

Inside: Prodigy The Killers The Dears Natasha Bedingfield Busted

MUSICWEEK



United Business Media



The Darkness point way ahead

The Darkness are to round off the campaign for their debut album *Permission To Land* with their first DVD release in time for this year's Christmas market.

The band are currently putting

together a double DVD package which will include their first feature film, a fly-on-the-wall-style documentary that has been shot on the road by director Nick Abraham.

The DVD package is also likely to include all of the group's Alex Smith-directed videos for their singles to date, including a rarely seen promo for Friday Night and

an early home-made video for I Believe In A Thing Called Love.

Following their summer festival headline appearances, which included last weekend's T In The Park and conclude at August's Carling Weekend, an 18-date UK arena tour is cued up for November and December.

The tour will be the last chance for fans to see the band before

they begin recording their second album early in 2005, with production duties expected to be helmed by former Queen, Cheap Trick and Cars producer Roy Thomas Baker.

Permission To Land has now sold nearly 1.4m copies in the UK since its release precisely a year ago this week.

See Milestones feature, pp14-25

Industry backs Music Manifesto

Key industry organisations are among the supporters of the Government's initiative targeting young people p8

Digital market focuses on DRM

Agreeing a uniform rights management system is a key stumbling block to the growth of online music sales p9

PRs lend helping hand to new acts

PR companies are increasingly lending their weight to upcoming acts at an early stage, before they are signed p11

This week's Number 1s

Albums: McFly
Singles: Usher
Airplay: Shapeshifters



170704/£4.00

Majors offload venture in move that signals shift away from owning their own distribution

Sony and Warner sell Ten

Distribution

by Paul Williams

Sony and Warner have become the first UK majors to exit from distribution, in move which further redefines the shape of the UK industry in the 21st Century.

The pair last Friday unveiled a deal to sell their joint distribution venture The Entertainment Network (Ten) to Cinram International's European operation for an undisclosed sum. Under the deal, Ten will retain its trade name and continue to distribute Sony and

Warner's releases from the plant in Aylesbury, Buckinghamshire.

It is understood that the agreement was inked last Thursday night, just a year after Cinram recorded a deal worth around \$1bn with AOL Time Warner in the US to buy Warner Music Group's operations including its physical distribution business.

Although the deal comes a matter of days before Sony is expected to learn of the European Commission's decision on its proposed merger with BMG, sources stress the Ten sale is entirely separate from the planned BMG tie-up

and had been the subject of discussions since last summer.

Cinram chief executive Isidore Philosophie, whose company is the world's largest provider of pre-recorded multimedia products and logistics services, says, "This acquisition represents an important strategic fit with Cinram's existing business and will significantly bolster our market presence in the UK and Europe." Cinram, which has its main headquarters in Toronto, operates a manufacturing facility in Ipswich and a head office in Hammersmith.

All 400-plus staff, headed by

managing director Shaun Plunkett, are understood to have been kept on following the deal, which gives Cinram ownership of one of the UK's biggest recorded music distributors. In quarter two, Ten handled 23.1% of the albums market, placing it second only to Universal with 29.4%. It was responsible for 16.4% of all singles during the three months, beaten by Universal with 27.6% and BMG's distributor Avartu with 24.9%.

For Sony, Warner and the wider record industry the agreement marks a further shift away from the old model of the "one-

stop shop" majors handling every part of the process from signing and recording artists to manufacturing and distributing records.

Among the first album releases being handled under the new owner will be Shaznay Lewis's solo debut *Open* for Warner (out July 19), plus the first live Red Hot Chili Peppers album (*July 26*) and Goldie Lookin' Chain's debut (*August 30*). Sony's key forthcoming releases include albums from Modest Mouse (*July 19*), Macy Gray and Jamie Scott (both August 16).

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Your guide to the latest news from the music industry

Bottom line

The Cure break into US Top 10

● The Cure have reached the US Top 10 for the first time in 12 years with their self-titled album debuting on the *Billboard* 200 at number seven. The 1 *Am/Offen* set sold more than 90,000 copies over the counter in its first week across the Atlantic.



Robert Smith back on US chart

● Apple is preparing to roll out its iPod mini music player internationally on July 24. The portable device, which has to date only been available in the US, holds 1,000 CD-quality songs and will retail at £179.

● Sony Europe will last week rollout its *Connect* downloads music service across the UK, France and Germany. Initially, around 150,000 tracks have been made available on the site, while the full catalogue of 300,000 tracks licensed by Sony will be available within a few weeks.

● Universal Music International is poised to roll out its *Deluxe Sound* and *Victor* brand audio releases in the UK with nine different artist releases in Europe. The series contains two audio CDs and one DVD in a digipack which contains extras such as lyric books and photos. On average, the special packages retail for €30 (£20).

● BMG Music Germany is bidding to fight rampant piracy in the country by putting out basic versions of its albums with no artwork and the title printed directly onto the disc. The *CD* versions will sell at around €999 (£4,700) alongside the other more expensive editions. p5

● Virgin acts Blue and Joss Stone have won *JFPP* platinum honours for sales of more than 100,000 in Europe.

● Two court cases have thrown up questions about copyrights. p5

● RAB solo pops thrasher on singles last year, new data reveals. p7

down due to his retirement from Oxford University Press. The new members were elected to the board of popular publishers - Peter Cornish, Charlie Pinter and Jan Wright - while Mark Anders and David Kaskner were re-elected. Chris Butler, Leslie East, Ben Newing, Shirley Ranger and Nicholas Riddle were elected as stand-in publishers. p27

● The steering committee for the UK Music Hall of Fame is sitting tomorrow (Tuesday) at a secret location to decide the first music executive to be inducted into the academy. The committee is made up of 24 key players from the business.

● Deluxe Global Media Services has been promoted in staff changes to its CD and DVD manufacturing business a year after buying it from Discronics for £34m. Sue Mackie becomes director of European sales and Colin Jones development and optical replication, while Claus Madson is appointed director of European business development co-ordination and Miguel Xavier becomes director of optical disc operations for Europe.

● Napster has appointed Darren Gorman as business development director, with responsibility for building new business relationships and overseeing the roll-out of existing partnerships with the likes of Dixons and NTL. Meanwhile, the company has appointed Adheshwar Gowda as principal legal advisor, while it plans to move to new headquarters in Mortimer Street, London, later this month.

● Chiara Cipriani is to lead Sky's three music channels following the promotion of Jo Wallace to a broader programming role at Sky One. Cipriani, who was previously head of interactive and commercial at Sky Music, will oversee *Faunt*, the *Amp* and *Scazz*. A Sky spokesman denied reports that its music channels were under threat following Wallace's departure.

● Imogen Heap's *Mezzanine* Blue confirmed last week that they are taking a break from music following the conclusion of their current commitments, which include a greatest hits package and a UK tour.

● Former Ennamp Performance chief executive Tim Schoonmaker has been appointed to the executive team of Juice Mobile Entertainment, a new division of Songseekers International covering the mobile phone industry.

● The Metropolis Group has appointed Saira Bharti as DVD producer. Bharti will be working from The Machine Room, which she joined 15 months ago after working as a producer and designer at Two Plus One Post Production for two years.

● Artist manager Richard Ogden will be among the speakers at an A&R seminar taking place this Wednesday at the London South Bank University. G&P Records' Paul Martin and Warner's producer Paul Westwood are also taking part in the *Bear Storm Music Breakthrough Roadshow*, which will combine music panels and workshops, song listening sessions and songwriter showcases.

Exposure

Shepherd's Bush shows lined up

● Venue-owner McEneaney Group is to host a series of five events to celebrate 10 years of owning London's Shepherd's Bush Empire. Throughout September, the venue will present a number of shows in aid of Narfort-Robbins Music Therapy and charities nominated by the bands playing the events.

● Ennamp Performance's Newcastle-based station *Metro Radio* has lined up the return of DJ Tony Home from Century FM to host its breakfast show early next year.

● The *Mobo Awards* are to launch new categories covering collaborations and ringtones at this year's event which takes place at London's Royal Albert Hall on September 30. The new genres join 13 other awards at the ceremony, which will be broadcast on BBC1.

● *Ofcom* chief says music companies must be more proactive. p4

● Q is relaunching with a downloads focus. p7

● Radio Forth has filled its vacant head of music post with the appointment of DJ Sam Jackson, who has worked at the Scottish Gaelic pop station since 2002. Jackson replaces Tom Wilson, who died suddenly in March this year.

Sign here

Ink dries on MIA publishing deal

● XL's M.I.A. has signed a worldwide publishing deal with Zomba Music. The Sri Lankan-born

artist's first XL singles *Sunshowers* was released a week ago, while the follow-up *Galang* is due to appear in late August with her debut album. *Artur* following in September.



Zomba deal: M.I.A. (middle), with Zomba Music MD Steven Howard and A&R manager Michael Merley

● UK Rock Act Your Code Name *Ice Mole* has signed a publishing deal with Heric Music, the publishing arm of XL. The band, who have a recording deal with Polydor, plan to release a full album later in the year.

● Absolute Marketing And Distribution has signed a deal with the Polyphonic Spree's Good Records, starting with the release today (Monday) of the group's second album *Together Were Heavy*. The 'one-stop' deal will cover sales, marketing, distribution and digital rights management.

● Pinnacle Amato, Shellschok, Sony Connect, Napster and Recordstore.co.uk are among the companies attending two Air-organised distribution days in Manchester and London this month. The networking event will be held at Manchester's Barca on July 15 and at the University of London on July 21.

● Three of Chrysalis Radio's four Galaxy stations yesterday (Sunday) became the first to broadcast the MEF Official Ringtone Chart. The chart goes out on the Manchester, Yorkshire and North East services from 3pm to 4pm Sundays and is hosted by Simon Hirst.

MUSICWEEK

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People

MPA appoints new chairman

● BMG Music Publishing managing director Paul Curran was last Tuesday elected chairman of the Music Publishers Association (MPA) at its AGM. He succeeds Andrew Potter, who is stepping

The doors last Wednesday to perform live on Gideon Coe's show.

Future live sessions are lined up from Dogs Die In Hot Cars and The Shins. *Gideon* live music and event producer John Pearson says the station has installed fans from the room through to the studio, allowing artists to "expand beyond the traditional acoustic session".

July 30 is deadline for qualifying for discounted rate after landmark deal is struck between MCPS and BPI

DVD producers rush to win royalties cut

Royalties

by Robert Ashten

DVD producers are facing a race against time to provide the MCPS with details of their releases over the past few years and their corresponding sales figures or risk paying a higher rate of royalties.

Following a landmark agreement reached – after four years of sometimes fractious negotiations – between the BPI and MCPS on the level of licensing rates levied on DVDs, the composer society will shortly inform around 400 DVD producers that they need to furnish the society with complete sales reports by July 30 to qualify for a discounted 5.75% rate.

This rate, 0.6% less than the lowest royalty rate negotiated last week, was negotiated as an interim deal between the MCPS and record labels after the society had controversially issued its DVD licensing scheme on May 1 2003. This had stipulated a 10% royalty.

An MCPS spokesman says the society is willing to offer this discounted rate to other DVD producers, who have released music DVDs but have clung on to – or banked – royalties due to the MCPS until a deal was thrashed out.

It is understood that former BPI director general Andrew Yeates, who helped negotiate last week's deal, had advised the trade body's members to put aside a percentage of their receipts to cover future claims on royalties. However, it is not known how many companies followed this advice and at what level of royalty they would have provided for. One source says, "That is a commercial decision."

We need details alongside sales reports.

The earlier people contact us, the better

MCPS spokesman

If DVD producers, who have issued music DVD releases, have not reported data to the MCPS by the end of this month they risk paying at the new royalty rates, which range from 6.25% for a standard DVD to as much as 8.5%. "We need details of what they have produced alongside sales reports," says an MCPS spokesman. "The earlier people contact us, the better."

The MCPS is now preparing to land a windfall worth millions of pounds from the DVD producers, who have still not paid royalties on music DVD sales. However, there is still some complicated house-keeping to be done because some DVD producers have already paid part or more than the royalty rate agreed last week and with those which do not have agreements will be back-dated years.

The two parties, which successfully sidestepped a showdown at the Copyright Tribunal, finally negotiated the first agreement for music DVDs last week.

Four years after talks started and some 13 months after the MCPS introduced the disputed 10% royalty rate, which was referred to the tribunal by the BPI, the two sides arrived at a two-year settlement based on three bands of royalty rates depending on the type of product offered. The BPI has now withdrawn its referral to the Copyright Tribunal, which was due to hear the case next March.

Under the new agreement, which runs from January 1 2004:

- 6.25% of the published dealer price will be paid for standard DVD products which feature no more than two audio-only music tracks;

- 7.25% will be due on music DVDs that contain more than two audio-only music tracks and more than two audio-visual music tracks such as found with a DVD release including a CD; and

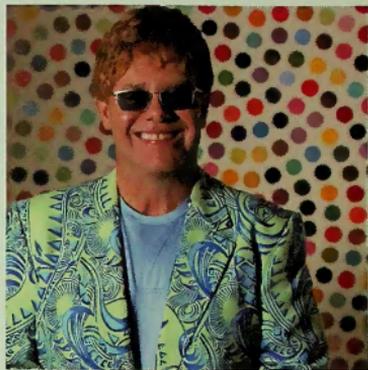
- 8.5% will be due on music DVDs which feature no more than two audio-visual music tracks, as is the case with many DVD singles.

The BPI had been hoping to bring the rate closer to the 6% paid under the VHS scheme which it replaces and it is understood that former director general Andrew Yeates had also been negotiating for a pro-rating arrangement, available under the VHS scheme and which would have reduced the rate paid if the music content had been less. This is not available under the new deal.

However, with music DVD sales showing a 45% year-on-year increase for the first quarter of this year, both sides are more than happy with the deal. BPI executive chairman Peter Jamieson says that, although it has been "too long" under negotiation, lessons have been learned for the future.

"We have removed an obstacle to progress and the prospect of a Copyright Tribunal," he says. "This agreement is good news for record companies who produce music DVDs. It provides commercial certainty on licensing terms for new releases and allows producers to settle past obligations on improved terms."

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Elton: "The art of songwriting has always been my passion"

Elton tribute to launch Ivors TV programmes

Sir Elton John has been confirmed as the first of five celebrated UK songwriters and composers to be specially honoured during the Ivor Novello Awards' 50th year.

The singer-songwriter, whose clutch of previous Ivors include a trio for his world-beating Candle In The Wind 1997, will receive a rarely-given fellowship from event organiser the British Academy of Composers & Songwriters (Bacs) in a BBC1 prime-time special going out this autumn.

Ivors Tribute To Sir Elton John, which is expected to feature the singer performing and include key figures from his lengthy career alongside the guests, will launch what is promised to be a series of Ivors tributes being screened by the BBC. The other four fellowships will be announced by the Academy over the course of the rest of the year.

BBC Entertainment Events' creative head Bea Ballard says, "Elton is such a fantastic way to start, because we've got a great combination of the performing talent and the writing talent and he's a much-loved public figure."

Bacs chairman David Ferguson says the Academy is delighted Sir Elton is accepting the award.

"He's one of the most important songwriters of the 20th Century and now 21st Century and he's had a remarkable influence, not only on songwriting but on the whole business," he adds.

"The artist himself says he is "honoured and humbled" by the award, which puts him in an exclusive group alongside Sir Malcolm Arnold, John Barry and Sir Noel McCartney. "The Ivor Novello Awards are all about the art of songwriting, which has always been my passion," he says.

THE MUSIC WEEK PLAYLIST



DIZEE RASCAL
Shouting (XL)
Album two
continues to
tread a unique
path, along with a
surprise reissue of
Captain Sensible's
Happy Talk
album.
(September 6)



SILVERTIDE
The EP (J
Records)
Limited release
which will help
Dixie US retro
rockers to
continue to make
steps in the right
direction (single,
August 4)



KEANE
Bedshaped
(Island)
Another huge
airplay hit on the
way from Hippos &
Flies to
accompany the
first of the
festival's (single,
August 1st)



PRODIGY
Always
Outnumbered,
Never Outgunned
(XL)
Rebellious
comback that
surprises on first
listen, then grows
and grows with
every play (album,
August 23)



**KEVIN MARK
TRAIL**
Just Living (EMI)
The other talent in
The Streets will be
DIXIE. It provides
through August to
provide the first
taste from this
rocky R&B
offering (album,
2005)



ELVIS PRESLEY
68 Comeback
Special (BMG)
A legendary
TV performance
from his
group are starting
to generate heat,
on the run-up to
the debut single
release (single,
September)



SIRENS
Baby Off The
Wall
(Kitchenware)
This new girl
group are starting
to generate heat,
on the run-up to
the debut single
release (single,
September)



**RAY
LAMONTAGNE**
Unsigned
(misigned)
This extraordinary
new voice, signed
to Chryslis
publishing in the
US, offers what is
sure to be one of
the critics' choices
of 2004 (album)



THE THRILLS
Saturday Night
(Virgin)
One of the
highlights from
apocryphal second
album Let's Bottle
Bohemia
(from album,
September)



ESTELLE
1980 (JIVE)
This cracking
debut single for
JIVE's V2 is but a
taste of the good
things to come
from this rapper-
turned-singer. A
real star is the
making (single,
July 19)

A music council will give industry more political clout BPI boss adds weight to music forum's aims

Industry bodies

by Paul Williams

BPI executive chairman Peter Jamieson is throwing his weight behind the Music Business Forum as the key to improving the industry's relationship with Government.

He believes the forum, which is co-chaired by the BPI and British Music Rights, could pave the way to meet ministers' demands of the UK music business having a single representative voice.

Jamieson told last Wednesday's BPI AGM that many people in the forum and elsewhere had "dared to dream" that the forum could be instrumental in creating a music council, interfacing with the Government in the same way the film council, art and design councils currently do.

"For many years this has been just talk, but the Music Business Forum is, I hope, about to do something concrete to help make that dream a reality," he said. "If it can be accomplished, I think that success will reverberate around the UK and mark a very significant step of progress for the music industry as a whole."

However, Jamieson noted there had already been improvements in the industry's relationship with the DCMS, coming in what he viewed as a year of "remarkable progress" with high-profile online music services being launched, the EU copyright directive finally implemented and the BPI's DVD royalty

The Music Business Forum is, I hope, about to do something concrete

Peter Jamieson, BPI



dispute with MCPS settled.

Jamieson's focus on the Music Business Forum as a route to providing the industry with a single voice comes amid what he expressed as "bitter disappointment" at the failure to agree a way of working together with Aim.

He told the meeting at London's County Hall: that he still believed the issues addressed by a trade association were best dealt with together in the same committees around the same tables. "Since Aim's unexpected halt to those discussions earlier this year, we have been busy researching our members individually across the country to help us establish those services that our members

appreciate in particular and the reasons that bind us together in general," he said.

Jamieson further used his speech to take a sideswipe at Aim for its criticisms of Sony and BMG's proposed merger. He said the BPI had nothing to say on the matter because it believed companies had to do what they had to do for their businesses during a time of significant change.

While not directly naming Aim, he added, "To call this, as one organisation has, an act of cultural vandalism is to willfully ignore the factors that the biggest and smallest companies have in common."

Jamieson also used his speech to raise concerns about Apple's iTunes service's potential dominance in the short term of the online music market. "No less worrying is the apparent desire of Apple the music retailer also to set the wholesale price - unprecedented in the marketing of music," he said.

More positively, figures presented at the AGM suggest the BPI's anti-piracy online campaign, which includes threatening "serial uploaders" with legal action, appears to be having an effect. IFPI research had found 68% of UK consumers now realised unauthorised file sharing was illegal.

There has also been success on the physical piracy front with Jamieson noting the organisation had experienced a 50% increase in seizures and more than 250 arrests over the year.

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Serial bootlegger gets three-year jail sentence

The three-and-a-half year sentence handed out to serial bootlegger Mark Purslove last week has been hailed as evidence of a new get-tough approach to music piracy from the courts.

Purslove amassed at least £6.6m through an 11-year career selling bootlegged CDs of acts including The Rolling Stones, Oasis, David Bowie and Eminem; police sources have suggested the total sum made by Purslove could even be as high as £15m.

As well as the prison sentence, he was ordered to hand over £1.8m of assets which include a house in Chelsea and Sussex and an Aston Martin sports car. The money - the largest sum any UK music pirate has had to hand back - will go to the treasury under Proceeds of Crime legislation.

Judge Timothy Pontus said the severity of the punishment was intended to deter Purslove and others and "send a strong message that the courts will provide effective protection of the rights of producers, composers and publishers".

The outcome was welcomed by the BPI's head of piracy David

Martin, who says courts are now treating music piracy more seriously. "There's been a recognition that a lot of career criminals are coming into

counterfeiting because it's seen as an easier way of making money than dealing drugs," he says. "Recently we stopped a guy in Leeds and he said he'd spent seven years in prison for armed robbery and learnt computer skills at Her Majesty's Pleasure. He said he wasn't prepared to go back to prison for armed robbery, but knew that if he got caught selling counterfeit CDs he'd probably get away with a slap on the wrist."

"These days there's more profit in selling 500 CDs than 500 ecstasy tablets; there's a shorter sentence and there's less of a social stigma, so this is prompting hardened criminals to move into counterfeiting, so the courts have to crack down on it."

Purslove has a string of convictions, but was brought to court last week following a BPI surveillance operation which led to the discovery of 28,000 bootlegged CDs at two premises in London.

PRODIGY

XL is going back to basics for the

Prodigy's first new album since 1997.

Always Outnumbered, Never Outgunned, with a campaign aimed at building support from specialised areas of the media. "We are setting it up in a really natural way, using the same approach we would use for a new artist," says

XL radio planner Hannah Parkin.

Aleat of full promotion of a single in August, the label has circulated a two-track, vinyl-only promo to key

figures in the press. The promo features full-length versions of two tracks from the forthcoming album - Girls and Memphis Belle.

"It has already been picked up by Stuart Collinson from Zane Lowe,

Je Whitley and Pete Tong on Radio One and with plenty of other key areas, such as Xfm," says Parkin. Following this early support, XL will this week begin full promotion of the radio edit of Girls, which will be released commercially as a single on August 30. Always Outnumbered, Never Outgunned will be released a week before on August 23. The album sees Prodigy founder Liam Howlett

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SNAP SHOT



Ofcom calls on labels to act

Ofcom's head of radio Martin Campbell says the music industry must make more effort if it wants stations to increase their support for new music.

Speaking at MusicTank's July debate, which addressed the issue of both BBC and commercial radio playlists becoming less diverse, Campbell noted the music industry was considerably bigger than the radio industry and that record companies must do more to go out to stations and get their artists known.

Dismissing concepts such as levies or further regulatory intervention, he told the gathering last Tuesday, "As the music industry, you've got to get your act together. If I want the local shop to start selling different bread, I convince

them. Punch your weight."

