

→ Update: full check [] CDH W=16 Black check OK - 02/11/04 (Bell?)

Inside: Sony and BMG await merger approval in US - full analysis, p4

MUSICWEEK



Mercury fanfare for Wyatt album

Veteran folk artist Robert Wyatt (pictured) and UK rapper Ty emerged as the key outsiders as the most mainstream shortlist in the history of the Mercury Prize was unveiled last Tuesday. Five of the shortlisted titles for the 2004 Nationwide Mercury

Prize - Franz Ferdinand, The Streets, Snow Patrol, Keane and Joss Stone - have already passed at least platinum status in the UK, with further titles having already reached gold status (Jamelia) and silver (The Zutons). "This year the critical tastes and popular tastes have coincided very closely," says Mercury Music Prize director Kevin Millburn. "The prize wasn't set up to be just

about new discoveries, but sales are in no way taken into account in the judges' decision process." Big Daddy's Will Ashon says the nomination for Ty is a big boost for his Upwards album. "It's lovely for Ty and after all the hard work that he's put in over the past few years has got some sort of recognition," Ashon says. "He made a really honest, heartfelt record on an honest little indie

that isn't very good at hyping, but is quite good at putting out quality records, and I think he's worked bloody hard to support that record." Joint favourites to win the prize, which is announced on September 7, are The Streets and Franz Ferdinand, both given odds of 3/1 by bookmakers William Hill. © Teams behind the Mercury albums, p11

Indies strike iTunes deal

"Template contract" offers way out of long-running impasse between labels and Apple download service p3

Woolies to pick and mix digital

Bricks-and-mortar retailer is to go head-to-head with online download services such as iTunes and Napster p6

Minister backs creative forum

Arts minister Estelle Morris briefs Music Week on the government's new intellectual property forum p6

This week's Number 1 Albums: The Streets Singles: The Streets Airplay: Shapeshifters



BMG and 19 group exchange lawsuits in worldwide battle over future of reality TV format

Writs fly over Pop Idol

Media

by Martin Talbot
BMG and Simon Fuller's 19 group are heading for a possible High Court battle in a legal dispute over rights to future series of Pop Idol around the world. BMG - which this week awaits FTC clearance for its merger with Sony - has issued a claim against 19, after Fuller's company attempted to revoke all of the major's options for rights to future series of Idol shows in the UK, the US and eight other markets.

In a claim issued at the High Court, BMG Music and Ronagold Ltd - a BMG-owned company set up to exploit the rights to the various Pop Idol formats - have called for a series of injunctions against 19. The writ says that 19 has already discussed a US deal for American Idol third series winner Fantasia Barrino and runner-up Diana De Garmo with Universal Music, as well as shopping around rights for series three and four of the UK's Pop Idol to other labels. It also alleges that 19 has attempted to revoke BMG's rights

to the third and fourth series of American Idol, as well as the next series in Belgium, France, Germany, Canada, Singapore, Australia, South Africa and Poland. The claim calls for injunctions ordering 19 to grant licences to BMG for Barrino and De Garmo and barring 19 from shopping around the artists. It also calls for an injunction preventing 19 from offering future Idol rights for the UK, US and the rest of the world. 19 had previously attempted to revoke Ronagold and BMG's rights, claiming they were in breach of their original deal. Ronagold was established as a joint venture by BMG with Simon Cowell, who sold his stake to the major when he renewed his deal and established his Syco company as a joint venture with BMG last year. A 19 spokesman says, "We are aware that there is an issue between lawyers which is in the process of being talked through. We have no more comment to make." A BMG spokesman says, "We are in dispute with 19 in relation to a part of the contract between us regarding Pop Idol. However, we are both working together to ensure that, notwithstanding the

dispute, current Pop Idol business continues on a 'business as usual' basis. We have a good relationship with the company and are confident that ongoing conversations will resolve this minor dispute." 19 is understood to have agreed not to shop the rights around until the dispute is resolved. If a settlement cannot be reached, the case is expected to reach the High Court in the autumn. BMG's relationship with existing signings, such as Gareth Gates and Will Young, is not affected by the dispute. martin@musicweek.com

"Template contract" opens door for Europe's indie labels to sign up to Apple download service Indies resolve dispute with iTunes

Downloads

by Robert Ashton

The tense standoff between Europe's independent labels and Apple iTunes Music Store in Europe has finally been halted, with a new "template contract" opening the way for hundreds of thousands of indie tracks to be loaded onto the digital service.

The indies have been excluded from the service after failing to negotiate acceptable terms with iTunes Europe, which launched in June. The indies said they had been offered inferior terms to the majors.

After initial representations from leading members of Aim proved fruitless, the association enlisted the help of board member and Beggars Group chairman Martin Mills and head of new media Simon Wheeler, who held talks with Apple vice president Eddy Cue, with whom Beggars had a relationship for iTunes US service since October. The deal they have struck, which is believed to be very similar to agreements secured by

the V2 and Sanctuary groups, is now being made available as "the independent deal" to other labels.

Both sides are loathe to reveal the commercial terms of the framework deal, although one source says the indies have managed to achieve a slightly improved wholesale rate of between 45p and 50p. It is believed the length of the contract is three years, but there is now also an opportunity to review it periodically.

The insider adds, "I don't think they could get what the majors have, but with the better price it's a trade-off for the longer fixed term of three years." iTunes will sell tracks at the same 79p price as material from the majors.

Aim chairman and CEO Alison Wenham refused to be drawn on the details of the contract, but says they are now on a par with those already offered other copyright owners. "It's basically a walk-up deal - it states the terms offered and gives an ease of admission," she says. She expects a majority of Aim's and Impala's 3,000 members to sign up to iTunes.

Mills says it was critical to get a



Prody; forthcoming album looks set to feature on iTunes thanks to framework deal

deal in place because the potential for sales is enormous, with iTunes in the US already representing up to 9% of the record company's album sales. "We look forward to participating in the rapid growth of this market," he says. Anyone wanting information on who to contact at Apple should get the details

from Aim, he adds.

Wheeler also the challenge now facing many indies is to digitise their catalogue and prepare the metadata - label, track name, barcode and other information - to be compatible with the iTunes system. "It is one of the biggest problems facing us, creating music for sale in

the digital world, but it is something Aim has been working on for a while," says Wheeler.

BPI executive chairman Peter Jamieson also welcomes the deal, describing it as evidence of "what can be achieved when the industry works together". He adds, "It's great news for the Download Chart. The indies' dispute with such a significant online retailer threatened to cast a shadow over the September 1 launch. This has now been cleared, and launch plans are coming together quickly."

Meanwhile, the Sun and Napster have linked to offer the first online music promotion in a UK national newspaper. From last weekend and for another seven Saturdays throughout the summer, the UK's biggest-selling daily will offer its 10m readers the opportunity to create an eight-track compilation by downloading one track free each week. Napster president Brad Dusa called the link-up "significant" because of the Sun's "major influence of public opinion."

robert@musicweek.com
© Crib Sheet, p15

Minister endorses Music Week's copyright campaign



Music Week has urged arts minister Estelle Morris to support the call for an extension of sound recording copyright across Europe.

Last week's Music Week was a special issue calling for the term of protection for sound recordings to be extended. In

Europe, sound recordings are protected for just 50 years, compared with 95 years in the US and 70 in many other markets around the world, including Australia and Brazil.

To mark the issue, Music Week delivered a letter to Morris raising the issue and urging her to pursue it at the highest level.

The letter says, "Over recent months - and weeks - you have demonstrated your willingness to listen to the music community and address their concerns, through your support of key initiatives such as the Live Music Forum, the

IP Forum and the Music Manifesto, among others.

"We, at Music Week and across the business, urge you to listen to the music industry's case and join the call for this term extension across the European market." A full text of the letter can be viewed on musicweek.com.

Morris confirmed to Music Week last week that she had received the letter and would consider the issue.

Although the European Commission is currently considering the Europe-wide 50-year term, lobbyists fear that the

EC will decide not to change the current law unless it receives direction from member states such as the UK, France and Germany to extend the period.

The head of Parliament's alternative Friends of Music Group, John Robertson MP, has also offered his support to the Music Week campaign, promising to pursue the issue through Parliament.

"Fifty years seems like a long time until you consider that it is almost 50 years since Love Me Do," he says. "In the US, 100 years sounds about right."

"Why should anyone make money from someone else's endeavours? If I was a musician, I would hope that the money I make would be used for me and my family and would expect my family to still get the benefit if it until it was no longer alive. Fifty years does not allow for this."

"It is important that this issue is dealt with soon. We are coming up to 50 years since the Sixties, and the Sixties was probably the biggest decade for music and will be the first decade on which this will have a particularly big effect."

THE MUSIC WEEK PLAYLIST



THE KILLERS
All These Things I've Said And Done (Lezard King)
With a gospel choir striding down Brick Lane, the video for this single is good-vibes-a-go-go (single, Aug 23)



FATBOY SLIM
Shaft Out Dash (Skinit)
Quirky lead track from fourth album should remind everyone what they have been missing (single, September)



THE BREAKMAKERS
Things We Say We Do (unassigned)
Huge songs about grit, dance music and sex - all dressed up in a lovely Fleetwood-meat-meets-Stax-style kind of way (demos)



BENT
Comin' Back (Open)
A big step forward for the Nottingham duo, who return solo with a great new album (single, August 30)



THE MUSIC
Welcome To The North (Virgin)
The UK's chief walkers let their hair down on this seriously rocking second album (album, September)



THE BRAVERY
Honest Mistake (unassigned)
Highlight of current New York buzz band, who are ensuring plenty of airplay for A&R types (MP3 demo)



LUCIE SILVAS
Forget Me Not (Mercury)
Album highlight from the newswoman, who should be appearing on a TV screen near you very soon (from album sampler)



THE DETROIT COBRAS
Cia Cia Twist (Rough Trade)
Rambuckle sounds currently featuring in the commercial for Diet Coke (single, tbc)



JAMIE SCOTT
Searching (Sony)
Stunning soul vocals from the Steve Warlock-meets-Dave Gray young star (from album sampler)



THE LIBERTINES
Can't Stand Me Now (Hearg Trade)
Their public persona might be topnotch out of control, but this is a decent single nonetheless (single, August 9)

Another merger is not imminent despite clearance for Sony BMG

EMI holds off Warner tie-up

by Robert Ashton & Martin Talbot
EMI and Warner appear to continue as separate entities, despite speculation last week that they may reconsider a union following the clearance of Sony-BMGs merger.

UBS Media, in a briefing note to clients, last week suggested EMI and Warner may still be encouraged to try a link-up.

"The fact the EC appears to have failed to prove collusion on prices with respect to this deal, it would most likely fail to prove collusion in case of any music company merger," says the note. "Hence, this could lead to speculation that Warner and EMI now seek to resurrect their own merger."

EMI Group chairman Eric Nicoli is unable to comment on any specific future plans because of stock market regulations. But he insists that the merger of two of EMI's biggest rivals will do little to damage its effectiveness.

"We're very comfortable with our competitive position and we've determined conclusively that we have the scale to compete effectively with any other music company," Nicoli tells *Music Week*. "The combination of Sony and BMG to create another company about the same size as Universal won't affect our ability to compete."

"We're focused on building EMI as an independent, publicly owned, music company. Our major restructuring is largely behind us and, as we move forward, we have the advantage of stability, continuity and momentum."

While Warner Music declined to comment, well-placed sources indicate that the major would want to conclude its ongoing restructuring before contemplating any deal.

Richard Jones, media analyst at Lehman Brothers, says, "I think EMI will want to sort out their Warner will want to sort out their own reorganisation before they entertain any ideas of merging. And EMI is also in the process of restructuring so for the time being I think they will want to bed those things in, although a merger will still remain on the radar screens."

Jones suggests that without entering into a full-blown combination, the two companies could co-operate informally on back-office functions to prepare the way for further integration at a later stage, but he doesn't envisage any thing substantial happening until "three or four years down the line".

Similarly, a Morgan Stanley



The combination of Sony and BMG...won't affect our ability to compete

Eric Nicoli, EMI

analyst says he can only see EMI and Warner "sticking where they are" for the moment. He adds, "EMI are saying they are perfectly happy as they are as a standalone and that is right, for the moment."

How their attitudes may change when the realities of life in the new-look global industry begin to sink in - with Universal and Sony BMG each claiming a global share around twice that of either EMI or Warner (according to IPI data for 2003) - nobody knows.

On the face of it, last Tuesday's EC's statement does not look pretty for any possible follow-up merger, in any case. Despite concluding that it "did not have sufficiently strong evidence to oppose the deal", EC competition commissioner Mario Monti added a clear caveat. The Commission will keep a close watch on the music sector as it becomes even more concentrated and would very carefully scrutinise any further major concentration in the industry," he said.

But one observer says that little can be read into such a proclamation. "It is their job to look very closely at all proposals," he says. "But the important thing is that the Commission has decided that there are no grounds for support the collective dominance theory."

"Collective dominance" was the issue which threatened to spike EMI and Warner's own attempts to merge before they called off their wedding in 2000. Because a combination of any other companies would be no bigger than either Sony BMG or Universal, the Commission could not block a merger on that basis either. As a result, says the observer, an alternative reason to block a future merger would have to be found. robert@musicweek.com

Sony BMG merger clears EC hurdle, but majors are kept in

Giants await US

Mergers

by Martin Talbot

Sony and BMG remained on tenterhooks last Friday, waiting for the US Federal Trade Commission to remove the final obstacle in their progress towards merger.

The European Commission notified the majors of its decision to green light the deal last Monday. However, despite initial expectation that the FTC would clear the deal the following day, it kept the two companies waiting for complete clearance.

Sources close to the deal indicated that the FTC may have been delaying its announcement to emphasise its independence from Europe.

"Apparently, one of the commissioners wants to make it clear that they are being diligent in their consideration," says one source. "There is a feeling that they don't want to appear to just be following the lead of the Europeans."

The EC had previously implied that its decision would be echoed by the FTC; in announcing its clearance, it stated that the two sides "co-operated closely in their review of the case".

Sources within both companies were indicating that final go-ahead would probably be given today (Monday), a move which would set in motion a train of events culminating in a formal signing of the deal within the next fortnight. The signing had previously been anticipated by the end of this week.

After informing Sony and BMG of its decision to give unconditional clearance to their merger last Monday, the European Commission made a formal announcement at 8.30am Brussels time the following day.

In its statement, the EC outlined its reasons for clearing the deal, saying it had to establish whether the deal could "create or strengthen a collectively-held dominant position between Sony BMG, Universal, EMI and Warner Music".

An analysis of price data and third party submissions indicated a "relatively close price parallelism for CDs released by the five majors in various countries as well as certain features that could facilitate tacit collusion". However, the Commission says that the evidence was insufficient to prove that "co-ordinated pricing behaviour existed in the past and that a reduction from five to four major recording companies would not yet create a collectively-held dominant position...in the future".

BMG

MARKET SHARE 2003
21.9% (Global)
12.5% (Europe)
15.5% (North America)
17.7% (Australia)



The Commission says it also looked at the potential impact on the online business but decided there were no serious competition problems. The same applied to Sony BMG's recorded music and Bertelsmann's broadcast activities in Germany, France, Belgium, Luxembourg and the Netherlands.

The EC's view has always been crucial to any Sony BMG plans. The commissioner Mario Monti has been a fierce opponent of

The joint venture will give us the tools we need to succeed in a challenging market

Rolf Schmidt-Holtz, BMG

music industry mergers over the past four years, sending a clear message that it would block EMI's attempt to come together with Warner Music in 2000. The two companies prevented Monti from formally blocking their bid by withdrawing their application to merge.

In contrast, sources close to both companies have indicated that they have no fear of such opposition from the US competition authority.

One well-placed observer suggests that, although Sony and BMG have cleared their main regulatory hurdles, the tough work is yet to come. "The merits of bringing two bodies together are obvi-

ous, but so are the hassle and complications of doing it," he says. "Now they have done it, they need to put those businesses together, keep the show on the road and keep all the artists and executives motivated. That is the challenge."

The day after the EC clearance, BMG chairman and CEO Rolf Schmidt-Holtz said the deal would give the new company an "historic opportunity".

He added, "The joint venture will give us the tools we need to succeed in a challenging music market. We have an historic opportunity ahead of us to face these hard realities by developing a corporate culture that promises a new level of accountability and creativity".

"I want to continue and expand upon the amazing creative and commercial momentum that BMG has built in recent years with artists such as Dido, Usher, Outkast, Avril Lavigne, Kenny Chesney, and Pink, among others, as well as our success with artists from American Idol in the US and Pop Idol around the world. The formation of Sony BMG will allow us to invest in our creative centres and support our artists in ways that other artists not be possible".

In a statement, Sony Music Entertainment chairman and CEO Andrew Lack said, "We appreciate the European Commission's diligence in reviewing all of the various aspects of the joint

h suspense over decision of US regulator

green light

SONY

MARKET SHARE 2003
13.2% (Global)
12.1% (Europe)
12.3% (North America)
13.2% (Australia)

NB: Because the merger does not include Sony's Japanese subsidiary a combined company's worldwide market share will not be calculated by combining the two majors' existing shares.



venture. We're also pleased that they have recognized that the creation of Sony BMG is an appropriate and necessary response to current market conditions. We're currently working closely with US regulators to underscore the fact that this new company will be dedicated to serving the needs of its artists, while at the same time enriching the lives of music lovers around the world."

When they announced their

The creation of Sony BMG is an appropriate...response to current market conditions

Andrew Lack, Sony

intention to merge on November 6 last year, the two companies announced the creation of a board, chaired by Schmidt-Holtz and made up of an equal number of representatives from the two companies. It was also confirmed that Lack, as CEO, would run the business and that the company would include senior executives from both companies.

But precise details of how the two companies will be consolidated remain unresolved and are likely to remain so until after the deal is signed.

For the past few months, Schmidt-Holtz has chaired a "consolidation committee" which has examined some issues. But,

although some reports have put potential staff cuts at around 2,000 worldwide, sources suggest that no final decisions have been taken on changes within BMG.

The manager of an act signed to one of the two majors says, "In this instance, the planning is taking place at the very highest level." Fellow manager and former BMG and Sony executive Richard Griffiths, who manages Sony UK-signed Lemar, adds, "The people I feel sorry for are the troops. The senior management will be very aware of this, but they are going to need to reassure the people in the front line as soon as possible.

"That's where it can become a problem, where people spend more time worrying about their jobs than doing their jobs." He says he has heard little about what is happening over the merger but stresses that he would not expect to, in any case. "I'm quite philosophical about it," he says. "It is up to us to make it work."

Another manager, of an act signed to Sony, agrees. "These kinds of situations have become part of the normal landscape of the business," he says. "It is another one of many concerns that a manager has. It is used to be, 'Am I going to get airplay, tour support, media coverage, will the public like my record?' Unfortunately, this is just another thing and no company is immune from it."

marketing@musicweek.com

Aim keeps eye on legal action, but some labels hail deal

Indies greet merger with mixed reactions

by Jim Larkin

If there was little surprise at the EC's long-anticipated decision on Sony BMG last week, even more predictable was the reaction from other quarters.

Independent labels associations Aim and its international counterpart Impala both rallied against the confirmation by EC commissioner Mario Monti of his decision to clear the merger.

Aim chief executive Alison Wenham, who vowed last month that EC approval would result in Aim and Impala appealing before the Court of First Instance in Luxembourg, said last week was "too soon to talk about legal action". She intends to consult with other parties who had opposed the merger, including retailers, labels, artists and even Apple and says all options are open.

But she says of the decision, "I'm absolutely astounded. I'm surprised because even though the news had leaked I still felt that it couldn't be cleared. The market conditions between now and the time of the blocked EMI and Warner merger have not changed, but whereas that was thrown out this has been allowed to pass without one single condition. If I

were EMI or Warner I'd be asking questions."

Impala president Michel Lambert says he wants to wait until a full outline of the EC's decision has been published before considering the legal option.

Wenham says the decision reflects particularly badly on European authorities, saying it "gives the lie to the idea that the EU has a special interest for small businesses". "We have now got two companies controlling more than 50% of the market which is astonishing. We're not in the car business, we're in the creative business."

The BPI - which represents around 300 independent labels - is refusing to take sides. Executive chairman Peter Jamieson says, "The consolidation of major players is a classic defensive strategy in a business whose margins are under pressure. I do not believe it is for the BPI as a trade association to argue with how any individual record company chooses to run its business. We would rather work with our members large and small to assist them in the process of adapting to digital media and developing new business models."

Indeed, some independent

labels welcome the merger. Sanctuary Group executive chairman Andy Taylor believes Indies can gain from consolidation. "Sanctuary's business model is structured such that over 50% of our revenues come from management, live agency and merchandising areas largely unaffected by corporate activity among the major record companies," he says. "The balance of our business in recorded audio and audio-visual product has been seen to benefit from rationalisation and invariably results in established long-term career acts becoming available to be signed to our business."

But Beggars Group chairman Martin Mills believes the view that Indies will gain from fall-out is flawed. "It would have happened anyway in much the same way as we saw at EMI," he says. "But it's not much good having access to music if there's no way to market."

Mills believes the merger is about gaining control of outlets to media and retail and says he has "no doubts [Sony and BMG] engineered the relationship to compete with Universal". He says any legal action against the merger will need a "rainbow coalition".

jin@musicweek.com

Link-up unites mighty artist rosters

The amalgamation of Sony and BMG will create a powerhouse of contemporary music rivalled only by Universal Music worldwide.

The new company's key area of power will be in the US, where a united roster of acts including Usher, Maroon 5, Avril Lavigne, Britney Spears, Justin Timberlake, Beyonce, Prince, Incubus, Michael Jackson and Evanescence will give the company a 22.6% share, according to IFPI figures for 2003. Such strength will put it neck-and-neck with Universal, which claimed 23.5% on its own during the same year.

However, from a UK talent perspective, BMG can claim Dido, Will Young and Westlife, while Sony's top-selling acts include the recently re-signed George Michael, Jamiroquai and Lemar. In terms of developing talent, Sony has Hope Of The States, Big Brovaz and Tom Baxter, while BMG boasts the likes of Natasha Bedingfield and Kasabian.

