

# MUSICWEEK



Superstars target Christmas market

## Big guns fired up for Q4

### Retail

by James Roberts

Retailers can look forward to a bumper fourth quarter this year, with many of the world's biggest artists preparing new studio albums for the end of the year.

In contrast to last year's Christmas market – which was largely driven by greatest hits albums and studio sets continuing to sell from earlier in the year – the final three months of 2004 will take in one of the strongest release schedules of new music for several years. This should help the UK market to sustain the growth achieved so far this year: sales of artist albums are currently up around 3% compared with 2003.

Among the biggest-selling names re-emerging are U2, Kings Of Leon, Green Day, Destiny's Child, Elton John, REM, Nelly, Westlife, Jamiroquai, Joss Stone, Daniel Bedingfield and Jennifer Lopez, all of whom will have new albums released between September and November. Other names are yet to be confirmed.

Although the Christmas market will be less reliant on best-ofs, a host of greatest hits collections from Robbie Williams, Britney Spears, Blue, Ronan Keating, Marilyn Manson, Super Furry Animals, Seal and The Verve will add further weight to an already impressive

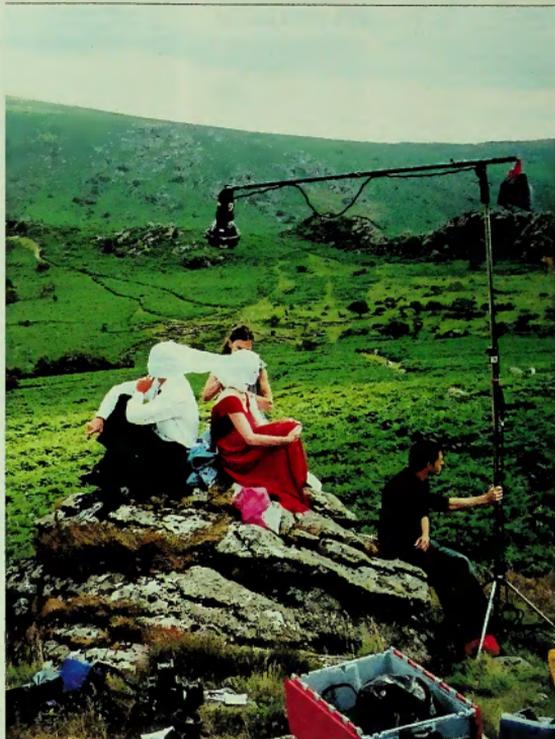
release schedule.

Among the busiest companies will be Sony Music, which has a host of new albums on the way from frontline international acts Delta Goodrem, System Of A Down, Destiny's Child, Good Charlotte and Jennifer Lopez, plus key releases from UK acts Manic Street Preachers and Jamiroquai, along with recent signings Duran Duran. "Then we have new acts such as The 411 whose second single is shaping up to be a big hit," says UK managing director Catherine Davies. "We have very ambitious sales targets for the quarter, as will everyone else. It's going to be extremely busy."

Island Records is also setting up a wide range of projects, including U2, Nelly, Busted and the soundtrack to Working Title's new Bridget Jones film. Island general manager Jason Iley predicts the U2 album will be in the Top 10 until Christmas. "Regardless of whether an act is established or not, they have to come back with a single that can compete with the fantastic new acts that have emerged in the last year," he says.

A handful of surprises are also likely to make their mark in the coming months, including Gwen Stefani's debut solo album for Interscope/Polydor and Virgin act The Music's second album Welcome To The North.

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### Artwork on show at MW event

Sleeves and other music imagery created for artists such as Primal Scream, The Concrete, Mylo and Hope Of The States are to take centre stage at I See Music, an exhibition being organised by Music Week at London's ICA from

September 17 to 19.

The weekend show, which has been spun out of the annual CAD Awards, will be a celebration of some of the best design, photography, illustration and graphics created for music during the past 12 months. Curated in conjunction with a panel of leading designers, the show will take a behind-the-scenes look at the creation of images for artists

ranging from Zero 7 to Ilya and Funeral For A Friend (pictured), as well as featuring spin-off objects, such as the masks created for Goldfrapp's Black Cherry campaign and the cartoon characters employed by The Observer for the launch of OMM magazine.

The event will kick off with a first-night preview party. For more information contact Louise Stevens on [louise@ballisticvents.com](mailto:louise@ballisticvents.com).

### In The City sets agenda for 2004

The Manchester forum welcomes the changing business environment and focuses on how to profit from it **p4**

### Doors open to new Virgin store

The retailer marks the Megastore's 25th year with the launch of its second flagship outlet in London's Piccadilly **p6**



### Rajars underline R2 dominance

Radio Two scores its highest audience figures to date, but Rajar stats prove to be a mixed bag for other stations **p9**

### This week's Number 1s Albums: RHC Peppers Singles: Busted Airplay: The Streets



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Digest

## MUSICWEEK

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# Your guide to the latest news from the music industry

## Bottom line PPL wins battle over royalties

● PPL has won a first legal battle with the Government in a long-running bid to secure potentially billions of pounds in royalties. The collecting society accused the Government of failing to follow a European directive, meaning certain previously excluded groups would now have to pay PPL to play sound recordings in public. Preliminary High Court hearing saw the Government fail in an attempt to get the case thrown out, having claimed PPL had waited too long to issue proceedings.

● **Scissor Sisters** helped **EMI Music Publishing** take a 26.1% share in its strongest performance in 12 months on the albums market, strengthening the company's dominant position on the table combining the performances of both singles and albums.

Here it took 25.6% of the market, its runner-up, Universal at 18.7%, BMG at 14.3%, Warner Chappell at 9.6% and Sony/ATV at 7.2%. Full details next week.



Scissor Sisters: aided EMI's performance

● **Warner Music** has unveiled a £2723 trade price and recommended £3999 retail price for its four-disc **Live Aid DVD**, due out on November 1, with profits going to the **Band Aid Trust**.

Although stores are being asked to donate their DVD profits to charity, **Band Aid** founder **Bob Geldof** says he hopes retailers will make an effort to make **Live Aid** the best-selling music DVD of all time.

● **Dance All Right** has been resurrected. **Absolute Marketing and Distribution** is launching an overseas service for labels looking to exploit European markets. The full-service label management company is targeting UK and US artists and labels with its new division, **Absolute Marketing International (AMI)**. The new operation is headed by **Tim Prior** and **Henry Semence**, while former **live international marketing manager** **Dick Miller** has been recruited to handle international activities.

● **The City** will look at making money in a fast-evolving industry, p4  
● **Hil songwriter Mark Taylor** is considering appearing against the findings of a court case, which ruled he infringed his former employer **Rive Droite** over hit songs he co-penned for **Enrique Iglesias**. The complex case last month centred on seven

main issues, including the length of Taylor's contract with RDM and whether Taylor diverted projects from RDM to his new company **Brian Rawling Productions (BRP)**. The majority of the 19 disputes were won in Taylor's favour with three going RDM's way. **Viewpoint p18**  
● **Virgin Retail** marks the Megastore's 25th year with a revamped Fidelity store. p7

## Exposure SBN on verge of administration

● **Student Broadcast Network (SBN)** owner **Campus Media** says it will put the business into administration unless it can find a new buyer. It follows SBN, which supplies programming to more than 50 university radio stations, making a £4.5m loss for the 12 months to July 31. An insolvency practitioner is compiling a report into the business.

● **New Sony signing Tina Dico** is to be profiled on **Itunes** as part of the online store's new **Single Of The Week** campaign. **Disc Track Break Of Day** will launch the new promotion in which one song will be given away free each week from tomorrow (Tuesday). The song will be available for seven days on the UK, French and US versions of the site.

● **The BBC** is starting an eight-week marketing campaign for **1Xtra** with TV trails this Saturday, followed by support from poster sites nationwide from August 23. The TV trails will echo the campaign's 'street music' theme, showing how the sounds of the street are reflected by the new black music station plays.

● **The Gramophone Awards** are being revamped as a "Booker-style" awards ceremony. p4

● **All tickets** for the Leeds leg of the **Weekender** have sold out in record time. The August **Back Holiday** event will be headlined by **The Darkness**, **Morrissy**, **50 Cent** and **The Offspring**.  
● **The Darkness** and **Franz Ferdinand** have double **MTV Video Music Awards** nominations. p5

## People Decca appoints vice president

● **Decca Music Group** has appointed a new vice president of A&R to oversee classical music for the Decca and Philips labels. **Christopher Peck**, who worked at Decca between 1990 and 1998, will report to president **Costa Pilavachi**.  
● **EMI Music Publishing** is giving renewed emphasis to exploiting its extensive back catalogue with the addition of two staff members. **Austin Wilde**, who founded **Whoa Music**, joins as catalogue exploitation manager where he will market and promote the label's catalogue via traditional and non-traditional routes. **Nick Oakes** has been recruited from **Songpremier** as online catalogue executive, while **EMI** catalogue executive **Bob Clifford** is taking on a consultancy role covering **Research and Analytics**.

● **Blaze Television's** **Phil Mount** is joining **Endemol**.  
● **Alastair Ross** last week succeeded **Robert Gilbert** as **GWR** deputy chairman as the group unveiled its annual revenues for the three months to June 30, which rose by 5% on the same period last year. Revenues for its Local Radio Group increased 6% as **Classic FM's** revenues improved 9%.

● **Tim Kash**, brought in last autumn by **Andi Peters** to present **Top Of The Pops**, is leaving the flagship **BBC TV** programme at the end of August in a move attributed to growing commitments to **MTV**. **Reggie Yates** and **Foanne Colton** will continue to present the show.

● **Veteran Radio City** presenter **Dave Marshall** has left the station after 30 years to join **Glasgow's** new **Saga 105.2FM** station as mid-morning presenter. **Marshall** joined **Clyde** at its inception in 1973 and moved to **Clyde 2** when the station separated from **radios 105** in 1990.

● **Heart 106.2's** breakfast **DJs** **John Coleman** and **Harriet Scott** have taken the **Rejars** job on **Capital FM's** breakfast show. p8  
● **NME**, **NME.com** and **Uncut** editorial director **Steve Suttner**, who has been with publisher **IPC** for 23 years, has been promoted to **editorial director** across the entire **Ignite!** portfolio. At the same time that **NME** and **Uncut** associate publisher **Tammi Isley** relinquishes **Uncut** and assumes responsibility for **Nuts**, **NME** art director **Bob Biddulph** is promoted to group director of **Ignite!** music titles, while **NME** associate art director **Mark Jones** fills the position vacated by **Biddulph**.

## Sign here Sony signs ex-Westlife member

● **Sony Music** has confirmed that it has signed one-time **Westlife** member **Bryan McFadden** as a solo artist. His debut single **Let To Me** will be released on **September 6**.



Bryan McFadden: signed deal with Sony

● **Apple and Motorola** have teamed up to present a new offering which will give consumers access to **iTunes** tracks on the move from early next year. The partnership enables **iPhone** users to transfer tracks via **USB** or **Bluetooth** to an **iTunes-enabled** phone. The deal marks **Apple's** first foray into the mobile music market, while **Motorola** products by the close of 2004 it will have 1.5m users.

● **UK** online music store **Wigpit** last week became the latest digital service to link up with a newspaper for a free download offer. **Songs** by artists such as **Elvis Presley**, **Santana** and **The Beatles** were given away in the partnership with **London paper The Evening Standard**. The alliance follows **Napster** linking up with **The Sun** and **The Daily Mirror** in partnership with **Ofcom's** charity site **forcesmusic.com**.



**One-Time Mercury Music Prize** nominee **Soweto Kinch** (pictured, right) picked up two prizes at last Thursday's **BBC Jazz Awards**. The saxophonist was presented with the best instrumentalist and best band awards by **Anthony Winhoose** (left) at **London's Hanmerston Palace**. **Colin Steeple's** **The Journey Home** was voted best album by the public, while **Seb Rochford**

took the rising star prize. The night's eclectic mix of presenters included veteran **George Melly**, who handed a service to jazz honour to **Beacon Jazz Festival** organiser **Jerid Williams** before receiving a lifetime achievement award himself. The fourth annual event was staged jointly by **Radios Two** and **Three** and hosted by **Claire Martin** and **Jan Shaw**.

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

## Majors days away from signing deal, after US Federal Trade Commission offers green light

# Path clear for Sony-BMG merger

### Mergers

by **Alex Scott**

The merger deal between Sony and BMG was set to be signed as early as yesterday (Sunday) following the US Federal Trade Commission's approval of the proposed joint venture.

The FTC's unconditional approval – which took longer to be announced than had been predicted – paves the way for the full-on merger of the two majors. The timetable, let alone any details of the planned integration of the two companies, has yet to be communicated to staff around the world, who are still being told to proceed with business as usual.

