



19.06.04/£4.00

**In this week's issue: Sony and BMG make case to EC;
All the news from DVD Europe Plus: the charts in full**

MUSICWEEK


CMP
United Business Media

Beverley Knight Affirmation

The New Album
Out 28 June



Beverly Knight

Beverly Knight returns with her amazing new album Affirmation on 26 June, preceded by the single Come As You Are on 21 June.



The Album



The Single

CURRENT MEDIA SUPPORT:

RADIO

- Playlisted at:
- Radio 1 B list
 - Radio 2 A list
 - Capital B list
 - 124 ILRs including Galaxy, Capital Group, OWR

TV

- TOTPs exclusive performance 4 June
- MTV Hits B list
- TMF B list
- VH1 B list, Planet Celebrity news 16 June
- The Box currently at #19
- MTV interview 14 June, news piece 16 June, EMAF selector 14 June
- Disney Video & PA 16 June
- ITV DiscoMania interview tx 19 or 26 June
- Popworld interview & video piece 20 June
- Trouble TV interview & video 21 June
- Newsround interview & video 24 June
- Xchange interview & video 24 June
- TOTPs Saturday PA & interview 26 June
- GDRUK and This Morning tx the

PRESS

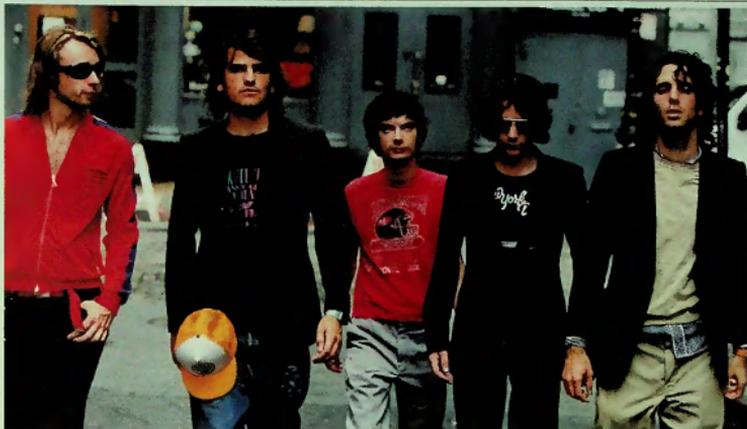
- Reviews to run across the board, key features include...
- Independent on Sunday Review cover feature 20 June
 - The Times feature 26 June
 - Mail on Sunday Night and Day feature 27 June
 - Atlantic double page spread
 - Sunday Express 5 Mag '24 hours' Q&A 20 June
 - Blues & Soul interview (open) 23 June
 - Mojo Urban album of the Month for July
 - In Style interview and shoot (4pg feature) 29 July
 - RnA Affirmation Q&A 5 Aug
 - Marie Claire interview and shoot 5 Aug

MARKETING

- National TV advertising
- Double or campaign
- Press advertising
- On line activity
- Mobile campaign
- Database marketing

Inside: Kasabian Sirens The Futureheads Will Young Nina Sky Girls Aloud

MUSICWEEK



Irish act's album licensed to thrill

Virgin Records act The Thrills are in the final stages of recording their second album, the follow-up to last year's acclaimed debut *So Much For The City*.

The album is being produced at New York's Maple Shop studios by Dave Sandy, who is best known for his work with acts including

Dandy Warhols and Marilyn Manson.

The as-yet-untitled album is being scheduled for a September 13 release preceded by a single, titled *Whatever Happened To Corey Haim?*, on August 30.

"We haven't over-thought things on this record; it's a feel thing," says vocalist Conor Deasy.

"Working with Dave was not a straightforward choice for us, which is what we wanted. We really wanted to move things on,

which is what he has helped us to do."

The album is a creative leap forward for the West Coast-influenced group, with future single *Not For All The Love In The World* among the songs which perhaps best demonstrate the band's new level of confidence and writing ability.

Other key tracks on the album include *Found My Rosebud* and *Let's Bottle Bohemia*, which features a guest performance

from REM's Peter Dinklage on mandolin and guitar.

Alongside The Darkness, *The Thrills* has been one of the key UK-signed breakthrough bands of the past year, having sold around 400,000 copies of their June 2003 debut album in the UK.

The band has since spent the majority of 2004 based in the US, where they have made significant progress. Having released one single in the territory, they have sold around 150,000 albums.

UK lawsuits near after IFPI action

BPI prepares to take decision on legal action against file-sharers as new evidence shows global push is paying off p3

Cure director wins Cads award

Veteran music video director Tim Pope is among those honoured at this year's Cads - Music Vision Awards p4, 17

Music DVD sales set to hit €1bn

Delegates to last week's DVD Europe conference heard upbeat forecasts for the future of the European market p1-15



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Sony and BMG fight their corner over merger as objectors lobby hard against proposals

Majors make their case

Mergers

by Robert Ashton

Sony and BMG are this week facing a crucial few days in their bid to convince the European Commission that their merger should receive the green light.

Executives including Sony Music Entertainment chairman and CEO Andrew Lack and Sony Music International president Rick Dobbis and a "small team" of BMG bosses are understood to be flying into Brussels today (Monday). They will plead their case in two days of private hearings which will make or break the merger and could spark a new investigation into anti-trust issues which have already been identified in the EC's statement of objections (SO).

The application will face tough resistance from a broad collective of opposition groups ranging from independent label body Impala, Apple - which launches its iTunes Music Store in Europe tomorrow (Tuesday) - collection society Gema, Universal and Time Warner. Each organisation, now armed with their own version of the EC's statement of objections, will be given 15 minutes to state why they believe Sony and BMG should not be allowed to merge.

Impala has already made its objections clear, first in an informal meeting with EC anti-trust commissioner Mario Monti on Wednesday evening and then at a press briefing on Thursday morning. Impala says that at the Monti meeting - also in front of a cabinet official and a case officer working

on the merger proposal M43393 - it simply restated its argument that moving from five to four majors "will make things worse".

The trade body delegation also pressed Monti that the proposed merger would restrict market access by concentrating market dominance and limit cultural diversity, two areas largely ignored by the SO, one-third of which was devoted to pricing issues.

At a press briefing for European media last Thursday, Impala president Michel Lambot and VP Patrick Zelnic welcomed the SO, suggesting the EC does not accept Sony and BMG's fundamental reasons for proposing the merger - a declining market and to improve efficiencies.

The pair were restricted from offering detailed rebuttals of the

Sony-BMG case because, although widely leaked, the SO remains a confidential document. However, Impala believes the EC has "materially strengthened" its findings based on Warner and EMI's attempt to combine in 2000. Lambot adds, "The objections are so fundamental it's difficult to imagine remedies that would be sufficiently far reaching to deal with the EC's concerns." Indeed, Lambot and his colleagues are already proposing that Monti should now address the "existing structural problems" the EC has already identified in its own SO.

Parallel pricing is raised as a major concern in the SO and one informed source says the EC is concerned that "prices are artificially high during market decline", but adds that the EC seems to have

ignored retailers' role in price-setting. He is surprised that issues such as vertical integration and product diversity have been largely skimmed over in the SO.

Beggars chairman Martin Mills pinpoints problem issues local as the online market, particularly given the imminent launch in Europe of Sony Connect, which Impala believes will give the merged group more opportunities to close out competition, secondary licensing and the decline in local repertoire. "It would be like having two Universals," he adds. "We depend on the regulators: it is bad enough with one big player."

Although a final verdict is due from the EC by July 22, sources indicate that a ruling could come a week earlier.

robert@musicweek.com

▶ 'Rapid change in the industry is daunting, but it should also prove comforting' - Editorial, p16

Your guide to the latest news from the music industry

People

Cads honours video talent

Tim Pope was among the winners as the best talent in the music video and TV sector was honoured at Music Week's Cads04 Music Vision Awards last Wednesday. Oil Factory led the way in the awards, which saw Jake Nava's promo for Beyoncé's 'Crazy In The Love' named as video of the year. It's American legend Ray Charles died at his home in Los Angeles after a battle with liver disease, aged 73, last Thursday. Charles had been troubled with ill health for some time and was forced to cancel a US tour in December - it was the first time he had called off a tour in 53 years.

▶ **The Mobile Entertainment Forum** has announced the addition of 18 new members across the mobile sector. The organisation now represents 60 leading companies, after the addition of companies including Alkalot, Chrysalis Mobile, Orange, T-Mobile. In a parallel move, Patrick Parodi, general manager Europe of Alkalot's PacketVideo Network Solutions, has been elected as MEF chair, with mblor chairman Andrew Bod as vice-chair.

▶ **Oliver Ross** will be appointed as general manager Warner Music Switzerland. Ross will report to Bernd Dopp, chairman and CEO of Warner Music USA. ▶ **Brian Holland**, Lamont Dozier and Eddie Holland will be the subject of a songwriting masterclass, which will be broadcast by Radio 2 on June 26. The show, which will go out from 9pm to 10pm, was recorded at the Cobden Club during their recent visit to London to record a special award at the Ivor Novello Awards. ▶ **Henrietta Bamister** has been

appointed as label manager at Union Square Music, with responsibility for the Sessions and Metro labels. Bamister most recently worked for EMI Special Markets. ▶ **EMI Music CEO Alain Levy** has signed a new deal which sees him tied to the major until April 1 2009. The new deal is revealed in the EMI annual report which sets out his last week. Under the new deal, Levy's salary has been topped from £700,400 a year to £1.0m - which the report observes is 'the lowest salary in the industry for the chairman and CEO of a global recorded music business' - as well as an annual bonus worth up to three times salary as well as improved share options. The deal gives Levy the second best pay deal within EMI, with publishing chairman and CEO Marty Chandler earning £1.7m, group chairman Eric Nicol earning £700,400 and CEO Roger Faxon on £583,000, all with additional bonuses payable.

labels conference last week, p4. ▶ **Manchester-based independent record label Twisted Nerve** is launching a new download initiative, titled *Weekly Adventures*. The label will release digital EPs from a selection of both new and catalogue artists on a weekly basis, priced at £2.75 each. New material will come from artists who form part of the label's Jukebox 45 series and, occasionally, will include digital material from its deleted back catalogue.



Air to headline at Somerset House

▶ **Air**, Tom Brakes, Basement Jaxx, Benelux, Knight and Snow Patrol are all set to headline this year's **Grolsch Summer Set** at London's Somerset House, which will take place from August 4 to 8. The Grolsch Summer set has also added Canon's Marsh Amphitheatre in Bristol as a second location. The venue will host shows from August 2 to 4.

▶ **Five music channels** will form part of the offering when **BSkyB** launches its free-to-air satellite proposition later this year. Customers will be able to purchase a one-off receiver box for £350 including installation, for access to 200 digital channels. It will include 115 TV channels, 81 radio stations and 13 interactive services. The five music TV channels include Chart Show TV, The Vault, Classic FM TV, Channel U and M+Channel.

▶ A spokesman for the two remaining Beatles and Apple Corps has denied that the band is preparing to release its extensive catalogue for download from online stores. Reports last week indicated that Apple is close to finalising deals to issue their catalogue, which has been unavailable online, for download via sites, with MSN and O22 cited as key partners.

▶ **Kerrang!** radio service launches in the Midlands, p6

▶ **Radio One** is to broadcast from The Big Gay Out festival, which will

feature acts including The Saturdays, Jemini and Blu Cantrell and takes place at Finsbury Park in London on July 3. The free event, staged in association with Virgin Mobile, will feature 10 stages. Organisers expect 35,000 people. Other acts confirmed include Her Mar Superstar, Liberty X, 411 and Peter Andre.

▶ **Scottish Music Group** has denied that it is planning to sell off Virgin Radio for £130m. Reports in last week's press suggested that the company was 'discreetly sounding out potential buyers'. But a spokesman for SMG told *Music Week*: 'There is no truth in this story whatsoever. Virgin Radio is a very attractive music asset, but it remains an important part of SMG's core business and it is not for sale.'

▶ **Sanctuary** is targeting country and music publishing as areas for growth, p6

Sign here

C4 lands deal for V Festival



N.E.R.D. Confirmed for V Festival

▶ **Channel 4** is replacing ITV as the broadcast partner for the V Festival, after signing a three-year deal with the event's organisers. Live coverage will be screened on E4, with Channel 4 providing two 90-minute highlight shows over the weekend of the festival on August 21 and 22. Confirmed acts include The Strokes, The Pixies, N.E.R.D, Massive Attack, The Charlatans and O2, Channel 4 has also planned a number of interactive features, its preview show, *The Road to V*, will allow viewers to vote for a new band to be added to bill.

▶ **Kitchenware** has signed a deal with Absolute Marketing and Distribution, p6

▶ **Cherry Red** has finalised a deal to sponsor the Midlands County Football League for the 2004/05 season. The league will be known as the Cherry Red Records Midlands County Football League. The label has previously sponsored the Hellenic League and the Chiltonian League. ▶ **Contrary** to an impression given in *Music Week* last week, performers' organisation **Pantra** represents both featured and non-featured performers. The organisation's board comprises 50% featured and non-featured representatives.

Exposure

McKenzie in tie-up with Xfm

▶ A new three-party marketing deal between **Capital Group** and the **McKenzie Group** will see Xfm become McKenzie's exclusive radio partner, with the venue operator carrying the radio station branding throughout its venues from Bristol to Glasgow. The McKenzie venues will also become the official venue of choice for Xfm's live music sessions. Similarly, Xfm will play activity at McKenzie venues. Xfm managing director Graham Briggs says the move will get the brand out 'across the country'.

▶ **Kerrang!** radio service launches in the Midlands, p6

▶ **Radio One** is to broadcast from The Big Gay Out festival, which will



Around 100 key executives, from regional music organisations, management companies, labels and media descended on Aberdeen last Wednesday and Thursday for the third annual Go North Festival. The event, which featured performances by around 30 unsigned bands from Scotland as well as Norway and Finland is organised by Go Events and supported by Haig, a regional body for music organisations in

the Highlands and Islands, kicked off with a performance from Universal Records US-signed act Teitur at a launch for the Channel Four Independent Make Tracks project. The initiative is designed to offer 16- to 34-year-olds in the Highlands & Islands a chance to make a career in the music industry. Pictured at Aberdeen's Kef venue are Finland's Teitur. Specifically, one of the unsigned highlights of the two-day festival.

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New figures show that court action is working in the ongoing battle against uploaders

BPI considers taking the legal route

Downloads

by Robert Ashton

Legal action against UK illegal file-sharers appeared to be moving closer last week, after new statistics indicated that the IFFPI's legal campaign to stop serial uploaders is making a significant impact.

Two months after launching its campaign, the IFFPI unveiled research indicating that seven out of 10 people now know file-sharing is illegal and that the scale of "infringing" music files has been reduced from a peak of 1.1bn files in June 2003 to 800m.

Such achievements have been achieved primarily through education, warning messages and an increase in the number of legal services following the launches of Napster and MyCokeMusic, it says.

More than 200 criminal and civil actions in Denmark, Germany and Italy have also focused the minds of "serial uploaders", it continues; other countries, such as the UK and France, have so far limited their action to instant message warnings to offenders.

IFPI chairman and CEO Jay Berman adds that a second phase of 24 legal actions is now being launched in Denmark, where 17 illegal downloaders have already been forced to pay compensation running into hundreds of euros.

Berman also believes the environment for bringing lawsuits is changing, with the media brouhaha that accompanied its decision to prosecute illegal file-sharers dying down.

"We can confirm that there will be more legal actions in other countries in the near future," he

says. Berman also envisages a time, in the near future, when the availability of legal online music and the potential penalties facing uploaders means lawsuits will be phased out and only used for "isolated" and major cases. "Things are moving in the right direction and quite quickly," he says. "The availability of legitimate services has been enormously helpful."

Berman believes the time may also be nearing for the BPI to move to legal action, with 175,000 instant message warnings already issued to warn off UK uploaders.

The BPI's chairman Peter Jamieson, whose organisation will make the strategic decision whether to take their own campaign to the courts, stresses that no decision on whether to pursue legal action has yet been taken.

"We said [in March] we were going to step up if we did not see a viable downturn in activity or could demonstrate that the warnings were not a deterrent," he says. The BPI is currently evaluating its figures, he adds.

"My timetable is that I will make a decision about this in July," he continues. "There are several courses of action; we could continue on awareness with our warning messages or step up. But, we will continue with the messages throughout June until the July review."

Jamieson acknowledges that countries which have so far seen the "best results" against illegal file-sharers are those where legal action has been pursued. "The most important thing is the legal operators coming on board," he says. "With every day that goes by,

we are reducing the excuse that there isn't an alternative to a legal option and that makes us more comfortable to have a go at serial uploaders."

"But [illegal downloading] exists and we are just scratching the surface in the US and Europe, so unfortunately there is a way to go. But, will this be a problem five years from now? I don't know."

Berman says one consideration for the BPI will be to decide which people target – the most serious offenders will top the list – and how many lawsuits to pursue initially, because investigating and prosecuting just one case can take months. He expects that, if the UK does follow the pattern on the continent, the BPI will bring cases in several phases.

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► Pro-Music boosts legal sites, p7

Rivals jockey for position as iTunes store readies for launch

In a sector characterised by landmark launches, the most eagerly-awaited of all takes place this week.

Apple founder Steve Jobs was expected to be among "very senior executives" who were due to appear at the launch for iTunes Music Store tomorrow at London's Billingsgate Market. Last Friday, it remained unclear whether the service will be up-and-running by then or whether the announcement would apply to a UK-only or pan-European service.

But, however the details develop, other players had already started attempting to pre-empt the launch with announcements of their own.

Napster is due to confirm today a broadband partnership with NTL, which will see the Napster subscription service bundled together with the telecom



Apple's US store: the UK version is launched in London tomorrow

company's Broadband Plus package, giving its 3m-plus broadband customers access to the music service. Broadband Plus costs £399 a month, or £995 including Napster. Napster subscription itself costs £9.95. The offers are available from July.

Meanwhile, MyCokeMusic

unveiled figures last Friday indicating that it had received more than 2.5m visitors since its launch. And, today, OD2 is unveiling its SonicSelector, a new piece of software which will allow music fans to purchase music directly through the Windows Media Player application.

OD2 chief executive Charles Grimsdale says the launch has not been timed to preface tomorrow's Apple announcement. "The new product has been in planning for some time now," he says. "Two and a half months ago we pencilled this week in for the launch."

The SonicSelector plug-in, which will sit on the user's desktop, is available via OD2's partner websites, MSN, Tiscali and MTV. It will also be pre-installed on Hewlett Packard hardware.

Once the plug-in is downloaded, users will be able to browse 350,000 tracks held within the OD2 database via Media Player. The service will also offer a three-tier pricing structure with the cheapest songs priced 75p each. A special introductory offer will enable users to buy songs at half-price for a limited time.

At the heart of the service is

multi-layered functionality which will offer users a variety of ways to gather and listen to music. The service will include a full-length track streaming facility (with each track costing 1p to stream), as well as an Amazon-style recommendation engine, which monitors what a user is searching for and matches it against other tracks in the database.

SonicSelector has also been designed so that users can build their own playlists with tracks from a variety of sources including their own CD collection, other download stores and tracks from SonicSelector itself.

Grimsdale adds: "This is a product that can be pitched to everyone. It is, on the one hand, a simple user experience but also has special advanced features for the music enthusiast."