While Sony's A&R is managed centrally, with chairman Rob Stringer leading a team which also includes Nick Raphael and Lincoln



Joining the party: BMG brings Will Young, while Sony can offer George Michael

18.5% and 11.1% respectively.

While Sony's A&R is managed centrally, with chairman Rob Stringer leading a team which also includes Nick Raphael and Lincoln

Ellas, BMG's approach is more dispersed, centring on joint ventures with key executives.

Simon Cowell's joint-venture company allows BMG to share income from future television concepts and the acts that are developed through it. Similarly, Hugh Goldsmith's new venture with the major is understood to include income streams such as management and publishing, in addition to recordings.

Globally, the region of greatest strength for Sony BMG will be in Latin America.

BPI AWARDS
ALBUM
Red Hot Chili
Peppers - Live in
Hyde Park (3x10)

Woolworths steps up offer with new digital services

by Paul Williams

Woolworths is preparing to lead an online fight-back by the 'old world' music retailers with the roll out this autumn of a string of new digital services.

The group, which already operates website business Streets Online offering a mixture of physical product, downloads and ring-tones, is planning in September to take on the likes of iTunes and Napster by launching branded Woolworths and MVC sites.

Woolworths and MVC head of commercial Jim Batchelor told his group's entertainment conference last Thursday that it had not made a 'song and dance' about its online offer up until now, but was now stepping up its game. 'This is really the first time a UK retailer supporting the UK music industry has been able to offer like this - it is very exciting,' he told the conference at London's Lindsey Hall.

Meanwhile, Woolworths Group CEO Trevor Bish-Jones used the conference to make his boldest public statement yet for MVC, by unveiling a long-term 'dream' of turning it into a specialist rival to HMV. As part of this ambition, the chain is expected to launch a new store in early 2005, while existing branches are being revamped and other new stores



Bish-Jones: plans to see MVC rival HMV

are expected to follow.

The 82-store chain has been the subject of a series of wide-scale changes over the past year, with 11 of its 13 head office managers leaving following a move into parent company Woolworths' head office, more than 30 store managers replaced and its store card relaunched.

Bish-Jones admitted that his group had 'failed' properly to implement MVC's transfer into Woolworths' Marylebone Road building, but that the business was now 'back on track'. He added, 'My dream with MVC is in five years to be standing here and giving you a credible specialist

alternative to HMV.'

Bish-Jones revealed his ambitious plans for MVC as he stressed the overall importance of entertainment to the Woolworths group. With 75% of the group's business in the sector, he said his group's future was 'intrinsicly linked' to the entertainment sector, which made it different from many other retailers because it meant it was 'locked head and shoulders' with the success of its suppliers' businesses.

With his group also on a firm financial footing, he reckoned there were now very few entertainment retailers who were both committed to the industry and financially stable. 'You can categorise HMV in that group with Woolworths, but if you really think about how many of your customers are genuinely committed to the industry and how many are financially stable,' he said.

Earlier, Woolworths group entertainment director Richard Izard revealed details of new offers being added to MVC's More loyalty card. Users will now be able to check their loyalty points before online while they are also being offered discounted subscriptions on titles such as *Q*, *NME* and *Motif* for the first time. paulw@musicweek.com

IFPI calls on 10 nations to curb piracy onslaught

The global value of illegal music sales is now greater than any legitimate market outside the US and Japan, according to IFPI figures released last week.

The International record industry association says 11bn pirate discs were sold last year, representing a record 35% of total worldwide sales. The IFPI estimates this makes it a market worth \$4.5bn.

It has called on the governments of 10 countries to do more to tackle the problem. The worst offenders are thought to be Brazil, China, Mexico and Spain. IFPI chairman and CEO Jay Berman calls on governments to 'act decisively', with 'proper enforcement, deterrent sentences against pirates (and) effective regulation of disc manufacturing'.

EMI chairman and CEO Alain Levy, who was at the press conference at which the figures were announced, said, 'EMI operates in around 50 countries and, currently at least, we have a budget for local artists and repertoire in every single one. On average, more than 50% of our artists in any particular country are derived from local artists. When piracy hits a country hard, it is not just the big names that suffer, but it is also the local artists, the local

creative community and the cultural heritage of that country that suffers the most.'

Meanwhile, in the UK, music piracy is now a £56m-a-year industry, according to figures released by the BPI. Although this represents a much lower 4.2% of total disc sales, the BPI voices concern because it is a market that has grown by 13% compared to the 2.1% growth in legal CD sales and it wants the police to place music piracy higher on its list of priorities.

BPI anti-piracy unit director David Martin says, 'A lot of the growth in the UK piracy market is down to the availability of CD-R burners and it's low risk and there's no stigma associated with it compared to drugs or armed robbery, so it's attracting organised criminals.'

Martin wants the police to move music piracy up its Annual Threat Assessment through which crimes are prioritised so that it becomes a matter for routine police investigation rather than the responsibility of trading standards authorities.

The figure of 11bn illegal discs sold per year globally was calculated by specialist consultancy firm Understanding Solutions, using sales data for CD grade polycarbonate.

Government brings together representatives from creative industries for forum focusing on opposition Minister underlines support of intellectual

Copyright

by Martin Talbot

Arts Minister Estelle Morris has emphasised the top-level support for the new Creative Industries Forum on Intellectual Property, which met for the first time last week.

The Forum is made up of representatives from across the creative industries, including EMI Group chairman Eric Nicolai as the representative of the Music Business Forum, and is intended to lead policy on issues which unite the worlds of music, film, design, publishing and games.

By bringing together key players for the various sectors, it aims to highlight where they can address the opportunities and threats posed by the opportunities and threats raised by the rapid development of technology.

Talking exclusively to *Music Week* last week, Estelle Morris said there should be no doubt about the degree of government buy-in to the concept.

'Tony Blair set this committee up,' says Morris, 'and that is government language, this is a cross-Whitehall departmental initiative, set up by the Prime Minister. The Prime Minister has personally approved this group.'

The reason for creating the Forum was straightforward, says Morris. 'The whole of creativity and the creative industries are becoming increasingly important for the UK economy,' she explains. 'It is growing at twice the rate of the economy and accounting for 8% of GDP.'

There is no doubt that because of digital technology, the whole issue of intellectual property is on a different scale than before.

The Forum is one of a range of music industry-friendly initiatives either driven or supported by Morris's department, including the Live Music Forum and the Music Manifesto. 'I am used to working in a department where we are working in partnership with our service deliverers,' she says. 'This is one of the things we are trying to do in the DCMS.'



Because of digital technology, the issue of IP is on a different scale than before
Estelle Morris, Arts Minister

'Policy has to get very close to the delivery arm. And, if you will excuse me calling it that, the music industry as the delivery arm.' Morris is certainly impressed by the efforts of the music industry in trying to get its message across to government. 'I know that music is a disparate group and that there are many organisations,' she says. 'And

the MBF, I do know, have worked very, very hard to make it easier to be heard. The MBF has been very, very good.'

And the creation of the Forum is partly in response to the MBF's overtures, in requesting greater understanding and interest in the issues faced by the music industry as it attempts to keep pace with technology and tackle the resulting growth in piracy.

The key aims of the forum are three-fold, Morris says. Besides demonstrating that intellectual property is taken seriously at the highest government level, Morris hopes the Forum will enable the creative industries to work more closely together and create a greater awareness of the challenges which they face.

The third aim is to ensure that technology is never seen as a threat, therefore, ever the educator, the for-yards says, 'Technology is a huge opportunity. Technology is the thing that can grow opportunities for the creative industry.'

Eric Nicolai voiced enthusiasm after last Monday's meeting, describing it as 'a very encouraging start'. 'The very fact of the Forum is extremely heartening, because you have two government departments taking a very public stance on the importance of the creative industries, of intellectual property and the importance of protecting it.'

Nicolai met with members of the Music Business Forum last Thursday to debrief them on the inaugural meeting, the first aims of which were to establish the ground rules and the structure going forward and ensuring that the group does not simply become 'a talking shop', in Morris's words.

The first resolution was to create small working groups to look at issues in depth; in the members were due to establish which working groups should be taken forward into the groups and charged with meeting for the first time by the beginning of September, ready to report back to the second full Forum meeting, which is to be scheduled in November.

The key topics for these working

THE THRILLS

CAST LIST

Manager: Alan
Coffin, Bare
Krausle, A&R: Nick
Burgess, Virgin
Product manager:
Mueli Coetzee,
Virgin, Agent:

Russell Warby,
Press: John Coyne,
Virgin, Radio
playback: Jo
Kerney/Marish
Area, Virgin, TV
playback: Amanda
Warren/Phonix,
Abscon, Virgin.

Irish rockers make rapid return with new Virgin release

Thrills show bottle with second album

by James Roberts

Although it has been just 13 months since The Thrills unleashed their debut album *So Much For The City*, the Irish five-piece have already completed work on the follow-up.

While such a rapid follow-up to a successful breakthrough album is common in the pop genre - where flickie fanbases tend to drift away from acts if they leave it too long between releases - guitar-driven bands have traditionally taken longer between albums, safe in the knowledge that their fans will still be waiting for them when they emerge from the studio.

However, The Thrills' label Virgin Records intends to continue the momentum already created by more than 500,000 UK sales of their 2003 debut.

"We wanted to avoid second album syndrome," says Virgin managing director Philippe Ascoli. "The band have an incredible base from which to build on."

Given that The Thrills were responsible for the second biggest UK-signed debut by any band in 2003 (topped only by The Darkness) it is understandable that the pressure is on for their second album, *Let's Bottle Bohemia*, to perform to expectations.

Ascoli is confident that the album will please existing fans but also extend their appeal to new areas of the market. "The Thrills are a mass-market band with

class," says Ascoli. "They have sold a lot of records but people respect where they are coming from."

The band's journey from the world of the unsigned to becoming established has certainly been a rapid one, but the group remain level-headed about their career. They are sure they can deliver the goods with album number two. "We know there is pressure, but we didn't overthink things on this record," says the band's guitarist Daniel Ryan. "The last thing we wanted to do was get into the situation where we were trying to second-guess what the public wants."

The band's reputation as one of the hardest-working units around certainly explains how they have come up with such an impressive second album in such a relatively short space of time. "We didn't want a cosy time making this record, which is why we brought Dave Sardy on board to challenge what we were doing," says Ryan, speaking as the band concluded sessions for the album at New York's Magic Room Studios. Hiring Sardy as producer has given The Thrills a new edge to their sound, although it is a long way from that of the other acts Sardy has previously worked with, such as Jet and Marilyn Manson. "It is the perfect step and right timing - it is edgier in the right sense," says Ascoli.

Having spent most of this year based in the US, the band have already made significant progress

on the back of just one single and their debut album, which has sold around 150,000 copies there. The plan is to continue the US build with new track *Not For All The Love In The World* as the lead single from *Let's Bottle Bohemia*, while the UK will lead with *Whatever Happened To Corey Haim?*, which was last week added to Radio One's playlist.

The set-up for the album is just as significant a step for Virgin as it is for the band themselves. The album will be a key autumn title for the label when it is released on September 13, while The Thrills are also at the heart of the regeneration of Virgin's main label under the command of Ascoli, who took over the label in January 2002 from his previous role running Source Records.

"So Much For The City was one of the first projects worked by the new Virgin team, so it is a very important step for us all in the development of the label and the band," says Ascoli.

In addition to The Thrills, Virgin is preparing to release Joss Stone's second album on September 27 via Virgin's Relentless imprint, with other key new studio albums on the way from The Music and The Chemical Brothers, and greatest hits sets from The Verve and Placebo. Just as this autumn will be key for The Thrills, it will also represent a coming of age for their label.

James@musicweek.com



After a bidding war for records and publishing, 23-year-old Beulah (pictured) last week signed a deal with Universal Classics & Jazz. The singer-songwriter is one of the company's top priorities for quarter one next year and is set

to go into the studio this autumn to record her debut album. Having spent time in Nashville working with a number of writers and a stint with Gary Barlow in the UK, her country-folk sound has gained a mainstream-pop edge.

opportunities and threats of new technology

Actual property

The Creative Industries IP Forum members

Mike O'Brien MP, Minister for Trade, Department for UK Trade & Investment; Lord Finkel GBE, Parliamentary Under-Secretary of State, Department for Constitutional Affairs; Alan Johnson MP, Minister of State for Lifelong Learning, Further and Higher Education, Department for Education and Skills; Ian Pearson MP, Parliamentary Under-Secretary of State, Northern Ireland Office; Caroline Flint MP,

Parliamentary Under-Secretary, Home Office; John Healey MP, Customs & Excise Minister, Economic Secretary, HM Treasury; Frank McAreevy MSP, Minister for Tourism, Culture and Sport, Scottish Executive; Andrew Davies AM, Minister for Economic Development and Transport, Welsh Assembly; Eric Nicol, Music Business Forum; Debbie Mansers, BBC; Lavinia Curry, Video/Audio Visual; John Woodward, UKFilm

Council; Hugh Aerns, Publishers Association; John Higgins, Intellect UK; Roger Bennett, EISPA; David Kester, British Council; Angela Mills Ward, Digital Content Forum; Anthony Illey, Magic Lanterns; Nicholas Lammam, EIPA; Dr Stephen Collins, Yahoo!; Hugh Griffiths, O2; Dr Rosie Strokosch, Sony Consumer Information Centre; Phil Evans, Consumers Association; Tim Suter, Ofcom.

groups quickly became clear, focusing on piracy, business models and education and communication. Morris highlighted the latter issue as an area of particularly interesting debate.

"There are a lot of people who are downloading but would never see themselves as doing anything wrong. They just see the big wealthy companies they are hurting, they don't see the IPR chain.

"There is no set life-span for the Forum, says Morris, who voices hope that it will exist as long as the creative industries think it is useful.

"I would like the Forum to keep very close to the Government in terms of channels of communication," she adds. "As we are responsible to Europe, or developing our own legislation, the Forum can inform us."

marian@musicweek.com





A STUDIOHOMSON ADVERTISEMENT A LEWIS MULATERO PHOTOGRAPH
www.studiothomson.com www.lewismlatero.com

Woolies unveils plans, but HMV keeps its cards close

Retail treads careful path on downloads

Downloads

by Adam Woods

In the music world, the media tends to ensure that cult performers habitually punch well above their weight in terms of profile, while many less fashionable but bigger-selling artists go about their multi-platform business without anything like the same number of column inches to show for their material success.

And so it is in the music retail world. As promising as its first weeks in Europe have been, Apple's cash register appears to ring 100 times as loudly as those of the bricks-and-mortar retailers whose sales dwarf those of the iTunes Music Store day in, day out.

But EMI's commitment last week to roll out branded digital services for Woolworths and MCV in September, together with HMV Group chief executive Alan Giles's recent hints of a likely launch into the download market before the end of the year, serve as a reminder of the existing hierarchy in the music retail business overall.

"While this is a market that hasn't yet really taken off in the UK, we've just seen, I think, the first signs that it could with the reported volumes being sold by Apple iTunes," said Giles, announcing HMV Group's preliminary results at the end of June. "And I think that increases our own sense of confidence that this could be a substantial opportunity for the group."

Seen from the top of a business which encompasses books and video as well as music, the low-yield, low-margin digital download market appears to offer a big risk in return for a modest initial profit. But when the time comes

Virgin offering 350,000 tracks through O2-powered site

for the download market to make the transition from cult to mainstream, many believe it is the established physical retail brands which will lead music out of the land of the cool-but-marginal.

"Whatever success iTunes may be having, it is in a very particular segment of the music market," says Mark Mulligan, senior analyst at Jupiter Research. "Their buyer is an early-adopter, highly technology-literate type of fan. The challenge is to try and migrate the average music consumer into the fold, and that includes plenty of people who aren't dedicated music fans, who don't necessarily buy a CD a month - they might just buy one every now and again."

HMV has drawn a veil over its download preparations in deference to the stock market, but HMV Europe's e-commerce director Stuart Rowe agrees there are sections of the market only a trusted brand can reach. "There is a certain type of consumer who is very cautious, who is not an

aggressive early-adopter, who will take the trust and heritage of a brand like HMV to lead them into the market," he says.

While the industry would clearly like to see high-profile download activity from high-street specialists, established retailers such as HMV and Virgin are keeping a steady hand on investment while the commercial potential of a digital offering remains unclear.

"There is a question of whether there is actually a revenue model that justifies their involvement at this stage," says Mulligan. "I think they will quite happily let Apple drive the market for another year."

Nevertheless, everyone from Amazon to HMV would like a share of the digital music player business for Christmas and the urge to roll out a dual hardware/download proposition in quarter four will be hard to resist.

Rowe says any move by HMV into the download market will be accompanied by a simultaneous push into digital music players and apps. "We can expect any forthcoming service to integrate closely with the chain's retail stores."

"We think we can get an awful lot of exposure and penetration into the market at a much lower cost than potential competitors who don't have a store portfolio," says Rowe. "We can also pull together a hardware and download service package which is guaranteed to be 100% compatible and a base of our staff training around that premise."

Although physical retailers are quick to scotch reports of the imminent demise of their core business, it is true to say that some fear they could harm physical market share by helping the digital alternative to gain ground.

However, the increasingly popular view has it that à la carte downloads are largely being used by CD buyers as a means of browsing and sampling. This is heartening news for traditional retailers and even more so for online specialists - such as Amazon and EMI's Streets Online, which will power the Woolworths and MCV sites - which have the opportunity to put virtual and physical product in one shopping basket, incentivising one with the other.

"You might say, Franz Ferdinand? I'm not really sure, let me download the single and then, if you like it, bosh, you buy the album, either as a download or CD," says Jim Batchelor, Woolworths and MCV head of commercial for entertainment.

Globally, the most frequently-mentioned entrant to the download market is Amazon, largely because of this ability to offer a mixed shopping basket and feed physical sales with download ones.

"Amazon is superbly placed to exploit that dynamic in a way that iTunes isn't," says Russell Hart, executive chairman of Entertainment Media Research. "It is a global brand which has unrivalled market standing, but its real strength is that it can offer multiple formats packaged in interesting ways to entice multiple sales and encourage CD purchasers to sample digital downloading."

At the time of the US launch of iTunes, Amazon founder Jeff Bezos said that the idea of bringing downloads into the company's offering had been kicked around "for years", but the company has so far refused to rise to analysts' suggestions that it is a natural entrant to the download business.

As if to illustrate the prevailing concerns, Echo - the US download

alliance between Best Buy, Virgin Entertainment, Tower Records, Warehouse Music, Hastings Entertainment and Trans World Entertainment - was scrapped last month. Echo's disintegration - amid concerns about the size of the venture in relation to the size of the market - will have done little to reassure the fence-sitters.

Of the retailers which have already committed to the market in the UK, Virgin was the first multiple music chain to offer downloads under its own name when it launched last September through O2. It currently offers around 350,000 tracks and, according to senior content manager Kathryn Leak, plans to expand the size of its catalogue three-fold by Christmas.

The challenge is to try and migrate the average music consumer into the fold

Mark Mulligan, Jupiter Research

"We see that we are in quite a strong position to expand our download service," says Leak. "We are starting to push it a lot more later in the year you will see our download activity ramped up, certainly in the mainstream press but also in-store as well."

Anyone expecting bullish statements from any of the leading retailers at this stage is likely to be disappointed. But, as EMI edges into the market, Virgin attempts to consolidate and HMV manoeuvres into position, there remains a genuine possibility that the leading bricks-and-mortar retailers could be head to head in the virtual world in time for Christmas.

TOP 20 RINGTONES

THE CHART	ARTIST TITLE	ARTIST
1	USHER BURN	DMX/Ronnie Charles
2	MARIO WINANS FEAT. P DIDDY I DON'T WANNA KNOW	DMX/Ruby/Neil/Neil/Steve
3	BRITNEY SPEARS EVERYTIME	Delia/Neil/Neil/Neil/Neil
4	JAY SEAN FEAT. RIKIHI KID PROJECT EYES ON YOU	DMX/Ruby/Neil/Neil/Neil/Neil
5	THE STREETS TRY YOUR EYES	Neil/Neil/Neil/Neil/Neil
6	SPECIAL COME WITH ME	EMIL/BS
7	OUTKAST ROSES	Gold/Neil/Neil/Neil/Neil/Neil
8	THE BLACK EYED PEAS LET'S GET IT STARTED	DMX/Ruby/Neil/Neil/Neil/Neil
9	EMINEM FEAT. D12 I DON'T WANT YOU BACK	Zania/Neil/Neil/Neil/Neil/Neil
10	MCLV OBVIOUSLY	DMX/Ruby/Neil/Neil/Neil/Neil
11	D12 JAY BANO	EMIL/BS/Neil/Neil/Neil/Neil/Neil
12	D-ZONE OROGOSTEA DIN TEI	EMIL
13	SHAPESHIFTERS LOUIS TRUITE	DMX/Neil/Neil/Neil/Neil/Neil
14	DANNY ELFMAN SPIDEY SUE	EMIL
15	J KWON TIPSY	DMX/Neil/Neil/Neil/Neil/Neil
16	ANCEL CITY TOUCH ME	DMX/Neil/Neil/Neil/Neil/Neil
17	USHER FEAT. LIL JON & LUDACRIS YEAH	DMX/Neil/Neil/Neil/Neil/Neil
18	CUBS FEAT. THE SHOW	DMX/Neil/Neil/Neil/Neil/Neil
19	KELVIS TRICK ME	EMIL
20	OUTKAST HEY W!	Gold/Neil/Neil/Neil/Neil/Neil

© The UK Official Singles Chart. Compiled by BMI. Downloaded from July 5 to July 10, 2004.

Usher's Burn shoots from number nine to the top spot this week, racking up more than double the downloads of its nearest rival.