In his official statement, US commissioner Mazole W Thompson expressed his concern at the impact of further consolidation within the music sector, not least in light of the "propensity for interdependent behaviour among major labels".

However, like the European Commission previously, he admitted that the FTC's investigation into the proposed merger had not unearthed sufficient evidence to

conclude with "reasonable certainty" that the proposed venture will "facilitate co-ordination" in violation of anti-trust laws. He added that evidence suggested that "growing clout among retailers" could be sufficient to prevent the majors from "a potential collective exercise of market power".

Sony and BMG both welcomed the FTC ruling. In a statement Sony said, "Now with regulatory approvals behind us we look forward to establishing a dynamic new company that will be deeply dedicated to serving the needs of its artists, while at the same time enriching the lives of music lovers around the world."

BMG's statement added, "We now look forward to creating a global recorded music company comprising many of the world's most successful artists as well as a vast catalogue of recordings. The company will be dedicated to developing and supporting an array of international as well as national artists."

Sources indicate that the integration process – which will aim to produce annual savings of around \$30m and is expected to result in the loss of around 2,000 jobs



Sony's The 411 (left), BMG's Natasha Bedingfield: development acts



around the world, many of them in backroom functions – will kick off sooner rather than later.

Currently in the UK, both majors are busy launching new artists as well as setting up big fourth quarter releases. Sony last week hosted showcases for jazz artist Clare Clark and South African-born newcomer Candice, while the company is also setting up debut albums from the likes of The 411, as well as preparing for new releases from the likes of Janninoqui, Manic

Street Preachers and Destiny's Child. Meanwhile, BMG is working on domestic pop newcomers such as Natasha Bedingfield and is preparing autumn releases from acts including Kings Of Leon, Britney Spears and Westlife.

The FTC approval comes as both Sony Corp and Vivendi Universal reported quarterly results for their music divisions. Sony Music reported sales up 1.5% year-on-year to ¥119.8bn (£2.94bn), with a significantly reduced operating

loss of ¥1.1bn (£26.4m) for the quarter to the end of June. The company's music operations outside Japan – which accounted for 71% of the total and will be folded into the merged Sony BMG – boasted an 8% increase on a US dollar basis thanks to albums from the likes of Gretchen Wilson, Prince and Anastacia as well as improved manufacturing revenue.

Meanwhile, Universal Music Group reported a 2% increase in sales in its first sales growth since 2001 – to €1.1bn (£730m) for the same quarter. The company attributed the increase to strong sales of albums by artists ranging from D12, Mario Winans, Lloyd Banks and Diana Krall to Scissor Sisters and Keane in the US and UK, although sales remained weak in other leading markets, including Japan and France. Digital sales including ring-tones hit €33m (£21.9m) during the first half of the year – equivalent to 2% of the sales of its total – although currency fluctuations meant that UMG's first half sales of €2.1bn (£1.4bn) were down 5% year-on-year, stated on a constant currency basis they remained flat.

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## Rights holders to benefit from online distribution service

Richard Bron, son of Bronze Records founder Gerry Bron, is close to unveiling an ambitious project aimed at enabling rights owners to control and profit from the online distribution of their content.

Bron has been developing the Open Royalties Gateway (ORG) project through his software development company Blueprint for the past three-and-a-half years and is currently recruiting high-profile senior record industry and management to back its launch.

Already working on the project, which is due to launch in the fourth quarter, is a team that includes former executives from Microsoft and consultancy Accenture.

Even though final details are yet to be confirmed, the ORG's core focus is set to be providing a hosting platform for the secure distribution via web and mobile of content ranging from audio and video downloads through to physical CDs and even merchandise. Although the London-based company will

initially focus on music, it is understood that it has plans to extend into other areas of content distribution. It is already understood to have held extensive talks with a leading telco over a potential partnership.

The ORG platform, which has been developed in conjunction with Microsoft and takes advantage of the computer giant's next-generation Janus technology, plans to offer rights holders a complete direct distribution solution, enabling them to digitise content,

wrap it in DRM, choose their own pricing structures and negotiate directly with online retailers.

Based around the idea of creating a central digital warehouse where rights owners can deposit their content, it also involves a peer-to-peer function where music fans will receive credits towards future purchases if people to whom they have forwarded music they have bought go on to buy those tracks themselves.

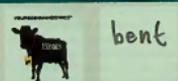
The company is currently

understood to be talking to a number of leading retailers with a view to persuading them to adopt the ORG as the backend to their own online selling activities. Blueprint is also understood to have held discussions with all the leading record companies – as well as key artist managers – so that their content will be available on the system when it is launched later this year. It is understood that the first retailer to adopt the ORG platform is likely to be based abroad.

### THE MUSIC WEEK PLAYLIST



**THE MUSIC**  
Welcome To The North (Virgin)  
This is a monster second album from the wailing rockers, who are stepping into early U2 territory (album, Sept)



**YOURCODEHAM**  
EIS:MIL0  
I-Shoes (Fiction)  
Currently working with Flood on their debut album, this indie download single should keep the fans happy (download, out now)



**MOUSSE T**  
Is It Cos I'm Cool? (Free2air)  
Currently hovering up airplay support across the board, this looks like another stealth smash for the indie Free2air (single, Aug 23)



**INTERPOL**  
Slow Hands (Matador)  
This moody stunner from the New Yorkers gives us a mouth-watering taste of their second album, Arics (single, Sept 13)



**STEVE EARLE**  
The Revolution Starts... Now (Rykko/Artemis)  
A brave album from one of America's greatest song – this sounds musically and lyrically relevant (album, Aug 23)



**FATBOY SLIM**  
Slash Dot Dash (Skint)  
This comeback is the most interesting thing Norm has done for quite a while (single, Sept)



**THE BELLES**  
Omerta (Eat Sleep)  
More blissed out summer sounds from Karissa, from the duo that play UK shows this week (single, Aug 16)

**ALDO VANUCCI**  
When I See You Smile (Jan Kennedy remix) (Gatsiki)  
The acoustic guitar/beats maverick of Singing Heads' mega vocal works a treat (single, Aug 30)

**RPI AWARDS ALBUMS**  
 The Ordinary Boys - *Over the Counter* (silver)  
 The Streets - *A Grand Don't Come For Free* (two times platinum)

**Outfit - *Spookbox* (two times platinum)**

Manchester forum to focus on new opportunities

## ITC agenda embraces changing landscape

### Conferences

by Jim Larkin

This year's In The City conference will address the overall theme of making money from music in a rapidly changing business environment.

Sanctuary Group founders Rod Smallwood and Andy Taylor will be among the speakers at the September 17 to 21 event at Manchester's Radisson Edwardian Free Trade Hall Hotel, where they will give keynote addresses on their successful business model.

ITC director Yvette Livesey says this year, more than any other in recent memory, there is a strong sense that the old rules are being re-written and a new template for the music industry is emerging. "In The City has always been a catalyst for radical thinking and I can't think of a better time to be debating this new era of opportunity at a time when we are facing perhaps our biggest challenges," she adds.

Smallwood and Taylor will feature in the Sunday programme of events billed as New Models, New Lives Day, while the Monday of the conference has been named Mature Monday and will look at recent examples of artists who have been successfully marketed to the growing audience at the older end of the consumer demographic. Universal Classics & Jazz marketing director Dickon Stainer will give a speech examining this market and its implications for the business as a whole, followed by a

**In The City will be celebrating urban music this year with a programme of events**

Anthony Wilson, In The City



series of panels and seminars examining the sector.

The Monday will also include two in-conversation interviews with leading music industry figures, although details have yet to be unveiled.

The final day has been given over to Songwriter Day, which will consist of a schedule of masterclasses and discussions dedicated to the role and influence of the songwriter in the modern music industry.

The live programme will include a focus on urban music, including an opening night party at The Bridgewater Hall with performances from Jamelia, Raw T,

Terri Walker, J'Nay and Big Brozaz. The Saturday of the conference has been designated Urban Summit Day, with a programme of events dedicated to discussing this growing sector. There will also be a number of new artists playing under the banner Urban Unsigned, which runs alongside the In The City Unsigned programme.

In The City co-founder Anthony Wilson says, "It is obvious to anybody with even a passing interest in popular music that the British urban scene now has an authentic and unique voice with more and more artists breaking out of the underground and into the mainstream. In The City is celebrating urban music this year with a programme of events designed to highlight the continued success of these artists."

Meanwhile, the MusicWorks conference has been lined up to take place at the Radisson SAS Hotel in Glasgow from October 27 to 29. It will be the third year for the cross-media music convention and will feature a series of programmes addressing the theme of making money from music.

Feargal Sharkey will be making his Scottish debut as Live Music Forum chair at the event, taking part in the inaugural guest interview. Electronic Arts worldwide executive of music Steve Schnur has also been confirmed for a speaking slot. There will also be an evening programme called NightWorks, designed to showcase emerging urban talent.

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## React brand reborn as Resist

The team behind indie dance label React Music begins a new chapter this week after it says it was forced to pull the plug on the original company following the demise of Beechwood Music.

Beechwood went into administration in June, owing React £1.27m distribution income from Beechwood's 4am/Flate operation. However, React's former managing director James Horrocks reveals the company itself had built up debts of around £275,000.

"We had a successful business model and we were enjoying our best year of sales since 1999," he says. "When Beechwood went into receivership they owed us an amount we couldn't trade out in the time frame allowed. It was with great regret that we were

forced to close React after 14 years of emotional investment. However, our efforts have not gone unnoticed as everyone involved has been incredibly understanding and supportive."

A new company, called Resist Music, has been created to continue on from where React left off. React previously released albums from key club culture brands such as Reactivator, Drum & Bass Arena, Bonkers, Good Times and Café Del Mar. Resist has acquired the rights and catalogue of React and will be operated by the same staff. "Hopefully we can improve on what React achieved with our new streamlined set-up," says Horrocks.

The first release through the new company comes this week

with the latest Drum & Bass Arena compilation, mixed by Fabio & Grooverider. The brand's previous release in January sold 90,000 units and reached number three in the compilations chart. Other key forthcoming Resist releases include Bugged Out album mixed by Erol Alkan, which is due for release on September 20. Resist Music will be distributed by SRD in the UK.

Meanwhile, Beechwood Music is still being run by administrators from DDO. Steve Hayward, who were appointed in June and are attempting to find a buyer for the company. A spokesman says interest in the company has been reasonably strong and an announcement concerning a sale is likely to come this week.

### THE 'GA'GAS

Sanctuary Records last week continued its move into contemporary genres by signing emerging UK-based rock act The 'Ga'Gas.

"It's a very important signing for us," says Sanctuary senior VP A&R John Williams. "It's been a long time since we've seen a band so brilliant that we just had to work with them." Sanctuary has a rich heritage with UK rock bands through its management of Iron Maiden, along with as well as recent breakthrough acts Funeral For A Friend and Yacouandemic.

Sanctuary plans to release The 'Ga'Gas' debut album, *Tonight, This*, in *Midway Shines*, on October 4 and it will be supported *Music Week*.

**CASH LIST** *Apogee*: Steve Zipp, IEB Management, InterMedia, Colson, Gleason, Cross Media. *ABR*: John Williams, Sanctuary. *International*: Clavin Dinary, Sanctuary. *Press*: Dan Walsh, LD, NARAG.

### SNAP SHOT



## Celebs hired to boost Gramophone Awards

The Gramophone Awards are being given another overhaul this year with half a dozen celebrities hired to champion a reduced shortlist in a bid to maximise retail exposure - and sales.

The move, which *Gramophone* magazine's editor James Jolly describes as a bid to "reconnect with the whole business of records", will create a Booker Prize-style ceremony by replacing the annual live music Barbican awards with two events that bookend a four-week promotional blitz.

Jolly says the new event is aimed at widening the existing award's reach through the participation of the celebrities who will each champion one short-listed release. "In a further move to focus the record buyers' attention this year, the number of awards has also been rationalised to just three - record of the year - compared to more than a dozen gangs in previous years. Meanwhile, the awards have been brought forward to avoid the Christmas period following advice from retailers.

Jolly also hopes that the celebrities and the debate around the shortlisted records, which he and a voting academy including actor Simon Callow and novelist Douglas Kennedy secretly selected last week, will emulate programmes such as *The Big Read* to publicise individual titles. Jolly says he already has an actor, politician, model, journalist and broadcaster lined up to champion the six releases he and his colleagues have chosen. The shortlist and personalities will be revealed at the first stage of the awards at the Mandarin Oriental in London on September 2.