► Vital unveils digital strategy, p4

THE MUSIC WEEK PLAYLIST



VERBALICIOUS
 Don't Play Nice
 (Adventures)
 Hokey tune from original UK talent resurfaces to be a breath of fresh air in the formulaic world of pop R&B (tbl)



TETTUR
 Poetry & Aeroplanes
 (Universal)
 A Go North slot rewarded the quality of this splendid album, which is released in every key market except the UK



(album)
SILVERTIDE
 Foxhole Jesus
 Christ (L)
 These US names to watch are in a different league to the below but retro rockers doing the rounds, post-Bar-leads (from album, tbl)



GIRLS ALOUD
 The Show
 (Polydor)
 Brian Higgins rescues the girls with one of the best pop singles of the year so far (single, June 28)



THE BEES
 Horsamen
 (Virgin)
 This highlight from the forthcoming second album Free The Bees is released this week (single, out now)



POOR OLD BEN
 Another Day
 (unsigned)
 The best unsigned act of Go North, this is top quality Americana from the Glasgow - via Lewis - three-piece (demo)



SHAPESHIFTERS
 Lisa's Theme
 (PosiVa)
 Set to be one of the sounds of the summer in Ibiza and beyond and future top five hit (single, July 15)



THE CURE
 The Cure
 (1 Am/Geffen)
 Although like Duran Duran they never really went away, this album definitely marks a new career high for the UK veterans (album, June 28)



THE GOODIE MOB
 One Monkey Don't Stop No Show
 (Goodie Mob/Red)
 First album in five years from Atlanta rappers who, with OutKast, gave us the successful Southern sound (album, June 23)



RAY CHARLES
 The Definitive
 Ray Charles
 (WFSM)
 Two discs of pure brilliance from the master, who has just passed away, and a great introduction to his work (album, out now)

UK's Nava scoops top award for US-commissioned clip

Beyoncé video rocks expanded Cads event

Awards

by Jim Larkin

US video production house FM Rocks demonstrated its international class, as Beyoncé's Crazy In Love video took top honours at the Cadogan Music Vision Awards and Outkast's Hey Ya! picked up the best international video title.

The promo for Crazy In Love, directed by the UK's Jake Nava and commissioned by Camille Yorrick of Columbia Records US, also won the best urban video award at the *Music Week*-organised event, which was staged at London's Royal Lancaster Hotel last Wednesday. "It's nice to see a lot of old friends who appreciate the hard work I've done," he said. "I was lucky enough to be given a chance and not waste it."

Bryan Barber, who directed the Hey Ya! video, was in Europe for the first time for the event. "I'm flying back as I'm feeling, but I'll be coming back in the very near future here tonight," said Nava. "It's a big achievement for Europe."

Meanwhile, Tim Pope from Cowboy Films, the promo director behind classic videos for the likes of Soft Cell and The Cure, was presented with a lifetime achievement award and hinted at a return to video making. "I have made videos for a while and people think



Pope: saluted with achievement award

that's because I don't want to, but after seeing a lot of that old stuff again I'd like to," he said. "There were a lot of videos shown tonight that I'd like to have made." Pope drew tributes from the likes of Iggy Pop and Robert Smith which were broadcast on the night.

Director of the year was Dougal Wilson from Colonel Blimp, who also won the best dance video award for Benny Benassi's Satisfaction. Alex & Laine from Pink Films were voted best new video directors, while Ashley Pugh from Alchemy won the best slow producer title.

Kylie's video for Slow, directed by Ballie Walsh from Black Dog Films, won the best pop video title. Meanwhile, the White Stripes' Seven Nation Army, directed by Alex & Martin from Partizan, was judged best rock video. Oil Factory's Shynola were presented with

the best animation going for Outkast's An Eye For An Eye.

East West's Richard Skinner was judged best video commissioner and a special Promo Award went to Mark Romanek for Johnny Cash's Hurt, for which he filmed the singer over the last year of his life. "This should be called 'the being in the right place at the right time' award," said Romanek.

The awards also recognised achievements in television and DVD. MTV2 was voted best music TV channel and CD-UK won the Best Music TV series award. Busta Rhymes' The Wedding march of the CD-UK People's Choice Award for best video of the year.

Classic Albums - Pink Floyd Dark Side Of The Moon, produced by Isis Productions and Eagle Rock Entertainment, won best music TV programme title. "It's one's for you, Steve," said Eagle Rock's John Gaydon, paying tribute to the band's late manager Steve O'Rourke, as he stepped up to accept the award with director Matthew Longfellow.

Ninja Tune's Zen TV won the best music DVD award and the best live music DVD went to Led Zepplin. Radiohead's advert for Hail To The Thief, commissioned by Parlophone's Mandy Plumb, won best music TV commercial.

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© Pictures from the night, p17

Summer hits set to shine

UK dance labels are gearing up for their busiest summer in recent years as several records shape up to be crossover chart hits as the holiday season begins to kick in.

The chaser end of the dance spectrum got into full swing last week with the arrival in the Top Five yesterday (Sunday) of O-Zone's yodelling pop smash Dragostea Din Tei. A host of other records currently building profile in the clubs are poised to deliver mainstream sales this summer.

"It has gone back to having great club records that can cross over," says Postiva managing director Jason Ellis, who says that the death of dance music has been exaggerated by the media. "There was definitely a backlash against mainstream dance music, but all that happened was it went underground again. What are we seeing now is the emergence of a stronger and more interesting scene."

Ellis' label is set to deliver a Top



Shapeshifters: B-listed at Radio One

Five hit in mid-July with Lola's Theme by Shapeshifters, which was the key record to emerge from Marek's Winter Music Conference and is now B-listed at Radio One. "We signed it back in January, but Miami was the perfect launch-pad for the record," says Ellis. "It's all about the timing on these records."

Postiva is also lining up another buzz track - Brad Carter's Morning Always Comes Too Soon

- for a September release, after it has had time to build in the key dance resorts during the summer.

In turn, Soul Control's Chocolate is another European hit which is set for release via Gut Records' Independent Jug.

Meanwhile, Blackburn independent All Around The World has just signed UK rights to what is tipped to be another huge summer dance hit. Flower Power by Flower Power. "It has been a huge buzz track and should go all the way," says All Around The World managing director Matt Cadman, who is aiming to release the track commercially in August. The label is also expecting to score a UK hit with Groove Coverage's Poison, which is already a hit in mainland Europe. "Groove Coverage is a cover of the Alice Cooper song and it has already been a Top Five hit in Germany so should translate to the UK in the same way Special D did," says Cadman.

THE BPI AWARDS
Various - *England The Album* (Virgin) (silver)
Bryan Ferry/Roxy Music - *Platinum Collection* (Virgin) (silver)
The Killers - *Hul*

Fats (Lizard King) (silver)
Sizemore - *Vol 3: The Substantial Verses* (Shadmoor) (silver)
Supergrass - *Supergrass Is 10 - The Best of 94-04* (Parlophone) (gold)

Sarah McLachlan - *Afterglow* (Arista) (gold)
Morrissey - *You Are The Quarry* (Sanctuary) (gold)
Various - *Best Heavy Metal In The World Ever* (Virgin)

(gold)
Nasim - *Biggie, Better Power* (Virgin) (gold)
Keane - *Hopes And Fears* (Island) (double platinum)

Patience pays off as Michael hits US chart

George Michael is reaping significant early rewards from an enthusiastic worldwide promotional campaign for his comeback Sony album *Patience*.

After reaching platinum status in many European markets, Michael is looking to build on a promising start to achieve a similar level of success in the US.

Patience entered the *Billboard* album charts at 25 three weeks ago, and after shifting 50,000 copies in the wake of an Oprah Winfrey interview, climbed to 12. Although the album last week slipped back to 25, Sony says the strategy is to keep the campaign going until Christmas, with Michael back on promotional duties in New York this week.

"We started the campaign very early," says Sony Music UK managing director Catherine Davies. "On December 15 we invited all the affiliates in to listen to the album, even though we weren't finished. George visited key affiliate countries in France, the Netherlands, Scandinavia and Japan and recently he's been out in the US, where the launch of the album had been held because

we knew he wasn't going to be available to promote it.

"He went on the Oprah Winfrey show and did a fantastic interview and that really boosted sales. Next week he's going back to the US, where we're now working Amazing, and then he's off to Canada where the album is doing very well."

As well as its double platinum success in the UK, the album has already reached platinum status in Germany, Italy, Australia, India and Singapore. It is gold in France, Holland, Sweden, Switzerland, Austria, Denmark, Belgium, New Zealand, Hungary and Hong Kong.

The aim now is to roll on with the campaign until the end of the year. "Obviously there will be dips, but we've only one single out and we're at the radio stage with the second so there's a lot of potential left," says Davies.

"The campaign has so far mainly focused on Europe and the US, but we made promos for countries George has been unable to visit and we're also looking at doing something for Australia, either flying a presenter over here or organising a satellite link-up."

KASABIAN

UK guitar and boots act

Kasabian are aiming to top their recent Top 20 single Club Foot with a new single, LSF, the campaign for which kicks off this week.

"To date we have had lots of support from the likes of MTV2, but we are really going to take the band to wider areas of the media with this single," says BMG marketing manager Jo Power.

She says she is expecting the track, released on August 2, to dent the Top 10. The single precedes the group's eponymous debut album, due on August 16 through RCA.

"Kasabian continue their theme of hosting gigs in odd venues this week when they will be

SNAP SHOT

hosting a "secret" show for NME and MTV competition winners at London's Cabinet War Rooms tomorrow (Tuesday). Around 150 fans will off this week.

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Vital moves into digital era with new solution for labels

Vital is this week rolling out a digital sales and distribution service to its customer base of independent labels by combining storage and support with file supply to digital retailers.

The company is vowing to maintain the value of the music it supplies and says it will offer labels a significantly higher net return on digital music than through sales of physical product. This was warmly greeted by the labels at last week's launch event, some of whom saw it as an opportunity to pass more revenue on to artists.

The new venture, Vital Digital, is working with several third party suppliers to assist with the technology demands. Consolidated Independent will provide digital format production, supply and storage. Digital marketing expertise and strategy is being provided by Motion Group, while expertise in revenue generation through mobile phone services is coming from Third Space Media.

Under the Vital model, the labels will supply the master recording and the meta data surrounding the track. Vital will then encode, store and supply music,

data and artwork to retailers in the format they require. It will also co-ordinate digital and physical releases and liaise brokered deals with digital music services.

Deals have already been signed with digital retailers including iTunes Music Store US, Woolworths, FNAC, Sony Connect, OD2 and Sonet. Discussion are underway with iTunes Europe, Napster, Music Match, Microsoft, Rhapsody, MTV, Yahoo and Virgin Mega in France.

Adrian Pope from Motion Group, who was employed by Vital at the start of the year to devise a digital strategy, says it is important to heed the lessons of the dotcom bubble and command realistic prices from the beginning. He cites suggested download fees of 99p to £1.50 per track and £6.99 to £9.99 for albums.

"It is vital to make a stand on pricing of 99p or £1.50," he adds.

"Music is a very emotional thing which people are willing to pay for, especially the sort of music represented by Vital - it's not bubblegum. Also, there is a value in digital music in terms of the immediacy it offers."

Vital plans to offer the same business model when moving image downloads become a widespread commercial proposition. It stresses it will maintain its commitment to physical distribution.

Around 100 label delegates attended last Thursday's launch, which took place at London's Science Museum last week. Vital managing director Peter Thompson says, "We've been developing a strategy for digital distribution for over a year now and within that time we placed considerable focus on talking to our labels and assessing their needs. In a rapidly evolving market, Vital Digital is about building a solid foundation upon which we can all build."

At the launch, Third Space gave a presentation examining new ways in which digital content could be used to derive revenues from new mobile technology. As well as more sophisticated ringtones and picture content, it demonstrated a scanning device which enables mobile users to pay for concert tickets using their phones and are then sent a barcode in a text message, which is then scanned on the door.

Performers take place on new-look PPL board

PPL took a further, landmark step in embracing performers last week, as it formally welcomed its first directors from the artist community.

Last Friday's AGM at Abbey Road Studios saw Nigel Parker (Aura), John Smith (MU) and Sabine Schlag (Pamra) joining the board alongside the newly-elected Ted Carroll (Ace Records) and re-elected Martin Mills (Beggars Group), Paul Birch (Revolver Music), Alasdair Geyer (Sony) and Tony Clark (PPL).

PPL chief executive Frank Newkirk hailed the appointments as a historic step forward for the organisation, which has sought to embrace performers more in the past three years.

"In addition, performers will have representatives on every important PPL committee," he said, adding that the moves would help the organisation in its relations with government.

He also revealed that former arts minister Chris Smith has been retained as a PPL consultant with a special brief to address performers' issues.

Newkirk highlighted the

importance of transparency, timeliness and frequency of payments to its members. He also outlined repatriation of royalties from abroad as a "top priority".

As well as the 16 reciprocal agreements with foreign rights agencies representing record companies, he said that PPL had just signed its second agreement with an organisation representing performers so that royalties will now flow in from Germany and the US.

In his keynote address, Secretary of State for Defence Geoff Hoon emphasised his passion for music. Having bought was the Beatles' *Live Loves You* as his first record as a nine-year-old, he noted that 38 years ago last week the band were in the same Abbey Road studios recording their *Revolver* album.

The rights organisation, which is celebrating its 70th anniversary this year, also revealed a list of the 70 most performed songs of the past seven decades. Top of the list was *Whiter Shade Of Pale* by Procol Harum, whose vocalist Gary Brooker was on hand to collect a commemorative plaque.

MCPS-PRS unveils boost in payouts

Royalties paid to songwriters and publishers continued to grow in 2003, with PRS and MCPS announcing distributions up 5% and 8% respectively.

A total of £283.2m of licensing revenue was collected by the PRS for performance of its 40,000 members' music in 2003, of which £242.5m was distributed to members. This contrasts to 2002 revenues of £208.4m with distributable income of £231.4m. Despite the 5% increase in payment to members, the figures also represent a slight increase in cost to revenue ratio from 16.4% to 14.9% which the PRS puts down to investment in IT systems.

In turn, MCPS reported 2003 distribution to members, before deduction of commission, of £226.9m compared to £221.4m in 2002, a 2% increase. However, costs also increased 2% to £17.3m. The combined cost-to-income ratio in the MCPS-PRS Alliance was 11.6% (11.3%).

Covering the period to December 31 last year, the MCPS data pre-dates last month's high profile loss of its Universal Music business; Universal has struck a new

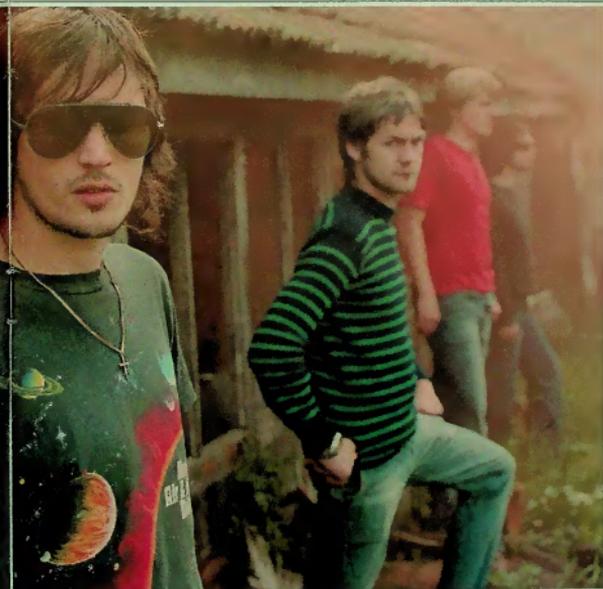
central licensing agreement with Belgian society Sabam, effective from July 1.

MCPS executive director Sandra Cox says, "These are good results for MCPS given the climate for audio products in 2003. Continental European market conditions remained difficult but the long-awaited downturn in audio product sales in the UK again led to materialisation of the UK performance that helps lift our distributions to members."

Interest in music from other licensing areas, such as online, ringtones and the traditional broadcasting and library music sectors, was also high, she adds, contributing an extra £1m in distributions.

PRS executive director John Axon says the 2003 figures represent a record level for the organisation, with speed of distribution also improved, with more than £22m in royalties being paid six months earlier than previous years.

Full accounts will be unveiled at PRS's 60th annual AGM this October, at the LSO St Luke's, in Old Street, London.



SANCTUARY GROUP
 Group turnover
 £990m (£6.25m)
 up 41%
 Group Ebitda
 £106m (£30m) up
 18%

Figures cover the six months to March 31, 2004

Station aims for ratings by day, reputation by night **Kerrang! rocks its way onto airwaves**

Radio

by Paul Williams

For a man who last week launched the UK's newest commercial radio station, Kerrang! 105.2 programme director Andrew Jeffries sounds unconvincingly at times-like he is working from a BBC radio-booth.

While the New Zealand-born executive's vast experience in the commercial sector on both sides of the equator means he is familiar with the concept of chasing ratings for advertisers, he espouses a virtual public service mission when it comes to his new station.

"We have to be brave," he says. "Part of what we have to do is a BBC remit of trying to educate, inform and offer an alternative."

As a rock fan himself, Jeffries' evangelism is understandable. Even though the UK has produced some of history's greatest rock acts and the sector accounts for a significant share of CD sales, it has been largely treated as an afterthought by radio programmers. But, with the arrival of Emap's Kerrang! Station in the West Midlands last Thursday (June 10), rock fans in at least one part of the country will have somewhere to turn to on the FM waveband.

"I believe the UK is responsible for some of the best rock of all time and it is not being supported," says Jeffries, whose UK radio experience includes programming director roles for Capital and Chrisyals. "It can play a little part in reminding people there's this fantastic music out there I'll be pleased."

Twenty years after the only rock radio available to much of the UK was Radio One's Tommy Vance on a Friday night, the new Kerrang! service can hardly claim to be the nation's first all-rock station. Virgin's AM and FM services have rock-biased playlists, while in the

digital world the likes of GWR's Planet Rock and The Storm and the digital version of Kerrang! are already pumping out rock 24 hours a day. However, Jeffries firmly believes the new West Midlands station - the first brand new analogue service yet to be launched by Emap - is incomparable in the breadth of rock it will play.

"The station is completely different to anything that exists on the radio band in the UK; there's no doubt about it," says Jeffries. "I'm spending some of my experience in rock markets in New Zealand and Australia and a lot of what is happening in the US." He suggests 105.2 is likely to attract a proportion of its listeners from those currently not tuning into radio at all.

Contemporary acts such as The Darkness, Franz Ferdinand and Red Hot Chili Peppers will make up about 60% to 70% of the out-

The UK is responsible for some of the best rock of all time and it is not being supported
 Andrew Jeffries

put, "gold" acts including Guns N' Roses 10% to 20% and pre-1980 material by everyone from AC/DC to David Bowie and The Clash about 10%. It will not be all long hair and guitar riffs, though; the likes of hip-hop acts Busta Rhymes and Eminem could well turn up on the playlist.

"We're about music with attitude," says Jeffries. "Rock and hip hop are closely aligned. Eminem's Sing For The Moment is totally based on an Aerosmith track."

Another surprise is that the rock station will be hosted by a 70% speech-based breakfast show, which will be led by Ugly Paul, an Australian whose previous UK

radio experience takes in fellow Emap station Kiss 100. Jeffries believes the speech approach will provide a "point of difference" and, in any case, "there's no point in having Marilyn Manson's This Is The New Shit at 7am."

