

Inside: Lucie Silvas Busted The Concretes Air Tom Baxter Raghu

MUSICWEEK



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Elvis Presley 'That's All Right' • Bill Haley & His Comets 'Rock Around The Clock' • Dean Martin 'Sway' • Nat King Cole 'Smile' • Frank Sinatra 'Young At Heart' • Perry Como 'Papa Loves Mambo' • The Chordettes 'Mr Sandman' • Doris Day 'Secret Love' • Sammy Davis Jr 'Hey There' • J & J 'I Got A Woman' • Lavern Baker 'Tweedle Dee' • Elvis Presley 'Blue Moon' • Bill Haley & His Comets 'Dim, Dim The Lights' • Elvis Presley 'I Love You Because' • Muddy Waters 'Hoochie Coochie Man' • Big Joe Turner 'Shake Rattle And Roll' • The Chords 'Sha-Boom' • Bill Haley & His Comets 'See You Later Alligator' • Rosemary Clooney 'This Ole House' • Elvis Presley 'That's All Right' • Bill Haley & His Comets 'Rock Around The Clock' • Dean Martin 'Sway' • Nat King Cole 'Smile' • Frank Sinatra 'Young At Heart' • Perry Como 'Papa Loves Mambo' • The Chordettes 'Mr Sandman' • Doris Day 'Secret Love' • Sammy Davis Jr 'Hey There' • J & J 'I Got A Woman' • Lavern Baker 'Tweedle Dee' • Elvis Presley 'Blue Moon' • Bill Haley & His Comets 'Dim, Dim The Lights' • Elvis Presley 'I Love You Because' • Muddy Waters 'Hoochie Coochie Man' • Big Joe Turner 'Shake Rattle And Roll' • The Chords 'Sha-Boom' • Bill Haley & His Comets 'See You Later Alligator' • Rosemary Clooney 'This Ole House' • Elvis Presley 'That's All Right' • Bill Haley & His Comets 'Rock Around The Clock' • Dean Martin 'Sway' • Nat King Cole 'Smile' • Frank Sinatra 'Young At Heart' • Perry Como 'Papa Loves Mambo' • The Chordettes 'Mr Sandman' • Doris Day 'Secret Love' • Sammy Davis Jr 'Hey There' • J & J 'I Got A Woman' • Lavern Baker 'Tweedle Dee' • Elvis Presley 'Blue Moon' • Bill Haley & His Comets 'Dim, Dim The Lights' • Elvis Presley 'I Love You Because' • Muddy Waters 'Hoochie Coochie Man'

OUT OF COPYRIGHT FROM JAN 1 2005

The copyright timebomb

Why it's time for action, p6

WH Smith signs deal with EUK

Retail chain reverses policy of sourcing product direct from record companies by inking deal with distributor **p3**

Eamon lifts BMG market share

US rapper's massive hit helps major underline dominance on singles in quarter two, as it also moves to top albums list **p10**

Hopes and fears for Mercury list

Industry insiders reveal their favourites for the Nationwide Mercury Prize shortlist, to be unveiled this week **p11**



This week's Number 1s
Albums: Scissor Sisters
Singles: Shapeshifters
Airplay: Shapeshifters



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► 'For the rock'n'roll canon, January 1 next year threatens to be the new Year Zero... as 50-year-old records fall out of copyright' - Analysis, p6-9

24.07.04

Digest

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

EMI boss silences critics at AGM

EMI Group chairman Eric Nicolotti deftly batted back criticism from the floor of the group's AGM last week over whether the group faced a long-term strategic problem in the US following its failure to combine with another music group. Nicolotti told shareholders that, despite proposed mergers with BMG and Warner not succeeding, progress in the US in the last two years had been "dramatic" and the group was not facing a strategic problem through lack of market share.



Stewart: most lucrative UK tour in the US

Rod Stewart leads nine UK acts among Pollstar's 100 highest-grossing US tours of the first half of 2004, and also topped the chart after grossing \$45.7m (£24.6m) and \$44.9m (£24.1m) respectively, while Stewart finishes seventh after selling an average 11,488 tickets per show and generating \$32.7m (£17.6m) over the course of his entire tour. Elton John ranks 12th, while Westminister's Get-together approach to **typosetting** has resulted in six companies including BMG and MTV pleading to stop such activity in central London. It means that officially none of the majors is **typosetting** in traditional locations such as Soho or the West End. However, the council is yet to receive a commitment from Mean Fiddler. Apple has accumulated its highest third quarter revenues in eight years thanks to the seemingly unstoppable success of the iPod and its iTunes music service. Results issued last Wednesday for the three months to June 26 this year show the company posted a net profit of \$61m (£32.9m) compared with \$19m (£10.2m) in the same quarter last year. Revenue increased by 30% to \$2.01bn (£1.01bn). Perma's newly-created bidding subsidiary, Jamaica Trading, last week confirmed it was in the process of re-evaluating its bid for **WHS Smith** following a breakdown in talks with the retailer last month. Government minister addresses creativity and copyright seminar, p4

and TV programmes within the next 12 months. Creative London, launched earlier this year by the Mayor's London Development Agency, is today (Monday) announcing a free intellectual property advice service on how to exploit and protect creative ideas through patents, copyright, design registration or trademarks. The Own Service will offer seminars, online and face-to-face advice.

Exposure

BBC boss defends new music policy

BBC director of radio and music Jenny Abramsky highlighted the Corporation's support of artists such as Keane, Franz Ferdinand and Natasha Bedingfield during a Radio Festival speech to defend publicly-funded music coverage. She told the Birmingham event last Wednesday that the Corporation could offer a commitment to new bands, live coverage, documentaries and diversity that was not matched by the commercial sector. Commercial radio leader David Elstein told last week's Radio Festival in Birmingham that consolidation ushered in under the Communications Act would not be necessary due to the detriment of standard UK radio. Since the ownership liberalisation on 35 stations have changed hands, of which just 11 have been bought by existing radio companies, said Guardian Media Group's Elstein, the new chairman of the Commercial Radio Companies Association (CRCA). Top Of The Pops is to go out live in its 40-year broadcast for the first time in its 40-year history in a one-hour special on July 30. The show

from Baltic Quay in Gateshead will be hosted by Tim Kask, Fearnie Cotton and Reggie Yates. Meanwhile, TOTP has been dropped by BBC 2. London-based Capital FM is replacing Margherita Taylor's late night weekday show this September with a show combining music and listener phone-ins. Jezza's Capital Confessions will run Sundays to Thursdays from 10pm to 1am, while Taylor will move to 10am to 1pm on Sundays. Frank Skinner's ITV show is to feature live acts for the first time. p4

Sign here

Warner clinches first Live Aid deal

Warner Music International is expected to have one of quarter four's biggest-selling music titles after signing a deal with the Band Aid Trust to release the historic Live Aid concert on DVD. The company is lining up a four-disc boxed-set for release on November 1 of the 1985 concert staged in London and Philadelphia, the first time recordings of the event would have been commercially released in any format. Wise Buddha Creative has struck a deal with 6Music to provide the BBC digital station's entire singles package. Wise Buddha, which struck a similar deal with Capital FM for Johnny Vaughan's breakfast show, says it is presently seeking writers and composers for its creative team. MTV Japan, in association with its partner Yamaha, has launched a song-recognition service for Vodafone users in Japan utilising technology provided by UK company Shazam. MTV Music Finder is available through the Vodafone Live! service and, while it is free to trial, regular

users of the service will be required to pay a monthly subscription. Telefunica has selected Musiwave to operate its new hi-fi ringtone service. Musiwave, Ringtones are now available through Telefunica Movies Espana's Ringtones & Images section, with repertoire supplied by all the majors and key independents including Vaino Music, Poshnet, Eddi, Sanctuary and Knotor, enabling it to offer both international and local repertoire.

People

Urban seminar lines up top acts



ShyStyler on Urban Music Seminar panel

The Roc-A-Fella sponsored Urban Music Seminar has lined up Dreeze Rascal, Lemar, Wiley, ShyStyler and Hinda Hicks on different panels over the course of the two-day event in Soham, Rock-A-Fella CEO Damon Dash and artists Freeway and Julez Sanatiana will also appear on panels during the September 18 and 19 event at London's Royal Festival Hall. Virgin Records' Mark Terry has been promoted from marketing director to marketing & creative director at the company. The promotion sees Terry take on additional responsibility for the video department, under Carole Burton-Fairbrother, and art department, under Emma Poole. Terry has been marketing director at the company since 2000, working on acts including Chemical Brothers, Massive Attack, Turin Brakes, The Thrills, Keis and NERD. Trinity Mirror chief executive Steve Bailey has been formally voted onto the EMI Group board. Bailey was appointed in April and was elected by shareholders at the group's AGM last Tuesday as a non-executive director. At the same time, John Gildersleeve, a non-executive director at Gallagher Group, was formally voted onto the music company's board as deputy chairman. 02's Leslie Golding is joining Siem's Music City 2 You service, p4 Polydor's retiring George McManus is veteran, p5 Entertainment distribution company 3DD has expanded its sales base to account for increased growth in the DVD sector. James Anderson and Roger Barton are heading a new sub-division, 3DD Media Licensing, which will focus on the DVD sector. PPL has appointed its first government relations director, p5



The BPI provided MPs with a loose up to mark the end of the Parliamentary session last Monday. Some 50 MPs turned up for the event, which featured entertainment by the MPs' band MP4 (Picture). The Rock The Boat event - the latest addition to the BPI's lobbying activities - was staged onboard the Salient cruiser by the Houses Of Parliament and was kicked off by

speeches from BPI executive chairman Peter Janicsson and schools standards minister David Miliband, who paid tribute to the BPI as a "just and powerful force". As well as MPs and lobbyists, the event also attracted representatives from Sony Music, EMI, BMG, Chrysalis Group, First Night and Revolver, as well as the IFLP, PPL and British Music Rights.

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

WH Smith addresses problematic out-of-stock issues after link-up with third-party supplier Smiths employs EUK to fill its racks

Retail

by Paul Williams and Joanna Jones
WH Smith has turned to Entertainment UK (EUK) in an effort to address the retail chain's poor track record of getting music product on its shelves.

With Smiths' customers frequently left frustrated by releases being out of stock in-store, the generalist has decided to link-up with EUK, the leading third-party distributor, in a bid to improve its supply lines.

The move marks a radical departure for Smiths which, until now, has bought all its music product directly from record companies. But the switch to EUK from this August finally brings it in line with other non-specialists such as Woolworths, Tesco, Asda, Sainsbury's and Safeway, who all use third-party suppliers.

The retailer's business unit director for entertainment, Steve Heald, says: "We've talked about doing this long enough. Our business hasn't been going well and we could carry on and bury our heads

in the sand and hope it gets better, but we want to take positive action and to improve the business.

"It is not a signal of retrenchment or a hidden agenda. I'm hoping it will be seen as something positive and, if we can get our supply chain right, I feel our relationship with the record companies big or small will have an opportunity to improve and not get worse."

Smiths, which in recent years has seen its once strong position in the music sector eroded by the supermarkets and fellow generalists, withdrew completely from the singles market at the end of March. However, Heald says the retailer remains committed to music and that the switch to EUK is about how to make more of its in-store music space and put more music product in front of music customers.

He adds, "We've no plans to cut the music space beyond changes made in Easter and we've slightly increased the space towards the front of our stores, which is having a positive effect."

And, given the albums market's shift towards an older demographic,



WH Smiths: confident new relationship will prevent music racks going empty

Heald believes the chain is well placed to capitalise. "There's more of a tendency to have adults over 25, so the albums market over time is moving in our favour," he says.

For EUK, the deal to supply 545 WH Smith stores further strengthens its position on the UK high street. Its existing client base already includes Tesco and sister companies Woolworths and MVM.

Meanwhile, Asda used its summer conference last Thursday to warn entertainment suppliers that

it needed to be convinced about increasing space in-store for music and video.

The supermarket's director of George and general merchandising Andy Boyd told his audience, gathered at London's Lords Cricket Ground, "Music and video in lots of areas does not offer value in comparison to other products in our stores - where you can buy a DVD player for £30. At the moment, selling Scottish cricket shirts is a better use of space than expanding

music and video."

Boyd challenged the entertainment team to grow profits faster than sales, which were "ramping away" in entertainment. "But the whole cost of the supply chain needs to be worked on us, if that continues, it is a problem because there are other things to do with our space," Boyd told suppliers.

Delegates heard that, although Asda was reducing its merchandise in-store by 25% in 2005 in-store, it was retaining a strong commitment to the format.

Music and games buying manager Nick Chilcott, meanwhile, pointed to a £5m investment programme in Asda stores in the past year which has enabled the retailer to step up its focus on DVD and games alongside back catalogue in music.

Universal sales director Brian Rose says, "It's really good news Asda are staying with singles, albeit with a slightly reduced offer, and it's great what they have done on albums - getting stock out live into stores."

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Sony BMG merger: speculation reaches fever pitch

Groups opposed to the Sony BMG merger are readying themselves for bad news tomorrow (Tuesday) when a full complement of EC commissioners is expected to rubber stamp approval of the deal.

Although the official line from Impala is that it is impossible to pre-empt EC competition chief Mario Monti's judgment, all indications from Brussels appear to be swinging towards the pro-merger camp. And, as the mood at both record companies becomes increasingly confident, the humour among the coalition of

opposing groups has become increasingly pessimistic as each day passes without the Brussels competition office issuing even one page of "remedies" it would require from Sony and BMG to allow the combination. A list of remedies faced by EMI and Warner was enough for the two companies to scrap their merger ambitions in 2000. However, Impala president and Plac co-president Michel Lambert admits, "We could be taken by surprise."

The 30 EC commissioners, including Chris Patten and Neil Kinnock, will hear Monti's

findings in Strasbourg tomorrow after the meeting was brought forward; July 22 was previously linked in diaries as the provisional date for announcing the merger decision.

Insiders suggest that the two music groups could then learn their fate later the same day, with the commissioners unlikely to block or even challenge Monti's findings. The official clearance for the merger could then be signed by the end of this month. An EC spokeswoman would not confirm the agenda for the meeting and said no press conference had been

scheduled for that day.

Despite the "feeling" that the merger will be cleared without remedies, Impala and a coalition of four other opposing groups, including managers group IMMF and retailer body Gera, made a last-ditch attempt to sway opinion in their favour last week by sending a letter to all 30 commissioners asking them to again consider the "impact of the merger". However, the letter, which followed a similar plea in June by Lambert to the same commissioners, appears to have accepted the inevitability of the

merger being green-lighted.

If the decision goes in favour of Sony and BMG, Impala says it may appeal the case at the European Court of First Instance, which has ruled against Monti previously in a case involving Airtrous and First Choice - although that time, in June 2002, it reversed his decision to block a merger.

Separately, BMG denied press reports at the end of last week that it had already started a redundancy process ahead of the EC making a merger announcement.

THE MUSIC WEEK PLAYLIST



SEELENLUFT
The Way We Go (Kleyn)
Austria's Beat Solar takes a punk-funk turn on this electro-fueled album featuring the Jesus & Mary Chain's Jim Reid (album, Aug 30)



TIBBY T
Ready She Ready (remix feat Ms Dynamite and Dya Posh) (CD promo)
New unsigned, Tibby T delivers a hokey slice of dancehall with hot remixes (single, tbc)



ROOSTER
Come Get Some (Brightside)
One of the best new live acts around, Rooster are set to follow their TV festival appearance with this, their first full release (single, September)



PRODIGY
Always Outnumbered, Never Outgunned (XL)
The album is a grower which deserves plenty of listening time (album, August)



AVRIL LAVIGNE
My Happy Ending (Arista)
Single two from Avril's excellent second album is sure to put the accelerator back on her career (single, August)



APARTMENT
Paid In Full (unsigned)
Keep an eye on this act, who are being tipped as "the next Keane" and could well be one of the Big Bands of next year (MP3 demo)



KEANE
Bedshaped (Island)
Another huge apply hit on the way from Hopes & Fears to accompany the brisk summer of festivals (single, August 16)



DIZEE PASCAL
Showtime (XL)
Album two continues to tread a unique path, along with a surprise revival of Captain Sensible's Happy Talk (album, September 6)



ELVIS COSTELLO & THE ATTRactions
Almost Blue (Esel Records)
Don't be misled by the album re-releases this classic country outing with a bonus disc of unreleased material (album, July 26)



CHERIE CHARLES
No. 1 (Jive)
The debut single from Billy Costello's daughter is a lush slice of homegrown R&B (single, August 9)

Minister backs industry on copyright education

The music industry is taking the first steps in discussing how children can be taught to respect copyright in the digital age.

Arts minister Estelle Morris told the Creativity and Copyright Education Seminar in London last Thursday that it was an issue that needed to be tackled promptly, both for the good of the music industry and the children themselves. "The world in which our children grow up will value creativity more than any other skill, and that's a change from when I was teaching, when we taught children technology was the most valuable skill," she told the event, organised by British Music Rights, with the Department for Education & Skills and the Department of Culture, Media & Sport.

"But you can't say creativity is the most important skill but then not give them any protection from someone coming along and pinching their ideas. So the message we're giving to children is for their benefit."

Live Music Forum chair Feargal Sharkey said there was a need to communicate the importance of

copyright on a level the public understood and point out it was not there merely to serve pop stars, but less well-off creators such as the 94% of songwriters and composers who earn less than £10,000 a year from PRS.

"We have to get the message across that people are stealing from someone just like them who is just trying to do an honest day's work," he said.

EMI government affairs vice president Sara John said the industry had allowed illegal downloaders to steal a march in the very language of the debate. "We've allowed words like 'freedom' to be hijacked by those who say creativity will flourish if music is made freely available to all," she says. "This is wrong, as often great works start with a blank sheet of paper. Freedom's a great thing, but freedom to plagiarise is not."

On the issue of where copyright should be placed within the curriculum, a breakout session involving education experts found wide support for introducing it as part of citizenship learning.

LUCIE SILVAS

What is likely to be one of the highest-profile new artist launches of the year got under way last week, as Mercury Records made the first steps to introduce Lucie Silvas to key radio and TV executives.

Fresh from support tours with Jennie Coulton and Will Young, the artist, whose style encompasses reference points including Christina Aguilera and Alicia Keys, played a handful of media showcases last week at London's Bush Hall ahead of full promotion of her debut album, which will be released in October.

It is the second time Silvas has been launched as a solo artist, having previously been signed to EMI-Chrysalis five years ago.

Following an unsuccessful stint

at the label, Silvas was dropped, but subsequently signed to Universal dance imprint Serious. A change in management structure, which saw Serious folded into Mercury, allowed Silvas to change the direction of her music.

Mercury co-managing director Matt Jagger says, "She was working on a pop R&B-type of sound which didn't really suit her, so we took it back to basics and worked out what her true strengths are, which is how the sound developed to where it is now."

Mercury is launching Silvas after its first significant domestic breakthrough for some time, with Razorfish's debut album *All Night* entering the top five earlier in July.

CAST LIST: Management: Neale Estesby, Empire Management; A&R: Matt Jagger, Mercury Records; Promoter: Bono Morisi, Mercury Records; Press: Barbara Charone/Moira Bellas, MBC Media.

SNAP SHOT

► 'For all the concern about the industry taking its eye off the ball, the process of signing and developing quality music is continuing' – Editorial, p14



Polydor's McFly were presented with special Guinness Book of Records awards last week after reclaiming The Beatles to become the youngest British band to score a number one hit with their debut album. The awards for *Room On The 3rd Floor* were handed out before the group played a special concert at London's Barfly venue for 200 fans. The launch continues a strong start to 2004 for the

company, following a number one launch for Keane, whose *Hopes & Fears* is among the 10 biggest sellers of the year. Pictured with McFly are (from left to right) Universal managing director Paul Adam, Prestige Management's Richard Rashman, Island's Lewis Bloom and Heather Redmond, Prestige's Matt Fletcher and Island's Sarah Boneman and Jason Hey.

PPL bolsters lobbying team by creating new lead role

PPL is further strengthening links between the music industry and government by appointing Dominic McGonigal to the newly-created position of government relations director.

McGonigal, PPL's director of strategy and business development for the past three years, will be responsible in the new role for lobbying government at national and European level on issues such as the Music Manifesto, intellectual property rights and BBC charter renewal.

The creation of the role by chairman and CEO Fran McKenna makes PPL the latest industry body to have someone specifically overseeing government affairs, after EMI appointed the Department of Culture, Media & Sport's one-time music industry advisor Sir John as government affairs vice president in October 2002.

Nevkila says McGonigal's appointment comes at the time of a more open-door policy from the Government, which the music industry must embrace. "We must proactively contribute to policies,"



McGonigal: need for proactive stance

he says. "For example, music education – who else can better play a role in education than the music industry? It will do so much to create a future pool of talent that will benefit us all. And copyright awareness – if the Government is saying we need to fill gaps in legislation then we should be queuing up to get involved."

Nevkila says copyright extension is a crucial issue. "In the UK we have the lowest time span on copyright compared to the US, and if we can get copyright

extended by just 20 years it will make a huge difference, especially against the backdrop of falling sales when people are relying on PPL more than ever," he says.

On BBC charter renewal, Nevkila says, "The BBC is one of our biggest customers, so its future is of the utmost importance to us. What we're saying is we want to play a constructive and friendly part in the discussions."

He also welcomes the DTT's recognition of the importance of the creative industries and says now is an important time for music. "It's crucial that we feel we're on the Government's radar screen," he says.

McGonigal's move to a new role also results in a shift for head of public relations Jill Drew, who now reports directly to Nevkila. He pays tribute to her contribution to the organisation. "Jill Drew has done a truly phenomenal job in recent years and her new, direct reporting line to myself recognises her achievements and the importance of the role that she plays in the whole organisation," he says.