Mario Winans' feat. P Diddy's I Don't Wanna Know, which was in the Top 10 this week, includes Jay Sean's Eyes On You at four. The Streets' Try Your Eyes at five, Special D's Come With Me at six, Black Eyed Peas' Let's Get It Started at eight

Streets Online: EMI venture powered by O2's digital distribution

SUPPORTED BY



LEARN AND GROW



IN THE CITYTM
 THE UK'S INTERNATIONAL
 MUSIC CONVENTION
**RADISSON EDWARDIAN
 MANCHESTER**
SEPT 17-21 2004

**MUSIC IS PRICELESS - THAT'S
 WHY IT'S WORTH PAYING FOR...**

**JUST LIKE IN THE CITY,
 BECAUSE WE'RE THE BEST MUSIC
 CONVENTION IN THE WORLD...**

Downloading... Hood Hop

Hood Hop

Over 30 Mar 2004

REGISTER NOW: WWW.INTHECITY.CO.UK

For further information or to request the 2004 ITC Brochure / Registration Pack - Tel: 44 (0) 161 639 3930. Fax: 44 (0) 161 639 3940. E-mail: info@inthecity.co.uk

SUPPORTING PARTNERS



northwest
development agency

englandsnorthwest



SUPPORTED BY



SongLink

RECORD
of the DAY

rock sound

PLAYLOUDER

IN ASSOCIATION WITH



music week



BRITISH
MUSIC
RIGHTS



MC-MN

mail@publishersassociation

BBC Music is a trade mark of the British Broadcasting Corporation

WHAT THE
MERCURY'S
JUDGES SAID
Basement Jaxx –
Kish Kash
"British dance music
is alive and kicking."
Belle and
Sebastian – Dear

Catastrophe
Waitress
"An enchanting
reminder of the
romance of witty
and elegant oop
songs."
Franz Ferdinand –
Franz Ferdinand

"Ari-ooop
masterpiece."
Jamelia – Thank
You
"British urban
music that
sparkles with
unusual subtlety
and depth."

Kaane – Hopes &
Fears
"An supremely
confident debut,
unveiling a stunning
new British rock
voice on a
formidable
collection of songs."

Snow Patrol –
Final Straw
"An album with
massive coherence,
immediately
engaging to the
listener in the
band's emotionally-
charged songs."

MW highlights the hard-working people and companies behind the 12 acclaimed albums shortlisted for the 2004 Nationwide Mercury Prize, arguably the UK's most coveted award

Exposed: teams with their eyes on the Prize

As the media focus turned on the 2004 Nationwide Mercury Prize nominations last week, the headlines predictably highlighted the stars, from Franz Ferdinand and Keane to Joss Stone, Jamelia and Amy Winehouse. This year's shortlist focuses, more than ever, on a string of firmly established albums, with total sales between them in excess of 3m units.

What has sold all of the albums – from the eight which have sold 100,000 units plus to the more leftfield, undiscovered gems such as Ty's *Upwards* and Robert Wyatt's *Cuckoo Island* – is not just the quality, but the sterling efforts of the various backroom teams which have put their efforts behind the various projects.

To mark last week's shortlist announcement, MW highlights the key people behind the 12 albums, including the impressive achievements of BMG and Universal publishing in claiming stakes in three of the nominees each, Universal Music in claiming three and the strength of the independent sector in accounting for five. As the Mercury final approaches at the Grosvenor Hotel on September 7, many of them will use the shortlist to raise their albums' profile and maintain the momentum. Here MW acclaims them all.

Basement Jaxx – Kish Kash



Label XL
Album producer Basement Jaxx;
engineer Basement Jaxx;
artwork design Felix Buxton;
packaging CMCS; manufacturer
MPO; distributor Vital

Label A&R Ben Beardsworth, Beggars
National radio promotions Hannah Parkin,
Beggars

Regional radio promotions Chris Bellam,
Beggars

TV promotions Craig McNeil, Beggars

Marketing Ben Beardsworth, Stewart Green,
Beggars

Press Ruth Drake, Sainted

Publisher Universal Music Publishing

Publisher A&R Frank Tope

Manager Andrew Mansi

Lawyer Simon Esplen, Russells

Accountant David Mansfield, Mansfield & Co

Live booking agent Peter Elliot, Primary

William Hill odds 10/1



packaging Deluxe; manufacturer Deluxe;
distributor Pinnacle
Label A&R Pru Harris, Rough Trade
National radio promotions Brad Hunner, Anglo
Plugging
Regional radio promotions Julie Thompson,
Anglo Plugging
TV promotions Victoria Gratton, Anglo Plugging
Club promotion Duncan Smith, Wil Troup,
Zonked
Marketing Pru Harris, Rough Trade
Press John Best, Best PR
Publisher Sony ATV
Publisher A&R Charlie Pinder
Manager Neil Robertson, Banchoy
Management
Lawyer Robert White, Robert White
Accountant Vic Shuttleworth, Vic Shuttleworth
Live booking agent Adam Sanders, Helter
Skelter
William Hill odds 12/1

Pricking up the
Mercury judges'
cars (clockwise
from top) The
Zotens, Robert
Wyatt, Belle &
Sebastian

Sound Performance; distributor Vital
Label A&R Laurence Bell, Domino
National radio promotions Brad Hunner, Anglo
Plugging
Regional radio promotions Jessica Bailey, Anglo
Plugging
TV promotions Karen Williams, Big Sister
Club promotion Duncan Smith, Wil Troup,
Zonked and Dave Roberts, Wild
Marketing Bart McDonagh, Domino
Press Steve Phillips, Coalition
Publisher Universal
Publisher A&R Frank Tope
Manager Cerne Canning, SuperVision
Management
Lawyer Simon Esplen, Russells
Accountant Melanie Haywood
Live booking agent Mike Creek,
Helter Skelter
William Hill odds 3/1

Belle & Sebastian – Dear Catastrophe Waitress



Label Rough Trade
Album producer Trevor Horn;
engineers Tony Doogan, Julian
Mendelsohn, Dan Vickers, Phil
Tyreman; artwork design
Andrew Symington, Divine Inc;

Franz Ferdinand – Franz Ferdinand



Label Domino
Album producer Tor Johansson,
Franz Ferdinand; engineers Jens
Lindgard, Stefan Kvarnström;
artwork design Franz
Ferdinand, Matthew Cooper;
packaging Sound Performance; manufacturer

Jamelia – Thank You



Label Parlophone
Album producers C Swing,
Copenharians, Jimmy
Hogarth, Cutfather & Joe,
Southsack, Cameron McVeigh;
engineers Joe Belmonti, Neil
Tucker, Jonathan Shakhovskoy, Troy Hightower;
artwork design Traffic; packaging EMI;

600 DELEGATES
300 COMPANIES FROM 16 COUNTRIES
50 GIGS, 350 ARTISTS AND 20,000 PEOPLE
95 SPEAKERS IN 25 CONFERENCE SESSIONS
6000 SQUARE METRES OF SEMINAR, NETWORKING AND EXHIBITION SPACE
4 BARS AND 2 RESTAURANTS

EARLY BIRD DELEGATE REGISTRATIONS ARE NOW OPEN AT A RATE OF
£110 + VAT BEFORE 1ST AUGUST 2004. FOR MORE INFO VISIT:
www.musicworksUK.com

THE CONVENTION

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

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

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

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

DOING THE BUSINESS

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

TALKING THE TALK

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

MUSICWORKS - SOME 2004 QUESTIONS

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



04

MUSICWORKS

THE INTERNATIONAL CROSS-MEDIA MUSIC CONVENTION

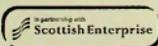


27 October - 29 October '04 The Radisson SAS Hotel, Glasgow, UK

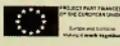
FOR UPDATES AND THE LATEST INFORMATION ON THE MUSICWORKS SEMINAR PROGRAMME, EXHIBITION AND HOSPITALITY EVENTS VISIT:

www.musicworksUK.com T: +44 (0) 141 552 6027
E: musicworks@uzevents.com

PRODUCED BY: IN PARTNERSHIP WITH:



SPONSORED BY:



WITH SUPPORT FROM:



manufacturer EMI; distributor EMI
Label A&R Jamie Nelson, Parlophone
National radio promotions Kevin McCabe, Parlophone
Regional radio promotions Claire Beaumont, Parlophone
TV promotions Helen McGeough, Parlophone
Marketing Claire O'Brien, Parlophone
Press Murray Chalmers, Parlophone
Publisher BMG
Publisher A&R Ian Ramage
Manager Jonathan Shalit, Nickie Banks, Shalit Global Entertainment
Lawyer Chris Organ, Russells
Accountant Alan Heywood, Alan Heywood & Co
Live booking agent Solomon Parker, Concorde
William Hill odds 10/1

Keane - Hopes & Fears



Label Island
Album producers Andy Green, James Sanger, Keane; engineer Mark "Spike" Stent; artwork design Madefre, Alex Lake; packaging St Ives; manufacturer Deluxe; distributor Universal
Label A&R Percy Unger-Hamilton, Island
National radio promotions: Kate Burnett, Rap-ture
Regional radio promotions Charlie Byrnes, Island
TV promotions Mike Mooney, Island
Marketing Jon Turner, Alex Waldron, Island
Press Ted Cummings, Island
Publisher BMG
Publisher A&R Caroline Elleray
Manager Adam Tudhope
Lawyer Gary Mandel, Spraggon Stennett Brabyn
Accountant Dales Evans & Co
Live booking agent Chris Myhill, The Agency
William Hill odds 6/1

Snow Patrol - Final Straw



Label Fiction/Polydor
Album producer Garrett Lee; engineers Ben Georgiades, Dan Swift; artwork design Orla Quirkie; packaging Universal; manufacturer Universal; distributor Universal
Label A&R Jim Chancellor, Polydor
National radio promotions Dan Drake, Polydor
Regional radio promotions Grant Crain, Polydor
TV promotions Kelly Sipper, Polydor
Marketing Joe Munns, Polydor
Press Paul Smernicki, Polydor
Publisher Big Life
Publisher A&R Tim Parry
Manager Jazz Summers, Tim Parry, Big Life
Lawyer John Statham, Tenon Statham Gill Davies
Accountant Chris Panayi, CC Panayi
Live booking agent Steve Strange, Heltzer Skelter
William Hill odds 6/1

Joss Stone - The Soul Sessions



Label Relentless
Album producers Steve Greenberg, Mike Mangini; engineer Steve Greenwell; artwork design Bryan Lasley, David Gorman; packaging EMI; manufacturer EMI; distributor EMI
Label A&R Steve Greenberg (International), Shabs (UK)
National radio promotions Roland Hill, Virgin
Regional radio promotions Martin Finn, Virgin
TV promotions Amanda Warren, Virgin
Marketing Roland Hill, Virgin

Press David Woolf, Dave Woolf
Publisher BMG
Publisher A&R Steve Greenberg
Managers Brian Freshwater, Jacqueline Hughes, Freshwater Hughes Management with Wendy Stoker
Lawyer Richard Bray, Bray & Kraiss
Accountant Stephanie Hardwick, Hardwick & Morris
Live booking agent David Levy, ITV
William Hill odds 10/1

The Streets - A Grand Don't Come For Free



Label 679 Recordings/Warner Bros
Album producer Mike Skinner; engineer Mike Skinner; artwork design Alex Jenkins; packaging Warner Music, manufacturer Warner Music; distributor Ten
Label A&R Nick Worthington
National radio promotions Jane Arthy, Pete Black, Andy Hipkiss, Warner Bros
Regional radio promotions Alan Smith, Warner Bros
TV promotions Laura Gilchrist, Warner Bros
Marketing Matt Thomas, Warner Bros
Press Ruth Drake, Sainted
Publisher Pure Groove, Universal Music
Publishing
Publisher A&R Mick Shiner, Pure Groove
Managers Tim Vign, Tony Perrin, Coalition
Lawyer Andrew Brabyn, Spraggon Stennett Brabyn
Accountant John Child, John Child & Co
Live booking agent Peter Elliot, Primary
William Hill odds 3/1

Ty - Upwards



Label Big Dada
Album producer Ty/Drew Horley; engineers Drew Horley (recording), Lizz's Children, Alan Mawdsley (mixing); artwork design Matt Duckett, 25
Survivors; packaging Impress; manufacturer Impress; distributor Vital
Label A&R Will Ashon, Big Dada
National radio promotions Steve Knight, Zoned
Regional radio promotions Steve Knight, Zoned
TV promotions Russell Yates, Coalbridge
Club promotion Duncan Smith, Wil Troop, Zoned
Marketing Will Ashon, Big Dada
Press David Silverman, Zoned
Publisher Just Isn't Music
Publisher A&R Alistair Nicholson
Manager Sandra Scott, Sentinel Management
Lawyer Helen Searle
Accountant None
Live booking agent Andy Dougan, Profile Artists Agency
William Hill odds 12/1

Joss Stone - Soul Sessions
"Remarkable showcase of classic soul power."
The Streets - A Grand Don't Come For Free
"A touching, funny

and gripping story of life's frustrations in modern Britain."
Ty - Upwards
"A very British rap record - down to earth, musically diverse and

swaggingly upbeat."
Amy Winehouse - Frank
"An eclectic blend of soul, funk, jazz and gospel, with a touch of R&B."

Robert Wyatt - Cuckooland
"Robert Wyatt's take on the world is gloriously idiosyncratic, passionate, gentle and inspiring."
The Zutons - Who

Killed The Zutons?
"Welcome to the eccentric, unassuming and spiky world of The Zutons, enraptured by catchy songs, primal guitars and saxophones."

Amy Winehouse - Frank



Label Island
Album producer Commissioner Gordon, Salaam Remi, Jimmy Hogarth, Matt Rowe, Amy Winehouse; engineer Rick Simpson, Gary "Mon" Noble;
artwork design Michael Nash Associates; packaging St Ives; manufacturer Deluxe; distributor Universal
Label A&R Darcus Beese, Island
National radio promotions Charley Byrnes, Nick McEwan, Island
Regional radio promotions Phil Wits, Island
TV promotions Mike Mooney, Island
Club promotion Duncan Smith, Wil Troop, Zoned
Marketing Naomi Beeresford-Webb, Island
Press Shane O'Neill, Island
Publisher EMI
Publisher A&R Guy Most
Managers Kate Lower, Nick Schmansk, Nick Godwin, 19/Briteall
Lawyer David Gentle, Goldkorn Mathjias & Gentle
Accountant Margaret Cody, Smallfield Cody & Co
Live booking agent Paul Franklin, Heltzer Skelter
William Hill odds 6/1

Robert Wyatt - Cuckooland



Label Hannibal
Album producer Robert Wyatt, Jamie Johnson; engineer Jamie Johnson; artwork design Alfreda Benge, Waldes Design; packaging AGI; manufacturer Deluxe; distributor Pinnacle
Label A&R Andy Childs
National radio promotions Tom McPherson, Rykodisc
Regional radio promotions Tom McPherson, Rykodisc
TV promotions Tom McPherson, Rykodisc
Marketing Andy Childs, Marc Bernegger, Hannibal
Press Ken Lower, Hermana
Publisher Rykomusic
Publisher A&R Paul Lambden
Lawyer None
Accountant None
Live booking agent None
William Hill odds 12/1

Zutons - Who Killed... The Zutons



Label Deltasonic/Sony
Album producer Ian Broudie; engineer Jon Gray; artwork design Juno; packaging DADC; manufacturer DADC; distributor Ten
Label A&R Alan Wills, Deltasonic
National radio promotions Joe Bennett, Craig Madley, Sony
Regional radio promotions Bob Herman, Sony
TV promotions Deirdre Moran, Sony
Marketing Kathryn Craddock, Sony
Press Tony Linkin, Coalition
Publisher EMI
Publisher A&R Mike Smith
Manager Tim Vign, Tony Perrin, Coalition
Lawyer Andrew Booth
Accountant Julie Symes, OJ Kilkenny & Company
Live booking agent Paul Buck, Geoff Meall, The Agency Group
William Hill odds 12/1



In giving Sony and BMG the green light, the EC has paved the way for more consolidation

The path is clear for more mergers

EDITORIAL
MARTIN TALBOT



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

It has been a long time coming, but the global music industry is finally moving down the road to just four majors.

As I write this, the Federal Trade Commission is yet to clear the Sony BMG merger, but a block by the US would be a huge surprise. For weeks – months even – anyone close to the deal has not even countenanced the possibility of a problem in the US, with any problems getting the deal through expected to be with the “difficult” Europeans.

Except Mario Monti has now cleared the deal. And the global music industry is soon to be a very different place. Whether it is a better or a worse place depends entirely on where you sit, however.

Various views emerge from the independent sector. Some delight at the dozens of acts and executives which will be jettisoned by the rationalisation process to come, including many acts who can sell too few records to justify a major label deal, but who can shift enough units to keep an indie’s bank manager happy. Others fear that another massive major will be able to wield unfair control over their access to market.

Those who have concerns at the decision may

have to get used to disappointment, however. For, in clearing one merger, the EC has opened the way for more consolidation in the years to come.

EMI is clearly ecstatic at Monti’s decision. The major cannot talk about its plans, or it risks stock market censure. But the EC has, in doing what it has done, clearly opened the way if it wishes to move towards consolidation.

It appears that neither Warner nor EMI are about to steam into a new attempt to merge. Having resigned themselves to the single life, they are both busy putting their houses in order and are determined to complete this process.

But there is little doubt that the EC’s decision last week makes it very difficult for them to block any future attempt to merge, whenever it comes. Should EMI and Warner resolve that this is a way forward, they would have a clear run.

That is the theory, in any case; they did, of course, face a block on grounds of the collective dominance just four years ago, which cannot now be proven. A lot can change in a short time. The likelihood of the music business changing back, however, is slight indeed.

Downloads are one aspect of a host of digital services

VIEWPOINT
BLAIR SCHOOF



In 1981, with tongue-in-cheek irreverence, MTV launched by playing Buggles’ Video Killed The Radio Star. Two decades later, this statement of intent is remembered for its ironic rather than its prophetic qualities – MTV didn’t kill the radio star and nor, as feared, did it damage sales or the demand for alternative formats.

Twenty years on, the arrival of legitimate online music services has evoked similar fears; but in prophesising that digital will cannibalise sales, internet detractors are out of tune by failing to see

Online has the potential to relight the fire of the music industry

beyond downloads and look at the broader – and richer – online environment.

Downloads are merely one aspect of an array of online services that feed into and stimulate each other. For consumers, listening music is already about online to radio, watching exclusive videos and concerts and searching for information and chat about their favourite artist. Downloads are a welcome addition to the UK online music arena and will benefit enormously

from the established audience that is hungry to buy.

In the online environment, people can spend time discovering and enjoying music before they make the decision to buy and it is this approach that will pay dividends for online providers, advertisers and record labels alike.

This will inspire sales and provide the industry with a unique marketing opportunity. It has the aggregating power to build audiences around events such as exclusive video preview or festivals.

It also demonstrates that online music services are capable of producing and selling new content, appealing to the desire of the genuine music fan for something rare and collectable and, in the process, creating new revenue streams.

What’s more, it’s all on demand. Unlike the music video channels of the Eighties, which were accused of turning art into a marketing concept and of teaching people to “listen” with their eyes, fans engage with the medium and can feel closer to the artist, helping to create an enduring emotional connection with music. Online has the potential to relight the fire of the music industry; we just have to realise it.

Blair Schoof is executive director of AOL Music for UK and Europe

Can download specialists stave off high street rivals?

The big question

With players such as Woolworths, Virgin and HMV either entering the download market or upgrading their models, can the download specialists compete with the established music retailers?

Graham Hodge, Xfm
“Established retail brands are all very well, but it is Apple, with its slick technology, no-brainer pricing and hefty marketing budget that has set the pace. If the high street retailers don’t match Apple in these areas, they will struggle to make their brands count.”

Paul Birch, Revolver Music
“Today, brand is everything. Organisations like Napster have a very strong branding, but I can’t see the relationship between Woolworths, which traditionally seems to reach either a very young audience or the mum and dad market, and downloading. I just don’t think people will make that link. On the other hand, HMV and Virgin do have brands strongly associated with music, so people looking to find tracks on the internet will search for them.”

Tony Matthews, recordstore.co.uk
“I think it’s going to be difficult for them because the likes of Woolies can sell something else at higher value whereas companies such as Napster where you need 100% on music

downloads. As for Apple, I think it’s fine so long as it’s selling iPods, but its future success will all depend on how open its systems are.”

Steve Kincaid, Virgin Retail
“In the short to medium term, I think new entrants will compete strongly. However, as the download market evolves and matures, those whose core business is music will start to come into their own and those whose core business is selling hardware, fizzy drinks and fast food will lose interest and focus.”

Ben Drury, 7 Digital Media
“In many ways, it’s harder for an established high street retailer to enter the market than for the new, focused specialists. The biggest online retailers of CDs such as Amazon did not have the heritage of high street retail. So in answer to the question, the download specialists will be able to compete and will have the largest market share for some time to come.”

Steven Glen, buyher.com
“I think they’re all going to survive and there’s going to be hundreds more coming into the market. As most and more people go online at home, they’ll be looking to do more with their computers and audio downloads are one of those things. And I think that’s wonderful because the internet is a brilliant medium because it lets you hear all sorts of acts that you wouldn’t otherwise have heard, especially overseas artists that aren’t promoted in this country.”

Alex Jones-Donnelly has added responsibility for looking after Radio One's live music events to his existing role of overseeing the station's music output

Quickfire

What is the thinking behind combining your job of editor of music policy with taking care of the station's live events?

I've been working very closely over the past two or three years with Jason Carter, who is day-to-day executive of live music, and Andy Parfitt saw the opportunity just to synergise really. There's an overall question of how we're going to run the music policy of the radio station and how we're going to take these artists we care about in daytime and specialist and use them at Radio One events or events in which we're partners.

How central is the live music output these days to Radio One?

It's as crucial, if not more crucial, than before. We get tremendous reaction from our audience. If they can't have the opportunity to get there in person, a lot of them are going to access the event through the radio and they feel closer to the artist when they can hear things like the Chili Peppers we did the other week at Hyde Park, or a live session.

Radio One has come in for some criticism over the past year or so for a perceived lack of support for UK acts. How does that fit in with the station's live coverage?

The majority of the artists we're been using on our live events are UK artists. The one I did in Derry had the first appearances from the likes of Keane, The Streets and Franz Ferdinand ahead of releasing albums that have gone on to become some of the best-selling youth albums in the market.

What do you think of the state of

UK music at the moment?

There's obviously an awful lot of alternative guitar music at the moment. Most recently, we've been tremendously excited by the Razorlight album and were really excited by the new Libertines album. And I've just heard some tracks from the new Joss Stone album and that's a real step up. Then there are funny things like Goldie Lookin' Chain – it's great, our audience either love them or hate them. It's not by chance that 48% to 50% of our current daytime output is British; the reason is because it's good.