The six personalities and retailers then have four weeks - until a second luncheon event on October 1 - to drum up support and debate around the shortlist through retail promotions and media programmes. "We've already got a lot of TV and radio interest and a broadsheet is interested in featuring the releases," says Jolly.

Jeremy Wilkinson, classical club manager at Britanni

Classical, believes the changes are going to boost the success of this year's 28th award ceremony.

As anniversary celebrations go, Virgin has pulled out all the stops – News, p6



## MTV Award nods add fuel to Brit bands' US ambitions

The Darkness and Franz Ferdinand are gearing up for renewed assaults on the US after grabbing two nominations apiece at this year's MTV Video Music Awards.

Dominio-signed Franz Ferdinand will be capitalising on nods in the event's breakthrough and MTV2 categories by setting off in September for a three-week Stateside tour as part of their fifth visit there during the past 12 months.

Around the same time, The Darkness's US record label Atlantic will be going to radio with a re-recorded version of *Permission To Land* cut *Get Your Hands Off My Woman*, the band's first work with one-time Queen producer Roy Thomas Baker.

Franz Ferdinand manager Cerné Canning says MTV has played an important role in breaking the band in the US. "MTV were really early with us – about six weeks into the record being released – and they did a small feature which ran about 17 times in a week and the response we got was brilliant," he says.

Canning adds the band, whose self-titled album through Epic has already almost shipped 500,000 units Stateside, had been offered a



Franz Ferdinand: MTV support

performance slot at the awards in Florida on August 29. However, they had to turn it down as it coincides with their Reading/Leeds festival date. Fellow nominees The Darkness also has commitments to the same festival that weekend.

Franz Ferdinand's return to the US this September will include performing at New York's Roseland Ballroom as well as the Austin City Limits Festival in Texas, while Canning says there are plans to go back there again later this year.

Meanwhile, Atlantic Records' David Wille says The Darkness's two MTV nominations for a Believe

In A Thing Called Love in the best new artist and rock sections show fantastic recognition for the band in the US. "There's a huge groundswell of support for the band and it reflects on MTV's massive support on the video. There was a time when I Believe In A Thing Called Love was being played on MTV something like 50 times a week," he says.

The Darkness, whose first album has now shipped more than 800,000 copies in the US, are expected to return here before the end of the year, although there are no details at present.

The band's frontman Justin Hawkins told *Musik Week*, "We are tremendously proud that our devoted following have voted for us in such vast numbers and the subsequent nominations reflect the amazing support that this band has enjoyed since the very beginning."

Elsewhere, British director Jake Nava has seen his *Beyond Video* Naughty Girl nominated four times and his *Usher* promo for *Burn* once, while fellow Brit director David Mould's *Evanescence* video *My Immortal* has one nomination.

Profile

## Award-winning TV man Phil Mount set to fill specially created position Initial poaches CD:UK producer

by Robert Ashton

Phil Mount, one of the UK's leading music TV producers, is being poached by Endemol UK's Initial to fill a new role created specifically to spearhead the company's music programming output.

Mount, who has been head of music at Blaze Television for the past six years, takes on the same job title at Initial, where his brief will be to oversee – as producer or executive producer – a raft of existing projects. In addition Mount will also be responsible for formulating and green-lighting new projects to build Initial's entertainment business.

The Emmy-Award-winning company is currently preparing the ambitious UK Music Hall Of Fame series for screening in the autumn on Channel Four and has been behind recent successes such as *Fame Academy* for BBC TV and John Lennon's *Jukebox* on ITV1. Mount takes up his new post in late August and will report directly to Initial chief executive Malcolm Gerris.

At Blaze the award-winning producer presently oversees a range of high-profile music programmes including ITV1's flagship music show *CD:UK* – winner of the music series prize at this year's *Musik Week* – organised *CAD Awards* in addition to developing new ideas and attracting new business in the form of new music series, specials, documentaries and music DVDs.

Mount says his move is no reflection on Blaze. "The company has been good to me and produced good shows like *CD:UK*, but

after six years at Blaze – a long time in TV – it is a great opportunity to move," he says.

"I'm going to develop new music shows, including the big music events such as festivals. There are a lot of music programmes in the pipeline and Initial offers a great network and platform. Initial's track record in music entertainment speaks for itself and building on it is going to be a big job. I'm looking forward to it enormously."

Gerris says that creating the new role and hiring Mount to fill it will drive Initial into new areas of music entertainment. He adds, "I am delighted that Phil will be joining the Initial team. He has huge respect both within the TV industry and the music business and will spearhead our drive."

Mount has an extensive CV covering a wide range of music television, starting in the early Nineties with various programmes for MTV Europe to documentary making. His credits include a stint as associate producer on *The Friday Show* for Channel Four where he first met Gerrie while filming with Chris Evans and U2 in the US. *Recovered* for the BBC, the *Jo Whaley Show* for Channel Four and a warts-and-all George Michael documentary, which is expected to be transmitted by ITV1 later this year.

Following Mount's departure from Blaze, *CD:UK* will continue to be executive-produced by Conor McAnally and produced by Tammy Hoyle for the UK and Tina O'Connor for the international market. robert@musicweek.com



Mount: newly created role at Initial will see the producer develop new music shows

Second West End flagship store sees specialist retailer go from strength to strength

# Virgin marks 25th year with Piccadilly Megastore launch

## Retail

by Paul Williams

As anniversary celebrations go, Virgin has pulled out all the stops to mark the 25 years since its first Megastore.

The specialist retailer today (Monday) officially presses the button on a £3m makeover of the one-time Tower store in London's Piccadilly, giving Virgin a second flagship outlet in the West End, alongside the one in Oxford Street.

It is a fitting tribute to a Megastore concept that a quarter of a century ago this month arguably gave birth to the current era of specialist music retailing in the UK, but more importantly shows a way forward for Virgin in an age when traditional record retailers face threats from various quarters.

"It's a great birthday present for us," says Virgin Retail UK chief operating officer, Dennis Henderson. "I believe it's the premiere music retail location in the world."

The relaunch, 15 months in the making, is being backed by a £250,000 campaign showcasing the "remastered London music landmark", using images of four celebrated record labels. Virgin took over the site back in April last year, but until very recently the Tower name remained on display, with Virgin deliberately taking its time before re-branding the store.

The cautious approach masterminded by recently-departed Vir-

gin Entertainment Group marketing director Mike Inman demonstrated Virgin had learnt the lessons of the past. In early 2008, its US specialist relaunch a Tower store in Boston without having taken time to take stock and found itself alienating many of the loyal Tower customers. Virgin Entertainment Group CEO Simon Wright concedes on that occasion the group did not "give enough time" to the take over, so decided to wait with the Piccadilly site, observing and talking to customers and finding out what they liked and what needed changing about the store.

As Henderson notes, there were fundamental problems with how the store was functioning at the time of the takeover. "It was run-down in terms of shop fit and stock and we wanted to learn about the store, how it operated and what the customer base was," he says. "We wanted to trade it through a tourist period and a peak trading period."

However, the bigger issue facing Virgin was how to address an in-store design that, thanks to its complicated and confusing lay-out, had virtually established itself as the Hampton Court maze of music retailing. As the store's long-time manager Steve Lyttelton concedes, "We had customers who for years didn't know there was a basement."

A team of French designers, Collet & Burger, who have worked on other Virgin outlets were brought in to work with UK-based Watson Designs with a brief of try-

ing to simplify the lay-out.

For the more casual buyer, the store has always been less of an attractive option compared to the simple in-store set-ups of other retailers, and Henderson believes changing the environment of the store was important. "It now has a feeling of quality to it," he says. "We'll also be offering multi-buy music and DVD campaigns."

While multi-buy product will naturally be used to lure customers in, the deep music, film and book catalogues for which the site has long been celebrated will continue to be its big selling point. "This has always been a specialist shop and what we've achieved with the new design is giving each genre of music an identity," says Lyttelton who, like his store colleagues, has been retained by Virgin to ensure further continuity.

Compared to the somewhat convoluted lay-out of the past, the new look store is easier to manoeuvre around and feels more spacious, despite the volume of product it holds. The new design also gives a greater sense of the huge size of the store. In addition, a memorabilia section has been added to the ground floor, offering everything from T-shirts and caps to the likes of Kiss lunchboxes and Dark Side Of The Moon clocks.

The new store's extensive ranges will provide something of a benchmark for Virgin. Wright acknowledges the range across the business "weakened" in the early

**VIRGIN NO 1 PICCADILLY FACT FILE**  
Store manager: Steve Lyttelton  
Rock and pop: Mark Fox  
Classical: Jason Oliver

**Jazz:** David Bywater.  
Book/Store inventory: Nick Jordan  
DVD and jazz: David Atwood.  
Classical/Dance/electro/haul: hip hop/vinyl.

Bob Farmer  
Total staff: 150.  
Album range: 150,000 titles.  
DVD range: 25,000 titles.  
Listening posts: 100, each carrying 1.4m tracks.

Customers per week: 40,000-50,000.  
Relaunch media spend: £250,000.  
Revamped store designers: Collet & Burger/Watson Designs.



Open for business: the recently re-branded London Piccadilly outlet

part of this decade, but since the second half of last year Virgin has tried to emphasise its differences over the likes of the supermarkets. "The new store represents a commitment to range, environment and service," says Wright. "Our other stores may not follow the same design, but it will underpin our commitment to that."

In a period when Virgin faces competition from the discounters, a strong HMV and the digital retailers, emphasising points of difference over rivals becomes increasingly important. However, Wright says it is not all about size. "I spend a lot of time in America at the moment and the big thing there is not just having a big store. It will give you a lot of range but you need to have an edge. There are going to be increasingly more and more options, so you have to focus on the retail experience," he says.

However, size – and location – will become ever-more important watchwords for Virgin. The retailer spent much of the last decade buying itself with small stores, firstly as Our Prices, then V Shops and finally Megastore Xpress stores, but BMG sales director and former Virgin veteran Neil Boothe believes that was a mistake. "The retailer's difference is all about range and a unique experience – you can't deliver all these things in a smaller footprint," he says.

Boothe's former Virgin colleagues have come round to that way of thinking, with Henderson acknowledging his company's efforts with smaller stores "created confusion in the market place". Many of those smaller stores have since been sold off and some remaining now face the axe as Virgin looks to build on the success of beating its rivals to the former Tower Piccadilly site by taking over

other big retail sites as they become available. Other stores are being revamped in a £90m, three-year programme, while a new digital service launching this autumn will allow it to compete directly with the likes of iTunes and Napster.

Henderson says, "Unlike Discom we don't have a plan to close 104 stores, but we have a number of stores in the portfolio which can't take our offer in the way we want to present it."

The retailer is already in negotiations about relocating some of its stores, although Henderson says in some cases the timing of when it has an offer for an existing site and when it can then move elsewhere may not coincide. This has been the case in point in Manchester where its old store closed on June 12, but the bigger replacement store will not be opening its doors until early 2007.

The focus on "bigger" comes as its arch rival HMV continues to add to its chain of larger stores with smaller outlets, further increasing its presence across the UK. BMG's Boothe believes a stronger Virgin can only be good for the music industry as a whole.

"It has been a lot less competitive within the specialist sector because we've lost Andy's. Our Price and Sanity so we're left with just a few players and HMV has probably had a slightly easier time," says Boothe.

To fight back against HMV, Virgin now finds itself going full circle as it returns to the pioneering days of the Megastore, when impressive locations and comprehensive product ranges were crucial selling points. After 25 years since the first one opened, reoccupying that initial excitement will do wonders for Virgin's business, reassuring that initial excitement will do wonders for Virgin's business.



A step up: the new stairwell in the centre of the store gives far easier access to all the floors

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Hamish Champ reports on how the manufacturing sector is responding to the decline in CD sales, hikes in prices of raw materials and the rise of the digital market and piracy

# Transforming challenges into opportunities

## Packaging at forefront of battle to boost CDs

As the record business performs the tricky balancing act of fighting illegal downloads as well as selling legitimate ones and maintaining – for now – sales of physical audio product, packaging companies are finding themselves at the forefront of the battle to persuade customers to stick to their old habits of buying off the shelves of their friendly record store.

Packagers would seem to stand to lose out considerably to a rise in downloading, legal or otherwise, but there are crumbs of comfort to be had.



It Takes Two: Marvin Gaye best of illustrates trend towards multi-disc CD/DVD releases in an effort to increase value

Beastie Boys (bottom left): creatively packaged CD keeps fans onboard

"Packaging can be used to simulate the style and image of the artists in question, thus giving extra value to the consumers by playing on their loyalty and expectations," says Adam Teskey, managing director of CMCS Group. While the need for quality packaging has only been heightened by illegal downloading, Teskey says that "in our case the only real positive side to internet downloading is that the record industry wants increasingly superior packs in order to attract buyers to their

labels and artists. This enables us to fully utilize our creative services section and offer new materials, pack styles and colour variations to help our clients to achieve maximum buyer impact."