THE BPI AWARDS

All Saints
 Various: Super 70s
 Rock (EMI/Virgin)
 (silver)
 Lloyd Banks: The
 Hunger For More
 (Polydor) (silver)
 Various: Back To

The 80s (Sony)
 (silver)
 Various: Ultimate
 Acoustic (Sony)
 (silver)
 Various: Heroes
 (Sony) (silver)
 The Jacksons: The
 Very Best Of The

Jacksons (Sony)
 (silver)
 Deneen Blue: Late
 September (Qwest)
 (silver)
 The Hives:
 Tyrannosaurus
 Hives (Polydor)
 (silver)

Twista: Kamikaze
 (Atlantic) (silver)
 Adam And The Ants:
 The Very Best Of
 Adam And The Ants
 (Sony) (gold)
 Various: More Than
 A Feeling (Sony)
 (gold)

Phil Collins:
 Platinum Collection
 (EMI/Virgin) (gold)
 Various: England -
 The Album
 (EMI/Virgin) (gold)
 Various: Power
 Barbed 2 (EMI/
 Virgin) (copper)

Arastaco:
 Arastaco (Epic)
 (double platinum)



Abba and Who stars praise Polydor veteran

George McManus has drawn plaudits from a range of legendary artists, from Abba to The Who, after announcing his retirement from Polydor after 37 years with the company.

McManus, who will remain an industry consultant, numbers Abba, the Bee Gees, Andrea Bocelli, Richard Carpenter, Eric Clapton, The Jam, Lord Andrew Lloyd Webber, Van Morrison, the Osmonds, Slade, The Who and Vanclays among the many artists he has worked with since joining the company in June 1967.

McManus was behind the development of the Gold-brand, which included 26m-selling Abba collection as well as a double-platinum Carpenters compilation. He also managed the marketing of a number of very successful soundtracks and cast recordings, including Saturday Night Fever and Mamma Mia, and played a leading role in the introduction of the CD format during the Eighties.

"To have worked this long in

an industry I love has been absolutely amazing and I hope I have proved that you are never too old to rock and roll," says McManus.

Polydor's joint managing director David Joseph says, "George has been part of the fabric of Polydor for the best part of four decades. The place will not be the same without him and I am delighted that he has agreed to continue working with us as a consultant."

A host of artists McManus has worked with have paid tribute. "George has been a friend and loyal supporter for many years, while Robin Gibb says, "George is one of the top marketing guys I've ever worked with. I will miss him in that role, but will always think of him as a friend."

Abba's Benny Andersson describes McManus as "a rock in a shaky world", while Roger Daltrey adds, "I wish George all the best. He's a music guy whose hard work for us over many years is much appreciated."

Manufacturer recruits key player to push music service

Siemens recruits O2 head of music

Downloads

by Ajax Scott

O2 head of music Leslie Golding is leaving the mobile operator to join Siemens to spearhead the roll-out of its Music2You music download service.

The phone company unveiled M2Y last year with the intention of building it into the mobile equivalent of web distributors such as O2D. Although it has provided the infrastructure for services such as O2's mobile music player and has launched in Germany, the UK and Ireland, it has so far held a low profile in the UK.

In his new role as director of content and alliances, Golding will liaise with content owners to pitch the services of M2Y, which range from making tracks available for download through to feeding back centralised data about individual artists pooled from participating operators. "This is the back-end network and support structure for what I started at O2 two-and-a-half years ago," says Golding. "The problem for networks is that they don't have the focus to be able to manage and offer all the data [about downloads] that labels want."

His appointment, which is

effective from August 2, comes as a number of leading handset manufacturers prepare to launch next generation handsets with built-in music download capability later this year. M2Y business program manager Uwe Placzek says, "Every major manufacturer will have such a phone out by the end of the year. Then it's all dependent on what plans the network operators have in their roadmaps in terms of music."

According to Placzek, the division essentially aims to act as a download clearing house which can do everything from pre-processing content through to hosting and operating the secure download platform, connecting it to operators' back-end systems, clearing royalties and packaging DRM. As an open platform it can handle any kind of DRM and can distribute music via platforms spanning mobile, web and interactive TV, although its main initial focus is mobile.

"I believe there will be no difference between mobile and web downloads," says Placzek. "There will be convergence, which makes it more and more important that you can deliver to more than one channel."

M2Y currently has around 300,000 tracks from major labels

and Aim members within its database, and is seeking to upload as many more as possible for free. "All the tracks are absolutely the same as full digital licences, they are not clips," says Golding. "So long as the tracks have been cleared for digital distribution, they will be available on the service."

M2Y then offers this repertoire for distribution by the networks, although the range of tracks available from any one operator will depend on the licensing deals they have in place with the content owners. M2Y makes its money by charging operators a fee - typically €0.20 to €0.25 - per download.

Placzek says, "We take care of everything else except the licensing. This was a strategic decision since feedback from the major [network] players in the market indicated that they wanted to do content deals themselves - they don't want to have someone else in between."

Although M2Y is a division of Siemens Switzerland, Placzek says it will work with any handset manufacturer. Its platform will be used in the next-generation phones being launched later this year by companies including Siemens, Sony, Ericsson, Samsung and Motorola.

ajsc@musicweek.com

Skinner launches music slot

A new TV promotional opportunity is opening with the Frank Skinner show planning to incorporate a new music slot in the forthcoming series of the chat show.

The move by the TV programme comes as TV pluggers and promotions departments rue the departure of TOTP2 after nine years on BBC2.

From this autumn, Skinner's show will for the first time feature a music guest, who will perform his or her new single after being interviewed by the comedian. The series is already a favourite with musicians, with recent guests including Björk, Eric Clapton, Britney Spears, Elvis Costello and Noel Gallagher. The new 12-part series will air in September or October.

TV pluggers are already licking their lips at the possibility of getting their clients in front of a TV audience of 7m at a peak altitude with 31% its audience made up of the core music-buying demographic of 16- to 34-year-olds.



Skinner with Britney Spears: delivering prime-time audience to TV pluggers

Meanwhile, some pluggers have reacted with sadness at the decision of BBC2's new controller Roly Keating to "rest" TOTP2 for "the foreseeable future" after nearly a decade. However, the BBC says there is still a TOTP2 Christmas special planned for this year.

Music House's head of TV

Jenni Page says she will be pushing some of her acts to Skinner's show. "TOTP2 was for the older demographic and I am not sure if it is just on pause," she says. "But with Frank Skinner he has quite diverse tastes and they know that music does work on entertainment shows."

From January 1, 2005, classic recordings from artists such as Elvis Presley, Dean Martin and Frank Sinatra will be in the public domain.

The copyright issue which the music industry is fighting to extend

OUT OF COPYRIGHT
From Jan 1, 2005

The music industry is preparing for a seven-year campaign to extend the term of copyright on sound recordings from 50 years across Europe.

Artists, labels, managers and industry associations are adding their voices to a growing lobby which is calling for a change to prevent some of the treasures of rock'n'roll moving into the public domain over the next few years.

The momentum is building in favour of a change in the European law. Last week, a coalition of artists revealed details of a petition, co-ordinated with the IFPI, to bring pressure in Brussels over the issue. The move came as representatives from Aim and EMI met to discuss the issue and the pan-industry Music Business Forum agreed to talk about its position for the first time.

Just a week before, EPI executive chairman Peter Jamieson used his AGM speech to call for the industry to step up its campaign within the European Commission. And, a fortnight before that, artist Mick Hucknall called for an extension at Aim's AGM.

The process of pushing for change has quietly been underway for more than a year. The IFPI put in a formal request to the European Commission in June last year, asking

The momentum is building in favour of a change in the European law

for the term of copyright to be extended as part of the EC's review of a series of copyright-related directives dating from the mid-to-early-Nineties. The directives – covering Rental, Term Of Protection, Cable & Satellite, Database and Software – all include clauses recommending a review to ensure they are keeping up with technological advances.

Since then, the Commission has been working on the review; a staff working paper has since emerged, but, while it raises the issue, it does not commit the EC to a particular position.

While many suggest that the current wave of concern is overdue, it is not too late, by any means. With the European Parlia-

ment heading into recess through August, little significant is likely to happen until the new session begins in September. If the Commission submits a report this autumn, a full directive could be in place by next summer.

It could take until 2007 for any changes to come into force through Europe. This, stresses IFPI European regional director Frances Moore, leaves a 12-month window of opportunity for interested parties to ensure their voices are heard on the matter.

And, even though copyrights such as Elvis Presley's That's All Right and others would, in theory, have been public domain for two years by then, there are precedents for such works to come back into copyright. "The problem is that during the couple of years they go out of copyright they can be exploited ways that the artist might not like," says Moore.

How far back into history public domain recordings might be returned to copyright is unclear, but it would probably go back "a few years," says one observer.

There is little doubt that securing an extension will not come easy. As one Brussels source concedes: "It will be an uphill struggle."

Because of the UK's traditional position as one of the key suppliers of repertoire for the world market – and rivalled only by the US as a source for the rock'n'roll industry's most historic recordings – this market is likely to be the most strenuous advocates for an extension of term.

Peter Jamieson says, "A lot of the smaller markets don't have the same tradition in indigenous repertoire and will be less inclined to push for a change in the law."

Although the decision will be taken in Brussels, the views of the EU members – including those of the UK Government – will be crucial. Past experience indicates that the Commission will be inclined towards retaining the status quo, unless the member states make a case for a change, says Moore.

The campaign to remove or lower the rate of VAT on music started with just France raising the issue and has snowballed to encompass the feelings of far wider support, she says. In turn, the recent enforcement directive and copyright directive were both published with wording which initially raised serious concerns,

but which evolved through the lobbying process.

Early signs indicate that there is some interest in making a change; support has already been voiced for such a move by France, Portugal, Denmark, Netherlands and Belgium.

Jamieson says, "It is an EU issue, not a UK in isolation issue, but we have to make sure that all the UK MEPs and UK MPs are abreast of the issue. I think it is a no-brainer that the UK is to come out firmly behind this."

Feargal Sharkey, the former Undertones frontman who currently chairs the DCMS-backed Live Music Forum, believes government ears are open to issues of copyright and that it could well be open to the music community's point of view on the issue of term.

"The industry has an incredibly good argument right now," he says. In an era when margins are shrinking both in the physical world, where retail prices are falling, and in the digital world, where retailers – such as Apple – are increasingly dictating

terms, the music industry's ability to continue investing is in question, he says. "Some 13% of annual revenues goes back into new

50 years after: the key facts

- The first Elvis Presley recordings begin to move out of copyright on January 1, 2005
- The first key UK recordings, by Tommy Steele and Lonnie Donegan, follow in January 2007
- Within Europe, the term of protection for sound recordings is 50 years after initial release
- This term compares to 70 years in markets including Australia and Brazil, and 95 years in the US
- Composers', writers' and directors' rights exist in Europe until 70 years after death

artists – that's a huge investment in research and development – and 85% to 90% of that will never generate a penny of profit. Extending the term will give the music industry a much better chance of recouping its investment."

In other words, failure to extend the term – in the light of prevailing market conditions – could force some companies to scale down their investment.

It is not just about benefiting corporations, however.

Sharkey cites Musicians Union data which indicates that 60% of

light, extending the term for sound recording may be a reasonable thing to do, to give some opportunity for creators to gain some benefit for what they have created," he says.

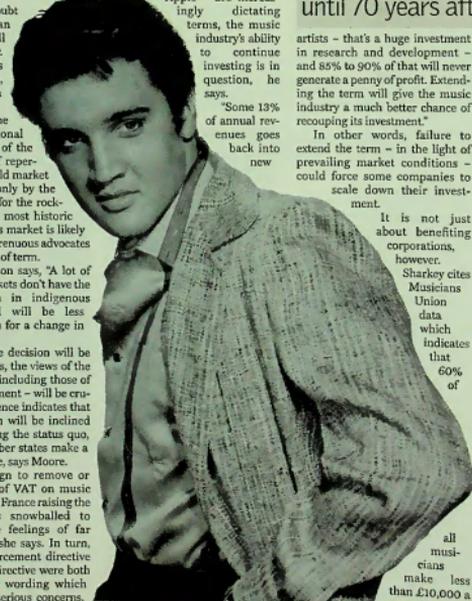
And, as an increasing number of artists gain control of their masters – as Sharkey and the rest of the Undertones did in the mid-Eighties – this argument becomes all the more potent.

There are plenty of other arguments for an extension in the term, too. "50 years is really the international minimum – there are many other countries going towards a much higher level," says Moore. "The EU is supposed to be strong on culture and yet it only has 50 year protection for producers of sound recordings."

When the 50-year term was first established, many years ago, it was intended to reflect life expectancy and thus constitute a pension, says Moore. "Life expectancy is longer now," she adds.

The arrival of rock'n'roll recordings into public domain also creates a more acute international rights issue, says Moore. "If you have countries all around the world at 95 years and 80 years and 70 years and 50 in Europe, you have the potential for a quite substantial problem arising in infringement in the international environment."

The comparable protection of authors – of life plus 70 years – further highlights the anomaly.



Frank Sinatra will fall out of UK copyright. *Music Week* sets out the facts – and the case for action

The industry must not ignore

Fifties classics fall into firing line

The concern about classics by Elvis Presley, Ray Charles and Bill Haley this coming January does not reflect a change in the law. The focus has simply increased because it begins to affect repertoire within the recognised rock/froll era.

On January 1 next year, any recording originally released 50 years earlier – in this case, in 1954 – will become available for anyone to exploit. The original repertoire owner, while still retaining ownership of the master tapes and any other physical material, will be powerless to stop anyone issuing their own recordings and will receive no income from anyone doing so. Equally, none of the performers on the track will have a right to be compensated.

The 50-year term was established on a pan-European basis in 1993. The Term of Protection included the attempt to harmonise across a region where some markets (including



Haley: Rock Around The Clock threatened

the UK) already claimed 50 years, while others (such as Denmark, with 25 years) did not.

Sadly, the move did not bring Europe in line with the rest of the world. When January 1 arrives next year recordings moving into the public domain in Europe will still have another 45 years of copyright protection in the US, whose 95 year term is the most

generous of a range of variations worldwide. Other terms include 70 years in Brazil, Chile and Peru, as well as Turkey, which can claim 70 years as a non-EU state.

In the pursuit of an extension, there are already precedents. Singapore committed to a free trade agreement (FTA) with the US in May 2003 which extended its 50 years to 70 years, while another FTA was concluded with the US in February this year, also implementing a 70 year term.

Record companies will certainly be looking enviously to their music publishing counterparts. Songs are protected on both sides of the Atlantic for 70 years after the death of the last surviving composer. As a result, while the recording of the Presley hit recording *That's All Right* becomes public property next year, the songs that they were copyright until 2045, 70 years after its composer Arthur Crudup passed on.

Why it's time for action

MUSIC WEEK SAYS

And if it is presented as such, any attempt at change will be far harder to achieve. This affects the entire creative community – and that is a message which must be hammered home.

The artists and performers who created the records in question are also in the front line and, as more artists win or retain control of their own copyrights, they have more to gain – and lose. And they are not alone. The likely flood of budget reissues, free cover-mounds and so on featuring classic recordings are likely to further reduce public perceptions of the value of music, already at an all-time low. And this will impact everyone in the music value chain.

Copyright is a complex business, but every now and then it is worth reducing it to basics. Such a moment has arrived.

In January, key recordings in the history of contemporary music will slip out of copyright in Europe for the first time. The trickle will become a flood as recordings which form the foundations of contemporary music – from Elvis to Miles Davis to The Beatles – become unprotected.

In other parts of the world, those same recordings will continue to enjoy protection for at least 20 years more. And even in Europe the rights wrapped up in the songs, let alone album artwork, endure for 70 years after the death of the creators.

Not only is this glaringly inconsistent, but it suggests the cultural contribution of the creators and rights owners involved in sound recordings is somehow less valuable in Europe than in other parts of the world.

Let us be clear: this is not an issue which affects just record companies.

Campaign stirs other issues

While copyright extension is gaining profile as a key issue, the degree to which this gets into a more coordinated campaign is sure to be affected by the varying interests of different parts of the business. For, while most believe that extending the current 50 years' protection is fundamentally right, this in turn throws up further issues – not least who should benefit from any change.

Last Tuesday's Music Business Forum meeting saw a significant breakthrough, as the issue was tabled as an agenda item for its next meeting on September 1.

BPI boss Peter Jamieson says, "It is now on the agenda for a discussion and, if there is a consensus about how to take it forward, we can do so. But it hasn't been on there before because most people have felt it unlikely that there would be a consensus."

Some publishers are simply worried about timing. "The concern is that this is not the best time to be asking for more copyright protection because there's such a backlash against copyright owners in general at the moment," says one senior publishing source.

Meanwhile, although leading managers support the call for term

extension, they suggest that simply extending labels' exploitation rights misses the point. MMF general secretary James Sellar says the managers' body will be lobbying for an extension in line with that in the US, on the proviso that this extension sees the copyrights returned to the original creator – similar to the 35-year reversion right that exists in US Copyright law. "Fifty years should be enough time for any record company to make a significant profit from the copyrights it controls," he says.

Likewise veteran manager Peter Jenner says, "Any extension of copyright must benefit the creators/performers. That could be achieved by giving copyrights back to creators for any extended life granted by legislation, in which case it would be worth supporting. If all it does is benefit further very rich individuals, estates and corporations who own those creations, it is hard to get enthused." The discussion on term is sure to spark a wider debate on copyright. Fargal Sharkey, who along with his former bandmates regained ownership of The Undertones' masters years ago, believes that the established norms in relation to ownership are fast becoming

outmoded. Just as publishing deals for many of the biggest-name artists have seen rights revert to the creators after the five- to 10-year terms of contract, the reversion of recording rights will become the norm too, he suggests.

Today, the concept of publishing rights reversion after five or 10 years is widely accepted. "There isn't a company in the world who would assume that they were going to retain their rights forever," says Sharkey.

"And it is only a matter of time that the record companies will have to follow the same path. Why don't they do it now, to save themselves all the trouble?"

Of course there are some who take a different view again. Blur drummer Dave Rowntree argues that it is time for a complete overhaul of a copyright system which he believes is fundamentally flawed. "Perhaps now we should be thinking to obtain the whole basis of copyright and thinking about a more workable and morally justifiable system that enables everyone to get paid," he says. Instead he proposes a more radical form of licensing which offers flexibility to those who absorb as well as guaranteeing more freedom to the user.

If not real pros 3 years!!

THE COPYRIGHT COUNTDOWN
2005
 Elvis Presley, That's All Right, Bill Haley & His Comets, Rock Around The Clock

2006
 Chuck Berry, May/June, Fats Domino, Ain't That A Shame

2007
 James Brown, Please Please Please, Frank Sinatra, Songs For Swinging Lovers (later)

2008
 The Beatles, That'll Be The Day, John Coltrane, Blue Train (album)

2009
 Cliff Richard, Move It, Teddy Bears, To Know Him Is To Love Him

Industry figures discuss their reactions to the flood of releases by the likes of Elvis that could hit the public domain night are

OUT OF COPYRIGHT
 FROM JAN. 1, 2011

In the new year, sightings of Elvis Presley could well reach extraordinary levels.

From that moment, The King's record company BMG may find itself helplessly watching on as rival labels issue their own releases of his earliest recordings. And the other companies would be doing it all perfectly legally.

The result could be the emergence of every conceivable permutation of the first Presley Sun sessions in record stores, or the likes of That's All Right and Blue Moon Of Kentucky ending up on a multiple of 50 titles compilations with the likes of Rock Around The Clock or Shake Rattle And Roll, also both falling out of copyright in January. It is also a pretty safe bet that, somewhere down the line, the pioneering Presley recordings – which many believe gave birth to rock'n'roll and the modern music industry – will be periodically given away to the masses to help boost one or other newspaper's flagging circulations.

Woolworths head of trading for entertainment Jim Batchelor believes there is a genuine risk all of the above happening. "It's early days, because it's only the early [Elvis] records that will go out of copyright, but I wouldn't be surprised," he says.

For BMG, the prospect of having to compete with other record companies trying to flog what was



Rat Pack under attack: EMI has watched Frank Sinatra swing out of copyright, while its Dean Martin material is now under threat.

once its exclusive property will place it in all too familiar territory. A decade ago, it saw the greatest recordings of its Forties star Glenn Miller, among them Moonlight Serenade and In The Mood, all slip into the public domain, to be followed by the inevitable surge of rival "best of" packages.

Aim chief executive Alison Wenham, who while running BMG Conifer oversaw the major's Glenn Miller catalogue, says, "The law is very clear – after 50 years it becomes public domain, which means it is owned by the public. But the record company will have the advantage of still having the original artwork, the original masters and maybe extra material."

Similarly, EMI finds itself year by year watching more and more

of Frank Sinatra's Capitol recordings move into the public domain and begin being exploited by others. The crooner's Columbia catalogue, preceding that of his Capitol work and in Sony's vaults, is already completely out of copyright. "[The Capitol material] is being used on everything from compilations to Sinatra 'early years' albums," notes EMI's director of catalogue Steve Davis. "I noticed one company doing year-by-year Frank Sinatra albums – 1951, 1952, 1953 etc. – as the material becomes available."

"They're not breaking the law," adds Davis. "The question is, should the law be changed? In my view it should be, because the artists are either elderly or in some cases have an estate. I don't see

why they shouldn't be paid and why we shouldn't have a level playing field with the US."

Prism Leisure is one of a long list of labels which has legitimately exploited the 20-year rule by issuing its own albums of material by artists including both Miller and Sinatra. The company's head of licensing Steve Brink says following suit with Presley albums "is a consideration."

"We've got some PD [public domain] titles in our catalogue and we'd do it if it's a sensible deal," says Brink.

However, for a company like Prism it is not a simple case of just grabbing, say, a Presley CD and copying the available tracks for pressing themselves. As Brink says, these would be remastered

recordings so, to Prism's mind, would still be in copyright. To ensure that what his company is putting out is definitely more than 50 years old and no longer in copyright, Prism insists returns to an original issue of the particular recording; in Presley's case this would be a 78 RPM pressing.

"When we do these records out of copyright, we spend thousands of pounds cleaning up the master and create a completely different master for release, so it's a pretty expensive process," he says.

Despite the potential fees-for-all, one unlikely outcome will be any major record company issuing material previously the copyright property of one of its rivals. Universal Music TV managing director Brian Berg says, "The serious record companies will respect the copyrights owned by the others. We will never do it."