The BBC's commitment to playing UK music was also put under scrutiny in the wake of its submission on charter renewal. A keen defender of the BBC is chairman of the British Academy of Composers and Songwriters David Ferguson, who said the corporation often provided the best chance for new acts to get on the radio. "Radio One is the only mainstream station serious about encouraging new music," he said. "It has its faults but it's definitely something to be welcomed."

Representatives from commercial radio argued that the BBC is in a fortunate position of being able to afford diversity. "Our research is showing that people are getting more bored

with new music," said group corporate development executive of the GWR Group Matt Deegan. Nevertheless, he added certain initiatives to support new music, such as battle of the bands competitions, did take place.

Likewise, director of Brighton's Juice FM and Totality.com Steve Stark said the commercial sector could have a benign effect.

But the benefits of regulating a free radio market were advocated by the manager of London's French Music Bureau Marie-Agnès Beau. In France, a law was introduced in 1996 dictating 40% of music output must be French language. She said this has had a huge benefit on the French music industry, particularly hip hop.

Two court cases shed new light on copyright issues

by Robert Ashton

The music publishing world is weighing up the consequences of two potentially far-reaching court cases casting new light on copyright ownership.

One legal decision leaves record companies facing the prospect of paying out vast royalties to musical experts who have changed musical scores not in copyright, while the other ruling highlights the difficulty in determining when a song begins and ends – and thus who owns copyright.

In the first case, Hyperion Records director Simon Perry is facing a total legal bill in excess of £400,000 and asking a new release after losing a copyright claim against a scholar brought in to make a 300-year-old piece of music fit for performance.

Perry is appealing the decision by Justice Patten to award Dr Sawkins copyright in works composed by Michel Richard Delalande, who died in 1726. Copyright, usually given for the lifetime of the composer plus 70 years, had therefore expired.

Sawkins had been hired to tidy up Lalanda's work for a release

called Music For The Sun King. After winning copyright in the works, Perry, who spent £32,000 on the recording, and has only recouped £14,400 from 3,332 copies sold, has now deleted the recording to prevent Sawkins picking up royalties from the CD. The record executive faces legal bills and has had to cancel a number of forthcoming musical projects.

"Many record companies don't stretch to legal departments and there is a lot of trust," says Perry, who admits he had no direct contract with Sawkins and did not investigate the musical scholar's copyright claims about prior recordings.

Chandos Records managing director Ralph Couzens says the decision could have far-reaching implications for the classical, rock and pop sectors. He adds that eventually someone could make minor changes to a Beatles track and claim copyright. "I'm sure The Beatles publishing wouldn't be happy about that," he says.

In a separate case brought by hit writer and producer Mark Taylor against his former employer Rive Droite Music (RDM), judgment

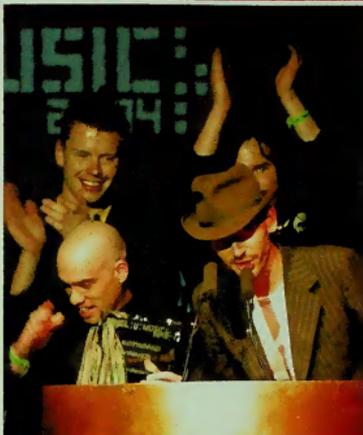
was given last week. As part of the judgment, RDM was awarded copyright of two of Enrique Iglesias's hit tracks – Hero and Love To See You Cry – which RDM says Taylor had completed while under its employ and not – as he asserted – at his new outfit Metaphonic.

RDM boss Harry Cowell says the ruling could give some future guidance on when a song is completed and copyright given, even if the song is not delivered immediately or subsequently changed. "The judge is saying that when a song is written it exists and that is the copyright," says Cowell.

He adds that it does not even need an intro or outro to exist as a copyright song. "When a song exists, it is then in copyright and you can't say it isn't just because it hasn't been delivered." Metaphonic managing director Brian Rawling was unavailable for comment.

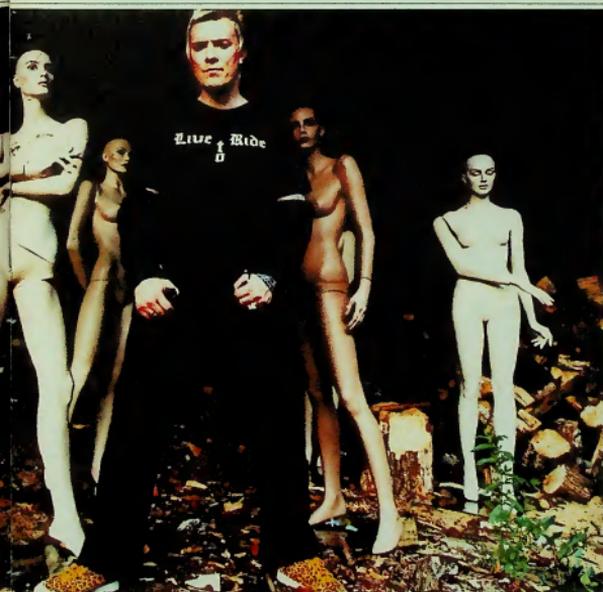
Some of those involved in the cases are now selling for record companies or other expert bodies, including the MPA or MCPS, to establish more clear cut rules regarding copyright. ripert@musicweek.com

BPI AWARDS
ALBUMS
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Scissor Sisters (two
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London dance act The Infadels (pictured) were named best electronic and best live act at last week's Desert U Music Awards, just hours before signing a record deal with Diesel U Sound. Other winners on the night included Mister Sushi (dance), I Am The Mighty Jungfanger (electronic leftfield), Aplebit and Obedient Bone

(urban) and Absent Kid (alt-rock), while Mick Jones, James Brown and John Peel won special achievement awards. WoS managing director Mark Jones says, "The Infadels are one of the most exciting live bands I have seen for a long time." The band's debut album is being prepared for release later this year.



Kings Of Leon: new webstore

Merchandising moves online for Sanctuary

Sanctuary's merchandising arm Bravado International is moving into the online world by creating dedicated artist webstores to sell records alongside T-shirts and other branded products on artist webstores.

The new webstores concept means the group, which has offices in LA, San Francisco and recently opened an offshoot in New York, can offer new clients the opportunity to create their own dedicated online stores selling new releases, back catalogue and hand-related merchandise including jackets and record bags.

Marketing and communications manager Ryan Norton says the company has a dedicated A&R team to pick up new deals with up-and-coming and more established acts. Already, the company produces merchandise for acts from The Clash to Ashanti, but Norton says the new move will enable its clients to sell all merchandise and provide another outlet for their record label to sell the artist's catalogue online.

"We can sell everything from endless amounts of T-shirts to providing another outlet for record labels to sell their artist's CDs," he

says. "Everyone is purchasing online at the moment, but many existing musicians' websites don't have this facility."

"We are already working very closely with the artists and their management about the sorts of things they want. It will be more cost effective to design and create the webstores in-house rather than outsource."

Initially, Bravado will begin work on providing webstores for Kings of Leon and Raging Speedhorn, but expects to add new acts in the coming year. Norton also expects the company will add up to half a dozen people to its new media team to create the new webstores.

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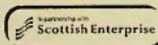
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BPI figures reveal pop's toehold on charts slips

The pop bubble burst as far as singles are concerned during 2003 as its share of overall sales sharply declined to a seven-year low.

After being responsible only for the year before for more than half of all sales, thanks to the likes of solo finalists Will Young and Gareth Gates, the genre last year made up only 38.3% of the sector, according to the BPI's newly-published *Statistical Handbook 2004*.

Pop's decline contrasted with a greater demand than ever for big **hq and R&B**, which collectively made up 27.0% of sales. Black Eyed Peas, which had the year's biggest-selling single with *Where Is the Love*, alone made up a quarter of hip hop's showing, while acts such as R Kelly and Big Brovaz helped more than double R&B's share of the market in just a year to 15.9%.

Rock also made up ground on pop, with acts including *The Darkness* and *Evanesence* helping to lift its share of singles sales from 13.4% to 17.1% in the year, according to the BPI figures, which are based on Official Charts Company data. Meanwhile, dance

steadied its heavy declines of the previous two years to stay virtually unchanged at 15.3%.

Pop did not lose out altogether last year, however, as it regained its market-leading crown on albums - which it lost to rock the year before - by taking 31.2% of sales. Despite the emergence of *The Darkness* during the year, rock's share of the albums market slipped from 31.0% to 29.2%, while R&B lifted its share to 8.4% of sales.

MOR's 6.4% albums share was its highest this century and reflected successes by the likes of Michael Buble, while multi-platinum successes by Jamie Cullum and Norah Jones helped jazz to a 2.6% share. Its highest since the BPI started breaking out albums sales genre by genre in 1994.

The handbook also reveals that **US acts outsold the UK on the albums market for the first time in more than a decade** with 45.4% of the market. UK acts' share of album sales slipped for a third consecutive year to 42.3%, 16 percentage points lower than just six years earlier.

Change of editorial emphasis for Emap music mag Q's revamp to reflect shift in marketplace

Media

by Jim Larkin

Q will hit the newsstands on August 1 with a radical redesign, in an attempt to reinvent itself as a magazine for the download age.

In a bid to reverse falling sales over recent years, the Emap title will position itself as a guide for music lovers who now have access to a huge choice of music at the click of a mouse. It believes the market is in need of a reliable guide to walk listeners through this process.

While many have imitated the original concept of **Q**, thus making its identity less clearly definable, the team behind the redesign believe the latest move will allow it to regain a unique character and identity.

"We need to define what **Q** stands for," says editor Paul Rees. "There's been a change in the market since it launched, when it was essentially the CD buyer's guide. We were the first in the market, but now a bank of magazines are covering music from the Observer supplement to the men's mags."

While the magazine has previously attempted to attract a younger demographic, there is now no target age range or genre bias. Rees says, "It's aimed at anybody with an interest in music,



Q looking to reclaim its unique identity

which is anybody with a pulse, basically. We're not like *Mojo* or *Uncut* saying no good music was made after 1975 and equally we're not saying none was made before this.

"So if someone is interested in the White Stripes, then we'll say there are a whole range of influences you might be interested in, from Iggy Pop and the MC5 and even going back before this to blues records."

The first issue of the redesign includes a 17-page feature called 1010 songs you must own, which lists essential records of every genre and invites celebrities to do the same. Rees says it will be the

last list feature the magazine will run this year. This issue will also include an introduction to downloading and a review of MP3 players, as well as an interview with the Libertines, whose album is also featured as album of the month.

The new magazine features more signposting in order to give it a unified feel. The front section has been split into three areas - News, Horizon (a guide to new music) and Rewind (featuring historical content). *Q*'s The Edge has also been signed up to write a column entitled Postcards From The Edge.

The redesign was overseen by Jonathan Sellers, who was behind the design of other Emap titles such as *Classer* and *Zoo*.

Rees says there will be two simple criteria by which the redesign will be judged. "Firstly, we want the ABC to go up, which is not easy in a market down 30%," he says. "The ABC will be down in August, which we're expecting, but we want to increase it by the end of the year."
"Secondly, we want to get *Q*'s sense of authority back. There's been too much worrying about what other magazines are doing. We want to return of confidence. It's a magazine with a proud history and the challenge is to make people follow us."

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Back to basics for Busted's US push

Busted are going back to school at the end of the summer in a bid to crack the US market.

The Universal band's first UK single *What I Go To School For*, released domestically back in September 2002, will head a State-side campaign, capitalising on the start of the new school year with classroom marketing activity.

Island's senior international marketing director Chris Dwyer says the viral marketing activity is expected to mirror UK promotion which saw Busted's "school charism" appointed to push the band among their pals by putting up posters in school and giving out merchandise.

What I Go To School For will be serviced to US radio on August 24, ahead of the release on October 12 of a first American Busted album, combining repertoire from both their debut UK album and their current offering *A Present For Everyone*.

"It's got the big hit singles from the first album like *Year 2000* and the likes of *Cashed The Wedding* and *Air Hostess*," says Dwyer. "It makes sense, because the US didn't go with the first album and this makes a really strong product."



Busted: learning their ABCs in the US

The band are expected to return to the US later this summer after the completion of a UK tour. Following a visit in May, journalists from US teen titles were flown into London in March to see the band play live at Wembley Arena.

Busted's introductory US visit covered a series of key cities, including Boston and New York, and took in low-key gigs advertised on pizza company Sbarro's pizza boxes as part of a sponsorship deal.

While some British acts are now starting to make headway in the States, no UK-signed pop act has been able to make any real impact in the market since the Spice Girls in the mid-Nineties. However, Dwyer believes Busted's point of difference could be the key to a breakthrough.

SNAP SHOT THE DEARS



One of the most well-received acts from March's SXSW music convention in Austin have secured a UK recording deal.

Following a recent visit to the UK where they played two London shows, SXSW music convention in Austin have secured a UK recording deal.

The Dears' first single will be released late this summer to support a handful of live

shows in September. An album will follow in autumn, titled *No Cities Left*. "The UK interest in date has been phenomenal, bringing out labels

and musicians alike," says the band's manager Nadine Gellrose. "Bola Union's track history and artistry makes them an important UK market."

marriage of expertise, reputation and passion for the introduction of The Dears into the very important UK market."

CAST LIST: Agent: Mick Griffiths; AGARD: PR: Duncan Jordan; Bola Union: Manager: Nadine Gellrose; ad/vice Marketing

Project launched to aid in music education in schools

Music industry backs Manifesto pledge

Education

by Martin Talbot

Arts minister Estelle Morris called for "change" to be taken out of the music education process as she backed a new initiative targeting young people over the next three to five years.

Morris was joined by schools standard minister David Miliband and Birtelphone chief at the Abbey Road studio last Tuesday to launch the Music Manifesto project, which has been given overwhelming backing by the UK music industry. Among its supporters are organisations including the Music Business Forum, the Music Publishers Association, PPL, Musicians Union and British Association of Composers and Songwriters and companies such as EMI, Classic FM, the BBC and MTV.

The minister noted at the launch that many people had been successful in music because of a "pivotal moment" – the good fortune to have a good music teacher, or a chance experience.

"If a country viewed teaching children to read or write or teaching science in the same way, there would be an outcry," she continued. "We have to change music education so that it isn't about being at the right place at the right time, so that we can guarantee that



Going forward: Estelle Morris, Jamella and David Miliband walk the Abbey Road crossing.

chance will come about.

"That is what the Music Manifesto is about – about ensuring that the opportunity to make or appreciate music is a certainty rather than a chance."

She also encouraged music companies to embrace the initiative, paying tribute to EMI and its chairman Eric Nicoli. "You have the facilities and the expertise, you bring something that schools cannot bring. But if you put it together with what schools can do, you begin to change the world."

Schools standards minister

David Miliband – the architect of the initiative from within Government – attempted to ward off the key criticisms of a lack of new funding to back the rhetoric. A representative from one of the 70 signatories to the new manifesto said, "It is great, but the next question is whether the words are followed with action by the departments."

But Miliband announced an extension of the Music Standards Fund for an extra three years, through to 2008 – a pledge worth £180m.

What the Manifesto means

The Manifesto has been developed by the Department for Education and Skills in partnership with a 60-strong coalition of musicians, composers, music industry executives and education organisations. It is also backed by the Department of Culture, Media and Sport (DCMS).

The first half of the manifesto – which is viewable online at www.musicmanifesto.co.uk – will set out the shared vision of the initial signatories and highlights five priorities

"This is investment to match reform," explained Miliband. "It is reform that means doing things differently to give more and more students the opportunities they need to fulfill their potential."

The beauty of the Manifesto, says Miliband, is in pooling together existing resources and activities in the area of music education to help them add up to more than a sum of their parts. The manifesto is a "living document", he added, insisting that it will be constantly updated online, with new signatories.

John Deacon, chairman of governors of the Brit School – who was also director general of the BPI when the school was launched 12 years ago – backed the launch, but called for music to be completely reintroduced to the national curriculum; after being taken out under the Tory government, music is a curriculum subject only for five to 14-year-olds. Deacon, who describes the decision to strip music out of the curriculum as "extremely regrettable", believes it should be restored for all children, right up to school-leaving age.

"There have been many people in our industry who have complained that to take music out was a big mistake," he says. "Very often people find that when they get into their 20s and 30s, they wished they had studied music and find they want to take it up. But it is that

for joint activity, while the second half will allow organisations to showcase their contributions and pledge resources and programmes of commitment. Guidance for companies or organisations wishing to make a pledge are also provided on the website. A steering group has been established to manage the delivery of the manifesto, while a "Manifesto – Champion" is to be recruited by the DES by September this year to drive the delivery of the Manifesto forward.

essential early part of your life when you are in a position to learn more easily and quickly when learning music is so important."

But, as Deacon himself acknowledges, such issues are only minor quibbles. The Manifesto is viewed by many as the most significant gesture towards the improvement of music education in a generation. Andrew Potter, former chairman of the MPA, which signed up to the document, says, "The music industry should welcome this manifesto with open arms. We can all be cynical about promises from politicians, but the point about the Music Manifesto is that virtually the whole spectrum of the UK music community has been involved in writing it. That's what makes it unique. When it's the music business, the educators, the concert givers and the community music makers over sing so harmoniously from the same song-sheet before I doubt if they ever did."

British Music Rights' general manager Henri Yoxall adds, "Representing the creative community we see this as a welcome public demonstration of the Government's commitment to the value of creativity. It is a very positive move forward and we are delighted to see that music education is now so high up the political agenda."

martin@musicweek.com

Convincing the music industry that education is a good thing

Concrete music industry support for education remains patchy, despite widespread backing for the newly-launched Music Manifesto. In contrast to the key music business organisations putting their names to the new initiative, most industry corporations were conspicuous by their absence at last Tuesday's Abbey Road launch, with the notable exceptions of both EMI and MTV.

Through the EMI Music Sound Foundation – which it launched to mark its centenary in 1997 – EMI has invested £2m in projects over the past seven years, predominantly sponsoring 24 schools to become performing arts colleges, under the specialist schools programme, as well as through smaller donations and bursaries to six music colleges. Other initiatives include its sponsorship of the Music Live Studios at the Roundhouse, targeted at young people, and its role as

business supporter of Teach First. Besides the benefits of helping to create a new generation of well-trained music industry professionals or musicians, there is a more fundamental purpose for music education, says EMI Group chairman Eric Nicoli. "Successful companies have a responsibility to make a contribution to society," he says. "Doing our job has a social benefit in itself. But at EMI we want to do more and at EMI it is about music education."

One source within lobbying circles acknowledges that education remains a subject which corporations are suspicious of. "Some people see a lot of further education courses and question many of them and their value. There are issues in terms of people's expectations, but that is more of a higher education problem."

"When the Music Manifesto adds value is in educating young

children in the value of music, with school standards minister David Miliband highlighting that a respect for music copyright should form part of any music education programme. "When we are constantly trying to encourage young people to respect the value of music and understand the value of copyright, music education is, so important," the source adds.

John Deacon, chair of the Brit School governors, is firmly aware how problematic it can be persuading corporations to support a concept such as education, which for all its value, can feel far removed from the process of generating profits. While the Brit School – having generated stars such as Katie Melua and Floetry in the past couple of years – is now widely considered a success, establishing the school in the first place was not without its complications, he acknowledges.

"There are people who take the

view that the industry shouldn't be in education, but they come from a view that if you are a performer, it is natural and no one can teach you to be a performer. But, of course, the Brit School and the Music Sound Foundation are not just concerned with music. They are concerned with dance and drama, and it is about being part of the backroom as well."

Peter Jamieson, executive chairman of the BPI – which is to

The Music Manifesto is no kind of universal panacea, but there is a responsibility on us to help the Government make it work. It is a partnership.

Peter Jamieson, executive chairman, BPI

sign up to the initiative – says, "Education is of course the responsibility of society as a whole. But we have a particular interest in and responsibility to music education."

"If we believe in music as an art form – and not only a commercial business – the development of music education can only be to the good."

It is important that the industry engages with the Manifesto, he continues. "We cannot as an industry complain that the Government does not take us seriously and then refuse to engage when it comes to meet us on our terms," he says.

"The Music Manifesto is no kind of universal panacea, but there is a responsibility on us to help the Government make it work. It is a partnership. If we do not put our weight in, then we'll point it out."

"And if they do not deliver, they should be in no doubt that we'll notice."

Agreement on a rights management system is vital for the evolving digital music market

Digital music takes on DRM hurdle

Downloads

by Deborah Bonello

EMI predictions suggest that the digital distribution of music will account for a massive 25% of total industry sales by 2007.

Meanwhile, the launches of mobile jukeboxes, such as T-Mobile's Ear Phones and Orange's Music Player, indicate that mobile will soon follow in the footsteps of the internet as one of the main distribution platforms for music, bringing the issue of digital rights management (DRM) strongly back onto the agenda for record labels.

DRM - codes or licenses which limit how a track can be used, distributed and copied - is the record industry's way of ensuring it monetises artists' material when it is distributed online.

The main stumbling block is the differing agendas of the parties involved - the record companies versus each other, and the record companies versus online retailers.

Beggars Banquet head of new media Simon Wheeler says, "Our main problem is that there's no standard DRM system that works across all platforms. When we're doing deals with the music distributor, we just have to use whatever DRM system they use."

Independent companies, such as Beggars Banquet, have a different take on DRM than the majors, who have much more to lose.

Wheeler adds, "Part of the

independents' problem has always been getting music in front of people, so file sharing can be seen as a fantastic form of promotion."

Conflict between the technology providers and record labels means that the creation of a ubiquitous DRM system is going to be tough. Apple, for example, doesn't want the tracks from iTunes played on any other gadget other than the iPod, while Sony's Connect service will only be compatible with the manufacturer's Mini-disc players.

Simon Watt, senior director of advanced technology at Universal Music, says that DRM is a huge part of their negotiations with online retailers such as iTunes. However, he admits, "There are a number of DRM systems in operation, but we don't mandate which one they use - that's not our job."

But legal, paid-for digital downloading in the UK is starting to take off, mainly thanks to services such as Apple's iTunes and the imminent Connect service from Sony.

Martin Goldschmidt, CEO of indie Coalition Vinyl, says that trying to develop standard DRM codes is pointless. "It's the search for the Holy Grail - any DRM system can be hacked, and we've seen that. We've lost millions of dollars looking for the Holy Grail which is DRM. If we spend another three years looking at this then we'll lose even more money."

BMG director of new media Jon Davis says that is not the case



The problem is the practicalities of making DRM work and getting consumers to accept it.
Gavin Robertson, Rightsrouter

and that DRM is still a priority for them. "I think it is a Holy Grail - we need to be trying to get to a place where consumers are able to buy music and use it where they like and promote it, but what they're not able to do is distribute it to millions. Hopefully we've got there."

