

Inside: The 411 Tat Tom Baxter Fried Dogs Die In Hot Cars Petey Pablo

MUSICWEEK



United Business Media

MW publishes trial of digital chart

Download data hits test phase

Exclusive

by Martin Talbot

Music Week this week offers the first official snapshot of the UK download business, with publication of a test version of the UK's Download Chart.

From this issue, *Music Week* will exclusively publish the Download Chart every week as the run-down enters a test phase ready for full launch on September 1.

Roundups will now be published weekly in advance of the launch of the Top 20 chart. After this soft launch, the chart will be sponsored by Coca-Cola and made available for license more widely.

Retail association Bard and record industry association the BPI gave a formal green light to the chart two weeks ago.

The Official UK Charts Company's Chart Supervisory Committee last week finalised the rules for the chart, which will be polled in parallel with the official physical charts, from Sunday to Saturday. The data will be compiled during the week and published the following Monday in *Music Week*. Data is being drawn from sales via a range of services including HMV, MyCokeMusic, MSN and - from last week - Apple's iTunes Music Store.

While BPI executive chairman Peter Jamieson and Bard chairman Steve Knott welcomed the arrival of the chart, Knott voices

concern as the first test chart included tracks by The Pigeons and Ash which had sold as exclusives on Apple's iTunes store.

"While Knott says Bard supports the concept of the chart, he adds, "That support is put under severe pressure when record companies give Apple or anyone else exclusives which then produce a chart which has tracks that the Bard membership cannot sell."

OCC charts director Omar Maskatiya says the aim of circulating the test chart is to encourage feedback on its composition. Only permanent digital downloads will contribute to the make-up of the chart. Downloads which expire along with a subscription, streams or tracks sold as bundles will not count towards the chart.

Other rules include a minimum dealer price of 40p, a maximum playing time of 10 minutes, and a bar on downloads offering promotional tracks. PPL's CatCo service will collate label details and other data for the chart. The soft launch follows months of discussions between retailers and labels. Maskatiya says the CSC, which comprises three retail members, three label members and a representative from the BBC, was keen to ensure that data was robust and that sales were of a high enough level to create a reliable and meaningful chart before any test data was published widely. martin@musicweek.com

● Download Test Chart, p25



Oasis to follow Glasto with DVD

Oasis are to follow last Friday's triumphant Glastonbury performance with the release of a ground-breaking DVD marking 10 years since the release of their debut album *Definitely Maybe*.

The disc, *Definitely Maybe: The DVD*, will be the first under a new deal between their label Big Brother and Vital Sales &

Distribution and will be released on September 6.

The DVD will also break new ground for the format; the full album audio will play immediately the disc is inserted into a DVD player, before any menus or trailers, making the disc a natural replacement for the catalogue CD of the *Definitely Maybe* album.

It will feature performance footage from TV shows such as *Top Of The Pops*, *The Word*, *Later With Jools Holland* and a string of live gigs as well as promos for all

of the singles from the album, including US promos.

The rare, vinyl-only track *Sad Song* will also feature on the disc, along with a documentary on the making of the album.

A bonus disc will be available with initial shipments, including interviews and performance clips.

Besides Glastonbury (at which Liam Gallagher is pictured), Oasis will spend this summer continuing work on their sixth studio album, which is being readied for release next year.

Rosy start for Apple's iTunes

Roll-out of download service surpasses expectations as 800,000 tracks are sold across Europe in the first week p3

Warner rebrands UK companies

East West and WEA London brands to disappear as the major focuses on Warner Bros Records and Atlantic Records p7

Orange pitches music services

The mobile operator uses Glastonbury to trial new offerings, as rivals such as T Mobile and O2 cue up fresh products p9



This week's Number 1s Albums: *The Streets* Singles: *McFly* Airplay: *Mario Winans*



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Digest

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Your guide to the latest news from the music industry

Bottom line
R2 to reprise industry debate

● **Radio Two** is to hold two more Great British Music Debates following the success of last year's event. The first on July 21 will centre on a three-hour live studio-based debate hosted by Stuart Maconie, which will address the issue of declining music sales. A second debate is scheduled for November 10.

● **Renowned film producer Lord David Puttnam** has been lined up as guest speaker at next month's **BPI** annual general meeting. Puttnam, who played a key role in last year's Communications Act as head of the committee examining the Bill, will follow in the footsteps of the likes of Tony Blair and Virginia Bottomley when he addresses the July 7 event within the BPI's own debating chamber at London's County Hall.

● **The European courts** are set to impact on a possible **Sony and BMG merger**.

● **The IFPI** is urging the European Commission to help improve and enforce copyright legislation within those countries signed up to the World Trade Organisation. It says the trade-related aspects of International Property Rights (TRIPS), which has just reached its 10th anniversary, are too often not implemented by WTO members in practice.

● **Scottish indie chart Goda Music** is closing three of its four stores.

● **Westminster Council** has followed action by Camden Council against BMG and Sony by targeting music companies in a campaign to eradicate flyposting. It last week

wrote to the CEOs of companies whose flyposters have been seen in the area in the past six months. They include BMG, Mean Fiddler, MTV, Sanctuary, V2 and Warner.

● **Ticket agencies** are pointing to positive benefits that could emerge from an Office of Fair Trading study into their sector.

● **Venture capital group Permira's** talks with **WH Smith** about a possible £5040m takeover of the retail chain broke down last week after Permira was made aware of a £190m gap in the WH Smith pension fund it would need to fill.

● **European entertainment retailers** are pressing for a shake-up in the operators of the continent's collecting societies to help boost the online music market. Trade organisation **Con-Europe** has turned to the European Commission to address "current obstacles" for retailers to the online music market caused by the likes of present licensing conditions and a "lack of transparency" in how collecting societies are run.

● **QQZ** has been bought by US operation **Loudeye Corp**.



Phiox format ruled chart-ineeligible

● **Concept Music**-signed band **Phiox** were yesterday (Sunday) set to miss out on a **Top 10** debut, for their cover of **Duran Duran's Wild Boys** after its **two-track CD** format broke

the maximum playing time of 10 minutes for chart inclusion.

● **Warner Music** is rebranding its two mainstream UK companies.

● **The Music Publishers' Association's** AGM taking place on July 6 is to include a panel debate titled **Music In Advertising** - A Creative Business. The AGM at the Royal Institute of British Architects in London will also see the election of a new chair and deputy chair as well as member elections to the MPA board.

● **Universal Music Publishing** has released **Friday** (Monday) from its previous London home of Fulham Palace Road to New King's Road. The building was formerly occupied by A&M and Mercury Records.

● **Muzic Zone** is planning more high street stores.

● **Alan Alison Werham** has appealed for its labels to stick together.

● **MTV** owner **Viacom** is on the lookout for more European television channels to buy following its acquisition of **Viva Media** in a deal valuing the German music television company at €308m. It aims to increase the contribution from its international operations, which are dwarfed by the revenue generated through MTV in the US, with only 20% of turnover coming from the international market.

● **Viacom** has bought a 75.8% stake in **Viva** and aims to buy the remaining shares with a €12.65 offer per share.

● **Tony Blackburn** last week won his campaign to allow **Ciff Richard** to be played on the **Classic Gold** AM and digital network after the veteran DJ was initially suspended from his breakfast show for playing the singer against management instructions. Management later agreed that Richard's tracks can be played.

● **Virgin Megastores** has launched a festival campaign with the promotional material designed by Sixties artist **Alan Aldridge**. The one-month campaign features 400 albums at £6.99 by artists playing at the festivals.

● **The BBC** has commissioned **Olympic Eternal Flame** recorded by **BMG** act **Amiel Forester** as the theme for its Olympics coverage this summer.

● **Katie Melua** and **Amy Winehouse** will be among the guest presenters at next month's annual **BBC Jazz Awards**. The July 29 event, will be hosted by British jazz vocalist **Claire Martin** and **Jan Shaw** at London's **Hammerstein Palais**.

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planned new licences cover Cornwall, Durham, Barbury, Norwich, Ballymena, Solent region, Torbay, Swindon, Barrow-in-Furness, Swansea and Northairford.

People

Radio awards honour Foxy

● **Radio** has marked **Neil Fox's** departure as HR 40 UK host after 11 years with a special honour at its annual awards ceremony. The Capital FM drivetime presenter, who hosted his last show for the reworked chart countdown at the end of last month, left Friday received an outstanding contribution to commercial radio award at the 2004 net Commercial Radio Awards. Station of the year prizes went to **Merc FM**, **Rutland Radio** and **Wavie 105**.



Fox: outstanding contribution award

● **The International Music Managers Forum** has appointed **Andy Saunders** as director of communications. Saunders will continue running **Velocity PR** with clients including Ministry of Sound group and Kobalt Music.

● **Former Vivid Universal chairman Jean-Marie Messier** was released from French custody last Wednesday at 16.35pm (0203m) but having been held for questioning on allegations of an underhand share dealing. The case centres on the alleged buy-back of 21m shares purchased between September 17 and October 2 2001.

● **The Notting Hill Music Group** has signed **Miles Hamilton**, who co-wrote the current **Cassidy Henry** single with **Kanye West** and **Cassius & Freeway**, to a long-term deal.

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Sign here

PPL links with US royalties body

● **PPL** has signed a deal with US-based **SoundExchange** in which both companies will collect and distribute royalties to its members on both sides of the Atlantic. **SoundExchange** will send revenues for all digital royalties earned by artists represented by **PPL**, **Aura** and **Parade**, while **PPL** will collect and distribute **SoundExchange** sound recording royalties to its featured artists.

● **PRS Foundation** is awarding grants to six unsigned bands.

James Brown brought a close to a star-studded **First Mojo Awards** last Tuesday as **Soul Brother Number One** was honoured with a lifetime achievement award. Collecting the award from **Marianne Faithfull**, **Brown** told the **Ennamp** event at the **Banqueting Hall** at **London's Whitehall Palace**: "When I go home, I'm a miserable man, but when I come here I'm a happy man." **The Godfather of Soul** was joined among the

winners by the **Red Hot Chili Peppers**, who picked up the **Mojo Maverick Award**. Among the afternoon's other winners were **The Clash**, **Ray Davies**, **Led Zeppelin**, **Roger McGuinn**, **Morrison**, **The Shadows**, **Television** and **Rough Trade's Geoff Travis**, who was picking up the **Mojo Medal** given to a "back-room" figure "whose contributions have changed the face of music".

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

UK roll-out of download service outdoes analysts' expectations with massive first-week sales

Apple's iTunes off to peachy start...

Downloads

by Martin Talbot

The UK music industry has welcomed impressive first-week sales from iTunes Music Store, which will generate an estimated £250,000 in income for record labels and publishers.

Apple said it sold 800,000 tracks Europe-wide in its first seven days of business, with the UK accounting for 56% or 450,000 tracks and France and Germany jointly accounting for the remaining 250,000.

Some voiced amazement at the figures, while even the more conservative said the results fell at the optimistic end of the scale. While Apple declined to discuss any details, the service provided data for the UK's first published Download Chart at the end of last week, which fell in line with their figures.

With wholesale priced fixed just under 50p per track and PRS-

MCPS royalty of around 5.4p, UK sales of around 450,000 will recoup more than £200,000 for publishers and writers. At the same rate, the service could earn £10m-plus for labels within a year and £1.3m for the publishing business.

It is understood that Apple's figures count all albums business as individual track sales, with one album often adding up to 15 tracks. With anecdotal evidence also indicating that albums and singles sales break down 50:50 – on a per track basis – it appears that the first week saw sales of around 15,000 albums, alongside 250,000 tracks.

EMI Music chairman and CEO Tony Wadsworth says, "We have always said that one of the key things is to give people a legal alternative and now there is, even though it has only just started, they have voted with their fingers."

Barney Wrage, the vice president of Universal Music's EMI division, says the figures are in line



Apple's iTunes Music Store: 800,000 tracks sold in Europe in first week

with the more optimistic end of the company's projections and believes sales can continue to grow.

"I'd look at what happened in the US, the initial launch on the Mac platform there was a blip in sales during the first couple of

weeks and that steadied off. But after the Windows platform launch, there was steady growth."

Apple supplied companies with initial sales data last Thursday, but Wadsworth says he had not had time to examine them in detail to estab-

lish any trends. But he said that the service's exclusives helped drive sales of albums by the featured artists, as well as catalogue sales.

In Europe, iTunes has launched with a service across both Windows and Mac, with the UK service operating separately from services for the French and German markets. Sources indicated last week that the service suffered from initial glitches, with many of the 700,000 tracks promised at the launch unavailable.

Although the figures give Apple around 90% of the UK download market, Wadsworth believes this is not a key issue, as the market is at such a nascent stage. "Up until last week, MyCokeMusic had 36% in the UK, which it doesn't now," he says. "Apple is a major new player and there are others coming on board. Plus, it will be interesting to see, as the High Street retailers go online, what they do as well."

martin@musicweek.com

Download Test Chart, p25

...as, on the high street, Universal picks first pocket CD singles

Sixteen Universal titles are to hit selected retail shelves next month in the first trial of the major's new pocket CD format.

Black Eyed Peas, Busted and Keane will figure among the inaugural batch of releases being released on the three-inch disc, which will uniquely combine the hit recording of the song with a code giving access to its official ringtone. The format is expected to retail at around the £3.99 mark, although full pricing details have yet to be confirmed.

Universal, which has been developing the concept for a UK launch since last summer, hopes the format will breath new life into a singles market which followed a 30.7% fall in unit

shipments last year with a further 14.6% drop in the first quarter of this year. Value in the quarter fell by an even sharper 29.7%.

Universal sales director Brian Rose says Universal decided to get behind the format following industry-backed consumer research last year into the singles market in which it was suggested the pocket CD would be "well received". "We believe this is the best way to put some value and excitement back into the market," he says. "Ringtones is a growing business and kids are buying the ringtones in some cases more than the physical format."

The release of the first such titles in the UK on July 12 follows the success of such discs in both

France and Germany and despite the fact current Official Charts Company rules make them chart ineligible, a lack of concrete support from other record companies and hesitation from some retail quarters.

However, Rose says Universal felt it could not wait any longer because of current conditions in the singles market, while his company has not been convinced the two-track £1.99 format championed by others is the way to turn the market around. "If you look at the figures for quarter one we're selling fewer singles for less money," he says.

Universal, which has a 22.8% share in quarter one is the UK's biggest singles player, is targeting

100 stores to take the initial batch of pocket CDs with around 1,000 units of each title going into the market. Asda, Virgin Retail and Woolworths have already committed to the trial, while Rose says he is in discussions with one or two other retailers and is keen to include independent stores. At this stage, there is no decision whether further titles on the format will come out on a quarterly or bi-monthly basis or ultimately as another weekly new release format.

The major is supplying special counter units to display the CDs to address retail concerns about how to stock the smaller-sized format in its existing racks. The CDs themselves will be shrink-wrapped

and inside will carry a number to text via which, with a unique pin number, the buyer will be able to access the particular track's polyphonic ringtone or tuneless.

"This isn't about saving the singles market - this is about enhancing the market," says Rose. "The market is tired so we need to do something."

Woolworths head of trading for entertainment Jim Batchelor says his chain is not sure the three-inch single is ultimately the answer to the market's decline, but as the biggest singles retailer is very much to trial it. "There's been too many talk about the single, so at last this is something retail and a record company is doing together," he says.