Instead, some labels continue to "license" such material as if it were still in copyright, paying the appropriate royalties. And Emap Performance's rock managing director Dave Henderson notes that his company negotiates in that way with labels for non-copyright material for magazine covers, even though legally it could just take the tracks. "We've got an ongoing relationship with all the labels and continue to speak to the original owners if the track is in the public domain," he says.

Music purists are not alone at the prospect of a Presley single or album not carrying either the Sun or the RCA imprint, but Universal TV's Berg concedes there will be plenty of record buyers who "don't give a damn" about such matters. If they can get the same hits on a

Copyright owners' protective tactics fail to tackle the fundame

When it comes to the 50 year issue, it is not over "til the fat lady sings, it seems. As works have gone into the public domain during recent years, rights owners have employed various tactics to retain their rights.

The most extreme, perhaps, has involved consorting with the enemy. EMI Classics had held exclusive rights over Maria Callas's works since 1953, and reacted to the end of copyright protection by forming an alliance with a label which, over the years, had produced the largest cache of unofficial Callas recordings. Together, they would have a measure of control over the expected glut of material likely to flood the market.

However, going into business

with such rivals is not a realistic option for many companies who are about to lose their recorded rights over rock'n'roll stars. So what can copyright owners realistically do? Not much, according to Alastair Nicholas, partner at Alastair Nicholas Music & Entertainment Law. "They're completely stuffed," he explains, succinctly.

Well, not quite. Although most copyright experts and lawyers accept that legal options are limited, there are several issues which can protect rights owners.

Tony Morris, media partner at law firm Marriot Harrison, is among a number of lawyers who believe labels may be able to return to the original masters and, by cleaning up the track and

removing hiss, reissue it with a new copyright. However, as Morris, concedes, this has not been tested in law as yet. Ann Harrison, principal at Harrison Entertainment Law, suggests that it might even be necessary to add a new instrumental part to create a new copyright.

Beggars Banquet head of legal Rupert Skellett adds that creating another improved form of the same track only serves to create a

second copyright of the same tune. "It won't stop people from exploiting the copyright of the original," he says.

Andrew Forbes, partner at Forbes Anderson, suggests that artists and record labels would do well to unite with their partner publishers, whose copyright extends for 70 years following the death of a composer. Indeed, although any record company would be able to press up Help! in 2016 they would still need to get a license from MCPS. At the moment, such clearance is subject to a statutory licence, but this could be an area for investigation, he suggests.

The fact is that copyists will be unable to churn out a new Revolver with the precise

sequence of tracks already issued by EMI's Beatles album of the same name, which has protected its unique musical order in copyright. Companies wanting to use the original artwork will also be prevented by copyright, which is retained until 70 years after the creator's death.

Trademark is also suggested as a way of protecting an artist's name from exploitation and Harrison observes that the Elvis estate has been aggressive in pursuing trademark claims. However, UK trademark law is more limited and many suppliers simply get around trademarks by "mimicry" around the legend "unofficial" on packaging.

Forbes, Harrison and others believe the best defence for

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Forbes, Harrison and others believe the best defence for

2010
Miss Davis: Kind Of
The (Album) Paul
Anka/Dina

2011
The Shadows:
Apache/Chubby
Checker/The Twist

2012
Marvelettes: Please
Mr. Postman/Def
Shannon/Rainbow:
The Sunshines: Will
You Love Me
Tomorrow

2013
The Beatles: Love
Me/For Bob Dylan:
Bob Dylan (Album)

2014
The Beatles: With
The Beatles
The Rolling
Stones: Come On

The shelves next year of 2005

The serious record companies will respect the copyrights owned by the others

Brian Berg, Universal Music TV

cheapo label at, say, half the price of the original label's version sells at, then that is all they will care about.

However, it is likely that labels will end up cutting the marketing campaigns that prompt music fans to explore key areas of catalogue in the first place if they are set to receive smaller returns. After all, why would BMG bother investing in the worldwide Elvis campaign – one of its biggest of that year – if other labels could simply rush out their own versions of the album without having to make any marketing commitment at all.

Even without having track exclusivity any longer, one advantage the original label will retain is authenticity. Berg says, "With Elvis, you know if it's on the RCA label it's going to be authentic product, but on another label you don't know if it's the original recording."

EMI's Davis adds that the original label also has access to the studio recordings and masters plus artwork and other relevant materials, allowing it to produce a "much better quality product" than a company which has just got its hands on the tracks.

One thing is for sure: the prospect of some of the industry's recordings going out "on the cheap" will only further focus attention on trying to get the existing copyright period extended.

mental issue

copyright owners in the future will be quality. "It will boil down to better-quality recordings and extra tracks and true fans will go for them," says Harrison.

Forbes offers a warning, however. "The problem with quality is that the public can differentiate between the quality of brands such as Coca-Cola, but when it comes down to music it is the recording not the record company that is the brand and some slick operators may have really great packaging, but the recordings could be ripey old copies of 78s," he says.

Whatever their credibility, all such tactics do little more than skirt round the issue. The safest form of protection would be an extension of the term.

To those fighting the Seventies punk wars, Year Zero was 1977 when anything that came before it was symbolically thrown on the scrap heap. But, for the rock'n'roll canon, January 1 next year threatens to be the new Year Zero.

Among the early casualties will be Halley & Hys Coimets' Shake Rattle And Roll which, 50 years ago this December, became the first rock'n'roll record to enter the UK chart. By the month's end it will no longer be current owner Universal's exclusive property, as it falls into public ownership.

It will be joined by other Haley recordings, not least Rock Around The Clock, which drew a thick black line under all preceding it when it became the US's first rock'n'roll chart-topper in July 1955 and kick-started a musical revolution across the world.

The All Right, Blue Moon Of Kentucky and Blue Moon are part of the first batch of Elvis Presley recordings falling out of copyright in the EU next year and will be joined by the likes of Ray Charles' I Got A Woman, The Chordettes' Mr Sandman and a clutch of Frank Sinatra evergreens, including Three Coins In The Fountain.

Given rock'n'roll was only in its infancy in 1954, it will be another year before a significant number of classic tracks begin going out of copyright. In January 2006, Chuck Berry's debut smash Maybellene is due to become public property, along with Fats Domino's

Ain't That A Shame, The Platters' The Great Pretender and Bo Diddley by Bo Diddley.

"It has less of an impact at the moment," says Universal TV managing director Brian Berg. "It's like the creeping blob – eventually it will cover everything as the years go by."

By 2007, the roll call of erstwhile copyrights begins to become truly startling. Elvis Presley's RCA debut and first UK hit Heartbreak Hotel will go, as will breakthrough hits from acts including James Brown

(Please Please Please), Johnny Cash (I Walk The Line) and Little Richard (Tutti Frutti).

If 2005 is Year Zero for US recordings, 2007 is crunch time for UK repertoire. It is then that public domain is due to welcome the first notable British rock'n'roll era recordings, including Lonnie Donegan's worldwide smash Rock Hit Line and Tommy Steele's Rock The Caveman. By 2009, the UK casualty list will include Cliff Richard's debut single Move It and Marty Wilde's first hit Endless Sleep.

Marv Johnson's Come To Me, the first release on Berry Gordie's Tamla label, is scheduled to be part of 2010's leaving party under current legislation, as will the first hits for UK stars Adam Faith and Billy Fury.

Apache, the first Shadows hit away from Cliff Richard, is currently due to join them in 2011, along with Motown's first US chart-topper, Please Mr Postman by The Marvelettes, in 2012.

But, for the UK industry, the real year to watch will begin later. On January 1, 2013, Love Me Do goes out of copyright. Within eight years, The Beatles' entire Sixties recording legacy will disappear into public domain.

If the law-makers have not acted by then, also heading out of the copyright door in 2013 will be Bob Dylan's first album.

Even without factoring in the recordings of The Stones, The Who, The Kinks, Led Zeppelin, this century's teens could be a

copyright holder's nightmare or a budget label's dream.



More views from the industry

"Modern music, especially popular music, with its roots in the oral traditions of the blues (and before that, African tribal music), country and folk music, lays far greater emphasis on the characteristics of performers and performances, than on the nuances of composition or musical structure. Given the huge increase over the past 50 years or so in the importance of sound recordings to consumers, the law should strive to catch up and grant performers equivalent protection to composers." Mick Hadenst, artist

"Copyright is the very bedrock of all creative endeavour which is now fully understood by Government. Extension of the copyright term is absolutely crucial if music is to flourish and for the music industry to remain vibrant and diverse for the benefit of our culture and for UK plc. Performers and record companies must not suffer from inferior treatment."

Frank Neville, chairman and CEO, PPL/PPF

"We are totally in support of the call for an extension of the term of protection on sound recordings. We think it should be 70 years, and want to ensure that this includes an improvement of the duration of performers rights at the same time. The performer's right to income is much more akin to authors copyright. Record companies talk about term in the US being 95 years, but there are no performers' rights in the States at all. That concept doesn't exist."

John Smith, general secretary, Musicians' Union

"In the European Union, recording artists and producers have a very significantly shorter period of protection than other creative industries, whether writers or composers or directors. It makes no sense that sound recordings are valued less highly in Europe than elsewhere, and less highly than other creative products." Richard Constant, general counsel, Universal Music International

"We have always taken the view that UK performers deserved the same level of protection as their US colleagues simply because it makes no sense for UK and European recordings to be at a commercial disadvantage vis a vis US recordings. Under the current term of protection, record company and performers' neighbouring rights' often expire during the lifetime of the main contributors to a sound recording. In our view, copyright is there to protect the creator,

and performers undoubtedly make vital creative contributions to every sound recording."

Sabine Schlag, executive director, Parma

"We think it's reasonable and appropriate to be seeking this sort of extension given that artists survive and see their recordings falling out of copyright during their own lifetime. The current term of protection throws up an anomaly when one considers that songwriters and composers enjoy copyright protection in their works lasting for two generations of their heirs."

Sarah Faulder, chief executive, Music Publishers Association

"British Music Rights believes that strong rights to encourage investment in creativity which enables consumers to have the widest choice of music possible. This goes for rights which apply to performers and performances as well as for those which apply to composers and writers, and includes the period for which rights last."

Sir Alastair Hunter, chairman, British Music Rights

"AIM will actively support the lobbying rights to extend the copyright term for sound recordings from the current 50 years. The value of the UK music industry will be seriously undermined if valuable copyrights from the Sixties, which I think so seriously entered the global music market, are lost to the benefit of the artist and the record company." Alison Weirham, chairman, AIM

"I believe that the copyright, which in the past protected artists and their recorded performances, nowadays does not provide any or only insufficient protection and therefore must be strengthened. For a start, I think that the copyright protection period should be extended so as to be in harmony with the life plus 70 years protection already accorded in Europe to music publishers." Dame Elizabeth Swallowkop, opera singer

"I'd like to see the term for sound recordings extended, of course it is much longer in the US. I think when the term copyright was established no one could take into account the technological changes that we have gone through. Also, people's lives are getting longer, which doesn't make it such a long time. I think I'd be disappointed if there wasn't some pan-European directive to extend copyright."

Marin Bander, chairman and CEO, EMI Music Publishing

BMG continues to top singles shares thanks to F**k It, as it overtakes Sony to lead albums

Eamon's cursing proves a blessing

Market shares

by Paul Williams

The state of the singles market may have led many people cursing, but Eamon's own four-letter outburst brought a huge relief to the sector in quarter two.

His carefully-asterisked F**k It (I Don't Want You Back) became the first single all year to sell more than 500,000 copies as it outperformed its two closest challengers combined to secure its place as the period's biggest-selling single.

More importantly, F**k It's huge popularity also played the leading role in what marked the heading low, at least the rate of decline started to slow, moving

from a 15% year-on-year drop at the end of the first quarter to just 10% at the close of quarter two. One key factor here appears to be the growing use of the £1.99 single, which sparked additional sales, albeit at the expense of value.

For Zomba, the Eamon hit proved to be something of a swansong for the company as its UK operation prepared to lose its standalone status and be totally absorbed into its parent BMG. This corporate shake-up means that, from this third quarter onwards, Zomba's market share is being combined on the record company rankings with those of BMG, formerly billed here as RCA-Arista.

Given BMG's dominance on singles, the addition of Zomba to its market share score will only make it harder to overtake. In quarter two, the group headed by



Eamon sold more than 500,000 copies



Guns N' Roses' top-selling Q2 album

CEO Tim Bowen led the singles record company table for a fourth successive period with a 15.6% share, even without factoring in Zomba's 9.1% share. Had it been added, BMG could have claimed almost a quarter of the market.

BMG's latest triumph owed much to its US repertoire, with Natashia Bedingfield's Single (Q3) the quarter's Top 10 best seller of the market; the only domestic-sourced track among its half dozen top sellers of the period. Usher led the way with Yeah the seventh most popular hit, while other successes included Maroon 5's This Love (Q4) and Cassidy featuring R Kelly's Hole (13th).

It was a similar story on albums, where BMG overcame company's other leader Sony to head the list with an 11.3% share which included many of the same US acts such as Usher (fifth of the quarter with Confessions) as well as the successful Ultimate Dirty Dancing (RCA).

In second place, Island pulled off its best-yet performance on singles since becoming part of Universal, capturing 12.0% of the market thanks to a run which included hits such as The Rumours in The Studs and McFly's Colours in Her Hair, which both finished among the quarter's Top 10 best sellers. The same company also achieved its best showing to date on albums under Universal as it finished fifth with 6.4%, helped in large part by Keane's debut Hopes And Fears which achieved nearly 490,000 sales to rank as Q2's third top seller.

Island's best-yet albums run came in a fruitful quarter for Universal, as it took 29.0% of the albums market and placed three of its operations among the top five companies. Polydor led the way in third place, with 8.8% after selling more than 500,000 copies of Guns N' Roses' Greatest Hits and selling Scissor Sisters' Sissor Sisters (Polydor).

Q2's Top 10 singles

- 1 EAMON F**k It (I Don't Want You Back) (Live)
- 2 ANASTASIA Left Outside Alone (Epic)
- 3 FRANKIE FURB (F U Right Back) (All Around the World)
- 4 DIZZY My Bond (Interscope/Polydor)
- 5 THE RASMUS In The Studs (Universal)
- 6 MARCO VENTURA FEAT. ENYA & P DIDDY I Don't Wanna Know (Bad Boy)
- 7 USHER FEAT. LIL' JON & LUDACRIS Yeah (RCA)
- 8 MCFLY'S Colours in Her Hair (Universal)
- 9 CHRISTINA MILAN Di Di (Def Jam)
- 10 MAROON 5 This Love (J)

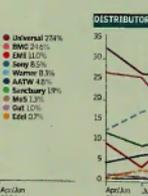
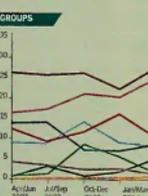
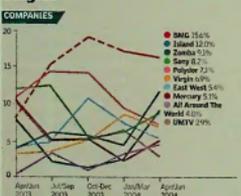
SOURCE: OFFICE OF DIVERSITY CONTROL

Q2's Top 10 albums

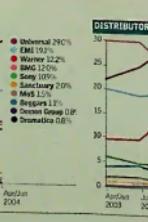
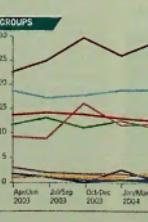
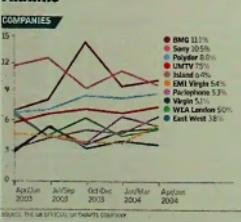
- 1 VARIOUS Now That's What I Call Music! 57 (EMI Virgin/UMTV)
- 2 GUNS N' ROSES Greatest Hits (Geffen)
- 3 KEANE Hopes And Fears (Island)
- 4 ANASTASIA Anastacia (Epic)
- 5 USHER In Confessions (Arista)
- 6 SCISSOR SISTERS Sissor Sisters (Polydor)
- 7 THE STREETS A Grand Don't Come For Free (678)/Locked On
- 8 VARIOUS Ultimate Dirty Dancing (RCA)
- 9 JOSS STONE The Soul Sessions (Reprise/Virgin)
- 10 MAROON 5 Songs About Jane (J)

SOURCE: OFFICE OF DIVERSITY CONTROL

Singles



Albums



TOP INDIE GROUPS	SHARE OF SINGLES	SHARE OF ALBUMS	SHARE OF INDEPENDENT MARKET
A&T	23.8%	11.9%	11.9%
Sanctuary	9.4%	8.9%	8.9%
MCA	6.4%	6.5%	6.5%
Gut	5.0%	4.8%	4.8%
Edel	3.5%	4.8%	4.8%

ter with a 7.5% share following a run which included the period's most successful album, *Now, 57*, and *The Shadows' Life Story*.

With its operations Polydor, UMTV and Island all lifting their shares on the previous quarter, Universal stretched its lead to almost 10 percentage points on the albums corporate rankings. This was despite the fact runner-up EMI boosted its own share by half a percentage point to 19.1%, partially thanks to its share of *Now 57*, and *Joss Stone's The Soul Sessions*.

BMG was the only other major to lift its albums corporate share, with its 12.0% winning it fourth spot. Warner remained third, this was despite the fact runner-up Grand Don't Come For Free, while Sony dipped and finished with 10.9%, even though it topped the chart in the period with Anastacia (fourth top seller of the quarter).

On singles, Universal and BMG had more than half the market sewn up between them with Universal unbeatable 27.4% share just 2.8 points ahead of BMG. Sony was the domination of these two groups that there was a lengthy 13.6 points gap between them and third-placed EMI, whose own share dipped from 15.6% last time to 11.0%. Sony moved up to fourth with 8.5% after claiming the period's second top single with Anastacia's *Left Outside Alone*, while Warner dropped to fifth place.

Against a strong performance from BMG's distributor Arava, Universal retained its singles distribution crown with 27.6%, while it led on albums with 29.4%.

Among the independents, All Around The World overtook Sanctuary to finish as top indie on singles after its Frankie single *FURB (F U Right Back)* sold more than 200,000 copies to become the period's third top seller. A&T took 4.8% of the entire singles market, with Sanctuary a long way behind with 1.9%. Gut moved into the Top 10 corporate group in ninth place thanks to its *Euro 2004 Talk Sport Tie-In Come On England*, while Edel grabbed a Top 10 place following a run headed by *Narcotic Trust's I Like It*.

Sanctuary made up for losing its top indie singles status by overtaking both Dramatico and Ministry of Sound to finish as second album independent. It claimed 2.0% of the overall market, led by the Morrissey album *You Are The Quarry* (24th top seller of the quarter). Beggars returned to the corporate Top 10 in eighth place with 1.1%, while Demon Music Group arrived in ninth place with 0.8% of the market because of successes including Daniel O'Donnell's *The Jukebox Years* and the compilation *Pantastic No 1 Of The Seventies*.

