirm, tension and feuds always exist whenever four or five individuals spend 24 hours together on the road - The Kinks were no exception. They shared their ups and downs publicly, but it's precisely this competitiveness and camaraderie that gave us one of the greatest rock bands of all time."

Dave Davies agrees: "It's the whole idea of being in a band, like being in a football team. There's something family about The Kinks. If you ask people who've been in the band - once they've got past the stage of thinking, 'God, get rid of those fucking Davies brothers!' - you find there's a real family feel." "None of us were great players," Ray comments, "but together we fitted in and helped each other out." The sense of comradeship and emotional commitment, which has always been a Kinks trademark, has helped to create a fan following that has remained uniquely loyal. "I know what they mean by being a Kinks fan," says Dave Davies. "I love that feeling. I feel like *I'm* a Kinks fan!"

**Ray, Dave & Mick....the Well Respected Men**

**Congratulations**

**Deke & Jill Arlon**

From The Kinks' debut album to forthcoming SACD reissues, *MW* lists 10 essential albums

# The cream of the Kinks crop

## The Kinks (1964)

Essential/Sanctuary ESMCD 482



From The Beatles down, albums were considered as strictly a each-in on hit singles in 1964, and The Kinks' debut long-player kept to the formula. Alongside their breakthrough single, You Really Got Me, were a bunch of R'n'B covers and a handful of Ray Davies originals. But the record still captured the raucous energy of the band's first incarnation, with razor-edge guitars and snarling bluesman vocals. It also demonstrated Ray's command of contemporary pop styles, via songs such as Stop Your Sobbing and Just Can't Go To Sleep.

## Something Else By The Kinks (1967)

Essential/Sanctuary ESMCD 480



In keeping with the new sophistication of their hit singles, Something Else abandoned all vestiges of The Kinks' original sound. The band were now a vehicle for Ray Davies' idiosyncratic character studies

and vignettes of English life. This album contained arguably their finest Top 10 hit, Waterloo Sunset, plus brother Dave's solo smash, Death Of A Clown. But the poignant emotional insights of songs such as End Of The Season, Two Sisters and Lazy Old Sun have proved to be equally enduring.

## The Kinks Are The Village Green Preservation Society (1968)

Sanctuary SMETD 102



Virtually ignored at the time of its release, this masterful collection of songs is now regarded as a certified Kinks classic – hence Sanctuary's recent three-CD celebration.

Almost every tune is a movie in three minutes, with bittersweet emotions churning beneath the deceptively calm landscapes of Big Sky, Animal Farm and Picture Book. "Some of the songs are about cherishing things that are really uncool," says Ray Davies. "That's a very English thing: the fact that the backbone of our country is something we're both proud of and ashamed of."

Some of the songs are about cherishing things that are really uncool

Ray Davies on Village Green Preservation Society

## Lola Versus Powerman And The Moneygoround

(1970)

Essential/Sanctuary ESMCD 509



Only The Kinks could have made an album that stretched from political paranoia about the corporate state to hilarious comments about the band's original managers. The suite of songs that includes Denmark Street, Top Of The Pops and The Moneygoround makes up a brilliant satire on the Sixties pop scene in London. Plus there were two classic singles: the transsexual drama of Lola; and Apeman, which carried what sounds like a blatant four-letter-word into the Top 10. "I've got terrible diction," says Ray Davies.

## Muswell Hillbillies (1971)

Koch hybrid CD/SACD due 24/8/04



The Kinks launched their new RCA deal with an album that explored Ray Davies' feelings about the changing nature of British society. The songs celebrated traditional working-class habits and lamented the relentless quest

PADELL

NADELL

FINE

WEINBERGER

LLP

PN  
FW

## THE KINKS

A Group for all Seasons  
Ten Stars for the Group of the decades  
Our respect,  
Love  
Padell Nadell Fine Weinberger LLP

156 West 56th Street, New York, NY 10019 • Tel: 212-957-0900 • FAX: 212-262-2769

Corresponding Office UK: 112 Jermy Street, London SW1 Y6LS • Tel: 071-930-6000 • FAX: 071-930-7070

# Club Charts 28.08.04

## The Upfront Club Top 40

Position	Artist/Track	Label
1	<b>ERIC PYZDZ CALL ON ME</b>	Mercury
2	<b>BRAD CARTER MORNING ALWAYS COMES TOO SOON</b>	Mercury
3	<b>DIDO SANDY (feat. JAY-Z)</b>	Only
4	<b>GROOVE ARMADA I SEE YOU BABY</b>	Mercury
5	<b>DARK GLOBE FEED</b>	Intone
6	<b>DR. KUHOPO FEAT. JOOIE BELMONDO RULEZ 2.0</b>	Sole
7	<b>DEEP DISH FLASHDANCE</b>	Mercury
8	<b>CHEER UP!</b>	Mercury
9	<b>URBAN CODE COLLECTIVE THE KEY: THE SECRET 2004</b>	Mercury
10	<b>LADRENT KONRAD HUNTED</b>	Intone
11	<b>ANGEL CITY DO YOU KNOW (feat. BO CRAZY)</b>	Intone
12	<b>NEELY FLAP YOUR WINGS</b>	Intone
13	<b>A STUDIO FEAT. POLINA SOS</b>	Mercury
14	<b>THE LATIN PROJECT LET IT GO LA!</b>	Mercury
15	<b>TITAN 3 LET YOUR HEART GO FREE</b>	Mercury
16	<b>THE LATIN PROJECT MUSICA DE AMOR</b>	Mercury
17	<b>STONEISLAND FEAT. THERESA PUT 'EM HIGH</b>	Mercury
18	<b>DANNY HOWELLS &amp; DICK TREVOR DUSK TILL DAWN</b>	Mercury
19	<b>DEEPEST BLUE SHOOTING STAR</b>	Mercury
20	<b>BENT COMIN BACK</b>	Mercury
21	<b>FLOWER POWER FLOWER POWER</b>	Mercury
22	<b>JENTINA FRENCH KISSES</b>	Mercury
23	<b>AIRPOWELL MAGIC</b>	Mercury
24	<b>SUABABERS CAUGHT IN A MOMENT</b>	Mercury
25	<b>DUBLIN REPUBLIC FEAT. ELZI SPIRIT</b>	Mercury
26	<b>THE ATTIC DESTINY</b>	Mercury
27	<b>DJ SHOE ANOTHER WORLD</b>	Mercury
28	<b>FATHLESS I WANT MORE</b>	Mercury
29	<b>RACHEL MCFARLANE LOVER</b>	Mercury
30	<b>JASON WENING THE FUNK ROCKER MA! IN THE MAIN MAN!</b>	Mercury
31	<b>VARIOUS BEACH HOUSE (EP SAMPLES)</b>	Mercury
32	<b>RIFTS &amp; RANS FEAT. SORANNA SWEET DREAMS</b>	Mercury
33	<b>GHETTO STAR LONG BLACK LIMOUSINE</b>	Mercury
34	<b>NINA JAYNE COULD'VE BEEN</b>	Mercury
35	<b>SHAPESHIFTERS I OAS THEME</b>	Mercury
36	<b>SCENT UP &amp; DOWN</b>	Mercury
37	<b>ARMIN VAN BUUREN BLUE FEAR 2004</b>	Mercury
38	<b>DARRIN HAYES POPULAR</b>	Mercury
39	<b>AIRBISCUIT SUBALINE</b>	Mercury
40	<b>MARIO WIMANS NEVER REALLY WAS</b>	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

1. ERIC PYZDZ CALL ON ME
2. BRAD CARTER MORNING ALWAYS COMES TOO SOON
3. DIDO SANDY (feat. JAY-Z)
4. GROOVE ARMADA I SEE YOU BABY
5. DARK GLOBE FEED
6. DR. KUHOPO FEAT. JOOIE BELMONDO RULEZ 2.0
7. DEEP DISH FLASHDANCE
8. CHEER UP!
9. URBAN CODE COLLECTIVE THE KEY: THE SECRET 2004
10. LADRENT KONRAD HUNTED

## Pyrdz powers to the top

By Alan Jones

Based around a sample from Steve Winwood's 1967 Top 20 hit 'Valerie', Eric PYZDZ's *Call On Me* is the hottest record on the Upfront Club Chart for this year, scoring to a tally of 832 points as it leaps 4.1.

It is the second number one in a row for Mercury 01 Sound imprint Data, following Angel City's *Do You Know*, and it is also massive in more mainstream venues, hence its debut at number two on the Commercial Pop Chart, where it falls by just three points to make its maiden appearance as the chart summit.

Pyrdz's success only slightly overshadows Brad Carter's *Morning Always Comes Too Soon*, which advances 3.2 on the Upfront Chart but achieves a fine score of 750 chart points – a total which would have made it the number one record more than 50% of the time this year.

Carter's disc is undoubtedly classy, and probably deserves another bash at being number one – but in a purple patch for his label Position, home to recent club monsters by Scent and Shapeshifters, it may find it hard to fend off the deep of Deep Dish's *Flashdance*, which has just transferred from Deep Dish's own imprints label to Position, and signals its intentions by making the week's highest Upfront Chart debut at number seven this week.

Meanwhile, Position's newly revived sister label Fearcatch is home to the reissues of *Urban Code Collective III: The Key: The Secret 2004*. The record – a number-one club-dance hit in 1993 which was also a number two hit on the OJC-singles chart, where it was kept off the top by Freddie Mercury's posthumously reissued *Living On My Own* – surges 14.1 on the chart and also moves 16.9 on the Upfront Chart.

No change at the top of the Urban Chart, where Neely's double-headed pairing *Flap Your Wings* and My Place is far too strong for the chasing pack – but there is a number four debut for *Terror Squad*'s *Lean Back*. That equates the mark set by LL Cool J's *Headstand* in July, and B2K's *Badaboom* in February as the highest new entry of the year. In the US, *Lean Back* has crossed over to become a mainstream hit to such an extent that it currently sits at number one on *Billboards*' Hot 100, a position that Usher has made more or less his permanent location this year.



Eric Prydz: Highest new entry to Upfront Chart



Brad Carter: Second highest new entry to Upfront Chart

### COMMERCIAL POP TOP 30

1. ERIC PYZDZ CALL ON ME
2. BRAD CARTER MORNING ALWAYS COMES TOO SOON
3. DIDO SANDY (feat. JAY-Z)
4. GROOVE ARMADA I SEE YOU BABY
5. DARK GLOBE FEED
6. DR. KUHOPO FEAT. JOOIE BELMONDO RULEZ 2.0
7. DEEP DISH FLASHDANCE
8. CHEER UP!
9. URBAN CODE COLLECTIVE THE KEY: THE SECRET 2004
10. LADRENT KONRAD HUNTED



# MUSICWEEK

## The Official UK Charts 28.08.04

### SINGLES

1	1	NATASHA BEDINGFIELD THESE WORDS	Parlophone
2	1	3 OF A KIND BABYCAKES	Reprise
3	6	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE...	Atlantic
4	3	BUSTED THUNDERBIRDS/3AM	Universal
5	4	THE STREETS DRY YOUR EYES	London/Sony
6	6	STONEBRIDGE FT THERESE PUT EM HIGH	Red Karol
7	7	SHAPESHIFTERS LOLAS THEME	Parlophone
8	6	ANASTACIA SICK AND TIRED	Epic
9	8	AVRIL LAVIGNE MY HAPPY ENDING	Arista
10	6	KEANE BEDSHAPED	Island/Big Island
11	2	THE LIBERTINES CAN'T STAND ME NOW	Rough Trade
12	5	V HIP TO HIP/CAN YOU FEEL IT	Universal
13	6	KRISTIAN LEONTOU SHINING	Parlophone
14	12	J-KWON TIPSU	Librae
15	9	D-12 HOW COME	Interzone
16	13	O-ZONE DRAGOSTEA DIN TEI	Are
17	4	FRANZ FERDINAND MICHAEL	Dunmo
18	11	RACHEL STEVENS SOME GIRLS	Parlophone
19	14	BEEVIE MAN KING OF THE DANCEHALL	Wings
20	17	ANA JOHNSON WE ARE	Epic
21	6	ATL MAKE IT UP WITH LOVE	Epic

### ALBUMS

1	2	MAROON 5 SONGS ABOUT JANE	Island
2	3	KEANE HOPES AND FEARS	Island
3	1	ANASTACIA ANASTACIA	Epic
4	4	SNOW PATROL FINAL STRAW	Epic/Parlophone
5	6	SCISSOR SISTERS SCISSOR SISTERS	Parlophone
6	5	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	Warner Brothers
7	7	THE STREETS A GRAND DON'T COME FOR FREE	London/Capitol
8	8	AVRIL LAVIGNE UNDER MY SKIN	Arista
9	9	USHER CONFESSIONS	Arista
10	11	MICKEY ROOM ON THE 3RD FLOOR	Universal
11	6	FRANK SINATRA THE PLATINUM COLLECTION	Capitol
12	10	DAMIEN RICE 0	Edwy/Sony/Ber
13	15	THE RASMJUS DEAD LETTERS	Motown
14	13	FRANZ FERDINAND FRANZ FERDINAND	Dunmo
15	16	THE ZUTONS WHO KILLED THE ZUTONS?	Dulaine
16	19	JOSS STONE THE SOUL SESSIONS	Reprise/Vegit
17	12	BUSTED A PRESENT FOR EVERYONE	Universal
18	34	GABRIELLE PLAY TO WIN	Go Beat/Island
19	21	TRISTA KAMIKAZE	Arista
20	57	KRISTIAN LEONTOU SOME DAY SOON	Parlophone
21	20	KATIE MELUA CALL OFF THE SEARCH	Dunmo

Don't  
be  
in  
the  
Dark!



The definitive contact resource  
to the UK Music Industry.