THE MUSIC WEEK PLAYLIST



PRODIGY
Gals (XL)
Liam's gone back to basics on this new disc of track from comeback album Always Outnumbered. Never Outgunned (vinyl promo)



ROOSTER
Come Get Some (Brightside)
The swagger of Oasis with a new twist. This debut is the freshest thing to happen to rock for a long time (single, September)



THE LIBERTINES
Can't Stand Me Now (Rough Trade)
Autobiography album. Autobiography album adds more intrigue to their eventful recent history (single, August 9)



NATE JAMES
Set The Tone (unsigned)
With a major deal pending, this MY first single is well on his way to becoming R&B's next big thing (download single, out now)



KEANE
Beelshaped (Island)
Another classic single lifted from the album of the year, which is showing no sign of letting up on the sales chart (single, August 16)



ORBITAL
Blue Album (Orbital Music)
Although they bowed out at Glastonbury last weekend, this swansong release leaves a lasting impression (album, out now)



SWITCHFOOT
Meant To Live (Sony)
Nickelback mark II coming soon courtesy of the Spiderman 2 soundtrack (single, July 19)



KEVIN MARK TRAIL
D Thames (EMI)
Sometime Streets collaborator tracks his own path with this strong solo track (from album sampler)



JAMIE SCOTT
Searching (Sony)
This young singer looks set to be a hit with the mainstream, while gaining some soulful respect along the way (album sampler)

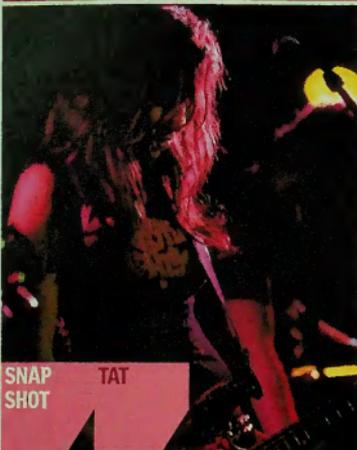


THE PIRATES
Feat. Shola Ama, Naila Boss & Ishani You Should (Real Koy)
Ama's vocals sound strong as ever on this answer record to Mario Winans (single, Dec)

BPI AWARDS
 ALBUMS
 Hobson-Jobson – The
 Reason (Mercury)
 (silver)
 Doms – Summer –
 The Very Best Of
 (Mercury) (silver)
 Various – Various

Discosmia
 (Mercury) (silver)
 Badly Drawn Boy –
 One Plus One Is
 One (XL) (silver)
 The Cure – The
 Cure (Polydor)
 (silver)
 Various – Purple

Rainbows
 (Mercury) (silver)
 Thin Lizzy –
 Greatest Hits
 (Universal) (gold)
 Areth Franklin –
 Under My Skin
 (Arista) (platinum)



SNAP SHOT

TAT
 TAT, the London-based band fronted by 19-year-old newcomer **Tatiana DeMaris**, have taken the unusual approach of striking a promotional deal with the Extreme Sports Channel to

help launch their debut single *Peace Sex & Tea*. The broadcast is showing the video for the song, which is released independently on August 4 through the EX Records imprint, up to four times a day and is

also making a behind-the-scenes documentary. The deal was engineered by manager **Richard Ogdin**, who has also secured a publishing deal with **Periscope**. The punk-influenced band,

who have been working with producers including **Steve Power** and have recorded most of their debut album, are about to embark on festival dates including **Reading** and **Leeds**.

CAST LIST Manager: **Richard Ogdin**, **Richard Ogdin Management**, Publisher: **Perfect Songs**, Agent: **Dan Pike**, **Mick Fiddler**, PR: **Nia Moore**, Work Hard PR, Radio & TV: **Stuart Eynon**, **Largo** PR, Distributor: **Viva**

Ticket agencies face in-depth OFT probe

Concert ticket agencies are hoping an Office of Fair Trading probe into their activities will bring greater transparency to the public regarding their operations.

The OFT will spend six months looking at the sector following a series of customer complaints and a damning report by the Consumers' Association, which says some agencies were adding up to 28% to the quoted price of tickets through various charges. The association also looked at a sample of members of the Society of Ticket Agents and Retailers (STAR) and found that only Ticketmaster fully complied with the code of practice.

Star secretary **Jonathan Brown** suggests the study will benefit the most ethical agents. "I think there's two markets," he says. "There is a primary market occupied by the likes of Ticketmaster, who don't do for free but to a certain extent the charges they command are dictated by the concert promoter,

and a secondary market where tickets are bought from the primary market and then resold. This secondary market needs to be looked at, as I worry that it colours public opinion of agencies in general."

National Arenas Association chair **Peter Tudor** welcomes the intervention, which he believes could deliver more transparency to the sector and encourage consumers to go through legitimate sources. "Legitimate agents and members of STAR are delivering an appropriate service in terms of cost," he says. "The price covers the ability to buy tickets at any hour of the day and there's also the security of getting a refund should the act cancel."

If the market is seen to be working effectively for consumers it will issue a clean bill of health, but the OFT could take enforcement action under existing consumer protection regulation or under the Competition Act 1998 or EC law.

Majors or indies likely to challenge results of EC probe Court casts shadow over Sony-BMG deal

by **Robert Ashton**

The European Court of First Instance (CFI) is casting a long shadow over the Sony-BMG union and future music business combinations, which could include a renewed merger bid by EMI and Warner.

European indies organisation **Impala** last week threatened to take the EC to the CFI if competition commissioner **Mario Monti** gives unqualified clearance to the merger.

Meanwhile, sources close to the EC probe believe that Monti's office may feel that evidence backing its objections to the merger is not strong enough. A belief that the CFI would overturn his objections to the Sony-BMG deal is believed by many to have prompted Monti to give BMG executives a "clear signal" the merger would be allowed.

Monti met the music executives just over a week ago, only two days after oral hearings into the proposed deal had ended and just as the so-called "devil's advocate panel" had started stress-testing its evidence against Sony-BMG. Nevertheless insiders say that even at this early stage – a decision is not due until July 22 – the EC may have been anxious that its evidence would not stand up to tough scrutiny if Sony and BMG challenged its findings in the CFI.

"Monti may have lots of facts and figures, but he cannot prove there is collusion or pricing," says one source. He adds, "It is even



Monti may have doubts over evidence

more difficult to prove more nebulous things such as anti-competitive disadvantages or a lack of diversity."

Monti's office was embarrassed in June 2002 when the CFI annulled his 1999 decision to block a merger between **Airtours** and **First Choice**. The CFI ruled that the EC had failed to prove the merger would have adverse effects on competition. The insider says, "Monti may have come to the conclusion that the evidence [against Sony and BMG] just wasn't watertight." Neither **BMG** nor **Sony** would comment.

However, if the EC does approve the merger, **Impala** says it will ask the CFI to intervene in the hope that it will rule the decision anti-competitive. **Impala's** president **Michel Lambert** and vice president **Patrick Zenilick** wrote again to Monti last Monday stressing their opposition, while **Airtours** CEO **Alison Wenham** says the group may take

legal action if the EC decision goes against them.

Wenham says, "I call on [the EC] to present what I think will be an act of cultural vandalism if they allow this to go through. It's scandalous the EC should even consider allowing this. As we've now got the appetite to fight, we're definitely going to fight this."

"Impala and other third-party objectors must have been comforted to learn that the EC had by the end of last week not asked for "remedies" or stipulate conditions from Sony and BMG, which would need to be effected before a merger is green-lighted.

The machinations in Brussels may provide succor for **EMI** and **Warner**, thwarted by Monti in their attempts to merge in 2000. With an apparently benign regulatory process now operating, **EMI** and **Warner** may see the Sony-BMG development as an opportunity to renew talks. An analyst says, "If the EC cannot prove Sony BMG would be anti-competitive, they are effectively forced to approve it. And, on those grounds, it is very hard to see how they would object to Warner and EMI."

Sources close to **EMI** suggest there are no renewed talks, but **EMI** management could backtrack on recent claims that it is more than happy to survive alone. The analyst adds that **Edgar Bronfman** would have had an exit strategy when he bought **Warner** and a merger with **EMI** could be it. robert@musicweek.com

Fopp backs PRS talent move

Welsh rock trio **White Noise** and rap/dance collective **K-Diff** Syndicate are among six unsigned acts which have been awarded a recording and distribution package in the first round of the PRS Foundation's new initiative to nurture British musical talent.

The society has teamed up with retailer **Fopp** and **Clear Sound & Vision** to create the scheme, titled **Unsigned**, to help new bands record, master, press and distribute their music. Each package is worth in the region of £2,000. "Unsigned is offering practical opportunities for new bands and songwriters to progress their professional careers," says PRS Foundation manager **David Francis**.

Each of the acts' product will be distributed via **Fopp's** chain of 14

stores, which will also give the bands the opportunity of promoting their releases with in-store performances.

The six acts were chosen by a panel of music industry representatives from demos submitted via a search advertised in **Fopp** stores. **Clear Sound & Vision** will handle the post-production and manufacturing of CDs.

"The bands selected span a very wide range of genres and are not just solely the indie-rock type of bands that tend to emerge from the usual talent searches for unsigned acts," says Francis.

This round of support for new music focuses on bands specifically from the South West and Wales, although Francis says future searches will focus on other areas

of the country. "It will help spotlight the creativity and originality we know is out there," he says. "Unsigned underlines our commitment to supporting and stimulating emerging musical talent in the UK."

The PRS Foundation is the UK's largest independent source of funding of new music of all genres. Since its launch in March 2000 it has distributed more than £5m for the creation and performance of new music. The organisation receives its financial support from the membership of PRS.

Recent projects that have benefited from the foundation's support include the **Elber Festival** at London's Royal Festival Hall, The **Ruse Festival** in Leeds and **Glasgow's Instal Festival**.



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Partnership Agent;
Emma Barika, Heller
Seltzer

► 'For every pound spent on CDs, little more than a couple of pence has been splashed out on digital-delivered music' – Editorial, p10

Beat and Fine Young Cannibals founder aims for success hat-trick

Steele back in short supply

by Martin Talbot

Artists who can claim to have followed up initial success with a second hit project are few and far between. Rarer still are those acts who have struck gold three times. David Steele, founder bassist of The Beat and Fine Young Cannibals, is looking to do just that.

Steele is the creative force – the songwriter, producer and producer – behind Fried's collaboration with New Orleans newcomers Jonte Short, 23, which results in an exceptional eponymous debut album on August 30. Short, in turn, is a superb new voice who draws comparisons with Lauryn Hill, Mavis Staples and Macy Gray.

The daughter of a former professional singer who toured with Boz Scaggs, Short is a veteran of the New Orleans club circuit. She was discovered by Steele after a seven-year search. After his late-Eighties success with FYC, and working with Monie Love and Al Green, Steele had set out to find an outstanding talent for his next project. "I had no idea it was going to take that long," he says. "But it was worth it."

Steele says, "I went everywhere trying to find someone. If I was going to do something else, I wanted to do something amazing. And I knew that to get to the next level, I had to find a voice that would blow people's minds."

Introduced by "a friend of a friend of a friend," he finally met Short almost three years ago. After a delay as she had her second son, the singer returned to continue work on the album.

London has picked up the project through Steele's previous contractual involvement with the

former Universal label as a Fine Young Cannibal. Former A&R executive "Allie" Hollingsworth called on Rob Andrew and Gerry McElhone from GR Management as managers two years ago.

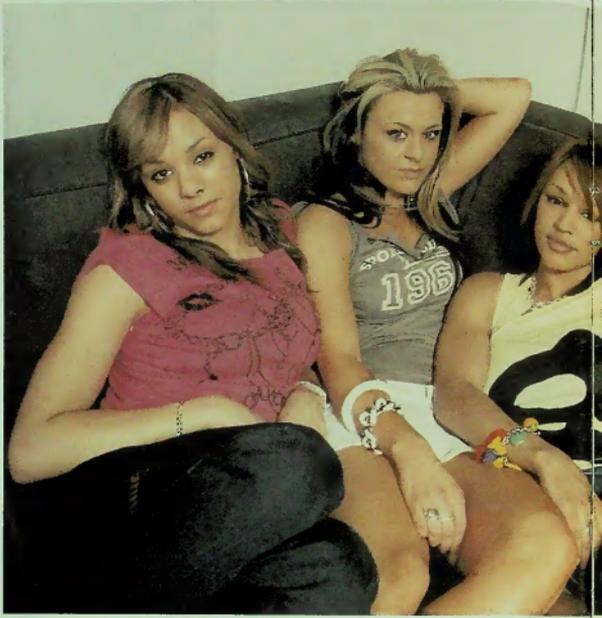
"David has a real vision," Andrew says. "There are many people on this business who don't fully understand where they are heading, but David does."

From being discovered as a singer, Short has also shown important signs of development as a songwriter. Six tracks on their commercially seductive album include Short's own writing credits, with Porlisshead singer Beth Gibbons also writing one track, Stranger, and Wu Tang Clan's The RZA contributing.

Short says, "When I met David, I didn't really write, but he has been working with me – grooming me – on what is a good line until we've got it right. It really has been a learning process."

Fried, launched live to a showcase audience at Madame Jo-Jo's 10 days ago, will focus on the debut single Get Out Of Jail, which is released next week, before the next single Whatever I Choose on August 16 and the album on August 30. Fried will go into the first release without a publishing deal, Steele's previous deal with EMI Music Publishing – from his Fine Young Cannibals era – having expired several years ago.

Andrew is optimistic about the project, with Radio Two having e-listed the single and coverage cupped up for *The Sunday Times*, *Independent* and *Guardian*. The quality of Fried's debut album suggests it is optimistic well placed. martin@musicweek.com



Loudeye OD2 buyout boosts catalogue for Euro push

OD2 says its multi-million-pound takeover by Loudeye will give it the platform to dramatically expand its European activities.

OD2 can now offer an expanded catalogue of 1.3m tracks and access to better technical research and development, following a buyout by the Seattle-based business-to-business digital solutions firm. The deal is potentially worth £31m.

Under the deal, OD2 will retain branding for Europe, while the tie-up will give both companies a presence in each other's markets. The agreement makes Loudeye the only global business-to-business supplier in the sector. The two parties say the acquisition is a seamless fit because there are few overlaps in geography, customer base or technology.

OD2 co-founder Charles Grimsdale, who becomes president and managing director of the combined company's international business, says his firm had the choice of either raising the capital to fund expansion or look within the industry to consolidate. "OD2



Grimsdale: president and MD of company

offers two levels of service, first as a content aggregator and second as a provider of technology platforms," he says. "Many of our customers need a worldwide service, so we needed to go global."

The consolidation has a number of advantages, he says. "We're effectively doubling the size of our innovate quicker. There's also so we can offer European customers more US music and more European music to US customers.

It will also enable us to invest more heavily in local service."

Before the deal, OD2's catalogue comprised around 350,000 songs, but the combined company is now the largest licensed catalogue available for digital distribution. The timing of the deal, coming in a period of frantic activity in the download sector, is described by Grimsdale as "pure coincidence." OD2 "set off on this path nine months ago," he says.

All 80 OD2 staff will be retained by Loudeye, with the company even looking to expand its workforce.

OD2 was bought for an initial consideration of \$20.7m, consisting of 13.95m Loudeye shares valued at \$18.4m and an aggregate cash payment of \$2.3m.

Loudeye has also agreed to pay \$17.5m over the next 18 months, as well as a further \$18.8m depending on performance over the next 30 months. This would give Grimsdale a personal payment of £4.7m, while the other OD2 co-founders Peter Gabriel is set to receive £2m.



Third time lucky? Short and Steele of Fried, whose album is released by WEA London

SNAP SHOT

THE 411

Four-piece girl group **The 411** are preparing to follow their debut sales and airplay hit *On My Knees* with a track that is already receiving widespread exposure as the soundtrack to a high-profile TV advertising campaign.

Although it is not issued to radio until July 12 and not released commercially until August 23, a loop from the group's second single, *Dumb*, is currently being used in the advert for *Sex*, featuring Sarah Jessica Parker.