However, it remains to be seen how the industry will reach such a position. Rightsrouter chief executive Gavin Robertson says, "The problem is the practicalities of making DRM work and getting consumers to accept it. Don't

matter how much the industry pushes DRM if the consumer doesn't get it."

If record companies control how music files are distributed, they can charge consumers for the privilege of that content. However, the challenge for the music business remains largely unchanged; how to persuade punters to pay for something which they can get online for free from a peer-to-peer service?

Goldschmidt thinks it is a challenge which can be met. "It's free then why is anyone going to pay for it?" he says. "Evian and Perrier do pretty well selling water - you just have to offer a superior product."

Robertson agrees that it is about creating something new and managing expectations.

"If a consumer buys a CD, they're used to doing things with it, whereas if they buy music on iTunes they can't do the same things with it, so they feel as though they're paying for an inferior product."

When it comes to mobile, the music industry seems both less concerned and better prepared about its use as a music distribution platform.

"Data mobile has been a more controlled environment than the internet and our hope is that what we saw happen in the internet space isn't going to happen in the mobile space."

Robertson agrees. "Mobile is a more payment-controlled envi-

ronment with territorial limits inherent in the system," he says.

Lessons from sitting on its laurels as internet music distribution exploded have prompted the formation of a new mobile DRM initiative through the Mobile Entertainment Forum, which will work with the already established Open Mobile Alliance. The MEF aims to expose and provide guidelines for the healthy commercial implementation of mobile DRM.

Plus, the network operators themselves have also already started to make money out of providing mobile content to users, so have an interest in making sure this continues where music is concerned.

EMAF's Davis says, "Operators do have an interest in making sure they continue to make money out of content - we didn't really have that with the internet space because it was starting from a different level."

The stumbling block for the mobile distribution sector could be the handset manufacturers, who have little interest in the content side of the business other than to make sure it gets delivered. Creating gadgets that give users blanket access to content threatens the business models of not just the mobile networks, but the record companies as well.

But, in the case of mobile, the record companies and retailers could manage to control digital music to their advantage. There is certainly still time.

Vital digital sales pitch to labels

Vital's new digital sales and distribution arm Vital Digital - which launched with a presentation at London's Science Museum last month - took another step forward last week when it contacted labels to reveal its future strategy and encourage them to sign up.

Vital Digital works alongside the distributor's other services, within the existing infrastructure, to help labels to distribute their music as digital downloads via retail digital music services both in the UK and internationally.

Vital Digital will operate the system by liaising with labels to gather release data or "meta-data" alongside the music and artwork for their new product.

The company will then produce and stores encoded audio, images and other data before securing commercial deals with digital music services on the labels' behalf.

Once those deals have been struck, Vital will deliver all content to these services while also integrating digital formats

and releases into the sales cycle including the physical release. The service will also provide financial reports and accounts to labels.

Labels, which can access information about how the service works when they log on to a special digital section of the Vital Data Warehouse, are required to sign a digital distribution agreement, which runs alongside existing physical agreements.

So far, from the retail side, digital music services such as Sony Connect, iTunes Music Store in the US, Woolworths, and French retailer FNac have signed up with Vital Digital, while Adrian Pope, head of the new division, says negotiations with Apple's European iTunes Music Store, Napster and O2 are ongoing.

"The idea was to mirror what we're in the physical environment; we have a range of deals in place already to that and other negotiations are still happening," says Pope, whose

Motion Group is an independent company which can offer digital marketing expertise to labels using the service. The Motion Group in turn uses Third Space Media to consult on revenue generation through mobile.

Pope believes the time is right now for labels to sign up to the service, particularly as traditional retailers are set to become increasingly aggressive in the digital space and because the distributor can broker digital deals, he says, more quickly and favourably than if the labels dealt directly with retailers.

Aggressive rates negotiated for encoding audio and artwork, Pope adds, through the company's alliance with Consolidated Independent, also spell good news for labels.

"This is a professional and to end services at both ends of the supply chain," says Pope. "We distribute CDs so it makes absolute sense to coordinate cohesive routes to market on all different formats."

TOP 20 RINGTONES

Rank	Artist Title	Genre
1	MARIO WINANS FEAT. ENYA & DIDDY I DON'T WANNA KNOW	DRM/Digital/Pop/Contemporary
2	BRITNEY SPEARS EVERYTIME	Zomba/Pop/R&B/Contemporary
3	KELIS TOXIC ME	DM
4	EMINEM F*CK IT I DON'T WANT YOU GOOD	Zomba/Pop/R&B/Contemporary
5	OUTKAST HUSLES	Goat/Black/Contemporary/R&B/Contemporary
6	BADMEETS/EVILMEETS/LIGHTNING SEEDS THREE LIONS	Contemporary
7	ANASTACIA LEFT OUTSIDE ALONE	Universal/DM
8	FRANKIE FURRIF O RIGHT BACK	Zomba/Contemporary/R&B/Contemporary
9	USSHER BLISS	DM/Universal/Contemporary
10	CASHIER FINE	DM/Universal/Contemporary/Contemporary/R&B/Contemporary
11	D-12 MY BAND	EM/Universal/Contemporary/Contemporary/R&B/Contemporary
12	OSCAR DE LA ROSA WITH WME	DM/Universal
13	442 COME ON ENGLAND	DM/Universal
14	RE-ONE DRAGOSTEA DON'T TEL	BM
15	BLACK EYED PEAS LET'S GET IT STARTED	EMI/Capitol/Contemporary/Contemporary
16	USSHER FEAT. LIL' JON & LUDACRIS YEAH	Universal/DM
17	RONAN KEATING AND LEANN RIMES LAST THING ON MY MIND	Universal/Contemporary
18	OUTKAST HEY Y!	Goat/Black/Contemporary
19	5.6.7.8'S WOOD HOOD	DM
20	MARON 5 THIS LOVE	Contemporary

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Mario Winans retains his position at the top of the ringtones chart with I Don't Wanna Know, but only just, as Britney Spears' Everytime

Everytime powers its way up the list, jumping 25 places to level number two. Another strong climber is Outkast's Husles, which boasts seven places in the right direction to settle in five. Songs entering the ringtones rundown for the first time include O-Zone's Dragosta Da Tei, Black Eyed Peas' Let's Get It Started and Last Thing On My Mind by Ronan Keating and LeAnn Rimes.

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PRs are taking an increasingly proactive role in the awareness of new talent, often working their magic before tomorrow's superstars are even signed by record labels. *By Hamish Champ*

Engaging interest in fledgling bands

Bursting with energy and a desire to make it big as quickly as possible, talented new bands not only thrive on playing live in front of adoring fans and hiking up and down the M1 in the back of white Transit, but also on the oxygen of publicity.

Like their punk forefathers, today's new bands – particularly on the indie rock circuit – can, with the right team behind them, attract shedloads of attention months before they've hit the big time, often well before they've even put pen to paper and signed that all important record deal.

Acts such as The Killers, Dogs Die In Hot Cars, The Open, Hope Of The States and The Infadels built themselves a reputation through constant gigging, a subsequently fanatical following and – crucially – a good PR operation. With the renaissance of new bands well and truly under way, PR companies are playing an all-important part in finding and exposing young, fresh talent, a situation which, when it is done properly, works admirably for both parties.

The trick for PRs is to get in on the act – literally – early. Whether they've already got a single out on a bedroom label or are at an even earlier stage in their development, unearthing the Next Big Thing has become part and parcel of the PR's gameplan. "You pick up bands before they sign and you build up a relationship with them so that by the time they do sign, you know what will work with them and what won't," says Rachel Hendry of Darling Department.

Sometimes the band already has a deal, perhaps with a small label, but needs a bit of help in the press department. The Darkness was one such band which benefited from a PR's expertise. "We took the band very early on when they were signed to Must Destroy," says Press Counselor's Charlie Caplowe. When they went over to Atlantic, the band kept the team on "as they themselves felt that these people were a key part in them getting signed to the label in the first place and helped them get there – not all bands are so loyal," he adds.

Finding an act before anyone else therefore has become crucial and the competition among PRs is unsurprisingly intense. "There is very often a feeding frenzy for an unsigned band," says Darling's Hendry, who looks after press matters for Hope Of The States and The Killers, among others. "One example of this kind of thing is The Departure [now signed to Parlophone]. I went to one of their gigs recently and there were six different PR companies there, all wanting to speak to them and get in really early. In the end

Hope Of The States emerge as press darlings

Rachel Hendry had just joined Darling Department from Impressive PR when she received a call from Howard Gough – who had just taken on a new unsigned act named Hope Of The States after reading a review of their demo on, of all things, Teletext. "Howard sent me a demo over and I went to see them the same night at the Dublin Castle in Camden," says Hendry. "I thought they were incredible. So much thought had been put into their show."

The strategy was to take small steps at first and gradually build up the band's profile. Now, says Hendry, was to be avoided.

Little mentions in the *NME* saw the publication's Imran Ahmed start to quietly champion the band. An appearance at the *NME* Awards at London's Astoria in February 2003 then set tongues wagging among the industry's A&R community.

A month later, Gough released their first limited-edition single *Black Dollar Bills* on his own label, Seeker. "The CD covers were hand-made by the band members, with each one signed by whoever made it," says Hendry. "We started picking up great press, from whoever heard the song."

Meanwhile, the band's live shows were improving and then, in May 2003, the *NME* put them on the cover of their *Bring It On* guide. Throughout the next few months labels scrambled to sign the band, with Sony Music finally

they went in-house anyway."

Taking the in-house route is an occupational hazard for independent PR companies who may have spent months, even years, working with an unknown band, building up its profile and gaining it the kind of exposure which leads to a record deal, only for the label to assume press responsibilities for the act when the contract is signed. But shit happens, as one PR puts it laconically: "you just get on with it," she says.

A growing number of new acts are increasingly media savvy and straight away recognise the need for a good press and media presence in



securing their signatures in the summer. It was the band playing live that attracted the interest, believes Hendry.

Interest grew among other specialist press, such as *The Fly*, while the band readied themselves to release their first single with Sony, *Enemy's Friend*. Following that release, the band went into the studio again to record their debut album, the *Lost Riots*, with producer Ken Thomas. "Everything was going according to plan... and then in January, Jimmi [Lawrence, the band's frontman] died. We found ourselves dealing with that and the last thing they wanted to do was talk about it all the time. They tried to get on with finishing the album and were keen to get it done and out there."

On completion, Hendry brought

the *NME* down again to listen to the album and get them talking about it. "Following Jimmi's death," says Hendry, "we were careful as to who they spoke to and to try to draw a line under it."

Another interview with the *NME* followed, plus five reviews by *The Fly*, the *Independent's* Alexia Lountras, the *Guardian's* Dave Simpson – who also did their biography – and *Q*.

The summer has been good to the band so far. The single did well, the album is still growing. Two major UK dates next week will be followed by showcases in the US at the end of the month. Then follows a US tour in September, to coincide with the album's release over there, with more dates in Japan, central Europe and the UK towards the end of the year.

order to boost their profile. "PRs are the first port of call for a lot of acts and managers, absolutely," says Kas Mercer of Mercenary PR, who has worked with acts as diverse as Lost Prophets, Venus Hum and Metalica. "You are expected to be a kind of fairy godmother and that you can wave your wand and everything will fall into place. And in certain cases it has!"

Being a PR these days is akin to living life as an A&R scout; out and about, checking several live venues a night, trying to find and identify the right act to take on. "Ours is very much an A&R role," says Gareth Watkins of Zoonked PR.

From day one, Hope Of The States have gathered ever-increasing interest from labels and the music press, but Darling Department's mantra has always been "no running before they can walk".



"We act as middle man for a band to getting a deal. Lemon Jelly were unsigned when we found them and they came to us. We did a small campaign which grew and they got signed by XL."

Others are just as hardworking. "I'll go out and see bands and approach them myself when I see their potential and ask them if they want me to do their PR," says Step'hka Pantelas, who set up his own PR outfit, El Niño Diablo, and has subsequently worked with indie rock/dance act The Infadels, who have "five labels currently tabling deals", according to Pantelas. "If they want me to work with them, I charge a small fee to begin with, doing a seeding campaign aimed at leading tastemakers, style press, under-

ground press - *The Fly*, etc - and then *NME*." If they get positive coverage in magazines such as *Dazed & Confused*, *The Face*, *iD* and so on, "then that can lead to more gigs, then people start to take notice", he adds.

Competition between PR firms can become intense. Before *The Departure* (above) went in-house, six PR companies were waiting to sign them.

Others have travelled down this route, some with considerable success. "We started up Xtra Mile Recordings as a 'try out' label last year," says Press Counsel's Charlie Caplowe, "because I was getting frustrated that we had some great bands on our books that weren't getting signed and there are only so many live reviews that an act can secure without a release." In the intervening months, Caplowe has done a deal with Sony's SINE and released several singles, plus the debut album, *Racecar* is *Racecar Backwards* by one of their acts, Rueben.

Such labels don't always work out, however, with some suggesting the effort - both in time and money - makes them uneconomic, while others point out that some journalists view with deep suspicion PRs who form labels. "We haven't got time to set up a label," says Tony Linkin of Coalition Group, which looks after press for the likes of Franz Ferdinand and The Strokes, while Hall Of Nothing's Terri Hall, whose charges include The Ordinary Boys and The Open, candidly admits that her company's label had mixed results and is no longer operational. "It was a way to get a band on its way; rather than sitting on our hands we thought 'let's do it ourselves', but it proved to be a lot of work," she says.

Development labels are one thing, but staples, such as the timing of a press campaign, remain as important as ever. Overdo the press coverage side of things without the goods to back up such widespread media exposure and all of a sudden you have a backlash waiting to happen. The key is 'balance', notes Impressive's Mel Brown. "You shouldn't over-egg the pudding if you want to avoid the backlash. Some bands recently have had too much press too soon and now have nowhere left to go. It's all about careful planning and not doing too much too soon. As a PR, you've got to be strong enough to say 'no', as well as being able to push things through when you have to."

Meanwhile, times are as competitive as ever, with more independent PRs - often one-man bands - springing up and challenging the established order of things. Yet established players take such entrants as part and parcel of the market and, besides, recent years have seen a mushrooming of new independent labels, many

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of which are too small to be able to conduct effective press and media campaigns with the limited resources at their disposal.

While PR companies grapple with the economics of the market, pluggers meanwhile have their own pressures to deal with and demands to deliver. "The media environment has always been tough," says Jo Hart of Hart Media, "and it's never been easy, even if you've got a bigger artist. Sometimes it can be just as hard, you're competing with so many records every day."

But the development of regional programming from the likes of Emap, say, means in somewhere like Manchester you have a better chance of getting a band on something like Key 103, whereas before when it was one group playlist, it was harder. It's nice that it's gone the way it has; it improves your chances of getting something played. It's always hard, but that's the thrill of it."

Stephen Tandy of Intermedia agrees that the way playlists are being changed makes for better plugging activity. "They are being split along the lines of London and ex-London - as Capital Group has done - and that means that what we do can be more effective." People are re-evaluating the way records are broken, believes Tandy, with the likes of Simply Red and the upcoming release by Mel C hoping to prove his point. "Pluggers are only called for when they are needed and that way we're more cost effective."

Whatever the economics of the industry in the months to come, the need for a PR or a pluggers who is in possession of a bulging contacts book and a nose for great angle would seem as essential as ever.

After shaky start, Maroon 5 head for the top

Maroon 5's Octone/BMG-issued

This Love first made its appearance in the airplay chart back at the beginning of April.

Debuting in the Top 50 at 24, with an audience of 25.16m, it was backed by an A-listing at Capital Two and playlisted by Capital.

The trajectory of the single progressed with mixed fortunes, diving back to its second week to 36 as high-profile challengers such as Anastacia and Blue started the challenge the Top 20, only to rise again in its third as radio audiences warmed to the now familiar funk/soul/alt rock sound of the LA five-piece.

It was in its fourth week, however, that Maroon 5's fortunes started to turn very much for the better with This Love, jumping 11 places to crash the Top 10, while ensuing weeks saw it travel 10-4-2 before claiming the chart crown on May 9 with a total audience of 65.37m. It was to hold its Top 5 position for the following nine weeks.

Ahead of its nearest rival, Eamon's Jive-issued F***K It (I Don't Want You Back) by more than 10m listeners at the apex of

Top 25 airplay hits of Q2 2004

ARTIST	Title (Company)	Peak	Aud (000)	National/Regional	Promoter
1	MAROON 5 This Love (Octone/BMG)	41.66	1,944,294	BMG	Rapture PR/Island
2	ANASTACIA Everybody's Changing (Island)	26.216	905,526	Rapture PR/Island	
3	ANASTACIA Left Alone (Epic)	41.515	904,578	Sony/Sony	
4	THE RASMIUS In The Shadows (Universal)	23.979	869,405	Universal/Universal	Reflex/Universal
5	JESSI STONE Super Super Love (Rivertone/Virgin)	25.791	866,948	Reflex/Universal	Business/Reflex
6	NATASHA BEINHINDEN Single (Phonographic/BMG)	22.326	818,330	BMG/BMG	
7	BRITNEY SPEARS Toxic (A&E)	29.648	749,494	Capitol	Connelly/Lander Ref/Media
8	CHRISTINA MILLAN Dip 11 Low (Def Jam UK/Mercury)	25.572	737,629	Mercury/Mercury	
9	EAMON F***K It (I Don't Want You Back) (Jive)	26.885	737,184	Island	Connelly/Lander Ref/Media
10	ISHER FEAT LILJON & LUDWIGS Yeah (Arista)	24.619	707,523	BMG/BMG	
11	THE CORRS Summer Sunshine (Atlantic)	25.883	703,817	East West/East West	
12	NO DOUBT It's My Life (Interscope/Polydor)	25.781	649,945	Polydor/Polydor	
13	THE 411 FEAT GHOSTFACE KILLAH On My Knees (Sony/2002)	44.705	647,705	Sony/Sony	
14	I 213 My Band (Interscope/Polydor)	26.661	643,773	Polydor/Polydor	
15	M WINGAN/EVAP'D Chasing I Don't (Island/Island)	29.940	628,298	Island/Island	
16	KELIS Trick Me (Virgin)	17.611	597,936	Virgin/Virgin	
17	BEYONCÉ Naughty Girl (Columbia)	22.947	569,166	Sony/Sony	
18	DIDD Don't Leave Home (Koch/Arista)	22.695	564,259	BMG/BMG	
19	WILL YOUNG Your Game (BMG)	25.274	561,070	BMG/BMG	
20	ROBAN KEATING/LEAN LIMES Last... (Polydor/Def) 31.791	547,866	Polydor/Polydor		
21	JAMAILLA Thank You (Parlophone)	25.238	544,973	Parlophone/Parlophone	
22	ARVIL LAYDINE Don't Tell Me (Arista)	21.516	535,245	BMG/BMG	
23	SUGARBEES In The Middle (Island)	24.251	476,567	Island/Island	
24	OUTKAST Hey Yee Yee (Arista)	32.163	451,518	BMG/BMG	
25	GEORGE MICHAEL Amazing (Aegean)	17.013	387,649	BMG/BMG	

its chart history to date, This Love remained on fine form in the last

week of the quarter, with a 55.06m audience to its name.



Maroon 5: continued airplay helped This Love to dramatically improve on its listening figures

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JUSTIN TIMBERLAKE	A GIRL CALLED EDDY	CHUNGKING
B. KELLY	GRAND DRIVE	SURFPIEDA
JAMIE CULLUM	FAST FOOD ROCKERS	THE NEEDLES
BRITNEY SPEARS	INTENSIO PROJECT	OZONE
WYLENE KLAS	CHERIE	CORIS REA
EASTWORLD	MOHAIR	JOE
KEALER	TRICK BABY	DANIEL O'DONNELL
MATT GOSS	PAUL HARBACASTLE	JE CHASEZ
PHIXX	DANIEL WYLIE	JASON DOWNS
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FLODER - ECHO PARK	CORIS REA	
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FROM EMPIRE TO GLOBAL SUCCESS - THE RISE OF THE DARKNESS
2000

August The Darkness begins three years playing London's pub circuit with a gig at

Camden's Monarch

2002
August 12 Indie label Must Destroy releases I Believe In A Thing Called Love EP
September The band play in the City at Manchester

2003
February 15-27 Band support D&L Legend on their UK tour
February 24 Get Your Hands Off My Woman single is released through Must Destroy
March 14 The band

play at SXSW in Austin, Texas
May The band sign a worldwide album deal with East West, while retaining their media promo and distribution from April 5 The

band play a sell-out 09 at London's Astoria while still unsigned
June 16 Growing On Me single is released
June 27 The band open Glastonbury festival's main stage

July 7 Permission To Land is released
July 22 The album is certified for a Mercury Music Prize
August 1-3 The band support Robbie Williams at Knebworth

August 22-23 They play at Glastonbury Weekend at

In less than a year, The Darkness have risen from struggling newcomers to million-selling rock titans. *Music Week* celebrates the success of a band who have conquered the charts with irrepressible style.
By James Roberts

A year ago this week, one of the most meteoric launches in recent years made an impact on the UK albums chart. Since then, The Darkness' debut album *Permission To Land* has sold an average of 27,000 copies a week in the UK. That is a total of 1.4m sales, before even the band's impressive international tally is taken into account.

For the team that helped start it all, it is a lot to take in. "We started the label for a laugh really," says Must Destroy's co-founder Ian Johnsen. "The Darkness' Must Destroy EP was our second release; the first was a seven-inch by International Noise Conspiracy."

In just less than two years, The Darkness have emerged as one of the UK's biggest bands. Although their incredible story has been closely documented in the pages of *Music Week* and elsewhere, they are now an established act preparing to headline a number of this summer's key festivals. It is particularly remarkable

people were pretty impressed that they had sold out the Astoria without any big-money backing

Marc Brown, Fara Promotions

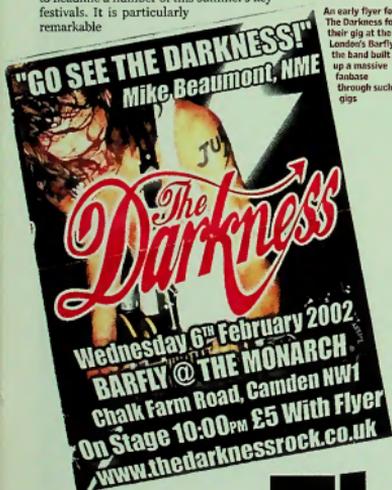
given how they battled against the odds in the early days, when many wrote them off as a novelty act.

The Darkness' first Must Destroy EP emerged in August 2002, on an initial run of 1,000 copies. Although it did not immediately set the world on fire, it laid the foundations of support that would build and build over the year ahead. Six weeks after the release of the EP, *I Believe In A Thing Called Love* received its first mainstream play on Radio One, courtesy of Jo Whiley (who would go on to become one of the band's biggest media supporters).