However, Jeffries stresses the likes of Marilyn Manson will definitely be daytime fodder, while in another possible echo of BBC philosophy, he is adopting an approach of "ratings by day, reputation by night." Outside the day-time output, the schedule will be dominated by specialist programming ranging from genre-specific slots to new music shows and documentaries. Jeffries vows there will be no watering-down of the schedule in the months to come by axing these programmes, as so often happens in a commercial sector desperately chasing ratings.

"It's a statement," he says. "If we start off with one thing and turn it into something else we'll be letting ourselves down."

The FM service will operate in conjunction with the existing Kerrang! national digital station, sharing presenters and some output, although 105.2 will firmly remain a local channel.

Given the region's rock heritage as the birthplace of such icons as Ozzy Osbourne and Robert Plant, the West Midlands is an appropriate starting point for a service Emap aims eventually to roll out elsewhere in the UK. It trialled Kerrang! in Manchester on a 28-day licence in February and will be switching up its options for a series of licences regulator Ofcom is due to advertise in the coming months and years.

In a period when, thanks to the likes of The Darkness, rock is back in vogue among music buyers, such a revolution in the airwaves could hardly be better timed.
 paul@musicweek.com



Ready to rock: Kerrang! will broadcast music ranging from The Darkness to Marilyn Manson for a West Midlands audience



Kitchenware Records has signed a full-service label management agreement with Absolute Marketing and Distribution in advance of what it expects to be a Top 10 success with The Sirens (pictured) next month.

Kitchenware is the latest label to find a new home after the collapse of Snu, with Absolute taking on responsibility for marketing, manufacturing, label management, third party rights management and exploitation. Universal will handle physical distribution, while sales activities will be shared by UMO and Absolute.

Keith Armstrong, director of Kitchenware - the Newcastle company which launched Prefab

Spout, The Lighthouse Family, The Kane Gang and Fatiana Mansion - says, "We're a creative label and we need to be in the smaller specialist stores, but we also want hits, so it was a choice between Absolute and Universal. We've got a Sirens record coming out and we're hoping for a Top 10 - maybe even Top Five - and we need to work with someone who can support records like that." Armstrong also has high hopes for the forthcoming album from Kate Walsh, who he describes as an "Ain't Nothin' Like Jones".

The first release under the new deal will be The Sirens' single Baby (Off the Wall), which is released on July 19, and followed by their debut album Control Freaks on August 23.

Sanctuary to focus on country and publishing

Sanctuary has identified music publishing and country music as its next target areas for growth, after its new urban division helped almost double its artist services business within its first year.

In revealing interim figures showing turnover up by 41% and Ebitda up 13%, executive chairman Andy Taylor says the success of Sanctuary Urban - created last year through the acquisition of Beyoncé and Destiny Child's company Music World Entertainment - has made a "significant contribution" to the growth of Sanctuary's artist services. The division, which also includes management, merchandising and live, outperformed Sanctuary's other divisions, with profits double those of 2003 and turnover up 86%.

With rock and the urban now broadly represented by Sanctuary, in addition to niche areas such as reggae - primarily through its ownership of Trojan - Taylor believes country will be the next target area, through the targeting of "flagship" and big-selling artists. "We built rock on Iron Maiden and now have Guns N' Roses and The Who," he says. "We also have urban with Beyoncé."

"Country music is massive in the US and I think over time it will

be the next area because we have the global infrastructure that you need to plug an individual into."

Taylor says it is identifying new areas of growth as recording margins reduce and other labels encroach on Sanctuary's turf as they see the success of its "total approach" to long-term artist development, most-recently demonstrated with the success of Morrissey's comeback album You Are Quarry, for which the group has managed everything from the artist himself, through touring, artwork and merchandising. "We are now looking for 20% growth each year from records and need to turn our attention to the other sides of the group," explains Taylor.

He says he doesn't expect to rush into buying a stake in another label, such as Rough Trade, which has successfully fed acts such as The Strokes "unless we come across a unique label". Merchandising and artist management - the group now has a roster of 90 acts under management - have also been beefed up over the past couple of years, leaving publishing and the C&W niche as the main targets for growth in the next year.

Taylor is expecting turnover of around £200m for the full year with Ebitda at around £22m.

Industry aims to develop new revenue streams as well as to expand slow-growing sector

Operators aim to ring the changes in downloads-to-mobile market

Downloads

by Joanna Jones

One key issue facing the mobile music community is why downloads to mobile have taken so long to take off in the UK market.

The challenge was highlighted earlier this month by the platform developed by US operator Chaoticom with Czech telecoms operator Eurotel Praha, which won the best in show gong at the Mobile Entertainment Market's MEF Awards for its Eurotel Jukebox.

Chaoticom uses a compressed and secure music format called Kez to enable high-quality music to be downloaded over the GPRS mobile network onto handsets. Eurotel Jukebox is among the first to provide full-track downloading service to mobiles in Europe.

But the launch of the Eurotel Jukebox service raises key questions. Why – with the exception of mmQ2S O2 music – are full-track downloads on mobile taking so long to proliferate in the UK market? If a convincing download-to-mobile service can be put together for the Czech market, what is to stop UK operators taking a similar step?

mmQ2S O2 music, launched last October, uses a 2.5G phone as a modem for the O2 digital music

player and is offering close to 100,000 tracks for download.

The company previously conducted trials in the UK and Germany with Chaoticom's Kez format last year but

decided to go with an alternative format for music files (AAC-) instead.

But, with a host of other services including T-Mobile's Mobile Jukebox, Musivave's Music On Demand service and Sony's Connect also jostling for position, there have been few signs of the next wave of downloads on mobile. Jupiter Research associate analyst with Jupiter Research Philippe Poutunsee says a whole host of issues are currently stalling the progress of mobile downloads including licensing issues, DRM and handset penetration in the UK and Europe.

"I don't see one major reason slowing the process," says Poutunsee. "By the end of 2004 only 16% of wireless subscribers in Europe and 20% in the UK will have the type of phone that will enable full-track downloads, so it will be two to three years before we see an increase in penetration."

"We know pricing is not so

much of an issue as we have seen users in Ireland pay up to €8 for a hi-fi ringtone. But it is things like the major record labels wanting a bigger part of the pie and it is still a huge

struggle between companies like Musivave and the operators [in terms of revenue splits]. It is also a lack of attractiveness of these services so far for the end user."

Many reasons are cited for the "delay". Licensing tracks for the lower-end or mid-range phones, says Golding. An issue as mundane as battery life is also a key obstacle. O2 is about to introduce an integrated device which will have a much longer battery life. "In the future you will listen to the track that you like, buy it, have a separate copy sent to your PC to put on your iPod and then buy it as a ringtone as well," says Golding. "But while some suggest mobile memory and battery issues are still

New devices coming on line this year may see the tide turn for downloads to mobile. "We had to have our digital music player to really bed the service down and make it stable so we can roll it out on new handsets and devices, but there

an issue hampering the progress of download to mobile, for many commentators the idea that downloads are the "nirvana" for music on mobile is a mistaken one. Frankly, it is not an area which they are prioritising.

Graeme Ferguson, executive of content development at Vodafone Global Product & Content Services, highlights music as one of three areas of growth for mobile entertainment, alongside messaging and games.

"I have expressed doubts about downloading music from the consumer's perspective," he says. "You can download tracks quicker and more cheaply onto a PC than you will ever be able to over mobile, so why would the consumer do it?" As the PC- (and Mac-) based download service providers will confirm, it is not looking set to be a high-margin business.

"I don't think full-track downloads are the nirvana," says Ferguson. "It's part of a portfolio."

While personalised functions, such as the user's own top 25 tracks being constantly updated on mobile, are, he adds, a compelling application, but full-track downloads should sit alongside other download spin-offs such as track recognition technology tied to concert ticket sales. joanna@musicweek.com

IFPI spotlights legal digital sites

While the IFPI's move to mimic the RIAA's legal actions is the anti-piracy measure which has received most profile in Europe this year, it is not the only tactic which the global industry organisation is employing.

Indeed, the other key plank of the IFPI's strategy has been taking shape. A year ago, the association launched the Pro-Music initiative, flagging up just 20 legitimate digital websites, with an average catalogue of 200,000 tracks.

Today the directory lists more than 100 sites worldwide offering an average of more than 500,000, a clear indication that legitimate music services are growing, both in number and depth – and all this with iTunes Music Store, Rhapsody, MyCozeMusic and Connect yet to roll out in Europe.

The IFPI's central site is now averaging more than 25,000 hits a month – compared to 16,000 in the first six months of the site – and around 1,000 downloads a month of files; these include PDFs for uninstalling or turning off the

"upload" function of P2P software programmes, as well as an IFPI guide on copyright for businesses, governments, schools and colleges.

The regions where sites users have come from have also been remarkably wide, with visitors coming from more than 180 countries in April 2004, with the USA, UK and France being the source of most regular traffic.

IFPI chairman and CEO Jay Berman sees such statistics as an indication that the music industry is winning the battle against illegal downloads and piracy. "The site spills out in clear and simple terms the legal and copyright concerns around online music," he says. "It explains the fight against internet piracy. And, above all, it has tracked the surge of new legitimate services that have come on stream this year."

Pro-Music has proved popular because it both alerts consumers to the consequences of illegal downloading together and highlights the availability of new services with in-depth catalogues.

Berman voices confidence that the continuing interest in the site should that ensure illegal internet music services will decline and find it increasingly difficult to operate. "We are moving the trends in the right direction," he says.

Pro-Music was launched last May, supported by musicians, performers, artists and independent record companies and music retailers. But the subsequent growth of the central, IFPI-backed service is only one part of the plan for the service.

The IFPI also hopes that local trade associations will mimic the site with their own other-language versions. This month, the Italian association Fimi went online with its own service – at www.pro-music.it – backed by labels, managers, artists and authors' society SIAE. The service follows other regional services which have launched during the year by industry organisations in Germany and France – www.pro-music.org.de and www.pronmusicfrance.com, respectively.

TOP 20 RINGTONES

Rank	Artist Title	Artist
1	FRANKIE FURS IF U RIGHT BACK	Hot Dates M&M/Universal
2	D-12 MY GAND	EMO/Interscope/Warner Bros
3	SPECIAL FEAT. LIL' JON & LUDACRIS' YEAH	EMI/Warner Bros
4	USHER FEAT. WYMIIE	EMI/Interscope
5	MARONATI LEFT OUTSIDE ALONE	EMI/Warner Bros
6	AMARON I THIS LOVE	Capitol/EMI
7	EAMON I DON'T WANT YOU BACK	Hot Dates M&M/Universal/Warner Bros
8	THE RASMUS IN THE SHADOWS	Sony J&V
9	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	EMI/Warner Bros/Decca
10	OUTKAST HEY YU!	Gold/Baby/Interscope
11	THE FARM FEAT. SFX BOYS CHOR ALL TOGETHER NOW 2004	EMI
12	BRITNEY SPEARS TOXIC	EMI/Warner Bros
13	DJ CASPER CHIA CHIA HOTEL	Universal
14	DAVID FOSTER & KELLY HOLLIDAY	EMI/Warner Bros/Interscope/Universal
15	BADDELY & SKINNER & LIGHTNING SEEDS THREE LIONS	EMI/Warner Bros
16	KANYE WEST THROUGH THE WIRE	EMI/Warner Bros
17	EMINEM LOVE YOURSELF	EMI/Interscope
18	PETER ANDRE MISTEROUS GIRL	Majority/Warner Bros/Parade
19	DANNY MONTAGNA GIRL	EMI/Warner Bros/Interscope/Universal
20	BEVY ELFMAN THE SIMPSONS THEME	EMI

of the UK Official Ringtone Chart compiled by IFPI. Copyright © 2004. Downloaded from www.officialringtone.com on 10 June 2004.

The UK's second most popular ringtone continues to reflect the singles rundown, as buyers replace last week's chart-

buster Ermon's P*is It with Frankie's response FURS, with 30% more than D12 in second place. Hot Dates' M&M/Universal's FURS is still having two ringtone hits in the Top 10. Meanwhile, Euro 2004 fever helps push EMI's published The Firm & SFX Boys' Choir's Top 10.

DIESEL : U : MUSIC 2004

THE DIESEL-U-MUSIC AWARDS 2004 TAKE PLACE ON JULY 4th AT FABRIC, LONDON EC1. FOR FURTHER DETAILS PLEASE CONTACT HELENA AT ESPIONAGE ON 0207 749 1923 OR EMAIL HELENA@THINKESPIONAGE.COM

Diesel's love affair with underground music is long-standing. From the very beginning they have worked with musicians and organisations performing, not in the arenas, but in the bars and clubs in towns and cities up and down the country. This is where their passions lie.

Diesel-U-Music was born from a frustration often commented upon by musicians, producers, DJ's and small record companies

that they have worked with over the years. The major labels largely choose to invest their money in commercial charting 'nice butt no talent' pop and not in encouraging musical development in any way.

Diesel-U-Music creates windows of opportunity at grass roots level for musicians obsessed with music, not fame. It's a starting point, a means of encouragement and a way of nurturing tomorrow's big names.



PAST DIESEL-U-MUSIC WINNERS

DJ Yoda / DJ Yoda from London, England is one of the UK's biggest hip-hop club DJs. In September 2002 he was named one of the "10 DJs You Must See Before You Die" by Q Magazine, along with Fatboy Slim and Paul Oakenfold. DJ Yoda has just released his third CD in his increasingly popular, "How To Cut and Paste" series, this time it being 'The 80's Edition'. He won the DMC Scratch DJ category of the Diesel-U-Music Awards 2001 and was one of 6 nominees for best UK hip-hop DJ in last year's UK Hip-Hop Awards.

Mylo AKA State Trooper / Mylo is a 25 year old Scot who is currently all over the music press with the launch of his first album 'Destroy Rock 'n' Roll'. With influences ranging from seventies intellectuals Steely Dan and eighties soft-rockers Toto to current artists such as Zongamin and Franz Ferdinand, it's no wonder the results are so startling.

DJ Skully / After winning the Diesel-U-Music Award, DJ Skully became UK DMC Champion in July 2002, then DMC World No.2 in September. He also won a UK Hip-Hop Award for Best UK Hip-Hop DJ in 2002 and has a secure

weekly radio show on Kiss 100. With all this, as well as work from Diesel and other regular club work, it's safe to say that he is a very busy DJ.

Magikstar / Since winning the Diesel-U-Music Best Breaks Award in 2002, Magika has gone from strength to strength, performing in front of more than 25,000 people at festivals in Europe, producing a track for Björk and claiming a regular slot on Galaxy FM as his own.

Tom Yek AKA Souvenir / Before Diesel-U-Music Tom was a complete unknown. He has now released his first album on Tummy Touch and is currently working on his second. As a graduate from St Martins, he divides his time equally between music and graphic design.

The Hordes / Since the Award ceremony The Hordes have been locked in the studio recording new songs with producer Paul Freegard as well as playing at selected gigs around London. With regards to the future, everything is looking promising.

AS THE EVENT'S AWARENESS HAS GROWN, SO HAS THE NUMBER OF OUR SUPPORTERS.

Over the years Diesel-U-Music has had the encouragement and backing of some of music's greatest pioneers including Isaac Hayes, Missy Elliot, The Charlatans, Ash, Jazzie B, Goldie, The Rapture, Metro Area and Carl Cox. Performance highlights since its conception include: Isaac Hayes, Arthur Baker, Themroc, Electric Soft Parade, Coldcut, Howie B, Blak Twang, Dirty Beatniks, EZ Rollers, Norman Jay, Kila Kela, The Bays and Fallacy and Fusion.

"Diesel-U-Music gives the new

artists something to look forward to and the opportunity to do their own



thing. Diesel-U-Music honoured me and now I want to say that they're doing it right, and I say... keep on doing it" **Isaac Hayes** / Winner of

Lifetime Achievement Award 2003

"Diesel-U-Music is helping to establish up and coming, young, innovative, creative artists making their mark here in Great Britain which is particularly important to show that we have our own sound, our own integrity and our own music" **Jazzie B** / Winner of Lifetime Achievement Award 2002

"It's kind of amazing. It isn't about an award. It's about the whole Diesel-U-Music thing! It recognises

the longevity of underground music and it's about time someone did that. Tonight if you look around you there is only room for respect and



room for growth" **Goldie** / at the Diesel-U-Music Awards

DIESEL-U-MUSIC PARTNERS

DJ Magazine has been at the leading edge of the dance music press covering ongoing evolution of the most significant cultural phenomenon of our times.

Trust the DJ.com Trust the DJ comprises of a DJ talent group, DJ website network, radio syndication business and a record label, all of which are committed to the international music market.

JOCKEY SLUT

Passionate, informative and irreverent, Jockey Slut marries the cheek of the best fanzines to the high production values of glossy magazines, making for the best-written journal of its type.



Tummy Touch launched in July 1996 by Tim Love Lee. Acts to emerge from the label include Chungking and Groove Armada.

Wall of Sound The first bricks of Wall of Sound were laid when Mark Jones and Marc Lessner met on the London club scene in the mid-80's. Since then they have had a string of successful acts including Propellerheads, The Wiseguys, Les Rythmes Digitales, Zoot Woman, The Visitor and Royksopp.

NME remains one of the most vital forces in the British music scene and a must read for the dedicated music fan with its legendary wit and humour, the very best in rock music writing and the finest rock photography on the planet.



Fierce Panda is about to celebrate its tenth anniversary and its 150th release and has unwittingly become the launch pad for dozens of alternative acts including Coldplay, Embrace, The Music, Placebo, Idlewild, Hundred Reasons, Keane and Polyphonic Spree.

tense Magazine promote the

best and brightest that the UK's brimming musical talent pool has to offer. Tense magazine wholly supports great British musical innovators emerging from a grassroots level.



Bad Magic, established by Wall of Sound boss Mark Jones quickly rose to prominence as a home to some of the most exciting new home-grown and international talent going including Ugly Duckling and The Creators.



ATM was born out of a love of the underground dance music scene and began life as a free black and white fanzine before becoming the 'bible' for drum and bass.



Moving Shadow, founded by Rob Playford, has released an impressive 33 albums, 250 singles and 75 separate remix releases as well as collaborations with various creative industries. Artists from the label include EZ Rollers, Omni Trio, Dom and Roland and Aquasky.



VJ's.net aims to bring all forms of live video art together to raise awareness and respect for Vj'ing to the levels of Dj'ing and to help define a new art for the digital age.