Luigi Pozzoli, of Pozzoli agrees. "Packaging has always played a key role in adding extra value to music through creative design and special paperboard solutions. We believe packaging today can also be a smart way to defend music against the threat of illegal internet downloads and forgery." There is also the broader issue of quality versus cost as CMCS's Adam Teskey points out. "Due to mounting pressure from industry competition and tightening budgets record labels no longer view quality as the focal element of music packaging. Instead, greater emphasis is now placed on cost. This, in turn, has fuelled a competitive struggle among the key players in the packaging

industry as companies continue to compete for work, thus causing profit margins to visibly drop but ensuring that pack quality remains high as companies aim to secure a favourable position for return jobs."

The economics of the packaging sector are being affected in no small way by the new cost-consciousness apparent within record companies, says David Letten, AGI Media's director of marketing services. "We've seen the music industry focus far more on the physical distribution of their repertoire to counter the growth of downloading, although this is obviously a potential source of significant future revenue. There are also seems to be more emphasis on being more conservative on the initial order quantity because they do not want to hold risk stock as margins have been reduced by retail price pressure.

The net consequence for AGI as a manufacturer is that we receive the order later, which increases the pressure on manufacturing sites. To this end, we have reviewed our manufacturing base and moved certain product lines to alternative sites to increase our flexibility and support the music industry's required lead times."

Meanwhile, the likes of Pozzoli and CMCS have high-value projects coming through, including Marvin Gaye's *Very Best Of* and Elvis Presley's 1968 *Comeback Special* from Pozzoli and *The Beastie Boys' To The 5 Boroughs* from CMCS. And as long as consumers want high-quality extras to enhance the audio experience, packagers will be in the market to offer the best solutions to provide it to them.



# DOUBLE TAKE!

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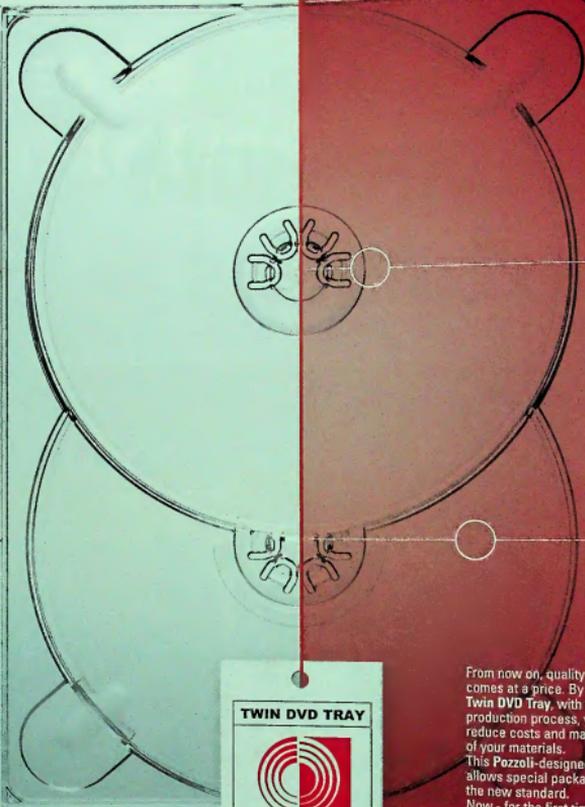
With its compact shape, the Twin DVD Tray adds a touch of elegance to all of the packaging solutions that feature it.

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it head-on and striving to offer a complete range of services, both to retain existing business as well as attract new customers.

Few are in any doubt that the manufacturing sector is currently undergoing a sea change, most notably in terms of consolidation and altered service priorities. Those seeking evidence that the bigger players in the independent manufacturing sector are evolving into the industry's new "one-stop shops" need look no further than the recent activities of Cinram International.

Last year, the Canadian-headquartered company acquired Warner Music's European manufacturing operations, and last month it announced it had paid an undisclosed sum for UK distribution joint venture The Entertainment Network from owners Sony and Warner Music.

In buying both the means to manufacture audio and video product, together with the apparatus to distribute the finished article, Cinram's strategy is quite clear, says Cinram investor and media relations manager, Lyne Beauregard. "This company wants to offer a complete supply service to labels. Manufacturing is no longer a core business for record labels. They want to concentrate on providing content, and our expertise lies in the business of manufacturing."

Cinram is not the only company in the manufacturing field which sees itself as an "end-to-end" service provider. Sue Mackie, Deluxe Global Media Services' director of European sales and business development for optical replication, points to the recent upheaval in the



Mackie: first-hand experience of successful consolidation – she joined the Deluxe fold after it bought Disctronics a year ago

European markets as an indication that those seeking a manufacturing solution are looking to new service providers to come up with the goods. Indeed Mackie has seen that upheaval at close hand; she was a general manager at UK manufacturer Disctronics when it was acquired by Deluxe a year ago. "There has been consolidation throughout Europe. Deluxe bought Disctronics last year, since when other changes in the industry have taken place throughout Europe, with things like plant closures and takeovers. Clients are increasingly looking for a one-stop-shop – whether it be from studios right through to distribution. Deluxe is well placed to offer all of these services in-house, within Europe."

Deluxe is not alone in looking at the current market environment and weighing up to what

extent they can supply pretty much everything a customer wants. "We as an organisation are always looking to add additional services," says Sonopress UK managing director John Shervey. "We've a major record label within our group [BMG] and they are forever changing, but we still get the business from them." Shervey adds that personal service, understanding his company's customers and providing them with a full supply chain to add value to their organisation are all crucial. "We try and let them focus on their core areas and manage the supply chain for them," he says.

Others are also assessing how they can add value to the client's experience. "We are certainly aware from a manufacturing perspective that we need to look to encompass other services, since the record companies are no longer the one-stop shop," says Martin Toms, managing director of Docdata UK. "We're looking at various options. Apart from occasional overspill from the majors we're more at the grassroots level of the industry, really. That's what we look to service; to some extent all the activity that's going on with the majors means there's very little we can do to influence that. We're committed to that area, that of localised manufacturing within our European sites, grassroots stuff, in their own territory."

While consolidation issues continue to reverberate throughout the industry, manufacturers of physical audio product remain confident enough in the format's future, with some seeing new opportunities in sound carriers that have yet to capture the consumer's imagination. "The CD market is declining at a rate which is

**Clients are increasingly looking for a one-stop-shop – whether it be from studios right through to distribution.**

Sue Mackie, Deluxe



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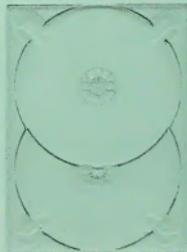
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which refers to **a packaging for holding a plurality of discs, partially overlapped.**

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far lower than has been forecast in many quarters," says Sonopress's Shervey. "So there is still market share to be had. And we still focus on it as an organisation to support our sister group companies and pick up business in other areas. We're involved in games and DVD-Audio and we believe this is a growing market." While Shervey recognises DVD-Audio "will never be taken up to the same extent that the original audio CD has, it's another opportunity to press more discs".

Docdata's Toms agrees the CD has a future, even if it may only be a short term one. "We accept CD manufacturing will move on, but in the short term there's life in the format, and we'll continue that service," he says. Docdata has responded to the format's decline by introducing DVD lines and Toms says his company will respond to the demand for DVD within the industry. "We are starting to see DVDs pick up within the industry, albeit slowly and primarily with the major artists. In Europe, we're coming across a growing trend for a two-disc set: an audio CD and a DVD. We've started to do some in the UK, but it's the perceived value of the overall pack that is the attraction for the buyer. There is a need to add value to the product for the consumer. It's about differentiating your product."

Cinram remains cautious regarding the prospects of CD, although Lyne Beuregard says the situation will remain stable "for a while". "Our CD volumes have declined in recent years, but we've added clients, which has helped compensate for this," she says.

Sales generated from CD production have



Martin Toms: Docdata is seeing a trend for two-disc CD/DVD sets, as record companies look to add value to their new releases

fallen during the past 12 months, Beuregard adds. The proportion of revenue derived from CDs in the first quarter of 2003 amounted to 19%, while the same quarter this year saw that figure dip to 15%. Over the same period, income from VHS sales crashed from 25% to 4%. The big earner, not surprisingly, has been DVD. Cinram's DVD revenues accounted for 37% of the company's total in quarter one last year. For the same quarter this year that figure was around the 51% mark and is still climbing. "Growth in DVD sales has been tremendous," says Beuregard. "We fully expect this to continue."

Deluxe's Sue Mackie says that her company's activity in CD manufacturing "remains about the same as last year, while DVD is significantly ahead". This is not to suggest that Deluxe is

unhappy with the way its CD business has performed however, rather there are commercial reasons why DVD has scored so highly in recent months. "We are pleased with the Audio and Rom sides of the business [but] Deluxe were always in DVD in the States, and bought Disctronics to catapult them into Europe with ready-made manufacturing facilities, which they have since expanded. Disctronics operated in a different DVD market than Deluxe; they were a back-up supplier for major DVD presses, and had a strong indie presence. Deluxe, however, is a major player in the Hollywood sector."

Another key area of debate for industry observers is how - and to what extent - manufacturers of physical audio product are responding to the challenges of digitally distributed music. A number of companies are confident they are meeting the demands of this challenging area of the music business. "We are most definitely moving beyond the traditional model of a manufacturer, wedded to the physical world; our existing and new customers want that," says Sonopress's John Shervey.

"We're taking a measured view on the download scenario, and looking at it for what it is - an additional competitor to the hard format, but then it creates other revenue streams for you. We'll see whether we can support our customers with services they want, if they want an internet service."

One related area in which Sonopress has become heavily involved is the world of digital archiving. As the company's audio sales director, Anthony Daly, explains, "the digital archiving

We need to encompass other services, since the record companies are no longer the one-stop shop.

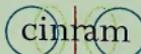
Martin Toms, Docdata

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ing side is something we've been looking at and developing over the last year. We'd been tracking Apple and what has been going on there and decided that a similar digital service is something that we ought to be in a position to offer to our clients.

"We have worked with Apple extensively in the US with BMG content and that gave us the foundation for us to develop things over here in Europe and we now deal with the likes of Apple, iTunes and Music Choice, and most of the main delivery systems we can actually store and deliver any data to."

Labels supply Sonopress with a master which, with the relevant artwork, is uploaded to the company's own digital system, known as DMMS, and then sent to different plants around the world to do the standard CD run, "[but] we can now also send the data to any one of these end licensees who can have it in either a WAV or WMA or an AAC Plus [the code for Apple] format," says Daly. "We can deliver their CDs, we can pack them, we can distribute them and so on. We're the only company to offer a full service with regard to this. Our idea is that we may look at the costs of digitising a catalogue for somebody and amortise it within a manufacturing deal, so the costs could be added to the unit rate on a disc or any other arrangement from a range of options, depending on the size of the label and the level of work they're having done."

Others are less convinced. "Dealing with downloads is not something we've tackled," says Docdat's Toms. "As far as I'm concerned the music industry has always continued to



John Slervy: Sonopress is always looking to offer additional services, such as distribution, for its label clients, which include BMG

evolve and what we are experiencing at the moment is an acceleration of that evolution and we will respond to the needs of the market," he says, before reiterating his company's commitment to the physical format. Lyne Beauregard says Cinram is not offering digital products to its clients. "It's not an area where we believe we'd have expertise. We're a manufacturing company, not a digital one," she says.

While manufacturing companies grapple with the digital issue, another particularly thorny one continues to pre-occupy their record company clients: piracy. In all its forms, music piracy denies the record business millions of pounds a year, but the fight is being taken to the pirates with renewed gusto. Leading software

outfit Macrovision recently unveiled the latest version of its music copy protection system, CDS-300, which has been taken up by a number of manufacturers, including Docdata, as the company's director of sales for its music technology division Tim Heath explains. "The new system has controlled burning capability on it now, which means you can allow the consumer to make burns of a CD and those burned copies are in turn copy-protected," says Heath. "A lot of consumers want to be able to make a copy for the car, that's the typical kind of requirement for copies. Previously that hasn't been possible without enabling them to make unprotected copies. One wants to stop the consumer burning something from which multiple copies can be made."

Macrovision is also developing Hawkeye technology, which is designed to identify and then track large numbers of pirated versions of files on peer-to-peer networks. This information is then relayed back to Macrovision's system. "Hawkeye is just going through commercial market testing at the moment," says Heath. "The majors are interested in this system and I've had meetings with leading independents throughout Europe. When we demo it the reaction has been amazing every time. It's way ahead of any alternative technologies. It makes for a fairly compelling package to use both technologies, one for the physical medium and one for use on the peer-to-peer network."