As press interest in the band grew following a feature in *Dazed & Confused*, Johnsen approached Vital about striking a deal to release a Darkness album. "It wasn't so much of a deal, I just paid for things like manufacturing and people to work press and radio," says Vital managing director Peter Thompson. Although Justin Hawkins personally funded the recording of the group's debut album by writing music to ads for companies such as Ikea, Thompson says it was still a struggle.

"In January 2003, it became apparent that the band were struggling financially," he says. "We were cash-flowing the project but couldn't give

the band the advances they needed



An early flyer for The Darkness for their gig at the London's Barfly: the band built up a massive fanbase through such gigs



The Darkness

Rooster/Lewis
September 15
Support slot with
The Rolling Stones
at

Wentley
September 16
Permission To Land
is released in the US
September 22
Believe in A Thing
Called Love single is
re-released
October 22 The
19 US
tour

kicks off with a
solo-out show at
New York's Bowery
Ballroom
September 22
Believe in A Thing
Called Love single is
re-released
October 22 The

band's autumn tour
concludes at
London's
Hammersmith
Apollo
December 1
Triumphal
Homecoming show
at Great Vauxhall's

Merica Centre
December 8 The
band sign a deal
with Universal
Music Publishing
December 15
Christmas Time
(Don't Let The Bells
End) single released

2004
January 8 The
band make their
first impact in the
US, with Permission
To Land jumping
into the Top 100 for
the first time, at 92
January 16 9/2

Dry Out tour kicks
off in Auckland,
New Zealand
February 17 The
Darkness clean up
at the Brit Awards
March 4 Sue
Whitehouse
singles
1000s
off

manager of the
year at the Music
Week Awards
March 22 Love Is
Only A Feeling
single released
July 2 European
festival tour kicks
off



As word-of-mouth continued to grow on the band, record companies began to take them more seriously. By spring of last year, a high-profile headline gig at London's Astoria venue proved to be the point that really changed people's perception of the band.

"Selling out the Astoria came on the back of all the tours with people such as Wildhearts, Deep Purple and Def Leppard," says the band's agent, Adam Saunders of Heltzer Skelter. "They scooped up fanbase from every one of those shows."

That landmark show in turn led to an uplift in interest for the second independent single through Must Destroy, Get Your Hands Off My Woman, which hit the chart at number 41.

"People were pretty impressed that they had sold out the Astoria without any big-money backing," says the band's radio plugger, Marc Brown of Fore Promotions. "After that, Jo Whitley even played the single four times without realising it had the word 'cunt' in it."

After years of playing pubs, the group were about to land themselves a major record deal, no mean feat given that most labels had dismissed them on a number of occasions. Atlantic director of A&R Max Lousada became aware of the group a few months prior to the Astoria gig through his A&R scout Joel De'ath, who had followed the group for some time, predominantly as a fan.

"It got to the stage where, every Friday at 4pm, Joel would put The Darkness on and the whole office would start jumping and smiling, which is when we knew there was something going on," says Lousada. "Joel always said they were gonna be like Nirvana and change the world."

The fact that The Darkness had already reached first base under their own steam meant they could secure a better deal than a major might otherwise offer a new act. "One of the key things that was an intrinsic part of the process of bringing them in was keeping their team of people that had helped create the initial success," says Atlantic managing director Korda Marshall. "These people created the buzz and it was important to keep them involved."

"Sometimes you have to be lateral and sometimes the rigid confines of a major label don't allow you to think like that. We had to bend a few of the corporate rules to allow the situation to occur."

One unusual decision saw Warner agree to allow Vital to continue distributing the band's releases for the first 12 months following the release of Permission To Land. "If they hadn't been true to their word, my board of directors would have had licence to sack me," says Vital's Thompson.

As well as being the catalyst for their major deal, the Astoria gig helped change common perceptions of the group within the media. The band's press officer, Andy Hart, remembers the moment well.

"Dave Everley at *Kerrang!* was a fan and *The Fly* were one of the first people to cover



Getting their kicks: the band perform at HMV in July 2003, during the week of album release

them, so there was already nice bleed out there," says Hart, who at the time was working at independent PR company Press Counsel, but has since moved in-house as Atlantic's director of press. "Another important thing was the fact that *Music Week* had given it their blessing, which turned it on within the industry."

As well as the press support, The Darkness had a handful of early advocates at TV, according to plugger Karen Williams of Big Sister. "MTV2 support has always been strong, playlisting all their videos to date," she says. "MTV2 lending their support early in a career always gives acts a certain amount of kudos and credibility."

But the band's handful of fans at media were equalled in numbers by the non-believers. "People who hated them really hated them and were really going out of their way to talk about how much they hated them," says Hart. "The Astoria was the point the dam broke and all these people that were sat on the fence started dropping onto our side."

That Astoria show proved to be just the start of a string of events over the months ahead that would see the band make huge steps into the mainstream market.

"I think there are about five moments that I would say were pivotal to the band breaking - in The Astoria, the signing, Glastonbury, Robbie Williams and Reading," says Marshall.

"Around the week *Growing On Me* came out, they played at Glastonbury, which was a fantastically successful positioning move," he says. "They went on at 10:45am and played as if they were headlining. We flew them in by helicopter which only cost £750 but we got all the media coverage about the start of Glastonbury which all focussed on Justin and his catsuit. It was a big tipping point in mainstream awareness."

Part of the work we did was to make it look organic so it didn't look like it was hyped

Korda Marshall, Atlantic

to pay all their bills. "It was adding up and was certainly into six figures. But it bought Sue [Whitehouse, Darkness manager] time so they could negotiate properly to get the best deal."

shine through



The coverage from Glastonbury helped Permission To Land to debut at number two on July 13, 2003. Although it dropped to 11 the following week, another landmark live event – the band's support of Robbie Williams at his three Knebworth concerts – would take the album all the way to the top spot for the first time.

"The critical mess of playing to those 375,000 was what propelled the album back from 11 to two, then to one, and by that point it was unstoppable," says Marshall.

"The tabloids really came on board at Knebworth," says Hart. "It just took it to a different level on top of the already staunch support from their core market."

Coupled with airplay for the re-release of *I Believe In A Thing Called Love*, which was building rapidly, the album enjoyed a four-week stay at number one.

"When it started to explode, the natural reaction of the company here was to go into major-label promo mode – 'let's go onto TV, on billboards,'" says Marshall. "Part of the work we did was to make it look organic so it didn't look like it was hyped."

The album going to number one in the UK was also the platform to take the band on to the international stage. In the past 12 months, The Darkness have made six separate visits to the US, where they have sold 700,000 albums to date. They are also this summer playing festivals in mainland Europe, Japan and Australia, where they have also been well received.

The success has been particularly rewarding for The Darkness' manager Sue Whitehouse – who scooped the manager of the year award at March's Music Week Awards – who first saw a glimpse of their potential back in 1997 in the group's previous guise as Empire. "It has been amazing to watch it happen," she says. "I invested a lot of time and money on the basis that I thought the public would love this band if only they could get to hear it, which is why we persevered when everyone else thought it was a joke."

Whitehouse says that although the band are already making plans for recording their second album early in 2005, the campaign for Permission To Land will run right through until the end of 2004, culminating in an 18-date UK arena tour, including three nights at Wembley.

Permission to land in the US: the band play SXSW (above) in the desert (below)

"There might be a single, but we are also working on a DVD for Christmas," she says. "Nick Abrahams has been filming the band for a fly-on-the-wall-style feature film. We want to put that out on a double DVD with all the videos that Alex

Smith did for the singles. There is also a video for Friday Night which not many people have seen yet and an early video of *I Believe In A Thing Called Love*, which has filmed in someone's front room in the early days, which we will put on there."

Whitehouse also admits the process of recording album two – which is likely to be overseen by Queen producer Roy Thomas Baker and not by Matt Lange, as has been widely reported – will be very different to the first one.

"It's different when you are up there," she says. "Yeah there is gonna be pressure with this next album, but there are still goals to be achieved. They still haven't had a number one single, so that's somewhere for them to go."

Meanwhile, for some of the band's team, such as Vital's Thompson, this month marks the end of his official involvement in the band's career; after the first year, Permission To Land now reverts to distribution by Warner's co-owned Ten operation. "It is sad that it's coming to an end, but I can still follow the band's career as a friend," says Thompson.

Other members of the team are already looking ahead to the second album.

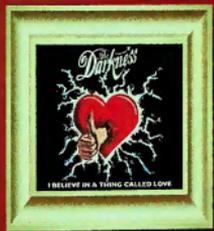
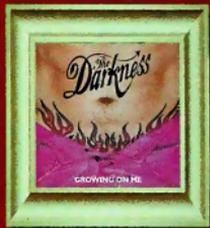
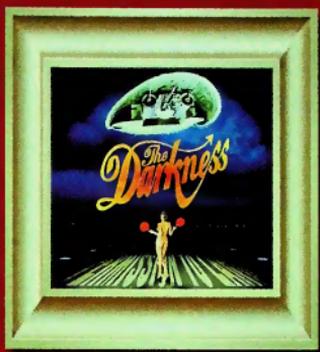
"I think the biggest challenge for the band is to stay sane and make a second record better than the first one," says Lousada. "I think headlining Reading and T In The Park will set the tone for next year. It's an incredibly exciting time now, because so many of their fans are only getting to see them for the first time."

"Their last UK tour was already sold out before the album came out. For them it is just the start of their experience of this band."

It has been amazing to watch it happen. I invested a lot of time and money on the basis that I thought the public would love this band if only they could get to hear it, which is why we persevered when everyone else thought it was a joke

See Whitehouse, Whitehouse Management





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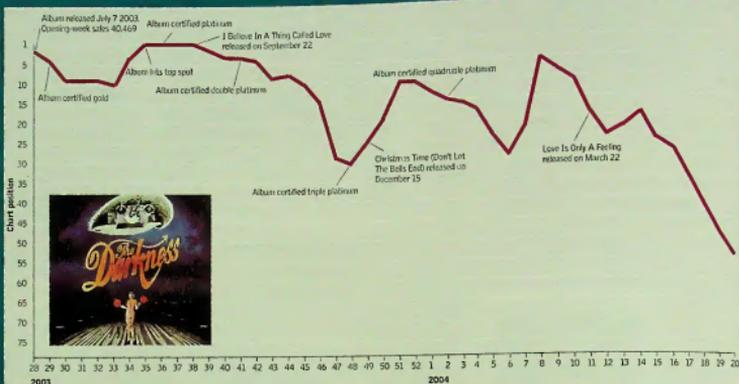
Fanbase helps Permission To Land get off to flying start

When Permission To Land was released on July 7 2003, The Darkness had already built up their fanbase to the extent that they could shift 40,469 copies in the first week, earning an impressive number two debut on the chart.

Although the release then slipped 2-4-9-8-10, the combination of airplay for the September 2003 re-release of *I Believe In A Thing Called Love*, and the benefit of playing to 375,000 people over three days at Knebworth in support of Robbie Williams propelled the album up to number three, then to number one the following week, where it stayed for just less than a month. It was during its second week at number one that Permission To Land was certified platinum.

The album then remained in the Top 40 - its lowest position being 31 - for the remainder of 2003. It achieved its biggest single-week sale in the week before Christmas, when a massive 89,477 copies were sold to bring the album back up to number 10.

In January 2004, Permission



To Land sailed past the four-times-platinum mark and a month later was back in the Top Five on the back of exposure from their Brit Awards triumph, and the start of

airplay for the March single release of *Love Is Only A Feeling*.

Since then, the set has softly slowed its sales momentum, and is currently outside of the Top 75

albums chart. But it is sure to begin to climb once again - adding to the total UK sales of just under 1.4m - as interest in the band begins once again around their

festival appearances in July and August. The band's 2004 festival highlights include last weekend's *T In The Park* and the *Carling Weekend*.

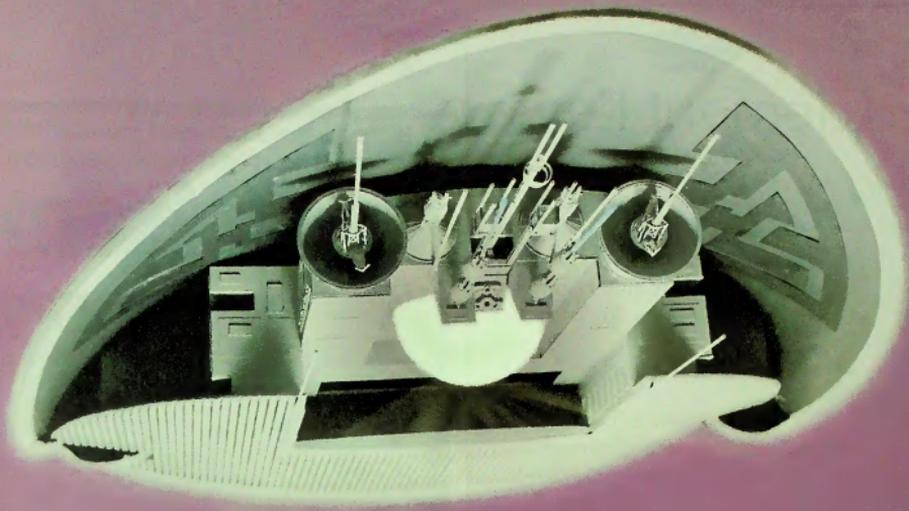
The Darkness

"When I need to nail that riff to the ceiling, Marshall will always provide the hammer"

PERMISSION TO LAND

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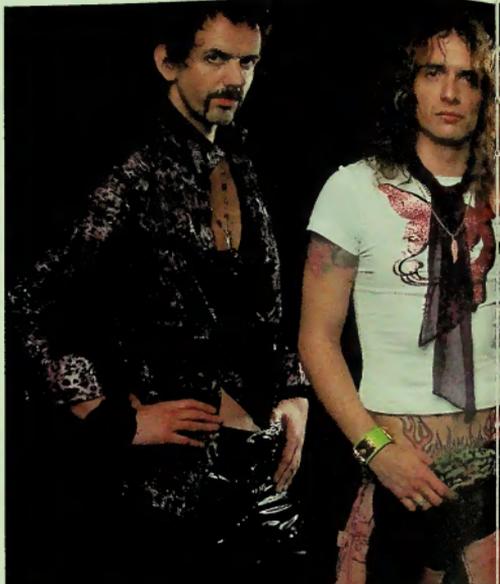
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Milestones

Darkness frontman Justin Hawkins talks to *Jorn* about the release of *Permission To Land* – and reveals his ex-

Voice from t



What are The Darkness up to, a year on from the release of *Permission To Land*?

"We are still touring relentlessly, which is a little frustrating, as we have been playing these songs for years now. It's not that we have writer's block, we just don't have the time to record any new material. We had our first day off for ages yesterday so I went to Wimbledon. From tomorrow we are back in Europe on a festival tour which will include headlining T In The Park and Reading."

A big part of your success has been down to people championing the underdogs. Is it actually harder now you are one of the biggest bands in the UK?

"We're the underdogs now. We are motivated by the decision to have fun, which still puts us in the minority."

What have been the key moments for you over the past 12 months?

"Robbie at Knebworth was a big turning point for us. It was the point that we realised we had mainstream crossover appeal which we didn't really see before.

We thought it would just appeal to the old rockers and the younger kids into metal. Noel Gallagher slagged us off for playing those gigs and a couple of the band were a bit nervous about doing it, but it really worked for us."

At what point did you realise The Darkness had hit the big time?

"Private jets is when you know you've made it. Being allowed to smoke on a plane is a real privilege."

What do you remember of the day *Permission To Land* was released 12 months ago?

"Not much really. Was there a party? I remember Ocean Colour Scene were playing at Virgin Megastore when we were playing at HMV on Oxford Street. It was like the whole mods and rockers thing. But a disproportionate amount of people came to see us."

You have already made strong inroads in the US. Is it really as hard a slog as everyone makes out?

"It's the same as any other country, but there is an extra wallop of unnecessary

"That's another rock dinosaur slain..."

James Roberts about a whirlwind year since the excitement about getting started on its successor

the Dark side



bullshit and arse-kissing. Doing things like phoning up radio stations thanking them for playing the record or begging them to play it can be quite humiliating but it is part of the game. It sometimes makes you wonder whether we should just do it our own way, which is how we have always done things and the reason it worked in the UK.

The Darkness have remained incredibly loyal to the team of people around them from the start. Is this an important factor in the band's success?

"We couldn't have done it without our team of people that worked for love not money. We would be up shit creek without a paddle without people like Marc Fore, Karen Williams, Andy Hart, Lucy Manning and Alex Smith. These people are on board for the right reasons. I flyered our website guy Rob to come to our gig at the Barfly, that's how he got involved."

Is being a household name everything you dreamed it would be?

"It's exactly how I imagined it. We're just doing a job by providing a service,

but all the trappings and trimmings that success brings are there to be embraced."

Now you have a major label behind you, will there be more people getting involved in the direction of your next album?

"We made and A&R did the last record ourselves and will be exercising the same level of control on the next one. The only mistakes we have ever made is when we have let other people make decisions for us."

What moments are you looking forward to in the next few months?

"Headlining Reading. It was always my dream just to play at Reading, let alone headline it. I'm not sure if there has been a band that has headlined Reading, T In The Park and the Irish festival Oxygen in the same year, let alone a band doing it on their first album. The arena tour in November will also be amazing. I am looking forward to the end of that which will finish with three dates at Wembley, although I'm not sure if that is all confirmed yet."



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The Darkness

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Whitehouse
Label head: Kords

Marshall, Atlantic
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A&R consultants:
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Hiske, Alastair Distroy
Label A&R: Joel
Dr'ain, Max
Lusvardi, Atlantic
Marketing:

Richard Hinkley/
Stuart Camp,
Atlantic Music
Radio promotions:
Marc Brown, Fore
Promotions
TV promotions:
Karen Williams, Big
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PR: Andy Hart,
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Online PR:
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Mike McCormack,
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Booking agent:
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Lawyer: John
Statham, Statham
Gill Davies

Accountant: Mike
Makin, Clement
Kays
Merchandise: Paul
Ericwells, Firebrand
Webmaster:
Robert Shaw,
Whitehouse
Management

Album producer:
Pedro Ferreras

From management to distribution, the band's team share their highlights of the past year

Team Darkness rocks



Scoring a hat-trick, the band with manager Sue Whitehouse at the Brit Awards 2004

Sue Whitehouse

Whitehouse Management (manager)

When did you first come on board with The Darkness?

"It was in 1997, when their previous band Empire sent me a demo when I was working at Savage & Best Management. It was weird, because I didn't normally listen to tapes, but for some reason I played theirs and the songs were quite good. Although they were quite a buzz act at the time, the singer couldn't quite cut it live. All along Justin was hiding away in the corner on keyboards. They became The Darkness in 2000 when Justin became the singer."

What do you think was the key moment in the campaign for Permission To Land?

"There have been so many. The way everything seemed to snowball so fast. Selling out the Astoria was a big moment, as was playing at Knebworth to all those people. The interest from the press in the early days was amazing, it really helped break the band when all the record companies wouldn't commit to signing them."

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Club Charts 1.7.07.04

The Upfront Club Top 40

Rank	Artist	Title	Label
1	KATIELOPE	FEELING	Capitol
2	LOU REED	SATELLITE OF LOVE	Capitol
3	BASEMENT JAMX	GOOD LUCK	Capitol
4	SHAPEShiftERS	LOAS THEME	Capitol
5	FIFTH AVENUE	SPANISH EYES	Capitol
6	SPENT UP & DOWN	CONVERT	Capitol
7	MARLY YOU NEVER KNOW	CONVERT	Capitol
8	STELLAR PROJECT FEAT. BRANDI EMMA	GET UP STAND UP	Capitol
9	SKYLAB NINE FEAT. CHRISTABEL COSSINS	GO DEEPER	Capitol
10	7HO	THE RAINFALL	Capitol
11	THORN FEAT. SUZI MADE	IN HEAVEN	Capitol
12	FRANZ FERDINAND	DART PUNK TAKE ME OUT	Capitol
13	EMIGMA	ROOM BOLA	Capitol
14	GABRIELLE	TEN YEARS TIME	Capitol
15	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	Capitol
16	FLOWER POWER	FLOWER POWER	Capitol
17	RACHEL STEVENS	SOME GIRLS	Capitol
18	JANNINE DONT	WALK AWAY	Capitol
19	4 STRINGS	TURN IT AROUND	Capitol
20	ALCAPAZ	THIS IS THE WORLD WE LIVE IN	Capitol

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	HONKAT	SIMPLE DREAMS	Capitol
2	UP A RAMP	HEROINES	Capitol
3	KAY	SCORCH HEAVY	Capitol
4	NEED	DIRTY ASSHOLES	Capitol

Rank	Artist	Title	Label
21	ALOND	SEX & SIN	Capitol
22	CLEAR VU	ADORE	Capitol
23	ETIOPHIAN	HUMBERT EYES	Capitol
24	FIEGCE GIRL	DOUBLE DROP	Capitol
25	FERRY CONSTEN	IT'S TIME	Capitol
26	DARK GLOBE	NOSTALGIA FOR THE FUTURE	Capitol
27	LEE GABRIELA	PRESENTS PHASE 2	Capitol
28	NEELY	FLIRTZADO	Capitol
29	SIRENS	BABY (OFF THE WILD)	Capitol
30	THREE DRIVES	AIR TRAFFIC	Capitol
31	RICA-CHE	FEAT. DABILA	OOO-OOO CHEE
32	MINIMAL	CHIC I NEED THE KEY	Capitol
33	NEO	CORTEX ELEMENTS	Capitol
34	JUNIOR	JACK STUPIDISCO	Capitol
35	NINA SKY	FEAT. JABBA WOLFE	YA BOOY
36	THE YOUNG PUNK	PUNK GET LOOSE	Capitol
37	AWESOME 3	FEAT. BAILEY DONT GO	Capitol
38	SODA GLOBE	FEAT. ASHLEY DANE	AINT NO LOVE (AINT NO USE)
39	DTR	PROJECT THE SUN IS SHINING	DOWN ON ME
40	DRIVEN	FEAT. EBONY	PSYCHO KILLER

COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	ALCAPAZ	THIS IS THE WORLD WE LIVE IN	Capitol
2	LOU REED	SATELLITE OF LOVE	Capitol
3	SHAPEShiftERS	LOAS THEME	Capitol
4	CLEAR VU	ADORE	Capitol



Gabrielle: biggest new artist

Gabrielle makes comeback

By Alan Jones
 Dip! It low by Christina Milian and Lole's Theme by the ShapeShifters both managed the rare feat of spending two weeks at number one on the Upfront Club Chart earlier this year, and Lou Reed's Satellite Of Love very nearly joined them this week. In a very tight battle with KatieLope's rancor anthem 'Feeling', Satellite Of Love was supported by two more DJs, but ended up one point short of retaining the title, which thus passes to KatieLope. Although 'Feeling' has been getting good radio support in its euphoric original mix, an acoustic mix of the track is ultimately expected to provide much of its airplay.