"The TV campaign is Europe-wide, which is a brilliant way of generating recognition for this single ahead of its full promotions," says Sony Music VP A&R Nick Raphael, who handles A&R for the group.

along with the likes of fellow UK-situated acts *Lenur*, *Big Brez* and *Charlotte's Church*.

The 411 are currently completing work on tracks for their debut album which will be released in November following a third single, titled *China Girl*, which is based around a distinctive Eastern motif.

China Girl is such an amazing record, it will really cement their place in the market, which we will build on next year with further singles," says Raphael.

Other potential singles from the group include a song based around an old reggae sample, which is aimed for a summer 2005 release towards the end of the album campaign.

CAST LIST: Manager: Howard Berman, Streetside Marketing; Ted Oockle, Sony National radio; Joe Bennett, Crusty Music; Sony, Regional radio; Bob Hermon, Sony TV; Nicola Carson, Delella; Moron, Sony; Prest; Joanna Burns, Sony.

Permit price hike may deter visiting artists

Concern is mounting that non-EC musicians and DJs could be deterred from performing in the UK because of a planned 60% hike in the cost of work permit applications.

A fee for work permits was introduced for the first time in April 2003 and set at £95, but on July 2 the Home Office is increasing the charge to £153. A permit is needed for any act performing, recording or rehersing in the UK.

"It says it is having to bring in the increase because it originally underestimated the full cost of processing applications.

"It is another example of the Government trying to squeeze more money out of the music business wherever it can," says Solo Promotions managing director John Giddings.

"I don't think it will actually stop anyone coming over here because bands have to tour the UK - it's the prime taste-making market. But, will people like Britney Spears won't notice the difference, smaller

bands will be hit."

Some go even further. T&S Immigration specialises in finding work permits on behalf of record companies including BMG, Universal and Warner.

Its managing director Steve Richard says, "For DJs coming over just to play one show for £500 or for new bands being brought over to play a showcase, £153 can be a hefty sum and contribute to escalating costs. I worry that some acts will stay away."

He says the extra costs could result in an increase in the amount of illegal working in the UK. The charge applies to all employers of non-EU residents aiming to work in England, Scotland, Wales and Northern Ireland.

Richard also complains that Home Office processing time for work permit extensions has risen from five days to five weeks.

£121 can be an intrusion of a £121 mandatory fee on April 1.

He has written to the Home Office minister Des Browne to protest the situation.

Name-change reinvigorates Atlantic and Warner Bros

Warner rebranding highlights heritage

Restructuring

by Martin Talbot

Warner Music is rebranding its two mainstream UK companies as Warner Bros Records and Atlantic Records.

The two companies - previously WEA London and East West respectively - will take on their new brands immediately. The move reflects the structure introduced in the US last year and will be echoed by all companies in the Warner Music International network.

Warner Music UK chairman and CEO Nick Phillips, who is also overseeing the newly renamed Warner Bros Records until a managing director is found, says, "We have wanted to do this for years. The brand names of Warner Bros Records and Atlantic Records are very special. It is also very exciting to feel you are working at a label with such history."

WMI chairman and CEO Paul Rene Albertini says the name-changes underline a renewed focus. "These are two of the best jobs special. It is also very exciting to feel you are working at a company focused on artists and music. This will bring us in sync with the US company, where the West Coast operation is now Warner Bros and the East Coast company is Atlantic," he adds.



Warner team: (left to right) Louisa, Atlantic founder Ahmet Ertegun and Marshall

Albertini says the brands will be rolled out in all WMI territories where it applies, with the UK being one of the few markets where the dual record company structure remains in place. In markets such as France and Germany, where the two operations no longer exist as independent offices, the internal operations structures will be rebranded as Atlantic and Warner Bros streams, he says.

For Korda Marshall, the name-change fulfils an ambition just over a year after he joined East West Records as managing director in the UK. "When I agreed to join the company, the first thing I said to Roger Ames after signing was, 'But I want to change the name to Atlantic,'" he recalls.

The change has been embraced by the staff of the label, he adds. "This is not just about me, but about the label team feeling that they work for a company with a

rich heritage," he says.

The new Atlantic operation will be focused on rock and urban, as well as have an additional pop strand, adds Marshall. Three different versions of the Atlantic logo will be used to flag the key genres, in red and black for rock releases and orange and green for urban, with a multi-coloured version used for general label branding.

Atlantic A&R director Max Louisa says, "The launch of Atlantic UK is the start of something rather than an opportunity for a retrospective. Atlantic's heritage will complement our roster." A two-month period during which the rebranding will be phased in will be followed by a consumer promotion from September, says Marshall. Plans for TV and radio documentaries on the history of Atlantic, and cover-mono CDs will all build brand awareness. martin@musicweek.com

BMG runs down Jive office

The first stage in the closure of Jive Records' UK office takes place this week, with a number of staff due to leave the company.

It is understood that five Jive staff moved to BMG last week, including one press person and two product managers.

After a number of staff leave the company on Wednesday, a team of senior executives will remain at Jive's Willensden office.

They include long-standing label head Steve Jenks, as well as general manager Tina Wisby and marketing manager Hans Griffiths. This "transition team" will keep the office running through the summer and wind down the office at the end of August. It is understood a number of the team are in talks with BMG about possible future roles with the major.

The remaining Jive team will also oversee a number of releases during the summer, including



Eamon: year's biggest seller so far

singles from artists including *Britney Spears* and *O-Zone*, while his Eamon release *It's (I Don't Want You Back)* is the year's biggest seller so far. BMG chairman and CEO Tim Bowen says, "The consolidation is moving

ahead as planned. A number of people have moved to Putney. And there will be a team of people, including Steve and Tina, looking after a number of future releases from Willensden."

One source adds, "The idea is to see these releases through, to give the acts the chance of getting deals. They are both good singles and could be hits. The reaction from radio to both is already pretty strong. As far as some of the people are involved, there are issues to be resolved. Some people haven't finalised their deals, but most of us are going."

News of the scaling-down comes seven weeks after Jive staff were told of the decision to close their Willensden headquarters and move the operations into BMG's Bedford House offices. The major completed a £2.7bn deal in November 2002 to buy the 75% of Zomba it did not already own.

NEW AIM BOARD MEMBERS
 Recordstore.co.uk's Russel Collier, Cooking Vinyl's Martin Goldschmidt, Reggars Group's Martin Mills and Feral Skayle - representing his own work - were all confirmed as new additions to the Aim board during the AGM

Wenham cites MTV victory as precedent for action Aim urges indies to stand firm on Apple

Indies

by Paul Williams

Aim CEO Alison Wenham has heralded the collective might of the independents in what has turned into her organisation's most challenging year yet.

Booyed by a famous victory in March against MTV, she used the platform of last Tuesday's AGM to urge indie labels to "stand firm" in the royalty battle with Apple's new UK iTunes service.

"I can't make decisions for you in the way you run your company, but MTV demonstrated collective will at its best and that is the key," she said. She stressed that Apple CEO Steve Jobs was hoping that some of Aim's members would crack and strike individual deals.

Wenham told the meeting at the University of Westminster that the demonstration of collective action against MTV over the broadcaster's attempt to end an indie-royalty deal and secure individual agreements instead had left her with no doubts why she was doing what she was doing.

"The reason for Aim has never been so eloquently demonstrated than this year," she said, as the organisation has had to face up to difficult MTV and iTunes royalty negotiations and the proposed



Wenham: International plans underway

Sony/BMG merger.

She said Aim had earlier this year found itself in a position where MTV was "simply ignoring" the collective will of the independents. "That was a dangerous move by them and I think they've learnt a lesson," she added.

Having been accused by MTV at one point of "megaphone diplomacy" - which she told the AGM she took as a compliment - Wenham now finds herself embroiled in a public row with Apple's Jobs over setting an iTunes royalty rate for the independents. She explained to the AGM that Jobs, in a heated phone conversation with her a week ago, told her he would never deal with her again.

"Like MTV, Apple wants to impose US solutions onto the European market," said Wenham,

who his out at what the independents say is an inferior deal offered to them than the majors.

She added, "This is the first time a retailer has tried to set both the retail price and the wholesale price, which means you lose control of the price you want to sell your music at."

Elsewhere, Wenham revealed plans for the long-proposed Worldwide Independent Network (WIN), which unites Aim and its sister organisations' labels on a global database in what will effectively be a sixth major, is now underway.

A dedicated project manager has joined Aim to develop the project with its technology partner The Music Engine, creating a portal that will make facilities such as video conferencing available to labels. "It's going to be the most fantastic resource," she says. One of Aim's newer members, Simply Red's Mick Hucknall, used a keynote speech to call for a change to the existing 50-year copyright period for sound recordings in Europe and questioned why there was a longer timeframe for other areas such as movies. "I see no reason in principle why sound recording copyrights should not extend to life plus 70 years," he said.

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Music Zone ramps up new store launches

Music Zone is rejecting industry doomers who think downloads will damage High Street retailing by unveiling one of the most ambitious roll-outs of new stores by a UK independent retailer.

With 17 new stores opened in 2003 and new store openings in Glasgow and Dumfries this spring, Music Zone founder Russ Granger is now setting his sights on five new stores in the north of England - in Harrogate, Durham, Accrington, Barnsley and Oldham - by the end of this year, taking the UK total to 58.

He is then expecting to take that figure to more than 70 shops by adding an additional 15 shops next year, with a war chest of around £10m to help fund the operation and a refurbishment programme.

"On that growth rate we can realistically achieve 100 stores by the end of 2006," says Granger. He now says the chain, which operated just five stores as recently as 1998, is the fastest-growing music and DVD retailer in the UK and rubbishes suggestions that the internet is about to spell the end of music shops.

"I do sometimes feel like I've got my finger in the dyke with all this press about downloads," he says. "But it is not affecting the High Street in the slightest. It is an irrelevance. And even if people do download tracks, I think they will still be tempted by the physical product because it offers the pleasurable experience of browsing in a shop and everyone likes doing that."

On top of his store openings, Granger is also planning to increase his "chain" of Music Bugs, launched a month ago at Leeds' White Rose shopping centre.

The Music Bug, Granger's own concept, which was built by his shop-fitters, is a self-contained CD and DVD store with up to three assistants squeezed into a tiny 6 sq m retailing pod. Each has the capacity to sell more than 1,000 products, including chart and catalogue CDs.

Granger says the first Music Bug is already trading 30% above expectations and he has plans to site around 20 more in busy locations such as train stations and shopping malls next year.

Scotland's Coda hit by retail chill

Scottish indie retailer Coda Music has succumbed to the pressure from supermarkets, low margins and downloads by pulling the plug on its three main stores.

In a move anticipated recently by the closure of Leicester's long-established Ainley store and a number of other indie retailers, Coda's founder Dougie Anderson says that he has already closed his Glenrothes and Livingston stores and will shut up shop at the Waverley Centre store in Edinburgh in the next couple of weeks. He says he took the decision after resolving that there is no future for music retailing in the current environment.

"The record business is crap," says Anderson, who has been retailing since 1990. "It is crap returns, apart from the super-majors."

Anderson says both legal and illegal music downloading has hit his bottom line; he estimates that sales have been cut by up to 7% because of downloads. He adds: "Other people in, say, clothing retailing laugh at record retailers with our 25% margins and if we don't sell stuff we are stuck with it.

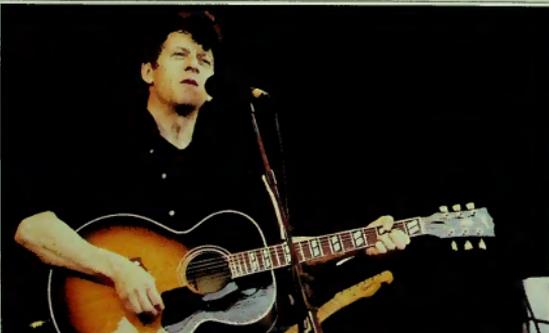
Others have 80% margins and sale and return."

Anderson will continue to keep his hand in music retailing in a limited way by keeping one of his shops open. His small shop in Edinburgh's The Mound will continue to trade in Scottish traditional and folk music, roots and world music.

Anderson, who is putting the company into voluntary liquidation as his means of withdrawing from record retailing and his shop leases, adds that he has recently been forced to buy albums from Amazon and claim back the VAT in a bid to be supplied with cheaper product than the record companies will stock him.

"I think the people's perception is that £9.97 offered by supermarkets is the top price, but it is extremely difficult for us to match that if the rep is offering us albums at £9.15," he adds.

Anderson also wonders how the record companies will break up in future without the expertise of indie retailers. "The supermarkets sell the second album," he says. "It is guys like us who sell the first album by a group."



Cult band The Blue Nile are about to embark on a new chapter of their somewhat sporadic career after signing a new record deal with Sanctuary Records.

The Glasgow-based three piece have released just three albums since 1984. Their most recent

being 1996's Peace At Last. A new album titled High will be the first released through Sanctuary on August 30.

"We are delighted to be working with the band," says Sanctuary Records Group senior VP A&R John Williams.

"Although the new album has been eight years in the making, which is longer than The Beatles were together, they still have a loyal fanbase and Paul Buchanan is still one of the most significant songwriters of our generation."

Mobile operator unveils remix application and downloads service as rivals cue up launches

Orange pitches new music services to Glastonbury festival-goers

Downloads

by Joanna Jones

Music fans at last weekend's Glastonbury festival were the first to experience mobile operator Orange's new twin services Fireplayer and Music Player, the first of a slew of music mobile launches from operators in partnership with record labels and handset manufacturers in coming weeks.

Orange is using the UK's summer music festivals as a launchpad for the new music services, one of which enables the user to remix a full-track download and the other which stores up to 50 full-track downloads – or two and half hours playing time.

Fireplayer – an application which enables the user to remix a track on their phone – is powered by Bonnet Technology and allows the user to download the application from the Orange World portal and remix the downloaded track, which can then be recorded as a realtone.

The Music Player, meanwhile, through which the user can play and store full-track downloads on their phone without the need for extra equipment, is powered by Chaoticon's Koz format, which has already been rolled out with partners Nortel and Eurotel Praha

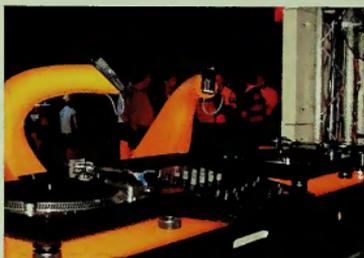
on phones in the Czech Republic – and won best in show at last month's MEF Awards.

Downloading tracks for Fireplayer will cost £3.50 and the service is launching with about 20 tracks initially divided into rock, R&B, chart and dance genres – to be refreshed at a rate of five tracks each week. Music Player tracks will cost from £1.50 each and at launch 1,000 tracks from over 200 artists will be available.

Both are launched initially on eight phones from July 1: the Motorola MPX200, Nokia 6650, Nokia N-Gage, Orange SPV, Orange SPV E100, Orange SPV E200, Sony Ericsson P900 and Sony Ericsson P800.

Tracks for the Music Player can be previewed before purchase and the user can start listening before the download is completed – which takes an average of two-and-a-half minutes. Tracks can be paused while the phone accepts incoming calls, while downloaded tracks can also be backed up to a PC even though they can only be played on the phone.

The service – accessible to all Orange customers through its Orange World portal – are launching initially only with repertoire from Warner, V2 and Skint, but Orange UK's head of entertainment Mark Ashford says the com-



Orange launch at Glastonbury: cueing up new Fireplayer remix application

pany is currently "very close" to signing deals with other major and independent record labels to secure deals for further content.

"When we built the portal of Orange World, irrespective of handset, we found people follow music but they really follow artists and events, so we have really worked with labels on breaking acts and being really artist-focused with the service," says Ashford. "We are not positioning ourselves as a competitor to iTunes – it is about having music on the phone which is immediate, on one device you take with you everywhere."