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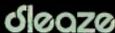


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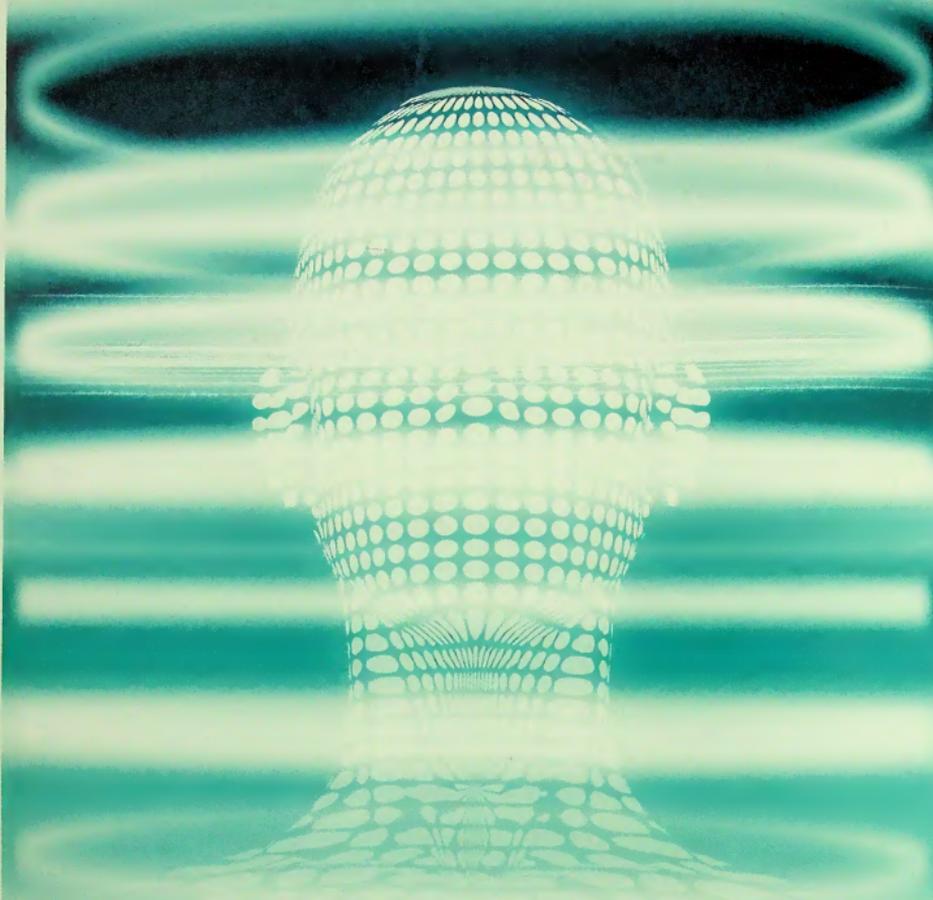
The Band Agency (TBA) is an innovative non-profit organisation helping new musicians bridge the gap between the industry and unsigned artists by educating, developing and raising their profile.



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Rosy projections for music DVD sales and value give delegates the feel-good factor

€1bn target for music DVD as European market booms

DVD

by Martin Talbot

The value of the European music DVD market could double to pass the €1bn landmark within four years, *Music Week's* DVD Europe 2004 conference heard last week.

In a presentation kicking off the first day of the conference, which was staged at London's Congress Centre last Tuesday and Wednesday, Screen Digest research analyst Paul Callaghan said that consumer spending sales could reach €696m this year, on its climb to €915m in 2007.

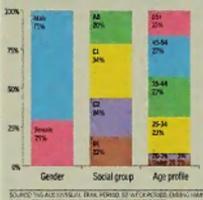
The projection was based on the basis that the music genre carries on growing at the rate seen between 2002 and 2003, even if music does not exceed 10% of total DVD sales in any market (apart from those where it already has).

Even as an alternative, more modest, projection - with music DVD retaining its current share of the overall DVD market - would still see units sold rising from 31.2m (€538m, based on average market prices) in 2003 to 37.3m (€765m) in 2004, to reach 46.9m (€785m) in 2007.

The forecasts reflected the upbeat mood of the event, which included contributions from executives as diverse as Initial TV's Malcolm Geric, Virgin Entertainment Group's Simon Wright, Warner Vision's Simon Heller and O2's Leslie Golding.

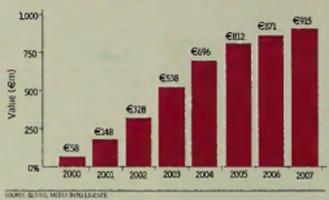
Current market statistics indicate a huge potential for growth,

The music DVD buyer



SOURCE: SCREEN DIGEST RESEARCH. BASED ON DATA FROM SCREEN DIGEST'S DVD EUROPE 2004 CONFERENCE. FIGURES ARE IN PERCENTAGES.

The value of music DVD in Western Europe



SOURCE: SCREEN DIGEST RESEARCH.

added Callaghan. While Europe accounts for a broadly similar number of DVD households as the US - 59.6m compared to 60.0m in favour of the US - there are nearly twice as many TV households in Europe compared to the US (227m in Europe and 120m in the US).

Callaghan predicted that the number of DVD households will exceed those in the US by the end of this year, with the number of DVD households growing faster in Europe than in any other global territory other than Latin America.

While the UK lags behind much of the rest of Europe in terms of the proportion of music sales accounted for by DVD, it is by far the biggest market in terms of spending on DVD across all formats, with €5.1bn spent on DVD in 2003, compared to €2.0bn in France and €1.3bn in Germany.

The average price differential

remains slight on DVD across Europe. While VHS saw a price differential of 120% between the highest price (€13.9 in France) and the lowest (€3.20 in Italy), the differential on DVD was as little as 19% in 2003.

Music's share of overall DVD sales is growing too, from 6% in Western Europe during 2002 to 7% in 2003. This shift made music the third most popular DVD genre after feature films (70% in 2003) and children's product (11%). Callaghan's session was followed by a further presentation by Ian Waymark, account director of TNS, who unveiled data from TNS' Audio Visual Trak Survey, covering the 52-week period to the week ending May 2 this year. Comparisons were drawn with the same period in previous years.

The survey is drawn from a panel of 15,000 UK 12- to 74-year-

olds, designed to mirror the UK population. A further 1,000 16- to 34-year-old, heavyweight entertainment consumers are also polled as an over-sample.

Waymark said its latest data highlights a music DVD market which is very buoyant, with growing penetration, and prices which, though down slightly, are holding up better than other DVD sectors and biased towards full price.

Over the past three years, the average price paid for music DVD has risen from £15.54 in 2002, to £15.30 in 2003 and £16.63, an overall drop - over the period - of 5.9%, said Waymark. In comparison, standard DVD prices fell from £14.80 to £13.89 and £12.43, an overall decline of 16.0%. CD prices fell from £10.74 to £10.60 and £10.15, a decline of 5.5%.

Some 53% of all single DVDs are currently being sold for less

than £10, compared to just 20% of music DVDs, Waymark added. In fact, product price-pointed above £12 accounts for 70% of all sales.

The majority of DVD music is bought at full price, said Waymark; some 74% in fact, compared to 39% for standard DVD and 68% for CD albums.

The TNS survey also suggested that gift purchases account for a far higher proportion of all music DVD sales than is the case with standard DVD and CDs. Some 39% of all music DVDs sold were as gifts, compared to 26% for all DVDs and 25% for CDs.

The survey also revealed the demographic of the average music DVD buyer, with social group profile largely echoing that of CD buyers, with 54% of music DVD and CD buyers being ABC1, compared to 49% of general DVD buyers.

Music DVD buyers are also predominantly male and in general, older than CD album buyers (see bar chart, above left).

Market share statistics also indicate that, aside from HMV, the stores selling in highest volumes are non-specialists. While HMV accounted for a market share of 28.2% in the period monitored, Virgin Megastores accounted for 7.2%. The only other stores claiming more than 5% of the market were Woolworths (9.1%), Asda (6.0%) and Tesco (5.0%). Independent retailers accounted for just 3.9%, with the internet sector taking more than any individual store, aside from HMV, with 17.4%.

martin@musicweek.com

Retailers call on labels for more aggressive DVD campaigns

Leading UK retailers have urged record labels to push music DVD harder, telling DVD Europe delegates that the format could account for 15% to 20% of the UK music market compared with its current 4% share.

Virgin Entertainment Group CEO Simon Wright called for a multi-pronged approach to developing the market, including a widening of the genre base of music DVD, targeting a younger demographic and raising consumer awareness with smarter marketing, better packaging and more integrated campaigns.

Wright told DVD Europe delegates, "DVD has driven a global resurgence in the home

video market and a dynamic market for music on video and, for the time being, will go a long way to underpin the physical market against the growth of downloads and ringtones. Music DVD has potential to grow at a rapid rate for several years as the overall market starts to mature."

He added, "Music DVD has grown 400% over the past three years against a 300% growth in the overall DVD market." But in the UK, music DVD still only accounts for just under 4% of the total market, trailing behind other European territories such as the Netherlands and 20%.

Wright underlined the predominance of live content on



No Doubt: CD/DVD release date gap

music DVD, with releases largely skewed towards the older demographic leaving an untapped young market.

"We need to increase the number of releases, have higher

profile marketing campaigns, more retail space and improved merchandising, with more event marketing around releases," adds Wright.

MusicaZone's senior product manager Garrin Caskin added, "We need to target fans of bands like the Lostprophets or The Strokes. Younger consumers are prepared to buy premium." He suggested closer coordination between audio and DVD releases could stimulate sales of the latter, highlighting the gap between the release of No Doubt's greatest hits album and DVD.

Vital Distribution's DVD sales manager Janet Ackerman agreed labels should take a more

integrated approach to audio and DVD, highlighting XL's plans to release Lionel Jarry's DVD and album on the same day.

While several panets called for more consistent music DVD packaging, Robin Behling, creative partner for entertainment marketing communications company Fereef, agreed record labels need to learn from the film and TV worlds on marketing and packaging their product.

"It's all about the lowest common denominator with music DVD, it should be about the consumer thinking this is the best thing I can have, it's all about ownership," Behling told a panel on DVD packaging.

Panel explores low-budget options for DVD

The price of putting together a catalogue DVD can be as little as under £1,000 to £10,000, DVD Europe heard.

While the most high-profile catalogue – or heritage – projects have tended to be big budget productions such as The Beatles' Anthology, Led Zeppelin or Sanctuary's The Who disc The Kids Are Alright, that is not the only route to market.

Wienerworld managing director Anthony Broza told the Making Catalogue Come Alive panel

that basic authoring of a VHS to DVD transfer can cost as little as £750. And more high-profile projects such as Beggars Banquet's The Pixies release – which topped the music DVD chart last month – still came in pretty cheaply. Beggars Group back catalogue manager Steve Webbon said the disc cost around £3,000 to edit and around £7,000 to mix in 5.1 surround, for authoring and creation of motion menus.

The disc, which incorporated a 45-minute live show as well as original promos featuring the band, also featured a behind-the-scenes documentary. Webbon said, "We heard that a member of the road crew had 40 hours of raw footage. The original idea was to use some of this on the video, but

he put together a 30-minute montage film for us."

Sanctuary Records Group DVD producer Mark Roberts said such sources can prove rich for labels looking for extra content. "Fans are a great source of material for artists," he said. "One of the things that is very important when you are assessing your budget is finding content. And fans can be very helpful." Such fans can be accessed by sourcing fan sites on the internet, he suggests.

The Pavement managing director Andy Evans highlighted another innovative use of catalogue material in the form of a series of discs which have been released by Universal in Germany. Acts such as Abba, Bob Marley and Bon Jovi have become the subject of a series of five-inch DVD discs which are packaged to look like 45 rpm singles and feature around three tracks, including original promos and live tracks. The discs, which have been authored by The Pavement, show a vinyl disc being turned over when they are played.

Such discs not only tie into the appeal of vinyl, but can also be put together relatively cheaply – using only limited catalogue content – once the basic template has been created by the authoring house, Evans added.

Bedingfield plot illustrates joint CD/DVD approach



Bedingfield: co-ordinated campaign

Natasha Bedingfield was highlighted as an example of how a new artist can be prepared for the DVD arena in parallel with the CD-based audio world.

Bedingfield's next single will be accompanied by the release of a new DVD to present a more rounded image of the act, whose first single, Single, was a Top 10 hit last month and remains a Top 10 airplay hit after five months at radio.

Talking on a DVD Europe panel highlighting the importance of integrating DVD into the strate-

gy for new artists, BMG Visual Media senior director Solomon Nwabueze said that the disc will include images of Bedingfield performing as well as off-stage footage and will be mixed in 5.1. It will also play from the moment it is put into the player, with the menus at the end, he says.

"We think she is a pretty audiovisual artist," he says. "It is important to try new things all the time."

The costs of filming live artist footage can range from as low as "a couple of grand", according to Outside Line director Lloyd Samuels, through to £50,000-plus projects for the likes of Metallica and Pink. Blaze Television head of music Phil Mount urged labels to think more broadly about how specially recorded performance footage can be used, for example, spinning off into TV specials, international promotional tools and DVDs.

A number of panelists highlighted the value of getting artists to record their own tour diaries as a means of generating content. Coldplay Management's Estelle Wilkinson said Coldplay wanted to make such a film "to capture where they were at various times during their tour".

The band also drove the decision to give away a free live CD with their live DVD last year, to



The Pixies: High-quality and cost-effective DVD which topped the chart

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give something back to their fans. The fact that some fans had since asked whether they were planning to release a live album, even though they already had the DVD, highlighted the fact that consumers are still sometimes confused by the range of release packages hitting the market.

Pioneer calls for cooperation to up music on TV



Gerrie: seeking impasse with publishers

Music-on-TV pioneer Malcolm Gerrie called upon music companies and broadcasters to bury the hatchet to help encourage the greater use of music on television.

Gerrie highlighted the Howling At The Moon memoirs of former Sony US chief Walter Yet-

nikoff, in which the executive recounts the rows he had with fellow labels in demanding payment from MTV for programming his promos in the Eighties.

Yetnikoff had viewed such promos as content and therefore a valuable resource and potential revenue stream, said Gerrie. "Walter was ahead of his time," said Gerrie. "He recognised that rock'n'roll was a visual medium and saw there was a new revenue stream which could create a new business."

But the relationship continues to be strained, with continual disputes between broadcasters and rights holders, he said.

Answering a question from the floor, Gerrie said that rights clearance had proved impossible for the first four series of *Big Brother*, which Initial TV produces for Channel Four.

Gerrie said one of his greatest frustrations had been finding it impossible to work music into the first four series of *Big Brother*. "It would have been great to have more music on there. But one of the biggest problems was reaching an agreement with the publishers."

When housemates have burst into song during the live broadcasts of series one to four, the audio has had to be muted

because it has been impossible to achieve such clearance, he said.

Gerrie said that Initial had passed the responsibility to clear such rights back to Channel Four and it appeared to have been resolved. But the lack of clearance had been a sticking point.

Director pumps up content for Supergrass DVD

Acclaimed DVD director Simon Hilton warned to the theme of creating great content with an insightful case study of the making of the new Supergrass *Is 10 DVD*, which was released last week.

Hilton outlined the mammoth task of conceiving and creating the two-disc set, which includes a one-hour documentary on the band, as well as their 17 videos, plus extras.

Hilton described how the documentary was based on material ranging from extensive interviews with the band members to 10 hours of Super-8 film shot by director duo Nick & Don, 60 hours of film shot by the band's tour manager plus hours of live performance and TV footage.

In order to create a framework for the documentary, a spread-

sheet diary was put together covering every day of the past 10 years and every tape was then cross-referenced with the spreadsheet. "That gave us the complete history of Supergrass, but it was 200 hours long," said Hilton, who moved in with the band in the studio for a month so they could all work through the footage together.

During his presentation - which kicked off with a special greeting to delegates recorded by the band the previous weekend - Hilton described how he decided to create individual menus for

each track on the DVD from out-takes left over from the videos they had made over the years - a task which involved trawling through literally "hundreds of hours" of footage in five marathon 20-hour sessions.

And he also decided to create commentaries for each of the 17 videos based around interviews with all the directors. As a result, he persuaded the directors to take part, with some sending in material by video, some using the internet and Sophie Muller recording an interview over the phone.



Supergrass: retrospective DVD launched last week

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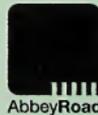
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Right chemistry produces live DVD which stands out from the crowd

Director clicks with Moloko

Metropolis Group's Dick Carruthers has attempted to tap into the best traditions of concert film direction with Moloko's 11,000 Clicks, which is released on DVD through Sanctuary on July 26.

The DVD was the subject of a masterclass by Carruthers at last week's DVD Europe 2004. Produced by Metropolis and directed by Carruthers, it was filmed at London's Brixton Academy last November, when Moloko thrilled the crowd on the last night of their year-long tour.

When it came to filming 11,000 Clicks, the band informed the look and feel of the piece from its inception right down to the representation of individual songs at the edit. But Carruthers says he was initially guided more by what Moloko didn't want than what they did.

"That puts the director in an interesting position," says Carruthers. "But the band did refer to their two favourite videos, Talking Heads' Stop Making Sense concert film and Pink Floyd Live In Pompeii. The key thing about both those videos is the fact that the audience



Moloko's Murphy: the band were involved in the final edit for their 11,000 Clicks DVD

are hardly filmed at all."

The staging and camera placement were crucial to telling Moloko's story, says the director, who believes there could be a return towards traditional values in live concert films.

"What we have seen with the MTV generation is constant 'Wham! Bam!' and instant eye candy," he says. "But [with Moloko's DVD] we thought very carefully

about how the stage was and how it worked around them - the key thing in any live concert film is to tell the story."

The film was shot with six cameras, with a steadycam and a Technocrane onstage, which required co-operation from the band at the point of staging the Brixton gig.

"It is [about] the interaction between band members, their communication and the way they play,

particularly when the audience knows that music already," adds the director.

Throughout the performance, the ever-stylish Rosin Murphy struts her way through 17 songs in a series of beguiling outfits, covering everything from Familiar Feeling to Statues and Sing It Back. Carruthers describes the film as focusing on Rosin "at the centre of the action".

Also included are behind-the-scenes clips of the band on tour - backstage and on location - and keyboard player Eddie Stevens' honest and engagingly unglamorous portrayal of real life on the road accompanying the main concert film.

The DVD is being highlighted by Metropolis as an example of the new "seamless service" that studio groups of their kind are seeking to promote in tough market conditions; in the case of the Moloko film, the production team shot the film and chief engineer Matt Lawrence recorded the sound, which was then also mixed and mastered there.

Ladysmith Black Mambazo Live In Durban, South Africa (Union Square Pictures USPDVD009). Out now.



Ladysmith Black Mambazo first became famous following their high-profile appearance with Paul Simon on the Graceland album and have gone on to sell millions of discs worldwide. This is a recording of a concert held at the Playhouse in Durban and features all of their trademark skills and talents. From their traditional dance routines to some of the most amazing uses of harmony and melody, this performance is magical. There is also an added frisson from the fact that this was performed in their home country which removed any pressure to play all their international hits.

Cat Stevens Majikat - Earth Tour 1976 (Eagle Vision EREVDS66). Out now.



Cat Stevens retired from music to follow the teachings of Islam 18 months after the 1976 North African Majikat Earth

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Tour, which provides the live footage here, and in hindsight, it looks like it was the right decision for everyone. His between-song banter suggests his spiritual confusion, his newer songs don't match his earlier material and the ambitious live production sits oddly with the innocent spirituality of the music. But this release is a fine one – attractively packaged, nicely restored in terms of both audio and video and featuring an interesting interview with the grown-up Yusuf Islam which sheds new light on the mostly enjoyable concert and the often brilliant – but sometimes embarrassing – young man in the spotlight.

Josh Rouse

The Smooth Sounds Of Josh Rouse (Rykodisc RDVD10674), June 28.