Franz tipped to cut through Mercury pack

This Tuesday heralds this year's Nationwide Mercury Music Prize announcement. In anticipation, *Music Week* has surveyed a selection of key executives from across the music industry and media on their top tips for this year's prize. Leading the running this year is Franz Ferdinand's eponymous debut on Domino followed by a host of albums from acts which *Music Week* has championed over the past year, ranging from Keane's *Hopes & Fears*, Mylo's *Destroy Rock & Roll*, Joss Stone's *Soul Sessions* and *The Streets' A Grand Don't Come For Free*, among others. To see who made the final shortlist, visit musicweek.com from Tuesday lunchtime

Philippe Ascoli

Managing director, Virgin Records
 The Bees - Free The Bees (Virgin)
 Franz Ferdinand - Franz Ferdinand (Domino)
 Graham Coxon - Happiness In Magazines (Parlophone)
 NSM - Turn It Up (Virgin)
 Joss Stone - Soul Sessions (Relentless/Virgin)
 The Streets - A Grand Don't Come For Free (Locked On/679)
 Ty - Upwards (Big Dada)
 Zutons - Who Killed The Zutons? (Deltasonic)

Jamie Caring

Head of talent and artist relations, MTV
 Etica Band - Heroes To Zeroes (Regal)
 Border Crossing - Ominous (RGR)
 The Cure - The Cure (Interscope)
 Franz Ferdinand - Franz Ferdinand (Domino)
 The Futureheads - The Futureheads (679)
 LFO - Stealth (Warp)
 Muse - Absolution (Taste Media/EastWest)
 Mylo - Destroy Rock & Roll (Pinnacle)
 Amy Winehouse - Frank (Island)
 Zoot Woman - Zoot Woman (Wall Of Sound)

John Chuter

Managing director, Echo
 Border Crossing - Ominous (RGR)
 Damien Dempsey - Seize The Day (IRL)
 Franz Ferdinand - Franz Ferdinand (Domino)
 Grand Drive - The Lights In This Town Are Too Many To Count (Gravity)
 Kinobe - Wide Open (Jive)
 Razorlight - Up All Night (Vertigo)
 Joss Stone - Soul Sessions (Relentless/Virgin)
 The Streets - A Grand Don't Come For Free (Locked On/679)
 Travis - 12 Memories (Independiente)
 Kathryn Williams - Relations (EastWest)

Paul Connolly

Executive VP Europe, Universal Music Publishing
 The Bees - Free The Bees (Virgin)
 Graham Coxon - Happiness In Magazines (Parlophone)
 Franz Ferdinand - Franz Ferdinand (Domino)
 The Futureheads - The Futureheads (679)
 Grand National - Kicking The National Habit (Sunday Best)
 PJ Harvey - Uh Huh Her (Island)
 Keane - Hopes And Fears (Island)
 Mylo - Destroy Rock & Roll (Pinnacle)
 The Streets - A Grand Don't Come For Free (Locked On/679)
 Ty - Upwards (Big Dada)

Paul Conroy

Founder, Adventures In Music
 Iain Archer - Flood The Tanks (Brightstar)
 Dogs Die In Hot Cars - Please Describe Yourself (V2)
 Franz Ferdinand - Franz Ferdinand (Domino)
 Keane - Hopes And Fears (Island)
 Stephen Lindsay - Exit Music
 Mylo - Destroy Rock & Roll (Pinnacle)
 Razorlight - Up All Night (Vertigo)
 Wiley - Tredlin' On Thin Ice (XL)
 Will Young - Friday's Child (S)
 Zutons - Who Killed The Zutons? (Deltasonic)

Mary Anne Hobbs

Broadcaster
 Elbow - Cast Of Thousands (V2)



Funeral For A Friend - Casually Dressed And Deep In Conversation (Infectious)
 Grand National - Kicking The National Habit (Sunday Best)
 PJ Harvey - Uh Huh Her (Island)
 LFO - Stealth (Warp)
 Lostprophets - Start Something (Visible Noise)
 The Open - The Silent Hours (Loog)
 Orbital - Blue Album (Internal)
 Shyist - Diamond In The Dirt (Polydor)
 The Veils - Runaway Found (Rough Trade)

Tracie London-Rowell

Director of film, TV & advertising, Universal Music

Jamie Cullum - Twentysomething (UCJ)
 Damien Dempsey - Seize The Day (IRL)
 Ilya - They Died For Beauty (Virgin)
 Jamelia - Thank You (Parlophone)
 Keane - Hopes And Fears (Island)
 Kristian Leontiou - Some Day Soon (Polydor)
 Mylo - Destroy Rock & Roll (Pinnacle)
 Razorlight - Up All Night (Vertigo)
 Snow Patrol - Final Straw (Polydor)
 David Viner - This Boy (Loog)

Colin Martin

Editor, Radio 2 Music

Badly Drawn Boy - One Plus One Is One (XL)
 The Delays - Faded Seaside Glamour (Rough Trade)
 Jamelia - Thank You (Parlophone)
 Keane - Hopes & Fears (Island)
 Beverley Knight - Affirmation (Parlophone)



Morrissey - You Are The Quarry (Sanctuary)
 Jess Stone - Soul Sessions (Relentless/Virgin)
 The Streets - A Grand Don't Come For Free (Locked On/679)
 Kathryn Williams - Relations (EastWest)
 Amy Winehouse - Frank (Island)

Charlie Pinder

Managing director, Sony/ATV

Belle & Sebastian - Dear Catastrophe Waitress (Rough Trade)
 Keane - Hopes And Fears (Island)
 Katie Melua - Call Off The Search (Dramatico)
 Mylo - Destroy Rock & Roll (Pinnacle)
 The Ordinary Boys - Over The Counter
 Culture (WEA)



Razorlight - Up All Night (Vertigo)
 Simple Kid - Simple Kid #1 (2M)
 The Streets - A Grand Don't Come For Free (Locked On/679)
 Travis - 12 Memories (Independiente)

Nick Raphael

VP A&R, Sony Music

Jamie Cullum - Twentysomething (UCJ)
 Dido - Life For Rent (Arista)
 Franz Ferdinand - Franz Ferdinand (Domino)
 Keane - Hopes And Fears (Island)
 Lemar - Dedicated (Sony)
 Oi Va Voi - Laughter Through Tears (Outcaste)
 Joss Stone - Soul Sessions (Relentless/Virgin)
 The Streets - A Grand Don't Come For Free

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THE MERCURY WINNERS
 1992: Fright
 1993: Scorn
 Screaming
 1994: Screaming
 1995: Screaming
 1996: Screaming
 1997: Screaming
 1998: Screaming
 1999: Screaming
 2000: Screaming
 2001: Screaming
 2002: Screaming
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 2022: Screaming
 2023: Screaming
 2024: Screaming
 2025: Screaming

Ellyott Shruming
 (RCA)
 1992: Porthead
 1993: Danyu (Gal Decis)
 1994: Pulp
 1995: Different Class (Island)
 1996: Ron

Say/Resuscitate -
 New Farm (Talisir)
 1992: Looi
 1993: Comey
 1994: On (H&L)
 1995: Tain Singh
 1996: DK (Island)
 2000: Badly Drawn
 Boy - The Hour Of

The Bewildered
 2001: Hi Harvey -
 Stories From The
 City, Stories From
 The Sea (Island)
 2002: My Dyarchy
 - A Little Deeper
 (Polygram)

2003 Dizzle Rasca!
 - Boy In Da Corner
 (XL)



(Locked On/679)
 Will Young - Friday's Child (S)
 Zutons - Who Killed The Zutons?
 (Deltasonic)

Mercury prize favorites: (left to right), Joss Stone's Soul Sessions, Keane's Hopes & Fears, Mylo's Destroy Rock & Roll and The Streets' A Grand Don't Come For Free

Zero 7 - When It Falls (Ultimate Dilemma)

Mike Sault

A&R executive, Mercury Records
 Deepest Blue - Late September (Open)
 Izzi Dunn - The Big Picture (Firework)
 Faithless - No Roots (Arista/Cheeky)
 Franz Ferdinand - Franz Ferdinand (Domino)
 Kristian Leontiou - Some Day Soon (Polydor)
 Razorlight - Up All Night (Vertigo)
 Kate Rusby - Underneath The Stars (Pure)
 Joss Stone - Soul Sessions (Relentless/Virgin)
 Zoot Woman - Zoot Woman (Wall Of Sound)

Mike Smith

A&R executive, EMI Music Publishing
 Graham Coxon - Happiness In Magazines (Parlophone)
 Stephen Duffy And The Lilac Time - Keep Going (Folk Modern)
 Elbow - Cast Of Thousands (V2)
 Half Cousin - Punction Room (Pinnacle)
 Morrissey - You Are The Quarry (Sanctuary)
 Muse - Absolution (Taste Music/EastWest)
 Evan Parker - Memory/Vision (ECM)
 The Open - The Silent Hours (Loog)
 Polly Faulstich - Scissors In My Pocket (One Little Indian)

Zutons - Who Killed The Zutons?
 (Deltasonic)

David Steele

Managing director, V2 Records
 The Bees - Free The Bees (Virgin)
 Border Crossing - Omnipious (ROG)
 Dogs Die In Hot Cars - Please Describe Yourself (V2)
 Elbow - Cast Of Thousands (V2)
 Franz Ferdinand - Franz Ferdinand (Domino)
 Keane - Hopes & Fears (Island)
 Snow Patrol - Final Straw (Polydor)
 Joss Stone - Soul Sessions (Relentless/Virgin)
 The Stands - All Years Leaving (Echo)
 The Streets - A Grand Don't Come For Free (Locked On/679)

Peter Thompson

Managing director, Vital Distribution
 The Bees - Free The Bees (Virgin)
 Belle & Sebastian - Dear Catastrophe Waitress (Rough Trade)
 Izzi Dunn - The Big Picture (Firework)
 Grand Drive - The Lights In This Town Are Too Many To Count (Gravity)
 Mylo - Destroy Rock & Roll (Pinnacle)
 Pitman - It Takes A Nation Of Bosses (Cargo)
 Joss Stone - Soul Sessions (Relentless/Virgin)
 The Streets - A Grand Don't Come For Free (Locked On/679)
 Any Winehouse - Frank (Island)
 The Zutons - Who Killed The Zutons?
 (Deltasonic)

rodrigo y gabriela

21 JULY, MANCHESTER - LIFE CAFE
 22 JULY, LONDON - BLOOMSBURY THEATRE
 23 JULY, BIRMINGHAM - GLEE CLUB

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 "Soberskimmingly proficient and inventive... those that caught their set at Glastonbury came away wanting more" *Times and London*
 "Dazzles both appeal, beautiful melodic, hugely dynamic and seductively melodic" *Sunday Times*
 "They're not jazz guitarists, yet they do play jazz standards. They're not rock guitarists, yet they can play heavy metal, and they're not Mexican folk or flamenco guitarists, though Latin Rhythms from the cradle of their sound" *The Sunday Times*
 "An outstanding piece of work by outstanding musicians" *Classic Rock Society*
 "So catchy you'll need a chain to remove it from your CD player" *Days Days*
 "Funny, clever and scarily epic, this is the most dramatic acoustic album this year" *Rolling Stone*
 "They are both extremely fine and original guitarists, capable of trading cool, slick or fierce licks" *The Guardian*
 "A virtuosic guitar duo from Mexico City, Rodrigo Sanchez and Gabriela Quintero epitomise all that is great and thrilling in world fusion" *Jazzwise*

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 www.v2records.com

THE DEVLINS

NEW ALBUM 'WAVES'

OUT THIS SEPTEMBER

The band featured on the *Edmond Power Soundtrack*, which will feature contributing to the highly acclaimed 'Six Feet Under' soundtrack, and *Wes Adams* feature in the new *Mike Justice* book 'Crisis' (written by Mike Adams and Natalie Perrella).

www.thedevlins.com
 www.v2records.com

The Mercury shortlist arrives in an environment which is bubbling with quality new music

New talent to lift changing business

EDITORIAL
MARTIN TALBOT



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London SE1 9UR

One of the great things about the summer is the annual Mercury shortlist.

This year's top 12 arrives tomorrow (Tuesday) and there are plenty of records which surely must be there. Our annual snapshot of executives takes a view on p11-13; the hot tips are albums from Franz Ferdinand, Keane, Mylo, Joss Stone and The Streets.

But there is something unusual about this year. In summers past, the Mercury list has served as a welcome reminder of great work in a barren period.

Not so this year, it seems. Just a week ago, the *Music Week* mail bag bulged with quality music to fill the hearts, from British and American artists, new talent, established names and familiar faces back with their second albums.

There is an excellent offering from The Thrills, the back-to-basics re-emergence of the Prodigy, promising debuts from the likes of Kevin Mark Trail and Estelle, Dizzee Rascal's polarising but remarkable return, an extraordinary, timeless debut from Ray Lamontagne – my own personal album of the year so far – and many more. There has also been strong word-of-mouth on showcases and singles from Fried, Jamie Scott, Lucie Silvas, The 411 – the names go on.

And all yet to be unleashed on the public at large.

It is a circumstance which suggests that, in the midst of all the change and uncertainty of the moment, business goes on.

For all the concern about the industry taking its eye off the ball, the process of signing and developing quality music is continuing it seems. Certainly, there is plenty to be enthused about.

You may already have noticed that *Music Week* is this week voicing its concern that rock'n'roll is starting to fall out of copyright, an issue of great import to anyone who benefits from the sale of sound recordings.

We go into the details and debate elsewhere. Suffice to say there should be little argument. As I spoke to people last week about this subject, it was clear how important it is.

Expect more on this crucial issue over the coming weeks and months. If it is crucial this week, it becomes even more so as the year moves on towards January 1 and beyond, until a resolution is found.

Music Week will be there to see it through to the end.

Pirates' assets should go to the victim, not the Treasury

VIEWPOINT
PETER JAMIESON



The IPFI will this Thursday unveil its annual survey of commercial piracy around the world. Among the headlines will be the fact that even in the UK – with one of the world's most effective anti-piracy forces, the BPI's Anti-Piracy Unit – the problem grew by 13% last year.

An indication of the scale of the problem was the sentencing of Mark Pursglove, dubbed Britain's biggest bootlegger, 10 days ago. Over a 13-year period, the court estimated that Pursglove benefited to the tune of £2.6m.

This was no Robin Hood figure.

It offends justice that the victims of piracy receive no benefit at all

Pursglove was a serial offender with a contempt for copyright law. His three-and-a-half year jail sentence and £1.87m confiscation order against his assets should act as a deterrent to those who may be tempted to follow in his footsteps.

But the confiscation order, while a significant sanction, does raise issues of its own.

The proceeds will not go to the record industry which Pursglove ripped off. Instead, they go directly

to the Treasury. It offends natural justice that the victims of such crimes receive no benefit at all from such legal action.

At the very least, we need to be lobbying hard to persuade the Treasury that the proceeds of these awards should be ring-fenced and directed to further enforcement of the law that led to the funds being realised. Not least because, since the confiscation order always takes priority over whatever funds are available, there is normally no money left to pay compensation or indeed the costs of the actions.

BPI research suggests that the prioritising of confiscation orders over claims for costs is deterring council trading standards departments from pursuing such orders.

The fact is that local authorities can barely afford to bring proceedings of this kind in the first place, let alone apply for confiscation proceedings. Ringfencing the confiscated funds and allowing trading standards to recover their costs would greatly improve enforcement in such areas.

Confiscation orders are valuable tools in targeting rogues like Pursglove. We must work to ensure they are also a practical tool. Peter Jamieson is executive chairman of the BPI

What is the ideal music TV show for the over-40s?

The big question

Given the decision by the BBC to "rest" TOTP2, which was aimed at an more mature age group, what is the ideal TV format to cater for the growing over-40s music audience?

Ian Greaves, Sky Music Channels

"It's a tricky one because I suppose what you want is to translate the Radio Two format to the TV. But that's not an easy thing to do, because Radio Two has a wealth of brand experience and continuity that it has built up over the years and that is what makes it what it is. It would be very difficult to start something from scratch and successfully capture that kind of formula."

Simon Sadler, Emap Entertainment

"I think it's a shame they're dropping it because it's a bloody good show. If the problem is that the BBC is seen to be showing too many repeats as it comes up to charter renewal time, then they should build on the part of the show where they get veteran performers into the studio to record special sets."

Peter Lawrence, Big Chill festival

"There's been a gaping hole in music programming for 11½ years group for a long time, with the Mark Cooper/Joan Holland axis seeming to have something of a monopoly.

Despite some of their excellent documentaries on artists such as Richard Thompson, Nick Drake and John Martyn, there's a whole group of people missing out, not just over-40s but over-30s as well, who might have been into dance culture and come out the other side into Chill Out, but also love Eighties pop and punk, and now have more eclectic tastes spanning all these, as well as newly discovering the golden nuggets from folk, blues, jazz, easy listening and so on. It's all in the presentation really, isn't it?"

Mark Rogers, Loose Records

"Get live music on Question Time? Or bring back a variation of the Old Grey Whistle Test. Or just get TOTP2 back on, but put it on at a time when your key audience can actually watch it."

John Glover, Blueprint Management

"It's a real shame that TOTP2 is going. I think what we need is another Saturday night variety show such as when Tom Jones hosted his show and other acts came on. We have nothing like that at the moment."

Robin Millar, producer

"It's a very bizarre decision. The BBC has always been obsessed with youth as music buyers, but you would think they would learn from the evidence of their success with Radio Two. A TV show that follows the style of Radio Two's programming would work."

The 2004 Nationwide Mercury Music Prize shortlist will be revealed this week and the winner can expect a busy 12 months, as **Dizzee Rascal** will explain

Quickfire

A year ago this week you were nominated for the Mercury Music Prize, which you then went on to win. Since then, you've sold nearly 300,000 albums. How important was the prize in helping you to break through?

It played a significant part because it made a lot of people pay attention.

People would have just associated me with the underground, garage, grime, shaggy... you know, all the stereotypes. Instead, it made real music listeners take my music seriously. It's the most recognised UK award in the rest of the world. The Brits and Mobos don't really seem to matter much outside the UK - it's all about the Mercury.

In the past year, you've done a lot of international touring, including recent US dates with The Streets. How has that gone?

Every single show has gone well. In the beginning, a lot of people were really interested in what I was doing on stage. They've heard all the hype and then by the end of the show it's all going wild. Everywhere I go, people don't fully understand what I'm saying and need to go back and listen to the record, but I've definitely won over a lot of people. For The Streets dates it was a proper mixed crowd.

Everywhere it was always different so there were hip hop people, the indie and electro crowds.

I also just went back to Atlanta to shoot the video for the first single Stand Up Tall. We shot the video in a strip club there and they are already playing the music. The people [in the South] are really into what I'm doing, people like Bun B from Original Texas

rappers) UKG. In fact, there have been times when I was going to work with a few of them, but in the end the second album was so hectic [I didn't happen].

When the first album *Boy In Da Corner* was released, it sounded like nothing else that was around. What have you tried to do with the new record?

It's a progression. The first album gave a glimpse of what I do and this time it really is showtime. I produced it and there are a few other people on it as well, such as Mos Def and Taz. I have it quite underground and it's really versatile.

One of the most unusual tracks on the album is your version of *Captain Sensible's Happy Talk* - how did that come about?

About two years ago I was watching Top Of The Pops 2 and they showed Captain Sensible. What caught me was the hook - I just thought 'raib', I've got to use it. It was a challenge to make that tune and it's a massive gamble because it's so different, but it still comes across as me.

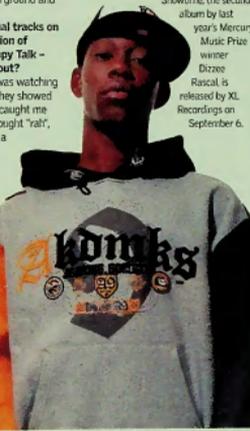
We finally managed to clear the publishing side of it. I don't know whether Captain

Sensible has heard it though. There seems to be a lot of urban artists coming through at

the moment, though not necessarily breaking through on a mass level. How healthy do you see the street scene at the moment?

There's a lot of talent there, but much of it is suppressed. People realise it's not just about the music, there's everything that goes with it. When you're from that environment there's so many distractions. There's so much hate and madness from certain areas. And when you think you've come out of it, you're not completely out of it. That's why you just have to get on with things.

Showtime, the second album by last year's Mercury Music Prize winner Dizzee Rascal is released by XL Recordings on September 6.



Letters

BMG's Elvis snub is out of order

From Hunter Smith, *Jumbo Records*

Just a short note of grievance. A few weeks ago, we received our sales notes (in colour) for the next batch of forthcoming releases from BMG. We were informed that to celebrate the 50th anniversary of the release of Elvis Presley's debut single, BMG were to bring out a CD single and a limited edition 10-inch single to commemorate the occasion.

Upon placing the order, we were then informed that the limited 10-inch was only available to HMV shops.

The single was released and, of course, we have been asked for the same. We have been reliably informed that HMV have sold out and that they were selling the stock in multiples. For the

see the Elvis Presley section in eBay.

We've known for some time that we are not playing on a level playing field, but we don't think we're even on the pitch. We are presumably somewhere on the subs bench.

Leeds

TOTP2 will be sorely missed

From Paul Conroy and Katie Conroy, *Adventures In Music*

The demise of Top Of The Pops 2 is indeed a mighty blow to the UK record industry.

From our own recent perspective, they were the first people to help us with Gary Jules/Michael Andrews on TV and tease the future number one Christmas single. They will be badly missed as a programme and make those winter evenings a much sadder place, with millions of people missing out on music which would not get a viewing on other

terrestrial programmes.

I hope the BBC have an alternative in mind to cover some of the artists they have broken in the past.

London

Credit Gordy, not Costello

From Adam White, *Universal Music International*

Some of the "best pieces of business advice" heeded by Graham Stokes of Shell Records (*Inside Track*, p27, *MFJ* 17.09) has been spoken by Elvis Costello, but "It's what's in the grooves that count" (sic) were the words of Motown's Berry Gordy Jr, used as the slogan for his Gordy label, which was launched in 1962.

Since Gordy gave us Mariah & The Vandellas, The Temptations, Edwin Starr, Rick James and Teena Marie, among others, he obviously took his own advice.

London SW2

nwletters@musicweek.com

DOOLEY'S DIARY



Alcohol fuels deals 'n' jollies

Remember where you heard it:

Expect to hear confirmation of an agreement this week between Apple and Aim. Alcohol anciently flowed as the BP1 hosted more than 50 MPs at their *Reck The Boat* party. Dooley was certainly disconcerted as he wondered aboard the Sallent cruiser to hear Dido's White Flag on the tannoy and the words, "I won't go down with this ship". Gant wait for next year's event though, with Feargal Sharkey dropping hints that he might even perform if the boat could be parked in the Speaker's own personal mooring right next to the House. Or maybe that is just Dooley's wishful thinking. A total of 50 MPs was particularly impressive given that it coincided with two votes in the Commons. On one occasion a group of MPs (we reckon about 10) were spotted walking down the gangplank, only to stop and turn tail when their beeping pages summoned them back to the vote. Live music at the event was provided by MP4, the House of Commons' very own rock'n'roll band.

It was living proof of the power of music to unite people across divides, featuring Labour MPs Kevin Brennan and Ian Cawsey, Conservative MP Greg Knight, and SNP MP Pete Wishart. Gants were left wondering whether their name was a play on

MP3 or on revolutionary rockers The MC5, themselves founder members of the White Panther Party (number of WPP MPs in Westminster? Zero)... Keep an ear out for a certain violin on the new Chaka Khan album, after schools standards minister David Miliband revealed that his wife had just been in the recording studio laying down tracks. Miliband urged attendees to go out and buy the new album and thus "indirectly contribute to the next Milliband family holiday"...

There was more politicking later in the week at the BMR-organised Creativity And Copyright Education seminar. In a panel contribution, Sharkey referred to his own family situation and finding himself having to explain over the breakfast table to a certain Margaret

Crown - the mother of his two children - why, as a shopkeeper, he needed a PRS licence to play music. Also at the event was composer David Arnold, who offered this amusing on public perception of music pricing: "One of the more spurious arguments I hear from regular people is 'Why should I pay £15 for a CD when it only costs 10p to make?' And they'll be saying that to me in Starbucks quite happily drinking a £2.50 cup of coffee that costs 6p to make". As the Government-backed

Intellectual Property Forum launches this week, I doley the only one concerned to see the array of copyright holders and all-round experts - including EMI's Eric Nicoli representing the Music Business Forum - will be joined by a

representative from the Consumers Association. Live music at the upcoming DVD release reunites LD Publicity's Bernard Doherty with the Band Aid Trust. Big Bernard worked on the PR for the historic concert two decades ago and his company is now handling press for the DVD. Whippers from the world of telly are that ITV is looking to resurrect a Saturday night TV show featuring music acts.



David Munn, arguably the biggest Brit on the world stage, was honoured as Music Visionary Of The Year at a lunch event held last Wednesday by the UJA-Federation of New York and the Music For Youth foundation. In a rare moment of role reversal, Munn found himself being chaperoned by one of EMI's biggest stars, Norah Jones, who - according to *MFJ* spies - ensured the EMI Music worldwide

chairman and CEO was always well topped-up, so to speak. A UK bit veteran, Munn first joined EMI in 1972, and has since worked with The Beastie Boys, Kate Bush, Coldplay, Sheryl Crow, Elton John, Paul McCartney, Van Morrison, The Rolling Stones, Sex Pistols and U2. Pictured, left to right, are Jones, Munn, Joss Stone, who performed on the night, and Anita Baker, who was also to play a tribute.