To order your own copy call 01850 428916



20	17	ANNA JOHANSSON WE ARE	Rock
21	19	ATL I MAKE IT UP WITH LOVE	Pop
22	18	USHER BURN	Urban
23	16	MARLY YOU NEVER KNOW	Pop
24	14	JAVINE DON'T WALK AWAY	Pop
25	13	LL COOL J HEADSPRUNG	Pop
26	10	KASABIAN LSF	Rock
27	11	NINA SKY MOVE YA BODY	Pop
28	15	THE RASMUS GUILTY	Urban
29	12	LLOYD BANKS ON FIRE	Urban
30	18	HOPE OF THE STATES NEHEMIAH	Pop
31	22	BRITNEY SPEARS EVERYTIME	Pop
32	24	JAMELIA SEE IT IN A BOY'S EYES	Pop
33	25	M WINANS/ENYA/P DIDDY I DON'T WANNA...	Pop
34	11	THE CALLING THINGS WILL GO MY WAY	Rock
35	28	SHAZNY LEMIS NEVER FELT LIKE THIS BEFORE	Urban
36	28	SCENT UP & DOWN	Pop
37	27	MC'EVY OBVIOUSLY	Urban
38	29	STELLAR PROJECT/BRANDI ENMA GET UP STAND UP	Urban
39	30	THE BLACK EYED PEAS LET'S GET IT STARTED	Urban
40	6	SODA CLUB/ASHLEY JADE AJINT NO LOVE...	Pop



NATASHA BEDDINGFIELD: TOPS SINGLES CHART

to the UK Music Industry.

To order your copy now call 01858 438816  
or online at [www.musicweek.com](http://www.musicweek.com)

## COMPILATIONS

- 1 NOW... THAT'S WHAT I CALL MUSIC! '98  
Various Artists  
Warner Dance
- 2 ICE CREAM CLASSICS  
Various Artists  
BMG TV/UMG/Virgin
- 3 THE BEST OF R&B - SUMMER SELECTION  
Various Artists  
BMG TV/UMG/Virgin
- 4 NEW WOMAN - THE NEW COLLECTION 2004  
Various Artists  
BMG TV/UMG/Virgin
- 5 THE BEST CLUB ANTHEMS 2004  
Various Artists  
Vegemusic
- 6 ESSENTIAL R&B - THE VERY BEST OF R&B  
Various Artists  
BMG TV Projects
- 7 RUSH HOUR  
Various Artists  
Universal TV
- 8 REWIND  
Various Artists  
EMI/Universal TV
- 9 RAVIN'  
Various Artists  
Viva
- 10 SUMMER RIDDIMS 2004  
Various Artists  
Warner Dance
- 11 CLOUDBAND 5  
Various Artists  
Universal
- 12 THE NUMBER ONE SWING ALBUM 2004  
Various Artists  
Epic/Universal
- 13 SONGS  
Various Artists  
VIVA
- 14 HARD HOUSE CLASSICS  
Various Artists  
Mercury B Sound
- 15 ACUSTIC '04  
Various Artists  
Epic/21 Music
- 16 SLEEPY  
Various Artists  
Sony Music TV
- 17 POWER BALLADS II  
Various Artists  
Vegemusic
- 18 ULTIMATE ACUSTIC  
Various Artists  
EMI TV/Sony TV
- 19 HIP HOP LOVE  
Various Artists  
See TV/Warner Dance
- 20 ULTIMATE DIRTY DANCING (OST)  
Various Artists  
RCA

## FORTHCOMING

- KEY SINGLES RELEASES**
- MARON 5 SHE WILL BE LOVED (R&B) AUG 23  
SUGARBABES CALGHT IN A MOMENT (S&A) AUG 23  
KANYE WEST JESUS WAHLS (R&B) AUG 30  
MARIO WINANS NEVER REALLY WAS (R&B) AUG 30  
KELLY ROWLAND PLACE UP YOUR HIPS (S&A) AUG 30  
THE THRILLS WHATEVER HAPPENED TO COREY (S&A) AUG 30  
TWISTA SUNSHINE EAST WEST (S&A) AUG 30  
ESLIAM MCDONALD SCOT TO THE PARTY (S&A) SEPT 6  
MISTY THAT GIRL ISLAND (S&A) SEPT 6  
DIDD SAND IN MY SHOES (S&A) SEPT 13  
FATBOY SLIM SLASH DOT BASH (S&A) SEPT 13  
GIRLS ALDODI LOVE MACHINE (S&A) SEPT 13  
KELLS ILLUSTRATION (S&A) SEPT 13
- KEY ALBUMS RELEASES**
- MACY GRAY THE VERY BEST OF EPIC AUG 30  
R KELLY HAPPY PEOPLE - YOU SAVED ME (S&A) AUG 30  
JIVE (S&A) AUG 30  
THE LIBERTINES THE LIBERTINES (S&A) AUG 30  
PRODIGY NO TIME TO DIE (S&A) SEPT 6  
DIZEE RASCAL SLOW TIME (S&A) SEPT 6  
GALDIE LOOK IN CHAIN (S&A) SEPT 6  
MUST BE STRONG (S&A) SEPT 6  
NATASHA BEDDINGFIELD UNWRITTEN (S&A) SEPT 6  
PHONIC (S&A) SEPT 13  
KELLY ROWLAND LET'S BOTTLE BONGNOLA (S&A) SEPT 13  
JAN BROWN SULARIZED FICTION (S&A) SEPT 20  
GROOVE AMAMAMA - THE BEST OF R&A (S&A) SEPT 27  
JOSS STONE MIND SOUL & BODY (S&A) SEPT 27  
RELENTLESS (S&A) SEPT 27

20	27	KRISTIAN LEONTIUW SOME DAY SOON	Pop
21	20	KATIE MELUA CALL OF THE SEARCH	Urban
22	20	THE KILLERS HOT FUSS	Urban
23	31	KANYE WEST THE COLLEGE DROPOUT	Urban
24	28	NORAH JONES FEELS LIKE HOME	Pop
25	34	D-12 DIZ WORLD	Urban
26	27	GUNS N' ROSES GREATEST HITS	Rock
27	6	ELVIS COSTELLO THE VERY BEST OF	Urban
28	23	PHIL COLLINS THE PLATINUM COLLECTION	Urban
29	17	ROY ORBISON THE PLATINUM COLLECTION	Urban
30	26	THE BLACK EYED PEAS ELEPHUNK	Urban
31	18	RACHEL STEVENS FUNKY DORY	Pop
32	25	WILL YOUNG FRIDAY'S CHILD	Pop
33	22	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Urban
34	54	SUGARBABES THREE	Urban
35	30	VAN HALEN THE BEST OF BOTH WORLDS	Urban
36	32	JAMAILIA THANK YOU	Pop
37	33	MORRISSEY YOU ARE THE QUARRY	Pop
38	35	RAZORLIGHT UP ALL NIGHT	Urban
39	24	KENNY G SONGBIRD - THE ULTIMATE COLLECTION	Urban
40	43	MADONNA THE IMMACULATE COLLECTION	Urban



MARON 5: HIT TOP SPOT AFTER SIX MONTHS ON CHART

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist	Track	Label
1	THE NOT DUES	THE NOT DUES	Isis
2	THE NOT DUES	THE NOT DUES	Isis
3	EDGE PIERCE	ALL ON ME	Isis
4	EDWARD VAN HEIJUM	MY AMY	Isis
5	EDWARD VAN HEIJUM	MY AMY	Isis
6	EDWARD VAN HEIJUM	MY AMY	Isis
7	EDWARD VAN HEIJUM	MY AMY	Isis
8	EDWARD VAN HEIJUM	MY AMY	Isis
9	EDWARD VAN HEIJUM	MY AMY	Isis
10	EDWARD VAN HEIJUM	MY AMY	Isis

**THE UK #1**

Rank	Artist	Track	Label
1	THE NOT DUES	THE NOT DUES	Isis
2	THE NOT DUES	THE NOT DUES	Isis
3	THE NOT DUES	THE NOT DUES	Isis
4	THE NOT DUES	THE NOT DUES	Isis
5	THE NOT DUES	THE NOT DUES	Isis
6	THE NOT DUES	THE NOT DUES	Isis
7	THE NOT DUES	THE NOT DUES	Isis
8	THE NOT DUES	THE NOT DUES	Isis
9	THE NOT DUES	THE NOT DUES	Isis
10	THE NOT DUES	THE NOT DUES	Isis

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



**The Not 1 Club Promotions Company in the UK.**

General promoter for the UK's leading club nights, including the UK's largest club night, 'The Not 1 Club'.  
 Head office: 'The Not 1 Club', 100, The Not 1 Club, London, UK.  
 Contact: 'The Not 1 Club', 100, The Not 1 Club, London, UK.  
 Email: 'The Not 1 Club', 100, The Not 1 Club, London, UK.  
 Any other details contact: 'The Not 1 Club', 100, The Not 1 Club, London, UK.  
 Any other details contact: 'The Not 1 Club', 100, The Not 1 Club, London, UK.

**The UK #1**  
**Top Promotions**  
 This is the UK's leading club night promoter and promoter company.  
 www.music-house.co.uk 020 8958 8200

**ONLY MUSICWEEK SUBSCRIBERS**

**HAVE ACCESS TO THE OFFICIAL UK CHARTS**

**TO SUBSCRIBE LOG ON AT [www.musicweek.com](http://www.musicweek.com)**

**COOL CUTS CHART**

Rank	Artist	Track	Label
1	THE NOT DUES	THE NOT DUES	Isis
2	THE NOT DUES	THE NOT DUES	Isis
3	THE NOT DUES	THE NOT DUES	Isis
4	THE NOT DUES	THE NOT DUES	Isis
5	THE NOT DUES	THE NOT DUES	Isis
6	THE NOT DUES	THE NOT DUES	Isis
7	THE NOT DUES	THE NOT DUES	Isis
8	THE NOT DUES	THE NOT DUES	Isis
9	THE NOT DUES	THE NOT DUES	Isis
10	THE NOT DUES	THE NOT DUES	Isis

**URBAN TOP 30**

Rank	Artist	Track	Label
1	THE NOT DUES	THE NOT DUES	Isis
2	THE NOT DUES	THE NOT DUES	Isis
3	THE NOT DUES	THE NOT DUES	Isis
4	THE NOT DUES	THE NOT DUES	Isis
5	THE NOT DUES	THE NOT DUES	Isis
6	THE NOT DUES	THE NOT DUES	Isis
7	THE NOT DUES	THE NOT DUES	Isis
8	THE NOT DUES	THE NOT DUES	Isis
9	THE NOT DUES	THE NOT DUES	Isis
10	THE NOT DUES	THE NOT DUES	Isis

**Balearic Power**

**For comprehensive Club Promotion in Ibiza this Summer, make sure you contact us**

[www.p-power.co.uk/ibiza](http://www.p-power.co.uk/ibiza)  
 Stimpy 020 8932 3030

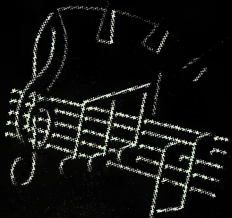
Rank	Artist	Track	Label
1	THE NOT DUES	THE NOT DUES	Isis
2	THE NOT DUES	THE NOT DUES	Isis
3	THE NOT DUES	THE NOT DUES	Isis
4	THE NOT DUES	THE NOT DUES	Isis
5	THE NOT DUES	THE NOT DUES	Isis
6	THE NOT DUES	THE NOT DUES	Isis
7	THE NOT DUES	THE NOT DUES	Isis
8	THE NOT DUES	THE NOT DUES	Isis
9	THE NOT DUES	THE NOT DUES	Isis
10	THE NOT DUES	THE NOT DUES	Isis

C  
A  
R  
L  
I  
N

## Congratulations and Best Wishes

From Freddy, David and  
all your friends at Carlin

## HAS THE TAXMAN TAKEN ALL YOUR DOUGH?



**Macnair**Mason chartered accountants

Congratulate the **Kinks** on 40 years of making rock and roll history.

For rock solid financial advice, contact Anton Luck on 020 7469 0550 or email [info@macmas.co.uk](mailto:info@macmas.co.uk)

for "progress" that was destroying the fabric of everyday life. "I just wanted to make my own, existentialist type of record," he explains, "something I would enjoy writing about rather than what the world expected. I was really happy with that album."

#### Preservation Act 1 (1973)

Koch hybrid CD/SACD due 21/9/04



"I didn't want to tamper with the original Village Green album," Ray Davies says of his rock/theatre hybrid, "because it was good in its own right, so

I went on to pursue the same concept with another project - and that turned into Preservation." As Dave Davies recalls, "It's a mini-masterpiece, which came out of an immensely creative time for Ray - and a very spontaneous time." The album included some of Ray's most gorgeous melodies, such as Sweet Lady Genevieve, Where Are They Now and Sitting In The Midday Sun, which are easily the equal of 'The Kinks' Sixties hits.

#### Sleepwalker (1977)

Koch hybrid CD/SACD due early 2005



To kickstart their deal with Clive Davis's Arista label, The Kinks delivered their most direct and conventional album of the Seventies. The title track plugged in to the energy of the new-wave scene, as a reminder that The Kinks

**It's a mini-masterpiece which came out of an immensely creative time for Ray - and a very spontaneous time**

Dave Davies on Preservation Act 1

had got there first with You Really Got Me in 1964. Juke Box Music and Life On The Road became instant stage anthems, while Brother and Life Goes On proved that Ray had lost none of his ability to mix humour, pathos and melodicism.