Rouse's popularity has entered a new sphere since the release of his fourth and purposefully retro album 1972, which was playlisted in the UK by Radio Two. This DVD release is a follow-up to 1972 – tracking the recording of the album and the live airing of the songs to an audience in Rouse's hometown of Nashville on New Year's Eve

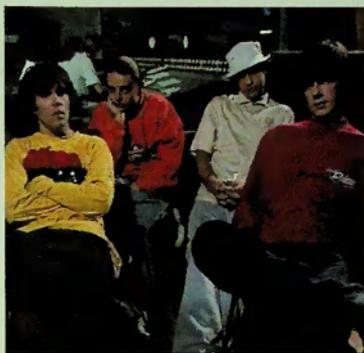
2003. It also contains plenty of interview footage with Rouse, his producers and the likes of Lambchop's Kurt Wagner, with whom Rouse recorded an EP back in 1999. The DVD also comes with a CD of Rouse rarities including tracks such as Knights Of Loneliness and Scenes From A Bar In Toronto.

Kylie Minogue

Body Language Live (EMI 5996769), July 12.



This DVD features Kylie's show at the 4,000-capacity Hammersmith Apollo on November 15 2003, an intimate affair for a star who is more used to playing arena-sized venues. The show's raison d'être was to promote her then new album *Body Language*, however songs from her three Parlophone albums are included. The result is a showy feast of costumes, props and lighting, with Kylie playing up to male fantasies astride a vintage motorbike and covering J. Taime. Also bundled in are the promos for *Slow*, *Red Blooded Woman* and new single *Chocolate*, plus behind-the-scenes footage and an interview with Kylie.



DVD OF THE FORTNIGHT

The Stone Roses

(Live 82876621079), June 28.

Christmas comes early for fans of the influential Manc band with the release of this double-disc set, their first outing on the format. Disc one includes the videos for six of the biggest hits of the band's short-lived career and, in a real bonus, an hour-long live set shot in Blackpool in 1989. Footage from TV shows such as *Top Of The Pops*, *Rapido* and *Snub TV* on the second disc will spark many memories, not least the band's infamous *Late Show* appearance, after which presenter Tracey MacLeod's astonished response to the band walking off is a joy to behold. Also including interviews and home video footage, this is excellent.

Soft Cell

Non-Stop Erotic Video Show (Sanctuary SVE3088), July 26.



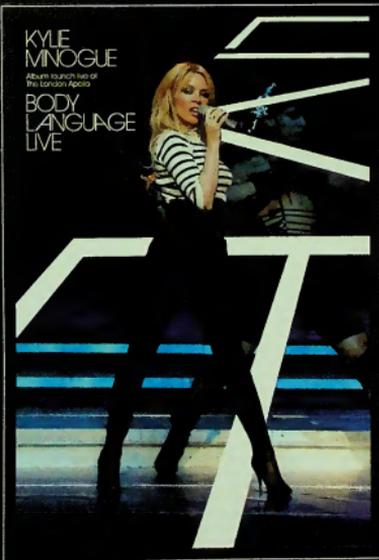
This DVD companion to the Non-Stop Erotic Cabaret album from 1981 finds the original sleazy synth-pop duo in all their theatrical glory celebrating from the gutter. With a running time of around an hour and featuring 12 videos directed by CAs' 04 lifetime achievement winner Tim Pope, this product was originally released on video in 1982. The seedy, dark side of life actually looks rather quaint as a youthful Almond introduces each promo in a shocked tongue-in-cheek

manner. Highlights include *Tainted Love*, *Say Hello Wave Goodbye*, *Bedstir* and the sublime *Torch*, while the pulsating rhythms of *Memorabilia* leave a reminder of their influence on today's crop of electroclash artists. Extra features include the full audio version of *Sex Dwarf* which is complemented by Soft Cell-inspired animation.

KYLIE MINOGUE

Album launch live at The London Apollo

BODY LANGUAGE LIVE



KYLIE MINOGUE

Album launch live at The London Apollo

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Out July 12

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The rapid evolution of the business can feel daunting, but music is at the heart of change

Music will always be centrestage

EDITORIAL MARTIN TALBOT



Anyone in the music business could be forgiven for feeling that the pace of change is so rapid that it is difficult to keep up right now.

A fortnight ago, the mobile industry came together to discuss the future business opportunities offered by their sector. Last week, it was the DVD sector, talking about the changing attitudes to audio-visual content. And, as two majors make the case for their bid to become one, this week also sees the arrival of iTunes Music Store, a fortnight before Sony Connect.

Fast forward 12 months and the environment is sure to have moved on again. Apple, Napster, Connect and MyCoke will have been joined in Europe by Rhapsody, perhaps The Beatles will be online, selling tracks through an own-brand artist site. We may even be using our mobile phones to listen to music and view the audio-visual content which everyone was discussing at our DVD Europe conference last week.

DVD Europe was illuminating in regard to this issue. The anecdotal talk from the music business over recent months has not been great in regard to DVD. Despite a lot of talking up of the format's chances of passing the 5% marker in 2003 – as a proportion of all music sales – the year-end passed

with sales nudging just 4%.

Industry statistics which were unveiled on the first day of the conference appeared to give cause for optimism though. The UK is one of the strongest in Europe for per capita spend on DVD and there remains plenty of room for growth.

But, notwithstanding such statistics, the debate surrounding the value of generating audio visual content remains crucial, with or without a buoyant DVD market. Even if, in five years' time, DVD does not grow in the way we might have expected, we will still be in an audio visual world.

Downloads will not be constrained by the limitations of audio-only formats, it is unlikely that mobile phones will be used simply for carrying out simple voice-only conversations and the development of LCD technology will put screens in nearly every room of every house, every car, high street, bus and train.

For anyone running their own music business, such rapid evolution may feel daunting. But it should also be comforting too. After all, the fundamentals remain the same – the business will continue to centre around music, with strong visuals and a creative sensibility. All else is window dressing.

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A view from the future: a blueprint for cooperation

VIEWPOINT MARTIN MILLS



It is January 1, 2010, and, as the music industry looks forward to a new decade, it reflects on the mould-shattering achievements of the last half of the previous one.

In the UK, the establishment of the Music Council, built upon the old Music Business Forum and around the superpencil concept, finally allowed the industry a platform for the informed formulation and presentation of a clear industry strategy, and suddenly it found that its voice was heard.

The democratic basis of the council, as a coalition of all those

representing record industry trade body interests on a European rather than a national level, with the direct participation of Impala representing the indie sector, allowed previously local associations such as the BPI and the independent AIM to become smaller, more focused branch offices of IFPI and Impala, dealing with issues of specific record industry interest – at half the previous cost.

The old territorial collecting societies finally combined and dismantled their old structures, allowing centralised one stop pan-European licensing, both on the producer and the writer side, to achieve a genuine one stop all rights shop.

The European Commission, delighted to see the end of what had long been perceived as bloated single territory structures, supported the emergence of single European entities, with radically reduced costs. So much so, that funds were made available to the industry to facilitate the process.

So the challenge now is to see what has been created in Europe expand into something global.

Martin Mills is the chairman of the IFPI, a former member of Am, and a director of Impala, PPL, VPL and National Discography.

Which download service will win market dominance?

The big question

Following announcements and launches by MyCokeMusic, Napster and Sony Connect, among others, and now with Apple launching iTunes in Europe this week, many of the key new players in the download business have declared their hands. But, who will be the ultimate winner?

Jon Davis, BMG

"Ultimately, it will be the companies with the best consumer experience and the most successful customer acquisition strategies which acquire the biggest market share. Based on US experience is right, now that company is Apple. In an ideal UK scenario, rather than having one winner, we will have a level and vibrant download landscape with lots of winners and opportunities."

Pete Thompson, Vital

"It will be Amazon. They haven't revealed exactly what their plans are, but they've made a success of selling physical products over the net which gives them the experience and long-term strategy to make a success of downloads. The people who will succeed will be the ones who will offer customers a choice of music in either digital or physical format."

Don Jenkins, Hyperlaunch New Media

"The biggest winners are going to be

consumers, who will be able to take control of the music they own and be able to access new music instantaneously. Commercially, it will probably be a two-horse race between Napster and iTunes, but there are more to come this year from Sony and Microsoft. The biggest loser is likely to be CD – playing price against brands is a mistake."

Peter Ellen, Fopp

"None of them. I don't think any will be the ultimate winner other than maybe Apple, and then only in driving through sales of iPods. In time, the winner will be a traditional retailer who understands music, but it won't be us just yet as we're still doing pretty well on CD sales."

Ben Druy, 7 Digital Media

"In the short-term, Apple will be the market leader. However, in the longer term, the fact that the iTunes/iPod combination is a closed system will mean market forces will tend to favour more open systems and the services which offer more choice and flexibility will benefit. One thing which is clear is that, like any area of business, there will be any one ultimate winner – different services will suit different consumers."

Jamie Danan, online music marketing company Nile-On
"Apple will be victorious, based on the popularity of the iPod, but it is nice to see Napster back in action. It should be an interesting clash of the titans."

MUSICWEEK

Club Charts 19.06.04

The Upfront Club Top 40

Rank	Artist	Title	Label
1	DRIVER FEAT. BENNY PSYCHO	KILLER	Atlantic
2	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	Mercury
3	FERRY	CORSTEN IS TIME	Mercury
4	ALDOUS SXY & SUN	THE SUN	Mercury
5	SHAPESHIFTERS	LOASIS THEME	Decca
6	DJR PROJECT	THE SUN IS SHINING (DOWN ON ME)	Mercury
7	SUN ONE	WITH YOU	Mercury
8	THE DONATELLA MOVEMENT	FEAT. MJ WHITE GET READY	Mercury
9	ROYAL GIGLOUS	CALIFORNIA DREAMING	Mercury
10	MARGOLIA	IT'S ALL IN VAN	Mercury
11	BRITNEY SPEARS	EVERYTIME	Mercury
12	JC CHASEZ	ALL DAY LONG / DREAM ABOUT SEX	Mercury
13	JURGEN VRIES	FEAT. ANDREA BRITTON TAKE MY HAND	Mercury
14	ZAN VAN DAHL	BELIEVE	Mercury
15	NINA SXY	FEAT. JABBA MOVIE YA BODY	Mercury
16	KOOL & THE GANG	THE HITS - RELOADED NO SHOW	Mercury
17	MONILLA	FEAT. AUDIO BUZZYS BREAK DOWN THE DOORS	Mercury
18	PHILX	WILD BOYS	Mercury
19	EMMA BRICKETS	SING FOR ANAMARA	Mercury
20	BLUE FEAT. LADE	BUBBLIN'	Mercury
21	MINIMAL CHIC	NEED THE KEY	Mercury
22	THE LOOSE CANNONS	LUKE IT WHEN YA	Mercury
23	TEARS FOR FEARS	SHOUT	Mercury
24	JAYVE	BEST OF MY LOVE	Mercury
25	US CALL US(SX)	THE SUN	Mercury
26	JANET	ALL NITE (DON'T STOP)	Mercury
27	AWESOME 3	FEAT. BAILEY DOWNTOWN GO	Mercury
28	FREESTYERS	PUSH UP	Mercury
29	CASSIUS	HEAVY FEAT. FREEMAN THE ONE	Mercury
30	ULTRABEST	BETTER THAN LIFE	Mercury
31	LEE CARRERA	PRESENTS PHASE 2 VOODOO LOVE	Mercury
32	LEMONSSENT	ALL RIGHT NOW	Mercury
33	JENTINA	BAD ASS STRIPPER	Mercury
34	DEPDEST	BLUE IS IT A SIN	Mercury
35	GIRLS	ALONG THE STORM	Mercury
36	ANGEL CITY	FEAT. LARA MCGALEN TOUCH ME	Mercury
37	CANDICE	JAY I WHERE YOU	Mercury
38	LOU	NEED SATELLITE OF LOVE	Mercury
39	FATHEADS	MASS DESTRUCTION	Mercury
40	SPEEDWAY	V.S. LINC IN & OUT	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	KATY PERRY	FEELING	Mercury
2	THE FALL	OF THEIR DAMN! ALEXANDER MISS YOU	Mercury
3	LEAN	BURNS NOW ON LIVE	Mercury
4	CLARA	WU ADORE	Mercury

Blue bubble up chart

by Alan Jones

The angular funk of Talking Heads' Psycho Killer, from debut album Talking Heads 77 has always been an alternative club classic - but 27 years on, a new version of the song Transforms It into a smooth and shiny 21st-century dance anthem. Recorded by Driver - aka Dario G - with female vocals from Emory, it storms 173 up the Upfront Club Chart, beating the challenge of George Michael's Flawless (60 To The City) by a margin of more than 5%. With the second 12-inch on Flawless only now making an impact, Michael may yet proceed to the summit - but if he is to make it, next week he must beat off competition from two strong Positiva releases, namely Ferry Corsten's latest, Liarce moment. It's time - up 10.3 this week - and the Shapeshifters' excellent Lolas Theme, which explodes 76-5 and is destined for huge sales success regardless of its eventual club chart peak.

There are eight debuts in the Top 40 - but they're all in the bottom half of the chart. Leading the way is Helix's Skizzen, supported by Matt Goss' fronting Minimal Chics I Need The Key, which sounds very much like it would have been a hit even without this newly-raised profile. It debuts at 21 and must be fancied to move higher next week.

On the Commercial Pop Chart, both Driver's remake of Psycho Killer and the Royal Gigolos take on the Maracas & Pappas hit are top three - the latter tie for the third week in a row - but pole position belongs to Blue, thanks to new mixes of Bubblin', the single from Gully, which is scheduled for release as a single on June 28.

Marv Winans is number one on the Urban Chart for the eighth week in a row, while Nina Sxy is runner-up for the third week in a row. Winans' single still commands overwhelming support from the Urban panel, but Sxy's drawing ever closer. She was 336 behind two weeks ago, 25% behind last week, and now trails by 11% but Ursin's Burn - which has moved 177.3 in the same period - is breathing down the neck of both and could easily be the next number one.



Michael number one on Upfront Chart

Blue made an impact on Commercial windows

COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	1	1	1
2	2	2	2
3	3	3	3

MUSICWEEK

The Official UK Charts 19.06.04

SINGLES

1	1	IM WINANS/EVA/P DIDDY I DON'T WANNA	Red Bull/Blue
2	0	4-4-2 COME ON ENGLAND	Cap
3	0	0-ZONE DRAGOSTEA DIN TEI	Jive
4	4	KELIS TRICK ME	Vega
5	10	THE FARM.SFX BOYS CHOIR ALLTOGETHERNOW 2004	RMG
6	2	FRANKIE FURB (F U RIGHT BACK)	All Around The World
7	6	CASSIDY FEAT R KELLY HOTEL	J
8	5	EAMON F**K IT (I DON'T WANT YOU BACK)	Jive
9	0	TWISTED X BORN IN ENGLAND	Universal TV
10	0	KANYE WEST/S JOHNSON ALL FALLS DOWN	Red-A-Fed/Def Jam
11	6	VS CALL U SEXY	Innocent
12	0	SCISSOR SISTERS LAURA	Polygram
13	3	PETER ANDRE INSANIA	East West
14	0	CANDEE JAY IF I WERE YOU	Innovative
15	9	ANASTACIA LEFT OUTSIDE ALONE	Elek
16	7	FATHLESS MASS DESTRUCTION	Dunphy/War
17	17	HOORASTANK THE REASON	Mercury
18	11	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Sony Music
19	0	JANET JACKSON ALL NITE (DON'T STOP)/I WANT...	Vega
20	8	BEASTIE BOYS CH-CHECK IT OUT	Capitol
21	16	MAROON 5 THIS LOVE	J

ALBUMS

1	0	FATHLESS NO ROOTS	Dunphy/War
2	1	KEANE HOPES AND FEARS	Island
3	4	MARIO WINANS HURT NO MORE	Red Bull
4	0	SUPERGRASS SUPERGRASS IS 10 - THE BEST OF ...	Parlophone
5	2	THE CORRS BORROWED HEAVEN	Alicat
6	0	THE KILLERS HOT FUSS	Luad Kag
7	5	THE STREETS A GRAND DONT COME FOR FREE	Local Polygram
8	6	USHER CONFESSIONS	Arista
9	7	JOSS STONE THE SOUL SESSIONS	Revelation/Vega
10	3	AVRIL LAVIGNE UNDER MY SKIN	Arista
11	0	VELVET REVOLVER CONTRABAND	RCA
12	8	SCISSOR SISTERS SCISSOR SISTERS	Polygram
13	0	THIN LIZZY GREATEST HITS	Universal TV
14	11	ANASTACIA ANASTACIA	Elek
15	10	MAROON 5 SONGS ABOUT JANE	J
16	16	KANYE WEST THE COLLEGE DROPOUT	Red-A-Fed/Def Jam
17	13	GUNS N' ROSES GREATEST HITS	Coffin/Polygram
18	15	KELIS TASTY	Vega
19	10	PHIL COLLINS THE PLATINUM COLLECTION	Vega
20	19	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arista
21	0	HOPE OF THE STATES THE LOST RIOTS	Sony Music



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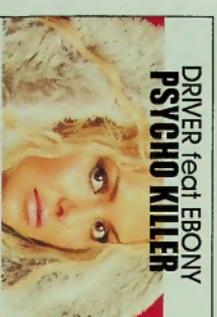
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Rank	Artist	Album
1	OSBERN BURN	Live
2	KAYNE WEST ALL FALLS DOWN	Album
3	OUTKAST ROSS	Album
4	SMASHING PUMPS DASH	Album
5	BECK FEAR LEAS LET'S GET IT STARTED	Album
6	BRANDY FEAT KAYNE WEST THE ABOUT DUE LOVE	Album
7	JAY-Z SEAN PAES ON YOU	Album
8	JAY-Z SEAN PAES ON YOU	Album
9	JAY-Z SEAN PAES ON YOU	Album
10	THE AMERICAN LOVE CAN DO	Album

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Album
1	OSBERN BURN	Live
2	KAYNE WEST ALL FALLS DOWN	Album
3	OUTKAST ROSS	Album
4	SMASHING PUMPS DASH	Album
5	BECK FEAR LEAS LET'S GET IT STARTED	Album
6	BRANDY FEAT KAYNE WEST THE ABOUT DUE LOVE	Album
7	JAY-Z SEAN PAES ON YOU	Album
8	JAY-Z SEAN PAES ON YOU	Album
9	JAY-Z SEAN PAES ON YOU	Album
10	THE AMERICAN LOVE CAN DO	Album
11	OSBERN BURN	Live
12	KAYNE WEST ALL FALLS DOWN	Album
13	OUTKAST ROSS	Album
14	SMASHING PUMPS DASH	Album
15	BECK FEAR LEAS LET'S GET IT STARTED	Album
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17	JAY-Z SEAN PAES ON YOU	Album
18	JAY-Z SEAN PAES ON YOU	Album
19	JAY-Z SEAN PAES ON YOU	Album
20	THE AMERICAN LOVE CAN DO	Album

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COOL CUTS CHART

Rank	Artist	Album
1	SCENT TRIP & DOWN	Album
2	SEASONS SISTERS LUNA	Album
3	TEARS FOR FEARS SIGHT	Album
4	PREP BISHOP AIRBORNE	Album
5	SMOKE SISTER	Album
6	SMOKE SISTER	Album
7	SMOKE SISTER	Album
8	SMOKE SISTER	Album
9	SMOKE SISTER	Album
10	SMOKE SISTER	Album
11	SMOKE SISTER	Album
12	SMOKE SISTER	Album
13	SMOKE SISTER	Album
14	SMOKE SISTER	Album
15	SMOKE SISTER	Album
16	SMOKE SISTER	Album
17	SMOKE SISTER	Album
18	SMOKE SISTER	Album
19	SMOKE SISTER	Album
20	SMOKE SISTER	Album