Radio One has just announced a tie-up with LA stations Indie 103.1 FM and 89.9 FM KCRW to showcase UK music across the Atlantic. So does the UK finally have some acts that can make an impact in the States? That's the feeling I got when I was talking to the PD at Indie 103. We feel we've really got some editorial

commitment we can share with them. It's a reciprocal arrangement. We can say what our guys are playing, be it on Zane's show or daytime, and equally they can give us stuff coming out of LA our audience might like. It feels like a really natural editorial decision and if we can push British music in the States, that's a public service opportunity.

Last quarter's Rajas suggested Radio One may have "turned a corner", with Chris Moyles adding 680,000 new listeners. What are you expecting from this Thursday's figures?

In the youth market, we've sold over the past three or four years we don't live by Rajar. It's a particularly tough market. While we've pleased we've seen improvements in Rajar terms, it's not the be all and end all of what we do, but hopefully Thursday will continue that trend.

Alex Jones-Donnelly is Radio One's editor of music policy and head of live events.

DOOLEY'S DIARY



Bish bashes Asda boss

Remember where you heard it: Woolworths CEO Trevor Bish-Jones used his company's retail conference last Thursday to give his rival Andy Boyd at Asda a lesson in business diplomacy. A week after Boyd told entertainment suppliers at his company's own conference basically to buck up their ideas if they wanted the supermarket to continue selling their wares, Bish-Jones blasted back. "I've an unwritten law – you don't bite the hand that feeds you"... How to make friends and influence people the **Jay Bernes** way: the IFFI Secretariat chairman and CEO was in fine form at last week's all-industry press conference and was taking no prisoners from the aforementioned press. Fielding innocent-sounding questions from CNN and *The Times* respectively, he brusquely shot down the befuddled reporters, telling them not to get going to respond to ridiculous questions like that, and "Try to think about your questions before you ask them"... EMI Music chairman and CEO **Alain Levy** also played some fine forward defences at the event. He had to – a sizeable portion of the nation's press were there hoping he'd let slip some comment about EMI and mergers. "I'm not going to talk about your favourite subject," he told them... One of the best rumours surrounding

Sony BMG last week was that the domain name www.sonymgm.com was actually bought a couple of years ago by a member of staff, as a joke over the long-mooted merger speculation. As the said member of staff is now longer with the company, they could well be in line for a windfall if the FTC does give its clearance... First free CDs, now free music downloads are the latest circulation battle weapons for the national players. With *The Sun* doing the download giveaway deal with Napster, rival the *Daily Mirror* was due to get in on the act last Saturday by offering its readers a free download via the Oxfam charity site bignoisemusical.com. Now subject to a £3m facetit courtesy of new owner Virgin, the one-time Tower store in London's Piccadilly has had to endure a rather cheap-and-cheerful past. Despite the store's worldwide fame, it previously operated with in-store product racks that cost just \$89 each, came flat-packed from Mexico and had to be assembled by the staff... It sounds like a joke, but it's all for a worthy cause. Speakeasy is attempting to raise money for the Guide Dogs For The Blind by putting together a boy band, **All Eyes**, and plans to launch them this autumn after holding auditions in August to find the first member. The band's mentor is Matt Goss and apparently a debut single has been written by one of the writers of Little Britain. They should get some TV promo though – one of their advisors is TOTP and BBC TV top man Andi Peters... **Westlife** fans are being given the chance to compete for a grand slot on their next studio album, too. A talent search is to be filmed for an ITV programme called *The Sun*, which will give the album a neat premiere play in the run up to Christmas... Finally, any readers who've suggested options for this week's picture of Robert Wyatt and equine friend, send them to mletters@musicweek.com. The best one wins a Music week T-shirt...

Crib Sheet

Napster is teaming up with *The Sun* to offer readers free music downloads, in a new promotion launched over the weekend.

So how does it work?

The reader collects a card with the newspaper containing a special code. They visit the site, enter this code and voilà, they are entitled to download one free track. The promotion, which was announced with a fanfare last Thursday in the newspaper, will run for eight Saturdays over the summer in a bid to propel downloading into the mainstream. It is, apparently, the first time a national newspaper has run an online campaign on such a scale.

So, why did these bedfellows come together?

Well, of course, the Sun has given away music before. Last time it was through its record of the week promotion put together with Spin Music. This time, apparently, the two companies have an awful lot in common. As Sun publisher News Group Newspapers' head of marketing



Sean Mahon puts it. "We chose Napster because of their credibility and brand image which conveys irreverence, fun and youthfulness, all similar values to *The Sun* brand itself." And what's in it for Napster? Readers, silly. And an awful lot of them – more than 9m at the last count – so if just a small percentage take advantage then a huge potential audience will get its first taste of the Napster system. Perhaps surprisingly, Sun readers are a pretty computer-literate, too. Its website attracts 4.5m unique users each month – and not all of them in page1tree.com.

So how many Sun readers are expected to take advantage of this offer?

"No comment," is the official response. But they've been offered various sweeteners to do so, with prizes being made available that range from a trip to Napster's Melrose Avenue free headquarters in Los Angeles to free subscriptions to the service. *The Sun* believes it will easily be the biggest free download promotion run in the UK to date.

Canning. Partnerships are where it's at for Napster. Previously, it became the first online retailer to partner a main electronics retailer, thanks to a collaboration with Dixons, and has now decided to adopt an even more populist approach.

And they don't come much more populist than *The Sun*.

That's one way of looking at it. Another would be the view of Napster vice president and UK general manager Lesmae Sherman who says, "Napster is the world's biggest name in online music and, by combining our marketing resources with the UK's favourite newspaper, we now have a hugely efficient mechanism for maintaining and extending our message beyond a national audience."



A decade of loyalty in the music industry is a rare thing, but at HMV it has almost become a habit. The market-leading retailer last week decided to tip the boat out (literally) to reward 90 employees who this year clocked up 10 years service at the high street giant. The employees, who joined the

company before Oasis had even released a single, were each presented with a commemorative gold disc by managing director Steve Knott and human resources director Liam Donnelly. As well as a Champagne ceremony aboard a Thames cruiser, staff were also invited on the London Eye.

Classified

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

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

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

JOBS AND COURSES

EMI Music
UK and Ireland

innocent

Vogel
100

PRODUCT MANAGER

INNOCENT LABEL

We have a rare and exciting opportunity for a Product Manager to join the highly successful Innocent Label.

You will be working together with artists, management and label colleagues to devise and implement innovative, attainable and successful campaigns as well as acting as a central co-ordination point for projects from their initial conception through to release date. In addition, you will develop retail strategies in conjunction with sales and communicate relevant information to the teams and be an integral member of the team with the ability to motivate and inspire others to consistently improve and develop both their skills and the labels results.

Currently working in a product management position, you will have a minimum of 2 years music marketing experience and we are interested to hear from applicants who have proven experience with 'pop' projects.

To apply for this role, please send your cv, along with a cover letter telling me why you are the right person for this role. Please enclose details of your current salary package.

Please send your application to:-

Sue Henry, Human Resources Manager, EMI Music UK and Ireland,
Kensal House, 553-579 Harrow Road, London, W10 4HR, hr@emimusic.co.uk
The closing date for applications is 2nd August 2004



www.handle.co.uk

FINANCE DIVISION

020 7569 9999

finance@handle.co.uk

handle

GROUP ACCOUNTANT (MAJOR) £40K

Excellent opportunity for fast track ACA to take on progressive role within this household name. Ref: MW7264

CATALOGUE ANALYST (MAJOR) £35K

Commercial role working closely with sales and marketing for CIMA Finatis/Qual. Ref: MW7268

EVENTS ACCOUNTANT (INDIE) £35K

High profile front line role for Accountant with music events or production accounting experience. Ref: MW7265

MANAGEMENT ACCOUNTANT (INDIE) £30K

New role within established indie. Industry experience essential. Contract. Ref: MW7263

ASS. FINANCE MANAGER (MAJOR) £28K

Varied and growing role for enthusiastic CIMA/ACCA student. Royalties exposure an advantage. Ref: MW7262

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

www.musicweek.com/jobs

HILTONGROVE
MULTIMEDIA

MUSIC & MULTIMEDIA COMPANY

Require In-house Graphic Designer/Artworker

Flexible hours.

3-3.5 years experience required and must be fluent in all core PC & Mac applications.

Good organisational and communication skills essential.

Thorough understanding of the print process and meticulous eye for detail is a must.

Knowledge of HTML/Flash beneficial.

Please post or email CV to Katrina Smith (kat@hiltongrove.com)

The Hiltongrove Business Centre, Hatherley Mews, London E17 4QP

Specialize in
Manufacturing or
Packaging?

Why not advertise in our feature
running in the 7 August issue?

for more information contact
Maria on 0207 921 8315
maria@musicweek.com

traffic

www.trafficonline.net

Traffic specialises in fanbase development & regional marketing for the music industry and is currently looking to recruit two roles to join a small creative & hardworking team based in North London.

OFFICE MANAGER

This role would suit an assertive & self-reliant individual able to manage a team of regional reps & temporary staff whilst coordinating various administrative duties within a young & hectic environment. The candidate must be extremely well-organised and able to develop office systems. Proficiency with MS Office and personnel skills a must. Bookkeeping experience a bonus.

MARKETING ASSISTANT

This entry level role will assist with campaigns for our exciting roster of artists. You will have excellent verbal, written & organisational skills. Computer literacy, willingness to learn and the ability to multi-task & problem solve essential.

Applicants will be creative, personable, committed & passionate about new music. CVs covering letter including your current musical interests & salary expectations to: info@trafficmarketing.co.uk by 9th August.

Move Up the
Career Ladder
Find your next job at
www.musicweek.com/jobs

MUSICWEEK

Club Charts 31.07.04

The Upfront Club Top 40

Pos	Artist	Chart	Peak
1	STONEBRIDGE FEAT. THERESE	POT EM HIGH	10
2	JAVINE DONT I WALK AWAY		10
3	FLOWER POWER	FLOWER POWER	10
4	SCENT UP & DOWN		10
5	FRANZ FERDINAND V DART PUNK	TANG ME OUT (DART PUNK MIX)	10
6	RACHEL STEVENS	SOME GIRLS	10
7	FATHLESS I WANT MORE		10
8	GABRIELLE TEN YEARS TIME		10
9	KONVAVANT SWEET DREAMS		10
10	MARRY YOU WEWER KNOW		10
11	FIEBEG GIRL	LOVE ME (DOP)	10
12	DALLAS SUPERHEROES	FAST DRIVING	10
13	SHAPESHIFTERS	LOVASS THEME	10
14	V.H.I.P. TO HIP HOP	YOU FEEL IT?	10
15	SHYRLENE NINE FEAT. CHRISTABEL COSSINS	GO DEEPER	10
16	YOU NEED SATURDAY OF LOVE		10
17	NATASHA BEDIINGFIELD	THESE WONDERS	10
18	MODJESIT FEAT. EMMA LANFORD	IS IT COS I'M COOL?	10
19	DEEPEST BLUE	SHOOTING STAR	10
20	LENNY KRAVITZ VS. GIRESSE	GOING THIS WAY	10
21	MARIE MILLER	TELL ME	10
22	NEO CORTEX	ELEMENTS	10
23	ZHO	THE RAINFALL	10
24	KATIPPOE	FEEFEELING	10
25	JASTO FEAT. ALISON JEAR	I JUST WANNA DANCE	10
26	FIFTH AVENUE	SPANISH EYES	10
27	STELLAR PROJECT FEAT. BRANDI EMMA	GET UP STAND UP	10
28	SIRENS BABY	(OFF THE WALL)	10
29	ENIGMA	BOLIM BOLIM	10
30	BASEMENT JAXX	GOOD LUCK	10
31	RAMIN VAN BUREN	BLUE FEAR 2004	10
32	RACHEL MCFARLANE	LOVER	10
33	INTENSO	PROJECT GET IT ON	10
34	DARREN HAYES	POPULAR	10
35	SMULLI KO		10
36	TEARS FOR FEARS	SHOUT/CHANGE	10
37	GEORGE MICHAEL	ELAWLESS (GO TO THE CITY)	10
38	GROOVE COVERAGE	POISON	10
39	ALCANTARA	THIS IS THE WORLD WE LIVE IN	10
40	ZEENA ZEENA	GULZAR WANNA FALL IN LOVE (WITH YOU)	10

TOP 10 UPFRONT CLUB BREAKERS

Pos	Artist	Chart	Peak
1	HANDESOUL	SOUL ME	10
2	DEEpest BLUE	SHOOTING STAR	10
3	SHANE DINE	LOVE OKE	10
4	LENNY KRAVITZ	VS. GIRESSE	GOING THIS WAY



Stonebridge at chart peak

By Alan Jones

It's the month after it first topped the Upfront Club Chart, Stonebridge's excellent Pat Em High single on Jazz FM's Had Kandi label returns to pole position – and for good measure, it also debuts atop the Commercial Pop Chart on its initial club outing. Pat Em High was not fully serviced to commercial venues, and peaked at 17 on the Commercial Pop Chart. It also failed to garner as much attention from radio as it perhaps deserved and, as a result, peaked at a lowly 59 on the ODC sales chart when released in March. In support, however, it was a big return, however, and spent no fewer than 16 weeks in the Top 40, only checking out in May. It seems likely to do better on the sales side when reissued on August 16. As well as adding the Commercial Pop Chart title to its portfolio, it has scored 7% more points on the Upfront Chart this week than it did when it first topped the chart, and it is picking up a great deal more radio support than it did first time around, with massive support from the Galaxy network, adds on eight stations in the Capital group, including double-digit plays from Capital 95.8 and a smattering of plays from GWR stations.

More vital to its success is Radio One, and although it is obviously getting support from specialist shows on the station, it has yet to get playing. This may be a consequence of Radio One currently having more dance records simultaneously on its playlist – Shapeshifters' *Scent*, *D.R. Project* and *Stellar Project* – than for a long time.

Stonebridge's success in debuting at number one on the Commercial Pop Chart by the way, is rare and commendable but should be considered in light of the fact that a) it was only one point away from charting last week and b) its chart-topping points total this week is unusually low for the Commercial Pop Chart and it would have been number three if it had a mere 28 less support.

On the Urban chart, *Usher's* *Burn It Up* holds on for a third week, with fellow *Blips* acts *Jaxxon* and *Cassidy* in ever closer attendance, while *LL Cool J* makes a dynamic return with *Headspun* entering the list at four. Fellow urban heavyweights *Di2*, *Nelly* and *Jay-Z* make less lofty debuts with their latest offerings, but should enjoy significant improvements in support next week.

COMMERCIAL POP TOP 30

Pos	Artist	Chart	Peak
1	STONEBRIDGE FEAT. THERESE	POT EM HIGH	10
2	KONVAVANT	SWEET DREAMS	10
3	JAVINE	DONT I WALK AWAY	10
4	FRANZ FERDINAND	V DART PUNK	TANG ME OUT (DART PUNK MIX)

MUSICWEEK

The Official UK Charts 31.07.04

SINGLES

		Week(s)	Label
1	THE STREETS DRY YOUR EYES	1	London/Island
2	1 SHAPESHIFTERS LOLAS THEME	1	Parlophone
3	2 RACHEL STEVENS SOME GIRLS	1	Parlophone
4	4 J-KWON TIPSY	1	LaFace
5	5 USHER BURN	1	LaFace
6	5 JAMELIA SEE IT IN A BOY'S EYES	1	Parlophone
7	7 BRITNEY SPEARS EVERYTIME	1	Jive
8	9 O-ZONE DRAGOSTEA DIN TEI	1	Jive
9	8 NINA SKY MOVE YA BODY	1	Next Production/Island
10	10 LOU REED SATELLITE OF LOVE 04	1	Nile
11	10 IM WINANS/ENYA/P DIDDY I DONT WANNA...	1	Bad Boy/Island
12	6 MORRISSEY FIRST OF THE GANG TO DIE	1	Atlantic
13	15 SHAZNAV LEWIS NEVER FELT LIKE THIS BEFORE	1	London
14	6 ESTELLE 1980	1	VP2/BBF
15	12 GIRLS ALOUD THE SHOW	1	Parlophone
16	14 MCFLY OBVIOUSLY	1	Universal
17	15 KELIS TRICK ME	1	Virgin
18	11 FLIP & FILL FT KAREN PARRY DISCOLAND	1	As Found The World
19	6 STYLES & BREEZE YOU'RE SHINING	1	All Around The World
20	20 THE BLACK EYED PEAS LET'S GET IT STARTED	1	Atlantic/Parlophone
21	18 JAY SEAM/RISHI RICH PROJECT EYES ON YOU	1	Reckless

ALBUMS

1	2 THE STREETS A GRAND DONT COME FOR FREE	1	London/Island
2	1 SCISSOR SISTERS SCISSOR SISTERS	1	Parlophone
3	5 KEANE HOPES AND FEARS	1	Island
4	4 USHER CONFESSIONS	1	LaFace
5	6 SNOW PATROL FINAL STRAW	1	Flo/Island/Parlophone
6	3 MCFLY ROOM ON THE 3RD FLOOR	1	Universal
7	6 THE HIVES TYRANNOSAURUS HIVES	1	Parlophone
8	8 DAMIEN RICE 0	1	DBF/Island/Parlophone
9	15 AVRIL LAVIGNE UNDER MY SKIN	1	Archa
10	9 OUTKAST SPEAKERBOXXX/THE LOVE BELOW	1	Archa
11	7 WILL YOUNG FRIDAY'S CHILD	1	Epic
12	13 ANASTACIA ANASTACIA	1	Epic
13	21 MAROON 5 SONGS ABOUT JANE	1	J
14	31 JAMELIA THANK YOU	1	Parlophone
15	6 VAN HALEN THE BEST OF BOTH WORLDS	1	Warner Bros
16	10 JOSS STONE THE SOUL SESSIONS	1	Reckless/Virgin
17	14 THE BLACK EYED PEAS ELEPHUNK	1	Atlantic/Parlophone
18	23 MORRISSEY YOU ARE THE QUARRY	1	Dominio
19	17 FRANZ FERDINAND FRANZ FERDINAND	1	Dominio
20	12 THE JACKSONS THE VERY BEST OF	1	Sony Polygram/TV
21	16 RAZORLIGHT UP ALL NIGHT	1	Virgin

CRAWLING UP A HILL
THE NEW SINGLE FROM KATIE MELUA
INCLUDES TWO NEW TRACKS + VIDEO

OUT NOW

Classified

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

Rates per single column cm
Jobs & Courses: £40 (mat. 4cm x 2 cols)
Business & Services: £21 (mat. 4cm x 1 col)
Notice Board: £18 (mat. 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

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

BUSINESS TO BUSINESS

SERVICES

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

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

For further information contact
Kabil Malik or Carla Prashad
kabil.malik@ascentmedia.co.uk
carla.prashad@ascentmedia.co.uk
Tel: +44 (0) 20 7208 2200



**REPRODUCING IN MUSIC DVD'S,
FEATURE FILMS AND CORPORATE PROJECTS
FROM CONCEPT TO DELIVERY**

EYEFAME

**VIDEO AUTHORING
ENCODING
PRODUCTION
GRAPHIC DESIGN
DUPE/PI**

**HD/SD LOW VOLUME DUPLICATION/
VIDEO TRANSFERS/STANDARD CONVERSIONS**

FIRST FLOOR, 25-26 MILNARD STREET, LONDON, W1F 8DN
TEL: +44 (0)207 628 7016 FAX: +44 (0)207 724 8138
EMAIL: info@eyefame.co.uk web: www.eyefame.co.uk

WORLD CLASS RECORD PRODUCER LOOKING FOR EXCITING NEW TALENT

Please send material/info to:

PO BOX 479
FARNHAM GU10 1ZH

WANTED

CASH PAID

We buy CD Albums & Singles
LP's, 12" & 7" s, White Labels
Promo's, Acetates, Video's,
Promo Material, Artwork,
Awards and Memorabilia
Complete Collections,
Overstocks, Inventories
and Libraries cleared I
call Julian or Mark...
office: 01474 815099
mobile: 07850 406064
e-mail: mw@eil.com



RAT RECORDS

BUY CD'S
+ VINYL

**SMALL TO VAST
AMOUNTS**

We pay cash and
collect at your
convenience

PRICES GIVEN OVER
THE PHONE

Call Tom on

020 7274 3222

evenings 020 8253 3368

ratrecords@fameil.net

The black Phil Collins

seeks management/
record deals/gigs.

Ex Sony artist/singer/
songwriter/drummer and
rapping at the same time.
CD available.

Call Falcoman on:

07796 367706

Email: dafalcoman@aol.com

DISTRIBUTION

ROLLED GOLD INTERNATIONAL

(Good to be back in our normal spot)

BIG enough to COPE SMALL enough to CARE

Regular product lists.....
Over 500,000 CD's and DVD's in stock.....
Low prices always - increase your margins.....
Lots of special offers.....
EDI ordering service available.....
Distribution and Service second to none

Great people to do business with.....
Ordering made easy.....
LEADER OF THE PACK.....
Discounts for credit card customers.....

Tel: (01753) 691317 Fax: (01753) 692728
e.mail: sales@rolledgold.net
8G Bedford Avenue, Slough Trading Estate,
Slough SL1 4RA

MUSICWEEK

directory

05



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

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

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

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

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

DEADLINES

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

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

Classified

Contact: Maria Edwards, Music Week
Classified Sales, CMP Information,
8th Floor, Langgate House,
205 Blackfriars Road, London SE1 9UR
T: 020 7921 8335
F: 020 7921 8372
E: maria@musicweek.com

Rates (per single column cm)
Jobs & Courses: £40 (incl. A4 x 2 cols)
Business to Business: £21 (incl. A4 x 1 col)
Notice Board: £18 (incl. 4cm x 1 col)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online every Friday at www.musicweek.com
Posting deadline: Thursday 10am for publication the following Monday (space permitting). Circulation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

BUSINESS TO BUSINESS

RETAIL



cd dvd vinyl + games
displays
+ storage
look no further

THE No.1 for store fittings - displays - storage - counters - browsers - chart - barst sellers - gondolas - slatwall - shelves

www.reddisplays.com t: 01733 239001 f: 01733 239002 e: info@reddisplays.com

WANTED

Major International
Entertainment Company
Seeks Ambitious Extrovert
Recording Artists for
Worldwide Television Show
soundtrack and Record Deal

Artists can be rock and alternative bands and solo artists
Send CD, bio and photo to:

Filmation Music Dept.
Entertainment Rights PLC
100 Covent Court,
Hammersmith Road,
London W6 9SP
Please don't phone or call.



www.musicweek.com/jobs

GIVE ME A BREAK!