#### Word Of Mouth (1984)

Koch hybrid CD/SACD due 21/9/04



Turbulent eras in The Kinks' career always seemed to produce great music, and few times were more troubled than 1984, when drummer Mick Avory left the group and their future seemed to be in doubt. The Davies brothers responded with an album that included two majestic singles, Good Day (a contender as Ray's least-known classic song) and Do It Again, Dave's poignant Living On A Thin Line, and several numbers composed for Ray Davies's TV movie, Return To Waterloo.

#### Phobia (1993)

Columbia/Sony 4724892



At the time I was frustrated that it took so long," Dave Davies said of this final Kinks studio record to date, "but I think it turned out to be a really good album."

Two years of sessions were compressed into this gem-filled collection, which neatly summarised the dozen different identities the band had assumed over the previous 30 years. Hatred (A Duet) satirised the

media speculation about the brothers' relationship, while the album ended with a sublime double-play - the end-of-the-line trauma of Scattered, and then the wickedly playful Did Ya, a clear-eyed assessment of the Swinging London myth.

#### The Ultimate Collection (2002)

Sanctuary SANDD 109



In a decade of brilliant British singles bands, The Kinks outstripped them all. "I always wanted to do something else, while our managers were asking for another hit single," Ray Davies confesses. "But without that pressure, we might not have come up with all the hits." There have been multiple hits compilations over the last 35 years, but this is the most comprehensive - not least for its second CD, which mixes forgotten gems like Shangri-La and God's Children with the original versions of David Watts and Stop Your Sobbing.

#### The best of the rest

The Kinks Kontroversy (1966)  
Face To Face (1966)  
Arthur (1969)  
Everybody's In Showbiz, Everybody's A Star (1972)  
A Soap Opera (1975)  
One For The Road (1980)  
State Of Confusion (1983)  
BBC Sessions 1964-77 (2001)

Peter Doggett

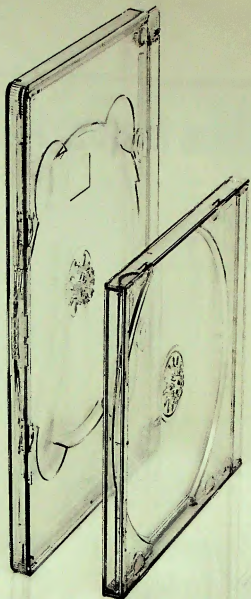
CONGRATULATIONS TO

# THE KINKS & RAY DAVIES

FOR THE AMAZING SONGS AND THE INCREDIBLE SHOWS  
FROM ALL AT ASGARD



Exclusively representing THE KINKS & RAY DAVIES



## I See Music *A Celebration of Image Creation for Music*

### CONTENTS

Richard X - Iya - Super Furry Animals  
The Concrete - Supergrass - Elbow  
Primal Scream - Funeral For A Friend  
Censor Minus - Goldfrapp - Futureshock  
Aboard - Coil - Chemical Brothers - Zero 7  
Observer Music Monthly - ABBA to Zappa  
Spiritualized - Moby - Broadcast - Sinus  
Graham Coxon - Franz Ferdinand - UNKLE  
Nag Nag Nag - Vinyl Dialect - The Clap  
Violent Delight - Dungenrouse - Bell XI  
Moshiro Nakahima - Hope of the States  
Future Loop Funktionen - Kasshian  
CML AT DELETE - Max de Wardenv  
Ivrie! - Jeffrey Lewis - Red Stapper  
Matthew Herbert - Craig Armstrong - SIA

### VENUE

Louisa of Contemporary Arts  
The Mall - London - SW1Y 5AB  
Ticket Office: 020 7930 3047

### EXHIBITION OPENING TIMES

Saturday September 8th Midday - 7:30pm  
Sunday September 9th Midday - 7:30pm

### PRIVATE VIEW

Friday September 17th 6:30pm - 10:00pm

**MUSICWEEK**

**X**  
M  
C  
M

Finance companies' enthusiasm in investing in music business bodes well for the future

# Industry takes heart from interest

EDITORIAL  
MARTIN TALBOT



There are plenty of positive signs for the music business. The continuing strength of the retail business, despite all the doom-saying, is certainly one of them.

The arrival of a meaningful marketing vehicle for the digital business – in the form of the Official Download Chart – is another.

The warm feeling engendered by developments are shared by those outside the business too, it seems. More importantly, they are people with money to invest. Steve Lewis's observations after completing the latest round of financing for his Stage Three company and Didier Stuessel's enthusiasm about the business are certainly encouraging.

If truth be known, the corner has yet to be truly turned in many areas of the music business. In the light of last week's US peer-to-peer judgement, there is work to be done on protecting copyrights from those who would like to see them given away.

The message remains mixed on the value of music too, as our analysis of CD covermounts this week highlights. And the pressures on businesses to achieve quick results continues to weigh against the desire to commit to long-term development. But the fact that finance companies are showing an enthusiasm for

investing in the business indicates that they are seeing something of long-term value in music, for all its troubles. Bringing money from outside the music business has many benefits. Outside finance represents an injection of cash into the industry as a whole.

Every extra, well-funded label or publishing company benefits the artists, songwriters, producers, studios, booking agents, managers – even lawyers – that they come in contact with.

If used properly, external finance can fund more artist development, marketing and promotion than the industry in itself could support.

There is, of course, no such thing as free money. Investment comes at a cost. Sceptics might say this would manifest itself in outside interference, but it will most likely come in the form of good old-fashioned financial constraints.

If a financier is investing tens of millions of pounds in a new or established venture, he has a right to expect his money to be used sensibly.

But that is the way of the world now, both outside the music industry and within. It is the established model for the future; the basis for a stable business going forward.

martin@musicweek.com  
Martin Talbot, executive editor,  
Music Week, CMP Information, 8th Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9UR

## Kerrang! brand appeals to those into living life loud

VIEWPOINT  
DAVE HENDERSON



As we arrive at the 11th annual Kerrang! Awards, the brand's audience has rocketed to 5m-plus "users" across magazine, TV, radio, the internet, clubs, live events and sell-through CDs. It's some way from a marginal music that used to annoy your parents.

Kerrang! used to be a spandee-sporting, dandruff-friendly backwater where the biggest argument was whether it was wise for grown men from the Midlands to wear make-up. The weekly magazine made a healthy profit but it was not an investment priority, more a

The launch of the Kerrang! FM license in the Midlands earlier this year extended the pyramid of power but begged the question would it be the same as all the other components of the brand. The simple answer is yes, but the reality is that each part of the brand is a unique flavour of living life loud.

Kerrang! Radio is broad, welcoming in an audience who seek a casual relationship with loud music. Kerrang! TV is more direct, bringing in 10-year-olds into the Chili Peppers and Eminem as well as satisfying older viewers who want to experience the visual delight of Slipknot and Green Day. These are card-carrying rock fans whose list of passage will, at some point, take them to the apex of the pyramid where the magazine sits.

The magazine still caters for the enthusiasts, those who want to be active in the scene, whether it's in the playground, at a sweat-soaked club, or getting down the front at Hyde Park. The magazine takes them there, and backstage, and the extended Kerrang! brand family means that there are a whole lot more of the people out there who see at some point will aspire to this. Dave Henderson is creative director Enap Performance, Rock

## Breaking bands takes six weeks rather than 18 months

harvesting opportunity – some irony for a brand that has always stuck two fingers up to capitalism.

Four years ago everything changed, as Kerrang! TV was launched and, for many US labels, the opportunity to break acts in the US was fuelled by fast-track acclaim in the UK. The magazine and TV channel grew hand in hand and breaking bands in the rock market took six weeks rather than 18 months. Just ask Sum 41.

## Is giving away free CDs as covermounts justifiable?

### The big question

Are there any circumstances in which giving away free CDs with newspapers or magazines is a worthwhile activity?

Helen Doyle, *Covermount Report* author

"Absolutely not. The rare cases where a giveaway CD directly leads to a purchase are insignificant when set against the huge volumes of them who are coasters etc. Those CDs are a message to the public – even the music industry has content for the value of music. Giveaway CDs exist because the music industry is desperate for promotion and they provide a circulation boost for publications."

Andy Cleary, *Spin Music*

"There are two examples that show they can be worthwhile. When *The Sunday Times* promotes six album clips in 30-second bursts it exposes 3m people to these tracks in a way no radio or television station could. And when one day on the *News of the World* can earn the record company and publisher more than they would in six months with a TV-advertised compilation album deal."

John Glover, *MMF*

"Yes, if it is a new artist, I can totally see the point and necessity of free CDs because it's hard to get heard. They can help to break a new act at

the beginning of their career: when no one has heard them. The chances of me getting you to play someone you haven't heard on your record deck are small, so the chances increase if you are given it free. But, not back catalogue. Free CDs are not the place for known artists."

Nell Robinson, *IPC Ignite*

"In principle I agree with Tony Wadsworth's approach at EMI. We have supported development acts through A&E and deep catalogue with *Uncut*. Readers of music magazines buy them every week or month because they believe in the editorial voice of what they recommend. These are not gifts, they are opportunities for music to be sampled by the magazine's music fans. National newspapers are adding free gifts to drive sales but do not invest in music on a daily basis to build a readership made up of music fans. We do."

Dave Rowntree, *Blar drummer*

"We've been plenty of covermounts; they're part of legitimate marketing. I'm not against covermounts; that wouldn't be grown up. They're tools to achieve an end."

Jon Newey, *Jazzwise magazine*

"Specialist music covermounts are an ideal way for record buyers to sample new music, and record companies to cultivate and enlighten new audiences. But as far as mainstream popular music goes, covermount CDs have been devalued as throwaway gimmicks in circulation wars."

EMI is preparing to release a **Glen Matlock** album 27 years after dropping the Sex Pistols following the outrage over that notorious Bill Grundy interview

## Quickfire

**How do you feel to be back at EMI?**

It's funny – it feels right. I haven't really had dealings with any other major and, although the Sex Pistols were associated with Virgin for a long time, they ended up being bought by EMI so it all makes a kind of sense to be here.

**The Sex Pistols' deal with EMI was one of the shortest and most turbulent in history. What are your memories of the label from that time?**

More than anything I really just remember feeling sorry for the people on the shop floor. After the whole Bill Grundy thing happened, most of the people at the company wanted to keep us, but the decision to get rid of us came from much higher up. So now it feels a bit like I'm paying them back.

**How do you rate the new album against previous work?**

Some of the tracks on there are as good as anything I've ever written. My songs are getting better and lyrically there's some good stuff on there and a lot of it, like Who's Side Are You On?, is quite topical in light of current events. But I don't want this to make it sound like this is a solo album, because the rest of the band make important contributions.

**Do you still get the same buzz from music?**

Yes. Inspiration can come from anywhere. I can be walking down the



street and get an idea in my head and I'll build up and I won't be happy until I've got out the guitar and worked out a riff, and perhaps then get on the Mac and put some drums on it. And so long as I feel that way I'll carry on making music. But I think it's important not to make the mistake a lot of older artists do, which is to try and sound too modern. It's important to go with what inspired you in the first place, not to try to be MC Hip Hop or whatever's big this week.

**Which new bands are you listening to at the moment?**

There's a lot of exciting stuff out there. I really like Jet and Kings of Leon, but again that's going back to what originally inspired me as Jet remind me of The Pretty Things and Kings of Leon remind me of Creedence Clearwater Revival. It's

going back to the source, really. When the Pistols signed to EMI, one of the points of the contract was that we could have any of the back catalogue so I got my hands on a load of Creedence and Kraftwerk stuff, which was fantastic. Talking of Kraftwerk, I was down at Glastonbury and I thought I heard them playing, but it turned out to be the Chemical Brothers. There's so much around today that reminds me of the past. Are we going to see another Sex Pistols reunion?

You never know with us. We did a coast-to-coast tour of the States last year and sounded as good as ever. But much as I love the Pistols I'd like to be seen more as a contemporary artist. Glen Matlock & The Philistines' album On Something is released through Liberty/EMI Records on October 4

## DOOLEY'S DIARY



### Apple lines up mystery act

**Remember where you heard it:**

Apple has been talking to one of the most successful new artists to emerge from the UK this year with a view to fronting a high-profile advertising campaign for the mini iPod, which will hit TV screens just in time for Christmas. With Warner/Chappell proving to be the star turn in newly independent

WMO's results last week, questions remain over just what Edgardo Bronfman plans for the division. And with the sell-off reports having dried up, could it be that it is another major publishing house that is in fact on the block? And if that is the case, who would be in a position to buy? Expect more action. As for news on the UK implications of Sony merger, those closest to the situation suggest that it could be late September before a structure is established and the new year before any changes are fully implemented.

A while ago Dooley revealed the secret property-developing double life of Press Counsel FR's Jayne Houghton. She will be the subject of new Channel 5 show, How To Be A Property Developer, which begins on 21 September at 8pm. Tickets for next month's The City and Urban Music Seminar will certainly be worth hunting down.

with Matthew Knowles set to be a speaker at both events. And, of course, the terms of his daughter's contract to advertise L'Oréal became public last week domestic Beyoncé, who is managed by Knowles, is paid a whopping £2.6m to work for 10 days a year for the brand. A man who can broker a deal like that is clearly worth listening to. On the subject of summer hits, Mauritius is currently attempting to rebrand itself as a family resort for its winter season (yes, it's currently a bit chilly over there). But if it is going to attract the music business, it needs to sort out one glitch – Dooley's spies tell him there is no Blackberry reception on the island. Those over at BMG were certainly cock-a-hoop at the end of last week preparing to celebrate a number one single and album courtesy of Natasha Bedingfield and Maroon 5. Her head of single sales Steve Reeves had reason to be in two minds about the label's success the previous week with Ke\$ha. When the band's single LSF appeared in the midweek Top 10, the poor man bet music division boss G Doherty that the record wouldn't hold its position in the final chart. His pension for losing the bet? He is due to have his head shaved today (Monday). The BMG powers that be are bringing in a barber especially. Onto this week's charts, Peter Dinklage and his team were chuffed last week as four singles in which the company has interests found in the top four chart placings – Natasha Bedingfield, 3 of a Kind, Goldie Lookin Chain and Busta!... It's sure to be downhearted – look out for appearances from Goldie Lookin Chain, Har Mar Superstar, Shapeshifters and Hed Kandi DJs at the party to launch The Official Download Chart at London's newly relaunched Marquee Club next Wednesday (September 11).