URBAN TOP 30

Rank	Artist	Album
1	BRAND WINNERS	Album
2	BRAND WINNERS	Album
3	OSBERN BURN	Album
4	JAY-Z SEAN PAES ON YOU	Album
5	KAYNE WEST ALL FALLS DOWN	Album
6	JAY-Z SEAN PAES ON YOU	Album
7	BRANDY FEAT KAYNE WEST THE ABOUT DUE LOVE	Album
8	KAYNE WEST ALL FALLS DOWN	Album
9	REVEREND & KNIGHT COLE AS YOU ARE	Album
10	REVEREND & KNIGHT COLE AS YOU ARE	Album
11	REVEREND & KNIGHT COLE AS YOU ARE	Album
12	REVEREND & KNIGHT COLE AS YOU ARE	Album
13	REVEREND & KNIGHT COLE AS YOU ARE	Album
14	REVEREND & KNIGHT COLE AS YOU ARE	Album
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15	REVEREND & KNIGHT COLE AS YOU ARE	Album
16	REVEREND & KNIGHT COLE AS YOU ARE	Album
17	REVEREND & KNIGHT COLE AS YOU ARE	Album
18	REVEREND & KNIGHT COLE AS YOU ARE	Album
19	REVEREND & KNIGHT COLE AS YOU ARE	Album
20	REVEREND & KNIGHT COLE AS YOU ARE	Album

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Rank	Artist	Album
41	BRITNEY SPEARS EVERYONE	Album
42	WINE SOUVIET, AMARA LUNA, YASOBY	Album
43	WINE SOUVIET, AMARA LUNA, YASOBY	Album
44	WINE SOUVIET, AMARA LUNA, YASOBY	Album
45	WINE SOUVIET, AMARA LUNA, YASOBY	Album
46	WINE SOUVIET, AMARA LUNA, YASOBY	Album
47	WINE SOUVIET, AMARA LUNA, YASOBY	Album
48	WINE SOUVIET, AMARA LUNA, YASOBY	Album
49	WINE SOUVIET, AMARA LUNA, YASOBY	Album
50	WINE SOUVIET, AMARA LUNA, YASOBY	Album
51	WINE SOUVIET, AMARA LUNA, YASOBY	Album
52	WINE SOUVIET, AMARA LUNA, YASOBY	Album
53	WINE SOUVIET, AMARA LUNA, YASOBY	Album
54	WINE SOUVIET, AMARA LUNA, YASOBY	Album
55	WINE SOUVIET, AMARA LUNA, YASOBY	Album
56	WINE SOUVIET, AMARA LUNA, YASOBY	Album
57	WINE SOUVIET, AMARA LUNA, YASOBY	Album
58	WINE SOUVIET, AMARA LUNA, YASOBY	Album
59	WINE SOUVIET, AMARA LUNA, YASOBY	Album
60	WINE SOUVIET, AMARA LUNA, YASOBY	Album

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Music Week launches its first CADS exhibition celebrating the best in 'single sessions' for music in the past year by UK designers and studios. Along with the ICA exhibition space a range of events

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CADS04

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Datafile

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Week 24

TV & radio airplay p22 > Cued up p26 > New releases p28 > Singles & albums p30

KEY RELEASES

ALBUMS

THIS WEEK
The Beastie Boys To The 5 Boroughs (Capitol); Blue States: The Soundings (Mercury Industries); Dr John W Anker - Die Dat Or Droida (Parlophone).

JUNE 21
Chikinki Lick Your Ticket (Island); Wilco A Ghost Is Born (Nonesuch/EastWest); Kings Of Convenience Riot On An Empty Street (Source); Razorlight Up All Night (Virtigo); Badly Drawn Boy One Plus One Is One (Twisted Nerve/XL).

JUNE 28
Brandy Fordiac (EastWest); Javine Surrender (Innocent); The Bees Free: The Bees (Virgin); Beverley Knight Affirmation (Parlophone); The Cure The Cure (Fiction/Polydor); Taz Analyse This (Def Jam/Mercury).

JULY 5
The Ordinary Boys Over The Counter Culture (B Unique); The Kingsbury Manx Act: Disoppine (Cooking Vinyl); Jason Nevins Jason Nevins (Sanctuary); The Open The Silent Hours (Polydor); McFly Room On The Third Floor (Island).

SINGLES

THIS WEEK
Jessie J Simons With You (Columbia); NERD Maybe (Virgin); The Bees The Horsman (Virgin); Brandy Talk About Our Love (EastWest); Javine Best Of My Love (Innocent); Strongly Daily All I Want (Polydor).

JUNE 21
Beverly Knight Come As You Are (Parlophone); Black 182 Down (MCA); Outkast Roses (BMG); Twista Overnight Celebrity (East West); Jentina Bad Ass Strippa (Virgin).

JUNE 28
Blue Bubble (Innocent); Kylie Minogue Chocolate (Parlophone); Black Eyed Peas Let's Get It Started (A&M/Polydor); McFly Obviously (Island); George Michael Flawless (Go To The City) (A&M); Usher Burn (Arista); Girls Against The Show (Polydor); Benis Good Luck (XL).

NEW MUSIC WEEK ONLINE

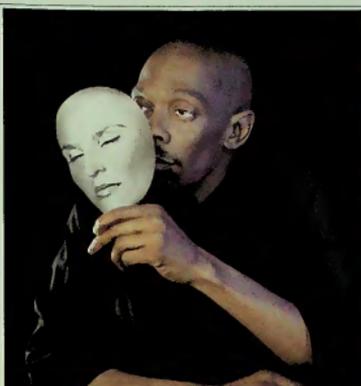
Musicweek.com lists extended play releases for the next eight weeks

The Market

Dance sales return to form

Alan Jones
When Euro 2000 started four years ago, singles sales overall were 2.3 times higher than they were last week. In that week in 2000, the top 11 singles in the chart managed to register sales of more than 20,000, but last week only two singles topped the mark. One - 4-4-2's Come On England, which debuts at 2 with first week sales of 26,236 - is directly connected to the festivities in Portugal. The other is Mario Winans' I Don't Wanna Know, which comfortably extends its run at the top to two weeks, selling a further 47,770 copies. All told, there are three Euro 2004 cash-ins in the Top 10, with The Farm's revamped All Together Now climbing 10-5, while Born In England by Twisted X - an indie supergroup effort assembled by Xfm - debuts at 10. Not surprisingly, all three singles sold well in England but much less well in the rest of the UK last week, in Scotland, 4-4-2 debut at 24. The Farm climb 30-26 and Twisted X are 59. The only football-related hit to climb into the Top 10 when the last European football championship was staged four years ago was Jerusalem by Fat Les 2000.

Meanwhile, Faithless post their first number one album with No Roots, overturning a midweek deficit to Keano's Hopes And Fears



Faithless: first number one album for act that shows dance is not just about singles

which it eventually beat by a little over 1,000 sales. Faithless is the first dance act to reach number 1 since Massive Attack's 100th Window topped the list 16 months ago. No Roots provides a fast return to the top for Dido, whose latest solo album Life For Rent most recently topped the chart in February.

Another dance act to enjoy a good week were Deepest Blue. The band's first two singles - Deepest Blue and Give It Away - reached 7 and 9 respectively. This single is It A Sir did less well, peaking at 24 last week. But positive reviews and TV advertising helped their debut album Late September to sell 13,500 copies last week and to

debut at 22. It is the first artist album chart entry on the Ministry Of Sound's Open imprint in its eight-year history.

Emma Bunton made a number of TV appearances in support of latest single Crickets Sing For Annmaria last week and generated a 38% increase in sales of current album Free Me, which responds by jumping 53-43, its highest chart placing for 13 weeks.

Finally, the sad death of the legendary Ray Charles, announced on Wednesday, resulted in massively increased sales for his substantial catalogue towards the end of the week. His most recent chart album, The Essential (13 in 2001) was typical, enjoying a 492% boost.

FAST CHART

SINGLES

NUMBER ONE
MARIO WINANS I DON'T WANNA KNOW Bad Boy
Down 22% week-on-week but 82% ahead of runners-up 4-4-2. Extends US dominance of singles chart to nine weeks. Winans' album Hurt No More has another solid week too and rebounds to match its previous peak position of #3.

ARTIST RETURN

NUMBER ONE
FAITHLESS NO ROOTS Cheeky
Congratulations to Faithless' mainman Rollo who became a father and registered his first #1 album in the same week.

COMPILATIONS ALBUMS

NUMBER ONE
POWER BALLADS II (Virgin/EMI)
A year and a week after Power Ballads debuted at #1, Power Ballads II does likewise. The original Power Ballads album has thus far sold 850,000 copies. Power Ballads II opens its account with first week sales of more than 38,500.

SCOTTISH ALBUMS

NUMBER ONE
KEANE HOPES AND FEARS Island
In the UK as a whole, Faithless are #1 but in Scotland they're well beaten by Keane, who are 73% ahead and enjoy a fifth straight week at #1.

7 INCH SINGLES

NUMBER ONE
INCUBUS TALK SHOWS ON MUTE Epic
The renewed vitality of the 7-inch format continues again. This top five are all new entries apart the top two, with Incubus talking pole position ahead of Chikinki and The Weis.

RADIO AIRPLAY

NUMBER ONE
MARIO WINANS I DON'T WANNA KNOW Bad Boy
The run of one week champions on the airplay chart continues, with last week's victor, Christina Milian, sliding 1-6 to allow Mario Winans to add the airplay title to his sales crown.

MARKET INDICATORS

SINGLES

Sales versus last week: +15.0%
Year to date versus last year: +9.9%

Market shares
BMG 18.4%
EMI 16.4%
Virgin 10.2%
Sony 7.7%
Mercury 7.4%

ALBUMS

Sales versus last week: -4.9%
Year to date versus last year: +0.9%

Market shares
BMG 25.3%
Island 12.6%
Virgin 8.9%
Polydor 8.5%
East West 7.2%

COMPILATIONS

Sales versus last week: +11.6%
Year to date versus last year: +1.1%

Market shares
EMI/Virgin 22.7%
Universal TV 20.9%
WGM 18.6%
Sony 13.0%
BMG 12.5%

THE BIG NUMBER: 442,645

The number of singles sold last week was the lowest for 18 weeks, and the third lowest total so far in 2004.

RADIO AIRPLAY

UK SHARE
Origin of singles sales
(Top 75): UK: 52.7%
US: 33.8% Other: 13.5%
Origin of albums sales
(Top 75): UK: 50.0%
US: 37.5% Other: 6.7%



www.musicweek.com

TV Airplay Chart

Rank	Artist	Title	Weeks on Chart	Peak
1	KELIS	TRICK ME	1	353
2	USHER	BURN	1	334
3	BRITNEY SPEARS	EVERYTIME	1	314
4	OUTKAST	ROSES	1	293
5	GIRLS ALoud	THE SHOW	1	288
6	M WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	1	285
7	AVRIL LAVIGNE	DON'T TELL ME	1	270
8	CASSIDY FEAT. R. KELLY	HOTEL	1	236
9	THE RASMUS	IN THE SHADOWS	1	228
10	CHRISTINA MILIAN	DIP IT LOW	1	222
11	ANASTACIA	LEFT OUTSIDE ALONE	1	220
12	FRANKEE FURB	(F U RIGHT BACK)	1	216
13	SCISSOR SISTERS	LAURA	1	212
14	KYLIE MINOGUE	CHOCOLATE	1	208
14	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES	1	208
16	MCFLY	OBVIOUSLY	1	205
17	BLUE BUBBLIN'		1	202
18	OZONE DRAGOSTEA DIN TEI		1	199
19	THE CORRS	SUMMER SUNSHINE	1	198
20	HOBBSTANK	THE REASON	1	189
21	D-12	MY BAND	1	188
22	EAMON	F**K IT (I DON'T WANT YOU BACK)	1	181
23	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	1	177
23	FAITHLESS	MASS DESTRUCTION	1	177
25	WILL YOUNG	FRIDAYS CHILD	1	170
26	MARON 5	THIS LOVE	1	169
26	BRANDY FEAT. KAYNE WEST	TALK ABOUT LOVE	1	169
28	LINKIN PARK	BREAKING THE HABIT	1	166
29	PETER ANDRE	INSANIA	1	164
30	NERD	MAYBE	1	160
31	BEASTIE BOYS	CH-CHECK IT OUT	1	158
31	THE FARM FEAT. SFX BOYS CHOIR	ALL TOGETHERNOW 2004	1	158
33	THE KILLERS	MR. BRIGHTSIDE	1	152
34	RAZORLIGHT	GOLDEN TOUCH	1	151
35	JAMELIA	SEE IT IN A BOY'S EYES	1	147
35	ASH	STARCROSSED	1	147
37	ASH	STARCROSSED	1	141
38	KEANE	EVERYBODY'S CHANGING	1	139
39	BLINK 182	DOWN	1	134
40	SLIPKNOT	DUALITY	1	132



1. Kelis
4 on sales, 5 on radio airplay and 1 on TV for the fourth week in a row. Trick Me is a second big hit in a row for Kelis. A total of 11 of the 18 reporting TV stations are on the record, with top support coming from The Box (53 plays), MTV Base (44 aplay) and Kiss TV (42).



5. Girls Aloud
Shaping up to be another substantial hit for Girls Aloud. The Show has barely hit radio yet (it is #25 there this week) but is getting plenty of support on the clubs and selects. 200-5 on TV, with 69 plays from Sunday Mths TV, 61 from MTV Hits and 60 from The Box last week, helping the single to an overall tally of 289 airplays.



31. The Farm
The only Euro 2004 record to register significant airplay support. The Farm's revamped All Together Now is page 99-31.

© Music Control UK Compiled from radio (airplay) from 100 stations and TV (airplay) from 18 reporting stations. MTV (MTV2), MUTE (MUTE), THE BOX (MUTE), MTV Base, Kiss TV, Box (MUTE), Kiss, Stage, Q and Netting.

Kelis sticks at one, but a big move by Girls Aloud puts her under threat, with The Farm among the other big movers.

THE BOX MOST PLAYED

Rank	Artist	Title
1	156	GIRLS ALoud THE SHOW
2	11	USHER BURN
2	1	OZONE DRAGOSTEA DIN TEI
4	2	KELIS TRICK ME
4	27	M WINANS/ENYA/P DIDDY I DON'T WANNA KNOW
4	28	PETER ANDRE INSANIA
4	4	FRANKEE FURB (F U RIGHT BACK)
6	6	CASSIDY FEAT. R. KELLY HOTEL
9	4	MCFLY OBVIOUSLY
30	21	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)

KERRANG! MOST PLAYED

Rank	Artist	Title
1	1	THE RASMUS IN THE SHADOWS
2	4	LINKIN PARK BREAKING THE HABIT
3	5	VELVET REVOLVER SLITHER
3	9	SLIPKNOT DUALITY
5	2	BLINK 182 DOWN
6	3	AVRIL LAVIGNE DON'T TELL ME
6	3	ASH STARCROSSED
8	1	HOBBSTANK THE REASON
9	29	KORN HERE TO STAY
10	17	QUEENS OF THE STONE AGE GO WITH IT

MTV MOST PLAYED

Rank	Artist	Title
1	5	SCISSOR SISTERS LAURA
2	3	KELIS TRICK ME
2	2	BEASTIE BOYS CH-CHECK IT OUT
4	4	FAITHLESS MASS DESTRUCTION
4	5	AVRIL LAVIGNE DON'T TELL ME
6	12	OUTKAST ROSES
6	13	THE KILLERS MR. BRIGHTSIDE
8	8	BRITNEY SPEARS EVERYTIME
8	7	KEANE EVERYBODY'S CHANGING
10	14	HOBBSTANK THE REASON

MTV2 MOST PLAYED

Rank	Artist	Title
1	23	THE HIVES WALK IDIOT WALK
2	3	THE KILLERS MR. BRIGHTSIDE
2	1	BEASTIE BOYS CH-CHECK IT OUT
4	2	RAZORLIGHT GOLDEN TOUCH
5	10	HOPE OF THE STATES THE RED THE WHITE THE BLACK
6	4	SLIPKNOT DUALITY
8	5	BRAND NEW THE QUIET THINGS THAT KNOW ONE
8	5	MUSE SING FOR ABSOLUTION
9	6	THE WALKMEN LITTLE FISH OF SAVAGES
10	7	ASH STARCROSSED

MTV BASE MOST PLAYED

Rank	Artist	Title
1	1	USHER BURN
2	3	JAMELIA SEE IT IN A BOY'S EYES
3	2	M WINANS/ENYA/P DIDDY I DON'T WANNA KNOW
4	4	TWISTA OVERNIGHT CELEBRITY
5	10	KELIS TRICK ME
5	18	NINA SKY MOVE VA BODY
7	4	BRANDY/KAYNE WEST TALK ABOUT LOVE
8	9	OUTKAST ROSES
9	5	ALICIA KEYS IF I AIN'T GOT YOU
9	8	CHINGY ONE CALL AWAY

THE AMP NUMBER ONE
The Farm feat. SFX Boys Choir
Always/Theroux 2004

HIGHEST CLIMBER
Kings of Convenience
Mixed

HIGHEST NEW ENTRY
The Farm feat. SFX Boys Choir
Always/Theroux 2004

FLAUNT NUMBER ONE
Vs
Call You Sexy

HIGHEST CLIMBER
JC Chasez
All Day Long 1
Chasez/About Sex

HIGHEST NEW ENTRY
Chick-A-Buddy
The Show

KISS TV NUMBER ONE
Kylie
Trick Me

HIGHEST CLIMBER
Jennifer Lopez
I'm Real

HIGHEST NEW ENTRY
Cherish Amelita
Chick, 'U! Kim
Carti Hold Us Down

SCANTZ NUMBER ONE
Seether feat. Amy Lee
Broken

HIGHEST CLIMBER
Tokyo Draggers
Remedy Demons

HIGHEST NEW ENTRY
Him
Bared Alive By Love

THE HITS NUMBER ONE
Ozone
Disregard On Top

HIGHEST CLIMBER
Will Young
Friday's Child

HIGHEST NEW ENTRY
England New Order
Heard Be Motion

TMF NUMBER ONE
The Corrs
Summer Sunshine

HIGHEST CLIMBER
Will Young
Friday's Child

HIGHEST NEW ENTRY
Cassidy feat. R. Kelly
Hotel

NE: Highest Climber
and Highest New Entry apply to the Top 50.