Enthusiastic, hardworking recent grad, passionate about music, seeks elusive first break in music industry. Excellent admin skills (2 years office exp) + record label w/exp. To see CV get in touch at: givemeabreakjob@yahoo.co.uk

STUDIOS

Programming suite and Recording Studio room available in buzzing North London Music Studio Complex.
Recording Studio room 16 sq ft x 16ft - £130 p.w. inc. Garden Window, Spacious.
Programming Suite 10 sq ft x 8ft - £80 p.w. inc. Includes Moolt booth.
Tel: 020 7700 1411 and ask for the Studio Manager

MANUFACTURING

CD DUPLICATION
NO.1 SUPPLIER TO THE INDUSTRY
PROFESSIONAL SERVICE WITH COMPETITIVE PRICES
020 7385 2299
24HR TURNAROUND
WWW.MEDIADISC.CO.UK
mediadisc

TO RENT

FOR RENT

Trendy style office, close to tube, 24 hour access, furnished, parking space, ADSL.
Full specs and price contact:
sandra@realrecords.com
T: 020 8830 3355
[North West London]

Office To Rent

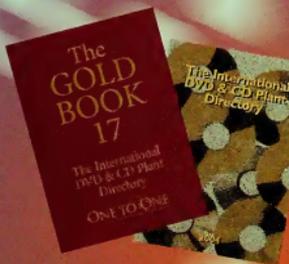
Space for 3 people, could extend to 6 - self-contained area in TV production office Berners St W1
Call Davina
020 7580 2581

CVG

Léanie Kaleido

"audio ganja"
- Playmusic magazine
Friday Aug 6 @ 12 Bar Club,
Denmark St, London
On stage 10.30pm £6 (£5 with this ad)
More info at www.leanie.com 07952 540014

Gold Book 17/DVD & CD Plant Directory 2004



Fully updated for the 2004 edition, The Gold Book 17 and The DVD & CD Plant Directory give you the most comprehensive listing of the CD and DVD industry. The print version is immediately available and the CD-ROM version will be released at the end of March 04.

Print version: £140/€210
Print+ROM version: £225/€335

Full details & order form: www.oto-online.com/gb17home.htm
or contact Lianne Davey on lkdavey@cmpinformation.com or 44(0)20 7921 8401

Datafile

Britain's most comprehensive charts service

Week 30

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

KEY RELEASES

ALBUMS

THIS WEEK
Red Hot Chili Peppers Live At Hyde Park (Warner Bros), Tanga Donally Whiskey Targo Ghosts (4AD)

AUGUST 2
Aloof Aload (Arista), Alex Lloyd Distant Light (BMG), Tom Baxter Frother And Stone (Sony), Nouvelle Vague Nouvelle Vague (Piscifoglio)

AUGUST 9
The Ziffers, Zig Zag Millionaire (V&A), Craig Armstrong Piano Works (Sanctuary), Kimberley Locke One Love (Curb)

AUGUST 16
Mary Gray Greatest Hits (Epic), Bent Ariels (Cap), Sondre Lerche Two Way... (Virgin)

AUGUST 23
Natasha Bedingfield Unwritten (Phonographic), Prodigy Always Outnumbered... (XL), R Kelly Happy People... (A&M), Tears For Fears Everyone Loves A Happy Ending (Sanctuary), Gretchen Wilson Here For The Party (Sony)

SINGLES

THIS WEEK
Anastacia Sick & Tired (Epic), Bustled 3AM Thunderbirds Are Go! (Island), D-12 How Come (Interscope), Mania Looking For A Place To Go (RCA)

AUGUST 2
Ari! Lavigne My Happy Ending (Arista), Gabrielle Ten Years Time (Go Beat), The Departure All Mapped Out (Parlophone), Zena Been Around The World (Mercury)

AUGUST 9
The Rasmus Guilty (Island), V Hip To Hip Can You Feel It? (Island), Sia Where I Belong (Go Beat), The Libertines Can't Stand Me Now (Rough Trade)

AUGUST 16
Prince & The New Power Generation The Love Symbol Album (Paisley Park), Keane Backpedal (Island), Natasha Bedingfield These Words (Phonographic), Franz Ferdinand Michael (Domino), Jay-Z Encore (Roc-A-Fella)

AUGUST 23
Maroon 5 She Will Be Loved (Octone), BMG LL Cool J Headsprung (Def Jam), Deepset Blue Shining Star (Dor), The 411 Dumb Song (Kane Rain Down On Me (Arista)

GET MUSIC WEEK ONLINE
Musicweek.com lists extended key releases for the next eight weeks

The Market

Brits list heightens album sales

Alan Jones
A busy week for Mike Skinner aka The Streets, who released his new single Dry Your Eyes on Monday. The same day, the Sun ran a claim that it plagiarised a song called Yesterday And Today by Epic. On Tuesday, his album A Grand Don't Come For Free won him his second Mercury Music Prize nomination, and on Saturday a former friend from the days when The Streets was a four piece band claimed he helped to write some of the songs which were later recorded by Skinner as The Streets with no acknowledgement of his assistance. Rounding off Skinner's week in more positive style, A Grand Don't Come For Free sold its 500,000th copy on Saturday. A5id on Sunday, Dry Your Eyes debuted atop the singles chart, while A Grand Don't Come For Free returned to the album summit, making Skinner the first ever UK rap artist to top both charts at the same time.

A Grand Don't Come For Free - up to 503,545 sales after 11 weeks in the shops - has remained in the Top 10 ever since it was released, and its return to the 1 slot after a four week break makes Skinner the first artist to top the singles and albums chart simultaneously since Will Young did so last December.

Having failed to take the



The Streets: A Grand Don't Come For Free gives Mike Skinner his second hit album.

Mercury Music Prize with his debut album Original Pirate Material - it was on the 2002 shortlist - The Streets is now joint favourite to win the 2004 prize alongside the Basement Jaxx's Kish Kash album. As usual, the nominations caused great interest, and produced an average increase in sales of more than 54% for the 12 nominees in a week when artist album sales overall dipped by 1%. Nine of the 12 nominated albums posted increases in sales, ranging from 3% for Keane's Hopes And Fears to 167% for Upwards by Ty and 265% for Robert Wyatt's CuckooLand. 59-year-old art rocker Wyatt's pronouncement that it would be a disgrace if the won helped to generate more

interest in CuckooLand, which has sold a modest 6,891 copies since it was released 10 months ago, making it the least successful album of the 12 in sales terms, though it did chart at 173. UK rapper Ty's Upwards set, though it has never made the Top 200, was released a week before Wyatt's disc, and has sold 7,739 copies. Even the three Mercury Music Prize nominees whose albums registered losses last week saw their declines checked after the nominations - in the week as a whole, Joss Stone's album dipped 8%, Franz Ferdinand's by 5% and Basement Jaxx's by 19%, having logged dips of 14%, 21% and 20% respectively, before the announcement was made.

FAST CHART

SINGLES

NUMBER ONE
THE STREETS DRY YOUR EYES
679 Locked On
The year's 18th number one but only the second of 2004 for Warner Music, which last topped the list via Peter Andre's Mysterious Girl in March. Sales of number one singles in the last 10 weeks have averaged 47846 a week - a record low.

ALBUMS

NUMBER ONE
THE STREETS DRY YOUR EYES
679 Locked On
The Streets album sold 48,056 copies last week, the third best tally of its 11 week chart career, and 192% more than runner-up the Scissor Sisters.

COMPLIATIONS

NUMBER ONE
CLUBLAND 5 AATW/UMTV
The compilation album market grew marginally last week but Clubland 5 topped a 33% week-on-week decline while remaining at number one. The album sold 41,494 copies last week - 25% more than any other compilation.

SCOTTISH ALBUMS

NUMBER ONE
SCISSOR SISTERS SCISSOR SISTERS
Polydor
Though the Scots concur with the rest of the UK in making The Streets' Dry Your Eyes their number one single, they're not quite so keen on his album A Grand Don't Come For Free, which is number three in the Scottish album chart behind Snow Patrol and the Scissor Sisters.

RADIO AIRPLAY CHART

NUMBER ONE
SHAPESHIFTERS LOLAS THEME
Positiva

In an unchanged top three, Lola's Theme registers its third and strongest week at the top, increasing its plays from 1,978 to 2,305 and its audience from 70,308 to 78,138 - a 21.3% more than Jamelia.

MARKET INDICATORS

SINGLES	ALBUMS	COMPLIATIONS	THE BIG NUMBER: 29%
Sales versus last week: -0.9%	Sales versus last week: +0.1%	Sales versus last week: +0.1%	The school holidays increase the cassette share of the singles market by 29% - 367 weeks sold last week.
Year to date versus last year: -9.1%	Year to date versus last year: +2.9%	Year to date versus last year: -4.5%	RADIO AIRPLAY
Market shares	Market shares	Market shares	UK SHARE
BMG 22.2%	Polydor 18.6%	Universal TV 30.3%	Origin of singles sales (Top 75): UK 60.0%
Warner Bros 12.0%	BMG 17.2%	EMI Virgin 15.1%	US: 30.7% Other: 9.3%
Polydor 13.3%	Warner Bros 11.5%	W&M 14.6%	Origin of albums sales
EMI 9.7%	Sony 6.1%	BMG 13.0%	UK: 75.1% US: 54.7%
Island 7.5%		Sony 5.1%	US: 40.0% Other: 5.3%

The news as it happens

Register for your free Music Week daily update at

www.musicweek.com

TV Airplay Chart

Rank	Artist	Label	Weeks	Peak
1	USHER BURN	ARISTA	488	
2	THE STREETS DRY YOUR EYES	GOODBYE	435	
3	SHAPESHIFTERS LOLA'S THEME	POSTIVA	368	
4	OUTKAST ROSES	ARISTA	366	
5	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	351	
6	BRITNEY SPEARS EVERYTIME	JIVE	336	
7	JAMELIA SEE IT IN A BOY'S EYES	PIRELLA	333	
8	RACHEL STEVENS SOME GIRLS	POLYGRAM	325	
9	NINA SKY MOVE YA BODY	UNIVERSAL	322	
10	J-KWON TIPSY	ARISTA	320	
11	D-12 HOW COME	INTERSCOPE	310	
12	KELIS TRICK ME	WIPAC	301	
13	SCISSOR SISTERS LAURA	POLYGRAM	246	
14	M WIANANS/ENYA/P DIDDY I DON'T WANNA KNOW	BAD RHYTHMS	233	
15	BLACK EYED PEAS LET'S GET IT STARTED	AMM/POLYGRAM	217	
16	GIRLS ALYD THE SHOW	POLYGRAM	217	
17	BUSTED THUNDERBIRDS ARE GO!	ISLAND	211	
18	OZONE DRAGOSTEA TIN TEI	JIVE	204	
19	SNOW PATROL SPINNING GAMES	FICHERA	200	
20	NATASHA BEDINGFIELD THESE WORDS	PHILIPS/EMI/SONO	193	
21	THE HIVES WALK IDIOT WALK	POLYGRAM	178	
22	ANASTACIA SICK AND TIRED	EPIC	176	
23	ASH STARCROSSED	INTELLECT	175	
24	GOLDIE LOOKIN CHAIN GUNS DONT KILL PEOPLE	EMERGENCY	173	
25	MCFLY OBVIOUSLY	UNIVERSAL	172	
26	TWISTA SUNSHINE	EAST WEST	170	
27	MAROON 5 SHE WILL BE LOVED	OCTAGON	169	
28	WILL YOU A FRIEND'S CHILD	IMP	164	
29	THREE OF KINDA BABYCAKES	BUENAVISTA	154	
30	GEORGE MICHAEL FLAMELESS (GO TO THE CITY)	REVEREND	153	
31	RAZOR LIGHT GOLDEN TOUCH	VERDIGO	151	
32	USHER FEAT. LILJON & LUDACRIS YEAH	ARISTA	145	
33	LOU REED SATELLITE OF LOVE '04	NULLE	142	
34	THE OZONE ANG	GOODBYE	140	
35	MAROON 5 THIS LOVE	ZOOLOGY	136	
36	ESTELLE 1980	ZOOLOGY	136	
37	MARQUES HOUSTON/J "JD" DUPRI POP THAT BOOTY	TULLY/LOPRA	132	
38	SEETHER FEAT. AMY LEE BROKEN	WIND-UP/EPIC	132	
39	KEANE BEDSHAPED	ISLAND	132	
40	BEYONCE CRAZY IN LOVE	COLUMBIA	130	
41	SHIFTY SLIDE ALONG SIDE	MOTOWN/SONO	129	



1. Usher
Year spent only one week at number one on the TV airplay chart earlier this year but the follow-up Burn—much less successful at retail and on the radio—completes its fourth straight week at the top of the TV airplay chart, clocking up a further 488 airings. With a total of seven stations reporting more than 50 plays last week, Yeah! enjoys a revival on the TV chart while Burn has been number one, climbing 69-64-52-47-32.



17. Busted
Beginning the first week of his new year to have simultaneous Top 50 TV Chart entries with two songs on the same single, Busted debut at number 47 with 3AM, whose arrival on the scene slightly dents support for Thunderbirds Are Go!, which slips 15-17 as a result. The latter title's 211 plays include 57 from Flaunt, 56 from The Hits and 41 from Smash Hits TV, while 3AM's 113 plays include 39 from Flaunt and 35 From The Box.

Usher holds at one for another week while The Streets remain unchanged at two; Avril Lavigne romps ahead six places to 5.

THE BOX NUMBER ONE
The Streets Dry Your Eyes
HIGHEST CLIMBER
Maroon 5 She Will Be Loved
HIGHEST NEW ENTRY
Nelly My Place

MTV MOST PLAYED

Rank	Artist	Label
1	THE STREETS DRY YOUR EYES	GOODBYE
2	OUTKAST ROSES	ARISTA
3	JAMELIA SEE IT IN A BOY'S EYES	PIRELLA
4	SHAPESHIFTERS LOLA'S THEME	POSTIVA
5	D-12 HOW COME	INTERSCOPE
6	SCISSOR SISTERS LAURA	POLYGRAM
7	RAZORLIGHT GOLDEN TOUCH	VERDIGO
8	THE HIVES WALK IDIOT WALK	POLYGRAM
9	BLACK EYED PEAS LET'S GET IT STARTED	AMM/POLYGRAM
10	SNOW PATROL SPINNING GAMES	FICHERA

MTV NUMBER ONE
The Streets Dry Your Eyes
HIGHEST CLIMBER
Golden Louie Chain
HIGHEST NEW ENTRY
Keane Bedshaped

THE BOX MOST PLAYED

Rank	Artist	Label
1	THE STREETS DRY YOUR EYES	GOODBYE
2	JAMELIA SEE IT IN A BOY'S EYES	PIRELLA
3	SHAPESHIFTERS LOLA'S THEME	POSTIVA
4	USHER BURN	ARISTA
5	RACHEL STEVENS SOME GIRLS	POSTIVA
6	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA
7	NINA SKY MOVE YA BODY	UNIVERSAL
8	D-12 HOW COME	INTERSCOPE
9	MAROON 5 SHE WILL BE LOVED	OCTAGON
10	M WIANANS/ENYA/P DIDDY I DON'T WANNA	BAD RHYTHMS

KERRANGI NUMBER ONE
Velvet Revolver
HIGHEST CLIMBER
Guns N Roses November Rain
HIGHEST NEW ENTRY
Hoodstank The Reason

TMF

Rank	Artist	Label
1	BURN USHER	ARISTA
2	TRICK ME KELIS	EPIC
3	EVERYTIME BRITNEY SPEARS	JIVE
4	LOLA'S THEME SHAPESHIFTERS	POSTIVA
5	FLAMELESS GEORGE MICHAEL	REVEREND
6	LAURA SCISSOR SISTERS	POLYGRAM
7	COME AS YOU ARE BEVERLY KNIGHT	PHILIPS/SONO
8	SEE IT IN A BOY'S EYES JAMELIA	PIRELLA
9	THIS LOVE MAROON 5	OCTAGON
10	LET'S GET IT STARTED BLACK EYED PEAS	AMM/POLYGRAM

MTV2 NUMBER ONE
The Streets Dry Your Eyes
HIGHEST CLIMBER
Blink 182 Fasting This
HIGHEST NEW ENTRY
Sadeiva Any Minute Now

SUZZ

Rank	Artist	Label
1	WORLDS ON FIRE BREED 77	ALBUM PRODUCTIONS
2	SILTHIER VELVET REVOLVER	EPIC
3	BROKEN SEETHER FEAT AMY LEE	WIND-UP/EPIC
4	RIVER BLUES BILLY TALENT	KEANE/CAPAL HEAT
5	THE PROBLEM YOU/DRONAME/MILO	POLYGRAM
6	DUAL BLINK 182	GOODBYE
7	DIAMOND SLIPKNOT	REVEREND
8	PAPER HOUSE FOODPROOF	ISLAND
9	HOLD ME NOW THE POLYPHONIC SPREE	IMP
10	WELCOME TO THE JUNGLE GUN'S ROSES	GETTA

MTV BASE NUMBER ONE
Usher Burn
HIGHEST CLIMBER
Destiny's Child Bills, Bills, Bills
HIGHEST NEW ENTRY
Janelle Monae

AMP

Rank	Artist	Label
1	BEDSHAPED KEANE	ISLAND
2	DRY YOUR EYES THE STREETS	GOODBYE
3	STARCROSSED ASH	EPIC/SONO
4	THE END OF THE WORLD THE CURE	ISLAND
5	TRY AGAIN TODAY THE CHARLIZANS	REVEREND
6	GOOD LUCK BASEMENT JAYK FEAT. LISA KEAULA	IMP
7	WALK IDIOT WALK THE HIVES	POLYGRAM
8	SPECTACULAR GRAHAM COON	REVEREND/PIRELLA
9	HOLD ME NOW THE POLYPHONIC SPREE	IMP
10	LAURA SCISSOR SISTERS	POLYGRAM

SCUZZ NUMBER ONE
Breed 77 Worlds On Fire
HIGHEST CLIMBER
Red Hot Chili Peppers Anywhere
HIGHEST NEW ENTRY
Spiderbait Black Diefy

© Music Control UK

© Music Control UK. Compiled from data gathered from 1000 radio stations on 18 July 2004. 1-100 on Set. 18 July 2004. The TV airplay chart is currently based on plays on the following stations: MTV, MTV2, MTV Base, MTV UK, MTV News, MTV The Box, MTV Hits, MTV Home, Q, and The Box.

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

FLAUNT NUMBER ONE
Busted
HIGHEST CLIMBER
Thunderbirds Are Go
HIGHEST NEW ENTRY
Is B On Em Good
HIGHEST NEW ENTRY
Mario Williams Never Really Was

THE HITS NUMBER ONE
J-Kwon Titty
HIGHEST CLIMBER
Goldie Lookin Chain Gun's Don't Kill Peeps Rappers Do
HIGHEST NEW ENTRY
Liam Jay Drummer

irplay Chart



Week	Artist	Title	Label	Radio	Peak	Wk	Wks on Chart		
26	36	31	RAZORLIGHT GOLDEN TOUCH	WORLD	302	-4	23	23	
27	20	7	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ATLANTIC/NOVA	1216	29	23	-29	
28	10	30	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	527	48	23	86	
29	0	1	KEALER CRY	SILVERSTEEL	90	0	23	09	
30	24	24	NO DOUBT IT'S MY LIFE	INTERSCOPE/REVEREND	820	0	22	69	
31	28	34	ESTELLE 1980	JIVE/VEVO	529	22	22	-14	
32	31	4	GIRLS ALoud THE SHOW	POLYDOR	1071	-12	21	03	-4
33	13	7	LENNY KRAVITZ CALIFORNIA	NOVA	94	56	20	32	-8
34	10	3	D-12 HOW COME	INTERSCOPE	537	3	19	62	-6
35	31	7	TOM BAXTER THIS BOY	COLUMBIA	75	27	18	77	-3
36	26	4	THE CHARLATANS TRY AGAIN TODAY	ISLAND	152	33	18	69	-14
37	7	2	THREE OF A KIND BABYCAKES	RELEVANCE	477	75	18	28	112
38	36	7	JAY SEAN FEAT. RICHIE RISH PROJECT EYES ON YOU	RELEVANCE	512	-2	13	55	-7
39	31	39	OUTKAST HEY YAI	ARISTA	649	-10	17	28	0
40	38	1	ANASTACIA SICK AND TIRED	EPIC	551	17	12	19	50
41	31	2	THE LIBERTINES CAN'T STAND ME NOW	ROUYAL BROTHERS	221	53	16	42	-17
42	17	3	STELLAR PROJECT/EMMA GET UP STAND...	DYNAMITE/SYRBY/SONO	655	22	16	42	68
43	12	1	SCENT UP & DOWN	POSTAL	303	81	15	65	180
44	26	3	TWISTA SUNSHINE	EAST WEST	478	84	15	55	77
45	51	9	JET ARE YOU GONNA BE MY GIRL?	ELECTRA	236	-11	15	44	31
46	41	39	KANYE WEST/SYLEENA JOHNSON ALL FALLS DOWN	REPUBLIC	342	33	15	41	3
47	51	22	ASH STARCROSSED	INTERFEST	385	25	15	4	25
48	46	1	DT8 PROJECT THE SUN IS SHINING (DOWN ON ME)	MOTOWN	242	32	14	66	48
49	48	1	GABRIELLE TEN YEARS TIME	GOODIE	328	92	14	59	50
50	51	1	BUSTED THUNDERBIRDS ARE GO!	ISLAND	312	31	14	49	23

▲ Highest New Entry
■ Highest Top 50 Debut
■ Biggest Increase in Airplay
■ Biggest Decrease in Airplay
■ Radio Increase
■ Radio Decrease
■ Radio Increase of 50% or more



6. Snow Patrol Dropping from its debut position of 21 to 37 on the OCC sales chart, Snow Patrol's Spelling Games jumps 17-6 on the airplay chart, probably because it's getting massive support from the BBC, with 22 plays from Radio One, where it tops the most-played list, and 18 from Radio

Two, these 50 plays between them provide more than 82% of Spelling Games' total airtime, though it received a further 67 plays elsewhere, including a phenomenal '91 from Kerrang! Digital and 65 from Storm. It certainly helps the group's album Final Straw, which climbs to five, its highest placing for 23 weeks.