BMG under the Ear Phones banner today (June 28) at London's Gainsborough Studios.

T Mobile is expected to reveal its strategy for existing services including ringtones, caller tones and the T Mobile Jukebox, plus new services. It is expected that the company will sell full-length downloads under its T Mobile Jukebox banner by the end of the year.

Elsewhere in the full-track downloads arena, O2 is lining up for a July/August launch in the UK of its tie-up with Siemens, whose SKI handset incorporates German company SDC's Java DRM package and features a pre-installed music player. The handset can store around 120 full-track downloads on its 128MB memory board and was launched in Germany earlier this month.

Meanwhile, further reports in the US suggest EMI is planning a new service which allows mobile customers to download music to their phones and forward it to others legally to encourage them to buy – a practice known as "super-downloads".

Tracks downloaded to phones are expected to contain rights management software which stops them playing if they are not bought within a certain period.

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Digital deals boost profits at UBC

Digital radio took another step closer to the world of music downloads when broadcast group UBC unveiled plans for a service enabling digital radio listeners to download music from their radios, expected to be launched early next year.

UBC announced last week that it had reached an agreement with Pure Digital to produce a software upgrade for their receivers, a service launched Bug digital radio which allows pause, rewind and memory storage. The two parties have agreed to develop software together to allow electronic programme guide (EPG) information to be received by digital radios from 2005.

The upgrade, which both companies aim to be released for beta testing this year, will allow the Bug to display EPG information sent via software developed by UBC's interactive division. This will allow the user to pick a track and tell the radio they want to record it.

Following a testing period, it is

intended that the software is incorporated into Pure Digital products early in 2005.

"At the moment, the Bug has a memory capability which allows it to store music but it is like Sky Plus without the electronic programme guide – you need to tell you what music is coming up and to get the radio to store it," says UBC chief executive Simon Cole. He adds that UBC is currently in talks with record labels and PPL to license tracks for download via digital radio.

UBC also announced a tie-up with its software division Interact Interactive and Spanish financial news broadcaster Intereconomia to use UBC's online Dynamic Label Segment text manager on its national DAB digital radio service. Similar deals had previously been struck by the broadcast group in Canada, South Korea and Australia.

UBC yesterday announced turnover rising 29% to £13.3m for the 12 months to March 31 this year. Operating profit for the year

before goodwill and development increased from £73,000 to £405,000 for the year with pre-tax profits moving from £2.1m to £1.5m.

UBC, whose business also includes owning the analogue and digital radio network Classic Gold, unveiled its first revenues from its digital assets which revealed revenues from its digital radio software business increased 62% on the year.

Cole says the company, whose interests include making programming for both the BBC and commercial radio, believes BBC revenues from its digital services will be a key area of revenue growth for the production business in the future.

"We estimate that BBC Radio's annual spending on programming for their digital radio channels will grow substantially from its current levels and we expect to gain a share of the new business the BBC commissions from the independent production sector," he says.

TOP 20 RINGTONES

Week	Artist	Album
1	MARCO BEHRENS FEAT. ENYA & P DIDDY (DONT WANNA KNOW)	Don't Wanna Know
2	BADDELEY/SKINNER/LIGHTNING SEAS THREE LIONS	Three Lions
3	KELIS TRICK ME	Trick Me
4	THE FABM FEAT. SIXT BOYS CHOR ALTOGETHER2000	2000
5	FRANCO FURB (FLIGHT BACK)	Imaginary Fantasy
6	EAMON P.M.K. (I DONT WANT YOU BACK)	Imaginary Fantasy
7	CASSIDY FEAT. R. KELLY HOTEL	Hotel
8	DIZZY DANO	DIZZY
9	ANASTACIA LEFT OUTSIDE ALONE	Left Outside Alone
10	SPECIAL COME WITH ME	Special
11	USHER BUBBLES	Bubbles
12	OUTKAST ROSES	Roses
13	QUINCY JONES GETTA BLOOMIN MOVE ON	Move On
14	USHER FEAT LIL' JON & LUDACRIS YEAH	Yeah
15	ELMER BERNSTEIN THE GREAT ESCAPE THEME	The Great Escape Theme
16	OUTKAST HEY YA!	Hey Ya!
17	HAROLD ZADOK THE PRIEST	The Priest
18	MANON'S THIS LOVE	This Love
19	4 4 2 COME ON ENGLAND	Come On England
20	FAT LES VINDALOO	Vindaloo

© The Official Charts Company. Chart compiled by RPMG. Dates period: June 7 to June 20, 2004.

Freddie's F.U.R.B. drops four places to number five as Maria Wiegans feat. P & J's 'Don't Wanna Know rises eight places to take

the ringtones chart crown. Meanwhile Euro 2004 fever pushes Eskidillo, Skinner & Lightning Seas' 'Three Lions (Chrysalis)' and The

Chart's reworked Althoughover 2004 (EMI) into the top five and number two and four respectively and driving Fat

Les's Vindaloo back into the chart at 20. Other key movers include Kelis's Trick Me, which moves into third position.

CD sales are still strong despite excitement over the growth of digital media and online sales

Downloads are tomorrow's world

EDITORIAL
MARTIN TALBOT



While the industry at large has been becoming increasingly excited at progress in the digital arena over the past months, the retail community has been observing developments with a dose of cynicism.

Physical sales remain overwhelmingly dominant, despite the talk of income from downloads, realtones, streams, subscriptions and other potential new revenue streams. Indeed, for every pound spent on CDs and other formats, little more than a couple of pence has been splashed out on digital-delivered music.

But the first signs of a significant step towards a genuine digital business came finally last week. A total of 450,000 downloads in a week is impressive.

The impact of the iTunes Music Store service sends out a clear message: if you tell consumers where they can buy downloads easily and conveniently, they will step up in their thousands. It indicates that there is a market waiting to be serviced.

It also suggests that it is no good just opening up shop, unless you advertise its existence. There will be plenty of existing download services that will be taking note of this important lesson.

That the first official UK download data is published in the very same week is more than a

coincidence. The arrival of a store that can deliver almost half a million units delivers not only the promise of substantial income for copyright owners through the rest of this year, but also contributes a truly robust volume of data. This data, when transformed into the first official download chart in September, will also do just what Apple's ad campaign has done in helping to spread the word.

What it also does, however, is lift a veil on some of the practices that are already – and understandably – sending retailers' arms up in horror. The chart-topping success of the unsigned Pixies, which was licensed directly by their management, highlights the kind of repertoire that can get downloaders excited and get music fans moving from the dark side, to the world of legitimate, paid for downloads.

But for all the excitement about the latest download figures, digital music is still tomorrow's market. Tomorrow may appear all the closer, but it is undeniable that it will not replace physical sales for many years into the future. The success of the Pixies track, Bam Thwok, begs another question: how many more units would it have sold if it had been available on a piece of plastic with a hole in the middle of it?

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Give the people what they want, and they will buy it

VIEWPOINT
RUSS GRAINGER



If the media hype is to be believed, we might as well pack up at Music Zone. The sad thing is the way people have been suckered into believing this download propaganda. I can understand the public being influenced by it, but record companies and music retailers should know better.

Record companies are too busy jumping on the download bandwagon to defend traditional music retailing but this is no surprise. I remember when the outcry about the "50p" CD was met with deafening silence by UK companies,

Retailers want to embrace downloading for fear of missing out

while retailers became scapegoats. Then there was the internet, the "saviour" of the music industry. They couldn't wait to get behind that bandwagon and they're still pushing it uphill.

Now their saviour will be downloading, not least because the official line says illegal downloaders are decimating the industry. No they're not. The foundations for poor CD sales were laid more than 10 years ago when most

UK companies invested in "cheap" electronic dance music, underinvesting in traditional bands.

As a result, there is a void in quality back-catalogue product from the past 10 years because dance music has no shelf-life. With honourable exceptions such as Coldplay, there's a dearth of real talent producing good music. CD sales are related to the quality of the product. If releases don't excite, consumers don't buy.

Most record companies have woken up to this, but it takes time to filter through new talent. Wouldn't it be refreshing to hear an executive from a major admit they got it wrong, rather than blame downloading?

I suspect retailers want to embrace downloading for fear of missing out. This happened when "experts" predicted the internet would wipe out music stores. Retailers rushed out websites to milk demand for online shopping, only to find it did not exist.

One thing I have learned from over 20 years music retailing is this: give customers what they want at the right price and they will be a customer for life. Try to force things on them and they will turn their backs on you.

Russ Grainger is chairman of Music Zone

Do labels foster brand loyalty in customers?

The big question

Warner Music is rebranding its East West and WEA London companies – as Atlantic and Warner Bros – but do label brands really mean anything to consumers?

Martin Bostock, Nelson Bostock Communications

"Consumers care about any brand that means something to them. Larger record companies like WEA and East West have such a diverse range of artists and musical output that brand values are diluted. Rebranding should aim to perform a corporate function. If larger labels want consumers to care about their brands they should break up their products into tightly focused imprint labels that concentrate on a certain genre and foster a passionate community of consumers and fans."

Warren Bramley, Four23.

"Yes. Between 1986 and 1988 people would buy Def Jam records just because they were Def Jam. Warp has the same consumer loyalty because people know the quality they are getting from anything that is put out by the label."

Ric Blaxill, 6Music

"The biggest relevance will be to artists, who are aware of brands that have signed to the same label. I remember Cast signing to Polydor

because The Who had been on the label. I don't think it makes a difference to a consumer. If you hear a song you like you go out and get it."

Jim Batcheur, Woolworths

"It depends on the label. The more specialist that label the more weight it carries. Some of the classical labels remain a lot to a real classical connoisseur and for people who DJ and who are in to dance music some of the dance labels are important and are brands in their own right."

Scott Cohen, The Orchard

"Consumers care about certain labels as brands. There are labels like Lookout! Records that are a great example of this. Their catalogue goes back to the first Green Day recordings and continues on with newer artists like The Dornas. You know what you get when you buy a Lookout! release." Phil Chessman, Essence Records

"Of course they do – otherwise brands wouldn't exist. But in the context of music, label branding is key only in specialist genres where consumers trust a label to deliver a certain style."

Howard Berman, Mesmerizing Music

"Not any more, not major labels, anyway. They used to be important, such as Island, A&M, Charisma, Chrysalis. At a certain point in the late Sixties, if an American group were on CBS, you had a good idea what kind of music they played. But homogeneity has set in."

As BMG prepares to launch an extended DVD of the Elvis '68 Comeback special, the show's musical director, **Bones Howe**, remembers working with a legend

Quickfire

So, how did you get involved in the Comeback Special?
I was a sound engineer and I had a company with Steve Bender, who was a camera director. We heard Colonel Parker had gone to NBC with the idea of making a Christmas Special and we were called in. We thought it was a shame that Elvis had never been seen on TV as he really was live, so that's what we wanted to catch. I'd worked with Elvis as a tape splicer before he went into the army so we sat down and had a little reunion. We then spent several months putting the musicians together and he came to our office every day with his guitars and his Pepsi and we worked on ideas.

How was Elvis at the time?
You can see at the start that when he goes to grab the mike his hand is trembling. He was nervous because he didn't know how people were going to react. But by the time he'd sung eight bars he knew he had the audience in his hands. I gave him goosebumps. He was very professional to work with, though. I saw him in Las Vegas a few years later and even then he was still really serious about his music. But maybe he wasn't too serious about his life.

How did you direct the music?
A great portion of the music was pre-recorded, but the aim was to



keep things sounding as close to live as possible. So I just stuck him in the middle of the studio in front of a string section and he was such a great singer that was all I needed to do. And Steve's camera work was beautiful.

How soon did you realise you were recording something that was to become legendary?
Legendary status is something that only comes later. As I remember, the ratings at the time weren't that great. But it's acquired its status because it was the first time when people saw Elvis as he really was and the last time when he was who he really was.

What are you up to these days?
My life is about rubbish. A lot of the things I worked on in the Fifties and Sixties have come around again so I'm working on the sound for those

Are there any current acts that interest you?
I love Norah Jones. I've gone back to what I recorded her about music before rock and roll and that's jazz. But then I'm 71 and not really down with what's happening in England.

Are you really called Bones?
My real name is Dayton Burr Howe. I was called Bones at school in Florida because I was so skinny. I tried to lose it when I left, but when people find out about a name like that they can't resist using it. And by the time "Bones" had appeared on a few record and film credits I thought, "Why change a successful name?"

Elvis' 68 Comeback Special is one of four US indie releases being issued by BMG on July 5 to mark the 50th anniversary of the release of That's All Right Mama.

Inside track

A&R veteran Eddie O'Loughlin is president of Next Plateau Entertainment, the US indie label that he recently relaunched and which is enjoying international success through Universal with Nina Sky's Move Your Body (released next week). With stints at labels including Midland International Records, Next Plateau and Tommy Boy, he has had international hits since the Seventies with signings as diverse as John Travolta, Salt 'N' Pepa, Ultra Magnetic MC's, Sybil and DJ 2Tz.

Name: Eddie O'Loughlin.
Born: Brooklyn, New York in January 1953.
First job in the music business: As a teletext at RCA when I was 18 - the label had artists like Jefferson Airplane. I then moved into publishing and started working for Neil Bogart at Buddah (Bogart went on to form the legendary Casablanca Records) before co-founding Midland Records before I finally ended up where you find me.
Where would you like to end up before you retire? I just want to keep on making records, finding new talent. It's like a puzzle, trying to find the right song, getting the mix right.
First record you bought: Eye By Love by the Everly Brothers.



First gig: Frankie Lynton And The Teenagers with Connie Francis at the Brooklyn Fox Theatre in 1959 - Alan Freed was the MC.
Your current favourite book, DVD, game or gadget: The De Vries Code by Dan Brown and the biography of Sam Walton, founder of Wal-Mart.
Best thing in the music business: [Follow US indie dance pioneer] Cory Robbins.
Greatest passion other than music? My hobby.
Best thing that has happened to you in the past 12 months, personally or professionally: Cyprien Sounds, my former A&R guy at Tommy Boy, bringing me Nina Sky's demo.
Tell us a secret about yourself

that most people in the business wouldn't know: I signed John Travolta to Midland, initially to a singles deal, before Saturday Night Fever or Grease. We went on to have big international hits and Pete Waterman was our UK radio pluggier. Who is your all-time hero, professionally or otherwise: My wife, Kathy.
What is the best piece of business advice you've ever received: "Stay focused on the song and if you love it keep recording it over and over until you get it right" - Mickie Most, one of my mentors.
Who would be your fantasy boss: Clive Davis.
What is your most embarrassing moment: When I was starting out I was trying to arrange a meeting at Midem with a hot producer. His assistant asked me if I knew him and I said, "Yes, really well!" So she said, "Well meet him now, he's standing right next to you".
What do you predict will be the most significant music industry development over the next five years: There's a technological revolution going on and it's going to be great for indies. That's why I have been motivated to restart Next Plateau: there is so much downsizing taking place that indies focused on music can do some good work and do the job that needs to be done.