Lou Reed also loses the Commercial Pop Chart title, although by a more significant 22% margin. Dipping to number two, he's replaced there by Alexzander. This is 'The World We Live In', an odd but commercial offering from the Swedes that combines parts of Dana Rags' 'Upside Down' and 'Land Of Confusion' by Genesis.

Meanwhile, Gabrielle earns a rare double, with her new single 'Ten Years' time providing the highest debut on both the Upfront and Commercial Pop charts, arriving at number 11 on the former and number 22 on the latter in a week which is otherwise fairly quiet. With Nina Sky's 'Wolfe Ya Booy' safely delivered into the top 10 of the sales chart, it concludes its reign atop the Urban Chart, allowing Usher to return to the summit with 'Burn'. Usher spent nine weeks at number one on the chart earlier this year, but 'Burn' is unlikely to reign so long with 'Burn', which, having moved 17-7-3-2-2-1, was distinctly slower off the mark than Year, which exploded 18-3-1.

Kanye West's star continues to rise. West appears on three singles in the top 12 of the Urban Chart, helping out Twista on 'Overnight Celebrity' (5) and Brandy on 'Talk About Our Love' (12) while debuting at 10 with his own new single 'Jesus Walks' - but the latter single is in a trade-off with its predecessor 'All Falls Down' which was at 13 last week, but responds to the arrival of 'Jesus Walks' by dipping out of the list. Surprisingly, West does not have the highest new entry, that honour falls to Cassidy, who follows up the Urban Chart success of his debut hit 'Herald' - which spent 19 weeks on the list including four at two - with 'Get No Better', which hits the ground running, debuting at eight.

Hed Kandi Present
Rastan

Capitol Records logo and other text.



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MUSICWEEK

The Official UK Charts 17.07.04

SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
1	USHER BURN	BRITNEY SPEARS EVERYTIME	WILL PRESLEY THAT'S ALL RIGHT	WILL YOUNG FRIDAY'S CHILD	GIRLS ALOUD THE SHOW	MINA SIKY MOVE YA BODY	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA...	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	0-ZONE DRAGOSTEA DIN TEI	MCFLY OBVIOUSLY	OUTKAST ROSES	KELIS TRICK ME	THE HIVES WALK IDIOT WALK	GEORGE MICHAEL FLAWLESS GO TO THE CITY	JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU	BLUE BUBBLIN'	THE BLACK EYED PEAS LET'S GET IT STARTED	KYLIE MINOQUE CHOCOLATE	DAMIAN RICE CANNONBALL	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	CASSIDY FEAT. R KELLY HOTEL
	UK	Pop	R&B	S	Pop	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK

ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
1	MCFLY ROOM ON THE 3RD FLOOR	SCISSOR SISTERS SCISSOR SISTERS	THE STREETS A GRAND DON'T COME FOR FREE	USHER CONFESIONS	KEANE HOPES AND FEARS	RAZORLIGHT UP ALL NIGHT	JOSS STONE THE SOUL SESSIONS	THE JACKSONS THE VERY BEST OF	THE BLACK EYED PEAS ELEPHUNK	OUTKAST SPEAKERSXXX THE LOVE BELOW	FRANZ FERDINAND FRANZ FERDINAND	KANYE WEST THE COLLEGE DROPOUT	BRITNEY SPEARS IN THE ZONE	DAMIEN RICE 0	AVRIL LAVIGNE UNDER MY SKIN	SNOW PATROL FINAL STRAW	THE STREETS ORIGINAL PIRATE MATERIAL	NORAH JONES FEELS LIKE HOME	THE ORDINARY BOYS OVER THE COUNTER CULTURE	WILL YOUNG FRIDAY'S CHILD	GEORGE MICHAEL PATIENCE
	UK	Pop	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK	UK



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21	17	CASSIDY FEAT. R KELLY HOTEL	J	Pop/Rock
22	16	BEVERLEY KNIGHT COME AS YOU ARE	J	Pop/Rock
23	19	ANASTACIA LEFT OUTSIDE ALONE	J	Pop/Rock
24	21	EAMON F-K IT (I DON'T WANT YOU BACK)	J	Pop/Rock
25	18	FRANKEE FURB (F-U RIGHT BACK)	J	Pop/Rock
26	20	BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	J	Pop/Rock
27	1	IAN VAN DAHL BELIEVE	J	Pop/Rock
28	10	THE 5.6.7.8'S WOO HOO	J	Pop/Rock
29	11	ORBITAL ONE PERFECT SUNRISE	J	Pop/Rock
30	14	MAX SEDGWIG HAPPY	J	Pop/Rock
31	25	SCISSOR SISTERS LAURA	J	Pop/Rock
32	13	DOGS DIE IN HOT CARS I LOVE YOU 'CAUSE I HAVE TO	J	Pop/Rock
33	23	TWISTA OVERNIGHT CELEBRITY	J	Pop/Rock
34	15	GHOSTFACE FEAT. MISSY ELLIOTT PUSH	J	Pop/Rock
35	24	JESSICA SIMPSON WITH YOU	J	Pop/Rock
36	22	GIRLS OF FHM DA YA THINK I'M SEXY?	J	Pop/Rock
37	26	KANYE WEST/SYLEENA JOHNSON ALL FALLS DOWN	J	Pop/Rock
38	25	MAROON 5 THIS LOVE	J	Pop/Rock
39	28	ANGEL CITY TOUCH ME	J	Pop/Rock
40	12	SHYSTIE ONE WISH	J	Pop/Rock



ELVIS: HIGHEST NEW ENTRY; 50 YEARS ON

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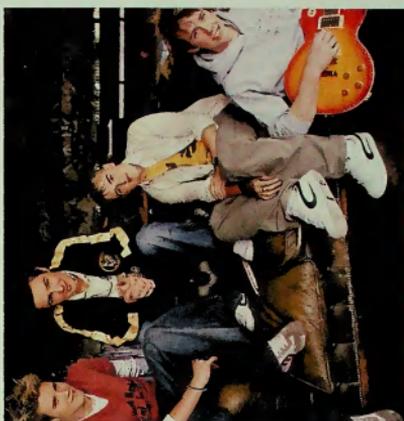
COMPILATIONS

1	1	ESSENTIAL R&B - THE VERY BEST OF R&B	Blue TV/Universal
2	2	RUSH HOUR	Universal TV
3	2	CLUBBERS GUIDE SUMMER '04	Ministry of Sound
4	4	ULTIMATE ACOUSTIC	EMI TV/Sony TV
5	5	FRANTIC EUPHORIA	Ministry of Sound
6	3	POWER BALLADS II	Virgin/BMG
7	7	SONGBIRD	Capitol
8	17	SHREK 2 (OST)	DreamWorks/Interscope
9	7	ULTIMATE DIRTY DANCING (OST)	BMG
10	4	NOW THAT'S WHAT I CALL MUSIC! 57	EMI/World's Greatest
11	6	KINGS OF ROCK 'N' ROLL	BMG/EMI Virgin/Jive
12	9	HITS 58	BMG/Sony/BMG/WSM
13	10	IBIZA - THE HISTORY OF TRANCE	Warner Dance
14	11	MISS INDEPENDENT	Blue TV Projects
15	19	POP PRINCESSES	Universal TV
16	12	MTV BASE PRESENTS BEATS RHYMES AND LIFE	Universal TV
17	14	SUPER '70'S SUMMER	Virgin BMG
18	8	MOORE THAN A FEELING	Sony Music TV
19	13	I WE LOVE MAMBO	Blue TV Projects
20	16	LOVE HURTS	WSM

FORTHCOMING

KEY SINGLES RELEASES	KEY ALBUMS RELEASES
LIV'ED UP SATELLITE OF LOVE 2004 VOLUME 1	RED HOT CHILI PEPPERS LIVE... WARRNER BROS. JULY 26
ANASTACIA SIXX & TITED EPIC	MARSHIA REDINGTON DOWNWITEN
BUSTED... JAY P... BOWEN/ISLAND	PHONOGRAPHIC... SONY MUSIC/RESONANCE, XL
THE LIBERTINES... SONY MUSIC	REALLY HAPPY PEOPLE - YOU SAVED ME LIVE
THE BASINNS... GUILTY ISLAND	TEARS FOR FEAR - YOU SAVED ME LIVE
KEANE... THE ISLAND	ENDING SANCTUARY
NATASHA... REDINGTON	COOLIDGE LONKITY CHAIN
PHONOGRAPHIC... THE VERDICT	MUST DESTROY
THE MIGHTY... THE VERDICT	IL COOL J... THE LEFT ARM
THE MIGHTY... THE VERDICT	THE VERDICT
MARCO... WINANS... THE 640... BOWEN/ISLAND	HEAVY THE BALLOON
MAD... THE MERCURY	THRILLS LET'S BOTTLE BOWENIA... VIRGIN
DARTIS... THE MERCURY	ASHANTI THE DEF... J&M/MERCURY
FABRIZIO... SALIM... SLASH... DOT... DASH... SHUNT	ATHLETE THE PARADOXIE
KELIS... MILLIONAIRE... VIRGIN	FABRIZIO SALIM... PALCO... WILLE... SCHITT
JESSICA... SIMPSON... TAKE... UP... BREATH... AGAIN?	REAN THE WARRNER BROS
COURTNEY	XZIBIT WEAPONS OF MASS... EPIC

21	41	GEORGE MICHAEL PATIENCE	Capitol
22	30	ANASTACIA ANASTACIA	Epic
23	11	BEVERLEY KNIGHT AFFIRMATION	Parlophone
24	17	MARCO WINANS HURT NO MORE	Blue Bay
25	22	GUNS N' ROSES GREATEST HITS	Capitol/Parlo
26	35	MAROON 5 SONGS ABOUT JANE	J
27	15	LOYD BANKS THE HUNGER FOR MORE	Interscope
28	18	DONNA SUMMER THE JOURNEY - THE VERY BEST OF	Mercury
29	37	KELIS TASTY	Virgin
30	8	THE CURE THE CURE	14th Avenue
31	9	THE STONE ROSES THE STONE ROSES	Sire
32	29	RED HOT CHILI PEPPERS GREATEST HITS	Warner Bros
33	41	MORRISSEY YOU ARE THE QUARRY	Atack
34	25	MORRISSEY THE BEST OF - SUDEHEAD	EMI
35	31	SUPERGRASS SUPERGRASS IS 10 - THE BEST OF...	Parlophone
36	6	RAY CHARLES THE DEFINITIVE	WSM
37	40	PHIL COLLINS THE PLATINUM COLLECTION	Virgin
38	50	D-12 D12 WORLD	Interscope
39	13	MICHAEL JACKSON OFF THE WALL	Epic
40	34	FAITHLESS NO ROOTS	Duck



MYCHEL: DEBUT ALBUM SOARS TO NUMBER ONE

What is your best personal memory of working with the band, to date?
"All of it really. It has been a nice experience, not just for the band but for all the people around them who have been there from the early days."

Alan Hake

Must Destroy Music (co-founder)

When did you first come on board?

"It was when I first saw them when we put them on at the Radio Four night at Notting Hill Arts club back in 2001 or early 2002. Ian Johnson had seen them at them live at the Barfly and told me how amazing they were. On the e-mail we sent out to all the A&Rs about the gig, we said they were the best unsigned band in London."

What was the key moment in the campaign?

"I think it was when they sold out the Astoria. It was a key moment because it showed they could make it on their own terms."

What is your best personal memory?

"It was when I saw them in Dublin on my birthday. I hadn't seen them for a while and it was amazing when they played Growing On Me and the whole crowd sung along. It was like an Oasis show. It sent a shiver down my spine."

Robert Shaw

Whitehouse Management (head of online)

When did you first come on board?

"As a fan, September 1 2001 (the night of the 5-1 demolition of Germany in Munich). I took over

the running of the website from Justin in April/May of 2002, shortly after the band returned from SXSW in Austin. And I became an employee the following May, when the band inked their deal with Mushroom/East West."

What was the key moment in the campaign?

"Building word-of-mouth support was always what the band were about from day one and that obviously paid dividends from the off with the number two chart entry. At the time, Sue was confident that the album would go up to number one and I was more sceptical - I didn't think that sort of thing happened in this day and age. So when it did, in September, that was very special and obviously the number one spot still has some cachet. Obviously the band did run the whole gamut of promotional activity, but I think that at some fundamental level the album did sell itself purely on the strength of the songs and of the band's performance."

What is your best personal memory?

"Too many to mention - but selling out the Astoria while still unsigned was a biggie. More personally, travelling up to Wolverhampton with Sue, Pete Thompson [Vital] and Ian Johnson [Must Destroy] to witness the whole of the Civic Hall audience singing along was quite moving. Returning to the Barfly [for the Music Passport gig] and not being able to get anywhere near the front was...different. And playing the MTV2 fifth birthday party at Brixton Academy almost a year to the day after the band were practically bottled off stage by Disturbed fans and rocking the fuck out of the stage was special."

The key moment was probably the recording of the album, because they generated a work of genius. When you've got music that good to work with, everything else will happen regardless

Peter Thompson,
Vital Distribution

Peter Thompson

Vital Distribution

When did you first come on board?

"The summer of 2002 when I first heard I Believe In A Thing Called Love on Must Destroy and it made me smile. Shortly after that I saw them live for the first time and became obsessed."

What was the key moment in the campaign?

"The key moment was probably the recording of the album because they generated a work of genius. When you've got music that good to work with, everything else will happen regardless. However, the band made some extremely shrewd moves such as upgrading from the LA2 to the Astoria for the legendary pre-record deal show, turning up to open Glastonbury in a helicopter and having the guts to support Robbie Williams which opened them up to a huge potential market."

What is your best personal memory?

"Working with the band in the whole of 2003 was one big personal memory to cherish, but one of the best moments was when they all turned up at the Vital Christmas party in 2002 and they played bingo with us."

Joel De'ath

Atlantic (A&R)

When did you first come on board?

"I first heard about the band through the review of their Underworld show in *The Fly*, which was such an amazing review because it was written

LOOKING FORWARD
TO ROCKING
LIKE A MOTHERFUCKER
THROUGH THE UK
THIS AUTUMN.

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CLEAR CHANNEL
ENTERTAINMENT



as if the band were already huge and it was looking back to when they played this small venue. Back then I was the tea boy at Mushroom, but I kept in touch with Sue via e-mail."

What was the key moment in the campaign?
"It was probably when I first heard an MP3 of Friday Night and took it to Max and said 'Tell me this isn't huge.'"

What is your best personal memory?
"There are so many. I remember we went to see one of the early shows in Peterborough and

Early days: the band in May 2003

Justin stood on the speakers and put his hands on the ceiling thinking it was going to be stable and he put his hands through and the roof fell in on top of him. We were like 'What the fuck are we signing here?'

Karen Williams
Big Sister (TV promotion)

When did you first come on board?
"It was around mid-November 2002. Ian and Alan [from Must Destroy] contacted me to tell me how great the band were and they

intended to release records the following year. I had worked with Ian and Alan when they were both at Poptones on The Hives. They are a fantastic team, not only are they both the nicest people I work with, but they have great musical ears. I was in by the end of that conversation."

What was the key moment in the campaign?
"I think the band's performance on Later was pivotal to getting the band recognised for what they are: great performers and incredibly gifted songwriters. The moment Justin jumped up onto Jools's piano was just genius. For TV, they are a match made in heaven - from the very beginning, they were never found wanting in an interview and Justin quickly became the most quotable man in rock."

What is your best personal memory?
"It has to be their clean sweep at this year's Brits. The band weren't expecting to win best album, so when they did you could tell they were so delighted. Their performance was amazing. When Justin rose up on the tower and then disappeared at the end it brought a tear to my glass eye. Also, the upcoming South Bank Show, which should be a treat."

Andy Hart
Atlantic (PR)

When did you first come on board?
"I chased them for three months after seeing them while drunk at the Barfly. When I called [Sue Whitehouse], she said they had already

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gone to another PR that day. A while later I got a call from Sue to say their press officer was no longer with them. So me and my boss Charlie [Caplowe] at Press Counsel went to see them again at Notting Hill Arts Club. The point we officially started with them was on the first day of 2003."

What was the key moment in the campaign?

"I In The Park was a great moment when the band found out while onstage that the album had gone in at number two. The crowd went nuts. For me another key moment was the Kerrang! Awards where it really brought home how big it had become."

What is your best personal memory?

"Probably learning the ingredients for humble pie. If it ended tomorrow, I would be happy that we did it against enough odds to really stamp our mark. We proved people wrong in a nice way."

Mike McCormack

Universal Music Publishing

When did you first come on board?

"When I heard Friday Night. I had really liked what I heard previously, but that track just showed how much unique songwriting talent and personality the group had – and then the eight-month slog trying to sign them began."

What was the key moment in the campaign?

"I don't think it was down to one event. I think

was more about a number of very positive things happening in such a short period of time: Glastonbury, the Robbie dates, the Radio One support, a brilliant video and single with I Believe In A Thing Called Love, a new and hungry management team in their label and a solid team around the band that were totally committed and could deal with the chaos that ensued. It seemed like they went from a hard-working rock band with a decent live following, to the biggest new thing on the planet in a six-week period."

What is your best personal memory?

"There's lots of funny stories, mostly unprintable. But my over-riding favourite memory was the whole two-week US tour I went on when we were trying to sign them. It was like Almost Famous, insane and hysterical and reminded me why I wanted to work in the music business in the first place."

Mike Meakin

Clement Keys (accountant)

When did you first come on board?

"Sue Whitehouse has been a professional colleague, friend and client for approximately 18 years. Over the period that Sue was working with The Darkness, before their record deal, she talked to me about them from time to time."

What was the key moment in the campaign?

"I think the key moment in the campaign Permission To Land may well have been the groups arrival at Glastonbury in a helicopter and while



Award winners: the band with manager Sue Whitehouse and Atlantic managing director Kevla Marshall at the Music Week Awards, March 2004

at that stage the group was still building their audience."

What is your best personal memory?

"The Brits has to be the best occasion. Initially I was sat on another East West table and Sue and the group moved people round the main table to accommodate my chair, food and of course my drink and from then on the night became unforgettable."

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Sony and Warner's decision to offload distribution is a logical step in a changing industry

Ten move may prompt indie debate

EDITORIAL
MARTIN TALBOT



Just 10 years ago, it would have been hard to imagine any of the major record companies stepping out of distribution.

Yet, today, Sony and Warner stand as companies which do not have ownership of their own distribution warehouses. Of course, such a sea-change makes logical sense.

Record companies have long since gained any advantage from putting pieces of plastic into boxes. No record company is defined by such activity; no artist has signed to a company because of the skill with which it loads crates onto vans.

And, in stripping themselves of the need to bother with such niceties, at a senior executive level, Rob Stringer and Nick Phillips can get on with what they do best – driving companies which sign and develop British talent (from The Darkness, Hope Of The States and Jamie Scott to Fried, Tom Baxter and The 411) and then market, promote and sell that talent (as well as their important overseas repertoire).

Whatever the good sense of the move, the Ten decision should at least spark off another round of discussion around that classic parlour game question – what is the meaning of “independence”.

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Capitalising on the potential of the ringtones market

VIEWPOINT
TONY RAGAN



When Warner Music released Peter Andre's *Insania* in June, he became one of the first artists to play an active role in promoting the official ringtone for a single.

The *Insania* ringtone was distributed on Warner's behalf by Epos/Ringtones Online and Andre agreed to provide a voice-over for an online ad at Ringtones.co.uk. He also recorded a personal message for fans who wanted to purchase the £4-50 tone.

The result was a substantial number of downloads and further evidence that, if an artist is prepared to endorse and actively promote official mobile content, fans are willing to pay a premium price for such products.

Artist involvement... helps to legitimise these products to customers

With more than 50m handsets already in use in the UK, the market for mobile music content is huge. In some key groups – such as 18 to 24 year olds – mobile phone penetration now exceeds 90%.

The UK ringtones market is already worth some £90m a year. But the mobile music business is already becoming much broader

than just ringtones. It is evolving into a three-dimensional product sector that also offers artist-related videos, logos and games. The revenue potential of this market will grow as the sales of high-end mobile phones increase over the next 12 to 18 months.

That's why artist involvement is becoming increasingly important. It helps to legitimise these kinds of products in the eyes of consumers.

Distribution channels are also expanding – from the internet to retail. An NOP World survey revealed that over 54% of young consumers would prefer to buy mobile content from retail outlets.

Epos/Ringtones Online has pioneered this market over the past two years through high street partners such as Phones 4U and Woodwards. We have developed CD-style mobile entertainment “albums” – containing an official range of artist-based content – which will soon be available in-store.

As the mobile and music industries continue to converge, we may one day see artists doing in-store PAs to promote their latest mobile “album” alongside their latest CD and DVD.

Tony Ragan is managing director of mobile entertainment content specialist Epos/Ringtones Online.

Throughout much of the Nineties, many viewed an independent – for the purposes of chart compilation – as a company which did not own its own means of distribution. Although Aim's view is that an independent is an entity which is self-owned of an order of 50% or more, or which accounts for less than 5% of the global market, the independent chart continues to be ruled by this old criteria.

Anyone who was around when the Independent Chart rules last came up for debate will not rethink the suggestion, but, perhaps, it is time for a rethink.

It is always gratifying to receive positive feedback when you launch something new. So many thanks for the dozens of readers who bubbled with enthusiasm following the launch last Monday of the *Music Week* Daily e-mail. We are glad you like it. By Friday, 6,600 music executives were receiving the bulletin, which last week announced the launch of the Music Manifesto and MPA and BPI AGMs, as well as artist news relating to The Cure and The Darkness among others. Keep letting us know what you think of the service and, if you haven't signed up, get onto it soon. You wouldn't want to miss out.

Should the music industry have input in education?

The big question

Following the launch of the Music Manifesto this week, does the music industry have a part to play in music education?

Peter Jamieson, BPI

“Of course. We're talking to the Government, which says it wants help from the public, private and voluntary sectors and we're responding to the challenge. We also devote money to the Brit Trust to enable youngsters to specialise in the performing arts as part of the national curriculum.”

Doug D'Arcy, Aim's training

Education and mentoring committee
“Yes. The industry needs to encourage young people to take music seriously as both a hobby and a business. There's a new Sector Skills Council being developed that will oversee training and education for those in the industry to better recognise the skills they need to have, and this will feed straight into the type of music education given to students.”

John Cooper, Acrobats

“Absolutely. Without it where would the industry be? I have obtained in school and they're not getting the music education they need.”

Ivan Acolatse, Estaloka Music

“I think so. It's important that the music industry leads by example and that when a school wants to bring in outside help, it should be able to do so.”