Classified

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JOBS AND COURSES

Our client, a leading major music company, is looking to expand their business in the European Digital market. This market has a focus on two distribution channels: online music and downloads to mobile phones. The company is currently looking to recruit four new roles on a permanent, interim or contract basis. An interest and desire to work in the Digital business is essential and a second language would be preferable.

DIGITAL EUROPEAN SALES MANAGER

This is a senior role, which will suit an experienced, dynamic sales person who has worked with large clients and has good knowledge of online and mobile content offerings within the European music market.

The role will involve working on pan-European deals as well as overseeing all territory activity.

With excellent communication skills and the drive to succeed, you will ideally be from a music retail background and have exposure to and knowledge of the digital market.

DIGITAL EUROPEAN ACCOUNT MANAGER

This key role would suit a strong communicator who has knowledge of the European mobile and online marketplace, technology and players.

The role will involve working with clients to put content selection and packages together for exploitation.

You will be analytical with 3-5 years' experience in the digital marketing arena. Proven experience of building and developing client relationships is essential.

DIGITAL TRAFFIC CO-ORDINATOR

This role will involve tracking all variety of digital assets and ensuring any problems and delays are identified and satisfactorily resolved. This will involve co-ordinating with manufacturers and liaison with all European affiliates.

You will have at least three years' similar experience within a commercial environment with an excellent grasp of databases and systems. You must also be self-motivated with strong communication and organisational skills.

DIGITAL CONTENT PRODUCER

This role would suit somebody looking for a short-term contract with a studio engineering background.

You will have overall responsibility for identifying specific multiple sections of digital audio tracks for use as ringtone clips.

Knowledge of using SoundForge software, MS Excel and WSFTP Pro are essential. Any experience of FTP (file transfer protocol) would be an advantage.

To apply for these positions, please e-mail your CV and covering letter to susan@thearts.com



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Gpr are looking for a young, savvy, enthusiastic press assistant to join our established creative team. The position requires commitment and a passion for music. Excellent communication and organisational skills are essential.

The applicant must display initiative and recognise this role as an opportunity to flourish within this small dynamic company. Please send a CV with a cover note to julie@gpr.co.uk

Product Manager, Major Minimum 2 years UK marketing experience working both albums and singles on a varied roster essential. Proven ability to develop commercial and creative campaigns. £25k.

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Music reception, Indie. Young well pressured receptionist to man busy front desk and provide some admin back up to team. Minimum 6 months front desk experience. Available immediately. Typing skills 40wpm. MS Word. £17k

Production assistant, Record Co. 12 months experience within music industry. £10k. 40 wpm. £16k

Studio & Reception. Supporting music manager at top 50 indie. Coordinate bookings, sessions, involving clients in all aspects and experience of invoicing and budget preparation. £24k

Events Coordinator, Music Co. Graduate casual coordinator for events. Must have experience within an admin job in a commercial organisation. Fluency in a European language ideal. Budgets IT skills. No Advanced MS Outlook, Word and Excel. Immediate start £22k

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MUSICWEEK

Club Charts 24.07.04

The Upfront Club Top 40

Rank	Artist	Track	Label	Weeks on Chart	Peak
1	SECRET UP & DOWN	SECRET UP & DOWN	Mercury	1	1
2	GABRIELLE TEN YEARS TIME	SECRET UP & DOWN	Mercury	1	1
3	MARIE MILLER TELL ME	SECRET UP & DOWN	Mercury	1	1
4	SKYLAKE NINE FEAT. CHRISTABEL COSSINS GO DEEPER	SECRET UP & DOWN	Mercury	1	1
5	FLOVEM POWER FLOVEM POWER	SECRET UP & DOWN	Mercury	1	1
6	LOU REED SATELLITE OF LOVE	SECRET UP & DOWN	Mercury	1	1
7	RACHEL STEVENS SOME GIRLS	SECRET UP & DOWN	Mercury	1	1
8	JAYNE GOV'T WALK AWAY	SECRET UP & DOWN	Mercury	1	1
9	7HQ THE RAINFALL	SECRET UP & DOWN	Mercury	1	1
10	FRANK FERRINANO V. DAFT PUNK TAKE ME OUT (DAFT PUNK MIX)	SECRET UP & DOWN	Mercury	1	1
11	STONEISLAND FEAT. THESEUS PUT 'EM HIGH	SECRET UP & DOWN	Mercury	1	1
12	SHAPESHIFTERS LOAS THEME	SECRET UP & DOWN	Mercury	1	1
13	ENIGMA BOJUM BOJUM	SECRET UP & DOWN	Mercury	1	1
14	KARPEOPLE FREEFALLING	SECRET UP & DOWN	Mercury	1	1
15	FATHEADS I WANT MORE	SECRET UP & DOWN	Mercury	1	1
16	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP	SECRET UP & DOWN	Mercury	1	1
17	BASEMENT JAXX GOOD LUCK	SECRET UP & DOWN	Mercury	1	1
18	MAJISHA BEDINGFIELD THESE WOUNDS	SECRET UP & DOWN	Mercury	1	1
19	MOUSE T FEAT. EMMA LAFFORD IS IT COOL (EM COOL)	SECRET UP & DOWN	Mercury	1	1
20	FIFTH AVENUE SPANISH EYES	SECRET UP & DOWN	Mercury	1	1
21	ERICE GIRL DOBIE E DROP	SECRET UP & DOWN	Mercury	1	1
22	MARIE MILLER TELL ME	SECRET UP & DOWN	Mercury	1	1
23	KONJAKT SWEET DREAMS	SECRET UP & DOWN	Mercury	1	1
24	ALCAZAR THIS IS THE WORLD WE LIVE IN	SECRET UP & DOWN	Mercury	1	1
25	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	SECRET UP & DOWN	Mercury	1	1
26	THE YOUNG PUNK PUNK GET LOOSE	SECRET UP & DOWN	Mercury	1	1
27	EYEPENNER HUNGARY EYES	SECRET UP & DOWN	Mercury	1	1
28	SIRENS BABY (OFF THE WALL)	SECRET UP & DOWN	Mercury	1	1
29	THORN FEAT SUZI MADE IN HEAVEN	SECRET UP & DOWN	Mercury	1	1
30	ALDOUS SEK & SUN	SECRET UP & DOWN	Mercury	1	1
31	V HIP TO HIP/CAN YOU FEEL IT?	SECRET UP & DOWN	Mercury	1	1
32	INTENSO PROJECT GET IT ON	SECRET UP & DOWN	Mercury	1	1
33	NINA SKY FEAT. JABBA MOKA YA BODY	SECRET UP & DOWN	Mercury	1	1
34	NEO CORTEX ELEVENS	SECRET UP & DOWN	Mercury	1	1
35	THREE DRIVES AIR TRAFFIC	SECRET UP & DOWN	Mercury	1	1
36	DARK LODGE NOSTALGIA FOR THE FUTURE	SECRET UP & DOWN	Mercury	1	1
37	CLEAR VU I ADORE	SECRET UP & DOWN	Mercury	1	1
38	4 STRINGS (OWN IT) AROUND	SECRET UP & DOWN	Mercury	1	1
39	OSKA SKINNY	SECRET UP & DOWN	Mercury	1	1
40	ZENYA ZARIINA GULZAR WAWANA FALL IN LOVE (WITH YOU)	SECRET UP & DOWN	Mercury	1	1

New entries cram charts

EMI's Positive imprint lands its third number one of the year, in the form of Up & Down by the fragrant Secret. Positive will no doubt be hopping its subsequent sales chart career, is closer to that of its second 2004 number one club hit, Loas Theme by Shapeshifters, than its first, G3 by Despina Vandi. The Shapeshifters' single, of course, debuts atop the singles chart this week. Athens-based Despina Vandi had a huge hit over most of Europe with G3, but the song failed to ignite here, peaking at a lowly 63. The Secret single was put together by some of Italy's top dance producers, including Black Box founder Daniele D'Angeli, and accumulates 806 points from our Upfront DJs this week - this second highest tally of the year, beaten only by the 823 points the aforementioned Despina Vandi single scored when it topped the chart way back in January.

Meanwhile, Rachel Stevens maintains her 100% record on the Commercial Pop Chart by making it three number ones from three attempts in her single Some Girls rocketing 11-1 and this, emitting introductory solo single Sweet Dreams My La Ex, which topped the list last September and follow-up Funny Dory, which did likewise in December.

The success of Secret and Rachel Stevens means that the record with highest tally of points overall this week - Ten Years Time by Gabrielle - misses out on both charts, and has to settle for a number two placing on both Upfront and Commercial Pop lists.

BMG takes four of the top five places on the Urban chart, with Position 1, which arrived at the summit last week - retaining pole position. It topped support by 11% last week, but its lead is slashed to just 4% by the rapid growth in support for Get No Better, Cassidy's excellent follow-up to breakthrough hit hotel. Get No Better explodes 8-2 this week, with support increasing 45% week-on-week. There's a total of six debuts in the chart - the highest tally for weeks. And in a rare good week for the beleaguered world of club promotion, there are also 10 debuts in the Top 40 Upfront Chart and 11 in the Top 30 Commercial Pop chart, to make a combined tally of 27 new arrivals, the highest tally of the year to date.



Despina Vandi: returns to top position

Rachel Stevens: returns to Commercial Pop peak

TOP 10 UPFRONT CLUB BREAKERS

- 1 SECRET UP & DOWN (EM)
- 2 HENRY MARTINZ'S CONSCIENCE (EM)
- 3 MOUSE T FEAT. EMMA LAFFORD (EM)
- 4 FIFTH AVENUE SPANISH EYES (EM)

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	SECRET UP & DOWN	SECRET UP & DOWN	Mercury
2	SECRET UP & DOWN	SECRET UP & DOWN	Mercury
3	SECRET UP & DOWN	SECRET UP & DOWN	Mercury

Produced in cooperation with the BPI and Board, based on a sample of more than 4,000 record outlets ©The Official UK Charts Company 2004



As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 24.07.04

SINGLES

1	SHAPESHIFTERS	LOLA'S THEME	Parlophone
2	RACHEL STEVENS	SOME GIRLS	Polygram
3	USHER BURN	U Free	Universal
4	J-KWON	TIPSY	Universal
5	JAMELLIA	SEE IT IN A BOY'S EYES	Atlantic
6	MORRISSEY	FIRST OF THE GANG TO DIE	Atlantic
7	BRITNEY SPEARS	EVERYTIME	Jive
8	NINA SKY	MOVE YA BODY	Universal
9	O-ZONE	DRAGOSTEA DIN TEI	Jive
10	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA... Bad Boy/Intact	
11	FLIP & FILL FT KAREN PARRY	DISCOLAND At Around The World	
12	GIRLS ALOUD	THE SHOW	Polygram
13	SHAZNAY LEWIS	NEVER FELT LIKE THIS BEFORE	London
14	MCFLY	OBVIOUSLY	Universal
15	KELLS	TRICK ME	Virgin
16	MARILLION	DON'T HURT YOURSELF	Intact
17	WILL YOUNG	FRIDAY'S CHILD	S
18	JAY SEAN FEAT RISHI RICH	PROJECT EYES ON YOU	Real Gone
19	ELVIS PRESLEY	THAT'S ALL RIGHT	BMG
20	THE BLACK EYED PEAS	LET'S GET IT STARTED	Atlantic/Polygram
21	BLUE BUBBLIN'		Intact

ALBUMS

1	SCISSOR SISTERS	SCISSOR SISTERS	Epic
2	THE STREETS	A GRAND DON'T COME FOR FREE	Universal/Decca
3	MCFLY	ROOM ON THE 3RD FLOOR	Universal
4	USHER	CONFESSIONS	Arista
5	KEANE	HOPES AND FEARS	Island
6	SNOW PATROL	FINAL STRAW	Polygram/Jive
7	WILL YOUNG	FRIDAY'S CHILD	S
8	DAMIEN RICE	0	DUO/Duo Four
9	OUTKAST	SPEAKERBOXXX/THE LOVE BELOW	Arista
10	JOSS STONE	THE SOUL SESSIONS	Real Gone/Vein
11	EVA CASSIDY	WONDERFUL WORLD	BMG Street
12	THE JACKSONS	THE VERY BEST OF	Sony/Universal TV
13	ANASTACIA	ANASTACIA	Epic
14	THE BLACK EYED PEAS	ELEPHUNK	Atlantic/Polygram
15	AVRIL LAVIGNE	UNDER MY SKIN	Arista
16	RAZORLIGHT	UP ALL NIGHT	Virgin
17	FRANZ FERDINAND	FRANZ FERDINAND	Domino
18	NORAH JONES	FEELS LIKE HOME	Blue Note
19	KANYE WEST	THE COLLEGE DROP-OUT	Real Gone/Jive
20	BRITNEY SPEARS	IN THE ZONE	Jive
21	MAROON 5	SONGS ABOUT JANIE	Jive



CRAWLING UP A HILL
THE NEW SINGLE FROM KATIE MELUA
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OUT NOW

PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	LOU REED SATELLITE OF LOVE	Atco
2	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
3	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
4	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
5	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
6	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
7	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
8	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
9	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
10	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
11	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
12	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
13	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
14	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
15	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
16	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
17	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
18	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
19	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
20	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M

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COOL CUTS CHART

Rank	Artist	Label
1	SOUL CENTRAL CHIMBOS OF LIFE	Black
2	PAULETTE I WANT MORE	CherryRed
3	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
4	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
5	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
6	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
7	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
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17	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
18	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
19	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
20	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M

URBAN TOP 30

Rank	Artist	Label
1	USHER BLOWN	A&M
2	CROSSBY RYLE MANSIONA GET NO BETTER	Jive
3	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
4	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
5	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
6	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
7	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
8	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
9	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
10	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
11	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
12	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
13	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
14	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
15	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
16	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
17	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
18	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
19	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M
20	THE NOTORIOUS B.I.G. MY ADRENALIN	A&M

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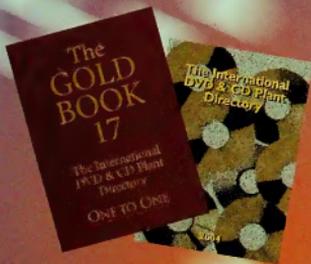
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Week 29

TV & radio airplay p20 > Cued up p24 > New releases p26 > Singles & albums p28

KEY RELEASES

ALBUMS

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

JULY 26
Red Hot Chili Peppers Live At Hyde Park (Warner Bros.); Erin Rocha Paper Wings (Liberty); Tanya Donelly Whiskey Tango Ghosts (4AD); BJ Cole Trouble In Paradise (Cooking Vinyl);

AUGUST 2
About Aboard (Open); Alex Lloyd Distant Light (EMI); Nouvelle Vague Nouvelle Vague (Pactfrog);

AUGUST 9
Shyne Godfather Buried Alive (Def Jam); David Crosby & Graham Nash Crosby Nash (Sanctuary); Mob Deep Amenazak Nighttime (BMG); Craig Armstrong Piano Works (Sanctuary);

SINGLES

THIS WEEK
Ash Starcrossed (Infectious); The Cure The End Of The World (I Am/Geffen); Marques Houston Pop That Body (Capitol); Katie Melua Crossing Up A Hill (Dramatico); The Streets Dry Your Eyes (Locked On/579); Lou Reed Satellite Of Love 2004 (Nonesuch);

JULY 26
Anastacia Sick & Tired (Epic); Bustled 3AM/Thunderbirds... (Island); Graham Coxon Spectator (Intarscopio/Parlophone); D-12 How Come (Interscope); Mania Looking For A Place To Go (RCA);

AUGUST 2
Angie Stone I Wanna Thank Ya (Arista); Gabrielle Ten Years' Time (Go Beat); Cheryll-Falls Standing Watching (Island); The Departure All Mapped Out (Parlophone);

AUGUST 9
The Rasmus Guilty (Island); Jay-Z Encore (Roc-A-Fella); Sia Where I Belong (Go Beat); Avril Lavigne My Happy Ending (Arista); The Libertines Can't Stand Me Now (Rough Trade);

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The Market

Singles up, but albums slow down

Alan Jones
Singles and albums sales headed in opposite directions last week, with singles registering a 10.6% uptick thanks to a vibrant new intake which provides five debuts in the top six. But albums are down 5% week-on-week, primarily because no new artist albums of note were issued last week.

The artist album sector was actually off just more than 9%, with sale bargains becoming more scarce, no new entries in the Top 10 and only the two debuts in the Top 40 comprising repackaged and previously released material by two long dead stars, namely Eva Cassidy and Bobby Darin.

While artist album sales last week dipped by 202,138, compilation albums were up 67,627 (11.3%) and claimed 26% of the market, their fifth highest share of the year. Their rally was helped considerably by the fact that the week's highest-selling album of all was a new compilation, Clubland 5, which sold 62,300 copies, around 17,000 more than the Scissor Sisters' self-titled debut album, which returns to the top of the albums chart after an interruption to its reign by McFly, despite the fact its own sales dipped by 12% last week. Several albums did make double-digit percentage sales gains, however,



Snow Patrol: rerelease of single helps album grab a bigger slice of the market

these being primarily by artists with hit singles, among them Damien Rice, Will Young and Snow Patrol.

Although not selling particularly well as a single – it debuts at 23 with 4,849 buyers – Snow Patrol's Spitting Games moves 22-19 on radio airplay and 26-18 on TV airplay, and has helped their Final Straw album to make impressive gains in the past few weeks, moving 39-31-21-16-6, with its latest leap putting it back in the Top 10 for the first time in 10 weeks and lifting its cumulative sales to around 451,400.

Taking a 10.8% share of the singles market – anything above 9% is good – the Shapeshifters' single Lola's Theme sold 51,967 copies last week to debut at

number one. The sixth number one for the Positive label, its opening week's sales were less than half of its predecessors – the Vengaboys' Boom Boom Boom Boom! (1999, first week sales 134,279), and We're Going To Ibiza (1999, 142,809), Toca's Miracle by Fragma (2000, 187,888), Spiller's Groovetrek (2000, 202617) and Make Luv by Room 5 (2003, 111,392). Despite its success, it is by no means certain that the Shapeshifters single will provide them with a best-selling album – Spiller never did get round to releasing one, and Room 5's Music & You – from which the title track was a number 28 follow-up hit to Make Luv – has sold just 1,088 copies since its release last year.

MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 8.4%		
Sales versus last week: +10.6%	Sales versus last week: -9.6%	Sales versus last week: +11.3%	Sales versus last week: -11.3%	Year to date versus last year: +2.0%	Year to date versus last year: +0.3%	Percentage by which singles sold last week exceeded their sales in the same week in 2003.		
Year to date versus last year: -9.3%	Year to date versus last year: -9.3%	Year to date versus last year: +2.0%	Year to date versus last year: +0.3%					
Market shares		Market shares		Market shares		Market shares		
BMG	23.6%	BMG	17.5%	Universal TV	32.6%	Origin of singles sales	BMG	26.0%
Polydor	18.6%	Polydor	15.9%	WMS	15.0%	Polydor	15.8%	
EMI Records	12.7%	Island	13.1%	BMG	14.7%	Island	10.0%	
Island	7.0%	Warner Bros	9.7%	EMI Virgin	12.4%	Virgin	9.0%	
Parlophone	7.0%	Parlophone	6.4%	Ministry of Sound	7.0%	Parlophone	8.0%	
						Other	5.3%	

FAST CHART

SINGLES

NUMBER ONE
SHAPESHIFTERS LOLA'S THEME

Positiva
The Shapeshifters provide Positiva's sixth number one single with Lola's Theme – but the label's biggest seller was not a number one at all – It Was Better Off Alone by Alice Deejay, which sold more than 615,000.

ALBUMS

NUMBER ONE
SCISSOR SISTERS SCISSOR SISTERS
Polydor
Set to top the 600,000 sales mark this week, the Scissor Sisters album is the year's sixth biggest seller, and places them alongside Katie Melua and Keane as the year's hottest breakthrough act.

COMPILATIONS

NUMBER ONE
VARIOUS CLUBLAND 5 AATWUMTV
Three years and three weeks after the first Clubland album debuted at number one with first-week sales of 46,836, the series maintains its 100% record, with Clubland 5 making a similarly lofty debut with sales of 62,310.

SCOTTISH SINGLES

NUMBER ONE
RACHEL STEVENS SOME GIRLS
Polydor
Shapeshifters have a 21.4% lead over Rachel Stevens in the UK as a whole, but in Scotland she wins by a 12.8% margin. Stevens' last single Kylie Dory reached number 1 in 2004, two places higher than in the rest of the UK.

TV AIRPLAY

NUMBER ONE
USHER SURVIVOR
It is the third week as the most-played track on TV for Usher's latest single. It is still more than 20% ahead of new runner-up, Dry Your Eyes by The Streets.

12-INCH SINGLES

NUMBER ONE
SHAPESHIFTERS LOLA'S THEME
Positiva
Last week's number one – That's All Right by Elvis Presley – has sold out, its limited-edition and disappears from the Top 40 to be replaced by the Shapeshifters.