## Inside track

Janine Irons runs Dune Records, the independent Jazz label which celebrated success at the BBC Jazz Awards earlier this month, when its past Mercury prize nominee Soweto Kinch picked up awards as best band and best instrumentalist

**Name:** Janine Irons  
**Born:** 1960

**First job in the music business:** Jazz photographer, then managing director of Dune

**Where would you like to end up before you retire:** On a Jazz Planet. **First record you bought:** Manfred Mann's The Mighty Quinn

**First gig:** Marvin Gaye at the London Palladium in 1976, though the first 'in your face' one was Jazzin' for Jamaica at Union Chapel, London – Jazz Jamaica, Courtney Pine, Steve Williamson, et al – 30 July 1992

**Your current favourite book, DVD, game or gadget:** Lord of the Rings (book and DVD) and Finding Nemo (my four-year-old daughter watches it incessantly)

**Best friend in the music business:** Gary Crosby and John Cummings  
**Greatest passion other than**



music; Dance and holidaying. But I never have enough time for either.

**Best thing that has happened to you in the past 12 months, personally or professionally:** Moving into our first proper office and watching my daughter dancing in the rain on a beach in Jamaica

**Tell us a secret about yourself that most people in the business wouldn't know:** I'm a qualified open water scuba diver and have dived to 100ft, even though I can only swim about 10 yards at the surface. Also, I used to be lead vocal in a funk band when I was 16.

**Who is your all-time hero, professionally or otherwise:** Dr Martin Luther King

**What is the best piece of business advice you've ever**

received? The only people who love you are your parents; everyone else expects a result.

**Who would be your fantasy boss:** Nobody. My years in the City put me off working for anyone ever again.

**What is your most embarrassing moment:** When I was about 16, at a disco at my sister's uni. A long-haired hippy asked what I thought of Led Zepplin and I said, "I think he's crap!"

**What do you predict will be the most significant music industry development over the next five years:** Indie labels – who are generally more progressive and willing to take risks musically – will flourish and give the majors a run for their money. Oh yes, and Dune will rule the world... on a Jazz Planet.



BMG took advantage of the August lull last week, staging not one, not two, but three showcases for their new signing Tunde. Who's Tunde? He's the rich voice behind the Lighthouse Family, who is striking out on his own as a solo performer. Performing for a range of media, he gave a taste of his new material, as well as helping the competition-winners kappy with a handful of

Lighthouse Family hits – High, Lifted and Ocean Drive. The album, titled Tunde, is out on October 25, with the single, Groove Romantic, set to arrive on October 4. The album is produced by former Lighthouse Family collaborator Mike Pedon. Pictured are BMG head of A&R David Field, music division president Gerd Doherty, Tunde and marketing manager Paul McEneaney.

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
265 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs & Courses: £40 (inc. 4cm x 2 col)  
Business to Business: £22 (inc. 4cm x 1 col)  
Notice Board: £18 (inc. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online every Friday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for publications the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication for series bookings: 17 days prior to publication.

## JOBS AND COURSES

[www.handle.co.uk](http://www.handle.co.uk)

FINANCE DIVISION

020 7569 9999

[finance@handle.co.uk](mailto:finance@handle.co.uk)

# handle

One of the world's leading media organisations is currently looking for exceptional media finance professionals for a variety of challenging and progressive roles within their dynamic and exciting London office:

**CHIEF ACCOUNTANT** £50-60K + BENEFITS  
As a senior member of the UK Corporate Finance team you will ensure the smooth running of the finance function. You will deputise for the FO when required and be responsible for managing and training the finance team. High calibre 2 yrs PQE Accountant. Ref: MW 7059

**FINANCIAL ACCOUNTANT** £32K + BENEFITS  
Managing two Assistants you will produce consolidated cashflow reports and forecasts, implement and continually improve processes and act as Finance Manager for European subsidiary. Finalist or newly qualified Accountant with exceptional interpersonal skills. Ref: MW 7071

**ASSISTANT ACCOUNTANT:** £18-20K + STUDY (Grad, 1Yr Exp, student) Ref: MW7388

**ROYALTIES ADMINISTRATOR:** £19K + BENEFITS (Previous Artist royalties exp) Ref: MW 7443

**ACCOUNTS CLERK** £15K (6 months exp) Ref: MW 7704

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY



## Sales Representative North England & Scotland

Due to continued expansion, the UK's largest independent distribution company is currently recruiting for a full or part-time road sales representative to cover the north of England and Scotland.

- Previous retail or road sales experience essential.
- Salary negotiable and based on experience but will include company car etc.

Applications in writing enclosing a current CV with salary expectations to Steve Kersley, Operations Director, Proper Music Distribution, The Powerhouse, Cricket Lane, London, BR3 1LW.

**Do you have a london venue to promote to the uk music industry?**

**so, you need to be part of Music Week's London venues map!**

With rates starting from as little as £600, its the essential part of your marketing mix

For details contact Maria on 0207 921 8315  
[email maria@musicweek.com](mailto:email maria@musicweek.com)

# MUSICWEEK

## directory

# 05



The guide to who's who in the music industry - the ultimate contact book

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

The **Music Week Directory 2005** lists over 10,000 companies in the following sections:

- ★ Industry Organisations ★ Retail & Distribution
- ★ Record Companies ★ Publishers ★ Design & Manufacturing
- ★ Business Services ★ Media ★ Press & Promotion
- ★ Live ★ Recording Studios & Services

With so many of your competitors listed, an enhanced entry is the only way to stand out and be noticed. An advertisement gives you prime positioning, a logo gives you prominence on the page - both guarantee maximum exposure for a whole year.

### DEADLINES

Logo booking deadline: **9 September, 2004** Display ad booking deadline: **16 September, 2004**  
Display ad copy deadline: **12 October, 2004**

FOR FURTHER DETAILS, CONTACT THE SALES TEAM ON 020 7921 8365 (DISPLAY), OR 020 7921 8315 (LOGOS),  
EMAIL: [scott@musicweek.com](mailto:scott@musicweek.com) / [maria@musicweek.com](mailto:maria@musicweek.com)



# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Informatics,  
8th Floor, Langate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs & Courses: £10 (incl. 4cm x 2 col)  
Business to Business: £21 (incl. 4cm x 1 col)  
Notice Board: £10 (incl. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Friday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for  
publication on the following Monday (space  
permitting). Consultation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication)

## BUSINESS TO BUSINESS

### SERVICES

Ascent Media Music and Agency offers a full spectrum of duplication  
services to our clients, whose focus is concentrated on the Music and  
Advertising industries.

Our offerings also include DVD Authoring, Subtitling and Asset  
Management.

For further information contact:  
Kabir Malik or Carla Prasad  
kabir.malik@ascentmedia.co.uk  
carla.prasad@ascentmedia.co.uk  
Tel: +44 (0) 20 7208 2200



### WANTED

#### CASH PAID

We buy CD Albums & Singles  
LP's, 12" & 7", White Labels  
Promo's, Acetates, Video's,  
POS Material, Artwork,  
Awards and Memorabilia  
Complete Collections,  
Overstocks, Inventories  
and Libraries cleared. **Call**  
Julian or Mark ...  
office: 01474 815099  
mobile: 07930 406664  
e-mail: mwl@ell.com

#### RECORDS WANTED CASH PAID

7", 12", LP's, 60's, 70's,  
POP, METAL, PUNK,  
REGGAE, INDIE...  
top prices paid for stony!  
In top condition  
complete collections  
welcome  
CALL CHRIS: 024 8617 9867  
MOBILE: 01958 82224  
email: chrism@ell.com

#### RAT RECORDS

BUY CDs  
& VINYL  
SMALL TO VAST  
AMOUNTS  
We pay cash and  
collect at your  
convenience  
PRICES GIVEN OVER  
THE PHONE  
Call Tom on  
020 7274 3222  
[ratrecords@sfmail.net](mailto:ratrecords@sfmail.net)

#### An Unique Opportunity

For a self-motivated  
person to manage  
and exploit the  
talents of four  
Engineer/Producer/  
Writers with  
diverse musical  
backgrounds and  
who have access to  
their own studio  
facility.

Send some words  
about yourself to:  
Box 154

### DISTRIBUTION

## ROLLED GOLD INTERNATIONAL

THE WHOLESALER TO THE TRADE

Over 1,000,000 CD's/DVD's available  
Distribution & Service second to none

EDI Ordering available

Increase your profits with low  
prices/special offers

Discounts for Credit Card/Cash  
Customers

Promotions, tailored to your needs

One Call to open an account or request  
a price list

View our stock list on [www.rolledgold.net](http://www.rolledgold.net)

Tel: 01753 691317

Fax: 01753 692728

e-mail: [sales@rolledgold.net](mailto:sales@rolledgold.net)

8G Bedford Avenue, Slough Trading Estate,  
Slough SL1 4RA

### TO RENT

#### TWO LARGE STUDIO SPACES FOR RENT

- \* NATURAL DAYLIGHT \* AIR CONDITIONED
  - \* IDEAL FOR WRITER / BAND / STUDIO
  - \* RELAXED VIBE \* NAME CLIENTS
  - \* 1MIN FROM OLD ST TUBE / BR
- CALL 0207 251 6200  
OR EMAIL  
[INFO@FORTRESSSTUDIOS.CO.UK](mailto:INFO@FORTRESSSTUDIOS.CO.UK)

### PACKAGING

#### POSTING RECORDS?

LP Mailing Envelopes • Single Mailing Envelopes  
Postal Tubes • CD Mailers • DVD Mailers



#### WILTON OF LONDON

ESTABLISHED 25 YEARS

TEL: 020 8341 7070 FAX: 020 8341 1176

### MANUFACTURING

#### CD DUPLICATION

NO.1 SUPPLIER TO THE INDUSTRY

PROFESSIONAL SERVICE WITH COMPETITIVE PRICES

020 7385 2299

24HR TURNAROUND

[WWW.MEDIADISC.CO.UK](http://WWW.MEDIADISC.CO.UK)



### OFFERED

#### Enthusiastic hardworking graduate

with work experience in  
record and publishing  
companies (A&R, Press,  
Marketing), is looking for  
a job in music!

E-mail: [Gladia](mailto:Gladia@gladiamusicjob@yahoo.co.uk) at  
[gladiamusicjob@yahoo.co.uk](mailto:gladiamusicjob@yahoo.co.uk)  
if you want to see CV.

### RETAIL

cd dvd vinyl + games  
**red displays**  
store fittings displays storage counters  
browser-charts gondolas in-wall-shelves

[www.reddisplays.com](http://www.reddisplays.com) tel: 01733 239001

now

everyone can find the

they want

musicweek.com

with

To advertise your position in Music Week and on [musicweek.com](http://musicweek.com), contact Maria on 020 7921 8316 [maria@musicweek.com](mailto:maria@musicweek.com)



# Datafile

Britain's most comprehensive charts service  
Week 34

TV & radio airplay p32 ▶ Cued up p36 ▶ New releases p38 ▶ Singles & albums p40

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Soulwax *Any Minute Now* (PIAS);  
Prodigy *Always Outnumbered, Never  
Outgunned* (XL); The Firm Brothers  
*Everyone Is Here* (Parlophone)

**AUGUST 30**  
Marcy Gray *The Very Best Of* (Epic); Jill  
Scott *Words And Sounds Vol. 2* (Epic); The  
Libertines *The Libertines* (Rough Trade);  
R Kelly *Happo People - You Saved Me*  
(Jive); Björk *Medulla* (One Little Indian)

### SEPTEMBER 6

Natasha Bedingfield *Unwritten*  
(Phonogenic); Goldie Lookin' Chain  
*Greatest Hits* (Must Destroy); Har Mar  
Superstar *The Handler* (Record  
Collective); Dizzee Rascal *Showtime*  
(XL); Kasabian *Kasabian* (Ansta)

### SEPTEMBER 13

Kom *Greatest Hits* (Epic); The Thrills  
*Let's Soothe Bohemia* (Virgin); Nelly  
*Sit/Stand* (Island); Daniel O'Donnell  
*Ive Laugh Love Yes* (Rosette)

### SINGLES

**THIS WEEK**  
Maroon 5 *She Will Be Loved*  
(Octone/BMG); The 411 *Dumb* (Sony);  
Sugababes *Caught In A Moment* (Island); Dizzee Rascal *Stand Up Tall* (XL)

### AUGUST 30

Kanye West *Jesus Walks* (Def Jam);  
Nelly My Place/Flag Your Wings (Island);  
The Thrills *Whatever Happened To Corey  
Hain?* (Virgin); The Killers *All These  
Things That I've Done* (Lizard King);  
Prodigy *Girls* (XL)

### SEPTEMBER 6

Kevin Lyttle *I Got It* (Atlantic); Peter  
Andre *The Right Way* (EastWest); McFly  
*Aloud Love Machine* (Polydor); Joss  
Stone *You Had Me (Re)deemed* (Virgin);  
Brian McFadden *Real To Me* (Sony); The  
Music Freedom Fighters (Virgin)

### SEPTEMBER 13

Candice Hello (Sony); Beastie Boys *Triple  
Trouble* (Capitol); Kells *Millionaire*  
(Virgin); The Corrs *Angel* (Atlantic);  
Fatboy Slim *Slash Dot Dash* (Skint); Girls  
*Aloud Love Machine* (Polydor); Joss  
Stone *You Had Me (Re)deemed* (Virgin);  
Dido *Sand In My Shoes* (Cherry)

### BET MUSIC WEEK ONLINE

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

## The Market

### Chart first for solo siblings

**Alan Jones**  
Janet Jackson never got higher than number two on the singles chart, and neither did Marie Osmond but this week Natasha Bedingfield checks in at number one with her second single *This*. These Words a little more than a year after brother Daniel registered his third number one with *Never Gonna Leave Your Side*. The Bedingfield siblings thus become the first brother and sister in chart history to have separate solo number ones.