David Ferguson, British Academy of Composers & Songwriters

“The music industry has a part to play in music education. If it fails to engage, it is shooting itself in the foot because music education determines what the music industry will be like in the future. The most important thing for the music industry to engage in music education is to make sure kids get the opportunity to experience and enjoy music.”

Henri Youall, British Music Rights

“Young people are the future and it is vital that we all help them to recognise their potential and give them the skills they need to do so, particularly in the expanding digital era. We must ensure an awareness of all aspects of music – not just as makers of music but as lifelong users as well. Education is everyone's responsibility.”

Keith Ames, Musicians Union

“The industry must maintain an interest in music education and has an important role to play in nurturing tomorrow's talent. The aspirational element is crucial in that many young people will take up an instrument and begin performing, having been inspired by today's stars. Performers and industry organisations can give back so much by ensuring students have access to musicians. Meanwhile, we collectively should continue to lobby the Government to increase investment in our music culture, which is vital to not only the quality of life, but for business and tourism.”

Paul Curran has taken over from Andrew Potter as chairman of the Music Publishers Association and will bring a new approach to rights for the digital age

Quickfire

Why did you decide to stand as MPA chairman?

Andrew Potter had done an excellent job, but he was retiring. I wouldn't have challenged him for the position, and I've been on the board of MPA and the PRS for a number of years, so I believe I have the experience to do a good job. Plus no one else wanted to stand, as far as I'm aware...

Will you be bringing a different approach to that of the previous chairman?

My background is different to his in that I'm moving one of the major publishing companies, so I have a close interaction with new and established artists, as well as the record companies. That's important because the industry is changing, with new online players and as rights owners we've got to look at new ways of maximising works, which means we have to be understanding of how everyone works.

Is this a good time to be a music publisher?

I'm frequently told by people at record companies they'd rather be in publishing, so therefore it must be. But I'm optimistic about the whole industry because the public demand for music is greater than ever. Take ringtones - who could have imagined 30 years ago that market would exist?

What are the key challenges that lie ahead for the MPA?

We've agreed DVD licenses with the BPI. Now we need to look at the online



world and work with the record industry to find the best way to license in future and that will take time. **Will the MPA have to change structure to deal with the changing market?**

The MPA as a trade organisation is quite small and it's unlikely to change its size. But it's changing all the time in terms of the work it has to do. The point of the governance review into its ownership of the MPFRS is to emphasise the trade association element of the MPA.

What have been your early experiences of dealing with the dotcoms?

It's interesting now the PRS and MCPS have online licences. That's been the template for Apple and Sony agreements. It's interesting that ringtones are being licensed at a higher rate. We don't want to limit the opportunity by having one scheme

for all, but with the sheer volume of traffic passing through the net, we need to be practical and look at joint online agreements where appropriate. **How big can you see the mobile phone market becoming?**

However big it gets, it won't end up being the way we imagine it to be. The ringtone business has a finite lifetime and it'll become part of a bundled package as handheld devices develop into one machine that works as a phone, a music player and a download device.

What would be your message for the departing Andrew Potter as he hands over the reins?

I got out just in time! Help! And I wish him well in whatever he decides to do.

Paul Curran joined BMG Music Publishing in 1988. He moved up from managing director to group managing director one year ago.

out it wasn't signed. **Tell us a secret about yourself that most people in the business wouldn't know:** Only a few people know that I sang on Wogan in 1989 as Graystone while I was still head of promotions at MCA. I don't think Tony Powell, MD at the time, was too pleased.

Who is your all-time hero, professionally or otherwise: Here is a bit strong, but I think it may have been Elvis Costello. **What is the best piece of business advice you've ever received:** I once read in a magazine "It's in the groove that counts, it's all that ever fucking counts." I'd like to know who said it. I think it may have been Elvis Costello.

Who would be your fantasy boss: I'd love to have been in George Martin's department at EMI in the Sixties.

What is your most embarrassing moment: The promotions meeting the day after Wogan...

What do you predict will be the most significant music industry development over the next five years: I'm sad to say that the death of the single is looking more and more likely unless the industry as a whole has the collective will to stop its decline.

DOOLEY'S DIARY



Running away from it all

Remember where you heard it? By whose appropriately, given that the BPI drafted in the producer of *Chariots of Fire* as its AGM guest speaker, within minutes everyone was running. Just moments after Lord Puttman had exited the meeting an alarm went off in the Dooley hall debating chamber. **Greenwich chairman Peter Jamieson** in full flow and forcing everyone to flee. "I hope that's not going in Dooley," pleaded Jamieson, as he joined the mad rush to the doors. Er, sorry, Peter... Earlier Puttman revealed the first ever gig he went to was as a 12-year-old to see Johnnie Ray at the London Palladium and his first record 'The Crickets' **That'll Be The Day** - later, of course, the name of a film he produced starring David Essex... A year after he turned up at the AGM in a Beckham football shirt, fashion wags were disappointed to see Jamieson back in shirt and tie for this year's AGM. As he noted, "I've checked the recent results in football, cricket, tennis and even rugby - that's why I'm wearing black and focusing entirely on the music..." Meanwhile, BPI director of communications and development **Steve Redmond** had better watch out - his boss is demanding improved results on how the media covers the industry or else. "If they're not better I guess we'll

need to find ourselves a new communications director," Jamieson quipped... It is a dangerous world out here for the **BPI's piano bassers**. The AGM revealed they are now equipped with stab-proofed jackets... At the **Abbey Road** launch of the **Music Manifesto** the previous day, Jamieson was among a string of top chessex who battled through the crowds heading to the Englewood Windies tent at nearby Leeds... **Feargal Sharkey** proved to be a sparking host, almost offending **EMI's Eric Nicol** by referring to the EMI chief as a "shining beacon" for its commitment to music education. "I assume that is not a reference to my lack of hair," quipped Nicol. Other highlights included **Jamella's** brave and impressive performance in A Boy's Eyes being signed for the deaf, just as the morning's speeches had...

An excellent turn-out at Sony's Thursday lunchtime **AGM** saw **Wilson** showcase saw Radio Two's **Lesley Douglas, Johnnie Walker** and **Colin Martin**, and **MTV's Harriet Brand** and **Jamie Caring** packing into the Borderline... Dooley was puzzled to find entering "The Darkness" into the search on newly-launched **Comcast** download services throws up firstly "Sean Harkness" and then "Madness". Surely some mistake... **Bas chairman David Ferguson** aired his thoughts on the commercial radio sector at last week's **MusicTank** event, with one staunch **Comcast** download supporter **Johnny Borell** at the best in his new residence which he wangled as part of his publishing deal with **Sony/ATV**. The singer has been given use of the company's London west end apartment while he finds himself a long-term gaff.

Inside track

Graham Stokes is managing director of **Shell Records**, the UK label he has recently launched with industry veteran **Dave Robinson**, 20 years after they worked together at **Island Records**. **Shell's** first release is singer/songwriter **Sandra McCracken's** single **Last Goodbye**, B-listed on **Radio Two**.

Name: Graham Stokes
Born: I grew up in Havant, Hampshire, although I was born in Wokingham, February, 1958.
First job in the music business: I started as postboy at **Arista Records** in 1979 and was soon dragged into the promotions department. The first bands I ever worked with were **The Beat** and **Secret Affair**.

Where would you like to end up before you retire: If I'm still involved in music then that'll be fine.
First record you bought: The Beatles' **Hello Goodbye** in 1967.
First gig: **Status Quo** at Southampton Ice Rink... Can't remember the year, but we all had very long hair.
Your current favourite book,



DVD, game or gadget: I just bought a portable DVD from **Hong Kong**, sad really, but it's great for holidays.

Best friend in the music business: **Nick Fleming** who was also the first person I met in the promotions department at **Arista**.

Greatest passion other than music: Football, although after **England's** pitiful showing in **Euro 2004** I might find another sport to follow.

Best thing that has happened to you in the last 12 months, personally or professionally: Hearing the **Sandra McCracken** album for the first time and finding



BPI executive chairman Peter Jamieson (pictured, left) was last week rubbing shoulders with **Lord Puttman** (right), the filmmaker turned political player who has been one of the key figures in the Government's communications policy. **Puttman** was the keynote speaker at the **BPI AGM** and told delegates that the music industry could learn much from the mistakes of the

film industry in the way it reacts to new technology. In particular, he pointed to **Rank's** demise, which stemmed from its failure to profit from the home video revolution by becoming a video retailer and also from not investing in multiple cinemas. He said it is important to remember, in the internet age, that technological genes cannot be put back in the bottle.

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John Rose

Jack Rovner
Matt Serletic
David Simone
Mitch Slater
John Sykes
Paul Vidich

Journal Chairs

Charles Goldstuck
Joel Katz

East Coast Chairs

Fred Davis
Jason Flom
Michael Guido

West Coast Chairs

Jim Breyer
Phil Quartararo
Andy Slater



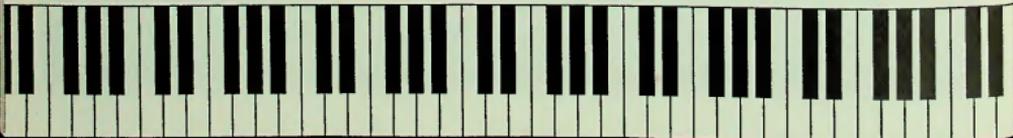
Music for Youth Foundation

www.musicforyouth.org

For further information, please contact Steven Singer at 1.212.836.1452 or at singers@ujafedny.org, or Eytan Bar-Chama at 1.212.836.1419 or at eytan@musicforyouth.org.

UJA  Federation
of New York

www.ujafedny.org



Datafile

Britain's most comprehensive charts service

Week 28

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

KEY RELEASES

ALBUMS

THIS WEEK

Dogs Die In Hot Cars Please Describe Yourself (V2); The Earlies (Modest); Modest The Earlies (WEA); Eva Cassidy Wonderful World (Hob); Shyenne Diamond In The Dirt (Polydor)

JULY 19

The Hives (Tyrannosaurus Hives (Polydor)); Sizzur Lewis Open (London); Modest Mouse Good News For People Who Love Bad News (Sony); Grand Drive The Lights In This Town... (Gravity)

JULY 26

Red Hot Chili Peppers Live At Hyde Park (Warner Bros); Erin Rocha Paper Wings (Labor); Beanie Man Back To Basics (Virgin)

AUGUST 2

Aloud Aloud (Open); Alex Lloyd Distant Light (EMI); Nouvelle Vague Nouvelle Vague (Peacefrog)

SINGLES

THIS WEEK

Jamella See It In A Boy's Eyes (Peacefrog); Marriestey The First Of The Gang To Die (Atlantic); Rachel Stevens Come On (Girly/Polydor); Modest Mouse First One (Sony); Shapeshifters Lola's Theme (Polyvinyl); Marillion Don't Hurt Yourself (Intact)

JULY 19

The Cure The End Of The World (I Am/Colt); Marques Houston Top That Body (EastWest); Katie Melua Crawling Up A Hill (Dramatic); The Streets Dry Your Eyes (Lockdown/679); Lu Redz Satellite Of Love 2004 (NuLife)

JULY 26

Anastacia Sick & Tired (Epic); Bustled 3AM (Thunderbirds Are Go! (Island); Gotham Coxon Spectacular (Teascope/Parlophone); D-12 How Come (Interscope/Polydor)

AUGUST 2

Angie Stone I Wanna Thank Ya (Arista); ATL Make It Up With Love (Sony); Gabrielle Ten Years' Time (Go Beat!); Cherryfalls Standing Watching (Island)

BET MUSIC WEEK ONLINE

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

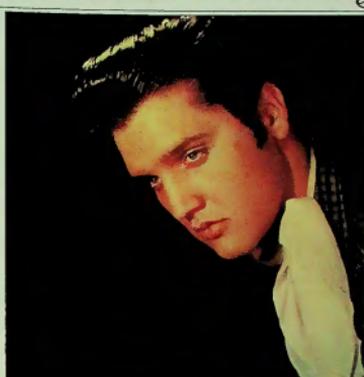
The Market

BMG scoops top four singles

Alan Jones

Singles sales sagged by 15% last week, falling to 433,304 – their lowest level for 22 weeks, and their third lowest level of the year. While BMG became the first company to claim all of the top four spots on the chart in the 21st Century, thanks to Usher, Britney Spears, Elvis Presley and Will Young, it would surely have expected the singles to finish in a different order. Presley's That's All Right had been expected to claim the number one spot for Elvis Presley, nearly 27 years after his death, but it did not, with the single selling a modest 18,799 copies in the week, enough only to claim third place. Issued to commemorate the golden jubilee (50-year anniversary) of its creation, the recording does however win a slightly unusual honour, debuting at the top of the 12-inch singles chart at number one, with first-week sales of 5,016 according to OCC data – this despite the fact it is actually a 10-inch single and was supposedly limited to 5,000 copies in this format.

That's All Right is not just the oldest single in the chart, it is also the briefest, at one minute 56 seconds – but it is not the only sub-two-minute song in the chart. The other is Woo Hoo, a 1996 recording by camp Japanese girl group the 4.6.7.8, which first



Elvis Presley: That's All Right single marks 50-year anniversary

came to prominence on the Kill Bill soundtrack, and has more recently served as a bed for a Carling lager advert during England's Euro 2004 campaign. Woo Hoo runs just one minute 59 seconds – and its other claim to fame is that it is the first Top 75 single for long-serving indie distributor Cargo, whose previous highest-charting single, Beany Bean by Oberman, reached number 79 in 2002. Woo Hoo is on Cargo's in-house label, Sweet Nothing.

With initial bargains in summer sales becoming depleted, album sales naturally declined a little last week, as did the loss-leading bargain buys by the Stone of Michael Jackson and the likes of Rosh. Their fall helped hip-hop

albums to capture a record five of the top 12 places in the chart, thanks to the Streets, Usher, Black Eyed Peas, Outkast and Kanye West. The Black Eyed Peas album Elephant ditches 38-9 to register its best position for 18 weeks, while a 16-10 improvement puts Outkast back in the Top 10 for the first time in 17 weeks. Perhaps more remarkably, The College Dropout by Kanye West, which first ventured into ten territory on the chart 14 weeks ago, has since fallen to either climb into the Top 10 or fall to number 20 or lower, moving 14-16-19-17-19-18-17-13-16-16-14-12-14-12. Its consistency has earned the album, which was released in February, more than 276,000 sales to date.

MARKET INDICATORS

SINGLES

Sales versus last week: -14.6%
Year to date versus last year: -0.8%
Market shares
BMG 35.8%
Universal Island 12.1%
Polydor 11.1%
Virgin 8.6%
Sony 4.9%

ALBUMS

Sales versus last week: -10.7%
Year to date versus last year: +0.8%
Market shares
BMG 18.1%
Polydor 15.6%
Universal Island 14.0%
Warner Bros 10.9%
Parlophone 6.5%

COMPILATIONS

Sales versus last week: -9.7%
Year to date versus last year: -0.2%
Market shares
BMG 24.0%
Universal TV 19.2%
EMI Virgin 12.1%
Ministry of Sound 16.2%
WSM 6.0%

THE BIG NUMBER: 12.1%

The 12-inch format's share of the singles market last week was its second best of the year

RADIO AIRPLAY

Market shares
BMG 24.9%
Polydor 14.3%
Island 10.3%
Parlophone 9.7%
Virgin 8.5%

UK SHARE

Origin of singles sales (Top 75): UK: 58.7%
US: 34.7% Other: 6.7%
Origin of album sales (Top 75): UK: 53.3%
US: 41.3% Other: 5.3%

FAST FACT

SINGLES

NUMBER ONE

USHER BURST Arista
BMG fills the top four places on the singles chart – (having combined sales of all four last week added up to less than 88,000. Usher's contribution was 31,411 – the second lowest tally for a number one hit this year, besting only the 30,072 sales which earned Busta a number one with Who's David some 20 weeks ago.

ARTIST ALBUMS

NUMBER ONE

MCFLY ROOM ON THE 3RD FLOOR Universal
Selling best in East Anglia, the Midlands, Scotland and Northern Ireland, primarily out of Wolverth, Tesco, Asda and Morrisons, teen quartet McFly's debut album Room On The 3rd Floor shifted 61,589 copies last week to become the year's 15th number one album.

COMPILATIONS

ESSENTIAL R&B: THE VERY BEST OF R&B 2004 BMG TV Projects

Taking a 17% decline in its stride, this wide-ranging compilation remains well ahead at the top of the chart, with a further 30,072 sales giving it a 27.4% margin over new runner-up Rush Hour.

SCOTTISH SINGLES

NUMBER ONE

BRITNEY SPEARS EVERYTIME Live
Returning to the top of the chart after a three-week break, Everytime scores a hollow victory, selling fewer copies in Scotland than any number one has sold in a week north of the border this year.

TV AIRPLAY

NUMBER ONE

USHER BURST Arista
Spending its second straight week at the top of the TV airplay chart, Busta is 17% ahead of runner-up Trick Me by Kelis.

RADIO AIRPLAY

NUMBER ONE

SHAPESHIFTERS LOLA'S THEME Postiva
In a closely-fought week at radio, Shapeshifters leap 5-1 with a total audience of 62,82m.

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TV Airplay Chart

Rank	Artist	Label	Points
1	USHER BURN	ARISTA	505
2	KELIS TRICK ME	VERVO	432
3	THE STREETS DRY YOUR EYES	GOODBYENY	411
4	OUTKAST ROSES	ARISTA	397
5	BRITNEY SPEARS EVERYTIME	JIVE	377
6	BLACK EYED PEAS LET'S GET IT STARTED	ADM/REPUBLIC	370
7	GIRLS ALoud THE SHOW	REPUBLIC	362
8	JAMELIA SEE IT IN A BOY'S EYES	REPUBLIC	358
9	SHAPESHIFTERS LOLA'S THEME	POSTITIV	344
10	D-12 HOW COME	INTERSCOPE	337
11	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	307
12	KYLIE MINOGUE CHOCOLATE	REPUBLIC	289
13	NINA SKY MOVE YA BODY	UNIVERSAL	283
14	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ALCANTARA	256
15	J-KWON TIPS	ARISTA	255
16	SCISSOR SISTERS LAURA	REPUBLIC	252
17	BUSTED THUNDERBIRDS ARE GO!	ISLAND	251
18	MARIO WINANS/ENYA/P DIDDY I DONT WANNA KNOW	SHAN/REPUBLIC	250
19	OZONE DRAGOSTEA DIN TEI	JIVE	229
20	WILL YOUNG FRIDAY'S CHILD	BMG	228
21	BLUE BUBBLIN'	BRANDY	222
22	MCFLY OBVIOUSLY	UNIVERSAL	222
23	RACHEL STEVENS SOME GIRLS	REPUBLIC	217
24	ANASTACIA LEFT OUTSIDE ALONE	ERIC	204
25	ASH STARCROSSED	INTELLECT	200
26	SNOW PATROL SPITTING GAMES	REPUBLIC	185
27	JAVINE DON'T WALK AWAY	BRANDY	184
28	CHRISTINA MILIAN DIP IT LOW	REP/IMP/INTEGRITY	180
29	MARON 5 THIS LOVE	OCTONE	180
30	KEANE EVERYBODY'S CHANGING	ISLAND	174
31	CASSIDY FEAT. R.KELLY HOTEL	J	169
32	BEVERLEY KNIGHT COME AS YOU ARE	REPUBLIC	163
33	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	SONY	161
34	BRANDY FEAT. KAYNE WEST TALK ABOUT OUR LOVE	ATLANTIC/IMP/IMP	161
35	THE HIVES WALK TIDOT WALK	REPUBLIC	161
36	JAY SEAN FEAT. RICHIE RISH PROJECT EYES ON YOU	KOLLECTIVE	157
37	RAZORLIGHT GOLDEN TOUCH	MERITAO	150
38	BEASTIE BOYS CH-CHECK IT OUT	CAPTIV	155
39	THE RASMUS IN THE SHADOWS	UNIVERSAL	147
40	VELVET REVOLVER SLITHER	BMG	147



3. The Streets
Mike Skinner's unlikely debut as a gentle balladeer has won strong support from both radio and TV, and The Streets Dry Your Eyes single increasing support in both mediums. It actually slips 8-9 on the radio chart, despite adding more than 200 plays and increasing its audience to over 50m, but it leaps 3-3 on the TV chart, where it garnered support from a record 32 of the 18 stations, with top falls of 61 plays from The Box, 60 from The Hits and 55 from Q TV. Its biggest radio supporters are Core 70 (plays), Kiss FM (140), Rock FM and 106.1 (both 30).



19. O-Zone
Moving 35-30-19 on the TV airplay chart in the past fortnight, Eurobeat Dragostea Din Tei by O-Zone is enjoying weekly superior coverage on TV for 10 days, where it stands at 382 on the chart. Dragostea Din Tei amassed 229 plays from TV supporters including The Hits, Smash Hits TV, The Box, TMT, VH2, and Seaxz.