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airplay Chart

music control

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	ALBUM	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
26	21	37	USHER FEAT. LILOJ & LUDACRIS YEAH	ARISTA	875	12	21.32	34			
27	75	1	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ARISTA/SONY	990	68	21.05	117			
28	46	3	BLACK EYED PEAS LET'S GET IT STARTED	ARISTA/SONY	661	46	20.89	100			
29	73	5	JET ARE YOU GONNA BE MY GIRL?	ELECTRA	463	-3	20.69	-29			
30	72	13	D-12 MY BAND	INTERSCOPE/SONY	1022	-7	19.69	48			
31	96	7	DAMIAN RICE CANNONBALL	DUCKDORFER	346	18	19.60	165			
32	34	4	BEASTIE BOYS CH-CHECK IT OUT	CAPITOL	794	34	19.28	10			
33	25	34	BEYONCE NAUGHTY GIRL	COLUMBIA	1154	-30	19.02	-19			
34	139	1	SHERYL CROW LIGHT IN YOUR EYES	ARISTA/SONY	225	147	18.99	225			
35	57	1	SHAPESHIFTERS LOLA'S THEME	PRODIGY	751	85	18.84	51			
36	47	2	NORAH JONES WHAT AM I TO YOU?	ISLAND/ARISTA	241	51	18.48	36			
37	30	3	SARAH McLACHLAN WORLD ON FIRE	ARISTA	107	26	18.23	5			
38	78	39	BRITNEY SPEARS TOXIC	JIVE	740	-25	17.19	-22			
39	90	1	BOBBY WOMACK CALIFORNIA DREAMIN'	STATESIDE	87	-5	16.75	113			
40	32	19	OUTKAST HEY YA!	ARISTA	710	5	16.23	34			
41	69	1	BELLE AND SEBASTIAN WRAPPED UP IN BOOKS	ROCKAWAY	87	81	15.98	55			
42	43	3	HELICOPTER GIRL ANGEL CITY	DEBAT/SONY	198	5	15.76	-1			
43	72	1	NERD MAYBE	VIRGIN	118	12	15.56	59			
44	70	1	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	XL	304	50	15.42	52			
45	75	1	CANDEE JAY IF I WERE YOU	BUENA VISTA/SONY	476	36	14.99	56			
46	44	4	SNOW PATROL CHOCOLATE	ISLAND/SONY	187	34	14.93	-1			
47	53	2	JURGEN VRIES FEAT. ANDREA BRITTON TAKE MY HAND	SONY	405	5	14.14	15			
48	82	1	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE	667	51	13.94	56			
49	67	5	THE CALLING OUR LIVES	BMG	970	10	13.68	34			
50	48	1	KYLIE MINOQUE CHOCOLATE	PARLOPHONE	254	30	13.67	64			

■ Highest New Entry ■ Biggest increase in audience ■ Audience increase ■ Highest To 50 Center ■ Audience increase in sales 50% or more

1. Mario Winans *Complicated* A 91-39-24-20-9-2-1 voyage to the summit, I Don't Wanna Know by Mario Winans smoothly loses the 60th and 2,000 plays to the 11th. Radio One awarded 31 plays and a third of Winans' audience last week, while

Core aired I Don't Wanna Know 84 times and the four stations in the Galaxy network offered a combined total of 255 spins. **28. Black Eyed Peas** Pitching for their third #1 airplay hit in a row, Black Eyed Peas are off to a great start with Let's Get It Started rocking

68-23 this week. Slightly more than half of all reporting stations (55 out of 103) aired the single last week with Core, Kiss 100 FM and Vibe 101's play tallies of 40,335 and 32 topping the rotation list, while 13 plays from Radio One account for more than 42% of listeners. **39. Bobby Womack** A more 30 years after it was recorded, Bobby

playing the track with Top Ladies of 18 plays from Wave 105.5 and 16 plays from Cyric 2. **50. Kylie Minogue** A couple of months after the first hit single entitled Snowflake by Snowflake, a success is on the airplay list. The latter move flattens it a little, as more than 90% of its audience comes from 11 plays on Radio 2. Some air

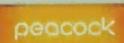
stations on its first week on the airwaves. That, and an audience of more than 1.5 million, earn it a #50 debut on the airplay chart this week. TV has had the video longer than radio has had the CD and Chocolate melts its way to #11 on the latter list this week.

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	ALBUM	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1			MADONN 5 THIS LOVE (ROMANTIC)								
2			ANASTASIA LEFT OUTSIDE ALONE (DIT)								
3			MARIO WINANS/DYNA P/DIOM I GOT WANNA	BIG BIRD/SOUND							
4			NATASHA BEINGFIELD SINGLE ENOUGH/ENOUGH								
5			THE CORRS SUMMER SUNSHINE (ALMITE)								
6			CHRISTINA MILLAN JIFFY (LOVE) JIFFY (LOVE)	ARISTA/SONY							
7			KEMANE EVERYBODY'S CHANGING (LIFE)								
8			THE GILT CLUB CHOISTACE KILLAM ON MY KNEES (LIVE)								
9			ROSS STONE SUPER SUPER LOVE (ARE YOU FEELING SUPER)								
10			USHER BURN (ARIST)								
11			BRITNEY SPEARS EVERYTIME (LIVE)								
12			THE RASMIAS IN THE SHOWDOWS (ORIGINAL)								
13			KELIS TRICK ME (LIVE)								
14			NO DOUBT IT'S MY LIFE (INTERSCOPE/SONY)								
15			BEYONCE NAUGHTY GIRL (COLUMBIA)								
16			KRISTIAN LEONTIQU STORY OF MY LIFE (LIVE)								
17			D-12 MY BAND (INTERSCOPE/SONY)								
18			BEVERLY KNIGHT COME AS YOU ARE (PARLOPHONE)								
19			GEORGE MICHAEL FLAWLESS GO TO THE CITY (ARISTA/SONY)								
20			THE CALLING OUR LIVES (BMG)								
21			USHER FEAT. LILOJ & LUDACRIS YEAH (ARISTA)								
22			OUTKAST ROSES (ARIST)								
23			WYNDY AURORA (SONY)								
24			SCISSOR SISTERS LAURE (BMG)								
25			MCFLY OBVIOUSLY (ISLAND)								
26			AVRYL LAVIGNE DON'T TELL ME (ARIST)								
27			SHAPESHIFTERS LOLA'S THEME (PRODIGY)								
28			BRITNEY SPEARS TOXIC (JIVE)								
29			OUTKAST HEY YA! (ARIST)								

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	ALBUM	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
1			USHER BURN (ARIST)								
2			BRITNEY SPEARS EVERYTIME (LIVE)								
3			OUTKAST ROSES (ARIST)								
4			BEVERLY KNIGHT COME AS YOU ARE (PARLOPHONE)								
5			THE DIVINE COMEDY ABBENT FRIENDS (PARLOPHONE)								
6			GEORGE MICHAEL FLAWLESS GO TO THE CITY (ARISTA/SONY)								
7			BLACK EYED PEAS LET'S GET IT STARTED (ARIST)								
8			DAMIAN RICE CANNONBALL (DUCKDORFER)								
9			SHERYL CROW LIGHT IN YOUR EYES (ARIST)								
10			SHAPESHIFTERS LOLA'S THEME (PRODIGY)								
11			NORAH JONES WHAT AM I TO YOU (ISLAND)								
12			SARAH McLACHLAN WORLD ON FIRE (ARIST)								
13			BOBBY WOMACK CALIFORNIA DREAMIN' (STATESIDE)								
14			BELLE AND SEBASTIAN WRAPPED UP IN BOOKS (ROCKAWAY)								
15			HELICOPTER GIRL ANGEL CITY (DEBAT/SONY)								
16			NERD MAYBE (VIRGIN)								
17			BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK (XL)								
18			JAMELIA SEE IT IN A BOY'S EYES (PARLOPHONE)								
19			KYLIE MINOQUE CHOCOLATE (PARLOPHONE)								
20			ANGEL CITY TOUCH ME (DEBAT)								



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SINGLE OF THE WEEK

Girls Aloud
The Show

Polydor 9867041
The first single from the second Girls Aloud album as they reclaim their title as natural heirs to the Spice Girls in some style. There is even a Girl Power chorus about how nobody will see the Girls "show" until their heart says so. The smart and sassy electro-pop package is also a return to form for pop wizards Brian Higgins and Miranda Cooper and the Xenomania team. With little mainstream pop in the same league it is sure to clean up.



Records released 28.06.04

ALBUM OF THE WEEK

The Cure
The Cure

I Am/Geffen 00602498628867
Morrissey's renaissance is owed in part to the new wave of young bands citing him as their inspiration. Similarly, with hot young things The Killers and The Rapture paying tribute to The Cure, now it is time for Brit veterans The Cure to step into the spotlight once again. This album sees the band team up with rock producer Ross Robinson. He has helped the group create their most vital work since 1989's classic album *Disintegration*.

Singles

22-20s
Shoot Your Gun (Heavenly/EMI)
HWN141CD

22-20s
Shoot Your Gun

With a raft of festival dates lined up for the summer, this Cure-influenced midwest indie rock track should get their fanbase clamouring. A tour supporting *Supersupers* may give this track the attention it needs to pull clear of the pack.

Ryan Adams

Wonderwall (Mercury 98363097)
On this haunting cover, Adams does to Oasis' 'Wonderwall' what Gary Jules did to Tears For Fears' 'Mad World'. Hopefully it will point the masses to Adams' overlooked but rather special *Love Is Hell* album.

The Black Eyed Peas

Let's Get It Started (A&M/Polydor 9863032)
One of the weaker cuts from the mighty Elephunk album, this is B-listed and rising at Radio One but, after having sold more than 1.2m albums, this may struggle to match the form of previous singles. With several festival appearances coming up, this will keep them in the public eye.

Blue

Bubbler (Innocent SINC064)
Blue move away from the ballads and return to their smooth R&B roots for this track, the fourth single from their Guilty album. Remixed by band member Simon Webbe, the upbeat single also features a rap from the latest protégés from his *Love 4 Music* management stable LADE.

McFly

Obviously (Universal MCSTD4036-4)
After the number one success of debut single 'Five Colours In Her Hair', the boys return with a slower track to show their sensitive sides. This is an acoustic strumalong, replete with West Coast harmonies. With a huge following already on board, it is sure to be a popular introduction to their album, which follows in early July.

The 80s Matchbox B-Line Disaster
I Could Be An Angle (Universal MCSTD40368)
The second single taken from the band's new album *The Royal Society* was recorded in California with Chris 'Queens of the Stone Age' Goss. In its head this is a turbo-charged deathpunk Harley ride to Vegas. It may also sound a bit like Nick Cave getting funny after too many sherrys.

Something for everyone, then.

George Michael

Flawless (Go To The City) (Aegaeon/Sony 6750682)
Flawlessly adopting 'The Ones' 70s 10 dance hit for its base, this slick track immediately sounds both familiar and very much a George Michael track. Lifted from his double-platinum album *Patience*, it should follow its predecessor into the Top 10. It has won strong TV plays at The Box and MTV Dance, and has just been C-listed at Radio One.

I Monster

Hey Kids (Instant Karma DHARMA5)
I Monster herald the re-release of their sadly overlooked *Neverdoreena* album with this single that is like a mélange of quirky English psychedelia and *The Sweet*. With Goldtrapp enjoying success with their modern take on glam, the time may be right for the Monsters.

Kylie Minogue

Chocolate (Parlophone CDR6639)
Minogue's latest is another chunk of sleek, stylish, midtempo pop which neither offends nor excites, written by Johnny Douglas and Karen Pease. Chocolate will be tasked to reignite interest in the *Body Language* album.

Ordinary Boys

Talk Talk Talk (WEA WEA377CD1)
It is easy to see why Morrissey invited this lot to play *Meltdown*. It sounds like the Jam covering The Smiths, or vice versa, with a singalong chorus and plenty of Moesque wordplay (eg "Brighten me, enlighten me").

The Roots

Don't Say Nothing (Island 9862844)
Produced by Scott Storch (Christina Aguilera, Beyoncé), this return from the Philly hip-

hoppers has a tougher sound than much of their previous output. It trails their new album *The Tipping Point* (released July 12).

RSL

The Mast (Love Will Be Strong) (Sub Tub Players STUB5004)
Following the soulful club hit *Wesley Music*, this percussive track uses horns and vocals from Julie E London to great effect. Its uplifting feel will ensure that it is a summer anthem at festivals such as the Big Chill and beyond.

Usher

Burn (Arista 82876624362)
As his smash *Yeah!* starts to fade in the UK chart, Usher returns with a typical ballad on the eve of the UK leg of his *Tour* tour. Meanwhile this release marks a landmark achievement in his home territory, being his third single in the Top 10 of the *Billboard* 100 this week.

The Walkmen

Little House of Savages (Record Collection W646CD1)
This is the second single from the band's second album *Bows and Arrows* and coincides with a UK tour which includes a slot at *Glastonbury*. Set to a hypnotic rhythm delivered by their phenomenal drummer, it is a pure rock affair that carries with it a ramshackle, US college sound.

Albums

The Bees

Free The Bees (Virgin 00V2963)



The Bees' second album is a triumph, with the quality of the songwriting and the Sixties-sounding production creating what is being rightly tipped as one of the highlights of the year. The band are currently on a UK tour, including *Glastonbury*, T In The Park and the V Festival's.

Papa Carlyle

The Lovely (Accidental AC12CD)
This stunning set of simple jazzing numbers is sung with controlled power and emotion. Carlyle has previously sung backing vocals for the likes of

ALSO OUT

THIS WEEK

SINGLES
Elastic: My Life (V2)
Hyno Psycho: Public Enemy #1 (Grape)
South: Malicious Grime (Sanctuary)

ALBUMS

Secret Machines: Now Here Is Nowhere (WEA)
Javine: Surrender (Incoast)
Brandy: *Aleaholic* (East West)

Herbert and Plaid, but here her voice takes centre stage.

Goodie Mob

One Monkey Don't Stop No Show (Goodie Mob/Koch E238480)
This marks the return of one of Atlanta's most innovative rap outfits who, along with Outkast, first produced a distinctive Southern sound. This is their first album since 1999 and shows all their usual style and panache.

Gravenhurst

Flashlight Seasons (Warp WARPDD120)
Warp have caught the bug for distorted folk music with this fine second effort from Nick Tilbot aka Gravenhurst. A collection of shabby yet beautiful acoustic songs, his dark lyrical tone gives it a charm that is surprisingly apt for the increasingly erstwhile electronic label.

Beverly Knight

Affirmation (Parlophone 4733102)
Knight heads firmly into the mainstream on this, her fourth album. The rocky Guy Chambers co-penned first single *Come As You Are* is a strong statement of intent to kick off proceedings, while the rest of the set shows a variety of flavours from country to soul. With echoes of artists as diverse as Prince and the Staples Singers, this will hopefully deliver the diva the sales she deserves.

Mad Action

And Begin (Loop/Polydor 9866782)

Loop's new signings describe their sound as boundary-pushing alternative guitar music, which might be over-egging their case a bit, since this album never strays from a format already laid out by BRMC and those before them. Opening track *Fall* makes a grand opening gesture, with an impressive guitar workout. However, later on the pace becomes intermittently sluggish.

Orbital

The Blue Album (HT ORB1TALCD01)
The elder statesman of techno return to the fray for the last time with their farewell album. Unfortunately it seems that the duo's fire has gone out somewhat, but the future that will surround

the last-ever gigs should ensure some interest.

Razorlight

Up All Night (Mercury 9866803)
With what seems like a constant stream of releases including *Swear*, *London* four-piece Razorlight have certainly made their mark. The band are at their best when they are knocking out their three minute fuzzy pop singles, of which there are at least three on this album. A full album's worth of their somewhat one dimensional sound does tire after a while, but if they continue to pen the hits most people will be too busy dancing to care.

Angie Stone

Stone Love (J 82876597922)
She helped to launch 'nu-jazz soul' with her first album and work with the likes of D'Angelo, but Stone has long moved on from the confines of that 'genre'. With guests including Snoop, Busta Rhymes and Anthony Hamilton, her latest set has more contemporary R&B flavours and will satisfy her extensive fanbase.

Taz

Analysis (Def Jam UK 9866952)
Having first come to mainstream prominence on *Dizzee Rascal's* *Just A Rascal* - which he co-wrote and performed on - Taz sets out his own stall on his own debut for Def Jam. This set highlights the breadth of his skills as producer and rapper, from the mad beats of current Radio One-supported single *Can't Contain Me* to other tracks with guests such as Kardinal Offishall and labelmates *Terr* Walker and *Smujii*.

Various

The Wonder Of Stevie: *Melody Man* (Harmless HURTCDD055)
Rounding up 26 covers of Stevie Wonder songs, the second in this series is as strong as the excellent volume one. With artists of the calibre of Minnie Riperton, The Pointer Sisters and Aretha Franklin, the versions highlight the quality of Wonder's songwriting yet offer some truly individual interpretations.

This week's reviews: David Baird, Phil Brooke, Joanna Davis, Owen Lawrence, Nick Roberts, Paul Rogers, Nick Tice, Simon Ward and Wayne Wright.

Singles

1906.04
Top 75

Winans and co retain the top spot, as O-Zone's Euro-flavoured summer hit and two timely football tunes challenge the Top Five and Kelis' staying power.

The Official UK

HIT 40 UK

Pos	Artist	Title	Label
1	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Capitol/Columbia
2	44-2 COME ON ENGLAND	Various Artists	Capitol/Columbia
3	O-ZONE DRAGOSTEA DIN TEI	Various Artists	Capitol/Columbia
4	KELIS TRICK ME	Virgin	
5	MARCOON 5 THIS LOVE	Capitol/Columbia	
6	ANASTACIA LEFT OUTSIDE ALONE	Elek	
7	CHRISTINA MILLAN DIP IT LOW	Def Jam/UK	
8	THE CORRS SUMMER SUNSHINE	Atlantic	
9	CASSIDY FEAT. R KELLY HOTEL	J	
10	NATASHA BEDINGFIELD SINGLE	Phonogram	
11	THE 411 ON MY KNEES	Sony	
12	FRANKEE FURB (F U RIGHT BACK)	All Around The World	
13	THE RASMUS IN THE SHADOWS	BMG	
14	EAMON F**K IT (I DON'T WANT YOU BACK)	Island	
15	KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN	Mercury	
16	KEANE EVERYBODY'S CHANGING	Island	
17	SCISSOR SISTERS LAURA	Island	
18	VS CALL U SEXY	Island	
19	CANDEE JAY IF I WERE YOU	Island	
20	KRISTIAN LEONTIOU STORY OF MY LIFE	Universal	
21	TWISTED X BORN IN ENGLAND	Island	
22	PETER ANDRE INSANTIA	Island	
23	FRANKEE FURB (F U RIGHT BACK)	Island	
24	USHER BLVIN	Island	
25	NO DOUBT IT'S MY LIFE	Interscope	
26	JESS STONE SUPER DUPE LOVE (ARE YOU COGGIN ON ME?) P21	Mercury	
27	FAITHLESS MASS DESTRUCTION	Mercury	
28	USHER FEAT. LIL' JON & LUDACRIS YEAH	Mercury	
29	JANET JACKSON ALL NITE (DON'T STOP) I WANT YOU	Mercury	
30	HOBBASTAC THE REASON	Mercury	
31	BRITNEY SPEARS EVERYTIME	Mercury	
32	D-12 MY BAND	Mercury	
33	WILL YOUNG YOUR GAME	Mercury	
34	AVRIL LAVIGNE DON'T TELL ME	Mercury	
35	BEYONCE NAUGHTY GIRL	Mercury	
36	JURGEN VRIES FEAT. ANDREA BRITTON TAKE MY HAND	Mercury	
37	OUTCAST ROSES	Mercury	
38	SARAH CONNOR BOUNCE	Mercury	
39	BEASTIE BOYS CH-CHEK IT OUT	Mercury	
40	THE CALLING OUR LIVES	Mercury	

THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	EAMON F**K IT (I DON'T WANT YOU BACK)	Island	
2	DI CASPERO CHIA CHIA SLIDE	Mercury	
3	USHER FEAT. LIL' JON & LUDACRIS YEAH	Mercury	
4	MICHELLE ALL THIS TIME	Mercury	
5	PETER ANDRE MYSTEROUS GIRL	Mercury	
6	BRITNEY SPEARS TOXIC	Mercury	
7	ANASTACIA LEFT OUTSIDE ALONE	Mercury	
8	KELIS HOLDSHAME	Mercury	
9	LINC W VIZ TAKE ME TO THE CLOUDS ABOVE	Mercury	
10	FRANKEE FURB (F U RIGHT BACK)	Mercury	
11	D-12 MY BAND	Mercury	
12	JAMELIA THANK YOU	Mercury	
13	OUTCAST HEY YA	Mercury	
14	RASMUS IN THE SHADOWS	Mercury	
15	MICHAEL ANDREWS FT GARY JULES MAD WORLD	Mercury	
16	BOOGIE PIMPS SOMEBODY TO LOVE	Mercury	
17	MICKEY S COLLORS IN HER HAIR	Mercury	
18	OZZY & KELIS OSOUBINE CHANGES	Mercury	
19	CHRISTINA MILLAN DIP IT LOW	Mercury	
20	MARIO WINANS FEAT ENYA & P DIDDY I DON'T WANNA KNOW	Mercury	



O-Zone
Club exposure and TV play of O-Zone's Dragostea Din Tei provide enough impetus for a comeback on the chart this week. The track jumps 41-15 on the TV playlist chart, but ranks a lowly 905 on radio airplay. A major hit in Europe, it is sung entirely in Romanian. It's title translates loosely as Love Under The Lime Tree.