With labels gearing up for Christmas and manufacturers hoping their order books will soon be filling up, such innovations cannot come quickly enough.

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Jolla Slervy, Sonopress

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## Revamped set-up targets broader mix of releases

# EMI focuses on crossover

by Andrew Stewart

The battle for classical market share is likely to intensify in 2005 following the restructuring of EMI Classics, a move widely seen as the UK-based major's response to the ongoing retail success of market leader Universal Classics.

Strategic changes to the way in which EMI produces and markets mainstream classical and classical crossover titles are already in hand to coincide with the transfer of overall responsibility on December 1 this year to Theo Lap, vice president of international marketing classics and jazz.

"We have got the message across that we're the strongest core classical label in the world," says Lap.

Although mainstream classics will remain a priority, EMI Classics is looking to boost its performance in the crossover market. "It makes sense to bring A&R and marketing closer together than ever before in the present market," adds Lap. "Because of the challenges of distribution, marketing has to be top of the list."



Liberia: Targeting crossover market

Lap adds that Peter Alward, who steps down as president and A&R supremo of EMI Classics on November 30, always recognised the importance of marketing. "We'll be continuing with business pretty much as before," he says, "but now our new A&R director Stephen Johns and our senior producers John Fraser and David Groves will report directly to me."

One of EMI's business consultants recently compared the classical company with a high-class restaurant, in which a menu of diversity was being served to hungry customers by a tiny number of waiters. "That makes sense," says Lap. "We need to

improve the speed and quality of our service. It really would be stupid for us not to serve a very broad mix of titles."

The crossover side of EMI Classics' business has, despite a few exceptions, fallen short of expectation. Responsibility for beefing up the roster of crossover acts will fall to EMI Recorded Music UK, under the overall guidance of Tony Wadsworth and EMI Classics UK managing director Barry McCann. "In moderation, every major record company should look to develop classy, sexy crossover acts," says Lap.

A new release from boys' choir Liberia, a new release from Croatian pianist Maxim and Mel Bush's classical crossover band Wild are in the works. Lap says that EMI is considering a long shortlist of possible crossover projects, and already has a stock of discs ready for release during the next 18 months. "I believe the new set-up will be much more flexible and, as a result, more successful than the existing one," he says.

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**Vivaldi**  
Orlando finto pazzo. *Academia Montis Regalis/De Marchi* (Opus 111 OP 30392 (3CD))



Yet another world premiere recording rolls out as part of Opus 111's superlative

Vivaldi Edition, here presenting the Red Priest's second known opera in a performance that simply takes the breath away with its freshness and dramatic flair. The three-disc set more than matches the high standards set by Alessandro de Marchi elsewhere in this series, not least because of the work of a strong cast and debonair instrumental playing throughout. Ads in the specialist classical press and striking packaging add to the marketability of this first-rate release.

**Yu Qiang Dai**

*Opera Arias: Works by Puccini, Mascagni, Verdi, Donizetti, Pachelbel, etc. Dai New SO/Molina.* (EMI Classics 5577912)



Although the reverberant sound of this international debut disc clearly adds to

the warmth (and perhaps weight) of Chinese tenor Yu Qiang Dai's lyric spinto tenor, there is no doubting his innate feeling for long melodic lines and sure technical control. The Beijing-based former construction engineer made his European debut at the Royal Opera House last month as Puccini's Cavaradossi and is set to return to the famous Covent Garden stage next January, and again in the summer.

**Beethoven**

*Piano Sonatas Nos. 5, 6, 7, 8. Pollini* (Deutsche Grammophon 474 810-2)



Now in his early sixties, Maurizio Pollini has lost none of the clarity and precision of his youth. The great pianist is more emotionally engaged with these early Beethoven sonatas than is usually associated with his playing, although subtly remains the watchword here. Pollini is at his lyrical best in the slow movement of the "Pathétique"; he also fully captures the fantasy and vivid contrasts of the Piano Sonata No.5 in C minor without making one yucky sound.

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- What does a modern music manager really need to know?

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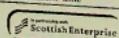
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### ALBUM OF THE WEEK Variuos

The Last Night Of The Proms 2003

Gileghric; Josefowicz: BBC SO/  
Slatka (Warner Classics 2564  
61552-2)

Thanks to a new licensing deal with Warner Classics, a handful of attractive performances from last year's Proms season make it to disc in an attractive form that should draw a good response from this year's Prommers and the large audience for BBC Radio Three's live Proms relays. The 2003 festivities, caught impressively by the Beeb's engineers, are crowned by glitzy performances from Romanian diva Angela Gheorghiu and violinist Leila Josefowicz (pictured).

richness of the New Zealand SO's playing and their alert response to James Judd's flexible phrasing.

#### Variuos

The Trumpets That Time Forgot: Works by Rheinberger, R Strauss, Elgar, Freeman-Attwood, Wallace, Carey (Linn CKD 242 (SACD))

Two top professors of music join forces for this Linn-released disc of 19th

Century works arranged for trumpet and organ, beefing up the repertoire for the combination of instruments and delivering a disc to delight brass enthusiasts as part of the bargain. The finale of Rheinberger's Suite for two trumpets and organ, originally conceived for organ, violin and cello, offers a gift for in-store listening posts and radio airplay. Best of all is Colm Carey's version of Elgar's Second Organ Sonata, helped on

its way by Linn's terrific surround sound.

#### Lucia Popp

Songs by Schubert, Schoenberg, R Strauss, Dvorak, Mahler, Brahms, Popp, Gage, Parsons (BBC Legends BBCL 4148-2)



Czech lyric soprano Lucia Popp died tragically young in 1993, still at the height of her

considerable vocal powers. Her ability to charm audiences with seductive inflections, beguiling changes of tone colour and the sheer beauty of her sound all register on this disc, compiled from two live concerts in the early Eighties. The Radio Three stereo recording is ideally balanced, as is Popp's choice of songs. Prominent advertising in the classical press backs this new jewel in the BBC Legends' crown.

#### Bartok

Violin Sonatas Nos. 1 & 2; Sonata for solo violin. Tetzlaff, Andsnes. (Virgin Classics 545 6682)



This album has the makings of an award winner about it, marked out by the intensity

and individuality of Christian Tetzlaff's violin playing and the expressive beauty of Lief Ove Andsnes's accompaniments in Bartok's two sonatas. As Tetzlaff himself explains, the success of these performances arises from the differences between fiddler and pianist and the sparks that fly when they play together. Five-star reviews have already been attached to this recording, which deserves to reach a broad audience, despite the challenging nature of the repertoire.

#### Walton/Lambert

The Wise Virgins/Horoscope. BBC Concert Orchestra/Wordsworth (ASV CD DCA 11658)



Released to coincide with the admirable BBC Concert Orchestra's Proms appearances (including a concert performance of Humperdinck's Hansel And Gretel on August 20 and Proms In The Park on September 11), this title pairs a complete account of Walton's Bach-inspired ballet The Wise Virgins with Constant Lambert's Horoscope, written as a ballet for the composer's lover at the time, Margot Fonteyn.

#### Bridge

The Sea; Enter Spring; Summer, etc. New Zealand SO/Judd (Naxos 8557167)



Billed as Naxos's July disc of the month, this album of orchestral tone poems by Frank

Bridge has already attracted glowing reviews and offers a very competitive bargain for collectors of 20th Century British music. The Sea benefits from the tonal

# Schubert

## Winterreise

Ian Bostridge  
Leif Ove Andsnes

Ian Bostridge and Leif Ove Andsnes continue their Schubert collaboration with a new and long-awaited recording of Winterreise.

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# Whether it's vinyl records or digital downloads, music benefits from creative visuals

## Visuals give music that extra edge

EDITORIAL  
AJAX SCOTT



Think for a second of your favourite album, or even single. Chances are that you can clearly summon up a mental picture of the sleeve, possibly even the inner sleeve. For many of us over the years, looking at those images, even fleetingly, while the record is playing, is part-and-parcel of the listening experience.

Indeed, it is no exaggeration to say that many of the most classic albums from almost any genre of music – whether they be by The Stones, The Beatles, Joy Division and Oasis or James Brown, Fela Kuti and John Coltrane – are accompanied by sleeves that are every bit as iconic as the music they package.

It is a point worth making, for the sleeve design and wider imagery that accompanies – and is usually inspired by – the music are one of the aspects of the music experience that has been forgotten in all the talk of downloads, streaming services, ringtones and free giveaways with everything from soft drinks to national newspapers.

In fact, at a time when perceptions of the value of music seems to be further eroded every day, design and imagery are possibly more important than ever.

This is one of the reasons why *Music Week* is organising the first I See Music exhibition at the ICA in

London in September. The idea is simple: namely, to gather together some of the most arresting sleeves, images, photographs and even logos that have been inspired by and created to accompany music during the past 12 months and to highlight the art that goes into them. In addition to displaying the work itself, the show will offer insights into the process that produced some of it.

Of course, designers working in music point out the irony that at the one moment when their work can add most value to physical releases and distinguish them from free (and paid for) downloads, the budgets and creative parameters within which they have to work are tighter than ever.

However, it may be that their work will evolve onto broader platforms. After all, the very technology that is reducing music to freely-distributed packets of data is also opening up new opportunities for the extension and manipulation of images online and even in the mobile space.

There is certainly a big challenge in there. But hopefully there will also be many more ways of seeing – and adding value to – music in the months and years to come.

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## High Court decision clouds the issue of collaboration

VIEWPOINT  
ANDREW FORBES



The High Court's decision in the case of Mark Taylor v Rive Droite Music has potentially far-reaching consequences for music publishers and songwriters.

One issue involved the songs *Hero* and *Love To See You Cry*, co-written by my client Mr Taylor for the Enrique Iglesias album *Escape*. Essentially, another co-writer (Paul Barry) and Mr Iglesias composed "work in progress" versions of the songs in summer 2000, in the expectation that Mr Taylor would help complete them, which he duly did in

ers could be liable for infringement by working on material already conceived by another co-writer. So could the publisher, who would authorise exploitation of the final version. Publishers and songwriters would have to seek express licences for each collaboration undertaken from the publishers of their fellow collaborators.

At a further extreme, an original co-writer could be found to have infringed by carrying out further work on a song – the court did not find that the implied licence extended to Mr Iglesias (and his publisher EMI) and presumably they therefore infringed RDM's copyright in the unfinished versions when Mr Iglesias participated in "working them up".

The court gave Mr Taylor permission to appeal to argue that copyright did not pass to RDM until either Mr Barry and his collaborators had completed their contributions or a song in its final form was delivered to RDM, and that the implied licence should extend to the collaborative efforts of all the co-writers, rather than being limited to Mr Barry alone.

Andrew Forbes is a partner at Forbes Anderson

### Songwriters would have to seek licences for each collaboration

December 2000.

The court held that copyright arose in the unfinished versions before Mr Taylor worked on them; that under Mr Barry's publishing agreement with RDM, all copyright was assigned to RDM and that Mr Taylor had infringed that copyright by "working up" the songs with Mr Barry and Mr Iglesias in December 2000.

The court's decision has alarming consequences. Co-writ-

## Which record shop is your preferred destination?

### The big question

Virgin has radically revamped the one-time Tower Records store in London's Piccadilly. It is one of the most famous music shops in the world, but which is your favourite?

**Michael McClatchey, Moshi Moshi**  
"It's hardly a secret, but my favourite has got to be Rough Trade in West London, which has staff who are both knowledgeable and friendly (a rare combination). And if you're an A&R scout, they'll do your job for you."

**John Smith, Musicians Union**  
"HMV Oxford Street has been my shopping ground ever since I was a student at the Royal Academy of Music. It's where my heart is and I used to spend hours in there. It's like a football team – you don't change your allegiance, so I always go back."

**Gideon Coe, BBC DJ**  
"I love the Rough Trade shop on Talbot Road in London. All of I ever will, but they don't rub it in. They also don't mind when I go in and put a million on their otherwise excellent top 100 albums of the year list. I could spend all my money and most of everybody else's in there."

**Chris Statham, IMP/Warner Bros**  
"The vinyl junkie that I am, it has to

be Music and Video Exchange in Notting Hill Gate. I've been going there since 1990 and I have walked away many an hour in there."

**Guy Lloyd, Omnibus Press and Music Sales**

"As a knee-jerk reaction, I'd nominate Berwick Street. It has just the right combination: Select-A-Disc, the eclectic Mister OD and several other independents. It's always an expensive walk. I know it's cheating, but it's one of those cases where the sum is greater than the individual parts."