DOOLEY'S DIARY



Glasto spirits undampened

Remember where you heard it: However **Friday** garnered out over the weekend, initial conditions on **Friday** were warm and sunny, with camping conditions a little soggy in places. But things have clearly changed since Dooley first made the trek - by Friday afternoon, 6,000 people had already used the Orange Music 247 tent to recharge their batteries. As several staff at **Live Records** prepare to leave this week, time is running out for the label's official UK website it seems, which remained "under construction" on **Friday**. It has been some years since **Feargal Sharkey** was described as a "top star", but he found himself cubbed that as A&M's ACM bash last week on an interview question about what right he had to be elected to the board if he did not run a label. As ever, sharp-tongued Sharkey won the debate, pointing out he controlled his own copyrights and his pretty useful access to those in the music world. Beforehand, Sharkey was also cited by **Beggars** supremo Martin Mills if he would be performing a duet with the AGM's keynote speaker **Mick Hucknall**. "I very much doubt it," he replied. "They can't afford me." Ah yes, Mick Hucknall. He urged journalists to "search their consciences" (for some

reason this aroused litter) to do what they can to help extend performers' copyright law as many older artists "are now living in perjury". Nastily... Aim CEO Alison Werham gave special mention to Dominik Ross Laurence Bell for selling Im Franz Ferdinand albums. Not bad for someone who started his company with a \$45-a-week handout from the Prince's Trust... Dooley is still coming to terms with how many genuine legends weren't last Tuesday's **Brit Awards**. But hats off to Hank Marvin for the most honest assessment of why he and his fellow Shadows were being honoured. "It's nice to get these awards because you're still alive," he observed. Meanwhile, Scritti Politti man Green Gartside was told he'd be quoted as his fellow presenter, The Libertines' Carl Barât, attempted to say his piece about award-winner **Geoff Traver**. "He saved my life," Barât reckoned of the Rough Trade man. Ticketmaster heads **Peter Jackson** and **Tim Wood** took part in the **Torch Relay** last Saturday - and both carried the flame. Wood, who was flown in from the US, ran along Stockwell Road in Britain and Peter ran along Kingsway. Life is going to feel different this week for **Pan Connelly**, who has been at company moving offices to New Kings Road, the Universal Music Publishing big cheese leaves behind the Fulham Palace Road building he has occupied since he was a young A&R scout in short trousers... A couple of **W&P** shakers are on the move. **Sharon Tebbel** is leaving BMG after several years' service to become a photographer, while former Mercury Records head of press **John Shaw** is setting up independently after covering at **Planet Records**. She will continue to look after Gabrielle and The Rasmus and can be contacted on 07788 058800...



Following one of their Hyde Park concerts, the Red Hot Chili Peppers were presented with four discs to mark 5m UK album sales for Warner between 1991 and 2004. It is estimated they performed to 750,000 people in the UK in one week. A double-live album from the Hyde Park shows is being mixed and is due for launch on July 26, although Warner has decided against releasing a DVD of the shows so soon after releasing one of last year's **Stane Castle**

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Club Charts 03.07.04

The Upfront Club Top 40

Position	Weeks on Chart	Artist	Record Label
1	1	SHAPESHIFTERS LOLA'S THEME	Mercury
2	1	GEORGE MICHAEL FAWLLESS (GO TO THE CITY)	Mercury
3	2	KATY PERRY FREEFALLING	Mercury
4	1	LOU REED SATELLITE OF LOVE	Mercury
5	1	STELLA PRODUCE FEAT. BRANDI EMMA GET UP STAND UP	Mercury
6	2	AJOUO SEX & SIN	Mercury
7	1	4 STRINGS TUBBY T. AROUND	Mercury
8	2	BASEMENT JAXX GOOD LUCK	Mercury
9	2	DARK GLOBE FOSTALGIA FOR THE FUTURE	Mercury
10	1	MINA SKY FEAT. JARBA MOORE YA BODY	Mercury
11	4	FERRY CONSENT IT'S TIME	Mercury
12	2	FIFTH AVENUE SPANISH EYES	Mercury
13	4	BRITNEY SPEARS EVERYRTIME	Mercury
14	2	MINIMAL CHIC I NEED THE KEY	Mercury
15	1	AWESOME 3 FEAT. BAILEY DONT GO	Mercury
16	4	SIN ONE WITH YOU	Mercury
17	2	U136A&ET BETTER THAN LIFE	Mercury
18	4	DJ B PRODUCE THE SUN IS SHINING (DOWN ON ME)	Mercury
19	4	DRIVEN FEAT. EDDYD PSYCHO KILLER	Mercury
20	1	7MO THE RAINFALL	Mercury
21	1	GIRLS ALOUD THE SHOW	Mercury
22	1	THE DONATELLA MOVEMENT FEAT. MJ WHITE GET READY	Mercury
23	1	MORLIO FEAT. AUDIO BULBS BREAK DOWN THE DOORS	Mercury
24	1	PHIXX WILD BOYS	Mercury
25	1	THE FALL OF TROY FEAT. DANNI ALEXANDER MISS YOU	Mercury
26	1	THORN FEAT. SUZI MADE IN HEAVEN	Mercury
27	1	MAGNOLIA IT'S ALL IN YOUR MIND	Mercury
28	1	LEE CABRERA PRESENTS PHASE 2 WOODOO LOVE	Mercury
29	1	THE LOOSE CONNECTIONS I LIKE IT WHEN YOU	Mercury
30	1	SODA CLUB FEAT. ASHLEY LADE ALINT NO LOVE (ALINT NO USE)	Mercury
31	1	JC PASEZ ALL DAY LONG I DREAM ABOUT SEX	Mercury
32	1	NEELY FURFADO FURFADO	Mercury
33	1	JUNIOR JACK STUPIDISSO	Mercury
34	1	IAN VAN DAHL BELIEVE	Mercury
35	1	UNKNOWN WALTZ'S ENIGMA	Mercury
36	1	EMMA CRICKETS SING FOR ANAMARIA	Mercury
37	1	JUNGEN VRIES FEAT. ANDREA BRITTON TAKE MY HAND	Mercury
38	1	FREESTYLERS PUSH UP	Mercury
39	1	DJ HAL DEEP SPACE SEX/WOLET ULTRA	Mercury
40	1	GIRLS OF FHM DA VA THINK I'M SEXY	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Record Label
1	DEEP FISH FAWLLESS	Mercury
2	ZEPHYRUS QUADRA WYMAN HALL IN LOVE WITH YOU	Mercury
3	EVERETT HAWKIN EYES	Mercury
4	1984 TEAM KING DUBBY T'S ALL RIGHT	Mercury

Shapeshifters stay on top

As betis a record with such a huge buzz, **Shapeshifters'** Lola's Theme becomes one of those rare records to spend a second week at the top of the Upfront Club Chart. Having shaded pole position last week from **Aloud's** Sex & Sin, it makes further gains this week, thanks to a third promo featuring new Victor Calderone mixes, and ends up 15% ahead of its nearest challenger.

Said challenger is **George Michael's** Fawless (So To The City), which has yo-yoed 2-3-2 in the last fortnight, though it has consistently gained support. Fawless has also been serviced on three 12-inch promos, the latest of which, ironically, features mixes by the Shapeshifters.

The Shapeshifters' own record, it should be noted, has now completed 20 weeks on the chart. It is clearly going to make a massive first-week impression on the sales chart when it gets released on July 12, and must be franchised to go one better than the last record to spend two weeks at number one on the Upfront Club Chart - Christian McMillen's Dip It Low, which subsequently peaked at number two on the sales list.

While there is no change at the top of the Upfront Chart, last week's number one on the Commercial Pop Chart - **Girls Aloud's** The Show - takes a 1-2-2 tumble and is replaced at the summit by the more obviously appealing **Britney Spears** Everyone. But Spears' victory is hard won, with the all-conquering Shapeshifters just 2% behind.

After three weeks at number one on the Urban Chart, **Metro Wiggins, Enya & Diddy's** I Don't Wanna Know fails to number three, making way for **Mina Sky** by **Mina Sky**, a name which hides the identities of sisters Natalie and Nicole. Before you break into a cold sweat at the thought of Appleton returning, I should mention that it's not the Canadian cuties from All Saints but Natalie and Nicole Albino, identical 18-year-old twins of Puerto Rican extraction from New York. Move Ya Body empowers the Coolie Dance rhythm which is replacing the Dwelli rhythm as a signature sound of the summer in dancehall circles - and it is spread all over our charts, with Move Ya Body climbing to number 10 on the Upfront Chart, number five (a fortnight ago) on the Commercial Pop Chart and finally lands at the top of the Urban Chart after four straight weeks at number two.



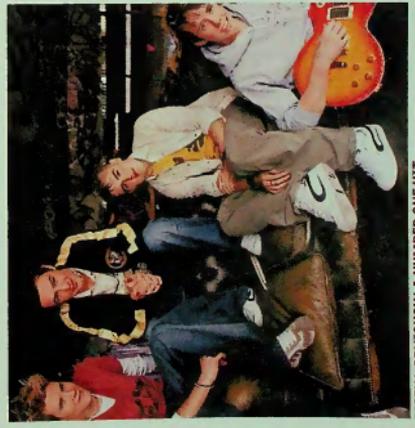
Shapeshifters boosted by new mixes

Mina Sky: singing Count Down rhythm

COMMERCIAL POP TOP 30

Rank	Artist	Record Label
1	BRITNEY SPEARS EVERYONE	Jive
2	SHAPESHIFTERS LOLA'S THEME	Mercury
3	GEORGE MICHAEL FAWLLESS (SO TO THE CITY)	Mercury
4	THE SHOW GIRLS ALOUD	Mercury

20	10	BELLE & SEBASTIAN BOOKS	Single/Trade
21	14	KANYE WEST/SYLEENA JOHNSON ALL FALLS DOWN	Soundbite
22	16	JENTINA BAD ASS STRIPPA	Veeps
23	17	SCISSOR SISTERS LAURA	Pop/Rock
24	18	BLINK 182 DOWN	Coffin
25	21	MAROON 5 THIS LOVE	J
26	10	JUNIOR JACK STUPIDISCO	Delisted
27	9	RAZORLIGHT GOLDEN TOUCH	Veeps
28	11	THE FARM/SFX BOYS CHOIR ALL TOGETHER NOW 2004	Box
29	19	CANDEE JAY IF I WERE YOU	Incentive
30	28	CHRISTINA MILLAN DIP IT LOW	Del./Jan./GuitarHero
31	27	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Say/Music
32	29	THE RASMUS IN THE SHADOWS	Universal
33	23	FREESTYLERS PUSH UP	Against The Grain
34	15	SLIPKNOT DUALITY	Reel/amer
35	20	HOOBASTANK THE REASON	Memory
36	24	FATHLESS MASS DESTRUCTION	Check/Media
37	6	LEMONESCENT ALL RIGHT NOW	Superior
38	23	VS CALL U SEXY	Incentive
39	6	THE ZUTONS REMEMBER ME	Del/azone
40	26	PETER ANDRE INSANITA	East West



MYCFLY: OBVIOUSLY A NUMBER ONE HIT

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COMPILATIONS

1	3	POWER BALLADS II	Various/EMI
2	8	ESSENTIAL R&B - THE VERY BEST OF R&B	BMG TV Projects
3	0	ULTIMATE ACQUSTIC	EMI TV/Sony TV
4	6	FRAMTIC EUPHORIA	Mersey Of Sound
5	9	NOW THAT'S WHAT I CALL MUSIC! 57	Del/Magic/Universal
6	3	ENGLAND - THE ALBUM	EMI TV/Sony TV
7	6	DISCOMANIA	Memory
8	5	HITS 58	BMG/Sony/Del/azone
9	2	MORE THAN A FEELING	Sony Music TV
10	9	DISCO CLASSICS	UMI/Velocity Of Sound
11	7	IBIZA - THE HISTORY OF TRANCE	Warner/Bizarre
12	8	ULTIMATE DIRTY DANCING (OST)	BMG
13	6	MISS INDEPENDENT	BMG TV Projects
14	12	WE LOVE MAMBO	BMG TV Projects
15	6	LOVE HURTS	BMG
16	4	PURPLE RAIN/BOWS	EMI/Universal TV
17	6	POP PRINCESSES	Universal TV
18	15	KISS PT.3 THE HIP HOP COLLECTION	Universal TV
19	16	CHILLED IBIZA GOLD	Warner/Bizarre
20	6	BACK TO THE MOVIES - HITS FROM THE FLUX	Veeps/BMG

FORTHCOMING

KEY SINGLES RELEASES	SHADOWY LEWIS NEVER FELT LIKE THIS BEFORE	JULY 15
	WILL YOUNG FERRIS BUENOS AIRES	JULY 15
	SHAKESPEARES SOLAS THEME POSITIVE	JULY 12
	THE STREETS TRY YOUR EYES CLOSED	AUGUST 9
	AMASTRACIA SIXX & TIERD EPIC	JULY 26
	BUSTED SAM/THUNDERBOGNS ARE 100 ISLAND	AUGUST 2
	D&D HOW COME INTERSCOPE	JULY 26
	THE BASMS DUBBY ISLAND	JULY 26
	MAROON 5 SHE WILL BE LOVED	AUGUST 9
	NIHONSA BEDFIELD	AUGUST 16
	PROUDSONIC	AUGUST 16
	FRANZ FERDINAND	AUGUST 23
	KEANE	AUGUST 23
KEY ALBUMS RELEASES	THE NIVES 7	AUGUST 12
	SHAZNAY LEWIS OVER LONDON	JULY 19
	RED HOT CHILI PEPPERS LIVE AT FLYTE PARK	AUGUST 2
	WARNER BROS	AUGUST 2
	ROCKAWAY CHAIN GREATS HITS	AUGUST 2
	ROCKAWAY CHAIN GREATS HITS	AUGUST 2
	MACY GRAY GREATEST HITS EPIC	AUGUST 16
	PRODUCT ALWAYS OUTLINE/ARBEID MEYER	AUGUST 16
	OUTGAINED XL	AUGUST 16
	EP HARDCURT STRANGERS HEAVENLY	AUGUST 23
	NIHONSA BEDFIELD	AUGUST 23
	THE THRILLS	AUGUST 23
	HAIME VIGORN	AUGUST 30

20	29	AVRIL LAVIGNE UNDER MY SKIN	Arista
21	32	BRITNEY SPEARS IN THE ZONE	Jive
22	29	MAROON 5 SONGS ABOUT JANE	J
23	26	KELIS TASTY	Veeps
24	27	NORAH JONES FEELS LIKE HOME	Epic/Net
25	25	THE KILLERS HOT FUSS	Island/Key
26	29	WILL YOUNG FRIDAY'S CHILD	S
27	40	FRANZ FERDINAND	Domino
28	26	MORRISSEY YOU ARE THE QUARRY	Arista
29	31	JET GET BORN	Elektra
30	58	RED HOT CHILI PEPPERS BY THE WAY	Warner Bros
31	36	SNOW PATROL FINAL STRAW	Fiction/Flydog
32	22	CELINE DION A NEW DAY - LIVE IN LAS VEGAS	Columbia
33	17	BRYAN FERRY/ROXY MUSIC PLATINUM COLLECTION	Veeps
34	52	RED HOT CHILI PEPPERS CALIFORNICATION	Warner Bros
35	6	JIM REEVES GENTLEMAN JIM - MEMORIES ARE...	BMG
36	15	SHADOWS LIFE STORY	Universal TV
37	30	BILLY OCEAN ULTIMATE COLLECTION	Jive
38	37	CARLY SIMON REFLECTIONS - GREATEST HITS	Elektra/Phon
39	20	DIRE STRAITS SUITANS OF SWING - THE VERY BEST...	Veeps
40	35	VELVET REVOLVER CONTRABAND	BMG



THE STREETS: ALBUM LEAPS TO TOP SPOT

- 20 WASH IT DOWN (feat. T.I.) (feat. T.I.)
- 6 THE PAIN (feat. T.I.) (feat. T.I.)
- 7 SHOCK THE ROOM
- 8 I'M SHY
- 9 SIXERS BURY DEET'S WALL
- 10 BUCKLE UP (feat. T.I.) (feat. T.I.)