25. Natasha Bedingfield After topping the radio airplay chart

with debut single **Single, Natasha Bedingfield** quickly follows up plays at Radio One, which vaults 44-25 this week. Racking up a further 67 plays elsewhere, including a phenomenal '91 from Kerrang! Digital and 65 from Storm. It certainly helps the group's album Final Straw, which climbs to five, its highest placing for 23 weeks.

25. Natasha Bedingfield After topping the radio airplay chart



got its biggest support in the form of 41 spins from Rock FM.

28. Avril Lavigne Avril Lavigne's Under My Skin

(26), Rock FM and 95.3 Air FM (25 spins), though 21 plays at Radio One provide two thirds of its airtime. Meanwhile, its 351 TV airplays include 59 from Smooth Hit TV and 50 from The Box.

29. Kealer Kealer's sublime cover of Gokey & Centee's 1965 hit Cry - which has received the seal of approval from Kevin Godley himself - kicks starts his airplay chart

career in five style this week debuting at number 29. Of 90 plays Cry logged on the Music Control panel last week, Radio 2 provided 18, along with 90% of the track's audience, but Cry was also well supported by Virgin (16 plays), Wave 105.2 FM (15) and Downtown (14).

INDEPENDENT LOCAL RADIO

Rank	Artist	Title	Label	Rank	Wk	Wks on Chart
1	6	SNAPSHIFTERS LOLAS THEME NEGATIVE	REPUBLIC	183	15	43
2	2	USHER BURN	ARISTA	205	18	39
3	1	MARIO WINANS/EVA/ DIDDY I DON'T WANNA	BAD BOYS/ISLAND	216	10	31
4	3	KELES TRICK ME WITH	VEVO	263	19	30
5	5	JANELLE SEE IT IN A BOY'S EYE WHEN HE FALLS	REPUBLIC	225	10	30
6	7	BATTLEY SPEARS EVERYTIME	JIVE	183	17	28
7	4	MARON 5 THIS LOVE	INTERSCOPE	187	16	30
8	9	KEANE EVERYBODY'S CHANGING (ISLAND)	ISLAND	141	16	24
9	12	THE STREETS DRY YOUR EYES	LOLITA/SONO	124	29	23
10	8	WILL YOUNG TODAY'S CHILDREN	VEVO	170	15	26
11	10	BEVERLEY KNIGHT COME AS YOU ARE	RELEVANCE	143	16	24
12	7	SHAGNAY LIVES NEVER LET FEEL THIS BEFORE	LONDON	131	14	27
13	15	LOU REED SATELLITE OF LOVE	VEVO	121	15	14
14	14	SCISSOR SISTERS LAURA	VEVO	113	15	22
15	13	ANASTACIA LEFT OUTSIDE ALONE	EPIC	103	14	20
16	11	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ATLANTIC/NOVA	102	14	20
17	22	RACHEL STEVENS SOME GIRLS PREFER	RELEVANCE	108	12	13
18	16	DAMIAN RICE CARBONAL BLENDED FLOWER	RELEVANCE	101	12	13
19	23	MCFLY OBVIOUSLY NORMAL	RELEVANCE	101	12	13
20	20	OUTKAST ROSES	ARISTA	101	12	13
21	21	NATASHA BEDINGFIELD THESE WORDS	INTERSCOPE	101	12	13
22	19	BLUCK EYED PEAS LET IT STARTED	AMERICA/SO	101	12	13
23	23	JESSIE'S STONE SUPER DUPER LOVE	RELEVANCE	101	12	13
24	20	OUTKAST HEY YAI	ARISTA	101	12	13
25	27	NO DOUBT IT'S MY LIFE	INTERSCOPE	101	12	13
26	28	RASMUS IN THE SHADOWS	UNIVERSAL	101	12	13
27	26	KRISTIAN LEONTOU STORY OF MY LIFE	REVEREND	101	12	13
28	28	OUTKAST HEY YAI	ARISTA	101	12	13
29	30	THE CORRS SUMMER SUNSHINE	ATLANTIC	101	12	13
30	30	JKWIM TIPPY SANTA	RELEVANCE	101	12	13

▲ Music Control UK Top 50 based by total number of plays on 14 independent local stations from 00:00 on Sun 18 July 2004 to 24:00 on Sat 24 July 2004.

TOP 20 PRE-RELEASE

Rank	Artist	Title	Label	Rank	Wk	Wks on Chart
1	1	NATASHA BEDINGFIELD THESE WORDS	INTERSCOPE	26	55	
2	2	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	23	28	
3	3	KEALER CRY	SILVERSTEEL	23	09	
4	4	LENNY KRAVITZ CALIFORNIA	NOVA	20	32	
5	12	D-12 HOW COME	INTERSCOPE	16	86	
6	6	TOM BAXTER THIS BOY	COLUMBIA	18	77	
7	7	THE CHARLATANS TRY AGAIN TODAY	ISLAND	16	69	
8	8	THREE OF A KIND BABYCAKES	RELEVANCE	18	12	
9	9	ANASTACIA SICK AND TIRED	EPIC	12	19	
10	10	THE LIBERTINES CAN'T STAND ME NOW	ROUYAL BROTHERS	16	42	
11	11	STELLAR PROJECT/EMMA GET UP STAND...	DYNAMITE/SYRBY/SONO	16	42	
12	12	SCENT UP & DOWN	POSTAL	15	65	
13	13	TWISTA SUNSHINE	EAST WEST	15	55	
14	14	DT8 PROJECT THE SUN IS SHINING (DOWN ON ME)	MOTOWN	14	66	
15	15	GABRIELLE TEN YEARS TIME	GOODIE	14	59	
16	16	BUSTED THUNDERBIRDS ARE GO!	ISLAND	14	49	
17	17	KRISTIAN LEONTOU SHINING	REVEREND	14	19	
18	18	KEANE BESHARED	ISLAND	13	35	
19	19	STONEISLAND FEAT. TERESE PUT EM HIGH	RELEVANCE	10	34	
20	20	FRANZ FERDINAND MICHAEL	SONO	9	31	

▲ New Entries: 1. Snow Patrol (6), 2. Snow Patrol (6), 3. Snow Patrol (6), 4. Snow Patrol (6), 5. Snow Patrol (6), 6. Snow Patrol (6), 7. Snow Patrol (6), 8. Snow Patrol (6), 9. Snow Patrol (6), 10. Snow Patrol (6), 11. Snow Patrol (6), 12. Snow Patrol (6), 13. Snow Patrol (6), 14. Snow Patrol (6), 15. Snow Patrol (6), 16. Snow Patrol (6), 17. Snow Patrol (6), 18. Snow Patrol (6), 19. Snow Patrol (6), 20. Snow Patrol (6).

Discover why Music Week is the first choice of the music industry



visit www.musicweek.com and take the virtual tour

Cued up

31/07/04

Profile

IN-STORE NEXT WEEK



Single - Anastacia: **Album** - Kenny G: **Compilation** - New Woman: **In-store** - Avril Lavigne, Britney Spears, Will Young, Alanis Morissette, Red Hot Chili Peppers, Roy Orbison, Club Anthems 2004, Shazay Lewis

BORDERS

Listening posts - Now! 58, Red Hot Chili Peppers, Paul Simon: **In-store** - Fairport Convention, Rewind Back to 80s, Kenny G, Unity Official 2004 Olympics, Number One Swing Album



In-store - Blue States, How Soon is Now, Sons And Daughters, Country Got Soul 2, Dios, Charizma and Peanut Butter Wolf, Multi Historical Society, Pink Grease: **Album** - !!!



Windows - The Hives: **In-store** - Anastacia, Soul Aalisters, Cherry Falls, The Departure, Foggy, Gabrielle, Johnny Boy, Ana Johnsson, Avril Lavigne, Plumbo, Silveride, Stella Project, Zena, Switchfoot, Angie Stone: **Press ads** - Stella Project, Ride Da Riddims, Anastacia, Bent, Bad News, Rasmus, Avril Lavigne, Jamie Scott: **TV** - Angie Stone



Singles - Anastacia, Avril Lavigne, Stellar Project, DTB Project, Ana Johnsson: **Albums** - Stella Project, Roy Orbison, New Woman: **Listening posts** - Mark Joseph: **Press ads** - Trojan boxed sets, Crosby Nash, Jeff Buckley, Bruce Hornsby, Buzzcocks



Selects listening posts - Billie Jean Escape Plan, International Noise Conspiracy, Jon Hopkins, Paul Nice, Crosby & Nash: **Most recommended retailers** - Rockdepot, Pet, Red Krayola, Dave Davies, Half Cousin, Cross Over Flaves

TASTEMAKERS

IAN ANDERSON
editor, *Roots*

1. AMPARANCHA NEBELLA CON ALICIA (LARA)
2. CHELSE MEDICAL CLUB (VINCENT) - SCIENTISTS OF ZANZIBAR (IANAZI/ANITA/FRANK)
3. AMOLBY MALACAST (OSTROMA)
4. BOSS (DAVID MICROSOFTS/LEPHEURTE DIGITALE)
5. THE OLD SWAN BAND SWAN-UPHURISH (PAUL GIBBY)
6. DISCOVER (MAYE/DAVID) (DORCA)
7. WARRIOR MARI CALVO (DOLAN/WEIDERT)
8. THINK OF ONE (CHINA) (MAYE/DAVID)
9. LAIS (DAIS VICTOR) (YONGA) (BELGIAN)
10. HOWLING WOLF (YONGA) (BELGIAN)

"Spain's Amparacha, here for a tour of Woman and our 25th birthday bash this week, are likely to emerge as the hit rocks festival band of the summer. Also wowning Woman are the glorious Culture, a veteran tarab orchestra from Zanzibar. Jagoy, from Madagascar, are one of the best dance bands on the planet. Boss Daly, an Irish multi-instrumentalist, is great late-night listening. It has been 30 years since The Old Swan Band kicked-started the new wave of English country dance bands, but their new one is their best yet...but you Welsh upstarts Usceverd weren't even born when Old Swan started. Mandekulo is an all-star grot first from Mali and Guinea. From Belgium come Think Of One, whose latest teams them up with wild Brazilians, and divine female trio Laïs."

HOWARD RITCHIE
DJ, GWR network

1. SMASHBROTHERS (LAIS) (NEAR) (PROCTINA)
2. MAREK GAY WIKED/NOVE INDUSTRIES
3. MARYLYN YOU NEVER GAVE (ART)
4. STORWEGRIDE (PUN) (MID) (RED) (KARDO)
5. WINTER S. (MORHE) (GARDNER)
6. THREE DIVINES AIR TRAFFIC (EBELIA)
7. FRIEZEHEAD YIMAMA (ADRIE) (LIVE)
8. KARYE WEST EGUS (MILUS/STRA) (FELLA)
9. SCENT UP AND DOWN (HOT) (23) (POSTO)
10. MATANISA BREDGFIELD (THIS) (WIND) (BAND) (JONES)

"Here's my little Top 10 of this week, and I say little but I did spend several hours choosing who should go where. Not that it's really matters that much, but say the producer of Three Divines says that he's below an R&B record, for example, he's liable to have kittens. As for Karye West, he has renortaged his 20 Malibu homes to pay for the production and video and if he notes that I rate Yimama higher than him, I better run for cover next time I see a black Mercedes with chrome wheels. Then there is little 'O' Laïs, the showgirl, she seems to have done one well for herself, and so for Miley Gray and Mary - bloody amazing."

Safeway

In-store - Roy Orbison, The Streets, New Woman Summer Collection, Best Summer Anthems Summer 2004

Sainsbury's

In-store - New Woman Summer Collection, Roy Orbison, Club Anthems Summer 2004, Ride Da Riddims Summer Collection, Kenny G, Drum & Bass Arena, Unity Official Anthems 2004 Olympic Album, King Arthur (OST), Thunderbirds (OST)

TESCO

Singles - Avril Lavigne, Stellar Project, DTB Project, Anastacia: **Albums** - Kenny G, Drum & Bass Arena, Ride Da Riddims 3, Number 1 Swing Album, Gabrielle, The Rasmus, Roy Orbison, Club Anthems Summer 2004, New Woman Summer Collection, Unity



Windows - DVDs from £599, CDs from £399, **In-store** - DVD from £599, CDs from £399



Windows - three for £20, chart CDs from £599, **In-store** - Mark Lanegan Band, Drum & Bass Arena, Roy Orbison, Ride Da Riddims: **Press ads** - three for £20, three for £10 12-inchs, Naxos, Mark Lanegan Band, Crosby & Nash, Alex Lloyd

WHSmith

In-store - New Woman Summer Collection, Thunderbirds OST, Roy Orbison, Best Club Anthems Summer 2004

WOOLWORTHS

Single - Anastacia: **Album** - Roy Orbison: **In-store** - New Woman Summer Collection, Roy Orbison, Best Club Anthems, Drum & Bass Arena, The Streets, Scissor Sisters, Snow Patrol, Now! 58, Anastacia, Ana Johnsson, Avril Lavigne

TV LISTINGS

CU-KU
Busted Thunderbirds
Are Got... **Front**
Ferdinand Michael
Nurse (Rehapp)

GMTV
Meron 5 Show Will Be Loved

LATER
Rocky Woodcock
California D-Vanage:
The Bad Plus, Usher

POPWORLD
Alanis Morissette
It Is Through:
Busted 3AM, Darren Hayes, Estelle 2000, Kaabian, Rachel Throft, The Patrol, The Departure All Mapped Out:
The Thrills Whatever
Thunderbirds To Corey Hunt

SMASH HITS
Rocky Woodcock
Busted Air Hostess:
Eamon 5PM '04
Don't Want You Back:
Him Solitary Man:
Meron 5 This Low:
Naxos Beingfield
Sonic: The Streets
Fit But You Know It

TV SUNDAY
Bully Down Boy
You Of The Rat:
The 411

THE BOX
John Scott, Jay:
Mouset: T Is It Cause
T Of God, Nelly My
Place, Gully Carl Say
Goodbye, Roy Orbison
Let's Walk It Out: V
Can You Feel It?

THE HITS
Busted 3AM, Jamie

RADIO LISTINGS

RADIO ONE
Zane Lowe: The Hives
guest (Tue)
John Peel: Scissor Sisters
Beverly Hills
Orbit (Wed), Billy
Corgan (Thu)
New show: Rick and
Julie (Fri)
Gilles Peterson: Q10
guests (Sat)

RADIO TWO
The Lewis Prize
From The Cambridge
Nick Berrington
Dennis Bentley
guests (Wed)
Soul Solutions: Amy
Wenthouse guest
(Wed)
Rob Harris: Miley
Smith guest (Thu)
Mark Radcliffe: live
from The Cambridge
Folk Festival (Thu)
Johanne Walker: live
from The Cambridge
Folk Festival (Fri)
Richard of the week:
Ferdinand Michael
Choice 1: Lene
Album of the week:
Paul McCartney
& Stone
Gold Album of the
week:
Young Gild and
Black 2

RADIO THREE
Zig Zaggen: Eddy
Gookman profile (Fri)

Scott Kay: Nelly My
Place: Sully 2004:
Alnis Sile: Three Of
A Kind: Silyabekes

TOP OF THE POPS FRIDAY
Busted Thunderbirds:
Are Got... Estelle: Fire
Jaxine Don't Walk
Away... Lastpropets:
Lush:
Naxos Beingfield:
These Words:
Shapeshifters: Laïs:
Thems: Supababes:
Gaultin: In A Moment

TOP OF THE POPS SATURDAY
Busted Thunderbirds:
Are Got... Jaxine Don't
Walk Away... Miley
Gray: Naxos Beingfield:
These Words:
Shapeshifters: Laïs:
Thems: Sully Sile: The 411
Dirt: Hip To My

CHANNEL 4
Zane Lowe: The
Videos They Tried To
Ban (Sat)
Rock In Rio with
Supababes, Foo
Fighters, Everocence
and Roy (Sun)
Rock & Jaxine:
Nelly My
Christmas:
Whisker & Therapy
Musical (Mon)

ITV
With Alison
Gordon: Amy
Wenthouse (Tue)
TV With Scorp
Sully: Roy Down
By (Wed)
Pop Queens: The
Rocks (Sat)

EA
Rock In Rio (Sun)

RETAIL INSIDER



Sales heat up at Coolwax

Corey Mahoney manages Music Coolwax, a specialist dance shop situated in the heart of Sheffield. Established in September 2000, it defies the received wisdom that all indie shops, particularly those reliant on the dance scene, are having a tough time. Corey Mahoney, who juggles management of the shop with a busy schedule as a DJ at the city's Gatecrasher and elsewhere, says, "Dance music is definitely picking up again. We had our best week yet a fortnight ago." "More melodic house is making a comeback, trance is on the up, the techno scene is on fire and our drum & bass sales have doubled, although that's partly because Freebase - a specialist drum & bass shop in Sheffield - has just closed down."

Dance music is definitely picking up.

We had our best week yet a fortnight ago

is made up primarily of vinyl, though it also stocks CDs, equipment and clothing.

"The latest tunes are on the walls, and the rest are racked," says Mahoney. "In addition to new stock, we have around 10,000 second-hand 12-inch singles. We charge £7.99 for imports, and about £4.99 for regular UK releases, though chart records, like the Shapeshifters' single, are £2.99."

"There are four of us working here and the shop can get very busy at weekends when the latest new releases come in. We set up a website two years ago, which has been very successful. We put all our new stock on there, together with sound samples. We probably have about 10,000 40-second MP3 files uploaded."

"Our turnover is split about 50-60 between the shop and the internet. We send out 700-800 packages a week. We have many regular customers in Australia and the US, and some of them spend loads of money."

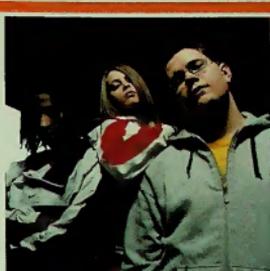
Address: Unit 13 The Craft Centre, Oriant Square Shopping Centre, Sheffield, S1 2FB. Telephone: 0114 279 5878. Website: www.coolwax.co.uk. Email: staff@coolwax.co.uk



SINGLE OF THE WEEK 1

The Libertines Can't Stand Me Now

Rough Trade RTRADSCD163
This is the first single from the second album from a band which has, thus far, attracted mass press attention far outweighing their commercial impact. The Mick Jones influence is rife, but that manages to add to its charm. While not exactly breaking new ground, it is a melodic track that radio will fall over itself to play over the summer. A-listed at Radio One, it is also receiving heavy support at Xfm and Virgin Radio.



Singles

Agent Blue Something Else (Universal TEMPCD011)

The buzz surrounding this act before being signed does not equate with their worthiness. It is a perfectly acceptable slice of punk rock, but they face tough opposition from the deluge of similar bands out there.

Lloyd Banks
On Fire (Interscope/Polydor 9863485)
This solo single from G Unit member Christopher Lloyd features Eminem on production duties. C-listed at Radio One, it is peppered with nifty East Coast hooks but isn't the greatest advert for the innovation on upcoming album *The Hunger For More*. He is supporting 50 Cent on his UK tour at the end of August.

Beezie Man
King Of The Danoshall (Virgin WUSD0293)
The Jamaican dancehall star attempts to re-establish his supremacy with this first single from his new album *Back To Basics*. Beezie boasts about his prowess over a bumping party rhythm on Tony Kelly. B-listed at Radio One, it is receiving heavy plays on MTV Base and The Box.

Cathy Davey
Clean & Neat (Regal REG107CD)
Davey delivers a spongy and punchy pop track here, a great slice of post-Britpop pop given a polish by Ben Hillier, who recently produced Blur's *Think Tank*. She embarks on a mini-tour the day Clean & Neat is released before appearing at V2004.

The Finn Brothers
Went Give In (Parlophone CD0644)
Formerly members of Crowded House, the brothers Finn deliver a strong first outing ahead of their debut album *Everyone Is Here*, released August 23. A sweet, midtempo and melodious affair, it is picking up strong ILR plays and is B-listed at Radio Two.

Charlotte Hatherley
Summer (Double Dragon DD2014CD)
Ash guitarist Hatherley finally steps front stage for a debut solo single which quirkily combines elements of pop, indie and rock. Her vocals, which sound a little like a bubblegum version of The Breeders' Kim Deal, compete with a busy sound, in which a bendy guitar solo and off-kilter piano figure for attention.

Javine
Don't Walk Away (Innocent SINDK65)
The Popstars contestant has another stab at chart success, although given the slow progress of her debut album *Surrender*, it could well be her last. This single is backed by a host of hi-NRG remixes that should keep her profile up in the club and is enjoying airplay including a Radio One C-listing.

Kasabian
LSR (RCA PARADISE13)
Following May's Top 20 single *Club Foot*, the Leicester rockers look set to hit the big time with this swaggering single. Mixing Stone Roses-style bass, Krautrock synths and a guitar groove worthy of Primal Scream, it has a singalong chorus that has won over the likes of Xfm. The band recently appeared at T in The Park and Glastonbury, and are booked to play the *NME* stage at the V Festivals.

Kealar
Cry (Jive 8287663032)
The first fruits from Kealar's second album is *Tin* of the Goodly & Crems's 1985 single, and has been given a bombastic re-run in sharp contrast to the original's downbeat feel. Virgin and Radio Two are both supporting the track.

The Koreans
Still Strung Out (Storm STMCD0512)
Produced by Lenny Franchi (Goldrush, British Sea Power), this is an entertaining four-track EP from the South London-based band. It is a good mix of new Koreans. It is a good mix of new and old, but it highlights quite clearly that *The Beatles'* *Revolver* is their favourite album.

The Rasmus
Gully (Island MCSTD40376)
The Finnish rockers return with a follow-up to their top three hit *In The Shadows*. B-listed at Radio One, Gully manages to combine rock and pop in an equally catchy package to capture the hearts of their largely teenage audience.