R&B dominates the TV airplay Top 10, with no change at the top for Usher, while The Streets enter the top three

MTV MOST PLAYED

Rank	Artist	Label
1	12 BLACK EYED PEAS LET'S GET IT STARTED	ADM/REPUBLIC
1	9 JAMELIA SEE IT IN A BOY'S EYES	REPUBLIC
3	7 THE HIVES WALK TIDOT WALK	REPUBLIC
4	1 KELIS TRICK ME	VERVO
5	2 OUTKAST ROSES	ARISTA
6	2 SCISSOR SISTERS LAURA	REPUBLIC
6	8 RAZORLIGHT GOLDEN TOUCH	VERVO
6	12 THE STREETS DRY YOUR EYES	LOCKED/IMP/IMP
9	16 SNOW PATROL SPITTING GAMES	REPUBLIC
9	6 USHER BURN	LAUREL

THE BOX MOST PLAYED

Rank	Artist	Label
1	9 THE STREETS DRY YOUR EYES	LOCKED/IMP/IMP
2	2 GIRLS ALoud THE SHOW	REPUBLIC
3	12 SHAPESHIFTERS LOLA'S THEME	POSTITIV
3	3 MARIO WINANS/ENYA/P DIDDY I DONT...	SHAN/REPUBLIC
3	5 USHER BURN	LAUREL
6	28 AVRIL LAVIGNE MY HAPPY ENDING	ARISTA
7	7 BRITNEY SPEARS EVERYTIME	JIVE
7	1 D-12 HOW COME	INTERSCOPE
10	14 KYLIE MINOGUE CHOCOLATE	REPUBLIC
10	4 KELIS TRICK ME	VERVO

THE HITS MOST PLAYED

Rank	Artist	Label
1	1 OZONE DRAGOSTEA DIN TEI	IMP
2	18 AVRIL LAVIGNE MY HAPPY ENDING	ARISTA
3	2 BUSTED THUNDERBIRDS ARE GO!	ISLAND
3	3 THE STREETS DRY YOUR EYES	LOCKED/IMP/IMP
5	4 BRITNEY SPEARS EVERYTIME	JIVE
5	6 MCFLY OBVIOUSLY	UNIVERSAL
7	8 OUTKAST ROSES	ARISTA
8	5 JENNIFER ELLISON EYE BYE BOY	OUTCAST
9	6 USHER BURN	LAUREL
10	10 GIRLS ALoud THE SHOW	REPUBLIC

MTV BASE MOST PLAYED

Rank	Artist	Label
1	2 NINA SKY MOVE YA BODY	UNIVERSAL
1	1 USHER BURN	ARISTA
4	3 TWISTA OVERNIGHT CELEBRITY	ATLANTIC/IMP/IMP
5	1 J-KWON TIPS	ARISTA
5	1 CHINUP ONE CALL ARIAN	REPUBLIC
7	11 MARQUEE HOUSTON/JERMAINE DUPRI POP THAT... I JUST GOT...	IMP
7	5 KELIS TRICK ME	VERVO
7	4 GHOSTFACE FEAT. MISSY ELLIOT PUGH	IMP/ATLANTIC
9	7 BRANDY/KAYNE WEST TALK ABOUT OUR LOVE	ATLANTIC/IMP/IMP
10	11 ALICIA KEYS IF I AIN'T GOT YOU	J

FLAUNT MOST PLAYED

Rank	Artist	Label
1	1 USHER BURN	LAUREL
2	5 BUSTED THUNDERBIRDS ARE GO!	ISLAND
3	8 RACHEL STEVENS SOME GIRLS	REPUBLIC
3	4 BLUE BUBBLIN'	BRANDY
5	6 MCFLY OBVIOUSLY	UNIVERSAL
6	7 GIRLS ALoud THE SHOW	REPUBLIC
7	10 JAVINE DON'T WALK AWAY	BRANDY
8	6 D-12 HOW COME	INTERSCOPE/REPUBLIC
9	13 KYLIE MINOGUE CHOCOLATE	REPUBLIC
9	9 JAMELIA SEE IT IN A BOY'S EYES	REPUBLIC

THE AMP NUMBER ONE
Snow Patrol
Spitting Games
HIGHEST CLIMBER
The Fitznabbers
Decent Days And Nights
HIGHEST NEW ENTRY
Graham Coxon
Spectator

KISS TV NUMBER ONE
Usher
Burn

HIGHEST CLIMBER
3 of a Kind
Baby-cakes
HIGHEST NEW ENTRY
Nina Sky
Move Ya Body

SCUZZ NUMBER ONE
Breed 77
Worlds On Fire

HIGHEST CLIMBER
Cassidy feat. K Kelly
Hotel

HIGHEST NEW ENTRY
Courtney Love
Mojo

TMF NUMBER ONE
Britney Spears
Everytime

HIGHEST CLIMBER
Scarlett Of Love
2004

HIGHEST NEW ENTRY
Madonna
Beautiful Stranger

FLAUNT NUMBER ONE
Usher
Burn

HIGHEST CLIMBER
Nina Sky
Move Ya Body

HIGHEST NEW ENTRY
Janine
Don't Walk Away

THE HITS NUMBER ONE
O-Zone
Dragostea Din Tei

HIGHEST CLIMBER
Avalon Lavigne
My Happy Ending

HIGHEST NEW ENTRY
Anastacia
Sick And Tired

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YOU'RE HERE TONIGHT

THE WAIT IS OVER. TRL IS BACK LIVE FROM LEICESTER SQUARE WEEKDAYS AT 6PM ONLY ON MTV

Huge support from Radio One helps Shapeshifters top the radio airplay chart, making it the dance anthem of the summer. Usher, Will Young and Jamelia also rise

The UK Radio Ai

RADIO ONE

Wk	Artist/Title	Reps	Last	Wk	Points
1	SHAPESHIFTERS LOLA'S THEME	31	32	2004	1664
2	OUTKAST ROSES ANIMA	27	30	2004	2222
3	LOU REED SATELLITE OF LOVE 2004	23	30	1992	1659
4	SNOW PATROL SPITTING GAMES	16	29	1966	1745
5	THE HIVES WALK DIDDY WALK	15	29	1843	2328
6	USHER BURN	24	27	1908	2130
7	JAMELIA SEE IT IN A BOY'S EYES	24	26	1838	1600
8	THE STREETS DRY YOUR EYES	23	25	1884	2328
9	KELIS TRICK ME	11	23	1782	1324
10	J-KWON TIPSY	23	23	1296	1365
11	RAZORLIGHT GOLDEN TOUCH	12	23	1396	2312
12	SCISSOR SISTERS LAURA	26	21	1202	2045
13	NINA SKY KNOVE YA BODY	20	20	1246	1487
14	BLACK EYED PEAS LET'S GET IT STARTED	20	20	1487	1876
15	KEANE EVERYBODY'S CHANGING	18	19	1876	1268
16	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	16	17	1952	1445
17	THE ORDINARY BOYS TALK TALK	16	17	1937	1538
18	D-12 HOW COME	6	16	1400	1376
19	KAYE WEST/SYLENA JOHNSON ALL FALLS DOWN	15	16	1706	1056
20	MARIO WINANS/ENYA/P DIDDY I DONT WANNA	15	16	1609	1191
21	JOSS STONE SUPER DUPER LOVE	10	15	1430	1379
22	THE 411 FEAT. CHOSTFACE KILLAH ON MY KNEES	14	14	1600	1185
23	DAMIAN RICE CANNONBALL	14	14	1990	1507
24	ASH STARGAZED INFECTIOS	6	13	1805	1234
25	GIRLS ALoud THE SHOW	13	13	1816	1394
26	JAY SEAN FEAT. RICH RISH PROJECT EYES ON YOU	13	13	1709	505
27	ESTELLE FRO	8	13	1703	62
28	JAY A&J YOU GONNA BE MY GIRL	8	12	1919	713
29	MARON 5 THIS LOVE	12	12	1906	1192
30	THE SEAFRYS WOO RUD	12	12	1955	1253

MEET MUSIC WEEK ONLINE

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



SNAP SHOT

NATASHA BEDINGFIELD

Natasha Bedingfield's second single 'Snap Shot' is already on course to match the success of her debut hit, 'Single'. The track, released on August 16, went straight onto Radio One's B-list last week in the same week the artist attacked widespread press coverage for her debut headline concert at London's Scala with fanzooers reviews running in *The Guardian* and *The Times* among others. These Words precedes the release of the artist's debut album *Unwritten*, which is released on August 23. The album's title track will be the third single lifted from the set in the autumn.

CAST LIST: Manager: Niala Eastbury, Empire Management; National press: Kate Moss, BMG; Regional press: Julie Smith, BMG; TV: Jacqui Gaultie, Radio; Brighton Woods.

RADIO TWO

Wk	Artist/Title	Reps	Last	Wk	Points
1	DAMIAN RICE CANNONBALL	12	7	2004	1365
2	WILL YOUNG FRIDAY'S CHILD	6	4	1992	2018
3	MORAH JONES WHAT AM I TO YOU?	11	4	1990	1487
4	THE STREETS DRY YOUR EYES	10	3	1990	1379
5	BEVERLY KNIGHT COME AS YOU ARE	12	3	1990	1185
6	THE CHARLATANS TRY AGAIN TODAY	10	3	1990	1185
7	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	12	3	1990	1185
8	JAMELIA SEE IT IN A BOY'S EYES	10	3	1990	1185
9	FEIST ONE EVENING	10	3	1990	1185
10	MORRISSEY FIRST OF THE GANG TO DIE	10	3	1990	1185

KISS

Wk	Artist/Title	Reps	Last	Wk	Points
1	3 OF A KIND BABYCAKES	10	1	1990	1185
2	KELIS TRICK ME	10	1	1990	1185
3	BLACK EYED PEAS LET'S GET IT STARTED	10	1	1990	1185
4	NINA SKY KNOVE YA BODY	10	1	1990	1185
5	THE PIRATES/SHOLA AMA YOU SHOULD...	10	1	1990	1185
6	THE STREETS DRY YOUR EYES	10	1	1990	1185
7	JAMELIA SEE IT IN A BOY'S EYES	10	1	1990	1185
8	OUTKAST ROSES	10	1	1990	1185
9	USHER BURN	10	1	1990	1185
10	TWISTA SUNSHINE	10	1	1990	1185

NUMBER ONES

Artist/Title	Wk	Reps	Last	Wk	Points
BEAST BEAT	1	1	1	1	1
SHAPESHIFTERS LOLA'S THEME	1	1	1	1	1
IMAGINE FM'S THEME	1	1	1	1	1
SHAPESHIFTERS LOLA'S THEME	1	1	1	1	1
THE SEAFRYS WOO RUD	1	1	1	1	1
THE SEAFRYS WOO RUD	1	1	1	1	1
THE SEAFRYS WOO RUD	1	1	1	1	1
THE SEAFRYS WOO RUD	1	1	1	1	1
THE SEAFRYS WOO RUD	1	1	1	1	1
THE SEAFRYS WOO RUD	1	1	1	1	1

CAPITAL

Wk	Artist/Title	Reps	Last	Wk	Points
1	MARON 5 THIS LOVE	12	1	1990	1185
2	MARIO WINANS/ENYA/P DIDDY I DONT WANNA	12	1	1990	1185
3	ANASTACIA LEFT OUTSIDE ALONE	12	1	1990	1185
4	KEANE EVERYBODY'S CHANGING	12	1	1990	1185
5	KELIS TRICK ME	12	1	1990	1185
6	USHER BURN	12	1	1990	1185
7	BRITNEY SPEARS EVERYTIME	12	1	1990	1185
8	SHAPESHIFTERS LOLA'S THEME	12	1	1990	1185
9	JAMELIA SEE IT IN A BOY'S EYES	12	1	1990	1185
10	BLACK EYED PEAS LET'S GET IT STARTED	12	1	1990	1185

GWR GROUP

Wk	Artist/Title	Reps	Last	Wk	Points
1	USHER BURN	10	1	1990	1185
2	MARIO WINANS/ENYA/P DIDDY I DONT WANNA	10	1	1990	1185
3	BRITNEY SPEARS EVERYTIME	10	1	1990	1185
4	KELIS TRICK ME	10	1	1990	1185
5	SCISSOR SISTERS LAURA	10	1	1990	1185
6	MO'N OUSIVIOUSLY	10	1	1990	1185
7	CHRISTINA MILLIAN DIP IT LOW	10	1	1990	1185
8	KEANE EVERYBODY'S CHANGING	10	1	1990	1185
9	THE 411 FEAT. CHOSTFACE KILLAH ON MY KNEES	10	1	1990	1185
10	JAMELIA SEE IT IN A BOY'S EYES	10	1	1990	1185

HIGHEST NEW ENTRIES

Artist/Title	Wk	Reps	Last	Wk	Points
MARON 5 THIS LOVE	1	1	1	1	1
BEAST BEAT	1	1	1	1	1
MARON 5 THIS LOVE	1	1	1	1	1
BEAST BEAT	1	1	1	1	1
MARON 5 THIS LOVE	1	1	1	1	1
BEAST BEAT	1	1	1	1	1
MARON 5 THIS LOVE	1	1	1	1	1
BEAST BEAT	1	1	1	1	1
MARON 5 THIS LOVE	1	1	1	1	1
BEAST BEAT	1	1	1	1	1

Play Chart

music control
UK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
26	21	22	NO DOUBT IT'S MY LIFE	INFERNO/REPUBLIC	860	7	22,92	9
27	27	7	NINA SIMY MOVE VA BOY	UNIVERSAL	373	21	22,48	7
28	24	10	MCKLY OBVIOUSLY	WINDMILL	1174	5	21,55	3
29	28	6	NORAH JONES WHAT AM I TO YOU?	BLUE NOTE	185	15	21,16	2
30	31	17	THE RASMUS IN THE SHADOWS	UNIVERSAL	1054	-3	20,34	-32
31	33	14	NATASHA BEDINGFIELD SINGLE	PRODIGE/RECORD	915	-44	20,07	-36
32	43	7	BLUE BUBBLIN'	INNOCENT	1126	4	19,69	26
33	36	3	J-KWON TIPSYS	ARISTA	337	17	19,55	5
34	42	13	THE HIVES WALK IDIOT WALK	FOYROR	320	30	19,42	20
35	26	5	JAY SEAN FEAT. RICHIE RISH PROJECT EYES ON U	RELUKUSSE	634	-10	19,26	3
36	49	2	THE CHARLATANS TRY AGAIN TODAY	ISLAND	89	56	18,82	29
37	10	9	KANYE WEST/SYLEENA JOHNSON ALL FALLS...	ROCA-FELLA/RECORD	600	1	18,07	-7
38	52	1	RAZORLIGHT GOLDEN TOUCH	VERTIGO	256	5	17,62	24
39	40	37	OUTKAST HEY YA!	ARISTA	704	7	17,60	6
40	34	5	KYLIE MINOGUE CHOCOLATE	DISFRANCIS	606	7	17,28	9
41	16	15	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	XL	414	1	16,82	8
42	28	12	THE CORRS SUMMER SUNSHINE	ATLANTIC	954	-21	16,80	-26
43	39	7	MORRISSEY FIRST OF THE GANG TO DIE	ATMOSPHERIC	155	12	16,05	-5
44	43	1	D-12 HOW COME	INDEPENDENT	386	63	15,80	36
45	17	8	JET ARE YOU GONNA BE MY GIRL?	ELECTRA	254	7	15,36	12
46	36	3	BRANDY/KAYNE WEST TALK ABOUT OUR LOVE	ATLANTIC/DEAR HEART	494	15	14,83	4
47	4	26	WILLI YOUNG YOUR GAME	BMG	542	-28	13,06	-25
48	51	1	ESTELLE 1980	ZEPHYR	435	8	12,88	8
49	18	23	BRITNEY SPEARS TOXIC	JIVE	518	-2	12,49	-17
50	30	26	THE DARKNESS I BELIEVE IN A THING...	HUST DESTINATION/ATLANTIC	254	1	12,32	80

1-10: Certified UK. Compiled from data gathered from 601 UK radio stations. Last week's chart is based on sales from 00:00 on Sat 1 July 2004 to 24:00 on Sat 10 July 2004. Singles ranked by another figure are listed half hour. www.musiccontrol.co.uk



1 Shapeshifters
The first specialist dance single to top the airplay chart since L'Arc en Ciel's 'I'm Not a Girl, Not Yet a Woman' in 1999. The album 'We Are Here' peaked at 15 weeks ago. L'Arc en Ciel's 'Throne' by Shapeshifters jumps 5-1 this week, snagging places with Radio 1's 'Track Me, Let's Dance' success - mainly a precursor of the OCC sales.

chart placing for next week - although it support from 78 of the 107 stations monitored by Music Control, from which it amassed 1,664 plays, and an audience of nearly 63m last week. More than half its total audience came from 32 plays on Radio One, where it was joint most-played and eight from Radio Two, a total which made it that station's number 12 song last week.



7 Beverley Knight
Having become her biggest sales chart hit, peaking at nine, comes 'As You Are' now also Beverley Knight's highest-charting single on the radio airplay chart, improving 12-7 this week to beat the number 11 peak of her previous top ten, came 2002's 'Shoulda Coulda Woulda'.

More than half of the song's 52m audience comes from 16 plays on Radio Two, and 11 plays on Radio One. In its top support in the format of plays, were Clyde 1 FM (37), Vibe 105-100 and Northwood 1 (both 37).



14 George Michael
Antezing was

George Michael's first single for two years, and showed radio had remained loyal to him by surging to the top of the airplay chart in March. Follow-up 'Flawless (Go To The City)' has had a tougher time getting accepted, not least because the original O'Jays hit from 2001 is still getting a lot of support. But 'Flawless' continues to improve, and dips 19-14 to reach a new high this week.



23 Rachel Stevens
After getting massive support for her first solo single 'Sweet Dreams My LA Ex', Stevens' follow-up 'Funky Dory' failed to excite radio, and peaked at number 37. But her third solo single 'Some Girls jumps 32-23 this week, with 70 stations already showing support.

INDEPENDENT LIST

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	2	MARIO WINANS/ENTYR DIDDY I DON'T WANNA KNOW	GARDEN OF EDELWEISS	1755	1740	42,57		
2	1	MARON 5 THIS LOVE	JOE BLADE	2761	2671	45,71		
3	4	USHER BURN	LAFACE	1910	1708	37,64		
4	5	KELIS TRICK ME	VEGEM	1881	2004	41,76		
5	3	BRITNEY SPEARS EVERYBODY	JIVE	1597	1667	39,65		
6	16	JAMIELLA SEE IT IN A BOY'S EYES	REDLINE	1159	1017	37,96		
7	6	KEANE EVERYBODY'S CHANGING	ISLAND	1619	1601	37,67		
8	7	WILL YOUNG FRIDAY'S CHILD	JIVE	1640	1178	37,67		
9	7	BEVERLY KNIGHT COME AS YOU ARE	REDLINE	1475	1537	37,38		
10	12	SHAPESHIFTERS LOLAS THEME	PRODIGE	1375	1422	37,20		
11	10	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	REASONSAY	819	1331	36,34		
12	9	ANASTASIA LEFT OUTSIDE ALONE	EPIC	1166	1411	36,28		
13	11	CHRISTINA MILIAN DIP LOU	LOW OF AN AMERICAN	1285	1319	35,76		
14	15	SCISSOR SISTERS LAURA	PRODIGE	1279	1228	35,71		
15	25	THE STREETS DRY YOUR EYES	LOKED/ONLY	877	1087	34,69		
16	17	JESS STONE SUPER DUPE LOVE	REDLINE/PRODIGE	1126	1155	34,26		
17	17	SHAZNAH LEWIS NEVER FELT LIKE THIS BEFORE	LONDON	919	1210	33,92		
18	19	THE CORRS ALONE	THE SHOW	1124	1155	33,92		
19	26	THE DAMEN RICE CANNONBALL	INDEPENDENT	917	1017	32,40		
20	21	MISY OBVIOUSLY	LOKED/PRODIGE	907	1027	32,31		
21	13	THE ALL FEAT. GHOSTFACE KILLAH ON MY KNEES	JIVE	1289	1212	32,29		
22	23	BLACK EYED PEAS LET'S GET IT STARTED	ARISTADEL	1219	1191	32,04		
23	22	BLUE BUBBLIN'	INNOCENT	1113	1010	31,98		
24	22	THE RASMUS IN THE SHADOWS	UNIVERSAL	1017	1010	31,98		
25	20	THE RASMUS IN THE SHADOWS	UNIVERSAL	1017	1010	31,98		
26	33	LOU REED SATELLITE OF LOVE 2004	WE RARE	1017	1010	31,98		
27	18	THE CORRS SUMMER SUNSHINE	ATLANTIC	1218	1010	31,98		
28	24	NATASHA BEDINGFIELD SINGLE	PRODIGE/RECORD	1017	1010	31,98		
29	34	KRISTINA LEONTOU STORY OF MY LIFE	ROKOR	1017	1010	31,98		
30	29	NO DOUBT IT'S MY LIFE	INDEPENDENT	1017	1010	31,98		

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	Label	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART
1	1	SHAPESHIFTERS LOLAS THEME	PRODIGE	1375	1422	62,83		
2	2	JAMIELLA SEE IT IN A BOY'S EYES	REDLINE	1159	1017	56,59		
3	3	THE STREETS DRY YOUR EYES	LOKED/ONLY	877	1087	50,11		
4	4	LOU REED SATELLITE OF LOVE 2004	WE RARE	1017	1010	36,21		
5	5	SNOW PATROL SPITTING GLASS	PICNIC	1017	1010	36,21		
6	6	NORAH JONES WHAT AM I TO YOU?	BLUE NOTE	185	15	21,16		
7	7	THE CHARLATANS TRY AGAIN TODAY	ISLAND	89	56	18,82		
8	8	MORRISSEY FIRST OF THE GANG TO DIE	ATMOSPHERIC	155	12	16,05		
9	9	D-12 HOW COME	INDEPENDENT	386	63	15,80		
10	10	THE DARKNESS I BELIEVE IN A THING...	HUST DESTINATION/ATLANTIC	254	1	12,32		

*Music Control UK's Top 20 Pre-Release is based on 40 independent radio stations from 00:00 on Sat 4 July 2004 to 24:00 on Sat 10 July 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

Busted

3AM/Thunderbirds Are Go!

Island MCSX04375
This double A-side release – the fourth single from Busted's triple-platinum album – features a forgettable stab at rock balladry on one side. The flip is the theme tune for the new Working Title movie, which takes the traditional Thunderbirds anthem and mutates it into a stab of trademark teen-punk energy. Although it is no radical step, the single provides fans with what they have lapped up to date, and is sure to chart high.



Records released 26.07.04

ALBUM OF THE WEEK

Red Hot Chili Peppers

Live At Hyde Park

Warner Bros 936248632
Having played to some 750,000 people last month, the Peppers release this double-CD record of their 2004 live show. Featuring favourites such as Give It Away, Under The Bridge and Can't Stop plus three previously unreleased songs, it is an essential buy for fans. It is destined to be one of the biggest live albums this year – the only shame is that, with the band's Live At Slane Castle release still riding high in the DVD Top 20, there is no DVD available as yet.

Singles

Anastacia

Six And Tired (Epic 6751092)



With Left Outside Alone still in the Top 20 after 15 weeks, the US star is poised to release this anthem follow-up. Like much of her self-titled platinum album, its sound is rock-driven, here mixed with Eastern influences by producers Glenn Ballard and Dallas Austin. Radio is slowly coming on board, led by Capital (A-listing), Radio Two (C-listing) and The Box.

Tom Baxter

This Boy (Columbia XPCD2934)

Heartfelt and deeply melodic, this new UK singer-songwriter's assured debut single ploughs a similar (and potentially lucrative) furrow to Coldplay, and like Chris Martin's combo, the influence of Jeff Buckley looms (extremely) large. The album Feather And Lure Still follows on August 9.

Bibi Stalls

Crazy Trick (Bella Union BELLACD70)

Fans of alternative indie will enjoy this track, which starts with a rhythmic and mesmerising riff. The lead vocals sound like Thurston Moore from Sonic Youth, with the words half-drawn, and female backing vocals adding to the melodic mix.

Breed 77

On Fire (Allport Productions JASCDUK011)

These London-based rockers bring a taste of Spain to the mix with occasional flamenco flourishes. Already very big with the Kerrang! and Scuzz communities, this should follow their debut, *The River*, into the chart.

Conidate

Another One Down (Snowstorm Snow/S026CD)

This reworked version of a song from Canadian's album *Under The Skunked Don*. It is supported by a stripped-down cover of the Yeah Yeah Yeahs' awesome Maps.

The Charlatans

Try Again Today (Island LC01845)

If the sun ever comes out this summer, here is the perfect anthem. Tim Burgess spreads his vibes on this West Coast-sounding cut which is possibly one of the most pop-sounding tracks the band have yet recorded.