**Bob Barnes, Millward Brown's chart unit**

"Ainley's in Leicester, which has recently gone. It had the policy of the indie but the professionalism of the multiples. It had the advantage of being in a fantastic location and was always buzzing and always had a good feel about it. Ainley's got everything right, but it's a sign of the times that it's going to become a clothes store."

**Andrew Savage, Chemical Underground**

"None of them in Glasgow. It's got a really good eclectic mix of stuff and it also sells vinyl, which is important. And it doubles as a pub, so you can go in, have a glass of beer and then shop for records. And there's a good vegan restaurant there where the spicy chips are fantastic."

# MUSICWEEK

# Club Charts 07.08.04

## The Upfront Club Top 40

Position	Artist	Title	Label
1	STONERBRIDGE FEAT. THERESE POU	EM HIGH	Bluebird
2	FATHLESS / MAMI MOPE		Cherry
3	MAARIE MILLER TELL ME	How Do You Feel About Me	Cherry
4	DALLAS SUPERSTARS	FAST DRIVING	Spinnin'
5	JAVINE DON'T WALK AWAY		Melrose
6	MOUSSE (FEAT. EMMA LANFORD)	IS IT COS I'M COOL?	Mersey
7	FERGIE GIRL / DO I BE DROPP		Mersey
8	DEEPEST BLUE	SHOOTING STAR	Spinnin'
9	FLOWER POWER	FLOWER POWER	Mersey
10	SENT UP & DOWN		Mersey
11	JENINSA PRESANI'S PUNK ROCKERS	FEM MA IN THE MAIN (KAW)	Mersey
12	NATASHA BEINGFIELD	THESE WORDS	Mersey
13	RYAN FERDINAND / DART PUNK	TAK ME OUT (DART PUNK MIX)	Mersey
14	DARREN HAYES	POPULAR	Mersey
15	AAMIN VAN BUREN	BLUE FEAR 2004	Mersey
16	MAARIE MILLER	TELL ME HOW DO YOU FEEL ABOUT ME	Mersey
17	KONTRANT	SWEET DREAMS	Mersey
18	VIPPI TO HIPKAMP	YOU FEEL IT?	Mersey
19	LASTO FEAT. ALISON JEAR	JUST WANNA DANCE	Mersey
20	TIANA 3	LET YOUR HEART GO FREE	Mersey

Position	Artist	Title	Label
21	SHAPESHIFTERS	LOJAS THEME	Mersey
22	GABRIELE	TEN YEARS TIME	Mersey
23	RUFF DRIVERZ	DREAMING 2004	Mersey
24	RACHEL STEVENS	SOME GIRLS	Mersey
25	DOUGIE REPUBLIC	FEAT. EL-ZI SPIRIT	Mersey
26	ARIBISCAUT	SUBLINE	Mersey
27	LENNY KRAVITZ	VS. GIBRESE	Mersey
28	CHERIE TONI		Mersey
29	SKYLAB	NINE FEAT. CHRISTABEL COSSINS	Mersey
30	LOU REED	SATELLITE OF LOVE	Mersey
31	GARQUE	COVERAGE	Mersey
32	SIRENS	BABY (OFF THE WALL)	Mersey
33	RACHEL MCGRIAN	LOVER	Mersey
34	TEARS FOR FEARS	SHOUT YOURSelves	Mersey
35	ZHO	THE RAINFALL	Mersey
36	SUGABABES	CAUGHT IN A MOMENT	Mersey
37	INTENSIO	PROJECT GET IT ON	Mersey
38	BENEMET	JAMX GOOD LUCK	Mersey
39	VARIOUS	BEACH HOUSE (P/SAMPLE)	Mersey
40	QED	LOVE BITES	Mersey

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Title	Label
1	STONERBRIDGE	FEAT. THERESE POU	Bluebird
2	FATHLESS	MAMI MOPE	Cherry
3	MAARIE MILLER	TELL ME HOW DO YOU FEEL ABOUT ME	Cherry
4	DALLAS SUPERSTARS	FAST DRIVING	Spinnin'
5	JAVINE	DON'T WALK AWAY	Melrose
6	MOUSSE	(FEAT. EMMA LANFORD)	IS IT COS I'M COOL?
7	FERGIE GIRL	DO I BE DROPP	Mersey
8	DEEPEST BLUE	SHOOTING STAR	Spinnin'
9	FLOWER POWER	FLOWER POWER	Mersey
10	SENT UP & DOWN		Mersey



### Javine walks it

by Alan Jones

Joining a roll of honour which also features Christina Miliani's Dip It Low and Lolo's Theme by **Shapeshifters**, Part, Em High by **Stonerbridge** becomes only the third record to spend a second straight week at the top of the Urban Chart this year. It does so while registering a negligible 0.5% dip in support and remains more than 22% ahead of its nearest challengers. On the Commercial Pop Chart, it actually increases support by 1%, but dips 14% overhauled by other hits.

The latter artist's **Dart Walk Away**, which was week 15 at the top of the Urban Chart by the **Stonerbridge** song last week, is its successor at the top of the Commercial Pop Chart, and also debuts at number 29 on the Urban Chart. It is, of course, a remake of **Jagade's** 1993 top 10 hit.

After three weeks at number one on the Urban Chart, **Usher's** Burn dips to number four, changing places with **Headstrong** by **LL Cool J**. As its two-week charge to the summit suggests, **Headstrong** is the veteran rapper's hottest song for some time and it emerged as clear champion on the chart this week, establishing a 12% lead over **G-Lit** man **Lloyd Banks' On Fire/Warrior**. Meanwhile, **Mario Winans** - who spent nine weeks at number one on the chart with **I Don't Wanna Know** - returns with another smash in the form of **Nogeez** **Reggie Watts**, which is the highest of eight debuts on the Urban Chart at number one. Like **I Don't Wanna Know**, it is driven by a sample from a track by a well-known diva. In this case, **Madonna**, although only the strings from her 1986 chart-topper **Papa Don't Preach** show up.

All three of our charts have undergone major changes in the last three weeks. In which time the Top 40 Upfront, Top 30 Commercial Pop and Top 30 Urban charts have welcomed 76 new entries. This is by far their busiest and most sustained period of change this far in 2004, and also bears anything they managed in 2003. It is nearly days yet, but such wholesale change suggests that after a lengthy period of stinkeye, the club promotion scene may be becoming more active once again. It remains to be seen whether it's a brief blip or the start of a full recovery.

### COMMERCIAL POP TOP 30

Rank	Artist	Title	Label
1	USHER	BURN	Mersey
2	LL COOL J	HEADSTRONG	Mersey
3	LUKE BRISQ	THEY SAID I WAS A LIAR	Mersey
4	HEADSTRONG	BY LL COOL J	Mersey
5	NATASHA BEINGFIELD	THESE WORDS	Mersey
6	LUKE BRISQ	THEY SAID I WAS A LIAR	Mersey
7	STONERBRIDGE	FEAT. THERESE POU	Bluebird
8	LUKE BRISQ	THEY SAID I WAS A LIAR	Mersey
9	LUKE BRISQ	THEY SAID I WAS A LIAR	Mersey
10	LUKE BRISQ	THEY SAID I WAS A LIAR	Mersey



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

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 07.08.04

### SINGLES

	Artist	Label
1	<b>BUSTED THUNDERBIRDS</b> BAM	Universal
2	<b>THE STREETS</b> DRY YOUR EYES	London/Dunya
3	<b>SHAPESHIFTERS</b> LOLA'S THEME	Positiva
4	<b>D-12</b> HOW COME	Interscope
5	<b>RACHEL STEVENS</b> SOME GIRLS	Polydor
6	<b>J-KWON</b> TIPSY	Libra
7	<b>USHER</b> BURN	LaFace
8	<b>O-ZONE</b> DRAGOSTEA DIN TEI	LaFace
9	<b>BRITNEY SPEARS</b> EVERYTIME	Jive
10	<b>JAMELIA</b> SEE IT IN A BOY'S EYES	Parlophone
11	<b>NINA SIKY</b> MOVE YA BODY	Mer: Palmolive/Interscope
12	<b>MARIO WINANS/ENYA/P DIDDY</b> I DON'T WANNA KNOW	Bad Boy/Universal
13	<b>JENNIFFER ELLISON</b> BYE BYE BOY	Sire/Rocket
14	<b>SHAZNAY LEWIS</b> NEVER FELT LIKE THIS BEFORE	London
15	<b>LOU REED</b> SATELLITE OF LOVE 04	Mercury
16	<b>MCFLY</b> OBVIOUSLY	Universal
17	<b>MORRISSEY</b> FIRST OF THE GANG TO DIE	Arista
18	<b>ESTELLE</b> 1980	Y2S/Def
19	<b>FLIP &amp; FILL</b> FT KAREN PARRY DISCOLAND	At: Round The World
20	<b>THE BLACK EYED PEAS</b> LET'S GET IT STARTED	A&W/Warner
21	<b>MELIS</b> TRICK ME	Mercury

### ALBUMS

	Artist	Label
1	<b>RED</b> HOT CHILL PEPPERS LIVE IN HYDE PARK	Warner Bros/Def
2	<b>THE STREETS</b> A GRAND DON'T COME FOR FREE	London/Dunya
3	<b>SCISSOR SISTERS</b> SCISSOR SISTERS	Polydor
4	<b>KEANE</b> HOPES AND FEARS	Island
5	<b>SNOW PATROL</b> FINAL STRAW	Fiction/Parlophone
6	<b>USHER</b> CONFESSIONS	Arista
7	<b>ANASTACIA</b> ANASTACIA	Epic
8	<b>APRIL LAVIGNE</b> UNDER MY SKIN	Arista
9	<b>MCFLY</b> ROOM ON THE 3RD FLOOR	Universal
10	<b>MAROON 5</b> SONGS ABOUT JANE	J
11	<b>DAMIEN RICE</b> O	BMG/World Circuit
12	<b>OUTKAST</b> SPEAKERBOXXX/THE LOVE BELOW	Arista
13	<b>RACHEL STEVENS</b> FUNKY DORY	Parlophone
14	<b>THE HIVES</b> TYRANNOSAURUS HIVES	Polydor
15	<b>WILL YOUNG</b> FRIDAY'S CHILD	S
16	<b>VAN HALEN</b> THE BEST OF BOTH WORLDS	Warner Bros
17	<b>KATIE MELUA</b> CALL OFF THE SEARCH	Dunya/Interscope
18	<b>JAMELIA</b> THANK YOU	Parlophone
19	<b>FRANZ FERDINAND</b> FRANZ FERDINAND	Dunya
20	<b>JOSS STONE</b> THE SOUL SESSIONS	Arista/Decca
21	<b>THE BLACK EYED PEAS</b> ELEPHUNK	A&W/Warner

## MUSICWEEK

# directory 05



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PRE-RELEASE AIRPLAY TOP 20	Artist	Label
1	3 OF ARKINO BROTHERS	Red Bull
2	STONEDHEAD FEAT. THEE TROOPERS	Red Bull
3	THEE TROOPERS FEAT. ANTHONY HADJIOANNIS	Red Bull
4	STELLA PROJECT FEAT. MARCO SIMA ET DI STANO JP	Red Bull
5	DEE-HOT-GO	Red Bull
6	THE ALIENS	Red Bull
7	THE PRINCE OF SINGA MANA VS. SLOTO REALITY SHOW	Red Bull
8	MOROSA REMIXED FEAT. THEE TROOPERS	Red Bull
9	SCENT OF A WOMAN	Red Bull
10	DOT PROJECT FEAT. THEE TROOPERS	Red Bull
11	CHOPINA MANA WANTED BY WANT	Red Bull
12	MADRY VOYERBEKOV	Red Bull
13	BEIC PRODUZ CALI DANCE	Red Bull
14	ATLANTIC TO THE INFINITE	Red Bull
15	KAJANT WAST ASSS WANTS	Red Bull
16	NEALY FEAT. VIKI WINGS	Red Bull
17	HAR HAR SUPERSTAR DOLL	Red Bull
18	PRODUCER SIBS	Red Bull
19	SKATE LIFE DANCE	Red Bull
20	ABANDON VAN HEIJNEN VAN ANA	Red Bull