With Bedingfield at number one being followed by 3 OF A Kind, Gold Lookin' Chain, Busted and The Streets, the entire Top 5 is by UK artists for the second week in a row. Before last week, the last occasion on which the first five was import free was week ending 27 May 2001. These Words is also the fifth number one in a row by a British act - Kind, Busted, The Streets and Shapeshifters. The last such sequence was completed in September 2002.

Although slipping to number two, 3 OF A Kind managed to sell a further 45,963 copies of *Babyfaces* last week, helping the singles market to a 4% gain. The 441,674 singles sold last week represent the highest total for five weeks. But the dearth of chartworthy new releases



Maroon 5: Debut album *Songs About Jane* at number one for the second week

continues to fuel the summer slump in album sales. Although the compilation sector suffered the bigger decline week-on-week, artist albums' sales - which the previous week plumbed a low week low at 1,624,400 - dipped a further 4.3% to 1,554,059, their lowest tally for 105 weeks.

Despite the weakness of the overall album market, there is cause for celebration for Maroon 5, whose debut album *Songs About Jane* entered the chart at number 59 in February and completes its long and winding road to number one this week. The album reaches the summit on its 29th appearance in the chart, and sold 46,998 copies last week

to raise its overall sales to 487,045. *Songs About Jane* peaked at number two in May when Maroon 5's debut single *This Love* was out, and its latest boost - which has seen it climb the charts seven weeks in a row - was triggered by massive TV and radio exposure for follow-up *She Will Be Loved*, which is out tomorrow.

It seems certain that a) Maroon 5 won't be number one next week and b) album sales will climb. Both of these facts will be the result of the release today (23rd) of the Prodigy's first album in seven years, *Always Outnumbered Never Outgunned*, which looks set for a massive first week.

## FAST CHART

### SINGLES

**NUMBER ONE**  
NATASHA BEDINGFIELD *THESE WORDS* Phonogenic  
Natasha Bedingfield's introductory single *This* registered first week sales of 27,413 in May. These Words fares 150.77% better, with first week sales of 68,745, a total that beats 21 and is beaten by 12 chart-topping tallies in 2004.

### ARTIST ALBUMS

**NUMBER ONE**  
MAROON 5 *SONGS ABOUT JANE* JBMG acts rule the singles and albums chart this week. Maroon 5's debut album *Songs About Jane* arrives at the apex on its 28th week in the chart. In America, it has been charting for 66 weeks but has never climbed higher than number seven.

### COMPILED ALBUMS

**NUMBER ONE**  
NOW 58 *EMV/Prin/UMTV*  
Despite a 42% dip week on week - its steepest decline yet - Now 58 is number one in the compilation sector and overall, for the fourth straight week. The 64,732 copies it sold last week raises its 27-day sales tally to 660,665 and dwarf the 28,846 sales that earn *Classics* runners-up slot in the compilation list.

### RADIO AIRPLAY CHART

**NUMBER ONE**  
SHAPESHIFTERS *LOLA'S THEME* Positiva  
Natasha Bedingfield narrows Shapeshifters' victory margin from more than 11m audience impressions to fewer than 3m but the dance disc registers its sixth week at number one with an audience of 72,594.

### SCOTTISH SINGLES

**NUMBER ONE**  
NATASHA BEDINGFIELD *THESE WORDS* Phonogenic  
These Words sold more than three times as many copies as any other single.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +0.0%  
Year to date versus last year: +6.6%

Market shares

BMG	29.3%
Virgin	16.5%
Island	12.0%
Polydor	7.1%
Sony	6.3%

### ALBUMS

Sales versus last week: -11.6%  
Year to date versus last year: +2.8%

Market shares

BMG	19.4%
Polydor	16.5%
Island	16.5%
Warner	9.0%
Sony	7.2%

### COMPILATIONS

Sales versus last week: -4.3%  
Year to date versus last year: +0.2%

Market shares

EMI Virgin	31.5%
Universal TV	20.2%
BMG	14.7%
Wesal	14.6%
Sony	3.7%

## THE BIG NUMBER: 4.61

Sales of this week number 75 artist album are 4.61 times higher than required for the singles equivalent.

### RADIO AIRPLAY

Market shares

BMG	18.6%
Polydor	11.5%
Virgin	8.5%
Sony	7.8%

### UK SHARE

Origin of singles sales (The 75): UK: 52.0%  
US: 25.3% Other: 22.7%  
Origin of albums sales (The 75): UK: 54.0%  
US: 37.3% Other: 6.7%

distributed by **NOVA** through **Chris Field.com/www.fodrecords.com**

**Chris Field**  
you take me up/easy ride available 30 august on **FOD** records



# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM/EMI	348
2	2	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA	330
3	4	3 OF A KIND	BABYCAKES	REINLESS	309
4	9	NELLY	MY PLACE	UNIVERSAL	292
5	4	MAROON 5	SHE WILL BE LOVED	J	284
5	10	ERIC PRYDZ	CALL ON ME	DATA/HISTORY OF SOUND	284
7	5	USHER	BURN	ARISTA	279
8	7	SHAPESHIFTERS	LOLA'S THEME	POSTAL	278
9	10	SUGABABES	CAUGHT IN A MOMENT	ISLAND	257
10	18	THE 411	DUMB	SONY/STRETSIDE	256
11	1	THE STREETS	DRY YOUR EYES	LOOKED NEWBY	253
12	16	TWISTA	SUNSHINE	ATLANTIC	231
13	8	RACHEL STEVENS	SOME GIRLS	POLYDOR	223
14	36	BRIAN MCFADDEN	REAL TO ME	HOCKEY/SONY	216
15	10	D-12	HOW COME	INTERSCOPE	213
15	25	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM/RECORDS	213
17	20	KEANE	BEDSHAPED	ISLAND	208
18	29	ANASTACIA	SICK AND TIRED	EPIC	199
19	19	JO JO LEAVE (GET OUT)		MERCURY	194
20	23	BRITNEY SPEARS	EVERYTIME	JIVE	181
20	19	FRANZ FERDINAND	MICHAEL	ORFEDRO	181
22	12	JAMELIA	SEE IT IN A BOY'S EYES	PHONOGRAM	173
23	41	GIRLS ALoud	LOVE MACHINE	POLYDOR	171
24	23	J-KWON	TIPSY	ARISTA	166
25	21	GOLDIE	LOOKIN CHAIN GUNS DON'T KILL PEOPLE...	JUST DESTROY	164
25	63	JOSS STONE	YOU HAD ME	REINLESS/SONY	164
27	31	BUSTED 3AM		UNIVERSAL	154
28	24	PRODIGY	GIRLS	XL	143
29	24	NINA SKY	MOVE YA BODY	UNIVERSAL	139
30	25	BUSTED THUNDERBIRDS		ISLAND	138
31	26	FAITHLESS FEAT. NINA SIMONE	I WANT MORE	ORFEDRO	135
32	20	PAPA ROACH	GETTING AWAY WITH MURDER	GETTYEN/RECORDS	132
33	15	KASABIAN	L.S.F.	BMG	131
33	18	PETER ANDRE	THE RIGHT WAY	ATLANTIC/CAST WEST	131
35	18	KELIS	TRICK ME	VIRGIL	123
35	16	MOUSE T	IS IT COS I'M COOL?	FREZZAR	123
37	10	KANYE WEST	JESUS WALKS	ROCA/ATLANTA/RECORDS	120
38	49	KRISTIAN LEONTIOW	SHINING	POLYDOR	118
38	16	BEASTIE BOYS	TRIPLE TROUBLE	INDUSTRY	118
40	13	HOUSTON	I LIKE THAT	INDUSTRY	117



4. Nelly's new single will be a double A-side pairing 'Flap Your Wings and My Place'. Serviced with videos for both, TV seems to prefer the latter which is number four on the TV airplay chart with 292 airings last week, while 'Flap Your Wings' is placed at 42 with 110 exposures. The gap between the two appears to be much closer on radio, where 'My Place' is ranked at 47 and 'Flap Your Wings' at 56.



4. Natasha Bedingfield AIRPLAY: Slipping slightly from 359 plays to 348. These Words by Natasha Bedingfield remains at number one on the TV airplay chart. One of Bedingfield's most stalwart supporters is MTV Hits, where 'These Words' slips 14-1 on the non-played list, King's Bedingfield at the top. Fellow BMG artist Avril Lavigne is again Bedingfield's runner-up, registering 330 airings of her single 'My Happy Ending'.

Natasha Bedingfield stays on the top spot on the airplay chart helping her to push to number one on the singles chart.

THE BOX NUMBER ONE  
Eric Prydz Call On Me  
HIGHEST CLIMBER  
Girls Aloud Love Machine  
HIGHEST NEW ENTRY  
Christina Milian Whatever You Want

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA
2	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM/EMI
3	BEASTIE BOYS	TRIPLE TROUBLE	INDUSTRY
4	FRANZ FERDINAND	MICHAEL	ORFEDRO
5	KEANE	BEDSHAPED	ISLAND
5	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM/RECORDS
7	MAROON 5	SHE WILL BE LOVED	J
8	THE THIRLLES	WHAT EVER HAPPENED TO COREY HAIN	VIRGIN
9	EMBRACE	GRAVITY	INDEPENDENT
10	SHAPESHIFTERS	LOLA'S THEME	POSTAL

MTV NUMBER ONE  
Avril Lavigne My Happy Ending  
HIGHEST CLIMBER  
Keane Everybody's  
HIGHEST NEW ENTRY  
The Killers All These Things That...

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	ERIC PRYDZ	CALL ON ME	DATA/HISTORY OF SOUND
2	NELLY	MY PLACE	UNIVERSAL
3	MAROON 5	SHE WILL BE LOVED	J
4	GIRLS ALoud	LOVE MACHINE	POLYDOR
5	SUGABABES	CAUGHT IN A MOMENT	ISLAND
5	THE STREETS	DRY YOUR EYES	LOOKED NEWBY
6	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA
8	ANASTACIA	SICK AND TIRED	EPIC
8	3 OF A KIND	BABYCAKES	REINLESS
9	DARREN HAYES	POPULAR	COLUMBIA

KERRANG! NUMBER ONE  
Volcut Revolver  
HIGHEST CLIMBER  
Bowling For Soup PBS  
HIGHEST NEW ENTRY  
House of Pain Juice Around

## SMASH HITS MOST PLAYED

Rank	Artist	Title	Label
1	XTM	PRESENT ANNA FLY ON THE WINGS...	SONY/ATLANTIC
2	EVANESCENCE	BRING ME TO LIFE	FINO/WEPIC
3	BEYONCÉ	CRAZY IN LOVE	COLUMBIA
4	SLIM SHADUP	SQUAD WE JUST BE DREAMIN'	EAST WEST
5	BUSTED	SLEEPING WITH THE LIGHT ON	UNIVERSAL/ISLAND
6	GARETH GATES	ANYONE OF US (STUPID MISTAKE)	S
7	PINK FEAT. WILLIAM ORBIT	FEEL GOOD TIME	COLUMBIA
8	FAST FOOD ROCKERS	FAST FOOD SONG	BETTER THE DEVIL
9	WILL YOUNG	ANYTHING IS POSSIBLE	S
10	BENNY BENASSI	PTS THE BIZ SATISFACTION	DATA/RS

MTV2 NUMBER ONE  
Beastie Boys Triple Trouble  
HIGHEST CLIMBER  
Queens Of The Stone Age Go With The Flow  
HIGHEST NEW ENTRY  
Razorguitar Vice

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	FRANZ FERDINAND	MICHAEL	ORFEDRO
2	BEASTIE BOYS	TRIPLE TROUBLE	INDUSTRY
3	SNOW PATTEN	SPLITTING GAMES	FILTON
4	THE CURE	THE END OF THE WALK	POLYDOR
5	RAZORGLIT	GOLDEN TOUCH	1015/5
6	THE FIRETRENDS	CELEST DREAMS AND NIGHTS	579
6	PRODIGY	GIRLS	XL
9	THE MUSIC FREEDOM FIGHTERS		VIRGIL
10	PAPA ROACH	GETTING AWAY WITH MURDER	GETTYEN/RECORDS

HIGHEST CLIMBER  
Queen Of The Stone Age Go With The Flow  
HIGHEST NEW ENTRY  
Razorguitar Vice

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	TWISTA	SUNSHINE	ATLANTIC
2	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM/RECORDS
3	JOY-DIVISION	DIRT OFF YOUR SHOULDER	EGG/ATLANTA/RECORDS
3	KANYE WEST	JESUS WALKS	ROCA/ATLANTA/RECORDS
5	HOUSTON	I LIKE THAT	INDUSTRY
6	NELLY	MY PLACE	UNIVERSAL
7	USHER	CONFESSIONS PART II	BMG
8	HOUSTON DUPTI	POP THAT BOOTY	INDUSTRY
9	ATL	MAKE IT UP WITH LOVE	EPIC
10	J-KWON	TIPSY	ARISTA

MTV2 NUMBER ONE  
Papa Roach Getting Away With Murder  
HIGHEST CLIMBER  
Green Day American Idiot  
HIGHEST NEW ENTRY  
Bowling For Soup 1965

FLAUNT NUMBER ONE  
Natasha Bedingfield These Words  
HIGHEST CLIMBER  
Ashlee Simpson Pieces of Me  
HIGHEST NEW ENTRY  
Eric Prydz Call On Me

THE HITS NUMBER ONE  
Eric Prydz Call On Me  
HIGHEST CLIMBER  
Keane Bedshaped  
HIGHEST NEW ENTRY  
Simsa Bely...