PRE-RELEASE AIRPLAY TOP 20

- 1 I AMERIKIN
- 2 1 SUPERSTARS (feat. T.I.) (feat. T.I.)
- 3 BLOOD ETHER (feat. T.I.) (feat. T.I.)
- 4 JAMROCK (feat. T.I.) (feat. T.I.)
- 5 I'M A KING (feat. T.I.) (feat. T.I.)
- 6 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 7 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 8 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 9 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 10 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 11 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 12 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 13 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 14 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 15 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 16 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 17 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 18 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 19 I AMERIKAN (feat. T.I.) (feat. T.I.)
- 20 I AMERIKAN (feat. T.I.) (feat. T.I.)

These charts are also available online at musicweek.com

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COOL CUTS CHART

Rank	Artist	Track	Label
1	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
2	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
3	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
4	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
5	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
6	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
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16	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
17	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
18	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
19	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
20	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad

URBAN TOP 20

Rank	Artist	Track	Label
1	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
2	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
3	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
4	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
5	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
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15	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
16	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
17	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
18	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
19	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
20	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad

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Rank	Artist	Track	Label
1	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
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17	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
18	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
19	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad
20	THE NOTORIOUS B.I.G.	HYPERBALLER	Bad

Datafile

Britain's most comprehensive charts service

Week 26

TV & radio airplay p16 > Cued up p20 > New releases p22 > Singles & albums p24

KEY RELEASES

ALBUMS

THIS WEEK

The Bees Free *The Bees* (Virgin); Beverley Knight *Affirmation* (Parlophone); Razorlight *Up All Night* (Vertigo); The Cure *The Cure* (Geffery)

JULY 5

The Ordinary Boys *Over The Counter Culture* (B Unique); The Open *The Silent Hours* (Polydor); McFly *Room On The Third Floor* (Island)

JULY 12

Dogs Die In Hot Cars *Please Describe Yourself* (V2); The Roots *The Tipping Point* (Island); Eva Cassidy *Wonderful World* (Hot); Shydia Diamond *In The Dirt* (Polydor)

JULY 19

FYA *For Your Attention* (Def Jam UK/Mercury); The Hives *Tyrannosaurus Hives* (Polydor); Stazney Lewis *Open* (London); Modest Mouse *Good News For People Who Love Bad News* (Gonzo)

SINGLES

THIS WEEK

Blue Bubbli'n' (Innocent); Kylie Minogue *Chocolate* (Parlophone); Black Eye Peas *Let It Started* (A&M/Polydor); George Michael *Flawless* (Go To The City) (Aegean); Usher Burn *(Arista)*; Girls *Aloud* *The Show* (Polydor); Basement Jaxx *Good Luck* (XL)

JULY 5

Ian Van Dahl *Believe* (NuLife); Stazney Lewis *Never Felt Like This Before* (London); The Hives *Walk Idiot Walk* (Polydor); Will Young *Friday's Child* (BMG); MIA *Sunshowers* (XL)

JULY 12

Jamella *See It In A Boy's Eyes* (Parlophone); Morrissey *The First Of The Camp To Die* (Allstar); Snow Patrol *Sleeping Games* (Fiction/Polydor); Rachel Stevens *Some Girls* (3) (Polydor); ShapeShifters *Lois Theme* (Positiva)

JULY 19

The Cure *The End Of The World* (I Am/Geffen); Margos *Houston Pop That Body* (EastWest); Badly Drawn Boy *Year Of The Rat* (Twisted Nerve/XL); The Streets *Dr Your Eyes* (Locked On/679)

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The Market

The Streets make move on top spot

by Alan Jones

With the Father's Day effect disappearing from the chart this week, the album market is down 15% week-on-week, with albums which gained most from the occasion last week now in rapid retreat. With Keane's *Hopes And Fears* off by 36% week-on-week, it slips 1-3, falling out of the top two for the first time in its seven-week chart career. Paired with the Beastie Boys' second-frame fall of 2-7 on a 54% decline (a fanbase factor rather than a Father's Day one), the top two positions are thus vacated for two fresh faces.

Climbing 5-2 despite the fact its sales are down 11.9% week-on-week, the Scissor Sisters' self-titled debut album - home to the hits *Comfortably Numb*, *Take Your Mama* and *Laura* - reaches the highest position of its 21-week chart career. With radio, TV and press support for the band rising with each hit, their album has sold more than 433,000 copies since its February release and is the year's 10th biggest seller.

Meanwhile, having been in very slow decline since it was released - it has fallen 2-4-6-5-7-8 - The Streets' album *A Grand Don't Come For Free* suddenly rockets to number one. It is the Streets' - aka rapper Mike Skinner - second album, and it has already sold 328,000 copies, compared to the 444,000 copies



The Streets: taking a roundabout route to reach number one

debut album *Original Pirate Material* (a number 12 hit) has sold since its March 2002 release. The main reason for the sudden surge of a *Grand Don't Come For Free* seems to be the massive interest shown by radio and TV in second single *Dr Your Eyes*, an aptly gentle piece from The Streets which surges 44-19 on the radio airplay chart and 29-13 on TV. The album's first single *Fit But You Know It* reached number four on sales but failed to reach either airplay chart.

This week *Music Week* also offers its first official insight into the download business. On p25, we publish test data, as the Official Charts Company gears up for the launch of a full-fledged Official Download Chart on

September 1. This data includes full-week contributions from 7 Digital Media, O2, Metacache and Playloader.com, as well as the first five days of iTunes - which launched midway through the polling week (June 19-19). It is worth noting that, for the moment, the data runs a week behind the physical sales charts.

The biggest-selling download of the week polled was The Pines' *Bam Thwok*, which, along with Ash's *Teenage Kicks*, is one of two tracks among the 20 biggest sellers of the period which were exclusively available on Apple's iTunes Music Store. Of the rest of the 20 biggest sellers, three are singles which have yet to be released - by George Michael, The Streets and The Cure.

FAST CHART

SINGLES

NUMBER ONE

McFLY *OBVIOUSLY* Universal
McFly's second number one single in 10 weeks. Obviously sold 12% more than *Bubbly* Spears' *Everytime*, which dips to number two. Spears was the first act to have two number one hits in 2004; McFly are the second.

ALBUMS

NUMBER ONE

THE STREETS *A GRAND DON'T COME FOR FREE* Locked On/679
A 10% increase in sales week-on-week provide the Streets' second album *A Grand Don't Come For Free* with the ammunition it requires to catapult 8-1 and make the Streets the first white British rapper to have a number one album.

COMPLICATIONS

NUMBER ONE

POWER BALLADS II EMI/Virgin
Selling only a third as many as the previous week, when it was boosted by Father's Day purchases, *Power Ballads II* finds a strong field to achieve a third successive week at number one. The album sold 336,531 copies last week, 74% less than BMG's *Essential R&B*, which debuts at number two.

RADIO AIRPLAY

NUMBER ONE

MARIO WINANS I DONT WANNA KNOW Universal
With a mere 154,000 more audience impressions than runner-up *Trick Me* by K'naan, Mario Winans enjoys a third consecutive victory on the radio airplay chart with *I Don't Wanna Know*.

TV AIRPLAY

NUMBER ONE

KELLIS TRICK ME Virgin
A slow of strong videos has been served up on TV in the past few weeks, but Kells has stood strong against them all and, with a further 452 screenings last week - just five more than new runner-up *Bum* by Usher - *Trick Me* stretches its stay at the top of the list to an impressive six weeks. Kells' fan supporters last week were KIS TV (66 plays) and Smash Hits TV (67).

MARKET INDICATORS

SINGLES

Sales versus last week: +0.6%
Year to date versus last year: +10.0%

Market shares	BMG	Virgin	EMI	Parlophone	Worner Bros	Polydor	MGM	EMI Virgin
25.6%	23.4%	11.5%	4.7%	4.7%	4.7%	4.7%	4.7%	4.7%

ALBUMS

Sales versus last week: -15.0%
Year to date versus last year: +0.8%

Market shares	BMG	Virgin	EMI	Parlophone	Worner Bros	Polydor	MGM	EMI Virgin
21.6%	24%	7.2%	6.8%	6.8%	6.8%	6.8%	6.8%	6.8%

COMPLICATIONS

Sales versus last week: -21.0%
Year to date versus last year: -0.2%

Market shares	EMI Virgin	BMG	Universal	MGM	Mislay Of Sound
23.3%	24.1%	11.3%	11.1%	8.3%	

THE BIG NUMBER: 2.3%

The seven-track format's share of the digital market in the Q2 2004 was its highest since Q1 1996

RADIO AIRPLAY

Market shares	BMG	Virgin	EMI	Parlophone	Worner Bros	Polydor	MGM	EMI Virgin
21.7%	10.0%	9.2%	9.2%	9.2%	9.2%	9.2%	9.2%	9.2%

UK SHARE

Origin of singles sales	Top 75 UK	UK 100
34.7%	34.7%	34.7%

Origin of albums sales	Top 75 UK	UK 100
15.3%	15.3%	15.3%

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website: www.mbf.org.uk

By: Cheryl Ho 10/2004

listening to musicians - responding to their needs



TV Airplay Chart

Rank	Artist	Label	Wk	Peak
1	KELIS TRICK ME	JIVE	452	
2	USHER BURN	ARISTA	447	
3	OUTKAST ROSES	ARISTA	424	
4	BRITNEY SPEARS EVERYTIME	JIVE	381	
5	BLACK EYED PEAS LET'S GET IT STARTED	ALAMY/ROCK	360	
6	GIRLS ALROUND THE SHOW	POLYGRAM	350	
7	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW	WAD/IMPACT	302	
8	JAMELIA SEE IT IN A BOY'S EYES	PHILIPINE	288	
9	CASSIDY FEAT. R KELLY HOTEL	J	273	
10	BRANDY FEAT. KAYNE WEST TALK ABOUT LOVE	ATLANTIC/EAST WEST	274	
11	WILL YOUNG FRIDAY'S CHILD	BMG	237	
12	BLUE BUBBLIN'	IMPACT	230	
13	THE STREETS DRY YOUR EYES	GOODBYE/IMPACT	226	
14	KYLIE MINOQUE CHOCOLATE	PHILIPINE	224	
15	SCISSOR SISTERS LAURA	POLYGRAM	215	
16	MAROON 5 THIS LOVE	OCTONITE/IMPACT	213	
16	BUSTED THUNDERBIRDS ARE GO!	UNIVERSAL ISLAND	213	
18	ASH STARCROSSED	IMPACTUS	212	
19	MCFLY OBVIOUSLY	UNIVERSAL	211	
20	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	SOBY	204	
21	SHAPESHIFTERS LOLA'S THEME	POSTTIVA	203	
22	CHRISTINA MILIAN DIP IT LOW	DEF JAM/UNIVERSAL	202	
23	ANASTACIA LEFT OUTSIDE ALONE	EPIC	199	
24	THE HIVES WALK IDIOT WALK	POLYGRAM	196	
25	4-4-2 COME ON ENGLAND	GUT	193	
26	TWISTA OVERNIGHT CELEBRITY	ATLANTIC/EAST WEST	187	
27	BEASTIE BOYS CH-CHECK IT OUT	CAPITL	179	
28	FAITHLESS MASS DESTRUCTION	ORION/IMPACT	177	
29	RACHEL STEVENS SOME GIRLS	POLYGRAM	174	
30	RAZORLIGHT GOLDEN TOUCH	VERTIGO	171	
31	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	RELANDSON	170	
32	BLINK 182 DOWN	ISLAND	167	
33	J-KWON TIPSYS	ARISTA	165	
34	BEVERLY KNIGHT COME AS YOU ARE	PHILIPINE	164	
34	THE FARM FEAT. SFX BOYS CHOIR ALLTOGETHERNOW 2004	BMG	164	
36	THE RASMUS IN THE SHADOWS	UNIVERSAL	159	
37	FRANKEE PURB (F U RIGHT BACK)	ALL AROUND THE WORLD	155	
37	OZONE DRAGOSTEA DIN TEI	JIVE	155	
39	EAMON F**K IT (I DON'T WANT YOU BACK)	JIVE	151	
40	KANYE WEST/SYLEENA JOHNSON ALL FALLS DOWN	ROCA/HILLARY/IMPACT	150	



16. Busted
Featuring clips from the new Thunderbirds movie, Busted's Thunderbirds Are Go - duos as a double A-side with 3AM - was given a warm welcome by ray music TV stations last week and enters the chart as the week's highest new entry at number 16. Key to its tally of 213 plays were 60 from The Hills and 56 from Flaunt, while Smash Hits, TV, The Box, TMF and MTV Hills weight in with 39, 39 and nine plays respectively.



21. Shapeshifters
Shapeshifters' three-pronged media attack continues apace. Lola's Theme is number one on the Upfront Club Chart for the second week in a row (a rare event), while improving 22-14 on the radio airplay chart, and is now making rapid progress on the TV chart, where it leaps 71-21 this week. The Hits provided 60 plays last week, with MTV Dance offering support to 46 airings. Flaunt and MTV are the latest converts to the band.

Kelis continues to reign, but Outkast rise to number three and Jamelia makes her move into the Top 10

MTV MOST PLAYED

Rank	Artist	Label
1	BRITNEY SPEARS EVERYTIME	JIVE
2	KELIS TRICK ME	ARISTA
3	OUTKAST ROSES	ARISTA
4	SCISSOR SISTERS LAURA	POLYGRAM
4	FAITHLESS MASS DESTRUCTION	ORION/IMPACT
6	RAZORLIGHT GOLDEN TOUCH	VERTIGO
7	THE KILLERS MR. BRIDGEMAN	LEGACY/KING
7	KEANE EVERYBODY'S CHANGING	ISLAND
9	2 BEASTIE BOYS CH-CHECK IT OUT	CAPITL
10	JAMELIA SEE IT IN A BOY'S EYES	PHILIPINE

THE BOX MOST PLAYED

Rank	Artist	Label
1	BLACK EYED PEAS LET'S GET IT STARTED	ALAMY/ROCK
2	OUTKAST ROSES	ARISTA
3	OZONE DRAGOSTEA DIN TEI	JIVE
4	KELIS TRICK ME	ARISTA
5	BRITNEY SPEARS EVERYTIME	JIVE
5	USHER BURN	ARISTA
7	MCFLY OBVIOUSLY	ISLAND
8	CASSIDY FEAT. R KELLY HOTEL	J
9	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA	WAD/IMPACT
10	WILL YOUNG FRIDAY'S CHILD	BMG

THE HITS MOST PLAYED

Rank	Artist	Label
1	OZONE DRAGOSTEA DIN TEI	JIVE
2	SHAPESHIFTERS LOLA'S THEME	POSTTIVA
3	BUSTED THUNDERBIRDS ARE GO!	UNIVERSAL ISLAND
4	JENNIFER HUNTER BITE BY BITE	EAST WEST
5	BRITNEY SPEARS EVERYTIME	JIVE
6	LINKIN PARK IN THE END	WARNER BROS
6	OUTKAST ROSES	ARISTA
6	MCFLY OBVIOUSLY	UNIVERSAL
6	RACHEL STEVENS SOME GIRLS	POLYGRAM
10	ANASTACIA LEFT OUTSIDE ALONE	EPIC

MTV2 MOST PLAYED

Rank	Artist	Label
1	BRANDY FEAT. KAYNE WEST TALK ABOUT LOVE	SONY PENT
2	BEASTIE BOYS CH-CHECK IT OUT	CAPITL
3	THE HIVES WALK IDIOT WALK	POLYGRAM
4	THE KILLERS MR. BRIDGEMAN	LEGACY/KING
4	RAZORLIGHT GOLDEN TOUCH	VERTIGO
6	MODERNE MOUSSE FLAT ON	EPIC
7	HOPE OF THE STATES THE FED THE WHITE THE BLACK...	SONY
8	THE STREETS DRY YOUR EYES	GOODBYE/IMPACT
9	REUBEN FREDDY KRELCER	STERILIZED
10	ASH STARCROSSED	IMPACTUS