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COOL CUTS CHART

Rank	Artist	Label
1	REX ROBERTS	Red Bull
2	STONEDHEAD FEAT. THEE TROOPERS	Red Bull
3	DINO SAND IN MY SNEAKS	Red Bull
4	THEE TROOPERS FEAT. ANTHONY HADJIOANNIS	Red Bull
5	STELLA PROJECT FEAT. MARCO SIMA ET DI STANO JP	Red Bull
6	DEE-HOT-GO	Red Bull
7	THE ALIENS	Red Bull
8	THE PRINCE OF SINGA MANA VS. SLOTO REALITY SHOW	Red Bull
9	MOROSA REMIXED FEAT. THEE TROOPERS	Red Bull
10	SCENT OF A WOMAN	Red Bull
11	CHOPINA MANA WANTED BY WANT	Red Bull
12	MADRY VOYERBEKOV	Red Bull
13	BEIC PRODUZ CALI DANCE	Red Bull
14	ATLANTIC TO THE INFINITE	Red Bull
15	KAJANT WAST ASSS WANTS	Red Bull
16	NEALY FEAT. VIKI WINGS	Red Bull
17	HAR HAR SUPERSTAR DOLL	Red Bull
18	PRODUCER SIBS	Red Bull
19	SKATE LIFE DANCE	Red Bull
20	ABANDON VAN HEIJNEN VAN ANA	Red Bull

URBAN TOP 30

Rank	Artist	Label
1	LL COOL J	Red Bull
2	THE COOL J	Red Bull
3	COBBY BROWN	Red Bull
4	KANYE WEST	Red Bull
5	THEE TROOPERS	Red Bull
6	ALICIA KEES	Red Bull
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27	ALICIA KEES	Red Bull
28	ALICIA KEES	Red Bull
29	ALICIA KEES	Red Bull
30	ALICIA KEES	Red Bull

Rank	Artist	Label
1	REX ROBERTS	Red Bull
2	STONEDHEAD FEAT. THEE TROOPERS	Red Bull
3	DINO SAND IN MY SNEAKS	Red Bull
4	THEE TROOPERS FEAT. ANTHONY HADJIOANNIS	Red Bull
5	STELLA PROJECT FEAT. MARCO SIMA ET DI STANO JP	Red Bull
6	DEE-HOT-GO	Red Bull
7	THE ALIENS	Red Bull
8	THE PRINCE OF SINGA MANA VS. SLOTO REALITY SHOW	Red Bull
9	MOROSA REMIXED FEAT. THEE TROOPERS	Red Bull
10	SCENT OF A WOMAN	Red Bull
11	CHOPINA MANA WANTED BY WANT	Red Bull
12	MADRY VOYERBEKOV	Red Bull
13	BEIC PRODUZ CALI DANCE	Red Bull
14	ATLANTIC TO THE INFINITE	Red Bull
15	KAJANT WAST ASSS WANTS	Red Bull
16	NEALY FEAT. VIKI WINGS	Red Bull
17	HAR HAR SUPERSTAR DOLL	Red Bull
18	PRODUCER SIBS	Red Bull
19	SKATE LIFE DANCE	Red Bull
20	ABANDON VAN HEIJNEN VAN ANA	Red Bull

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R&B producer **Dallas Austin**, who has worked with the likes of Kelis, Madonna and TLC, was in London recently and plans to return to discover new artists

**Quickfire**

**Why have you been in the UK?**  
I'm in London doing the new Duran Duran album. I grew up on the UK music, listening to people like U2, The Smiths and Depeche Mode, so it's really exciting to be working with someone like Duran Duran. Also, I want to see what's new over here. I'm looking to set up an operation in the UK and I'm looking for new acts to work with.

**Tell us more about your plans.**  
I want to figure out what's been done well in the US and apply it to UK acts, rather than breaking artists in the US and then having them come here. I'm looking at a couple of things in urban British pop at the moment, but I'll be back in September and I'd like to see a talent showcase of solo performers. I always see a lot of cool things when I come to London – like Texas or Duran Duran or the Sugababes, whose new album I'll be working on – and there's a musical movement that could be launched by adding the quality I'm so much in US music to the UK.

**What is lacking in UK R&B that stops it doing well in the US?**  
British R&B is just not that good compared to the stuff we make in the US. But the US is a very hard place to break because we're saturated with R&B acts and in the US they spend so much on artist development that it becomes hard to compete with that. **Could this be the start of a new era for British acts in the US?**  
I think so. I don't think there's been a



British movement in the US since the days of Soul II Soul, when it was a strong, organic sound. People react to the British accent. That's why in the Eighties people in the States loved Duran Duran or the Human League. **What does the new Duran Duran album sound like?**  
Like stuff you've never heard before. Simon's voice is so distinctive and there are some great guitar riffs. It's not too hard to make records sound over the top, so we're leaving things relaxed, but it sounds completely new. **Is there anyone else you'd really like to work with?**  
U2. Growing up with them just makes them really special to me. That's the only group I haven't really had a

chance to work with that. I'd like to, I've spoken to Bono, but not yet with a view to recording together. I have a lot of respect for him because he uses the music he makes to help people around the world. **Who has been the most memorable star to work with?**  
There have been a few. I worked with Gwen Stefani for her last album and she was certainly one of the nicest to work with, but I'd say Madonna was the most memorable. The thing that's most interesting for me now, though, is to do work with new talent. **The new Duran Duran album is scheduled for an October release through Epic and is the first studio recording from the original line-up since 1983.**

**Inside track**

**Nik Goodman has just been appointed deputy programme director for the Capital FM regional network, having been Radio Forth's programme director since 2002. Prior to that he worked at Kiss 100, producing Bam Bam Breakfast, as head of music and deputy programme director for Virgin Radio and worked as a presenter for the Capital Group and Emap.**

**Name:** Nik Goodman.  
**Born:** Liverpool, November 1972.  
**First job in the music business:** Answering the phones for Pete Waterman during his Hit Man show at Radio City in Liverpool in 1987.  
**Where would you like to end up before you retire:** As long as I'm working in music/radio, I'll be happy.  
**First record you bought:** Synchronicity by The Police, in 1983.  
**First gig:** De La Soul at the Royal Court in Liverpool, 1988. What a joy!  
**Your current favourite book, DVD, game or gadget:** I'm reading Quincy Jones's autobiography Q at the moment, which is brilliant. And I've just completed Splitter Cell 2 on my Xbox.  
**Best friend in the music business:**



Henry Condon, who I used to work with at Virgin Radio and who is now chief executive of Red FM in Cork. **Greatest passion other than music:** I'm passionate about having fun in whatever you do. That, and a good curry. **Best thing that has happened to you in the past 12 months, personally or professionally:** The birth of my beautiful daughter, Essy Minnie. **Tell us a secret about yourself that most people in the business wouldn't know:** In the Eighties, I

used to quite like Level 42. **Who is your all-time hero, professionally or otherwise:** Paul McCartney. Just for being the best goddamn songwriter to ever walk the face of this earth. **What is the best piece of business advice you've ever received:** Do your homework. **Who would be your fantasy boss:** My wife Nicola. **What is your most embarrassing moment:** After a David Bowie gig in Paris, I was taken to meet the man himself. It was late and, in fairness, I was exceptionally drunk by this stage. My opening line was, "David, do you know that the woman who danced at the beginning of 'Tales of The Unexpected' was Zoe Ball's mum?" Needless to say, he didn't. I found out on the train back to London the next day that not only had I made a complete arse of myself, but it wasn't even true. **What do you predict will be the most significant music industry development over the next five years:** I think the way the radio and music industries work together will change radically with regard to how new music is promoted. Also, DAB digital radio will change the way listeners consume music radio and the technological advantages of DAB will impact upon the record industry.

**DOOLEY'S DIARY**



**Sir Bob rallies the retail troops**

**Remember where you heard it:** Sir Bob Geldof was in fine form when he launched the Live Aid DVD to retailers last week, urging his audience to help save lives in Africa by doing all they can to promote the four-disc set. He confessed he had stretched the truth to their forebears to help the Band Aid single 20 years ago. "With Band Aid, I ring around retailers and managed to convince one of you that the others had agreed to give up their margin and convinced you to do the same. Thanks to you, the others followed suit..." One of the wicker mermaids of last week: Olive Calder to buy back parts of the Zambia empire from BMO; a little more likely is the one about Roger Ames rebranding at the merged Sony BMG. Apparently last week was the first time Sir Bob had watched the live Aid footage. Just when Johnny Vaughan must have thought his Razors hangover couldn't get any worse, Kiss 100 rival Bam Bam popped up to rub it in. The Bamster showed up at Capital's Leicester Square headquarters last Friday in, of all things, an old fire engine he'd bought for ten grand and extended its ladder to the studio window, which he plastered with Kiss stickers. "We never spent a better £10,000 – I knew it would come in handy," Bam

Bam helpfully added. He may have moved on to international pastures, but ex-WEA London chief John Reid was most definitely in the house for the drink-up to celebrate the chart-topping double by former charge The Streets last week. With the album beginning to move internationally, he may be spending more time with Mr Skinner yet... HMV's operations director and Beach Boy fanatic Simon Pegg experienced a rather surreal moment with Brian Wilson, when the legend showed up for a rare in-store signing last Thursday at the chains Oxford Circus store. A confused Wilson mistook Pegg for a journalist and asked him to fire away with his questions. Grabbing the opportunity of a lifetime, Pegg duly obliged and asked his hurgle-hi through Sgt Pepper or Sgt Squads was the better album, "Unfinitely Sgt Pepper," Wilson told him... One Beach Boy fan flew from Israel just for the occasion, while EMI's Terry Felgate got his original vinyl copy of Pet Sounds signed... Perhaps inspired by the good vibes at his recent Glastonbury headline slot, Macca is set to re-release his "classic" Frog Chorus later this year, along with a new kids track, Tropic Island Hum, lifted from an animation film. Glass houses and asked his morning springs: to mind – Telegraph music critic Neil McCormick is the man behind the Ghost Who Walks, recording an album titled Mortal Coil. The hack has already secured Bono as a celebrity endorser: "There's not a dull tune on it," says Bono. Let's hope McCormick remembers to return the favour when he reviews the new U2 album... First Interpol were spotted at one of their gigs in East London, now The Killers have asked them to be the support at their Forum gig in August. It seems one hot new band are making friends in all the right places... And finally, very best wishes to our very own Joanna Jones for her marriage to Ant this coming Saturday...



Parkby bagged himself a front row seat at the busy showcase for Clare Teal at London's Claridge's Hotel last Wednesday lunchtime. Performing five songs from her October 4-released Sony Jazz debut Don't Talk – including the self-penned Falling For You – to the assembled press and Sony Digipops, the singer's warm northern charm quickly won over the guests. "Funny how things

change," she told the audience mid-set. "A couple of years ago I would have been standing here in the corner singing Feelings and you would have all been ignoring me." Pictured, left to right, are Teal's manager David Carr, Teal, Michael Parkinson, Clare Teal, writing partner Muddy Adams, Sony Jazz UK director Andy Acton and Sony Jazz UK product manager Sharon Kelly.

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## 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.

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# Datafile

Britain's most comprehensive charts service

Week 31

TV & radio airplay p24 > Cued up p28 > New releases p29 > Singles & albums p32

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
**Abod Abod** (Open); Alex Lloyd Distant Light (EMI); Tom Baxter Feather And Stone (Sony); Nouvelle Vague Nouvelle Vague (Pacif로그);

**AUGUST 9**  
 David Crosby & Graham Nash Crosby-Nash (Sanctuary); The Zillions Zig Zag Millionaire (679); Craig Armstrong Piano Works (Sanctuary); Kimberley Locke One Love (Curb);

**AUGUST 16**  
 Bent Aniels (Open); Sondre Lerche Two Way Monologue (Virgin); Young Buck Straight Outta Cashville (Interscope);

**AUGUST 23**  
 Natasha Bedingfield Unwritten (Phonogenic); Prodigy Always Outnumbered, Never Outguined (XL); Moby Gray The Very Best Of (Epic); The Finn Brothers Everyone Is Here (Parlophone); R Kelly Happy People - You Saved Me (Jive); Tears For Fears Everyone Loves A Happy Ending (Sanctuary);

### SINGLES

**THIS WEEK**  
 Avril Lavigne My Happy Ending (Arista); Gabrielle Ten Years' Time (Go Beat); The Departure All Mapped Out (Parlophone); Zea Beem Around The World (Mercury);

**AUGUST 9**  
 The Rasmus Gully (Island); V Hip To Hip/Can You Feel It? (Island); Sia Where I Belong (Go Beat); The Libertines Cant Stand Me Now (Rough Trade);

**AUGUST 16**  
 Keane Beshaped (Island); Natasha Bedingfield These Words (Phonogenic); Franz Ferdinand Michael (Domino); Jay-Z Encore (Roc-A-Fella); The Calling Things Will Go My Way (RCA); Stonebridge feat. Theresa Put 'em High (Hed Kandi);

**AUGUST 23**  
 Maroon 5 She Will Be Loved (Octane/EMI); Deepest Blue Shooting Star (Open); The 411 Dumb Song; Supababes Caught In A Moment (Island); Dizzle Rascaul Stand Up Tall (XL);

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

## The Market

### Chili Peppers grab chart in right place

**Alan Jones**  
 It came nowhere near matching sales of Robbie Williams' Live At Knighthow, which set a concert record with first-week sales of more than 117,000 last September, but the Red Hot Chili Peppers' first concert disc, Live In Hyde Park, still sold a creditable 63,000 copies last week, and will debut at top of the albums chart - something Live At

Knighthow failed to do. Coming only eight months after the Red Hot Chili Peppers' Greatest Hits set, Live In Hyde Park is a composite recording featuring songs played at gigs on June 19, 20 and 25 - an impressively quick turnaround. The buzz created by the concerts and record company price pruning of their catalogue has brought much of the Red Hot Chili Peppers back catalogue into the charts this year, and Greatest Hits, By The Way and Californication are all in the Top 75 alongside Live In Hyde Park.