MTV2 live from Benicassim  
Catch the highlights from this year's Benicassim festival from 27th August - only on MTV2



The UK airplay chart remains relatively static with Lola's Theme still holding the top spot, whilst Natasha Bedingfield, The Streets and Keane offer some competition.

# The UK Radio Airplay

## RADIO ONE

Pos	Weeks on Chart	Artist	Title	Label	Pos	Last	Wk	Score
1	4	SHAPESHIFTERS	LOLA'S THEME	POSTIVA	26	27	385-6	
2	1	3 OF A KIND	SOBRIETIES	REPUBLIC	17	27	1318	
3	1	THE 411	DUMB	REPUBLIC	27	27	1897-1	
4	1	TWISTA	SUNSHINE	ATLANTIC	26	26	1897-1	
4	4	NATASHA BEDINGFIELD	THESE WORDS	PHONOGENIC	26	26	1897-1	
6	22	JO JO LEAVE	GET OUT	WEEBIRD	11	24	1186	
7	4	FRANZ FERDINAND	MICHAEL	ISLAND	26	22	3847-2	
8	1	SCENT UP & DOWN	WINGS	ISLAND	29	20	1847-2	
9	26	NELLY	FLAP YOUR WINGS	ISLAND	18	19	1595-9	
10	16	LOSTPROPHETS	LAST SUMMER	WEEBIRD	16	17	1227-1	
10	26	MAROON 5	SHE WILL BE LOVED	J	11	17	1062-2	
10	1	ERIC PYZD	CALL ON ME	PARADISE CITY OF SOUND	8	17	1010-3	
10	1	SCISSOR SISTERS	LAURA	POLYGRAM	88	17	1010-3	
13	13	D-12	HON COME	NETSPHERE	17	17	3584-1	
13	8	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM	VERMILION	28	16	2865-5	
13	8	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	LEGACY	22	16	1000-3	
13	8	THE LIBERTINES	CANT STAND ME NOW	ROUGH TRADE	26	16	1000-3	
13	10	KEANE	BEDSHAPED	ISLAND	18	16	3262-2	
19	4	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA	26	15	1374	
19	1	ARMAND VAN HELDEN	MY MY MY	SOUNDGARD	3	15	1021	
19	18	MOUSSE T	IS IT COOL TO BE COOL	FREEMAN	18	15	1828-9	
19	17	OUTKAST	ROSES	ARISTA	15	15	740-1	
21	1	DAMIEN RICE	CANNONBALL	MONSTER	19	13	931-1	
21	1	THE MUSIC	FREEDOM FIGHTERS	VERMILION	7	13	729-1	
21	1	JOSS STONE	YOU HAD ME	REBELMUSIC	8	12	807-4	
21	1	THE STREETS	DRY YOUR EYES	LEGACY	18	12	638-1	
21	1	GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE	WEEBIRD	12	12	778-1	
21	1	13	ESTELLE	1980	ARISTA	17	12	573-1
29	1	JAYVINE	DONT WALK AWAY	WEEBIRD	7	11	892-1	
26	1	GREEN DAY	AMERICAN IDIOT	WEEBIRD	11	11	229-1	

© Music Control UK. Compiled from data gathered from 09:00 on Sun 13 August 2004 to 24:00 on Sat 21 August 2004

## GET MUSIC WEEK ONLINE

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

## SNAP SHOT

## THE GO! TEAM



Having built up underground buzz and acclaim in the style press and broadsheets via their first two EPs and a series of live shows, the Go! Team are launching a mainstream

assault with their debut album *Lightning Strike*, which is to be released through Mophem Industries on September 13. The album sees Cool Keam lycapina

Ian Parton take in an eclectic list of inspirations - chants, northern soul, Beyoncé, Sonic Youth and big band drum solo - all of which can be heard jostling for attention.

Having made their live debut early this year as support to Franz Ferdinand in Europe, the Go! Team continue at Xfm's *Openers* night at London's Brixton on September 30.

CAST LIST: Label: Memphis Industries, Management: Ollie Jacobs, Matt Jacob, Marketing: Trust Management, Press: Dave Coover, Geraldine Carabell, Will Lawrence, In House: Online: Matwells, National & Regional Radio: Cool Badge.

Pos	Weeks on Chart	Artist	Title	Label	Pos	Last	Wk	Score	
1	1	SHAPESHIFTERS	LOLA'S THEME	POSTIVA	26	27	385-6		
2	2	6	1	NATASHA BEDINGFIELD	THESE WORDS	PHONOGENIC	26	28	2348
3	3	10	5	THE STREETS	DRY YOUR EYES	LEGACY	18	12	505
4	4	4	10	KEANE	BEDSHAPED	ISLAND	19	28	46.60
5	13	4	13	KRISTIAN LEONTIOU	SHINING	POLYGRAM	1082	14	43.95
6	11	4	0	MAROON 5	SHE WILL BE LOVED	J	13	8	43.07
7	8	5	0	TWISTA	SUNSHINE	ATLANTIC	1029	9	39.92
8	5	3	0	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM	VERMILION	402	52	38.81
9	17	5	2	3 OF A KIND	BABYCAKES	REPUBLIC	1096	13	37.13
10	14	3	0	JO JO LEAVE	GET OUT	MERCURY	866	54	36.75
11	9	14	77	SCISSOR SISTERS	LAURA	POLYGRAM	1401	-11	36.5
12	12	22	0	MAROON 5	THIS LOVE	J	12	13	36.09
13	4	11	70	JAMIELIA	SEE IT IN A BOY'S EYES	PARADISE CITY	1723	-1	34.92
14	16	2	0	THE 411	DUMB	SONY/REPUBLIC	820	29	32.95
15	10	16	47	KELIS	TRICK ME	VERMILION	1404	-13	32.15
16	14	5	8	ANASTACIA	SICK AND TIRED	EPIC	343	2	32.04
17	7	6	9	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA	1070	-13	28.32
18	26	3	0	SUGABABES	CAUGHT IN A MOMENT	ISLAND	856	14	27.05
19	20	8	18	KEANE	STEVENS SOME GIRLS	POLYGRAM	1439	-14	25.03
20	15	5	36	SCENT UP & DOWN	WINGS	ISLAND	525	-6	24.67
21	46	1	0	JOSS STONE	YOU HAD ME	REBELMUSIC	285	47	24.53
22	31	39	77	KEANE	EVERYBODY'S CHANGING	ISLAND	609	-19	24.28
23	19	16	0	M WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	BAD BOYS/ISLAND	1003	-19	24.28
24	25	17	42	DAMIEN RICE	CANNONBALL	MONSTER	1022	-13	22.71
25	28	14	22	USHER	BURN	ARISTA	1226	-20	22.35

## RADIO TWO

Pos	Weeks on Chart	Artist	Title	Label
1	3	KRISTIAN LEONTIOU	SHINING	POLYGRAM
2	1	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM	VERMILION
3	2	THE FINN BROTHERS	WONT GIVE IN	REPUBLIC
4	7	AMY WINEHOUSE	HELP YOURSELF	ISLAND
5	14	FRIED	WHATEVER I CHOOSE	LEGACY
6	12	ED HARCOURT	THIS ONE'S FOR YOU	REBELMUSIC
7	29	KEANE	BEDSHAPED	ISLAND
8	21	PAUL WELLER	WISHING ON A STAR	VE
9	4	EMBRACE	GRAVITY	INDEPENDIENTE
10	4	BETH NIELSEN	CHAPMAN FREE	SANCTUARY

## EMAP BIG CITY

Pos	Weeks on Chart	Artist	Title	Label
1	1	SHAPESHIFTERS	LOLA'S THEME	POSTIVA
2	5	NATASHA BEDINGFIELD	THESE WORDS	PHONOGENIC
3	2	THE STREETS	DRY YOUR EYES	LEGACY
4	3	RACHEL STEVENS	SOME GIRLS	POLYGRAM
5	9	SCISSOR SISTERS	LAURA	POLYGRAM
6	4	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA
7	16	KRISTIAN LEONTIOU	SHINING	POLYGRAM
8	10	KEANE	EVERYBODY'S CHANGING	ISLAND
9	28	MAROON 5	SHE WILL BE LOVED	J
10	7	JAMIELIA	SEE IT IN A BOY'S EYES	PARADISE CITY

## NUMBER ONES

BEAT 106	BEAT 103.4	BEAT 103.4	BEAT 103.4
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

## BEAT 106

Pos	Weeks on Chart	Artist	Title	Label
1	9	NATASHA BEDINGFIELD	THESE WORDS	PHONOGENIC
2	3	BLACK EYED PEAS	LETS GET IT STARTED	JAMM
3	1	AVRIL LAVIGNE	MY HAPPY ENDING	ARISTA
4	10	MAROON 5	SHE WILL BE LOVED	J
5	5	SNOW PATROL	SPITTING GAMES	FLECTION
6	1	SCISSOR SISTERS	LAURA	POLYGRAM
6	16	LOSTPROPHETS	LAST SUMMER	VISIBLE NOISE
8	1	EMBRACE	GRAVITY	WALL TO WALL
9	4	FREESTYLERS	PUSH UP	AGUISO/THE GRAY
10	27	KEANE	BEDSHAPED	ISLAND

## XFM

Pos	Weeks on Chart	Artist	Title	Label
1	1	THE LIBERTINES	CANT STAND ME NOW	LEGACY
2	1	JET LI	GET HARD BITCH	ELECTRA/AVANTAGE
3	2	LOSTPROPHETS	LAST SUMMER	VISIBLE NOISE
4	13	MORRISSEY	FIRST OF THE GANG TO DIE	ATLANTIC/SONY
5	1	EMBRACE	GRAVITY	INDEPENDIENTE
6	15	RAZORLIGHT	VICE	VERTIGO
7	12	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	LEGACY
8	4	SCISSOR SISTERS	LAURA	POLYGRAM
9	4	THE STREETS	DRY YOUR EYES	LEGACY
10	27	KEANE	BEDSHAPED	ISLAND

## HIGHEST NEW

ENKRIES	BEAT 103.4	BEAT 103.4	BEAT 103.4
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10







## SINGLE OF THE WEEK

**Brian McFadden**  
Real To Me

Motest/1/Sony 6753031

Penined by McFadden and Guy Chambers, this authentic rock ballad is eight years away from the world of Westlife. Aside from a few suspect lyrics, it is a strong solo debut that showcases McFadden's new-found maturity and goes hand in hand with an image overhaul that is more Bryan Adams than Izzy comparisons with Robbie Williams. It is exploding at radio and TV too, including a B-listing at Radio Two, C-listing at Radio One and A-listing at Capital.

**ALSO OUT THIS WEEK**  
**SINGLES**

22-20s - 22 Days  
(Universal) Adele -  
Ringing In My Ear  
(Domino) Gomez -  
Sweet Virginia  
(Warner) Hootie &

Santander (Wing  
Tarek) Kevin Lyttle -  
I Got It (Atlantic)  
Papa Roach -  
Elasticity  
(Atlantic) My  
Chemical Romance -  
Three Cheers For  
Romance (Capitol)

**ALBUMS**  
The Black Keys -  
Rubber Factory  
(Epic) My  
Chemical Romance -  
Three Cheers For  
Romance (Capitol)

Records released 06.09.04

## ALBUM OF THE WEEK

**Natasha Bedingfield**  
Unwritten

BMG 82876637022

Coming on more like Dido's feistier younger sister (rather than Danielle's), Bedingfield's debut album arrives packed with fantastic production and some excellent pop moments. It encompasses a wide range of styles and genres, and is packed with a wide-eyed energy and enthusiasm that is difficult to dislike. It has already made its mark thanks to two huge hit singles, and will only continue the momentum for the rest of the year.



## Singles

## Annie

Chewing Gum (6/9 679L075CD1)

Produced by Richard X with typical pop panache, this major-label debut from

Norway's Annie pairs an offbeat electronic backing with sugar-sweet vocals. Designed to enchant and annoy in equal measures, this perfect pop confection has already been single of the week in *NME*.

Nick Cave & The Bad Seeds

Nature Boy (Mute COMUTE324)

This lead single from Abbott Blues/The Lyrer Of Orpheus is a stunning confirmation, if one were needed, that Cave is still a potent musical force. It swaggers and flows, with the Bad Seeds seemingly reinvigorated since the departure of long-time guitarist Blixa Bargeld.

Foundains of Wayne

Hey Julie (Virgin VSCD1881)

Taken from FOW's excellent album *Interstate Managers Welcome*, this short but sweet song tells the tale of a desk jockey who hates his nine-to-five existence and lives for the moment when he comes home to the one he loves.

## Houston

I Like That (Capitol DCCL861)

Being featured in the McDonald's TV commercial (with Justin Timberlake) can only help propel this better-than-average R&B/rap pop tune towards the upper echelons of the chart. Joined on vocals by Chingy and Nate Dogg, this is a taster for Houston's debut album, which is out next week.

## Jet

Cold Hard Bitch (Elektra E7607CD)

Jet's third single sees the US band consolidate a year of success which saw them break not only their home territory, but also the UK and Australia. It is a skilfully crafted rocker which is also released as a DVD single.