2004 ANALYSTS
KEY RELEASES

DAILY NEWS

MUSIC SALES

AIRPLAY CHARTS

www.musicweek.com

Shapeshifters' 'Lola's Theme does the double as it tops singles sales and radio airplay. Meanwhile, strong climbs up the Top 10 come from Jamelia, The Streets and Keane

The UK Radio Airplay

RADIO ONE

Pos	LAST WEEK	ARTIST / TITLE	Label	WKS ON CHART	WKS ON AIRPLAY
1	2	LOU REED SATELLITE OF LOVE 2004 (RE-RELEASE)	ISLAND	30	31
2	1	THE STREETS DRY YOUR EYES	MONDOGONE	25	31
3	1	SHAPESHIFTERS LOLA'S THEME	POSTFIN	31	21786
4	9	J-KWON TIPSY	ARISTA	28	30
5	25	ESTELLE IROD (RE-RELEASE)	VERGIN	13	29
6	4	SNOW PATROL SPLITTING GAMES	FIXTURE	26	1262
7	7	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE	24	1816
8	11	SCISSOR SISTERS LAURA	VERGIN	24	2624
9	13	NINA SKY MOVE YA BODY	UNIVERSAL	23	24
10	11	RAZORLIGHT GOLDEN TOUCH	WEA	21	1810
11	15	KEANE EVERYBODY'S CHANGING	ISLAND	18	2152
12	4	THE NIVES WALK (DUOT WALK)	VERGIN	22	1204
13	13	BLACK EYED PEAS LET'S GET IT STARTED	AMMP/VERGIN	20	21
14	9	KELIS TRICK ME	VERGIN	23	21
15	17	D-12 HOW COME	VERGIN	16	2044
16	2	OUTKAST ROSES	ARISTA	20	1137
17	16	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	LONDON	17	1336
18	29	MARON 5 THIS LOVE	WEA	11	1600
19	25	ASH STARCHESSED	DEF JAM	16	884
20	22	RACHEL STEVENS SOME GIRLS	VERGIN	15	1634
21	17	THE ORDINARY BOYS TALK TALK (IN SINGLE)	WEA	15	767
22	1	THE LIBERTINES CANT STAND ME NOW	REEDS TRADE	6	14
23	1	BUSTED THUNDERBIRDS ARE GO!	ISLAND	6	491
24	6	USHER BURN	ARISTA	27	14
25	17	KANYE WEST'S JOHNSON ALL FALLS DOWN	REPLICA/VERGIN	16	1794
26	25	GIRLS ALoud THE SHOW	VERGIN	16	752
27	9	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	16	112
28	22	DAMIAN RICE CANNONBALL	WEA/VERGIN	14	709
29	7	THE SCOTTS WINDY ROAD STREET	REEDS TRADE	12	121
30	1	DTB PROJECT THE SUN IS SHINING DOWN ON ME	WEA	12	630

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



SNAP SHOT

THE CONCRETES

Stockholm's The Concretes have already made an impact in the UK thanks to widespread press acclaim around the release of their eponymous debut

album in June and a series of glowing reviews of their live shows. The group's label EMI Records is hoping to use this awareness to build radio support for the single, *Scenes From*, which is scheduled for release on September 20. "Most people are aware of the band through the press coverage, but don't necessarily know what they sound like yet," says product manager *Rosebaw News*. "The aim of this single will be to connect them to a sound."

EMI Records, A&R Matt Edwards, Management: Robert Loney, Nick Dewey, MBL, Agent: Alex Nightingale, Jack Notman, ECI, Press: Julie Bland, 99%

22 MUSICWEEK 24.10.04

Pos	LAST WEEK	ARTIST / TITLE	Label	WKS ON CHART	WKS ON AIRPLAY
1	1	SHAPESHIFTERS LOLA'S THEME	POSTFIN	30	19
2	4	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE	19	13
3	5	THE STREETS DRY YOUR EYES	MONDOGONE	24	5993
4	6	MARON 5 THIS LOVE	WEA	20	5918
5	3	WILL YOUNG FRIDAY'S CHILD	VERGIN	6	56.04
6	5	KELIS TRICK ME	VERGIN	23	52.77
7	12	KEANE EVERYBODY'S CHANGING	ISLAND	3	49.64
8	10	DAMIAN RICE CANNONBALL	WEA/VERGIN	5	48.52
9	8	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA...	MONDOGONE	9	48.07
10	2	USHER BURN	ARISTA	0	47.14
11	15	SCISSOR SISTERS LAURA	VERGIN	3	45.88
12	7	BEVERLY KNIGHT COME AS YOU ARE	PARLOPHONE	2	45.82
13	16	LOU REED SATELLITE OF LOVE 2004	ISLAND	23	41.24
14	11	BRITNEY SPEARS EVERYTIME	JIVE	19	40.25
15	10	BLACK EYED PEAS LET'S GET IT STARTED	AMMP/VERGIN	2	40.07
16	20	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	LONDON	2	37.45
17	22	SNOW PATROL SPLITTING GAMES	FIXTURE	6	36.56
18	19	ANASTACIA LEFT OUTSIDE ALONE	ECSTASY	5	31.78
19	13	OUTKAST ROSES	ARISTA	3	31.64
20	11	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ATLANTIC	1	30.07
21	23	RACHEL STEVENS SOME GIRLS	VERGIN	4	29.44
22	19	J-KWON TIPSY	ARISTA	28	28.62
23	6	KANYE WEST'S JOHNSON ALL FALLS DOWN	REPLICA	1	26.60
24	24	NO DOUBT IT'S MY LIFE	INTERSCOPE/VERGIN	8	26.51
25	17	JOSS STONE SUPER DUPER LOVE	REINTEGRATED/VERGIN	17	25.87

RADIO TWO

Pos	LAST WEEK	ARTIST / TITLE	Label
1	5	THE CHARLATANS TRY AGAIN TODAY	ISLAND
2	12	KANYE WEST'S JOHNSON ALL FALLS DOWN	REPLICA
3	1	WILL YOUNG FRIDAY'S CHILD	VERGIN
4	3	DAMIAN RICE CANNONBALL	WEA/VERGIN
5	3	THE STREETS DRY YOUR EYES	MONDOGONE
6	3	YOMI BAKER THIS BOY	COLUMBIA
7	10	MORRISSEY FIRST OF THE GANG TO DIE	ATLANTIC/CAPITOL
8	5	BEVERLY KNIGHT COME AS YOU ARE	PARLOPHONE
9	7	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE
10	18	FIMB BROTHERS WON'T GIVE IN	PARLOPHONE

GALAXY

Pos	LAST WEEK	ARTIST / TITLE	Label
1	1	USHER BURN	ARISTA
2	1	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW	MONDOGONE
3	4	BRITNEY SPEARS EVERYTIME	JIVE
4	1	SPECIAL D COME WITH ME	ALL AROUND THE WORLD
5	5	NARCOTIC THRUST LIKE IT	REPLICA
6	4	KANYE WEST'S JOHNSON ALL FALLS DOWN	REPLICA/VERGIN
7	12	KELIS TRICK ME	VERGIN
8	17	BLACK EYED PEAS LET'S GET IT STARTED	AMMP/VERGIN
9	6	CANDICE JAY IF I WERE YOU	JIVE/EMI/REINTEGRATED
10	14	CASSIDY FEAT. R. KELLY HOTEL	WEA

NUMBER ONES

DREAM 100 FM Dante Rice Carmichael	LINKS FM Will Young Friday's Child MFR10 103.4 Katie Price Me GALAXY 105-106 Candice Jay II	CLYDE FM Jamelia See It In A Boy's Eyes WAVE 105.5 FM Keane Everybody's Changing ESSEX FM Usher Burn
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VIBE 101

Pos	LAST WEEK	ARTIST / TITLE	Label
1	1	SHAPESHIFTERS LOLA'S THEME	POSTFIN
2	3	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE
3	10	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ATLANTIC
4	5	KELIS TRICK ME	VERGIN
4	7	JAY SEAN FEAT. RICHIE RISH PROJECT EYES ON YOU	REINTEGRATED
6	9	USHER BURN	ARISTA
7	12	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	LONDON
7	1	BRITNEY SPEARS EVERYTIME	JIVE
7	1	BLACK EYED PEAS LET'S GET IT STARTED	AMMP/VERGIN
7	3	OUTKAST ROSES	ARISTA

CHRYSALIS

Pos	LAST WEEK	ARTIST / TITLE	Label
1	2	KELIS TRICK ME	VERGIN
2	1	USHER BURN	ARISTA
3	6	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA...	MONDOGONE
4	4	SHAPESHIFTERS LOLA'S THEME	POSTFIN
5	4	KANYE WEST'S JOHNSON ALL FALLS DOWN	REPLICA/VERGIN
6	1	OUTKAST ROSES	ARISTA
7	12	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE
8	10	JAY SEAN FEAT. RICHIE RISH PROJECT EYES ON YOU	REINTEGRATED
9	10	BRANDY/KATYNE MIST TALK ABOUT OUR LOVE	ATLANTIC/CAPITOL
10	17	BLACK EYED PEAS LET'S GET IT STARTED	AMMP/VERGIN

HIGHEST NEW ENTRIES

LINCS FM DREAM 100 FM Jamelia See It In A Boy's Eyes	CLYDE FM WAVE 105.5 FM MFR10 103.4 Jamelia See It In A Boy's Eyes	These Weeks LINCS FM Jamelia See It In A Boy's Eyes WAVE 105.5 FM Jamelia See It In A Boy's Eyes CLYDE FM Jamelia See It In A Boy's Eyes
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irplay Chart



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS ON CHART				
26	37	8	NINA SKY MOVE YA BODY	UNIVERSAL	464	24	25.62	34	
27	41	4	MORRISSEY FIRST OF THE GANG TO DIE	ATROCOSAUNDRY	394	25	24.02	50	
28	48	2	ESTELLE 180	JOSY12	433	0	23.41	82	
29	36	3	THE CHARLATANS TRY AGAIN TODAY	ISLAND	334	28	23.39	34	
30	14	2	D-12 HOW COME	INTERSCOPE	522	35	20.98	33	
31	76	3	GIRLS ALoud THE SHOW	POLYGRAM	1193	0	20.23	-16	
32	71	13	CHRISTINA MILIAN DIP IT LOW	OUT 2MUSIC/RECORDS	608	57	19.37	-67	
33	96	1	TOM BAXTER THIS BOY	COLUMBIA	59	28	19.30	189	
34	109	1	THE LIBERTINES CAN'T STAND ME NOW	PHONOGRAM	144	85	19.16	208	
35	98	2	RAZORLIGHT GOLDEN TOUCH	HEP! USA	383	22	19.03	8	
36	75	6	JAY SEAN FEAT. RICHI RISH PROJECT EYES ON YOU	NO INTENTIONS	586	-8	18.60	-3	
37	29	13	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	SONY	871	-37	18.19	-46	
38	78	5	MCFLY OBVIOUSLY	EMERSON	1177	0	17.78	-21	
39	79	20	OUTKAST HEY YA!	ARISTA	711	1	17.32	-2	
40	47	13	THE CORRS SUMMER SUNSHINE	ATLANTIC	789	-21	16.12	-4	
41	11	15	NATASHA BEDINGFIELD SINGLE	PHONOGRAM/SONY	638	-31	16.10	-25	
42	37	30	KANYE WEST/S JOHNSON ALL FALLS DOWN	ROCKAWAY/RECORDS	454	-32	15.92	-34	
43	34	13	THE HIVES WALK IDIOT WALK	POLYGRAM	362	13	15.75	-23	
44	88	1	NATASHA BEDINGFIELD THESE WORDS	PHONOGRAM/SONY	608	101	15.69	86	
45	31	26	THE RASMUS IN THE SHADOWS	UNIVERSAL	987	-8	15.66	-29	
46	48	24	BRITNEY SPEARS TOXIC	JIVE	483	-7	15.57	25	
47	47	1	FINN BROTHERS WON'T GIVE IN	WALFORD	33	175	14.02	61	
48	57	23	BLUES FEAT. LILJON & LUDACRIS YEAH	ARISTA	434	-7	13.60	-21	
49	32	3	USHER BUBBLIN'	INTERSCOPE	759	-41	13.25	-49	
50	71	1	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	357	136	12.52	36	

■ Highest New Entry ■ Biggest increase in audience ■ Audience increase
■ Highest 100 Down ■ Biggest increase in plays ■ Biggest increase of 50% or more



1 Shapeshifters Getting to number one on airplay required an audience of more than 70m for six of the first 15 weeks of 2004, but less than 70m for the next 13 weeks, with a low of 56.62m entering Dido a number one with Don't Leave Home This Week on the 11 week air. The Shapeshifters

became the first act in 14 weeks to beat the 70m mark this week - even so, it is massively down on the same week last year, when Beyoncé's Crazy In Love secured an audience of 110.279m on its fourth week at number one. **23 Lenny Kravitz** The 20th highest new entry to the safety chart at 62 this week. Lenny Kravitz's new single California is somewhat more popular on radio



and is the highest new entry to the Top 50 of the airplay chart, where it rockets to 64-23 - although a massive 88.10% of its audience was earned by 19 plays on Radio Two, where it shared most-played honours with The Charlatans' Try Again Today.



44 Natalia Bedingfield Eight weeks after topping the airplay chart with her debut single Single, Natalia Bedingfield is one of the hottest growing new acts in following up these Words, which catapults 61-44 this week. Accumulating 603 plays from 47 stations, it



takes slightly more than half of its audience from 10 plays at Radio One. Its top supporter last week was Capital FM - one of five stations to add it. Top supporters were Core (33 plays) and Kiss (100 298). **50 Avril Lavigne** Jumping 73-50 on the radio airplay support, though, was Radio One, where its Clinging to You earned it a dozen plays and contributed 55% of its audience.



follow-up to Don't Tell Me was added by 17 radio stations last week, a wide-ranging group including both Kerrang! (52.2) and Kiss 100. Its most important supporter, though, was Radio One, where its Clinging to You earned it a dozen plays and contributed 55% of its audience.

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS ON CHART				
1			MARIO WINANS/ENYA/DIDDY I DON'T YUNANA KNOW BIG BROTHERS		240	27.01	42.09		
2			USHER BLURB ARISTA		276	26.96	38.42		
3			KELIS TOXIC MCA		256	26.66	37.56		
4			MARON 5 THIS LOVE COLOSBIUM		276	26.87	43.61		
5			JAMIELIA SEE IT IN A BOY'S EYES PARLOPHONE		198	16.67	37.57		
6			SHAPESHIFTERS LODS THESE POSITIVE		212	26.83	29.60		
7			BRITNEY SPEARS EVERYTIME I SEE YOU		267	16.68	39.61		
8			WILL YOUNG FRIDAY'S CHILD MCA		163	17.01	29.95		
9			KEANE FRIDAY'S CHANGING ISLAND		180	17.45	33.03		
10			BEVERLY KNIGHT COME AS YOU ARE WARRIORS		237	16.66	29.67		
11			GEORGE MICHAEL FLAWLESS GO TO THE CITY A&M/SONY		153	16.47	29.00		
12			THE STREETS DRY YOUR EYES INTERSCOPE		154	16.24	32.04		
13			ANASTASIA SICK AND Tired PLO		168	16.12	29.22		
14			SCISSOR SISTERS LAURA POLYGRAM		218	12.23	20.26		
15			LOU REED SATELLITE OF LOVE ZODIAC		116	12.78	19.62		
16			DAMIAN RICE CANNONBALL UNDER THE SUN		122	13.81	19.70		
17			SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE LONDON		225	12.14	16.76		
18			GIRLS ALoud THE SHOW PAVLOV		119	11.91	12.21		
19			BLACK EYED PEAS LET'S GET IT STARTED WARRIORS		198	11.09	24.17		
20			OUTKAST ROSES ARISTA		115	11.08	19.43		
21			MCFLY OBVIOUSLY UNIVERSAL		115	11.04	17.26		
22			RACHEL STEVENS SOME GIRLS POLYGRAM		476	13.02	14.87		
23			JOSS STONE SUPER DUPE! LOU! BELLEROSPERGAM		125	9.81	20.94		
24			THE RASMUS IN THE SHADOWS UNIVERSAL		184	10.89	13.02		
25			CHRISTINA MILIAN DIP IT LOW OF JAM UNIVERSITY		124	10.48	12.77		
26			THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES JIVE		112	10.35	16.85		
27			NO DOUBT IT'S MY LIFE INTERSCOPE		146	10.36	17.85		
28			KRISTIAN LEONTOU STORY OF MY LIFE PAVLOV		169	7.74	19.60		
29			BLUE BUBBLIN' INTERSCOPE		125	7.70	16.59		
30			THE CORRS SUMMER SUNSHINE ATLANTIC		140	7.68	13.03		

Music Control UK. It is compiled by Paul Hunter of Apple & Radio-Independent local radio stations from 2000 to Sep 11, 2004. See Sep 11, 2004 for details.

TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS ON CHART				
1			THE STREETS DRY YOUR EYES INTERSCOPE		154	16.24	32.04		
2			LOU REED SATELLITE OF LOVE ZODIAC		116	12.78	19.62		
3			ESTELLE 180 JIVE		153	16.47	29.00		
4			THE CHARLATANS TRY AGAIN TODAY ISLAND		334	28	23.39		
5			D-12 HOW COME INTERSCOPE		522	35	20.98		
6			TOM BAXTER THIS BOY COLUMBIA		59	28	19.30		
7			THE LIBERTINES CAN'T STAND ME NOW SONO TRADE		144	85	19.16		
8			NATASHA BEDINGFIELD THESE WORDS PHONOGRAM/SONY		608	101	15.69		
9			FINN BROTHERS WON'T GIVE IN WOLFORD		33	175	14.02		
10			AVRIL LAVIGNE MY HAPPY ENDING ARISTA		357	136	12.52		
11			BUSTED THUNDERBOLTS ARE GO! ISLAND		117	11.74	11.74		
12			ANASTASIA SICK AND Tired PLO		168	16.12	29.22		
13			STB PROJECT SUN IS SHINING WARRIORS		116	12.78	19.62		
14			THE STREETS DRY YOUR EYES INTERSCOPE		154	16.24	32.04		
15			GABRIELLE TEN YEARS TIME ISLAND		117	11.74	11.74		
16			KIMBERLY LOCKE EIGHTH WOUND WONDER CONCORDANCE		116	12.78	19.62		
17			TWISTA SUNSHINE EMERSON		117	11.74	11.74		
18			KATIE MELUA CRAWLING UP A HILL DEMARCO		116	12.78	19.62		
19			STONE BRIDGE PUTEM HIGH EP ARISTA		116	12.78	19.62		
20			THE STREETS DRY YOUR EYES INTERSCOPE		154	16.24	32.04		

Music Control UK. It is compiled by Paul Hunter of Apple & Radio-Independent local radio stations from 2000 to Sep 11, 2004. See Sep 11, 2004 for details.

The Mercury Prize: the best of the shortlisted albums

The annual Mercury Prize - the premier award for celebrating the best of British music - unveils its 2004 shortlist this Tuesday! In next weeks 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.

24.07.04

Profile

IN-STORE NEXT WEEK



Singles – Kym Marsh, Emmem, Madonna, Avril Lavigne, Pink, Britney, Simply Red, Javine, Joe Budden, Ben. **Albums** – The Darkness, Suzanne Vega, Ocean Colour Scene, Flip & Fill, Julio Iglesias, Kings Of Leon, Extreme, Euphoria

BORDERS

Listening posts – Now 581, Red Hot Chili Peppers and any album in Borders' digital listening stations. **In-store** – Thunderbirds, Café Del Mar Vol 11, Hip Hop N Cool, Paul Simon, 2 for £22, 3 for £20 and 2 for £10 promotions on CDs



In-store – Blue Stars, Various – How Soon is Now, Sons and Daughters, Various – Country Get Set Go 2, Dico, Chazuma and Peanuu Butter Wolf, Mull Historical Society.



Albums – The Hives, **In-store** – Alanis Morissette, Alex Carlsana, Alex Lloyd, Ash, Badly Drawn Boy, Bjöln Gilberto, Cure, Erni Rocha, Johnny Boy, Lou Reed, Marques Houston, RJ Harvey, Plumb



Albums – The Hives, Van Halen, Shaznay Lewis, **Main promotion** – Buy 2 Get 3rd Free Promotion; **Secondary promotion** – Summer Sale; **Listening posts** – Aspects, Mull Historical Society



Selecta listening posts – Fastball, Regina Spektor, Insson, Lars Fredericks and The Bastards, Kate Autunior; **More recommended retailers** – Creakjokers, Pet, Red

TASTEMAKERS

ROGER SANCHEZ

DJ/producer

1. KYLE KENNEDY: THE LOVE I BRING (THE STEALING) (DURELL)
2. ROGER SANCHEZ: FEAT. GUY TILSON ON THE MUSIC (DURELL)
3. DEEP COBBI: FLAVOINCE (PESCHICO)
4. DJ FERRIS: PUT YA HANDS UP (ROCH) (DURELL)
5. TATE CALLES: ET. FEAT. JAVONIA DANICIN (STELTEN)
6. DINA: THE SONS RISING UP UNRELEASED
7. SOLAR VS. AIRBORNY: LIVE LOVE CASHBARI (MIDNIGHTS)
8. ERIC PRYDZ VS. STEVE ANGELLO: WHO NOT WHO? (GZ)
9. KINGS OF TROMBOW: FEAT. BUB DREAMS, BUCK & CENSUALI: WHO NOT WHO? (GZ)
10. ANTON CLAMARAN: FEAT. LULU HUGHES (FEEL IT) (AMASSAGE)

"These 10 songs are right at the globe dancefloors anyway across the globe this summer and are the sort of tunes you'd expect to hear me play in a typical eight-hour set. Dance music is progressing at an unbelievable pace and, for me, these tunes sum up this movement. From Carl Kennedy's The Love You Bring Me to Red Dirt's Flavourance and Eric Prydz's Who Not Who's plus a few exclusive tracks from my latest album Release Yourself Vol. 3 and forthcoming artist album, these 10 tracks prove that the dance music scene, along with its talent, is most definitely on the up."