Graham Coxon

Spectacular (Transcopic/Parlophone CDRS6463)

Producer Stephen Street, who formerly worked with Morrissey and Blur, has certainly helped to work his magic on this song. It is third single to come from Coxon's album, *Happiness In Magazines*.

D-12

How Come (Interscope/Polydor 9863318)

B-listed at Radio One, this is another slice of classy rap from D-12. It is a worthy follow-up to the wonderful *My Band*.

Felix Da Housecat

Rocket Ride (Emporer Norton ENRS22)

Riding a high-octane electro-punk riff, this first single from Felix's new album boasts vocals from five-girl group The Neon Fever. Remixed from Soulwax, Dave The Hustler and Freeform 5 take the track into orbit.

The Futureheads

Decent Days & Nights (679 697080CD)

The third single to be lifted from The Futureheads' debut album is arguably their best to date, with the choppy riffs and a strong vocal chant bringing to mind the classic punk-pop of, say, The Jam.

Grand Drive

I'm A Winner (Gravity/BMG 8267643322)

Produced by Malcolm Burn (Giggy Pop, Bob Dylan) this pleasant track rolls along in a vaguely alt-country kind of way. The core of the band are the two Wilson brothers, Danny and Julian, who lead their influences well.

Mania

Looking For A Place (RCA 82976617852)

Former Xenomania cohorts Niara Scarlett and Gaisle Sonnenerville's debut single is a sassy slice of

contemporary urban pop that has been playlisted by the Galaxy and Capital networks. This offers absolutely nothing a Girls Aloud or Jamelia single would already offer, but the duo look likely to win a modest slice of the pop pie.

Moby & Public Enemy

Mute Love Fuck War (Mute CDMUTE33)

Don't be lulled into thinking that Moby's name on the box indicates that this might be a laidback, liberal plea for peace. Although not as strident as some of Public Enemy's greatest numbers, this is still head and shoulders above many contemporary rap outfits and suggests that Chuck D and Flavor Flav still have the power.

Secret Machines

Nowhere Again (679/Reprise 93425442)

While this band's July 19-released debut album *Now Here Is Nowhere* is pretty eclectic, and has won them across-the-board positive press, this is not the best example of their skills. With a driving bassline patented by The Strokes, *Nowhere* Again could nevertheless see them become the season's Cool US Band.

Two Lone Swordsman

Sex Beat (Warp WAF174)

The Swordsman rip into this cover of the 1984 Gun Club song, which is probably the best example of the digital duo's new-found vocals-guitars-drums approach. A blend of basement techno, primal rock'n'roll and Eighties new-wave, Sex Beat is an effervescent brute of a single.

Rufus Wainwright

I Don't Know What It Is (DreamWorks/Polydor RUFUS3)

This lush affair could be the single to finally break the son of folk starlet Louise Wainwright and Kate McGarrigle. It is C-listed at Radio Two.

Wilco

I'm A Wheel (Nonesuch WILCO1)

Fresh from a stunning set at Glastonbury, Wilco unleash their first single from their acclaimed album *A Ghost Is Born*. It is a chugging radio-friendly track that highlights the band's ability to produce consistently good hooks.

ALSO OUT

THIS WEEK

SINGLES

Louis Blot Warmth

Of The Sun

(Independent)

Zera: Been Around

The World's

(Mercury)

ALBUMS

Das Das (20/20)

Ligh: The Raging

Sun (Mast Destroy)

Erin Rachel Paper

Wings (Liberty)

Albums

The Album Leaf

In A Safe Place (City Slang/Labels LC06853)



This is an album of chilly, narcotic explorations from Jimmy LaValle who has gathered members of Sigur Ros and Mum to contribute to his second album. It was recorded in Iceland and the album reflects the alien beauty of the environment.

Archie Bronson Outfit

Fur (Domino WIGD0143)

Domino is currently riding high as the foremost exponent of angular art-rock, so it is no surprise that Archie Bronson Outfit fall neatly into that very category. While Franz Ferdinand are razor-sharp clean, the Outfit have a slightly more bluesy bent to their sound.

Beenie Man

Back to Basics (Virgin CDV05253)

Following the Top 10 Jamaican deejay Beenie Man seems to have bounced back from the troubles of earlier this year. Production from Dave Kelly, Tony Kelly and Cordel "Scotta" Burrell underlines his dancetech credentials, while a track with Timbaland will add US appeal. Lead single *King Of The Dancetech* (released August 9) is currently heavily featured on MTV Base and The Box.

Bi Cole

Trouble In Paradise (Jimmy Vinyl COO0CK012)

Cole returns with another collaborative project, this time enlisting the production skills of artists including Abhinava & Luke Vibert and Bent. His slide guitar style complements the array of musical styles well, but the album suffers from lack of cohesiveness.

Tanya Donelly

Whiskey Tapp Ghosts (4AD CDD219CD)

Former member of The Throwing Muses and Bowman of Nineties group Bitty, Donelly juggles motherhood and songwriting to produce her third

solo album. The result is a sparse-sounding collection of calm and collected ballads.

Incognito

Adventures In Black Sunshine (Dome DOMCCD52)

Jean-Paul "Bluesy" Maunick celebrates 25 years in the business with another tight set of jazz and soul. Since being to give birth to Brit jazz funk all those years ago with the first incarnation of Incognito, Bluesy may have changed the line-ups around him but the quality of his output has not wavered, as this proves.

Polysics

Polysics Or Die (Sur La Plage SLURP011CD)

This three-piece Japanese outfit make some of the noisiest music with another tight set of jazz, the favourite of Radio One's John Peel, this album is essentially a compilation of the best from their first six albums.

Various

Archie Attraction (Nonesuch CDM107)

Tracks recorded by the South African Broadcasting Company in the days of apartheid have been added to a crew of Paris-based Cameroonian musicians, FK and Living Souls, who have beefed up, revised and generally enhanced some wonderful material. It is perhaps not ambient in the truest sense, but amazing all the same.

Various

Fabric 17: Akufen (Fabric FABRIC33)

Various: Lech's Akufen persona delivers a tightly, ethically encompassing deep music from Matthew Dear, Señor Coconut and Freaks. It is a polished selection of ultra-contemporary club music from one of dance's modern-day pioneers.

Various

International Sound (Eighteenth Street Lounge ESL075)

With their own dubby tracks joining star sounds from Indian Vibes and reggae from Delroy Wilson, this mix CD highlights the US down tempo duo's eclectic and open-minded approach.

This week's reviewer: Dugald Baird, Phil Brooks, David Knight, Jim Larkin, Owen Lawrence, James Roberts, Alan Scott, Nicola Stodd, Nick Tsekeris and Simon Ward

Singles

170704
Top 75

Usher and Britney Spears hold their grip at the top, while new entries from Elvis and Will Young help give BMG the top four singles this week

HIT 40 UK

WEEK	ARTIST	TITLE	Label
1	USHER	BURN	LaFace
2	BRITNEY SPEARS	EVERYTIME	Jive
3	ELVIS PRESLEY	THAT'S ALL RIGHT	JCA
4	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Real Gone Music
5	WILL YOUNG	FRIDAY'S CHILD	BMG
6	KELIS	TRICK ME	Virgin
7	GIRLS ALLOUD	THE SHOW	Polystar
8	OUTKAST	ROSES	Arista
9	SHAZNYA LEWIS	NEVER FELT LIKE THIS BEFORE	Interscope
10	MAROON 5	THIS LOVE	Interscope
11	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	Angel/SONY
12	NINA SKY	MOVE YA BODY	Universal
13	ANASTACIA	LEFT OUTSIDE ALONE	Elektra
14	MCFLY	OBVIOUSLY	Island
15	THE BLACK EYED PEAS	LETS GET IT STARTED	AM/RSJ
16	BEVERLY KNIGHT	COME AS YOU ARE	Parlophone
17	DAMIEN RICE	CANNONBALL	World Circuit/Nonesuch
18	BLUE BUBBLIN'		Island
19	KEANE	EVERYBODY'S CHANGING	Mercury
20	JAY SEAN FEAT. RISHI RICHI PROJECT	EYES ON YOU	Mercury
21	CHRISTINA MILLAN	DIP IT LOW	Dot Jam/Universal
22	O-ZONE	DROGOSTEA DIN TEI	Proton
23	SHAPESHIFTERS	OLAS THESE	Jive
24	JANELLE SUE	IT IN A BOY'S EYE	Parlophone
25	JESS STONE	SUPER DUPELO LOVE (ARE YOU DIGGIN ON ME?)	Pointe/Universal
26	KYLIE MINOQUE	CHOCOLATE	Parlophone
27	SCISSOR SISTERS	LAURA	Polystar
28	THE RASMSIN	IN THE SHADOWS	XL
29	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK	XL
30	CASSIDY FEAT. KELLY HOTEL		XL
31	THE HIVES	WALK IDIOT WALK	Polystar
32	THE 411 FEAT. CHOSTICE	KILLAR ON MY KNEES	Sony
33	NATASHA BEINGFIELD	SINGLE	Phonogram/EMI
34	BRANDY FEAT. KANYE WEST	TALK ABOUT OUR LOVE	Mercury/Parlophone
35	NO DOUBT	IT'S MY LIFE	Interscope/Parlophone
36	THE CORRS	SUMMER SYMELINE	Arista
37	KANYE WEST FEAT. SYLVEA JOHNSON	ALL FALLS DOWN	Real Gone Music
38	THE STREETS	DRY YOUR EYES	Latched/EMI
39	LOU REED	SATELLITE LIFE OF LOVE 2004	Mercury
40	OUTKAST	HEY YEAH	Arista

INDEPENDENT SINGLES

WEEK	ARTIST	TITLE	Label
1	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK	XL (NYE)
2	THE 5.6,7,8'S	WOO HOO	Sunset (NYE)
3	ORBITAL	ONE PERFECT SUNRISE	Douglas (NYE)
4	DOGS DIE IN HOT CARS	I LOVE YOU 'CAUSE I HAVE TO	VP (NY)
5	MAX SEDGELEY	HAPPY	Sandy Bell (NYE)
6	JUNIOR JACK	STUPIDISCO	Defected (NYE)
7	THE FIERY FURNACES	SINGLE AGAIN	Rephlex (NYE)
8	BELLE & SEBASTIAN	BOOKS	Rephlex (NYE)
9	YOUNG HEART ATTACK	STARLITE	XL (NYE)
10	FREESTYLERS	FUSH UP	Angelus (NYE)
11	THE BRONX FALS	ALARM	Wichita (NYE)
12	PHOX	WILD OWLS	Concert (NY)
13	HYBRID	I'M STILL AWAKE	Defected (NYE)
14	TEJO, BLACK ALIEN & SPEED	FOLLOW ME FOLLOW ME	Mr. Bongo (NYE)
15	ED RUSH AND ORIGINAL REMIXES - VOL. 1		WIP (NY)
16	DJ'ING FEEL	SLARTJA JON FLIM	Drugs (NYE)
17	LEE CARBERIA	WOODOO DANCE	US (NYE)
18	ROB TISSER & VINYLROGUE	STAY	Tek-Tek (NY)
19	BASTIAN	YOU'VE GOT TOY LOVE	Real Gone (NY)
20	MARK PICHONETTI PRESENTS	JERSEY ST LOVE WILL BE OUR GUIDE	By The Moon (NYE)



1. Usher
Usher was the third artist to register two number one singles this year, following in the footsteps of Britney Spears and Macy Gray, but he is the first to have become a number one act on one week at the summit. Like Macy Gray before him, Usher's *Burn* manages a second week at number one, selling 31,411 copies last week.



3. Elvis Presley
Cloning a record 17th number one, Presley's second rips his fifth number three hit with *It's All Right*. Reissued to mark the 50th anniversary of its recording, the song has never before and raises Presley's tally of hits posthumously to 110. Coming after the number one success of *A Little Less Conversation* and the number five Rubberneck, it gives him a hat-trick of consecutive top five hits for the first time since 1970/73.



4. Will Young
The little track from Young's second album becomes his third straight top five single this week. *Friday's Child* is number four, number four, number four. Right Now features some last December) and Your Game (number three in March).

The Official UK

WEEK	ARTIST	TITLE	Label
1	USHER	BURN	LaFace
2	BRITNEY SPEARS	EVERYTIME	Jive
3	ELVIS PRESLEY	THAT'S ALL RIGHT	JCA
4	WILL YOUNG	FRIDAY'S CHILD	BMG
5	GIRLS ALLOUD	THE SHOW	Polystar
6	NINA SKY	MOVE YA BODY	Universal
7	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Real Gone Music
8	SHAZNYA LEWIS	NEVER FELT LIKE THIS BEFORE	Interscope
9	O-ZONE	DROGOSTEA DIN TEI	Proton
10	MCFLY	OBVIOUSLY	Island
11	OUTKAST	ROSES	Arista
12	KELIS	TRICK ME	Virgin
13	THE HIVES	WALK IDIOT WALK	Polystar
14	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	Angel/SONY
15	JAY SEAN FEAT. RISHI RICHI PROJECT	EYES ON YOU	Mercury
16	BLUE BUBBLIN'		Island
17	THE BLACK EYED PEAS	LETS GET IT STARTED	AM/RSJ
18	KYLIE MINOQUE	CHOCOLATE	Parlophone
19	DAMIEN RICE	CANNONBALL	World Circuit/Nonesuch
20	BASEMENT JAXX FEAT. LISA KEKAULA	GOOD LUCK	XL
21	CASSIDY FEAT. KELLY HOTEL		XL
22	BEVERLY KNIGHT	COME AS YOU ARE	Parlophone
23	ANASTACIA	LEFT OUTSIDE ALONE	Elektra
24	EMAMON 'EM' (I DON'T WANT YOU BACK)		Jive
25	FRANKIE FURK (I'VE RIGHT BACK)		All Around The World (NYE)
26	BRANDY FEAT. KANYE WEST	TALK ABOUT OUR LOVE	Mercury/Parlophone
27	IAN VAN DAHL	BELIEVE	Nuclear Blast (NYE)
28	THE 5,6,7,8'S	WOO HOO	Sunset (NYE)
29	ORBITAL	ONE PERFECT SUNRISE	Douglas (NYE)
30	MAX SEDGELEY	HAPPY	Sandy Bell (NYE)
31	SCISSOR SISTERS	LAURA	Polystar
32	DOGS DIE IN HOT CARS	I LOVE YOU 'CAUSE I HAVE TO	VP (NY)
33	TWISTA	OVERNIGHT CELEBRITY	Atlantic (NYE)
34	GHOSTFACE FEAT. MISSY ELLIOTT	PUSH	Mercury/Parlophone
35	JESSICA SIMPSON	WITH YOU	Mercury/Parlophone
36	GIRLS OF FHM	DA YA THINK I'M SEXY?	Mercury/Parlophone
37	KANYE WEST FT SYLVEA JOHNSON	ALL FALLS DOWN	Real Gone Music
38	MAROON 5	THIS LOVE	Interscope

McFly debut at the top spot, something even their peers Busted have yet to achieve. Other albums bouncing back up include Black Eyed Peas, Damien Rice and Avril Lavigne

The Official UK

TOP 20 MUSIC DVD

Pos	Week	Artist Title	Label
1	1	ELVIS PRESLEY '68 COMEBACK SPECIAL	BMG Video/DSP
2	1	THE STONE ROSES THE DVD	Edelstar/DSP
3	4	CHER THE VERY BEST OF	Warner Music Int. DVD
4	2	CANS N' ROSES WELCOME TO THE VIDEO	Universal DVD
5	4	CHER THE FAREWELL TOUR	BMG Video DVD
6	1	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone DVD
7	6	THE WHO THE KIDS ARE ALRIGHT	Saregum DVD
8	5	VARIOUS LATER... COOL BRITANNIA	Warner Music Video DVD
9	9	AC/DC LIVE AT DONINGTON	Epic DVD
10	12	BRITNEY SPEARS IN THE ZONE	Capitol DVD
11	8	YES ACQUISIT	Classica Pictures DVD
12	15	THE EAGLES HELL FREEZES OVER	BMG Video/DSP
13	7	RED HOT CHILI PEPPERS GREATEST HITS	Warner Music Video DVD
14	10	THE WHO THIRTY YEARS OF MAXIMUM R&B LIVE	Universal Video DVD
15	13	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Music Int. DVD
16	3	DJ SHADOW IN TUNE AND ON TIME	Meridian DVD
17	4	HANK MARVIN HANK PLAYS LIVE	Universal Video DVD
18	8	ABBA IN CONCERT	Polygram DVD
19	6	ELVIS GREAT PERFORMANCES	Dani Music DVD
20	16	VARIOUS THE LAST WALTZ	Nonesuch DVD



McFly With two number one singles under their collective belt, McFly make their expected debut atop the album chart with *Room On The 3rd Floor*, which sold 21,589 copies last week. Their strobolators Busted have yet to top the album chart, even though they have sold more than 1.9m albums in less than two years. McFly have an average age of just 17 and are the youngest act to have a UK number one album.

TOP 10 JAZZ/BLUES ALBUMS

Pos	Week	Artist Title	Label
1	1	NORAH JONES FEELS LIKE HOME	Blue Note CD
2	6	RAY CHARLES THE DEFINITIVE	World Circuit
3	2	NORAH JONES COME AWAY WITH ME	Kingdom CD
4	3	JAMIE CULLUM TWENTYSOMETHING	Capitol
5	4	BEBEL GILBERTO BEBEL GILBERTO	Capitol DVD
6	6	DIANA KRALL THE GIRL IN THE OTHER ROOM	Nonesuch
7	5	VARIOUS ARTISTS CAPITAL GOLD JAZZ LEGENDS	Epic DVD/CD
8	7	JAMIE CULLUM POINTLESS NOSTALGIC	Captain Jack
9	8	AMY WINHOUSE FRANK	Capitol CD
10	9	HARRY CONNOR JR ONLY YOU	Columbia/RED



Black Eyed Peas TV ads and the success of fourth single 'Let's Get It Started', which reached number 11 last week, have boosted Black Eyed Peas' album *Monkey Business*, which rockets 39-9. It is the album's highest placing for 18 weeks, and comes a year and a week after its release, since while it has sold 1.2m copies.

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist Title	Label
1	KATIE MELUA CALL OFF THE SEASONS	Parlophone
2	NORAH JONES FEELS LIKE HOME	Blue Note
3	CANS N' ROSES GREATEST HITS	Capitol
4	USHER CONFESIONS	A&M
5	GEORGE MICHAEL PATIENCE	Mercury
6	KEANE HOPES AND FEARS	Island
7	JOSS STONE THE SOUL SESSIONS	Real Gone Music
8	SCISSOR SISTERS SCISSOR SISTERS	Capitol
9	WILL YOUNG FRIDAY'S CHILD	Capitol
10	ANASTACIA ANASTACIA	Capitol
11	BLACK EYED PEAS ELEPHUNK	A&M
12	DIDO LIFE FOR BEAT	Cherry
13	OUTKAST SPEAKEROBOXX/LOVE BELOW	Arista
14	SNOW PATROL FINAL STRAW	Fontana/Red
15	STREETS A GRAND CONF COME FOR FREE	Atlantic
16	LEANN RIMES THE BEST OF	Columbia
17	FRANZ FERDINAND FRANZ FERDINAND	Mercury
18	JAMIE CULLUM TWENTYSOMETHING	Capitol
19	NO DOUBT THE SINGLES 1992-2003	Interscope/Polygram
20	MAROON 5 SONGS ABOUT JANE	Capitol



Avril Lavigne Although it's still three weeks away, Lavigne's single 'My Happy Ending' got massive support from TV and radio last week, climbing 65-11 on TV and 92-73 on the radio album chart. The album jumps 18 places as a result; it has moved 1-3-10-19-20-33-15 since it was released in June.

Pos	Week	Artist Title	Label
1	1	McFLY ROOM ON THE 3RD FLOOR	Capitol/RED
2	1	SCISSOR SISTERS SCISSOR SISTERS	Polygram/RED
3	2	THE STREETS A GRAND CONF COME FOR FREE	Island/RED
4	5	USHER CONFESIONS	Arista/RED
5	4	KEANE HOPES AND FEARS	Capitol/RED
6	3	RAZORLIGHT UP ALL NIGHT	Virgin/RED
7	6	JOSS STONE THE SOUL SESSIONS	Mercury/RED
8	2	THE JACKSONS THE VERY BEST OF	Capitol/RED
9	38	BLACK EYED PEAS ELEPHUNK	A&M/RED
10	16	OUTKAST SPEAKEROBOXX/LOVE BELOW	Arista/RED
11	12	FRANZ FERDINAND FRANZ FERDINAND	Mercury/RED
12	14	KANYE WEST THE COLLEGE DROPOUT	Blockbuster/RED
13	14	BRITNEY SPEARS IN THE ZONE	Capitol/RED
14	23	DAMIEN RICE 0	Capitol/RED
15	7	AVRIL LAVIGNE UNDER MY SKIN	Capitol/RED
16	21	SNOW PATROL FINAL STRAW	Capitol/RED
17	10	THE STREETS ORIGINAL PIRATE MATERIAL	Island/RED
18	22	NORAH JONES FEELS LIKE HOME	Blue Note/RED
19	8	THE ORDINARY BOYS OVER THE COUNTER CULTURE	Blue Note/RED
20	42	WILL YOUNG FRIDAY'S CHILD	Capitol/RED
21	43	GEORGE MICHAEL PATIENCE	Mercury/RED
22	30	ANASTACIA ANASTACIA	Capitol/RED
23	11	BEVERLY KNIGHT AFFIRMATION	Capitol/RED
24	17	MARCO WINES HURT NO MORE	Capitol/RED
25	17	GUNS N' ROSES GREATEST HITS	Capitol/RED
26	32	MAROON 5 SONGS ABOUT JANE	Capitol/RED
27	15	LLOYD BANKS THE HUNGER FOR MORE	Interscope/RED
28	18	DONNA SUMMER THE JOURNEY - THE VERY BEST OF	Mercury/RED
29	18	KELIS TASTY	Capitol/RED
30	8	THE CURE THE CURE	Capitol/RED
31	85	THE STONE ROSES THE STONE ROSES	Capitol/RED
32	29	RED HOT CHILI PEPPERS GREATEST HITS	Warner/RED
33	41	MORRISSEY YOU ARE THE QUARRY	Arista/RED
34	25	MORRISSEY THE BEST OF - SUEDEHEAD	Capitol/RED
35	6	SUPERGRASS SUPERGRASS IS 10 - THE BEST OF 94-04	Polygram/RED
36	RE	RAY CHARLES THE DEFINITIVE	World Circuit/RED
37	40	PHIL COLLINS THE PLATINUM COLLECTION	Capitol/RED
38	50	D-12 D12 WORLD	Interscope/RED

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