MTV BASE MOST PLAYED

Rank	Artist	Label
1	TWISTA OVERNIGHT CELEBRITY	ATLANTIC/EAST WEST
1	USHER BURN	ARISTA
3	GHOSTRFACE FEAT. MISSY ELLIOT PUSH	DEF JAM/ISLAND
4	KELIS TRICK ME	ARISTA
5	CHENYU ONE CALL AWAY	PHILIPINE
6	J-KWON TIPSYS	ARISTA
7	BRANDY FEAT. KAYNE WEST TALK ABOUT LOVE	ATLANTIC/EAST WEST
8	ALICIA KEYS IF I AIN'T GOT YOU	J
8	JAMELIA SEE IT IN A BOY'S EYES	PHILIPINE
10	KANYE WEST/SYLEENA JOHNSON ALL FALLS	ROCA/HILLARY/IMPACT

THE AMP NUMBER ONE
The Form feat. SFX
Boys Choir
Alltogethernow
2004

HIGHEST CLIMBER
Rady Drown Boy
Year Of The Rat

HIGHEST NEW ENTRY
Scissor Sisters
Lolita

FLAUNT NUMBER ONE
Girls About
The Show

HIGHEST CLIMBER
Maroon 5
This Love

HIGHEST NEW ENTRY
Busted
Thunderbirds Are Go

KISS TV NUMBER ONE
Black Eyed Peas
Let's Get It Started

HIGHEST CLIMBER
Marques Houston
feat. Jermaine Dupri

HIGHEST NEW ENTRY
Shapeshifters
Lola's Theme

SCIZZ NUMBER ONE
Soether feat. Amy Lee
Broken

HIGHEST CLIMBER
Tokyo Dragons
Tonight's Gonna Be A Good Night

HIGHEST NEW ENTRY
The Roots
The Roots

THE HITS NUMBER ONE
Crown
Disco 201

HIGHEST CLIMBER
Shapeshifters
Lola's Theme

HIGHEST NEW ENTRY
Busted
Thunderbirds Are Go

TMF NUMBER ONE
Britney Spears
Everytime

HIGHEST CLIMBER
Blink 182
Down

HIGHEST NEW ENTRY
Busted
Thunderbirds Are Go

© Music Control UK. Compiled from data gathered from 0000 on Sun 20 June 2004 14:30:00 on Sat 20 June 2004. The TV airplay chart is primarily based on airplay on the following channels: MTV, MTV2, MTV Classic, MTV UK, MTV Base, TMF, The Box, Smash Hits, One, Magic, and Z100.

breaking point

CHART THE RISE AND FALL OF 9 UNSIGNED BANDS ON THEIR JOURNEY TO THE TOP

WOULD YOU SIGN THEM?

WEDNESDAYS & THURSDAYS AT 9PM ONLY ON MTV

Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label	
26	4	7	SHERYL CROW	LIGHT IN YOUR EYES	AMARCOUR	372	12	24.98	62									
27	7	7	BLINK 182	DOWN	ISLAND	291	43	23.25	7									
28	25	7	KANYE WEST/SYLEENA JOHNSON	ALL FALLS DOWN	WICKA/ILLUMINATED	1655	0	22.98	4									
29	30	7	THE FARM/SFX BOYS CHOIR	ALL TOGETHER NOW 2004	BMG	339	-21	22.98	34									
30	38	4	NORAH JONES	WHAT AM I TO YOU?	BLUE NOTE	173	19	22.06	10									
31	32	9	KRISTIAN LEONTIQU	STORY OF MY LIFE	POLO/DOR	1142	-10	21.82	18									
32	9	1	LOU REED	SATELLITE OF LOVE	MULTIPLY	415	67	21.37	161									
33	51	1	SHAZNY LEWIS	NEVER FELT LIKE THIS BEFORE	LONDON	749	25	20.76	48									
34	55	1	J-KWON	TIPSY	ARISTA	268	3	19.84	51									
35	76	1	BELLE AND SEBASTIAN	BOOKS	ROUGH TRADE	75	-8	19.78	12									
36	41	20	OUTKAST	HEY YA!	ARISTA	637	-4	19.44	25									
37	36	16	BEYONCÉ	NAUGHTY GIRL	COLOMBIA	797	-8	19.28	9									
38	41	13	BASEMENT JAXX	FEAT. LISA KEKAULA GOOD LUCK	XL	484	-8	18.75	16									
39	51	3	JAY SEAN	FEAT. RISHI RICHI PROJECT	EYES ON YOU	WILHELMSSON	548	23	18.5	0								
40	24	5	FAITHLESS	MASS DESTRUCTION	DEEJAYWORLD	252	-17	18.27	-25									
41	38	9	USHER	FEAT. LILJON & LUDACRIS	YEAH	ARISTA	768	1	17.28	-4								
42	79	7	WILL YOUNG	YOUR GAME	BMG	659	-36	16.32	-5									
43	37	7	JET	ARE YOU GONNA BE MY GIRL?	ELSTREE	327	-11	16.21	-15									
44	50	2	MCFLY	OBVIOUSLY	ISLAND	1004	14	16.03	13									
45	28	11	CASSIDY	FEAT. R.KELLY	HOTEL	J	663	-8	15.97	-34								
46	58	2	BRANDY/KANYE WEST	TALK ABOUT OUR LOVE	ATLANTIC/CLASH WEST	563	4	15.43	23									
47	40	11	AVRIL LAVIGNE	DON'T TELL ME	ARISTA	433	-49	14.72	-2									
48	5	1	SARAH MCCLACHLAN	WORLD ON FIRE	ARISTA	102	-31	14.47	2									
49	39	3	KYLIE MINOQUE	CHOCOLATE	IRLANDIA	507	41	14.43	-19									
50	45	2	BRITNEY SPEARS	TOXIC	JIVE	539	-23	13.94	-11									

■ Highest Top 50 New Entry
■ Highest Top 50 Climber
■ Biggest increase in audience
■ Biggest increase in plays
■ Red line increase
■ Red line increase of 50% or more

© Music Control UK. Compiled from data gathered from 1000 UK Top 50 jukeboxes on 20/06/04 to 26/06/04. Figures include audience figures at times but not single data.

It's shaping up to be bigger than either and has rocketed 61-20-3 on the airplay chart in the past fortnight. It attracted 1,456 plays last week, earning it an audience of more than 53m. Top supporters were Core (72 plays), Q103 (37), GWR FM, 52FM and SGR Colchester (36 each), while 21 plays from Radio Two made it that station's most-played disc and provide 53% of its audience.



17. Damien Rice's *Cannonball* climbed to number 32 on the sales chart last November, having peaked at number 29 on the airplay chart a couple of weeks earlier. His record company is about to release it again and it climbs to number 17 on the airplay chart this week, with 853 plays and an audience



26. Sheryl Crow's *Two New Recordings on The Very Best Of Sheryl Crow* Light In Your Eyes makes a very minor impact on the singles chart



this week, debuting at 73 – but it is not due to lack of exposure, as it boasts 46-26 on the airplay chart, with a total of 372 spins last week earning it an audience of almost 25m. Some 81% of that audience comes from 17 plays on Radio Two, while the top supporter in numeric terms is 5 Spin FM, which aired the track 27 times last week. **32. Lou Reed's** *Loose Ends* Satellite Of Love has been given a

house makeover and radio loves it, hence its 90-32 leap on the airplay chart. Like Perfect Day, Satellite Of Love originates from his 1972 *Rock 'n' Roll* album. **Transformatio** The is getting initially carried by Radio One (20 plays) make it the station's 12th most-played disc and earn it 14.5m listeners.

INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Last	Trk	Audience	
1	MARSHALLS	THIS LOVE	ACORN/BLISS	2165	2164	6195	
2	MARCO VENTURA/PAZ BIRDY	I DON'T WANNA KNOW	NO HOUSTON/BLISS	2162	2142	4770	
3	KELLY TRICK/MY WIFE			1765	1759	3876	
4	BRITNEY SPEARS	EVERYTIME	JIVE	1761	1761	3189	
5	KEANE	EVERYBODY'S CHANGING	BLISS	2061	2060	3106	
6	USHER	BLURRY	ARISTA	2051	2051	3017	
7	NASTASIA MEDVEDOFF	SINGLE PROPHET/ARISTA		1629	1709	2762	
8	KATASHA	LEFT OUTSIDE ALONE	BLISS	2075	2075	2545	
9	CHRISTINA MILLIAN	TOP IT LOW	BLISS/ARISTA	1742	1742	2340	
10	THE 411	FEAT. GHOSTFACE KILLAH	ON MY KNEES	1817	1817	2300	
11	WILL YOUNG	FRIDAY'S CHILD	BMG	1103	1103	2225	
12	THE RASMUS	IN THE SHADOWS	UNIVERSAL	1208	1203	2624	
13	BEVERLY KNIGHT	COME AS YOU ARE	RECORDING	1216	1216	2040	
14	THE CORRS	SUMMER SINGHINE	ATLANTIC	1344	1344	2045	
15	GEORGE MICHAEL	FLAWLESS	GO TO THE CITY	RECORDING	1275	1254	2045
16	JOSS STONE	SUPER DUPER LOVE	WILHELMSSON/ARISTA	1784	1784	2040	
17	SCISSOR SISTERS	LAURA	RECORDING	1096	1137	1640	
18	SHAPESHIFTERS	LOLA'S THEME	PROSTINA	111	1100	1945	
19	KRISTIAN LEONTIQU	STORY OF MY LIFE	POLO/DOR	1214	1215	1815	
20	OUTKAST	ROSIE	ARISTA	810	1111	2074	
21	JAMELIA	SEE IT IN A BOY'S EYES	RECORDING	828	1117	1972	
22	MCFLY	OBVIOUSLY	ISLAND	1101	1101	1528	
23	BLUE	BUBBLIN'	INNOCENT	715	1152	1314	
24	NO DOUBT	IT'S MY LIFE	ARISTA/POLO/DOR	1099	1140	2540	
25	BLACK EYE PEAS	LET'S GET IT STARTED	AMARCOUR	775	1081	1940	
26	GIRLS ALLOUD	THE SHOW	POLO/DOR	488	1104	823	
27	DAMIAN RICE	CANNONBALL	UNIVERSAL/BLISS	2071	1111	1811	
28	BEYONCÉ	NAUGHTY GIRL	COLOMBIA	825	1109	1083	
29	USHER	FEAT. LILJON & LUDACRIS	YEAH	ARISTA	768	1105	1500
30	SHAZNY LEWIS	NEVER FELT LIKE THIS BEFORE	LONDON	588	710	1283	

© Music Control UK. Tables compiled by total number of plays on 400+ radio stations independent local radio jukeboxes from 0000 on Sun 20 Jun 2004 to 0000 on Sat 26 Jun 2004.

TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Last	Audience
1	WILL YOUNG	FRIDAY'S CHILD	BMG		5121
2	USHER	BLURRY	ARISTA		4672
3	BLACK EYE PEAS	LET'S GET IT STARTED	AMARCOUR		3634
4	SHAPESHIFTERS	LOLA'S THEME	PROSTINA		3593
5	DAMIAN RICE	CANNONBALL	UNIVERSAL/BLISS		3491
6	THE STREETS	TRY YOUR EYES	UNIVERSAL		3183
7	GEORGE MICHAEL	FLAWLESS	GO TO THE CITY		3015
8	JAMELIA	SEE IT IN A BOY'S EYES	RECORDING		2818
9	NORAH JONES	WHAT AM I TO YOU?	BLUE NOTE		2204
10	LOU REED	SATELLITE OF LOVE	BLISS		2117
11	SHAZNY LEWIS	NEVER FELT LIKE THIS BEFORE	LONDON		2076
12	J-KWON	TIPSY	ARISTA		1994
13	BASEMENT JAXX	FEAT. LISA KEKAULA	GOOD LUCK		1875
14	SARAH MCCLACHLAN	WORLD ON FIRE	ARISTA		1847
15	KYLIE MINOQUE	CHOCOLATE	IRLANDIA		1843
16	GIRLS ALLOUD	THE SHOW	POLO/DOR		1393
17	BLUE	BUBBLIN'	INNOCENT		1334
18	NINA SIKI	MOVE YA BODY	UNIVERSAL		1289
19	RACHEL STEVENS	SOME GIRLS	POLO/DOR		1257
20	BIG RUMBA	SOMETHING GOOD	COLOMBIA		1145

© Music Control UK. Tables compiled by total number of plays on 400+ radio stations independent local radio jukeboxes from 0000 on Sun 20 Jun 2004 to 0000 on Sat 26 Jun 2004.

The Mercury Prize: the teams behind the shortlisted albums

The annual Mercury Prize – the premier award for celebrating the best of British music – unveils its 2004 shortlist on July 20. In the July 31 issue of Music Week, we will throw the spotlight on the various individuals who have worked tirelessly behind the scenes to make these albums such successes.

If you want to make sure your contribution receives the highest possible profile, contact the Music Week sales team on 020 7921 8340/8365 for details.



SINGLE OF THE WEEK

Shapeshifters
Lola's Theme

Positiva CDTVS207
Revisited by some as leading a herald in dance music's fortunes, this string-laden house track arrives after months of anticipation on the club scene. Whether it will emulate the chart-topping success of Spiller's Groovejet - which similarly started life as an instrumental - remains to be seen, but it should certainly hit the upper reaches of the chart. Radio One and Capital have A-listed it, while support is spreading into the ILR mainstream.

Singles

The Beta Band

Out-Side (Regal REG10)
The second single from The Beta Band's Top 20 album Heroes To Zeroes is hard to pin down - it is fast and slow, serious and silly, and features a barking dog in the intro. It underlines the Scott's skill at creating catchy songs which are both off-the-wall and poppy.

Bloc Party

Little Thoughts (Wichita WE8067500)
This is the first single for Wichita from the London four-piece who are already making waves in the right circles. It is an attractive slice of lo-fi pop that brings to mind some of the great indie moments of the early Eighties.

FYA

To Hot (Def Jam 9867144)
First tipped by *Music Week* more than a year ago, this girl trio straight outta Slough are set to build on the base built by their March hit Must Be Love. Perfectly mixing pop with dancehall influences, this infectious track is set to burn strongly all summer. It is C-listed at Radio One.

Nelly Furtado

Forca (DreamWorks 9862823)
The fate of this track, adopted as the official anthem for Portugal for the Euro 2004 tournament, remains unclear after last week's tragic loss at the Stadio De Luz. A-listed at Capital and C-listed at Radio One for last week, airy support for Furtado's rousing, folksy battle cry was strong before the post-match sour grapes set in.

Ilya

Biss (Virgin VUSC01875)
With their lush track Belissimo now soundtracking a Revlon ad campaign, this Bristol trio look set to take on Goldfrapp's former mantle as kings of cinematic cool. This Sixties-flavoured cut should further their cause, although whether they will remain B-listed or make it to blockbuster status remains to be seen.

J-Kwon

Tipso (So So Def/BMG 82876634162)
With J-Kwon's trademark St Louis slur on the vocal hook, this anthem to getting loose in the clubs is produced by the very hot Trackboyz (Nelly, Nappy Roots). Radio One has A-listed it.

Jamella

See It In A Boy's Eyes (Parlophone CD06035)
Teaming up with Coldplay's Chris Martin to pen this adult soul/pop tune has worked well, and should swell Jamella's fanbase considerably. A-listings at Radio One and Capital, plus a B-list spot at Radio Two, can only help secure a strong chart showing.