SARAH WARD

DJ, Director, Jazz, 102.2 Jazz FM

1. KEITH JARRETT, GARY PEACOCK, JACK DE JONNETTE: OUT OF TOWNERS (LEG)
2. BOB WINTER: BIG BAND FEAT. KURT ELLING (MUSIC) (LEG)
3. JAZZ: JAMAICA ALL STARS: JAZZ, JAMAICA ALL STARS (DUDE)
4. SUE WARD: BARKER PATRICIA BARKER (SUE WARD)
5. MICHAEL BREKER, JOE LOVANO, DAVE LIEBMAN: SADDENSHAM (TELEFONO)
6. DANBO BATES: YOU'LL NEVER (SUE WARD)
7. MARGA CARULLI: THE LOVELY, (ACCIDENT)
8. SWEET: KNOCK IT OUT, JAZZ (FRANK) (DUDE)
10. JOHN COLTRANE: AFTER THE MAIN (IMPULSE)

"Contemporary jazz singer Kurt Elling is always nominated in the Grammys and his guesting on 5ib Mintzer Big Band album gives it a very cutting-edge sound – it's nothing like the big bands of the Forties. For partying, there's jazz with reggae duos from the Jazz Jamaica All Stars – they have loads of rhythm and soulful vocals. I'm currently enjoying the first release in ages from pianist and composer Django Bates. He's a maverick with brilliant talents – and co-founder of the amazing Loose Tubes, an Eighties collection of young Brit-jazzers with a weird but wonderful vision. The gorgeous work of Mara Carlyle makes its debut on The Lovely... with oddly disturbing songs set against lush strings and things."

Safeway

Sainsbury's

Albums – Angel Beach Vol 3, Hip Hop N Cool, Lou Reed, Hard House Classics, Hip Hop N Cool, Rachel Stevens, OST Slarsky & Hutch, Last Night At The Proms, Doors DVD, Monkees DVD

TESCO

Singles – D12, Busted, Mania; **Albums** – Angel Beach Vol 3, Hip Hop N Cool, Lou Reed, Hard House Classics, Now 58, Rachel Stevens, Young Gifted & Black, Good Life, Godskitchen, Red Hot Chili Peppers



Windows – DVDs from 599, CDs from 399; **Albums** – DVD from 599, CDs from 399



Windows – Mega Deal, Festivals – CDs From £6.99; **In-store** – Elvis Presley, The Ordinary Boys; **Advertising** – Counting Crowns, Nelly Furtado, Rachel Stevens, Jamaica, McFly, The Roots.

WHS Smith

In-store – Now 581, Red Hot Chili Peppers, Angel Beah, Young Gifted & Black

WOOLWORTHS

Albums – Young Gifted & Black, Red Hot Chili Peppers; **Single of the week** – D12; **In-store** – Young Gifted & Black, Red Hot Chili Peppers, Now 58, Katie Melua, Godskitchen; **Singles** – The Streets, D12, Mania

JAY CRAWFORD

programme director, Real Radio Scotland

1. AVI: L'AVIONE: MY HAPPY ENDING (ARIST)
2. TAVISTA: SURVIVE (ATLANTIC)
3. ZERO 7: IN TIME (THE ULTIMATE) (UMG)
4. JINASTRICK: SICK AND TIRED (Epic)
5. THE RASMIUS GUILTY (UNIVERSAL)
6. NATASIA: BEING FELT THESE WORDS (BMG)
7. JAIM ALPINA: BETA (VIRGIN)
8. CARIBELLE: TEN YEARS TIME (20) (DE)
9. KRISTIAN LEIGHTON: SHINING (POLYGRAM)
10. SPIROBERTAL: BLACK BETTY (UNIVERSAL)

"I think Avril Lavigne has great songs and a great voice – she's a writer with style and heart, but as a performer she seems totally committed. Atlantic should do very well with Twist's well-timed summer anthem for this year. My personal favourite on the list is Zero 7's In Time – I was tired and upset when I first listened to it and Sophie Barker's voice just completely chilled me out, so thanks to her and Sam and Henry. Anastacia is one of Real Radio Scotland's favourites right now – this is new tune will do very well as a follow-up to Let's Outside Alone, which is one of our most played songs this year. I'm not so sure if The Rasmus will have as much success with Gully as In the Shadows, which has been one of the best singles so far in 2004. However, if you want to rock out with a bit of nostalgia try the Aussie band Spierdijk."

TV LISTINGS

CDUK

April League My Happy Ending; **Jennifer Ellison** Bye Bye Boy; **Katie Melua** This Is The Last Time; **Mania** Looking For A Place; **Shaznay Lewis** Director

GMTV

Jennifer Ellison Bye Bye Boy

LATER

Bobby Womack California Dreaming; **The Real Plus** Usher

MTV UK

Nine Unkshunk; **Basement Jaxx** Cash Cash; **Golden Looker** Cash Cash; **Don't Kill People**; **Kanye West** Jesus Walks; **Maroon 5** She Will Be Loved

POPWORLD

Alina Mortelette Out Is Thought; **Busted** 30/3; **Darren Hayes** Estate 1982; **Kasabian** Rachel Stevens; **Snow Patrol** The Department All Mopped Out; **The Thrills** Whatever Happened To Lucy Hume

SMASH SIGHTS

Boogie Pimps Sunny Busted; **Arctic Monkeys** Praise The Lord; **Mark Waid** We Are Not Sorry; **Maroon 5** This Love; **Natalia** Bedraggled; **Singie** The Streets; **Fit But You Know It**

T4/SUNDAY

Buddy Dwyer Year Of The Rat; **The 411** Dub

THE BOX

Oreetha Wilson Redneck Woman; **Kristina Leonidas** Street; **Marie**

RADIO LISTINGS

RADIO ONE

Laura Lee – featuring the new album *Polka/The Departure* (Ode)

Jazz

Phil Sessions – *Myra (Elo)* (Stonema)

Radio 2

Julie Peterson – *Babies Are Ain't* (session) (Ward)

Radio 3

Wendy – *Live* (from *Live*) (Blue)

Radio 4

Wendy – *Live* (from *Live*) (Blue)

Wanna Hear Holly Whistling; **Maroon 5** She Will Be Loved; **Nelly Furtado** I'm With You; **Shifty** Side Along; **Skin**; **Twista** Surprised; **Usher** Like a Puma; **Twista** Surprised; **Usher** Like a Puma; **Twista** Surprised; **Usher** Like a Puma

THE HITS

Cher 10 Years; **Goldie Lookin' Chain** Gonna Get Back; **People's Choice** Don't Kill Me; **Kristina Leonidas** Street; **Maroon 5** She Will Be Loved; **Twista** Surprised; **Usher** Like a Puma

TOTP FM

Adriano Street; **Jamela** See It In A Boy's Eyes; **Morrissey** First Of The Gang To Die; **Rachel Stevens** Save Girls

TOTP SAT

Alanis Morissette You Are A Person; **Anastacia** Sick And Tired; **Busted** The Department All Mopped Out; **Cherry G** Cherry G; **Flower**; **Marie Wilson** Whatever Happened To Lucy Hume; **Paul Carr** Say Goodbye; **Snow Patrol** The Department All Mopped Out

CHANNEL 4

X-Boxed – The Videos They Tried To Ban; **Rock** – A Rio with Superstars; **Pop** – Pop Can't Say Goodbye; **Shaznay Lewis** – *She Will Be Loved*; **Usher** – *Like a Puma*

CHANNEL 5

Nick & Jessica – *Henry* (video); **Christmas** – *Whatever – A Teenage Musical* (video)

CHANNEL 5

With – *Alison Goldfrapp and Amy Winehouse* (live); **T4** with *Shaznay Lewis* (video)

CHANNEL 5

Gold album of the week – *Phil Spector* (BBC 2); **Phonogram** 1972-2000

RADIO THREE

WOMAD (live)

BBC 6 MUSIC

Phil Jupitus – *Phil Jupitus* (session) (BBC 6)

BBC 6 MUSIC

Wendy – *Live* (from *Live*) (Blue)

BBC 6 MUSIC

Wendy – *Live* (from *Live*) (Blue)

BBC 6 MUSIC

Wendy – *Live* (from *Live*) (Blue)

BBC 6 MUSIC

Wendy – *Live* (from *Live*) (Blue)

MEDIA INSIDER

107.9



Bath plugs in to mainstream

Steve Collins programme controller, Bath FM One of the big problems for smaller, independent radio stations is that they require a big reach to achieve a decent-sized audience and, therefore, advertising. Bath FM is one such station. Broadcasting for nearly five years to a potential audience of 93,000 in the South West of England, it has seen its share of listening dip from an opening 23% to a low of 21% in the last Rajas – a weekly audience of around 17,000. In a bid to get back to a 25% reach and increase its current 6.5% share to double figures, the station has altered its music policy in the past four months.

"Although our promise of performance to Ofcom means we must play music from the past four decades, we used to have a sound closer to Virgin Radio,

We have to get more people listening, and for longer. Only then can we experiment

playing artists like The White Stripes and Franz Ferdinand, but we have become much more mainstream recently, says programme controller Steve Collins. "Our sound is now more like a cross between the our two competitors, Classic Gold and GWR. It was something we had to do – have to get more people listening, and for longer. Only then can we afford to experiment"

Although classic hits continue to provide the bulk of the station's output, it programmes four tracks an hour of contemporary music – one apiece from its A-, B-, recurrent and 'O' lists. The songs that make those lists are tightly focused.

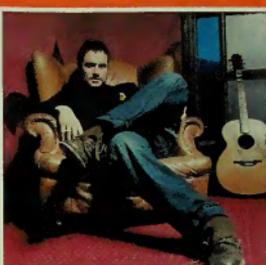
"On the A-list at the moment we have The Corrs, Rachel Stevens, Maroon 5, Beverley Knight and Will Young," says Collins. "We rarely add anything until it is released, and keep well away from R&B."

"In fact, the Rachel Stevens song is quite extreme for us – and, as far as the Shapeshifters are concerned, we can't take the risk," admits Collins. Bath FM, Ashley Avenue, Lower Weston Bath, BA1 3QS. Telephone: 01225 471574. Website: www.bathfm. Email: steve.collins@bathfm

SINGLE OF THE WEEK

Air
Alpha Beta Gaga

Source VSCDI880
Released in the wake of the author's in the recent Orange TV ad campaign, Alpha Beta Gaga has been beefed up by Mark Ronson, adding a hip-hop swagger and the rapping from Rhythmfeet. The naggingly catchy whistle-driven original version from their acclaimed Talkie Walkie album was fine and has been C-listed at Radio One, but Ronson has added those extra ingredients to extend its impact. The duo play a string of UK dates next month.



ALBUM OF THE WEEK

Tom Baxter
Father & Stone

Columbia 5174652
Singer-songwriter Baxter's debut album is unimpeachably earnest, and comparisons with Jeff Buckley are inescapable because he sounds almost exactly like him at times. There is plenty of good material here, particularly the fine first single This Boy, and the simple arrangements throughout provide a neat backdrop for the writer's genuinely emotive voice. Baxter plays a string of UK dates throughout July and August.

Singles

Warp
Holo? Is This Thing On? (Warp WAP176CD)



The Brooklyn-based punk-funkers set up the third single from their excellent album *Louden Us Now*. Shot through with the band's trademark mix of elastic bass and live drums, it is topped by a spaced-out vocal from Nic Offer. The band play the Reading/Leeds festivals next month before returning to the UK for a tour in September/October.

Nic Armstrong
London Fair (One Little Indian 423TP7CD)

The Sixties revival starts here, again. Armstrong hails from Newcastle and family enough this has a real feel of early Animals to it. Recorded at London's Teary Studios, this has a great retro feel to it that evokes the days of black-light shows and mini-skirts in a big way.

Beats For Beginners
Don't Fly Into The Sun (Faith & Hively FH505CD)

Typically Beats For Beginners may be stuck in a wistful world of Eighties ephemera, but their music is one of the most progressive things happening in indie. This album fuses quirky British pop tunes with electronic pulses, a trick notably pulled off by Saint Etienne in the Nineties and being kept alive by this Manchester-based collective.

Ciccione
Look At You Now (Human HUM04)
One refreshing aspect to Ciccione's indie guitar pop is the fact that lead vocalist Rebekah Delgado sings in a London accent, giving this track a likeable edge. The band have been making music for years now and have finally finished recording their debut album *Eversholt Street*, which is due out in September.

Cherryfalls
Slandring Watzing (Island CID868)
Cherryfalls signed to Island after its managing director Nick

Garfield saw them performing in a London pub and took them under his wing. After spending much of the year in development, the band deliver their second single, which serves up breezy and anthemic guitar pop along the lines of Snow Patrol.

Jack Cooper
Turn The Light Off (My Dad MY001)
This debut EP from a promising singer-songwriter has ample appeal and charm. An admiration for the Beach Boys and Big Star is apparent through his obvious love of harmonies, but his lyrical twist is all his own. Cooper will be supporting Badly Drawn Boy at his forthcoming London dates.

The Departure
All Mapped Out (Parlophone CDR 6642)

This angsty, Eighties-influenced debut single from Parlophone's latest signings secured early-evening airplay on Radio One last week thanks to its record-of-the-week status on Zane Lowe's show and spot plays from Steve Lamacq and Jo White. The band's profile has grown rapidly: they formed in January, were signed in the spring and supported The Killers on UK dates earlier this month.

Louis Ellith
Warmth Of The Sun (Independent IRL020)

The former Kinly Machine and Riata frontman follows the release of his solo debut album *The Long Way Round* with a single that highlights his drift towards a folkier sound. It is pleasant enough, but not thrilling.

Gabrielle
Ten Years Time (Go Discs GOBCD62)

This is another example of what Gabrielle does best - mature and crafted songwriting, this time featuring bitersweet musings on the passing of time which are sure to appeal to the Dido demographic. It is taken from Top 10 album *Play To Win*, which was first released in May and precedes her first full UK tour for two years.

Grand Longitude
Cherry Tree (Sundry Best SBEST515)
Rupert Lyndon and Lawrence La Ruddy's second single is a mixed

bag of postmodern pop, plucking influences from all over the Eighties without slapping them into anything ground-breaking.

Johnny Boy
You Are The Generation That Bought Mere Shoes And You Get What You Deserve (Vertigo 9366935)
This London duo's Vertigo debut grabs and remoulds pop with a swagger. With a Specter-esque wall of sound and a handful of heavenly female harmonies, Davo and Lolly deliver one of the most eloquent, fun and passionate pop singles in some time.

Kings Of Tomorrow feat. Haze
Dreams (Delisted DPT090CD5)
Sandy Rivera looks set to score one of the biggest dancefloor hits of the summer with this hypnotic cut featuring an Arabic-flavoured string section. A strong remix package including the darker-sounding Chas & Cebeilos remix could help this follow Shapeshifters into the charts.

Machines
Everywhere (Neon State NEONSTATE001)

London electro-disco and New York art-punk collide on this raw synthesizer-driven with acid -- overtones. Very 2004 in its attitude, it will doubtless be big on the dancefloor at clubs such as London's Nag Nag and Electric Six.

South
Muteless Crime (Sanctuary SANXD286)

A highlight from this year's *With The Tides album*, this is South pulling out all the stops. String arrangements and epic choruses evoke elements of everyone from Coldplay to Echo & The Bunnymen and should see lighters held aloft at the string of festival dates the band are playing in August.

Angie Stone feat. Snoop Dogg
I Wanna Thank Ya (J2876664782)

Lifted from Stone's new album *Stone Love*, this smooth cut sinks along seductively until Snoop's rap interlude. Stone drops some lyrics from *Joyce Sims' Come Into My Life* in the chorus, but otherwise it is not one of her most striking tunes. *Vibe* 101, the

Galaxy network and MTV Base are the track's main supporters.

Walter Walter/Garrison
Asi/Panic (SonPoint SOBE021S)
This double A-side features two tracks from the *How Soon Is Now* album in which hardcore and post-punkers record versions of their favourite Smiths songs. Admittedly, loudness was never a trademark of the Smiths, but that is the chief quality Walter and Garrison bring to these classic singles. They are being released on limited-edition white vinyl, of which Morrissey would surely approve.

Albums

Aloud
Aloud (Open OPEND01)

French duo Aloud's debut is actually a concept album, following the exploits of Bob O'Leary, the subject of their first single. Like that contagious hit, this is shiny, accessible pop-dance with a difference, thanks to the unusual rock-influenced vocals of singer Cyril Bodin. Knowing and witty while remaining utterly proficient and slick, no wonder Pete Dinklage dubbed them "The Darkness of dance".

Eberg
Plastic Lions (Rotator RRAD126)

This is an energetic debut from Iceland's Eberg, who effortlessly matches sonic invention with hooky pop songs. His live shows have been a revelation, as he uses a self-made "E-Harp" to provide an otherworldly backdrop to his missives. Radio support from the likes of Xfm and Radio One's Zane Lowe should alert the uninitiated.

Half Causin
The Function Room (Gronland CDGRN 12)

This is a raggily debut of address from the Orkney-based collective who bend folk into strange new shapes on this, their debut album. There is a certain enthusiasm and randomness to The Function Room which demands the listeners' attention.

David Hughes
I Can Explain (The Folk Corporation TFCD 2009)

This fifth solo album from Hughes rounds up an enviable cast to bolster his intricate songs. Bert Jansch, Jackie McVee and Hendrick's harmonica player Johnny Mars all chip in, but it is Hughes' wordplay and inimitable guitar that resonate.

Mark Lanegan Band
Bubblegum (Bopars BB0CD237)
Credits on this album read like a who's who of cool in avant-garde guitar rock: PJ Harvey, Josh Homme, Nick Oliveri, Dean Ween and Greg Dulli. The former Scavenger Tree frontman needs little help though, since his rich, deep *Walrus*-esque voice and solid, Americana tracks are a decent combination.

Novelle Vague
Nocturne Vague (Peacefrog PFG051CD)

This slicky collection of Latin cover versions of post-punk and new wave classics sheds new light on familiar songs. There is an integrity to the arrangements which distinguishes the project from being mere novelty.

Various
Lil' Yuh Leg An Trample - The

Soca Train From Port Of Spain (Honest, Jors HARGCD.99)
While London store Honest Jors stays close to its *Ladbrooke Grove* roots with this joyous selection of contemporary soca, blending influences ranging from dancehall and utopempe dance to more traditional African and even Italian sounds, it provides an excellent primer for anyone who thinks soca is all about the likes of Arow's Hot Hot Hot.

Various
Studio One Classics (Soul Jazz SJCSD94)

Kicking off with The Skatalites' *El Pussy-Ska*, this is a thrilling ride through the Studio One vaults. With tracks from the likes of Johnny Osborne, Horace Andy and Sugar Minott, it is a fitting tribute to the late Clement Dodd.

This week's reviewers: Dagald Beard, Phil Baskin, Joanna Bland, David Knight, Owen Lawrence, James Roberts, Nicola Stone, Nick Teppo and Simon Ward

After weeks in the club charts, Lola's Theme by Shapeshifters hits the number one spot, closely followed by the Richard X-produced Some Girls by Rachel Stevens.

The Official UK

HIT 40 UK

Pos	Artist	Title	Label
1	23	SHAPESHIFTERS LOLA'S THEME	Parlophone
2	6	RACHEL STEVENS SOME GIRLS	Parlophone
3	1	USHER BURN	Arista
4	24	JAMELIA SEE IT IN A BOYS EYES	Parlophone
5	4	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Island
6	2	BRITNEY SPEARS EVERYTIME	Jive
7	6	KELIS TRICK ME	Virgin
8	J	J-KWON TIPSY	Arista
9	10	MAROON 5 THIS LOVE	Destiny's Child
10	5	WILL YOUNG FRIDAY'S CHILD	BMG
11	10	MORRISSEY FIRST OF THE GANG TO DIE	Mercury
12	12	NINA SKY MOVE YA BODY	Mercury
13	9	SHAZNY LEWIS NEVER FELT LIKE THIS BEFORE	Island
14	11	ANASTACIA LEFT OUTSIDE ALONE	Capitol
15	13	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	Arista
16	15	THE BLACK EYED PEAS LET'S GET IT STARTED	Motown
17	19	KEANE EVERYBODY'S CHANGING	Island
18	16	BEVERLY KNIGHT COME AS YOU ARE	Parlophone
19	7	GIRLS ALoud THE SHOW	Parlophone
20	14	MCFLY OBVIOUSLY	Island
21	17	DAMIEN RICE CANNONBALL	DIMMICK
22	8	OUTKAST ROSES	Arista
23	7	SCISSOR SISTERS LAURA	Parlophone
24	22	D-ZONE DRAGOSTEA DIN TEI	Jive
25	20	JAY-Z FEAT. RIKHI RICHI PROJECT EYES ON YOU	Mercury
26	18	BLUE BUBBLIN'	Island
27	30	THE STREETS I'M YOUR EYES	Island
28	6	FLIP & FILL FEAT. KAREN PARRY DISSOLAND	Island
29	25	JESS STONE'S SUPER DUPER LOVE (ARE YOU DIGGIN ON MCH P1)	Mercury
30	10	100 RED SATELLITES OF LOVE 2004	State
31	35	NO DOUBT I'M GIVING YOU	Interscope
32	8	SNOW PATROL SPITTING GAMES	Ridgeway
33	30	CASSIDY FEAT. R KELLY HOTEL	Mercury
34	28	THE RASMSIN IN THE SHADOWS	Island
35	21	CHRISTINA MILLEAN GET IT LOW	Island
36	16	KYLIE MINOUGE CHOCOLATE	Mercury
37	12	THE 411 FEAT. GHOSTFACE KILLAN ON MY KNEES	Mercury
38	40	OUTKAST HEY YEA	Arista
39	29	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	JL
40	23	NATASHA BEDIINGFIELD SINGLE	Phonogram



1. Shapeshifters Lola's Theme by Shapeshifters becomes the 11-year-old Parlophone label's radio number one. It was originally an instrumental released on the Neofunkal Gesowé label last year for the indie Angles.



2. Rachel Stevens Stevens reached number two with her debut solo single Sweet Dreams My LA Ex, but only got to 20 with the follow-up Ringy Dink. While third single Snow Chris debuts at top this week.



4. J-Kwon J-Kwon reached number two on the US Billboard chart, with debut single Tippy in April. Three months after it debuted quietly at 94, it makes a bigger first-week impression here, debuting at four. J-Kwon's debut, Always Hold Hop has sold 13,000 copies in the UK since its release a few weeks ago, and more than 515,000 copies in 15 weeks in the US.