Jamie Scott
Just (Sony 6/52286/2)
This fine funky debut from new young soul name-to-watch Jamie Scott is reminiscent of a brace of laidback Seventies songsters. But, like other blue-eyed soul contemporary Joss Stone, there appears to be much more to come from the 21-year-old singer, who is currently raising his UK profile on tour with Lemar.

Scant
Up & Down (Positive CDTV209)
Brand new on the EMI offshoot comes this single, a euphoric Ibiza dance anthem that's first surfaced last year after it was picked up by Pete Tong. B-listed at Radio One, it is sure to take off across clubs in the UK this summer.

Sia
Where I Belong (Go Beat BOBCD61)
Lifted from Sia's under-appreciated album *Colour: The Small One*, this waxy horn-backed outburst is another example of her impressive vocal style. Dates at the Big Chill festival and London's Somerset House (with A1) will help take her profile as high as her collaborators Zero 7.

Sirens
Baby (Off The Wall) (Kitchenware SKCD74)
This kicks in a bit like the classic Iko Iko and then moves into hook territory. Sirens are a cheery female four-piece on the seven cluster Kitchenware label (Prefab Sprout, Kane Gang). With the right plunger on board, this could turn them into the next All Saints.

Soulwax
An... (Atlantic Now (PIAS PIASB126CDM)
Fans of the Belgian act's cut'n'paste bootleg mixes may be surprised by this title track from their third album (retreated on August 23). Produced by Flood

(Smashing Pumpkins, PJ Harvey, U2), it is a guitar-driven assault which should easily make the leap from the mosh pit into the charts.

V
Hip To Hip/Can You Feel It? (Island MCSTD40377)
Lilanz's new boy band are back with a second single, this time a double A-side featuring the Brian Higgins-penned Latino-tinged *Hip To Hip* and a cover of the Jackson 5 classic *Can You Feel It?*, which pitches the group as the natural heirs to five's grand of brash, high energy pop.

Wiley
Pies (XL Recordings XLS188CD)
Preaching the Eek! message far and wide, Wiley's latest cut is every bit as raw and unique as its parent debut album *Treadin' On Thin Ice*. Harnessing Britain's favourite football chant as a vehicle to explain his plan for world domination, Wiley's witty lyrics paired with dark ragga basslines continue to treat an innovative path.

Albums

Ataxia
Automatic Writing (Record Collection 9362488452)



Ataxia comprise Josh Klinghoffer, Fugazi's Joe Lally and an increasingly prolific John Frusciante, who got together for this experimental album. Far from being a superstar side project from hell, the skeletal, angular rock shapes made on *Automatic Writing* are pretty invigorating, although Chill Peppers fans should probably steer clear.

David Crosby & Graham Nash
Crosby-Nash (Sanctuary SANDD293)
Billed as this pair's first album of original material in almost 30 years, this double album suggests that the veteran singer-songwriters have lost none of their melodic or vocal skill. Intricate acoustic guitar, strong vocal harmonies and sometimes political lyrics make this an album that is by turns gentle and

Records released 09.08.04

SINGLE OF THE WEEK 2 3 Of A Kind Babycakes

Relentless RELCD6
Hailing from east London, 3 Of A Kind offer the flipside to the *Grime* sound which the capital is currently experiencing. A ridiculously addictive piece of sweet, poppy two-step, Babycakes has already earned something of a reputation as pirate radio, and now is ready to explode into the mainstream. Currently A-listed at Radio One, the track is enjoying massive airplay on Vibe, The Galaxy network, Kiss FM, The Box and MTV Hits.

affecting UK dates later this year will introduce the album to their many admirers.

Sarah McCracken
Best Laid Plans (Shel HAVELOD)
This is McCracken's third album following two releases in 1999 and 2001 and it is widely regarded the founder of Staff Records' label Dave Robinson's new label. Her vocals and the MOR country sound of the album are pleasant enough if that genre is to your liking. Forthcoming single *Last Goodbye* is attracting plays on Radio Two.

The Rocks
Asking For Trouble... (Scratchy/Cargo SR1112)
Great name, great brand. Drawing on an increase from the New York Dolls to the Ramones to The Males Up, The Rocks unleash an explosive debut album which will do much to satisfy interest built up in the UK through supporting slots for The Libertines and Hot Hot Hot. Detuned guitars and scoured obscurities have rarely sounded so much fun.

Shyne
Goffather Buried Alive (Def Jam 9862956)
Now four years into a 10-year career for his part in a New York nightclub trio, Shyne offers up the follow-up to his one and only album - the fruits of a deal he signed with Def Jam while behind bars. The darker-sounding tracks on this 13-track set are still much appeal than the more upbeat cuts and suggest he is still a force to be reckoned with.

Wilson Phillips
California (Columbia 5170342)
Looking unrecognisable from Wilson's commercial peak, Phillips return with an album of West coast pop covers produced by Peter Asher. It pays homage to songs from Linda Ronstadt, Joni Mitchell, The Eagles and The Byrds, as well as a trio of tracks from The Beach Boys and Mamas And The Papas, in a touching tribute to their parents.

This week's reviews: Daphni Bivell, Phil Brodie, Joanna Jones, David Knight, Owen Lawrence, James Roberts, Nicola Stada, Nick Tesco, and Simon Ward.

New releases

31/01/04

REVIEWS DVD

John Lee Hooker
Come And See About Me (Eagle Rock 341) Out now



Billed as the first official DVD from the estate archives, this career retrospective features 18 classic tracks

spanning 1960 to 1994, performed with special guests including the likes of Eric Clapton, The Rolling Stones, Van Morrison, Carlos Santana and Byrds. With a running time of 127 minutes, bonus features include an interview with the blues man himself, an extra archive performance and a discography. It is a must for John Lee Hooker aficionados.

Various
Elvis's Rock'n'Roll Classics: Chart Toppers 65-67 (Eagle Vision EREV 395), Chart Toppers 68-69 (Eagle Vision EREV 398), Legends of Rock (Eagle Vision EREV 397), Love Songs (Eagle Vision EREV 396), Elvis Presley & Other Rock Greats (Eagle Vision EREV 392), Rockin' The Sixties (Eagle Vision EREV 395), The Soul of The Motor City (Eagle Vision EREV 394), The Temptations & Supremes (Eagle Vision EREV 399)

The Beatles' appearances on Elv's show have long passed into legend, but they represent just a fraction of Sullivan's association with rock's royalty. Over 23 years, Sullivan ruled US TV, hosting the one show every label wanted its artists to appear on. Although hardly down with the Beatles, Sullivan's family-wide appeal was crucial in giving mainstream exposure to early rock'n'roll legends such as Elvis Presley and Buddy Holly, while this newly-issued series of eight Eagle DVDS - some already out there - following at the end of August - also highlights how much Sullivan helped to break down important social barriers by giving black acts such as Pat's Domino a national TV platform.

The Sixties colour performances from the likes of The Animals, The Stones and The Four Tops are particularly striking, while a young Michael Jackson and The Jackson 5 performing I Want You Back is TV gold.

Albums

FRONTLINE RELEASES

CLASSICAL

1 THORNTON, ALIA (EYE OF THE STORM) Gramercy (CD) 552405 051

DANCE

1 BUNTING, CHRIS (The Sun Is Shining) V2 (WNO) 2251

2 CAMPBELL, JULIE (Let's Get It) Revlon (UK) (CD) 310420

3 NEW KREW (The Collapse of the Royal Navy) SP 42 1334 P

4 ELECTRIC 1370000 (Electric 1370000) Columbia (CD) 603262

5 CROCI, CRISTOFORO (An Evening On) Virgin (CD) 603203 020

6 METEORIC (White Nights) Virgin (WNO) 2251229

7 HOBBS, ILLI (The Garden Gate) V2 (WNO) 2251 1320

8 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

9 PINK (The Sun Is Shining) V2 (WNO) 2251 1320

10 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

11 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

12 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

13 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

14 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

15 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

16 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

17 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

18 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

19 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

20 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

21 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

22 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

23 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

24 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

25 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

26 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

27 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

28 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

29 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

30 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

31 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

32 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

33 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

34 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

35 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

36 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

37 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

38 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

39 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

40 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

41 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

42 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

43 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

44 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

45 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

46 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

47 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

48 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

49 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

50 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

51 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

52 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

53 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

54 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

55 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

56 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

57 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

58 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

59 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

60 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

61 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

62 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

63 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

64 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

65 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

66 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

67 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

68 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

69 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

70 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

71 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

72 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

73 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

74 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

75 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

76 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

77 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

78 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

79 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

80 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

CLASSICAL

1 THORNTON, ALIA (EYE OF THE STORM) Gramercy (CD) 552405 051

2 CAMPBELL, JULIE (Let's Get It) Revlon (UK) (CD) 310420

3 NEW KREW (The Collapse of the Royal Navy) SP 42 1334 P

4 ELECTRIC 1370000 (Electric 1370000) Columbia (CD) 603262

5 CROCI, CRISTOFORO (An Evening On) Virgin (CD) 603203 020

6 METEORIC (White Nights) Virgin (WNO) 2251229

7 HOBBS, ILLI (The Garden Gate) V2 (WNO) 2251 1320

8 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

9 PINK (The Sun Is Shining) V2 (WNO) 2251 1320

10 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

11 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

12 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

13 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

14 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

15 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

16 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

17 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

18 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

19 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

20 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

21 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

22 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

23 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

24 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

25 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

26 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

27 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

28 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

29 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

30 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

31 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

32 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

33 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

34 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

35 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

36 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

37 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

38 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

39 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

40 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

41 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

42 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

43 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

44 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

45 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

46 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

47 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

48 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

49 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

50 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

51 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

52 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

53 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

54 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

55 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

56 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

57 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

58 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

59 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

60 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

61 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

62 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

63 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

64 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

65 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

66 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

67 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

68 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

69 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

70 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

71 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

72 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

73 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

74 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

75 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

76 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

77 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

78 MONTVILLE, MADE (Moulin Rouge) V2 (WNO) 2251 1320

79 MONTVILLE, MADE (Moulin Rouge) V2 (

31.07.04
Top 75

Dry Your Eyes lands Mike Skinner a number one while Lou Reed's Satellite Of Love '04 claims the only other new entry to the Top 10 at number 10.

The Official UK

HIT 40 UK

WEEK	ARTIST	TITLE	LAST WEEK
1	THE STREETS	DRY YOUR EYES	Label: Island
2	SHAPESHIFTERS	LOLA'S THEME	Label: Polygram
3	RACHEL STEVENS	SOME GIRLS	Label: Polygram
4	USHER	BURN	Label: Arista
5	JAMELIA	SEE IT IN A BOY'S EYES	Label: Polygram
6	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Label: Def Jam/Interscope
7	BRITNEY SPEARS	EVERYTIME	Label: Jive
8	KELIS	TRICK ME	Label: Virgin
9	J-KWON	TIPSY	Label: Arista
10	LOU REED	SATELLITE OF LOVE '04	Label: Capitol
11	MAROON 5	THIS LOVE	Label: Octone/Interscope
12	KEANE	EVERYBODY'S CHANGING	Label: Island
13	SHAZNAY LEWIS	NEVER FELT LIKE THIS BEFORE	Label: London
14	WILL YOUNG	FRIDAY'S CHILD	Label: BMG
15	NINA SKY	MOVE YA BODY	Label: Universal
16	ANASTASIA	LEFT OUTSIDE ALONE	Label: Epic
17	THE BLACK EYED PEAS	LET'S GET IT STARTED	Label: A&M/Interscope
18	BEVERLY KNIGHT	COME AS YOU ARE	Label: Polygram
19	DAMIEN RICE	CANNONBALL	Label: EMI/Interscope
20	O-ZONE	DRAGOSTEA DIN TEI	Label: Jive
21	MCFLY	OBVIOUSLY	Label: Polygram
22	SCISSOR SISTERS	FLAWLESS	Label: Polygram
23	GEORGE MICHAEL	FLAMELESS (GO TO THE CITY)	Label: Polygram/Interscope
24	GIRLS ALONG	THE SHOW	Label: Polygram
25	MORRISSEY	FIRST OF THE GANG TO DIE	Label: Polygram
26	JAY SEAN FEAT. RISHI RICH	PROJECT EYES ON YOU	Label: Real Gone Music
27	ESTELLE	1980	Label: Jive
28	NO DOUBT	IT'S MY LIFE	Label: Interscope/Polygram
29	OUTKAST	ROSES	Label: Arista
30	JOSS STONE	SUPER DUPER LOVE (ARE YOU DIGGIN ON ME?) Pt. 1	Label: Real Gone Music
31	BLUE BUBBLIN'		Label: Island
32	CHRISTINA MILLIAN	DIP IT LOW	Label: Def Jam/Interscope
33	NATASHA BEDINGFIELD	THESE WORDS	Label: Polygram/Interscope
34	OUTKAST	HEY YU!	Label: Arista
35	CASSIDY FEAT. R KELLY	HOTEL	Label: Jive
36	THE RASMIUS	IN THE SHADOWS	Label: Island
37	MARQUES HOUSTON FEAT. JERMAINE DUPRI	POP THAT BOOTY	Label: EMI/Interscope
38	ASH	STARCROSSED	Label: Interscope
39	FLIP & FILL FEAT. KAREN PARRY	DISCOLAND	Label: All Around The World
40	SNOW PATROL	SPLITTING GAMES	Label: Polygram

INDEPENDENT SINGLES

WEEK	ARTIST	TITLE	LAST WEEK
1	MORRISSEY	FIRST OF THE GANG TO DIE	Label: Polygram
2	ESTELLE	1980	Label: Jive
3	MATT GROSS FLY		Label: Decadent
4	BADLY DRAWN BOY	BEAR OF THE BAT	Label: XL
5	BASEMENT JAXX FEAT. LISA KEKULA	GOOD LUCK	Label: XL
6	A STRINGS	TURN IT AROUND	Label: Island
7	KATIE MELUA	CRAWLING UP A HILL	Label: BMG
8	MORRISSEY	SMILE	Label: Jive
9	BLOC PARTY	LITTLE THINGS/TULIPS	Label: Warner Bros./Interscope
10	JANOR JACK	TUPAC'SO	Label: Def Jam/Interscope
11	KINGS OF TOMBOWB	FEAT. HAZE DREAMS	Label: Def Jam/Interscope
12	MAX SEDGELEY	HAPPY	Label: Sony Music/Interscope
13	DJ FRESH	SUBSIDIARIES	Label: Real Gone Music
14	THE 5.0.2'S	WOOD WOOD	Label: Sony Music/Interscope
15	ORBITAL	ONE PERFECT SUNRISE	Label: Def Jam/Interscope
16	GRANDMASTER FLASH & THE FURIOUS FIVE	THE MESSAGE	Label: Interscope
17	MILL HISTORICAL SOCIETY	HOM BOUT I LOVE YOU MORE	Label: Jive
18	RAM RAM & PEBBLES	THE AVISHER	Label: Top Tunes
19	THE INTERNATIONAL NOISE CONSPIRACY	BLACK MASK	Label: Barnes & Noble
20	NIGHTWALKER	HEAD NODD/SUSPENSE	Label: Top Tunes/Interscope

WEEK	ARTIST	TITLE	LAST WEEK
1	THE STREETS	DRY YOUR EYES	Label: Island
2	SHAPESHIFTERS	LOLA'S THEME	Label: Polygram
3	RACHEL STEVENS	SOME GIRLS	Label: Polygram
4	J-KWON	TIPSY	Label: Arista
5	USHER	BURN	Label: Arista
6	JAMELIA	SEE IT IN A BOY'S EYES	Label: Polygram
7	BRITNEY SPEARS	EVERYTIME	Label: Jive
8	O-ZONE	DRAGOSTEA DIN TEI	Label: Jive
9	NINA SKY	MOVE YA BODY	Label: Universal
10	LOU REED	SATELLITE OF LOVE '04	Label: Capitol
11	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Label: Def Jam/Interscope
12	MORRISSEY	FIRST OF THE GANG TO DIE	Label: Polygram
13	SHAZNAY LEWIS	NEVER FELT LIKE THIS BEFORE	Label: London
14	ESTELLE	1980	Label: Jive
15	GIRLS ALONG	THE SHOW	Label: Polygram
16	MCFLY	OBVIOUSLY	Label: Polygram
17	KELIS	TRICK ME	Label: Virgin
18	FLIP & FILL FEAT. KAREN PARRY	DISCOLAND	Label: All Around The World
19	STYLES & BREEZE	YOU'RE SHINING	Label: All Around The World
20	THE BLACK EYED PEAS	LET'S GET IT STARTED	Label: A&M/Interscope
21	JAY SEAN FEAT. RISHI RICH	PROJECT EYES ON YOU	Label: Real Gone Music
22	ASH	STARCROSSED	Label: Interscope
23	MARQUES HOUSTON FEAT. JERMAINE DUPRI	POP THAT BOOTY	Label: EMI/Interscope
24	BLUE BUBBLIN'		Label: Island
25	THE CURE	THE END OF THE WORLD	Label: Island
26	CASSIDY FEAT. R KELLY	HOTEL	Label: Jive
27	DAMIEN RICE	CANNONBALL	Label: EMI/Interscope
28	WILL YOUNG	FRIDAY'S CHILD	Label: BMG
29	BEVERLY KNIGHT	COME AS YOU ARE	Label: Polygram
30	GEORGE MICHAEL	FLAMELESS (GO TO THE CITY)	Label: Polygram/Interscope
31	MATT GROSS FLY		Label: Decadent
32	EMAMON	F*CK IT (I DON'T WANT YOU BACK) @	Label: Concept
33	KYLIE MINOGUE	CHOCOLATE	Label: Polygram
34	BASEMENT JAXX FEAT. LISA KEKULA	GOOD LUCK	Label: XL
35	FRANKIE FURB	(F U R U RIGHT BACK)	Label: XL
36	THE HIVES	WALK TIGHT WALK	Label: All Around The World
37	SNOW PATROL	SPLITTING GAMES	Label: Polygram
38	BADLY DRAWN BOY	BEAR OF THE BAT	Label: XL



1. The Streets
With sales of 54,559 - the Top six by any single for seven weeks - The Streets secure a number one with Dry Your Eyes, the second excerpt from current album A Grand Don't Come For Free. The first, *Fit But You Know It*, reached four in April, with first week sales of 18,359. Though Dry Your Eyes is a hot 25-year-old Brummie Ska-bopper, it's the first UK rapper to have a summer single.



10. Lou Reed
32 years after *Rock On The Wild Side* gave Lou Reed his first UK hit, Satellite of Love provides him with his second, albeit in a tented form. Both hits are from *Transformer* which is also home to the original version of Perfect Day, a multi-artists number one charity disc in 1997. *Transformer* sold 20,000 in 2003, and more than 8,000 so far this year.

11. Estelle
In 2003, Music Week named Estelle as a UK rapper "most likely to challenge the mainstream", and she now leads a hit with her first single, 1980, which uses a sample from the Spemey's *Jay* tape. Its single debuts this week at fourteen.

Singles Chart

As used by Top Of The Pops and Radio One

Chart compiled from official sales but includes the following: a sample of over 10,000 UK copies; The Official UK Chart Company 2004. Produced with DJ and A&R cooperation.



22. Ash
Arriving just 11 weeks after introducing their single 'Orpheus' reached number 13, 'Racedown' - the second single from Ash's current album 'Midtown' - debuts at 22, bringing their tally of Top 40 hits to 15. 'Midtown', which debuted and peaked at five, has climbed the chart in tandem with increased exposure for the single, moving 145-141-118-70 in the last three weeks.

25. The Cure
The Cure kind their biggest hit for eight years with 'The End of the World', which debuts at 25, becoming their 21st Top 40 and 29th Top 75 single. It is the first single from their self-titled album which debuted at 8 earlier this month.

31. Matt Goss
Eight months after 'In Your Corner' With 'Ya peaked at 22, Matt Goss returns at 31, with 'Fly'. The second single from new album 'Early Side Of Later... Doggie' both singles going Top 40, the album has climbed no higher than 47, and is currently absent from the Top 200.



The Official UK Singles Chart is compiled on a combination of the R1 and R40, based on a sample of more than 10,000 recorded copies, in accordance with CD single sales.