## McFly

The Girl (Island MCSTD40378)

The youngest band to date to top

the UK album chart continue their incredible rise with the third single pulled from their debut album. B-listed at Radio One, it is a slab of vintage sounding rock'n'roll which is retro and upbeat enough to pull off the neat trick of appealing both to their teenage fanbase and possibly their fans' grandmothers too.

## Maxi Priest

Fields/Like I Do (Relentless RECD07)

This heartfelt reading of the Sting tune is coupled with the self-penned Like I Do, an infectious slice of reggae pop complete with Priest's trademark feign-of-pain. Picking up L&R play, this should give Priest his 15th Top 40 hit.

## The Mooney Suzuki

Alive & Amplified (Columbia SAMM006)

This feverish slice of melodic attitude rock from this New York four-piece suggests influences of T Rex and Led Zeppelin, and is pulled off with aplomb. Already garnering praise from the main rock press and broadsheets, anticipation is growing for their debut album, which is also released this month.

## The Music

Freedom Fighters (Virgin VSCD1883)

This is an unexpected turn for The Music, who have crossed into classic rock territory. The change in direction certainly suits them and will help them transfer into the mainstream.

## Peter Andre

The Right Way (Atlantic ATUK001CD1)

After Andre's *Insania* single fell short of expectation after his 'I'm A Celebrity...reunited' this hookless mid-tempo ballad will hookless mid-tempo ballad, and giving his notorious girlfriend a co-starring role in the video may also smack of desperation.

## X-Ecutioners

Like This (MCA Human Than Human Columbia 6751762)

This double A-side takes all the best bits of electro-funk and adds classic old school turntable skills for an infectious bop. The X's treatment of White Zions' *Human More Human Than Human* highlights their cross-style appeal.

## Albums

## Big &amp; Rich

Horse Of A Different Colour (Warner Bros 9362485202)

The debut album from this Nashville duo has sold 1m copies in the US within six weeks, and is a pleasing blend of rock, country and pop that harks back to the globe-trotting West Coast sound of the mid-Seventies. The songs are very strong, especially the potential contender hit *Big Time* and new single *Save A Horse (Ride A Cowboy)*.

## Dizee Rascal

Showtime (XL XLCD181)

Any doubts whether Dizee Rascal's arresting debut was a one-off can be dispelled. Showtime shows progression and maturity, while maintaining the originality and experimentation of previous work. His voice remains brutally honest and the production equally as raw.

## Micah P Hinson

And The Gospel Of Progress (Sketchbook SKETCH006)

A new signing to the label which is home to Stepin Merrit and Lone Pigeon, Hinson's music is firmly based in Americana and traditional US roots music and also has the space-like quality of Flaming Lips or Mercury Rev. His rich vocals make for comforting songs and there is no doubt that followers of that scene will welcome him with open arms.

## Har Mar Superstar

The Handler (Record Collector/Warner 9362488102)

Pop's smallest anomaly delivers a third album which blends Seventies and Eighties US sounds that are blatantly influenced by Prince and Stevie Wonder. It is not the most original album, but is rather proficient and contains some strong pop songs.

## Kasabian

Kasabian (RCA PARADISE16)

Thanks to a creative marketing campaign, this swaggering four-piece have already made an impact in new music circles, and

attracted a fanbase big enough to earn chart placings for all their recent singles. However, on the strength of this album, the band look set for an alternative niche.

## Lazyboy

Penguin Rock (Sunday Best SBEST004)

Stardust's Rob Da Bank ranges as widely as one of his DJ sets on this eclectic link-up with production partner Dan Carey. Fans of his radio show *The Blue Room* will warm to this eclectic blend of skewed pop, dub and electronica. Guests such as Roddy Frame, Estelle and Lee Scratch Perry add their own touches to this charmingly eccentric set.

## My Chemical Romance

Three Cheers For Sweet Revenge (Reprise 9362486152)

The debut album from the New Jersey quintet is a powerhouse of pop punk with the odd metal rocker thrown in. Standout cuts are the fiery *Give Em Hell Kid* and new single *I'm Not Okay*.

## Glen Matlock &amp; The Pistillines

On Something (Liberty/EMI Records 8662622)

The former Sex Pistol returns to EMI with an album that may not be the most sophisticated record you'll hear all week, but has a sincerity and swagger that lifts it far above the pack. You may not reasonably expect from an ageing punker. As such, it deserves an audience beyond Pistols devotees.

## Radio Dept

Lesser Matters (XL XLCD 177)

From Malmo, Sweden, the Radio Dept's debut album is something of a pleasant surprise. Indie guitar-driven pop hidden behind swathes of white noise, it delivers a sound last heard in the heyday of shoegazing.

## Raghuw

Storyteller (2/ ARJ020642)

This debut album from the Canadian/Asian student from Maceo's School Of Performing Arts is packed with potential hits. His unique take on Asian-flavoured US R&B makes this album stand out, particularly on the funky opener *Let's Work It Out* and the beautiful ballad *Come On*. Excellent.

## Sterling Roswell

The Psychedelic Uk (Jungle MJC001CD7)

This debut album from one-time *Spaceman 3* member Roswell is a blissed-out space-rock gem, and features such luminaries as the *Flamin' Groovies'* Chris Wilson and long-time Van Morrison drummer Bobby Irwin. As well as the marvellous single *Girl From Orbit*, other standouts include *Time Lops* and *Blue Moon*.

## Selfish Cunt

No Wicked Heart Will Prosper (Rosebud RSD101)

This is an album that ticks most suggested anti-genre of the highest order made on awkward menacing electric guitars and, predictably, that is exactly what it is. A little Fall-esque in parts, the misery is relentless and they are, again predictably, the new darlings of the weekly rock press, but actually not very good at all.

## Various

Electric Soul 2 (PIAS CHAIR005CD)

*Manchester 2*, *Unabombers* may be a second selection of soulful and funky gems based around the Electric Chair night. New school soul from the likes of D'Neel, NSM and Only Child adds up to a late-night blend which will electrify soul fans everywhere.

## Various

Norman Jay Presents Philadelphie (Harmless HURTCDO56)

As Carnival approaches (see p12), Harmless releases this double-CD set selected by one of its stalwarts. Focusing on the Philly sound from 1970 to 1981, it includes funky classics from the likes of MFSB, The O'Jays, The Trammps and The Jones Girls.

## Various

Studio One Funk (Soul Jazz SURCD100)

Sure to make a splash, this excellent album features many unreleased tracks from the Studio One vaults. Artists such as Cedric In Brooks, Jackie Mittoo and the wonderfully named Underground Vegetables highlight funk's influence on the label's sound.

This week's reviewer: Dargill Brad, Adam Dixon, Jason Jones, David Knight, Dawn Lawrence, James Roberts, Nicola Stiles, Nick Teaco and Simon Ward.







# Singles Chart

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
39	10	THE BLACK EYED PEAS	LET'S GET IT STARTED	1	1	Atlantic
40	NEW	SODA CLUB FEAT. ASHLEY JADE	AIN'T NO LOVE (AIN'T NO LOVE)	1	2	Island
41	33	ESTELLE	1980	1	3	Capitol
42	15	DAMIAN RICE	CANNONBALL	1	4	Capitol
43	26	LUO REED	SATELLITE OF LOVE 04	1	5	Capitol
44	36	JAY SEAN FEAT. RISHI RICH PROJECT	EYES ON YOU	1	6	Capitol
45	NEW	THE STILLS	STILL IN LOVE SONG	1	7	Capitol
46	12	JENNIFER ELLISON	BYE BOY	1	8	Capitol
47	30	KELIS	TRICK ME	1	9	Capitol
48	21	BIFY CLYD	GLITTER AND TRAUMA	1	10	Capitol
49	NEW	SIRENS BABY	(OFF THE WALL)	1	11	Capitol
50	8	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	1	12	Capitol
51	NEW	MORTIIS	THE GRUDGE	1	13	Capitol
52	NEW	ARMIN VAN BUUREN	BLUE FEAR 2004	1	14	Capitol
53	16	MORRISSEY	FIRST OF THE GANG TO DIE	1	15	Capitol
54	4	FLIP & FILL FEAT. KAREN PARRY	DISCOLAND	1	16	Capitol
55	26	THE FINN BROTHERS	WON'T GIVE IN	1	17	Capitol
56	42	GIRLS ALoud	THE SHOW	1	18	Capitol
57	90	THE HIVES	WALK IDIOT WALK	1	19	Capitol
58	39	DTB PROJECT	THE SUN IS SHINING (DOWN ON ME)	1	20	Capitol
59	NEW	REUBEN MOVING	TO BLACK WATER	1	21	Capitol
60	52	FRANKIE FURB (F U RIGHT BACK)		1	22	Capitol
61	46	BLUE BUBBLIN'		1	23	Capitol
62	54	BEVERLY KNIGHT	COME AS YOU ARE	1	24	Capitol
63	34	SOULWAX	ANY MINUTE NOW	1	25	Capitol
64	47	MARQUES HOUSTON FEAT. JERMAINE POP	THAT BOOTY	1	26	Capitol
65	15	ASH	STARCROSSED	1	27	Capitol
66	NEW	ABERFELDY	HELIOPOLIS BY NIGHT	1	28	Capitol
67	53	CASSIDY FEAT. R KELLY HOTEL		1	29	Capitol
68	45	EAMON	F**K IT (I DON'T WANT YOU BACK)	1	30	Capitol
69	45	WILEY PIES		1	31	Capitol
70	11	CHARLOTTE HATHERLEY	SUMMER	1	32	Capitol
71	NEW	HELL IS FOR HEROES	ONE OF US	1	33	Capitol
72	60	TWISTA	SUNSHINE	1	34	Capitol
73	10	BRANDY FEAT. KANYE WEST	TALK ABOUT OUR LOVE	1	35	Capitol
74	56	ANGIE STONE FEAT. SNOOP DOGG	I WANNA THANK YA	1	36	Capitol
75	4	AIR ALPHA BETA GAGA		1	37	Capitol

As used by Top of The Pops and Radio One  
 Chart compiled from official chart data from the Official UK Charts Company. Access a variety of more than 4,000 UK titles. 7 days of the UK charts. January 2004. Product with 99 UK and 540 overseas.



6. Stonebridge  
 Funky house music lives on, as Stonebridge joins Shapeshifters in the Top 10 with Put 'Em High debuting at number six second time around, having peaked 47th last year.

7. Kelis  
 Kelis' Trick Me, whose video is based on the decks stretches back 21 years, has previously had numerous hits as producer and mixer but Put 'Em High is his first with an artist credit. Put 'Em High features his first ever Top 10 hit.



25. LL Cool J  
 LL Cool J was the first solo rapper to have a Top 10 hit in the UK, and only had a longer active chart career than any other rapper before relinquishing it to more than 17 years with new single Headspinning which had peaked so far great things but sadly debuts at number 25, not least because of feeble support from indie - it attracted only 10 plays on the Music Control panel last week. Headspinning is J's 12th singles chart entry.

## DOWNLOADS - TEST DATA

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	1	SHAPESHIFTERS	LOLAS THEME	1	1	Public
2	1	THE STREETS DRY YOUR EYES		1	2	Island
3	1	MARON 5	THIS LOVE	1	3	Poly
4	1	SCISSOR SISTERS	LAURA	1	4	Jay
5	1	MARON 5	SHE WILL BE LOVED	1	5	Jay
6	1	JEFF BUCKLEY	FORGET HER	1	6	Columbia
7	1	ANASTACIA	LEFT OUTSIDE ALONE	1	7	Atlantic
8	1	OUTKAST	HEY YA	1	8	Arista
9	1	KEANE	EVERYBODY'S CHANGING	1	9	Island
10	1	GREEN DAY	GOOD RIDDANCE (TIME OF YOUR LIFE)	1	10	Reprise
11	1	ANASTACIA	SICK AND TIRED	1	11	Atlantic
12	1	KELIS	TRICK ME	1	12	Virgin
13	1	AVRIL LAVIGNE	MY HAPPY ENDING	1	13	Arista
14	1	BLACK EYED PEAS	LET'S GET RE-TAGGED	1	14	Atlantic
15	1	RICK STEVENS	SOME GIRLS	1	15	Atlantic
16	1	GOLDIE LOOKIN' CHAIN	GUIN GUIN DON'T KILL PEOPLE	1	16	Atlantic
17	1	THE 411	DUMB	1	17	Sanctuary
18	1	D 12	HOW COME	1	18	Mercury
19	1	JAMIELA	SEE IT IN A BOY'S EYES	1	19	Atlantic
20	1	THIS TITLE FEAT. ANTHONY HAMILTON	SUNSHINE	1	20	Public

THE OFFICIAL UK CHARTS COMPANY 2004. Test data from 00001 - 10000. Official chart data to launch on September 1.