Lenny Kravitz

California (Virgin VUSC0294)
From Kravitz's seventh studio album Baptism and a follow-up to his download-only single in May, this is a summery slice of feel-good West Coast rock. Kravitz is set to play a night at Wembley Arena next month, while the track is C-listed at Radio Two.

Jody Lei

Reminiscence (Independent REM1)
After her 2003 debut Showdown, the South African-born teenager returns with another slickly-produced piece of R&B. Written and produced with Nate Butler and the Supaflyns, the track is firmly at the pop end of the genre.

Marillion

Don't Hurt Yourself (Intact CDINTACT2)
This release from the veteran rockers' 14th studio album is a spiritual cousin of The Streets' Dry Your Eyes but works to slightly less memorable effect. Nevertheless, the group retain a strong fanbase and will be hoping to repeat the Top 10 success of previous single You're Gone.

Morrissy

First Of The Gang To Die (Atlantic/Sandwich ATLAS003)
The second single from You Are The Quarry is its greatest pop moment: the classic Motown wit is its most biting, the lyrical dexterity its most deft, and the hook is its most instantly memorable. Morrissy has rarely

achieved anything so good since disbanding The Smiths, and this should set the seal on an already triumphant comeback.

Phoenix

Everything Is Everything (Source SOUNDCK097)
Radio Two has recognised the talent in this French act as this is already on their B-list. The single comes from their excellent album Alphabet, produced by Tony Hooper (Air, Beck) and, though not quite a chart track from the album, it deserves to chart.

Sigur Ros

Bi Ba Ti Gi Di Do (EMI CDEM638)
Over these three tracks, sparse xylophone plink-plonks grapple with anything disrupted vocal feed, suggesting thwarted communication. This leftfield new material is certainly out there, verging on classical music or horror film-score material.

Snow Patrol

Splitting Gens (Fiction/Polydor 9809350)
This excellent track was the first single to be lifted from Snow Patrol's Final Straw album, and is now re-released to benefit from the band's subsequent success. It sounds more independent than other singles, but is nevertheless A-listed at Radio One.

Rachel Stevens

Some Girls (Polydor 9867433)
This is the official song of Sport Relief and has set to live on way beyond the blisters of the runners on the July 10 event. It features ice-cold production from co-writer Richard X, kicking off with a vindictive-esque marching drum and turning into a stomping pop reverb. B-listed at Radio One, it has been heavily supported by MTV Hits and The Box.

Radio 4

Party Crashers (City Slang/Labels UK 5494920)
The New York punk-funkers follow their acclaimed debut album Gotham with another guitar-ridden new waver with a nod towards the dancefloor. The original version lacks some of their earlier material's vitality, but reminds from Ashley Beedle and Headman up the ante.

Also Out This Week

SINGLES
4 Streets: Turn It Around (NetSet)
Kirstyfile Lodge, Rip: World Wonder (Globe/London: Mill Historical Society)

Also Out This Week

ALBUMS
Eva Cassidy: Wonderful World (Globe)
The Honeycombs: Dialog (RCA)

Records released 12.07.04



ALBUM OF THE WEEK

Dogs Die In Hot Cars
Please Describe Yourself

V2 VWR1027342
Like fellow Scots Franz Ferdinand, DDHC draw on various post-punk influences to create angular, intelligent pop music and, from hit Godhopping and new single I Love You Coz I Have To Through to Paul Newman's Eyes, the stream of snappy, smart songs barely falters on this debut album. Their influences may be easier to spot than with Franz Ferdinand, but the old new wave continues to sound very fresh.

Albums

The Earlies

Those Were The Earlies (Nonesuch JANNAMES03)
The Earlies are an oddity in that they are half based in Texas and half based in the North of England. Their music takes inspiration from both of their environments: a typically American swagger blends with frazzled all-country explorations. This collection of their previous EPs points to a major new talent.

Feist

Let It Die (P 9818878)
Feist has been doing the rounds as a singer-songwriter and guitarist for some years in her native Canada and - for those fond of trivia - can boast Peaches as her flatmate. Her first solo outing showcases a beautiful voice delivering a collection of songs that dip in and out of a multitude of genres - soul, gospel, R&B, electronica and pop among them.

The Futureheads

The Futureheads (679 69L074CD)
This debut album has been a long time coming after a string of low-key but solid singles, two of which - A To B and First Day - are included here. The other 12 tracks do not stray too far from The Futureheads' angular sound, which shows a focused approach.

King Tubby

In Fine Style (Trojan TJDD0063)
There has been some criticism of the flood of product coming from the Sanctuary-owned Trojan catalogue, but when the product is as good as this, it is unwelcome. This double CD contains some of the most inventive examples of dub ever produced, by arguably the greatest Jamaican producer of the genre, King Tubby.

Shynte

Diamond In The Dirt (Polydor 9866907)
Chanelle Caliea has delivered another gem in the prime canon with Diamond In The Dirt, a combination of savvy homegrown theming, top-drawer urban beats and a streak of pop awareness.

Her sharp street style is peppered with a comic twist closer to Mike Skinner than Dizzee Rascal, while the London-centric musical backdrop has commercial promise by the bucketload.

Sizzla

July Knows Best (Sanctuary RDZDD007)
One of the brightest stars of Jamaican music, Sizzla's album released on a Sanctuary offshoot combines hip hop and roots reggae as well as possibly the most imaginative reworking of Dylan's Subterranean Homesick Blues you are likely to hear.

Sons and Daughters

Love the Cup (Domino WIGCD145)
This is a UK release for the Scottish roots band's album following a US launch in January. They offer a distinctly angular and off-kilter range of styles, sounding a little like PJ Harvey singing Irish folk music.

Variuos

Tango Club (Strulus CASTE46CD)
Compiled by Martin Morales, this is a look at the nu-tango scene. There are some real gems on this collection, in particular from Gotan Project Meet Chek Baker and Tango Meek.

Variuos

The Trip: Tim 'Love' Lee (Family 9821016)
The Tummy Touch bus follows Tom Middleton's first Trip album with an equally enjoyable set. With music ranging from Nick Drake to Shed Seven to Cerrone and points in between, this sprawling two-CD session is as steeped as it is inspired.

Variuos

Solid Steel Presents Amn Tobin (Ninja Tune ZENC090)
Recorded live in Australia last year, this inventive set sees the Brazilian producer/DJ shuffling through 29 beat-heavy cuts. Alongside many of his own tracks, it blends music from acts as diverse as Aphex Twin, Dizzee Rascal and The Velvet Underground into the mix.

This week's reviewers: David Baird, Phil Brooke, James Brown, Joao Jones, Jim Larkin, Dawn Lawrence, James Roberts, Nicola Smith, Nick Tinkler and Simon Ward.

Albums Chart

Chart compiled from actual sales data by the BPI, based on a survey of 600 shops. Includes 1000 UK titles. © The Official UK Charts Company 2004. Published with BPI and BARS logos.

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST TITLE	LABEL
39	20	2		DIRE STRAITS SULTANS OF SWING - THE VERY BEST OF	Mercury
40	35	3		VELVET REVOLVER CONTRABAND	Interscope
41	33	4		KATIE MELUA CALL OFF THE SEARCH	Mercury
42	30	5		DEEPEEP BLUE LATE SEPTEMBER	Mercury
43	49	15		GEORGE MICHAEL PATIENCE	Mercury
44	NEW	1		ORBITAL BLUE ALBUM	Mercury
45	21	8		WHO THEN AND NOW	Capitol
46	47	14		NERD FLY OR DIE	Mercury
47	NEW	1		ALAN JACKSON THE VERY BEST OF	Mercury
48	55	15		DAMIEN RICE	Mercury
49	NEW	1		KINGS OF CONVENIENCE RIOT ON AN EMPTY STREET	Mercury
50	NEW	1		WILCO A GHOST IS BORN	Mercury
51	34	15		BOB DYLAN THE ESSENTIAL	Columbia
52	75	44		BLACK EYED PEAS ELEPHUNK	A&M
53	NEW	1		BRIAN WILSON GETTIN' IN OVER MY HEAD	Mercury
54	69	15		RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK	Mercury
55	40	17		DIDO LIFE FOR RENT	Dubplate
56	44	4		THE CALLING TWO	Mercury
57	73	22		BLINK 182 BLINK 182	Mercury
58	45	5		SLIPKNOT VOL. 3 (THE SUBMILINAR VERSES)	Mercury
59	NEW	1		AVRIL LAVIGNE LET GO	Mercury
60	51	14		THE RASMD DEAD LETTERS	Mercury
61	70	1		D-12 D-12 WORLD	Mercury
62	43	2		EMERSON LAKE AND PALMER THE ULTIMATE COLLECTION	Mercury
63	66	11		EVANESCENCE FALLEN	Mercury
64	48	5		HOOBASTANK THE REASON	Mercury
65	NEW	1		JADAKISS KISS OF DEATH	Mercury
66	57	4		CHRISTINA MILIAN IT'S ABOUT TIME	Mercury
67	41	4		MARIO LANZA THE DEFINITIVE COLLECTION	Mercury
68	NEW	1		THE STREETS ORIGINAL PIRATE MATERIAL	Mercury
69	NEW	1		JAMIELIA THANK YOU	Mercury
70	NEW	1		WILL YOUNG FROM NOW ON	Mercury
71	50	4		KRISTIAN LEONTIUM SOMEDAY SOON	Mercury
72	65	13		NORAH JONES COME AWAY WITH ME	Mercury
73	NEW	1		TWISTA KAMIKAZE	Mercury
74	62	3		BEBEL GILBERTO BEBEL GILBERTO	Mercury
75	44	30		ALICIA KEYS THE DIARY OF	Mercury

17, 30, 34, 54, Red Hot Chili Peppers
The Red Hot Chili Peppers' latest, triumphant UK tour which wound its way through the UK's Park Life Festival, has boosted their album, with four of their albums in the top 25 and making significant upwards moves.

At number 17, Greatest Hits is at a 21-week high. Californication is at 30 (a 44-week high). By The Way is at 34 (a 126-week high) and Blood Sugar Sex Magik is 54, its highest placing for 165 weeks.

44, Orbital
The Blue Album is the first album from Paul Hartnoll, who has been making music as Orbital for 15 years. Orbital's highest-charting albums were 1994's Smivilisation and 1999's Middle Of Nowhere, both of which reached number four, but their biggest seller was 1996's The Tired & Scared, which sold more than 115,000 copies. The Blue Album debuts at number 44 with first-week sales of just under 6,000.

53, Brian Wilson
Brian Wilson's Edge Topped Brian Wilson makes a disappointingly modest start with his 10th studio album, Gettin' In Over My Head. Debuting at number 53, the album sold 4,500 copies last week.

TOP 20 COMPILATIONS

WEEK	LAST WEEK	ARTIST TITLE	LABEL
1	1	VARIOUS POWER BALLADS II	Mercury
2	1	VARIOUS ESSENTIAL REB - THE VERY BEST OF R&B	BMG
3	1	VARIOUS ULTIMATE ACUSTIC	EMI
4	1	VARIOUS FRANTIC EUPHORIA	Mercury
5	6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 57	Mercury
6	3	VARIOUS UNTOUCHED - THE ALBUM	Mercury
7	1	VARIOUS DISCO MANIA	Mercury
8	5	VARIOUS HITS 50	Mercury
9	2	VARIOUS MORE THAN A FEELING	Mercury
10	9	VARIOUS DISCO CLASSICS	Mercury
11	7	VARIOUS IDIOTZ - THE HISTORY OF TRANCE	Mercury
12	8	VARIOUS ULTIMATE DIRTY DANCING (OST)	Mercury
13	1	VARIOUS MISS INDEPENDENT	Mercury
14	12	VARIOUS DISCO CLASSICS	Mercury
15	1	VARIOUS LOVE HURTS	Mercury
16	4	VARIOUS PURPLE RAINBOWS	Mercury
17	1	VARIOUS POP PRESENTS	Mercury
18	15	VARIOUS KISS PRESENTS THE HIP HOP COLLECTION	Mercury
19	16	VARIOUS CHICKED (BIG Z GOLD)	Mercury
20	1	VARIOUS BACK TO THE MOVIES - HITS FROM THE FLIX	Mercury

TOP 20 INDIE ALBUMS

WEEK	LAST WEEK	ARTIST TITLE	LABEL
1	1	RADY DRAWN BOY ONE PLUS ONE IS ONE	Mercury
2	1	THE KILLERS HOT PUSS	Mercury
3	4	FRANZ FERDINAND FRANZ FERDINAND	Mercury
4	1	ORBITAL BLUE ALBUM	Mercury
5	2	MORRISSEY YOU ARE THE QUARRY	Mercury
6	1	HERBIE RADCAP IS RACED CAR BACKWARDS	Mercury
7	3	SASHA INVOLVER	Mercury
8	6	KATIE MELUA CALL OFF THE SEARCH	Mercury
9	10	BASEMENT JAXX KISS KISS	Mercury
10	13	LOS PROPHETS START SOMETHING	Mercury
11	5	EMERSON LAKE AND PALMER THE ULTIMATE COLLECTION	Mercury
12	9	THE PIXIES BEST OF - WAVE OF MUTILATION	Mercury
13	1	MINISTRY HOUSES OF THE MOLE	Mercury
14	11	MATT GOS EARLY SIDE OF LATER	Mercury
15	12	CHRISTINE MOVIE IN THE NEANTIME	Mercury
16	1	NIGHTWISH ONCE	Mercury
17	7	TIM BORTHOLME	Mercury
18	14	TIESTO JUST BE	Mercury
19	16	THE DARKNESS PERMISSION TO LAND	Mercury
20	11	BETH NIELSEN CHAPMAN LOOK	Mercury

TOP 10 BUDGET ALBUMS

WEEK	LAST WEEK	ARTIST TITLE	LABEL
1	1	VARIOUS SUMMERTIME	Mercury
2	1	VARIOUS THE REGGAE LOVE COLLECTION	Mercury
3	1	VARIOUS ALL TOGETHER NOW	Mercury
4	1	ABBA THE NAME OF THE GAME	Mercury
5	1	VARIOUS 40'S FLASHBACK	Mercury
6	1	THE BRITTERS SAVE THE LAST DANCE FOR ME	Mercury
7	1	VARIOUS NUMBER 1'S OF THE 70'S & 80'S	Mercury
8	1	VARIOUS 80'S MOVIES ALBUM	Mercury
9	1	VARIOUS THEMES FROM THE LORDS OF THE RINGS	Mercury
10	1	VARIOUS PUNK O RAMA - VOL 9	Mercury

TOP 10 JAZZ/BLUES ALBUMS

WEEK	LAST WEEK	ARTIST TITLE	LABEL
1	1	NORAH JONES FEELS LIKE HOME	Mercury
2	1	VARIOUS CAPITAL GOLD JAZZ LEGENDS	Mercury
3	1	NORAH JONES COME AWAY WITH ME	Mercury
4	1	BEBEL GILBERTO BEBEL GILBERTO	Mercury
5	1	JAMIE CULLUM THEN'S CURRENTLY	Mercury
6	1	MICHAEL BUBLE MICHAEL BUBLE	Mercury
7	1	JU CALLE TO TUSA AND BACK	Mercury
8	1	DIANA KRALL THE GIRL IN THE OTHER ROOM	Mercury
9	1	JAMIE CULLUM PRESENTS NOSTALGIC	Mercury
10	1	RAY CHARLES THE DEFINITIVE	Mercury

1 Sales increase +50% **2** Highest UK entry **3** Mercury (300000) **4** Silver (60000) **5** Gold (10000) **6** Platinum (300000) **7** Double Platinum (600000) **8** Triple Platinum (900000) **9** BPI Awards are only on standard units, sales of cassette, CD, LP and DVD are counted as one unit. **10** BPI Awards are only on standard units, sales of cassette, CD, LP and DVD are counted as one unit.



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