DOWNLOADS - TEST DATA

Pos	Last	ARTIST / TITLE	Label/Company
1	1	THE STREETS DRY YOUR EYES	ARM
2	7	SCISSOR SISTERS LAURA	PIRSON
3	11	THE BLACK EYED PEAS LET'S GET IT STARTED	ADM
4	5	MARON 5 THIS LOVE	Z
5	0	JAMIELLA SEE IT IN A BOY'S EYES	POLYGRAM
6	17	GIRLS ALONE IN THE SHOW	VEVO
7	0	MCFLY OBVIOUSLY	UNIVERSAL
8	4	KEANE EVERYBODY'S CHANGING	FLIGHT
9	8	RAZORLIGHT THE GOLDEN TOUCH	VEVO
10	7	OUTKAST HEY YEA!	ARISTA
11	5	ANASTACIA LEFT OUTSIDE ALONE	EPIC
12	12	USHER BURN	LACAZE
13	9	OUTKAST ROSES	ARISTA
14	14	SCISSOR SISTERS TAKE YOUR MAMA	PIRSON
15	0	KELLS TRICK ME	VEVO
16	0	RACHEL STEVENS SOME GIRLS	PIRSON
17	0	MARCO WILKINS I DON'T WANNA KNOW	BAD HONEY/ADM
18	0	JAMIELLA SUPERSTAR	POLYGRAM
19	0	THE VINES RIDE	HEAVENLY
20	0	SHAPESHIFTERS LOUIS THEME	VEVO

DANCE SINGLES

Pos	Last	ARTIST / TITLE	Label/Company
1	1	SHAPESHIFTERS LOUIS THEME	VEVO
2	0	LOU REED SATELLITE OF LOVE 04	VEVO
3	0	DJ FRESH SUBMARINES	Shantell/Kim GORE
4	25	KINGS OF TOMORROW FEAT. HAZE DREAMS	DEBTED/VEVO
5	1	STYLES & BREEZE YOU'RE SHINING	All Around The World/ADM
6	3	JUNIOR JACK STUPIDISCO	DEBTED/VEVO
7	2	BASEMENT JAXX FEAT. LISA KEMURA GOOD LUCK	XL/VEVO
8	4	4 STRINGS TURN IT AROUND	VEVO
9	0	ALOUX SEX & SUN	Open 6
10	0	NIGHTWALKER HEAD NOD/SUSPENSE	Star Pipe/OPF
11	0	SQUAREPUSHER VENUS NO 17	Hot Hippie/12
12	6	FREEFORM FIVE STRANGE THINGS	Ultra-Dance/12
13	5	GEORGE MICHAEL FLAWLESS GO TO THE CITY	Angel/Farm/12
14	0	URBAN COOKIE COLLECTIVE THE KEY THE SECRET 2004	Profile/12
15	0	ROYAL GIGOLOS CALIFORNIA DREAMIN'	Musical/12
16	23	ORBITAL ONE PERFECT SUMMER	Orbit/ADM/12
17	12	DJ ZINC FEAT. SLARZA JON FUM	Beats/BMG/12
18	4	RUSH MAN BEAUTIFUL	White Label/DEBT
19	22	ED BROWN AND OPTICAL REMIXES - VOL. 1	VEVO/12
20	0	CHIC LE FREAK	Atlantic/12/11

R&B SINGLES

Pos	Last	ARTIST / TITLE	Label/Company
1	0	THE STREETS DRY YOUR EYES	London/ADM/PIRSON
2	1	JARON TIPSYS	Tuffan/ADM
3	2	USHER BURN	Lacaze/ADM
4	3	NINA SKY MOVE YA BODY	Real Gone/ADM/12
5	0	JAMIELLA SEE IT IN A BOY'S EYES	Polygram/12
6	0	MARQUEE HOUSTON FEAT. JAMIELLA POP THAT BOOTY	Real Gone/12
7	5	MARCO WILKINS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW	Real Gone/12
8	0	ESTELLE SOLO	VEVO/ADM
9	4	SHANNON LEWIS NEVER FELT LIKE THIS BEFORE	London/ADM
10	0	KELLS TRICK ME	VEVO/12
11	8	JAY SEAN FEAT. RISHM RICH PROJECT EYES ON YOU	Real Gone/12
12	9	THE BLACK EYED PEAS LET'S GET IT STARTED	ADM/ADM/12
13	10	CASSIDY FEAT. A KELLY HOTEL	12/ADM
14	0	BEVERLY KNIGHT COME AS YOU ARE	Polygram/12
15	0	SMULLY NO	12/ADM
16	14	OUTKAST FEAT. KANYE WEST TALK ABOUT OUR LOVE	Arista/12/ADM
17	12	OUTKAST OVERNIGHT CELEBRITY	Arista/12/ADM
18	11	TRISTAN ROSSETTI	Arista/ADM
19	18	KANYE WEST FEAT. SYLVEIA JOHNSON ALL FALLS DOWN	Real Gone/12
20	16	CHOSTFACE FEAT. MISSY ELLIOTT PUSH	Real Gone/12

Pos	Last	ARTIST / TITLE	Label/Company
39	28	2 COUNTING CROWS ACCIDENTALLY IN LOVE (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Dunmoat/VEVO/12/ADM
40	32	10 ANASTACIA LEFT OUTSIDE ALONE	EPIC/ADM/12/ADM
41	NEW	1 PJ HARVEY YOU COME THROUGH	12/ADM/ADM/12
42	39	7 SCISSOR SISTERS LAURA	PIRSON/ADM/12
43	NEW	1 SMUJJI KO (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Royal Jam/VEVO/12/ADM
44	NEW	1 ROYAL GIGOLOS CALIFORNIA DREAMIN'	ADM/ADM/12/ADM
45	36	6 BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	ADM/ADM/12/ADM
46	NEW	1 KATIE MELUA CRAWLING UP A HILL (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Dunmoat/ADM/ADM/12
47	26	5 OUTKAST ROSES	ADM/ADM/12/ADM
48	19	3 ELVIS PRESLEY THAT'S ALL RIGHT (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Arista/ADM/12/ADM/12/ADM
49	NEW	1 KIMBERLEY LOCKE 8TH WORLD WONDER (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Real Gone/ADM/12/ADM
50	NEW	1 4 STRINGS TURN IT AROUND	VEVO/ADM/12/ADM
51	35	2 VELVET REVOLVER SLITHER (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
52	40	2 NELLY FURTADO FORÇA (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Dunmoat/VEVO/12/ADM
53	41	5 TWISTA OVERNIGHT CELEBRITY	ADM/ADM/12/ADM
54	43	6 JESSICA SIMPSON WITH YOU (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
55	44	1 MARON 5 THIS LOVE	ADM/ADM/12/ADM
56	NEW	1 ALANIS MORISSETTE OUT IT IS THROUGH (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Maverick/WARNER/12/ADM
57	38	2 BLOC PARTY LITTLE THOUGHTS/TULIPS (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	White/ADM/ADM/12/ADM
58	56	12 CHRISTINA MILIAN DYE IT LOW	ADM/ADM/12/ADM
59	42	7 KANYE WEST FEAT. SYLVEIA JOHNSON ALL FALLS DOWN (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Real Gone/12/ADM
60	NEW	1 MONROE SMILE (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	VEVO/ADM/12/ADM
61	16	2 MARILLION DON'T HURT YOURSELF (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Real Gone/ADM/12/ADM
62	63	10 THE 411 FEAT. CHOSTFACE KILLAH ON MY KNEES (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Real Gone/12/ADM
63	49	2 FYA TUP HOT (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
64	59	5 JUNIOR JACK STUPIDISCO (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	DEBTED/ADM/12/ADM
65	NEW	1 TOM BAXTER THIS BOY (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
66	51	3 GHOSTFACE FEAT. MISSY ELLIOTT PUSH (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Real Gone/12/ADM
67	45	3 MAX SEDGLIE HAPPY (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
68	0	1 FAITHLESS MASS DESTRUCTION (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
69	NEW	1 KINGS OF TOMORROW FEAT. HAZE DREAMS (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	DEBTED/ADM/12/ADM
70	50	3 IAN VAN DAHL BELIEVE (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
71	48	6 RAZORLIGHT GOLDEN TOUCH	VEVO/ADM/12/ADM
72	NEW	1 JUNGLE BOYS IN THE SUMMERTIME (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
73	NEW	1 DJ FRESH SUBMARINES (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	Shantell/Kim GORE
74	47	5 GIRLS OF FHM DA YA THINK I'M SEXY? (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM
75	36	1 THE RASMUS IN THE SHADOWS (Official UK Chart Company 2004. Produced with DJ and A&R cooperation.)	ADM/ADM/12/ADM

■ New Release
■ New Release +50%
■ Highest New Entry
■ Highest Chart
■ Reissue
■ Reissue 50%
■ Reissue 100%
■ Reissue 200%
■ Reissue 300%
■ Reissue 400%
■ Reissue 500%
■ Reissue 600%
■ Reissue 700%
■ Reissue 800%
■ Reissue 900%
■ Reissue 1000%
■ Reissue 1100%
■ Reissue 1200%
■ Reissue 1300%
■ Reissue 1400%
■ Reissue 1500%
■ Reissue 1600%
■ Reissue 1700%
■ Reissue 1800%
■ Reissue 1900%
■ Reissue 2000%
■ Reissue 2100%
■ Reissue 2200%
■ Reissue 2300%
■ Reissue 2400%
■ Reissue 2500%
■ Reissue 2600%
■ Reissue 2700%
■ Reissue 2800%
■ Reissue 2900%
■ Reissue 3000%
■ Reissue 3100%
■ Reissue 3200%
■ Reissue 3300%
■ Reissue 3400%
■ Reissue 3500%
■ Reissue 3600%
■ Reissue 3700%
■ Reissue 3800%
■ Reissue 3900%
■ Reissue 4000%
■ Reissue 4100%
■ Reissue 4200%
■ Reissue 4300%
■ Reissue 4400%
■ Reissue 4500%
■ Reissue 4600%
■ Reissue 4700%
■ Reissue 4800%
■ Reissue 4900%
■ Reissue 5000%
■ Reissue 5100%
■ Reissue 5200%
■ Reissue 5300%
■ Reissue 5400%
■ Reissue 5500%
■ Reissue 5600%
■ Reissue 5700%
■ Reissue 5800%
■ Reissue 5900%
■ Reissue 6000%
■ Reissue 6100%
■ Reissue 6200%
■ Reissue 6300%
■ Reissue 6400%
■ Reissue 6500%
■ Reissue 6600%
■ Reissue 6700%
■ Reissue 6800%
■ Reissue 6900%
■ Reissue 7000%
■ Reissue 7100%
■ Reissue 7200%
■ Reissue 7300%
■ Reissue 7400%
■ Reissue 7500%
■ Reissue 7600%
■ Reissue 7700%
■ Reissue 7800%
■ Reissue 7900%
■ Reissue 8000%
■ Reissue 8100%
■ Reissue 8200%
■ Reissue 8300%
■ Reissue 8400%
■ Reissue 8500%
■ Reissue 8600%
■ Reissue 8700%
■ Reissue 8800%
■ Reissue 8900%
■ Reissue 9000%
■ Reissue 9100%
■ Reissue 9200%
■ Reissue 9300%
■ Reissue 9400%
■ Reissue 9500%
■ Reissue 9600%
■ Reissue 9700%
■ Reissue 9800%
■ Reissue 9900%
■ Reissue 10000%

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

Albums Chart

Chart compiled from actual sales last Sunday for albums which had a cumulative more than 4,000 UK sales.
 * The Official Chart Company 2004. Reissues with 85% and 90% reissues only.



15. Van Halen
 They have only five Top 40 singles to their name in the UK, but the new Van Halen compilation *The Best of Both Worlds* contains no fewer than 36 tracks, including three new recordings, and debuts at 15 to provide the group currently on a European tour with its first charting album since 1995, when last studio album *Balouse* peaked at eight. Formed 30 years ago, Van Halen formerly fronted by David Lee Roth, but he was replaced 18 years ago by Sammy Hagar who continues to front the band and sings leads on the new tracks, which include becoming single 'It's About Time'.

22. Shaznay Lewis
 Though widely recognized as the talented member of All Saints, Shaznay Lewis had to settle for an eighteen debut for introductory solo single *Never Let This Go*. But a fortnight ago, and debut solo album *Open Arms* opens at 22 this week. Of Lewis' former All Saints colleagues, Melanie Blatt has yet to release a solo album, but Aguilera - who were considered less creative and commercial than Lewis - was released nine with debut album *Anything's Possible*. Lewis' former band The Saturdays have since sold over 80,000 copies since its 2003 release.



22. Shaznay Lewis
 Though widely recognized as the talented member of All Saints, Shaznay Lewis had to settle for an eighteen debut for introductory solo single *Never Let This Go*. But a fortnight ago, and debut solo album *Open Arms* opens at 22 this week. Of Lewis' former All Saints colleagues, Melanie Blatt has yet to release a solo album, but Aguilera - who were considered less creative and commercial than Lewis - was released nine with debut album *Anything's Possible*. Lewis' former band The Saturdays have since sold over 80,000 copies since its 2003 release.

22. Shaznay Lewis
 Though widely recognized as the talented member of All Saints, Shaznay Lewis had to settle for an eighteen debut for introductory solo single *Never Let This Go*. But a fortnight ago, and debut solo album *Open Arms* opens at 22 this week. Of Lewis' former All Saints colleagues, Melanie Blatt has yet to release a solo album, but Aguilera - who were considered less creative and commercial than Lewis - was released nine with debut album *Anything's Possible*. Lewis' former band The Saturdays have since sold over 80,000 copies since its 2003 release.

22. Shaznay Lewis
 Though widely recognized as the talented member of All Saints, Shaznay Lewis had to settle for an eighteen debut for introductory solo single *Never Let This Go*. But a fortnight ago, and debut solo album *Open Arms* opens at 22 this week. Of Lewis' former All Saints colleagues, Melanie Blatt has yet to release a solo album, but Aguilera - who were considered less creative and commercial than Lewis - was released nine with debut album *Anything's Possible*. Lewis' former band The Saturdays have since sold over 80,000 copies since its 2003 release.

22. Shaznay Lewis
 Though widely recognized as the talented member of All Saints, Shaznay Lewis had to settle for an eighteen debut for introductory solo single *Never Let This Go*. But a fortnight ago, and debut solo album *Open Arms* opens at 22 this week. Of Lewis' former All Saints colleagues, Melanie Blatt has yet to release a solo album, but Aguilera - who were considered less creative and commercial than Lewis - was released nine with debut album *Anything's Possible*. Lewis' former band The Saturdays have since sold over 80,000 copies since its 2003 release.

TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	CLUBLAND 5	EMI/NARAY (5)
2	VARIOUS	CREAM CLASSICS	Warner Bros (7)
3	VARIOUS	ESSENTIAL RAB - THE VERY BEST OF RAB	Baldy Peacock (4)
4	VARIOUS	BEST SUMMER EVER 2004	Virgo (4) (1)
5	VARIOUS	RUSH HOUR	Universal (1)
6	VARIOUS	HIP HOP LIVE	Sony (1) Warner (2) (1)
7	VARIOUS	KISS PRESENTS RAB CLASSICS	Univ. of Pa. (1)
8	VARIOUS	ULTIMATE ACROSTIC	EMI (1) (1) (1)
9	VARIOUS	SONGBIRD	UCG (4)
10	VARIOUS	THE ULTIMATE NORTHERN SOUL ALBUM	Real Gone (1)
11	VARIOUS	SHEEK 2 (OST)	Decca (1) (1) (1)
12	VARIOUS	POWER BALLADS II	Virgin (1) (1)
13	VARIOUS	ULTIMATE DUFFY DANCING (OST)	RCA (4)
14	VARIOUS	NOW THAT'S WHAT I CALL MUSIC 57	EMI (1) (1) (1) (1)
15	VARIOUS	CLUBBERS GUIDE SUMMER 04	Ministry Of Sound (4)
16	VARIOUS	POP PROCESSES	EMI (1) (1) (1)
17	SPEEDY MAN 2	(OST)	Columbia (1)
18	VARIOUS	HITS 57	EMI (1) (1) (1) (1)
19	VARIOUS	FRANTIC EUROPISTA	Ministry Of Sound (1)
20	VARIOUS	DANCEMALL 4 PLAY	DMG TV (4)

TOP 20 INDIE ALBUMS

Pos	Artist	Title	Label
1	MORRISSEY	YOU ARE THE QUARRY	Atlantic (1)
2	FRANZ FERDINAND	FRANZ FERDINAND	Quercus (1)
3	KATE MCELUA	CALL OF THE SEARCH	Island (1)
4	THE KILLERS	HOT FLUX	Island (1)
5	MILL HISTORICAL SOCIETY	THIS IS HOPE	Bonaparte (1)
6	DOGS DIE IN HOT CARS	PLEASE DESCRIBE YOURSELF	V2 (1)
7	LOST PROPHETS	START SOMETHING	Walters (1)
8	BASEMENT JAXX	KISH KASH	XL (1) (1)
9	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	XL (1) (1)
10	THE DARNNESS PERMISSIOIN TO LAND		Music Decks (1) (1) (1)
11	EVA CASSIDY	WONDERFUL WORLD	XL (1) (1)
12	BELLE & SEBASTIAN	DEAR CATASTROPHE WAITRESS	Real Gone (1)
13	DIR DIRT	THE CHRONIC	Real Gone (1)
14	BADLY DRAWN BOY	ONE PLUS ONE IS ONE	Real Gone (1) (1)
15	OSAS	(WHAT'S THE STORY) MORNING GLORY?	XL (1) (1)
16	EVA CASSIDY	SONGBIRD	XL (1) (1) (1)
17	THE LIBERTINES	UP THE BRACKET	Real Gone (1)
18	THE PIXIES	BEST OF - WAVE OF MUTILATION	4AD (1) (1)
19	FEEDER	COMFORT IN SOUND	Ed (1)
20	FREESTYLERS	RAW AS F**K	Against The Grain (1) (1)

TOP 10 DANCE ALBUMS

Pos	Artist	Title	Label
1	VARIOUS	CLUBLAND 5	EMI/NARAY (5)
2	VARIOUS	CREAM CLASSICS	Warner Bros (7)
3	VARIOUS	BEACH HOUSE 04	Real Gone (1)
4	VARIOUS	RUSH HOUR	Universal (1)
5	ZERO 7	WHEN IT FALLS	Walters (1) (1)
6	BASEMENT JAXX	KISH KASH	XL (1) (1)
7	VARIOUS	ULTIMATE NORTHERN SOUL ALBUM	Real Gone (1)
8	VARIOUS	THE ULTIMATE NORTHERN SOUL ALBUM	Real Gone (1)
9	VARIOUS	TRANCE - Ibiza 2004	Real Gone (1)
10	FATHEADS	NO ROOTS	Decca (1) (1)

TOP 10 ROCK ALBUMS

Pos	Artist	Title	Label
1	VAN HALEN	THE BEST OF BOTH WORLDS	Warner Bros (7)
2	GUNS N' ROSES	GREATEST HITS	Geffen (1) (1) (1)
3	THE RASMUS DEB LETTERS		Ministry (1)
4	VELVET REVOLVER	CONTRABAND	RCA (4)
5	MUSE	ABSOLUTION	Virgin (1) (1) (1) (1)
6	SILKNOOT VOL. 3	(THE SUBLIMINAL VERSES)	Real Gone (1)
7	LOST PROPHETS	START SOMETHING	Walters (1)
8	EVANGESCENCE	FALLEN	EMI (1)
9	THE DARNNESS PERMISSIOIN TO LAND		Music Decks (1) (1) (1)
10	ROBOSTART	THE REASON	Mercury (1)

Pos	Artist	Title	Label
39	THE KILLERS	HOT FUSS	Island (1)
40	MODEST MOUSE	GOOD NEWS FOR PEOPLE WHO LOVE BAD NEWS	Mercury (1) (1)
41	BEVERLY KNIGHT	AFFIRMATION	Parlophone (1) (1) (1)
42	RAY CHARLES	THE DEFINITIVE	Parlophone (1) (1) (1)
43	RED HOT CHILI PEPPERS	GREATEST HITS	Worner Bros (7) (1) (1) (1)
44	RED HOT CHILI PEPPERS	BY THE WAY	Warner Bros (7) (1) (1) (1)
45	GEORGE MICHAEL	PATIENCE	Warner Bros (7) (1) (1) (1)
46	THE CURE	THE CURE	Atlantic (1) (1) (1)
47	THE ORDINARY BOYS	OVER THE COUNTER CUTURE	EMI (1) (1) (1) (1)
48	JET	GET BORN	EMI (1) (1) (1) (1)
49	BUSTED	A PRESENT FOR EVERYONE	Universal (1) (1) (1)
50	RED HOT CHILI PEPPERS	CALIFORNICATION	Warner Bros (7) (1) (1) (1)
51	FAITHLESS	NO ROOTS	Decca (1) (1) (1) (1)
52	DIDO	LIFE FOR RENT	Cherry (1) (1) (1) (1)
53	DONNA SUMNER	THE JOURNEY - THE VERY BEST OF	Cherry (1) (1) (1) (1)
54	SIMON AND GARFUNKEL	THE ESSENTIAL	Mercury (1) (1) (1)
55	THIN LIZZY	GREATEST HITS	Cherry (1) (1) (1) (1)
56	THE RASMUS DEB LETTERS		Mercury (1) (1) (1)
57	VELVET REVOLVER	CONTRABAND	RCA (4) (1) (1) (1)
58	MILL HISTORICAL SOCIETY	THIS IS HOPE	Bonaparte (1) (1) (1)
59	LIONEL RICHIE	JUST FOR YOU	Mercury (1) (1) (1)
60	AVRIL LAVIGNE	LET GO	Mercury (1) (1) (1)
61	WILL YOUNG	FROM NOW ON	Mercury (1) (1) (1)
62	THE CORRS	BORROWED HEAVEN	Atlantic (1) (1) (1) (1)
63	BUSTED	BUSTED	Universal (1) (1) (1) (1)
64	TWISTA	KAMIKAZE	Mercury (1) (1) (1) (1)
65	MUSE	ABSOLUTION	Virgin (1) (1) (1) (1)
66	EVANGESCENCE	FALLEN	EMI (1)
67	MICHAEL JACKSON	THRILLER	EMI (1) (1) (1) (1)
68	NORAH JONES	COME AWAY WITH ME	Real Gone (1)
69	BEASTIE BOYS	THE 5 BOROUGHS	Capitol (1) (1) (1)
70	ASH	MELTDOWN	Mercury (1) (1) (1) (1)
71	DOGS DIE IN HOT CARS	PLEASE DESCRIBE YOURSELF	V2 (1) (1) (1) (1)
72	STEREOPHONICS	YOU GOTTA GO THERE TO COME BACK	XL (1) (1) (1) (1)
73	ALICIA KEYS	THE DIARY OF	XL (1) (1) (1) (1)
74	BLINK 182	BLINK 182	Capitol (1) (1) (1) (1)
75	ZERO 7	WHEN IT FALLS	Walters (1) (1) (1) (1)

■ Sales Increase
■ Sales decrease 25%
■ Highest New Entry
■ Returns 100,000+
■ Sales 100,000+
■ UK Physicals Excl. CD
■ UK Physicals Excl. CD

Anti Piracy Golf Tournament & Country Club Day



Join us at Foxhills, Surrey
on Thursday 26 August

All profits will go directly to the Anti Piracy Units
of the BPI, FACT, ELSPA, MCPS and ACG.

Golf Tournament

The team competition is sold-out.
Good luck to all the tournament teams.

Individuals Golf Challenge

Compete over 18 holes on Foxhills' Longcross course for
the BVA Trophy. Places are limited – book your entry now.

Individual Golfer: £215 + vat

Country Club Leisure Day

Enjoy Foxhills' five star Spa and sporting facilities.
Activities range from tennis and squash to yoga,
swimming and croquet. A free golf lesson and
9 hole competition are all part of the fun.

Leisure Day tickets: £135 + vat per person

*All tickets include brunch, Champagne reception,
four-course dinner with wine and a special Goody Bag.*



FOR SPONSORSHIP IDEAS & TICKET INFORMATION
CONTACT LIBBY GRIFFIN

T. 01869 245133

E. libby.griffin@tiscali.co.uk

www.golf-day.co.uk

in association with



UNITED AGAINST PIRACY AND COUNTERFEITING