Pos	Artist	Title	Label
1	NEW	SHAPESHIFTERS LOLA'S THEME	Parlophone
2	NEW	RACHEL STEVENS SOME GIRLS	Parlophone
3	1	USHER BURN	Arista
4	NEW	J-KWON TIPSY	Arista
5	NEW	JAMELIA SEE IT IN A BOYS EYES	Parlophone
6	NEW	MORRISSEY FIRST OF THE GANG TO DIE	Mercury
7	2	BRITNEY SPEARS EVERYTIME	Jive
8	6	NINA SKY MOVE YA BODY	Mercury
9	6	O-ZONE DRAGOSTEA DIN TEI	Jive
10	7	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Island
11	NEW	FLIP & FILL FEAT. KAREN PARRY DISSOLAND	Island
12	5	GIRLS ALoud THE SHOW	Parlophone
13	2	SHAZNY LEWIS NEVER FELT LIKE THIS BEFORE	Island
14	10	MCFLY OBVIOUSLY	Island
15	12	KELIS TRICK ME	Virgin
16	NEW	MARILLION DON'T HURT YOURSELF	Island
17	4	WILL YOUNG FRIDAY'S CHILD	BMG
18	5	JAY SEAN FEAT. RIKHI RICHI PROJECT EYES ON YOU	Mercury
19	3	ELVIS PRESLEY THAT'S ALL RIGHT	Mercury
20	17	THE BLACK EYED PEAS LET'S GET IT STARTED	Motown
21	16	BLUE BUBBLIN'	Island
22	14	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	Arista
23	NEW	SNOW PATROL SPITTING GAMES	Ridgeway
24	14	DAMIEN RICE CANNONBALL	DIMMICK
25	19	CASSIDY FEAT. R KELLY HOTEL	Mercury
26	11	OUTKAST ROSES	Arista
27	18	KYLIE MINOUGE CHOCOLATE	Mercury
28	NEW	COUNTING CROWS ACCIDENTALLY IN LOVE	Mercury
29	22	BEVERLY KNIGHT COME AS YOU ARE	Parlophone
30	3	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	JL
31	13	THE HIVES WALK IDIOT WALK	Parlophone
32	17	ANASTACIA LEFT OUTSIDE ALONE	Capitol
33	24	EMON *F* K IT (I DON'T WANT YOU BACK)	Jive
34	10	FRANKE FURB (I RIGHT BACK)	All Around The World
35	NEW	VELVET REVOLVER SLITHER	Mercury
36	26	BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	Atlantic
37	NEW	MULL HISTORICAL SOCIETY HOW 'BOUT I LOVE YOU MORE	Mercury
38	NEW	BLOC PARTY LITTLE THOUGHTS/TULIPS	Mercury

INDEPENDENT SINGLES

Pos	Artist	Title	Label
1	6	MORRISSEY FIRST OF THE GANG TO DIE	Mercury
2	6	MULL HISTORICAL SOCIETY HOW 'BOUT I LOVE YOU MORE	B Street
3	6	BLOC PARTY LITTLE THOUGHTS/TULIPS	Mercury
4	1	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	JL
5	1	MAX SLEDGEY HAPPY	Sledge
6	1	THE S.A.7895 WIND HD	Sweet Nothings
7	3	ORBITAL ONE PERFECT SUNRISE	Original Nine
8	6	JANORIN JACK STUPIDSON	Mercury
9	1	DOGS DIE IN HOT CARS I LOVE YOU 'CAUSE I HAVE TO	YD
10	6	HYPO HYPO PUBLIC ENEMY NO 1	Mercury
11	1	CLINIC THE MACHINES	Mercury
12	1	THE FERRY FURNACES SINGLE AGAIN	Rough Trade
13	1	FREESTYLES PUNK HD	Anyent
14	1	BELLE & SEBASTIAN BOOKS	Mercury
15	1	DJ'ING FEEL SLAHTA JON FLINI	Mercury
16	1	DE BEAR 2000 MADHOUSE MEMBERS	Mercury
17	1	MORRISSEY BISH BLOD ENGLISH HEART	Mercury
18	1	MIKE RISHINS ARE YOU A FEAK	Mercury
19	1	LE CABERNA VOODOO LOVE	Mercury
20	1	ED RUSH AND ANIMAL REMAINS - VOL 1	Mercury

Singles Chart

WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
39	31	SCISSOR SISTERS	LAURA	1
40	NEW	NELLY FURTADO	FORÇA	1
41	33	4	TWISTA OVERNIGHT CELEBRITY	1
42	37	6	KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN	1
43	35	5	JESSICA SIMPSON WITH YOU	1
44	30	13	1	MARON 5 THIS LOVE
45	30	2	MAX SEDGLEY	HAPPY
46	NEW	1	MODEST MOUSE	FLAOT ON
47	36	4	GIRLS OF FHM DA YA THINK I'M SEXY?	1
48	NEW	1	SAVANA PRETTY LADY	1
49	NEW	1	FYA TOO HOT	1
50	27	1	IAN VAN DAHL	BELIEVE
51	34	2	GHOSTFACE FEAT. MISSY ELLIOTT	PUSH
52	20	2	THE 5.6,7,8'S	WOOD HOO
53	NEW	1	HYPO PSYCHO	PUBLIC ENEMY NO 1
54	NEW	1	THE BETA BAND	OUT-SIDE
55	NEW	1	MAGNOLIA	IT'S ALL VAIN
56	42	11	CHRISTINA MILIAN	DIP IT LOW
57	28	4	ORBITAL	ONE PERFECT SUNRISE
58	44	1	JUNIOR JACK	STUPIDISO
59	45	1	THE RASMIUS	IN THE SHADOWS
60	39	4	ANGEL CITY	TOUCH ME
61	17	7	FAITHLESS	MASS DESTRUCTION
62	NEW	1	LENNY KRAVITZ	CALIFORNIA
63	55	9	THE 411 FEAT. GHOSTFACE	KILLAN ON MY KNEES
64	41	4	CANDEE JAY	IF I WERE YOU
65	54	5	SLIPKNOT	DUALITY
66	53	1	HOOBASTANK	THE REASON
67	32	2	DOGS DIE IN HOT CARS	I LOVE YOU 'CAUSE I HAVE TO
68	43	5	RAZORLIGHT	GOLDEN TOUCH
69	47	1	BEASTIE BOYS	CH-HECK IT OUT
70	56	6	VS CALL U SEXY	1
71	40	3	SHYSTIE	ONE WISH
72	46	3	THE ORDINARY BOYS	TALK TALK
73	62	5	NERD MAYBE	1
74	NEW	1	PHOENIX	EVERYTHING IS EVERYTHING
75	NEW	1	RADIO 4	PARTY CRASHERS

As used by Top Of The Pops and Radio One



5. Jameia Co-written by Jamillea with Chris Martin of Coldplay. See It In A Boy's Eyes provides her with her third straight Top 5 single. The song was added to her September 2003 Track. You album in March, since when its cumulative sales have jumped from 27000 to more than 200,000.



6. Morrissey Having registered his first Top Three hit with Irish Blood, English Heart, the first single from his new album You Are The Quarry, Morrissey continues his good chart form, debuting at six with The First Of The Gang To Die. It brings his tally of solo hits to 23.



16. Marillion After appearing three times in the Top 10 hit for 17 years with You're Gonna Go - the first single from their new album Myles - Marillion have to settle for number 16 for follow-up. Don't Hurt Yourself, but that is enough to give them back-to-back Top 20 singles for the first time in 20 years, since they reached their commercial peak with Kayleigh and Layla.

DOWNLOADS - TEST DATA

WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	THE STREETS	DRY YOUR EYES	1
2	1	SCISSOR SISTERS	LAURA	1
3	1	FAITHLESS	MASS DESTRUCTION	1
4	1	KEANE	EVERYBODY'S CHANGING	1
5	1	MARON 5	THIS LOVE	1
6	1	ANASTACIA	LET OUTSIDE ALOE	1
7	1	OUTKAST	HEY YEA	1
8	1	RAZORLIGHT	GOLDEN TOUCH	1
9	1	OUTKAST	ROSES	1
10	1	MARIO WINANS	I DON'T WANNA KNOW	1
11	1	KELIS	TRICK ME	1
12	1	USHER	BURN	1
13	1	THE BLACK EYED PEAS	LET'S GET RETARDED	1
14	1	SCISSOR SISTERS	TAKE YOUR MAMA	1
15	1	BRITNEY SPEARS	EVERYTIME	1
16	1	KEANE	SOMEWHERE ELSE WE KNOW	1
17	1	GIRLS ALoud	THE SHOW	1
18	1	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	1
19	1	JAY-Z	YOU CANNA BE MY GIRL	1
20	1	THE RASMIUS	IN THE SHADOWS	1

DANCE SINGLES

WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	SHAPESHIFTERS	LOLAS THEME	1
2	1	BASEMENT JAXX	FEAT. LISA KINKOLA GOOD LUCK	1
3	1	JUNIOR JACK	STUPIDISO	1
4	1	RAW MAN	BEAUTIFUL	1
5	1	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	1
6	1	FREEMOVE	FIVE STRANGEST THINGS	1
7	1	BERIBAMA/BELO	HORIZONTE SRAZU, XPLOZJA/I/IN THE HEARTISTS	1
8	1	RICHARD F F	SAMANTHA STOKK LET THE SUNSHINE THRU	1
9	1	TIEFSCHWARTZ & ERIC	O'CLARK BLOW	1
10	1	LIE	CARRERA VOODOO LOVE	1
11	1	HYBRID	I'M STILL AWAKE	1
12	1	DJ ZINC	FEAT. SLARTA JON FLIM	1
13	1	DOUSK PA	DI/DA/ THE NOVEL	1
14	1	FLIP & PILL	FEAT. KAREN PARRY DISCOLAND	1
15	1	TELO	BLACK ALIEN & SPEED FOLLOW ME FOLLOW ME QUEM QUEM CAGUETU	1
16	1	FERRY	CORSTEN IT'S TIME	1
17	1	MAGNOLIA	IT'S ALL VAIN	1
18	1	DAVE CLARKE	THE WIGGLE	1
19	1	MARK PICCHOTTI	PRESENTS JERRY SEYER ST LOVE WILL BE OUR GUIDE	1
20	1	FREESTYLERS	PUSH UP	1

R&B SINGLES

WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	JAY-Z	YOU CANNA BE MY GIRL	1
2	1	USHER	BURN	1
3	1	JAMILLA	SEE IT IN A BOY'S EYES	1
4	1	NINA SIKI	JAYE YA BODY	1
5	1	MARIO WINANS	FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	1
6	1	SHADYAN LEWIS	NEVER LET THIS BE BEFORE	1
7	1	KELIS	TRICK ME	1
8	1	JAY SEAN	FEAT. BISHI RUSH PROJECT EYES ON YOU	1
9	1	THE BLACK EYED PEAS	LET'S GET IT STARTED	1
10	1	CASSIDY	FEAT. R KELLY TOUCH	1
11	1	OUTKAST	ROSES	1
12	1	TWISTA	OVERNIGHT CELEBRITY	1
13	1	BEVERLY KNIGHT	COME AS YOU ARE	1
14	1	BRANDY	FEAT. KANYE WEST TALK ABOUT OUR LOVE	1
15	1	MAX SEDGLEY	HAPPY	1
16	1	GHOSTFACE	FEAT. MISSY ELLIOTT PUSH	1
17	1	FYA	TOO HOT	1
18	1	KANYE WEST	FEAT. SYLEENA JOHNSON ALL FALLS DOWN	1
19	1	SHYSTIE	ONE WISH	1
20	1	CHRISTINA MILIAN	DIP IT LOW	1

NEW RELEASES: 100% NEW RELEASES: 100% NEW RELEASES: 100% NEW RELEASES: 100%

IT'S ALL ABOUT THE MUSIC... THE MUSIC IS THE KEY... THE MUSIC IS THE KEY... THE MUSIC IS THE KEY...

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24.07.04
Top 75

After 24 weeks on the chart, the Scissor Sisters self-titled debut proves its staying power as it hops back into the top spot. Eva Cassidy claims the highest new entry.

The Official UK

TOP 20 MUSIC DVD

Wk On	Artist	Title	Label	Chart
1	ELVIS PRESLEY	ALPHA FROM HAWAII	BMG Video (UK)	1
2	ELVIS PRESLEY	68 COMEBACK SPECIAL	BMG Video (UK)	2
3	KYLIE MINOGUE	BODY LANGUAGE LIVE	Parlophone (UK)	3
4	THE STONE ROSES	THE DVD	Sire (UK)	4
5	GUNS N' ROSES	WELCOME TO THE VIDEO	Universal (UK)	5
6	CHER	THE VERY BEST OF	Warner Music UK (UK)	6
7	CHER	THE FAREWELL TOUR	BMG Video (UK)	7
8	QUEEN LIVE AT WEMBLEY STADIUM		Parlophone (UK)	8
9	DNX	I'M ONLY LOOKING	Motown (UK)	9
10	AC/DC LIVE AT DONNINGTON		Cap (UK)	10
11	THE WHO	THE KIDS ARE ALRIGHT	Sire (UK)	11
12	VARIOUS LATER... COOL BROTHERHOOD		Warner Music UK (UK)	12
13	THE EAGLES LIVE FREEZE OVER		BMG Video (UK)	13
14	BRITNEY SPEARS	IN THE ZONE	Jive (UK)	14
15	ABBA	IN CONCERT	Island (UK)	15
16	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE		Warner Music UK (UK)	16
17	CALEXICO	WORD DRIFTS IN - LIVE	Island (UK)	17
18	RED HOT CHILI PEPPERS GREATEST HITS		Warner Music UK (UK)	18
19	HANK MARVIN	HANK PLAYS LIVE	Universal (UK)	19
20	YES	ACUSTIC	Cap (UK)	20

TOP 10 JAZZ/BLUES ALBUMS

Wk On	Artist	Title	Label	Chart
1	NORAH JONES	FEELS LIKE HOME	Blue Note (UK)	1
2	RAY CHARLES	THE DEFINITIVE	WM (UK)	2
3	NORAH JONES	COME AWAY WITH ME	Parlophone (UK)	3
4	JAMIE COLLUM	TWENTYSOMETHING	Island (UK)	4
5	BEHEL GILBERTO	BEHEL GILBERTO	East West (UK)	5
6	DIANA KRALL	THE GIRL IN THE OTHER ROOM	Blue Note (UK)	6
7	MICHAEL BUBLE	MICHAEL BUBLE	Rhino (UK)	7
8	VARIOUS ARTISTS	CANTAL GOLD JAZZ LEGENDS	Enja (UK)	8
9	AMY WINEHOUSE	FRANK	Island (UK)	9
10	JAMIE COLLUM	POINTLESS NOSTALGIC	Enja (UK)	10

THE YEAR SO FAR: TOP 20 COMPILATIONS

Wk On	Artist	Title	Label	Chart
1	VARIOUS	NON THATS WHAT I CALL MUSIC 57	BMG (UK)	1
2	VARIOUS	ULTIMATE DERTY DANCING	RCA	2
3	VARIOUS	POWERBALLADS II V	East West (UK)	3
4	OST	LIVE ACTUALLY	Island (UK)	4
5	VARIOUS	FLOORFILLERS	Atlantic (UK)	5
6	VARIOUS	POP PRINCESSES	Island (UK)	6
7	VARIOUS	PAP PARTY	BMG (UK)	7
8	VARIOUS	BEST OF R&B	EMI (UK)	8
9	VARIOUS	CLUB AND X-TRM 2	Atlantic (UK)	9
10	VARIOUS	CLUBMIX 2004	Atlantic (UK)	10
11	VARIOUS	MEMORIES ARE MADE OF THIS	Island (UK)	11
12	VARIOUS	STEVE WINCHES CHOCOLATES & CHAMPAGNE	Island (UK)	12
13	VARIOUS	CLUBMIX 4	Atlantic (UK)	13
14	VARIOUS	R&B LOVE	BMG (UK)	14
15	VARIOUS	BEST OF ACUSTIC	EMI (UK)	15
16	VARIOUS	THE VERY BEST OF NEW WOMAN	EMI (UK)	16
17	NVARIOUS	NEW THATS WHAT I CALL MUSIC 56	EMI (UK)	17
18	VARIOUS	KISS SMOOTH R&B	Sony (UK)	18
19	VARIOUS	POWERBALLADS	EMI (UK)	19
20	VARIOUS	ESSENTIAL R&B - THE VERY BEST OF R&B	BMG (UK)	20

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7. Will Young
Will Young registered his seventh straight top five hit with Friday's Child last week and now, though the single slumps 4-17, there is more than a suspicion that it may be apting to lay Young's album of the same name, not least because it contains the full nine-minute version of Friday's Child. The album moves 20-7 to achieve its highest placing since January, while topping the Latin sales chart.

8. Damien Rice
Things are going well for Damien Rice. The current singles success of Comaltion is resulant airplay, a TV campaign for his O album and a Woodworkis album-of-the-week accolade with a £9.49 price tag for the same album all help O to continue its recent mercuarial rise.

13. Anastacia
The single Left Outside Alone is still among the airplay elite and follow-up Sick And Tired is backing nicely, so it comes as no surprise to find Anastacia's latest self-titled album is leading rapidly back to the Top 10. The album has moved 30-22-13 and has now topped the 500,000 sales mark.

Wk On	Artist	Title	Label	Chart	
1	SCISSOR SISTERS	SCISSOR SISTERS	Cap (UK)	1	
2	THE STREETS	A GRAND DONT COME FOR FREE	Island (UK)	2	
3	MCFLY	ROOMS ON THE 3RD FLOOR	Island (UK)	3	
4	USHER	CONFESSIONS	Island (UK)	4	
5	KEANE	HOPES AND FEARS	Cap (UK)	5	
6	SNOW PATROL	FINAL STRAW	Cap (UK)	6	
7	WILL YOUNG	FRIDAY'S CHILD	Cap (UK)	7	
8	DAMIEN RICE	O	Cap (UK)	8	
9	OUTKAST	SPEAKERBOXXX/THE LIFE BELOW	Cap (UK)	9	
10	JOSS STONE	THE SOUL SESSIONS	Cap (UK)	10	
11	EVA CASSIDY	WONDERFUL WORLD	Cap (UK)	11	
12	THE JACKSONS	THE VERY BEST OF	Cap (UK)	12	
13	ANASTACIA	ANASTACIA	Cap (UK)	13	
14	THE BLACK EYE PEAS	ELEPHUNK	Cap (UK)	14	
15	8	DAVID NAVIN	UNDER MY SKIN	Cap (UK)	
16	6	RAZORLIGHT	UP ALL NIGHT	Cap (UK)	
17	13	FRANZ FERDINAND	FRANZ FERDINAND	Cap (UK)	
18	18	23	NORAH JONES	FEELS LIKE HOME	Cap (UK)
19	12	22	KANYE WEST	THE COLLEGE DROPOUT	Cap (UK)
20	13	23	BRITNEY SPEARS	IN THE ZONE	Cap (UK)
21	26	23	MAROON 5	SONGS ABOUT JANE	Cap (UK)
22	25	18	GUNS N' ROSES	GREATEST HITS	Cap (UK)
23	31	9	MORRISSEY	YOU ARE THE QUARRY	Cap (UK)
24	17	2	PHIL COLLINS	THE PLATINUM COLLECTION	Cap (UK)
25	38	12	D-12	D12 WORLD	Cap (UK)
26	18	23	BOBBY DARIN	BEYOND THE SEA - THE VERY BEST OF	Cap (UK)
27	24	13	MARIO WINANS	HURT NO MORE	Cap (UK)
28	21	3	BEVERLY KNIGHT	AFFIRMATION	Cap (UK)
29	21	18	GEORGE MICHAEL	PATIENCE	Cap (UK)
30	47	13	BOB MARLEY AND THE WALLERS	LEGEND	Cap (UK)
31	54	10	JAMELIA	THANK YOU	Cap (UK)
32	19	2	THE ORDINARY BOYS	OVER THE COUNTER CULTURE	Cap (UK)
33	29	19	KELIS	TASTY	Cap (UK)
34	27	3	LLOYD BELLA	THE HUNGER FOR MORE	Cap (UK)
35	60	17	KATIE MINKA	CALL OFF THE SEARCH	Cap (UK)
36	30	3	THE CURE	THE CURE	Cap (UK)
37	16	6	SUPERGRASS	SUPERGRASS IS 10 - THE BEST OF 94-04	Cap (UK)
38	16	7	RAY CHARLES	THE DEFINITIVE	Cap (UK)

Wk On	Artist	Title	Label	Chart
1	ALICIA KEES	ALICIA KEES	Cap (UK)	1
2	THE WEAVERS	AND THE WEAVERS	Cap (UK)	2
3	BOB DYLAN	BOB DYLAN	Cap (UK)	3
4	THE WEAVERS	AND THE WEAVERS	Cap (UK)	4
5	THE WEAVERS	AND THE WEAVERS	Cap (UK)	5
6	THE WEAVERS	AND THE WEAVERS	Cap (UK)	6
7	THE WEAVERS	AND THE WEAVERS	Cap (UK)	7
8	THE WEAVERS	AND THE WEAVERS	Cap (UK)	8
9	THE WEAVERS	AND THE WEAVERS	Cap (UK)	9
10	THE WEAVERS	AND THE WEAVERS	Cap (UK)	10
11	THE WEAVERS	AND THE WEAVERS	Cap (UK)	11
12	THE WEAVERS	AND THE WEAVERS	Cap (UK)	12
13	THE WEAVERS	AND THE WEAVERS	Cap (UK)	13
14	THE WEAVERS	AND THE WEAVERS	Cap (UK)	14
15	THE WEAVERS	AND THE WEAVERS	Cap (UK)	15
16	THE WEAVERS	AND THE WEAVERS	Cap (UK)	16
17	THE WEAVERS	AND THE WEAVERS	Cap (UK)	17
18	THE WEAVERS	AND THE WEAVERS	Cap (UK)	18
19	THE WEAVERS	AND THE WEAVERS	Cap (UK)	19
20	THE WEAVERS	AND THE WEAVERS	Cap (UK)	20

2 card check 'T' (to 'Y') new rep
check all 'T' into a list (NIT boxes)

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- What are the effects of the increasing global impact of US intellectual property laws?
- What does the modern music consumer really want?
- What does a modern music manager really need to know?



04

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