## R&B SINGLES

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	1	STONEBRIDGE FEAT. THESE PUT 'EM HIGH		1	1	Atlantic
2	1	SHAPESHIFTERS	LOLAS THEME	1	2	Public
3	1	ARMIN VAN BUUREN	BLUE FEAR 2004	1	3	Nubia
4	1	ZAPP	MOUSE BOUND TO THE DUNCE/COMPUTER LOVE	1	4	Warner Bros/OTB
5	1	3 OF A KIND	BABYCAES	1	5	Real Gone
6	1	THE BANGLES	WALK LIKE AN EGYPTIAN	1	6	Walt Disney
7	1	ERIC PIVOT & STEVE ANGELO	WAZ NOT WAZ	1	7	Capitol
8	1	PROJECT NATIONAL 2	NATIONAL WITH BEAKER	1	8	Jazz
9	1	ARTIFICIAL INTELLIGENCE	UPRISING/THROUGH THE GATE	1	9	V Records/A&M
10	1	CHAKA KHAN	IT'S EVERY WOMAN/NOT NOBODY	1	10	Warner Bros/OTB
11	1	SCENT UP & DOWN		1	11	Public
12	1	MISTERS JUST KISSED MY BABY/CAPIBARY/PEOPLE SAY		1	12	Republic/OTB
13	1	SISTER SLEAZES	WE ARE FAMILY	1	13	Capitol
14	1	MIRABEAU	BACK FROM OUTTA SPACE	1	14	East West
15	1	AIR ALPHA BETA GAGA		1	15	Source 1
16	1	MARLYN	YOU NEVER KNOW	1	16	A1 Around The World/OTB
17	1	LEON LAY	THAT'S WHY I CAME TO CALIFORNIA/ROCKIN'	1	17	Enigma
18	1	ABOVE & BEYOND	NO ONE ON EARTH	1	18	Avantgarde/OTB
19	1	CHIC	GOOD TIMES/I WANT YOUR LOVE	1	19	Arista
20	1	RAW MAN	BEAUTIFUL	1	20	White Label/OTB

## R&B SINGLES

WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	Label
1	1	GOLDIE LOOKIN' CHAIN	GUIN GUIN DON'T KILL PEOPLE	1	1	Atlantic
2	1	THE STREETS	DRY YOUR EYES	1	2	Island
3	1	LL COOL J	HEADSPRING	1	3	Def Jam
4	1	J-KRON	TIPSY	1	4	Lakeland/A&M
5	1	ALTI	MAKE IT UP WITH LOVE	1	5	Capitol
6	1	D 12	HOW COME	1	6	Mercury
7	1	JAMINE	DON'T WALK AWAY	1	7	Island
8	1	NINA SKY	MOVE YA BODY	1	8	New Power Generation
9	1	LLOYD	BANKS ON FIRE	1	9	Island
10	1	OSHER	BURN	1	10	Island
11	1	JAMIELA	SEE IT IN A BOY'S EYES	1	11	Atlantic
12	1	MARON 5	FEAT. CYNIA & P DIDDY I DON'T WANNA KNOW	1	12	Atlantic
13	1	ESTELLE	1980	1	13	Capitol
14	1	SHAZNUK	LENTS NEVER FELT LIKE THIS BEFORE	1	14	Island
15	1	THE BLACK EYED PEAS	LET'S GET IT STARTED	1	15	A&M/Atlantic
16	1	SIRENS BABY	(OFF THE WALL)	1	16	Atlantic
17	1	JAY SEAN FEAT. RISHI RICH PROJECT	EYES ON YOU	1	17	Atlantic
18	1	KELIS	TRICK ME	1	18	Virgin
19	1	MARQUES HOUSTON FEAT. JERMAINE POP	THAT BOOTY	1	19	East West
20	1	BEVERLY KNIGHT	COME AS YOU ARE	1	20	Atlantic

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

Labels: Atlantic, Island, Public, Jay, Capitol, Warner Bros/OTB, Nubia, Real Gone, Walt Disney, Jazz, V Records/A&M, Republic/OTB, East West, Source 1, A1 Around The World/OTB, Enigma, Avantgarde/OTB, Arista, Def Jam, Lakeland/A&M, Mercury, New Power Generation, Island, Atlantic, Virgin, East West, Atlantic.

# Albums

28.08.04  
Top 75

# The Official UK

Musical chairs at the top of the charts sees Maroon 5 hit the top spot after a 26 week stay seven days where only one new entry reaches the Top 50.

## TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label
1	1	ELVIS PRESLEY ALIHA FROM HAWAII	BMG Video (UK)
2	2	ELVIS PRESLEY '68 COMERACK SPECIAL	BMG Video (UK)
3	3	ELVIS PRESLEY ELVIS '56	Warner Home (UK)
4	3	THE STONE ROSES THE DVD	Shout! (UK)
5	4	GUINNS N' ROSES WELCOME TO THE VIDEO	Universal (UK)
6	5	AC/DC LIVE AT DONINGTON	Epic (UK)
7	9	THE EAGLES HELL FREEZES OVER	BMG Video (UK)
8	6	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (UK)
9	16	RUSH IN RIO	S Sanctuary (UK)
10	8	CHER THE FAREWELL TOUR	BMG Video (UK)
11	10	JOHNNY CASH JOHNNY CASH	Archives (UK)
12	7	KYLIE MINOGUE BODY LANGUAGE LIVE	Parlophone (UK)
13	4	IRON MAIDEN ROCK IN RIO	S Sanctuary (UK)
14	10	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Video Int. (UK)
15	10	ELO ZOOM - LIVE	BMG Video (UK)
16	15	LED ZEPPELIN LED ZEPPELIN	Warner Video (UK)
17	12	BRITNEY SPEARS IN THE ZONE	Jive (UK)
18	20	VARIOUS THE LAST WALTZ	WEA (UK)
19	9	CREAM FAREWELL CONCERT	BMG Video (UK)
20	14	VARIOUS LATER... COOL BRITANNIA	Warner Music Video (UK)

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Last	ARTIST TITLE	Label
1	1	VARIOUS THE HUSBAND ONE SWING ALBUM 2004	Epic (UK)
2	2	NORAH JONES FEELS LIKE HOME	Blue Note
3	1	KENNY G SONGBIRD - THE ULTIMATE COLLECTION	Arista (UK)
4	5	AMY WINEHOUSE FRANK	Epic (UK)
5	3	NORAH JONES COME AWAY WITH ME	Parlophone (UK)
6	4	FAY CHARLES THE DEFINITIVE	WEA (UK)
7	8	JAMIE COLLUM THE TWENTYSOMETHING	USG
8	9	DIANA KRALL THE GIRL IN THE OTHER ROOM	Nones
9	6	BEZEL GILBERTO BEZEL GILBERTO	Epic (UK)
10	7	JAMIE COLLUM POINTLESS HISTORICAL	Candle (UK)

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST TITLE	Label
1	1	KATIE MELUA CALL OFF THE SEARCH	Demonia
2	2	NORAH JONES FEELS LIKE HOME	Blue Note
3	3	GUINNS N' ROSES GREATEST HITS	Geffin
4	5	KEANE HOPES AND FEARS	Island
5	4	SCISSOR SISTERS SCISSOR SISTERS	Philly
6	6	USHER CONFESIONS	Arista
7	7	ANASTACIA ANASTACIA	Epic
8	9	STREETS A GRAND DON'T COME FOR FREE	67/Welsh/Ch
9	8	JOSS STONE THE SOUL SESSIONS	Real Gone/Biggs
10	10	WILL YOUNG FRIDAY'S CHILD	5
11	11	GEORGE MICHAEL PATIENCE	Argon
12	12	SNOW PATROL FINAL STRAW	Editions (UK)
13	13	BLACK EYED PEAS ELEPHANT	A&M
14	14	OUTKAST SPEAKERBOXXX/LOVE BELOW	Capitol
15	16	MAROON 5 SONGS ABOUT JANE	J
16	15	DIDO LIFE FOR REBEL	Capitol
17	17	FRANK FERDINAND FRANK FERDINAND	Cherry (UK)
18	18	LEANN RIMES THE BEST OF	Capitol
19	19	JAMIE COLLUM TWENTYSOMETHING	USG
20	20	NO DOUBT THE SINGLES 1992-2003	Interscope/Priority

## SET MUSIC WEEK ONLINE TOO

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



**2. Keane**  
Keane complete a hot trick of Top 10 hits in six months, debuting at number 10 with *Belshazzar* this week, having previously reacted number three with *Under the Iron Sea*. February debut *Somewhere Only We Know* and number four with *May follow-up Everybody's Changing*. Even more impressively, their debut album *Hopes And Fears* - which climbs 3-2 this week - has spent its entire 15 week chart career in the Top 5, and has already racked up a grand total of 748,474 sales, making it the year's fourth biggest seller.



**11. Frank Sinatra**  
Frank Sinatra didn't live to see in the 21st century, dying in 1998 at the age of 82, but his music certainly lives on, and he nearly captures his third Top 10 album of the new millennium this week, courtesy of *The Platinum Collection*, which debuts at number 11. A digitally remastered triple disc set, it brings together 48 of his most famous Capitol label recordings. Dating from 1953 to 1961, they include *Come Fly With Me*, *Witchcraft*, *Chicago, Knight And Day* and *The Lady Is A Tramp*.

Pos	Last	ARTIST TITLE	Label
1	2	MAROON 5 SONGS ABOUT JANE	J
2	3	KEANE HOPES AND FEARS	Island (UK)
3	1	ANASTACIA ANASTACIA	Epic (UK)
4	4	SNOW PATROL FINAL STRAW	Editions (UK)
5	6	SCISSOR SISTERS SCISSOR SISTERS	Philly (UK)
6	5	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	Warner Home (UK)
7	7	THE STREETS A GRAND DON'T COME FOR FREE	67/Welsh/Ch (UK)
8	13	AVRIL LAVIGNE UNDER MY SKIN	Arista (UK)
9	9	USHER CONFESIONS	Arista (UK)
10	11	MCFLY ROOM ON THE 3RD FLOOR	Universal (UK)
11	11	FRANK SINATRA THE PLATINUM COLLECTION	Capitol (UK)
12	10	JAMIE RICE	Demonia (UK)
13	15	THE RASMUS DEAD LETTERS	Island (UK)
14	13	FRANZ FERDINAND FRANK FERDINAND	Demonia (UK)
15	16	THE ZUTONS WHO KILLED THE ZUTONS?	Demonia (UK)
16	10	JOSS STONE THE SOUL SESSIONS	Universal (UK)
17	12	BUSTED A PRESENT FOR EVERYONE	Blues (UK)
18	14	GABRIELLE PLAY TO WIN	Capitol (UK)
19	21	TWISTA KAMI KAZE	Arista (UK)
20	6	KRISTIAN LEONTOU SOME DAY SOON	Philly (UK)
21	42	KATIE MELUA CALL OFF THE SEARCH	Demonia (UK)
22	21	THE KILLERS HOT FUSS	Island (UK)
23	27	KANYE WEST THE COLLEGE DROPOUT	Island (UK)
24	28	NORAH JONES FEELS LIKE HOME	Blue Note (UK)
25	17	D-12 D12 WORLD	Interscope (UK)
26	23	GUINNS N' ROSES GREATEST HITS	Geffin (UK)
27	1	ELVIS COSTELLO THE VERY BEST OF	Universal (UK)
28	12	PHIL COLLINS THE PLATINUM COLLECTION	Capitol (UK)
29	3	ROY ORBISON THE PLATINUM COLLECTION	Capitol (UK)
30	26	THE BLACK EYED PEAS ELEPHANT	A&M (UK)
31	10	RACHEL STEVENS FUNKY DORY	Capitol (UK)
32	25	WILL YOUNG FRIDAY'S CHILD	5 (UK)
33	22	OUTKAST SPEAKERBOXXX/LOVE BELOW	Capitol (UK)
34	54	SUGABABES THREE	Capitol (UK)
35	5	VAN HALEN THE BEST OF BOTH WORLDS	Warner Home (UK)
36	25	JAMIELLA THANK YOU	Parlophone (UK)
37	34	MORRISSEY YOU ARE THE QUARRY	Arista (UK)
38	8	RAZORLIGHT UP ALL NIGHT	Island (UK)

ARTISTS A-Z	CHRISTIE LEMMONS 53	ENTENNA 44	JOSS STONE 16	MAROON 5 1
AMERICAN 47	DAVID 12	FRANK SINATRA 11	KATIE MELUA 21	MAROON 5 1
ANASTACIA 3	DONOVAN 10	FRANK SINATRA 11	KEANE 2	MAROON 5 1
ARIEL 14	DUKE 19	FRANK SINATRA 11	MCFLY 10	MAROON 5 1
ARTISTS A-Z	ELVIS 1	FRANK SINATRA 11	PHIL COLLINS 28	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	ROY ORBISON 29	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	SCISSOR SISTERS 5	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	SNOW PATROL 4	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	THE KILLERS 22	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	THE RASMUS 13	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	THE STREETS 7	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	THE ZUTONS 15	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	USHER 9	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	WILL YOUNG 10	MAROON 5 1
ARTISTS A-Z	FRANK 11	FRANK SINATRA 11	YOUNG 10	MAROON 5 1



**CHANNEL 4 AND E4  
WOULD LIKE TO THANK...**



**MAZTEC**

**VIRGIN  
MOBILE**

**CAKE**

**METROPOLIS**

**BLINK TV**

**REMEDY  
PRODUCTIONS**

**CAT, VERNON  
& AND SIMON**

**& THE RECORD COMPANIES  
AND THEIR ARTISTS**

**FOR ALL THEIR HARD WORK AND  
SUPPORT AT THIS YEARS V FESTIVAL**

**LOOKING FORWARD  
TO DOING IT AGAIN  
☆☆ IN '05 ☆☆**



**V FESTIVAL!**  
THE 2005  
WEDNESDAY AUGUST 23  
CHANNEL 4 - 7.30  
E4 - 14.00 & 00.30

**V FESTIVAL!**  
SOUND OF  
FRIDAY AUGUST 26  
CHANNEL 4 - 09.25  
E4 - 14.00 & 00.30

**V FESTIVAL!**  
SOUNDS OF  
SUMMER  
THURSDAY AUGUST 27  
CHANNEL 4 - 09.25  
E4 - 14.00 & 00.30

**Highlights - Saturday September 4**  
CHANNEL 4 - (13.00-15.00)  
E4 - TBA

**V ON 4**  
**V FESTIVAL!**  
THE GIRLS - Monday August 23  
CHANNEL 4 - 9:30  
E4 - 14:00 & 00:30

**BEST OF  
BRITISH** - Tuesday August 24  
CHANNEL 4 - 9:25  
E4 - 14:00 & 00:30