Scissor Sisters
A 51 single when first released last October, Laura fares much better second time around, doubling this week at 12. It is the band's third Top 20 hit of the year. Following comfortably Numb (CD) and Take Your Mama (17), The Scissor Sisters' self-titled debut album establishes a strong profile since its February release - total sales so far exceed 360,000.



Janet Jackson
Despite a high profile promotional visit to the UK, Janet Jackson still lags not had a UK Top 10 hit since All For You in 2001. All Nite (Don't Stop) is the second single from Jackson's current album. Darius G. and JB. charts this week at 20.

Pos	Artist	Title	Label
1	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Capitol/Columbia
2	44-2 COME ON ENGLAND	Various Artists	Capitol/Columbia
3	O-ZONE DRAGOSTEA DIN TEI	Various Artists	Capitol/Columbia
4	KELIS TRICK ME	Virgin	
5	THE FARM FEAT. SFX BOYS CHOIR ALTOGETHERNOW	2004	
6	FRANKEE FURB (F U RIGHT BACK)	All Around The World	
7	CASSIDY FEAT. R KELLY HOTEL	J	
8	EAMON F**K IT (I DON'T WANT YOU BACK)	Island	
9	TWISTED X BORN IN ENGLAND	Island	
10	KANYE WEST FT SYLEENA JOHNSON ALL FALLS DOWN	Mercury	
11	VS CALL U SEXY	Island	
12	SCISSOR SISTERS LAURA	Island	
13	PETER ANDRE INSANTIA	Island	
14	CANDEE JAY IF I WERE YOU	Island	
15	ANASTACIA LEFT OUTSIDE ALONE	Elek	
16	FAITHLESS MASS DESTRUCTION	Mercury	
17	HOBBASTAC THE REASON	Mercury	
18	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Sony	
19	JANET JACKSON ALL NITE (DON'T STOP) I WANT YOU	Mercury	
20	BEASTIE BOYS CH-CHEK IT OUT	Mercury	
21	MARCOON 5 THIS LOVE	Capitol/Columbia	
22	CHRISTINA MILLAN DIP IT LOW	Elek	
23	JURGEN VRIES FT ANDREA BRITTON TAKE MY HAND	Mercury	
24	THE RASMUS IN THE SHADOWS	Universal	
25	KRISTIAN LEONTIOU STORY OF MY LIFE	Universal	
26	THE CORRS SUMMER SUNSHINE	Atlantic	
27	NATASHA BEDINGFIELD SINGLE	Phonogram	
28	EMMA CRICKETS SING FOR ANAMARIA	Phonogram	
29	V BLOOD SWEAT AND TEARS	Mercury	
30	MARK OWEN MAKIN' OUT	Mercury	
31	SPEEDWAY IN & OUT	Mercury	
32	SARAH CONNOR BOUNCE	Mercury	
33	D-12 MY BAND	Mercury	
34	KEANE EVERYBODY'S CHANGING	Island	
35	AVRIL LAVIGNE DON'T TELL ME	Mercury	
36	THE STREETS FIT BUT YOU KNOW IT	Mercury	
37	JET ARE YOU GONNA BE MY GIRL?	Mercury	
38	THE KILLERS MR BRIGHTSIDE	Mercury	

TO BE
ALL NITE (DON'T STOP) I WANT YOU (19)
WYPERLOVED (20)
ALL FALLS DOWN (21)
MUSIC FROM THE 2004
ARE YOU GONNA BE MY GIRL (37)
BEAT YOURHEART OUT (38)

BLOOD SWEAT AND TEARS (29)
ON MY KNEES (18)
COME IN LIKE A RAINBOW (2)
COME IN LIKE A RAINBOW (2)

DO IT YOURSELF (35)
BEYONCE (36)
BEYONCE (36)
BEYONCE (36)
BEYONCE (36)
BEYONCE (36)
BEYONCE (36)
BEYONCE (36)

FIRE COLLARS IN HER HAIR (17)
FRESH MEAT (15)
FLYING HIGH (16)
HEARDY AS A NAIL (14)
KIDZ (7)
KIDZ (7)
KIDZ (7)
KIDZ (7)

Singles Chart

WEEK	LAST WEEK	NEW	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
39		NEW	LINKIN PARK BREAKING THE HABIT	Linkin Park	1	1
40	28		EVANESCENCE EVERYBODY'S FOOL	Evanescence	2	1
41	31		JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	Jay-Z	3	1
42	21		D-SIDE PUSHIN ME OUT	D-Side	4	1
43		NEW	INCUBUS TALK SHOWS ON MUTE	Incubus	5	1
44	38	13	USHER FEAT. LIL' JON & LUDACRIS YEAH	Usher	6	1
45	40	15	DJ CASPER CHA CHA SLIDE	DJ Casper	7	1
46	33		ZPLAY FT RAGHAW & NAILA BOSS IT CAN'T BE RIGHT	ZPlay	8	1
47		NEW	RUSLANA WILD DANCES	Ruslana	9	1
48	37	4	THE CALLING OUR LIVES	The Calling	10	1
49	32		STACEY DORRICO I COULD BE THE ONE	Stacey Dorrico	11	1
50		NEW	CHIKINKI ETHER RADIO	Chikinki	12	1
51	35	6	RONAN KEATING AND LEANN RIMES LAST THING ON MY MIND	Ronan Keating & Leann Rimes	13	1
52	41	10	SPECIAL D COME WITH ME	Special D	14	1
53		NEW	REUBEN FREDDY KREUGER	Reuben Freddy Kreuger	15	1
54	39	4	ATI CALLING ALL GIRLS	ATI	16	1
55	44	7	BUSTED AIR HOSTESS	Busted	17	1
56	36	3	SAM & MARK THE SUN HAS COME YOUR WAY	Sam & Mark	18	1
57		NEW	TIGA PLEASURE FROM THE BASS	Tiga	19	1
58	43		GLADIATOR FEAT. LIZZY NOW WE ARE FREE	Gladiator	20	1
59		NEW	BOBBY WOMACK CALIFORNIA DREAMIN'	Bobby Womack	21	1
60	46	3	SUPERGRASS KISS OF LIFE	Supergrass	22	1
61	34	2	POPI HEAVEN AND EARTH	Popi	23	1
62	53	11	MCFLY FIVE COLOURS IN HER HAIR	MCFly	24	1
63		NEW	THE VEELS THE TIDE THAT LEFT & NEVER CAME BACK	The Veels	25	1
64	37	5	HOPE OF THE STATES THE RED THE WHITE THE BLACK THE BLUE	Hope of the States	26	1
65		NEW	RON VAN DEN BEUKEN TIMELESS (KEEP ON MOVIN')	Ron Van Den Beuken	27	1
66	38	2	THIRTEEN SENSES DO NO WRONG	Thirteen Senses	28	1
67	4		KEVIN LYTTLE LAST DROP	Kevin Lyttle	29	1
68	4		CHINCY FEAT. J WEAVU ONE CALL AWAY	Chincy	30	1
69	50	14	METHO MAN FT BUSTA RHYMES WHAT'S HAPPENIN'	Metho Man	31	1
70	56	5	MORRISSEY IRISH BLOOD ENGLISH HEART	Morrisey	32	1
71		NEW	AMP FIDDLER DREAMIN'	Amp Fiddler	33	1
72	54	4	MUSE SING FOR ABSOLUTION	Muse	34	1
73	65	12	BLUE BREATHE EASY	Blue	35	1
74		NEW	THE DISTILLERS BEAT YOUR HEART OUT	The Distillers	36	1
75		NEW	PETE BURNS JACK AND JILL PARTY	Pete Burns	37	1

■ Sales increase ■ Sales fell ■ New entry ■ Same as last week
■ Sales increase ■ Sales fell ■ New entry ■ Same as last week



30. Mark Owen
 Sailed to a platinum success in 1994 with his single 'I Wanna Be a Boy Again', Owen's new record 'Out' is a collection of 12 tracks, including 'I Wanna Be a Boy Again' and 'I Wanna Be a Boy Again (Remix)'. Owen's new record 'Out' is a collection of 12 tracks, including 'I Wanna Be a Boy Again' and 'I Wanna Be a Boy Again (Remix)'. Owen's new record 'Out' is a collection of 12 tracks, including 'I Wanna Be a Boy Again' and 'I Wanna Be a Boy Again (Remix)'.



31. Speedway
 Speedway debut at 31 with 'In & Out of the UK', compared to the Scottish chart 10 and 12 peaks of 'Gone in a Minute' and 'Carry On'.



47. Ruslana
 Ukrainian Ruslana's Eurovision winning single 'Wild Dances' debuts at 47. It beats the 27th peak of last year's winner 'Every Way That I Can' by Turkey's Sena Juleyka, and is the highest charting Eurovision winner since Dana International's 'Diva' reached 11 in 1993.

INDEPENDENT SINGLES

WEEK	TITLE	ARTIST	WEEKS ON CHART
1	4-2 COME ON ENGLAND	4-2	1
2	THE FARM FEAT. SIX BY SIX CHORAL ALTOGETHER NOW 2004	The Farm	1
3	THE KILLERS MR BRIGHTSIDE	The Killers	1
4	TIGA PLEASURE FROM THE BASS	Tiga	1
5	D-SIDE PUSHIN ME OUT	D-Side	1
6	REUBEN FREDDY KREUGER	Reuben Freddy Kreuger	1
7	THE VEELS THE TIDE THAT LEFT & NEVER CAME BACK	The Veels	1
8	AMP FIDDLER DREAMIN'	Amp Fiddler	1
9	BOB SINCLAIR I FEEL FOR DISCO/FREEDOM	Bob Sinclair	1
10	MORRISSEY IRISH BLOOD ENGLISH HEART	Morrisey	1
11	HARDSOUL FEAT. RON CARROLL BACK TOGETHER	Hardsoul	1
12	KADOC THE NIGHT TRAIN	Kadoc	1
13	PAUL JACKSON BLOKBUSTER	Paul Jackson	1
14	THE DATSUNS SLACKEN MY THUMB	The Datsuns	1
15	KADOC THE NIGHT TRAIN	Kadoc	1
16	MAURICE & NOBLE HOOCHI KOOCHI	Maurice & Noble	1
17	Tiesto IN MY MEMORY	Tiesto	1
18	DJ Tiesto FLIGHT 643	DJ Tiesto	1
19	Tiesto SPARKLES	Tiesto	1
20	SUGARHILL GANG RAPPERS DELIGHT	Sugarhill Gang	1

DANCE SINGLES

WEEK	TITLE	ARTIST	WEEKS ON CHART
1	TIGA PLEASURE FROM THE BASS	Tiga	1
2	PAUL JACKSON BLOKBUSTER	Paul Jackson	1
3	JURGEN VRIES FT ANDREA BRITTON TAKE MY HAND	Jurgen Vries	1
4	HARDSOUL FEAT. RON CARROLL BACK TOGETHER	Hardsoul	1
5	Tiesto JACKSON ALL NITE (DON'T STOP) I WANT YOU	Tiesto	1
6	FAITHLESS MASS DESTRUCTION	Faithless	1
7	RON VAN DEN BEUKEN TIMELESS (KEEP ON MOVIN')	Ron Van Den Beuken	1
8	CANDEE JAY IF I WERE YOU	Candee Jay	1
9	Tiesto SPARKLES	Tiesto	1
10	MAURICE & NOBLE HOOCHI KOOCHI	Maurice & Noble	1
11	DJ Tiesto FLIGHT 643	DJ Tiesto	1
12	KENNIE LITTLE SOME PLACE PLUNKY	Kennie Little	1
13	Tiesto TRAFFIC	Tiesto	1
14	MEAT KATIE & ELITE FORCE THE ANSWER	Meat Katie & Elite Force	1
15	Tiesto SUBURBAN TRAIN	Tiesto	1
16	Q-TIP POSITIVE AND STOP	Q-Tip	1
17	BOBBY BLANCO & MIKI MOTI JAM	Bobby Blanco & Miki Moti	1
18	MARTIN SOLVEIG ROPIC MUSIC	Martin Solveig	1
19	HARDWICK VS SPIN & PLEDGER CONNECTED	Hardwick vs Spin & Pledger	1
20	Tiesto DALLAS APARTMENT JOURNEY	Tiesto	1

R&B SINGLES

WEEK	TITLE	ARTIST	WEEKS ON CHART
1	MARCO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Marco Winans	1
2	KELLY TRICK ME	Kelly Rowland	1
3	CASSIDY FEAT. KELLY ROWLAND	Cassidy	1
4	KANYE WEST FT SYLEENA JOHNSON ALL FALLS DOWN	Kanye West	1
5	BEASTIE BOYS CH-CHOK IT OUT	Beastie Boys	1
6	VS CALL U SEXY	VS	1
7	THE 411 FEAT. GHOSTFACE KILLAR ON MY KNEES	The 411	1
8	CHRISTINA MILAN DIP IT UP	Christina Milan	1
9	D-12 MY BOND	D-12	1
10	JAY-Z 99 PROBLEMS/DIRT OFF YOUR SHOULDER	Jay-Z	1
11	THE STREETS FT BUT YOU KNOW IT	The Streets	1
12	STACEY DORRICO I COULD BE THE ONE	Stacey Dorrico	1
13	USHER FEAT. LIL' JON & LUDACRIS YEAH	Usher	1
14	ATI CALLING ALL GIRLS	ATI	1
15	CHINCY FEAT. J WEAVU ONE CALL AWAY	Chincy	1
16	METHO MAN FT BUSTA RHYMES WHAT'S HAPPENIN'	Metho Man	1
17	AMP FIDDLER DREAMIN'	Amp Fiddler	1
18	OUTKAST ROSES	Outkast	1
19	JESS STONE SUPER SLOPE LOVE (GARE YOU DIGNIN ME IN)	Jess Stone	1
20	SUGARHILL GANG RAPPERS DELIGHT	Sugarhill Gang	1

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Albums Chart

Chart compiled from actual sales data supplied by SoundScan across a sample of more than 4000 UK shops. © The Official UK Charts Company 2004. Reproduced with permission by BBC.

Week 52

11. Velvet

12. The debut album

Contraband has drawn favourable comparisons with the Stone Temple Pilots and Guns N' Roses - not least because Velvet

Roweler host a trio of former CNR stalwarts - (Stacy, Duff and Matt) - and are fronted by STP's Scott Weiland

introductory single Sifter has plenty of support from Xfm and Virgin and the album's much-tracked arrival generated 23,000 sales last week, and a 11 debut.

13. Thin Lizzy

18 years after Phil Lynott's death, Thin Lizzy remain a potent blues force, hence the arrival of this Greatest Hits at 13 this week. It is the third such set to chart since Lynott's passing.

14. Peter Andre

Andre's first post-reality TV single Inertia debuted at 3 last week, after reissued Mythesons. It's the number 1 success. His new album The Long Road Back - which includes both singles - makes a modest chart entry, debuting at 44 with first week sales of 5,733

Monstrous Music Club's Best Of has sold around 15,000 copies so far this year.

15. The Killers

The Killers' hot fussy introductory single Sifter has plenty of support from Xfm and Virgin and the album's much-tracked arrival generated 23,000 sales last week, and a 11 debut.

16. Morissey

17. Franz Ferdinand

18. The Datsuns

19. Katie Melua

20. Lostprophets

21. The Pixies

22. Tiesto

23. Heart

24. Bad Religion

25. Beth Nielsen Chapman

26. In Good Company

27. Basement Jaxx

28. Gary Moore

29. Toots & The Maytals

30. The Darkness

31. The Pixies

32. Mylo

33. The Roots

34. Norah Jones

35. Jamie Cullum

36. Red Hot Chili Peppers

37. Jay-Z

38. Adam and the Ants

39. Red Hot Chili Peppers

40. No Doubt

41. Lostprophets

42. The Charlatans

43. Abba

44. Twista

45. The Killers

46. The Darkness

47. The Roots

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HELICOPTER GIRL VOODOO CHIC

"Mercury Prize-nominated Helicopter Girl returns with a second album, perfect for spooking dinner party guests."

THE TIMES

"Brims with confidence... Chix, certainly."

Q

"One sexy collection of songs you'll be sold on after just one listen."

DIVA

"Helicopter Girl never fails to deliver. The voice is the thing."

TOUCH

"If you're tired of the usual R & B sound that permeates the airwaves and are desperate for something a little different, then sample the delirious sound of Helicopter Girl."

PRIDE

"Spellbindingly purring vocals... Sultry, sinister and incredibly sexy."

THE LIST

"Sunderling beats, swooping orchestral arrangements and blasts of rock guitar make for a dramatic soundtrack but it's Joyce's crackle, blizzy vocals that dominate the songs."

THE TIMES

"It's the RIGHT kind of 'v-did'."

THE BIG ISSUE

"This truly is a breath of fresh air. Real class!"

Q

"Her soulful voice is so reminiscent of the Harlem sound from the early 30th century, and yet she masters the style with such a contemporary edge. It's an absolute delight."

JERRY NEAVEN, HOUSTON, TX

album 21st June

• Single, Radio 2 Record of the Week (w/c 17/5/04)
Radio 2 A LIST (from 26/5/04)
Over 70 regional playlists already

• Added MTV Hits 'Snack Peak'

• Added MTV TMF / MTV Countdown
Added VH1

• Press will to run includes Guardian, OK Magazine, DJ Magazine, Taste, Blues & Soul, The Voice, Times Eye and much more

• Video on rotation with Sobhote TV reaching over 1 million students (25w all 18-24 year olds)

• Album serviced to Earsbox for national in-store plays targeted at 25-50 year old lapsed music buyers

• National broadcaster advertising in week of release

• HMV Physics CD promotion

• Video heavily featured on Video-C with content to be aggregated to major sites, eg Apple Quicktime, Wandoo

• Single "Angel City" released 14th June

Instant Karma

Website: www.helicoptergirl.com