Katie Mejua's debut album Call Off The Search became the first to sell 1m copies in 2004, reaching the target last Monday (July 26).

The album also sold 168,000 copies last year. It has seen a revival in its fortunes in recent weeks, moving 51-50-35-23-17, even though third single Crawling Up A Hill failed to reach the Top 40 last month, despite being advertised on TV and including previously unleased material. Call Off The Search took a week less to reach the 1m sales mark in 2004 than Justin Timberlake's Justified did when it was first to the target last year.

Call Off The Search is not the only album to sell strongly in 2004 - it is one of 13 albums to sell more than 500,000 copies in the first 31 weeks of the year, the highest tally to date at this stage of the year, beating the previous all-time record of 41m set in 2000 and equalling the following year. Five records reached the mark in the first 31 weeks of 2002 and eight got there by this time last year.

With the arrival of the new Red Hot Chili Peppers album, last week saw artist album sales gaining 13% in the week, while the compilations market enjoyed a massive 47% surge, thanks to the release of Pearl Jam.

The latest album in the blockbuster EMI/Virgin/UMTV series sold 226,000 copies last week - that is almost seven times more than the number of albums and roughly the same as the rest of the Top 20 combined. Now 58 includes number one hits by the Shapeshifters, Eamon, Frankie, Britney Spears and McFly.



Red Hot Chili Peppers: four albums in Top 75 this week, including live album at number one

## FAST CHART

### SINGLES

**NUMBER ONE**  
**BUSTED THUNDERBOLTS/3AM Universal**  
 Their cumulative singles sales are still less than 1m and Busted have yet to have a new one album, but this double-sided track is their fourth number one single in 15 months - more than any other act in the same period. (Weekly) ✓

### ARTIST ALBUMS

**NUMBER ONE**  
**RED HOT CHILI PEPPERS LIVE IN HYDE PARK Warner Bros**  
 It is nine years since Pink Floyd tapped the chart with their concert disc Pulse. A further 194 albums have reached the top since, and none of them has comprised of live recordings - until now. The Red Hot Chili Peppers break the mould, and continue the rich vein of their year have been in for the last five years.

### COMPILATIONS

**NUMBER ONE**  
**VARIOUS NOW 58 EMI/Virgin/UMTV**  
 As is business as usual for the compilation king which turns in another huge first week. Now 58 sold 296,000 copies last week, easily beating the 189,747 opening of its 2003 equivalent, Now 59. The series previewed 2004 release, Now 57, released in April, has sold more than 872,000, beating its 2003 equivalent - Now 54! - by more than 68%.

### RADIO AIRPLAY

**NUMBER ONE**  
**THE STREETS DRY YOUR EYES 679/Island**  
 A week after knocking LoLo's Theme by Shapeshifters off the top of the sales chart, Dry Your Eyes now topples it from the airplay apex and becomes the first hometown hip-hop hit to rule at radio.

### SCOTTISH SINGLES

**NUMBER ONE**  
**BUSTED THUNDERBOLTS/3AM Universal**  
 Busted's fourth UK number one is also their second in Scotland. Crashed The Wedding was top three last autumn but UK number one You Said No and Who's David both peaked at their number two north of the border.

## MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 18	
Sales versus last week: +0.0%	Sales versus last week: +13.8%	Sales versus last week: +47.2%	The number of chart-topping singles so far in 2004, compared to just 12 at the same stage of 2003.				
Year to date versus last year: -9.2%	Year to date versus last year: +4.3%	Year to date versus last year: +0.7%	RADIO AIRPLAY		UK SHARE		
Market shares		Market shares		Market shares		Origin of singles sales	
Island	26.2%	Warner Bros	18.8%	EMI	25.4%	UK	40.0%
BMG	12.9%	EMI	18.6%	EMI Virgin	31.8%	US	34.7%
Polydor	14.8%	WSM	1.7%	Island	11.7%	Others	5.3%
Warner Bros	14.1%	BMG	10.9%	Warner Bros	8.1%	Origin of albums sales	UK
EMI	6.9%	Island	6.2%	Parlophone	7.7%	UK	33.3%
		Sony		Ministry	3.2%	US	41.3%
						Others	5.3%

## MUSICIANS BENEVOLENT FUND

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# TV Airplay Chart

Pos. Week	Artist	Album	Pos. Last Week	Points
1	THE STREETS DRY YOUR EYES	INTERSCOPE	476	
2	USHER BURN	ARISTA	473	
3	SHAPESHIFTERS LOLA'S THEME	POSTITUM	433	
4	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA	405	
5	D-12 HOW COME	INTERSCOPE	346	
6	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE	336	
7	RACHEL STEVENS SOME GIRLS	POLYGRAM	294	
8	J-KWON TIPSYS	ARISTA	281	
9	BRITNEY SPEARS EVERYTIME	JIVE	280	
10	OUTKAST ROSES	ARISTA	279	
11	KELIS TRICK ME	VERGON	257	
12	NINA SKY MOVE YA BODY	UNIVERSAL	263	
13	MAROON 5 SHE WILL BE LOVED	OCTOBER	254	
14	THREE OF A KIND BABYCAKES	RELENTLESS	247	
15	NATASHA BEDINGFIELD THESE WORDS	PHONOGRAPHIC	244	
16	ZOONE DRAGOSTEA DIN TEI	JIVE	227	
17	BUSTED 3AM	UNIVERSAL	217	
18	BUSTED THUNDERBIRDS ARE GO!	ELIAS	215	
19	TWISTA SUNSHINE	EAST WEST	211	
20	GIRLS ALoud THE SHOW	POLYGRAM	206	
21	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO	EAST WEST	200	
22	SCISSOR SISTERS LAURA	POLYGRAM	198	
23	NELLY MY PLACE	UNI	192	
24	MCFLY OBVIOUSLY	UNIVERSAL	191	
25	ANASTACIA SICK AND TIRED	EPIC	184	
26	BLACK EYED PEAS LET'S GET IT STARTED	ARABIA/POLYGRAM	182	
27	SNOW PATROL SPITTING GAMES	HEXTRA	181	
28	THE HIVES WALK IDIOT WALK	POLYGRAM	177	
29	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW	BIRDMEN/UNI	175	
30	WILL YOUNG FRIDAY'S CHILD	BMG	174	
31	ASH STARCROSSED	IMPACTUS	173	
32	LOU REED SATELLITE OF LOVE '04	NALPE	168	
33	SEETHER FEAT. AMY LEE BROKEN	WINDUP/EPIC	156	
34	JET COLD HARD BITCH	ELECTRA/IMPACTUS	149	
35	ESTELLE 1980	JIVE	148	
36	MAROON 5 THIS LOVE	OCTOBER	144	
37	KEANE BESHAPED	ISLAND	141	
38	JAMIE CROTT JUST	SONY	136	
39	FAITHLESS FEAT. NINA SIMONE I WANT MORE	CHERRY	135	
40	KEANE EVERYBODY'S CHANGING	ISLAND	134	

Topical New Entry  
Highest Top 40 Cluster

Music Control UK compiled from data collected from 1000+ radio stations from 07:00-24:00 on 07 July 2004. © 2004 Music Control UK. All rights reserved. TV airplay data is currently based on clips on the following stations: MTV, MTV2, MTV3, MTV4, MTV UK, MTV Europe, The Box, Source One, Kiss, Virgin, Q and Kerrang.

The Streets' Dry Your Eyes usurps Usher's Burn to take the number one position, while Busted make strong gains.

MTV NUMBER ONE D-12  
How Come  
HIGHEST CLIMBER Faithless Feat Nina Simone  
I Want More  
HIGHEST NEW ENTRY Jet  
Cold Hard Bitch

## MTV MOST PLAYED

Pos. Last	ARTIST TITLE	Label
1	D-12 HOW COME	INTERSCOPE
2	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA
3	THE STREETS DRY YOUR EYES	LOOK/IMPACTUS
4	SNOW PATROL SPITTING GAMES	HEXTRA
5	SCISSOR SISTERS LAURA	POLYGRAM
6	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE
6	RACHEL STEVENS LOLA'S THEME	POSTITUM
6	RAZORLIGHT GOLDEN TOUCH	VERGON
6	THE HIVES WALK IDIOT WALK	POLYGRAM
10	USHER BURN	ARISTA

MTV2 NUMBER ONE The Killers  
All These Things That Are Here  
HIGHEST CLIMBER Agent Blue  
Something Else  
HIGHEST NEW ENTRY Beastie Boys  
Triple Trouble

## THE BOX MOST PLAYED

Pos. Last	ARTIST TITLE	Label
1	USHER BURN	ARISTA
2	NINA SKY MOVE YA BODY	UNIVERSAL
3	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA
4	RACHEL STEVENS LOLA'S THEME	POSTITUM
5	SCISSOR SISTERS LAURA	POLYGRAM
6	D-12 HOW COME	INTERSCOPE
7	THE STREETS DRY YOUR EYES	LOOK/IMPACTUS
8	JAMELIA SEE IT IN A BOY'S EYES	PARLOPHONE
9	MAROON 5 SHE WILL BE LOVED	OCTOBER
10	NELLY MY PLACE	UNI

MTV3 NUMBER ONE Usher  
Burn  
HIGHEST CLIMBER D-12  
How Come  
HIGHEST NEW ENTRY Dizzee Rascal  
Stand Up Tall

## KERRANG! MOST PLAYED

Pos. Last	ARTIST TITLE	Label
1	SEETHER FEAT. AMY LEE BROKEN	WINDUP/EPIC
2	THE HIVES WALK IDIOT WALK	POLYGRAM
3	AVRIL LAVIGNE MY HAPPY ENDING	ARISTA
4	SLIPNOT DUALITY	REAPER/EPIC
5	JET COLD HARD BITCH	ELECTRA/IMPACTUS
5	VELVET REVOLVER SLITHER	EPIC
7	SWITCHFOOT MEANT TO LIVE	COLUMBIA
8	LOSTPROPHETS LAST SUMMER	VERBENA/EPIC
9	HOOBASTANK THE REASON	DEF JAM/IMPACTUS
10	LINKIN PARK BREAKING THE HABIT	WARRNER/BMG

FLAUNT NUMBER ONE Busted  
Thundershirts Are Go  
HIGHEST CLIMBER The Streets  
Dry Your Eyes  
HIGHEST NEW ENTRY Christina Aguilera  
Feat Lil' Kim  
Can't Hold Us Down

## MTV2 MOST PLAYED

Pos. Last	ARTIST TITLE	Label
1	THE KILLERS ALL THESE THINGS THAT I LOVE	LEGACY/KING
2	HOW OF THE STATES NEHEMIAH	SONY
3	RAZORLIGHT GOLDEN TOUCH	VERGON
3	THE CURE THE END OF THE WORLD	IMPACTUS
5	THE HIVES WALK IDIOT WALK	POLYGRAM
6	THE STREETS DRY YOUR EYES	LOOK/IMPACTUS
7	THE ORDINARY BOYS TALK TALK	BUNGE
8	BEASTIE BOYS CHECK IT OUT	CAPITOL
9	SNOW PATROL SPITTING GAMES	HEXTRA
10	GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO	EAST WEST

THE HITS NUMBER ONE O'zma  
Ozma/Da Da Da  
HIGHEST CLIMBER Kristian Linton  
Shining  
HIGHEST NEW ENTRY Three Of A Kind  
BabyCakes

## MTV3 MOST PLAYED

Pos. Last	ARTIST TITLE	Label
1	USHER BURN	ARISTA
2	MARQUEE HOUSTON "03" DIMPRI POP THAT BODY	TULLY/EPIC
3	CHINGY ONE CALL AWAY	PARLOPHONE
3	NINA SKY MOVE YA BODY	UNIVERSAL
5	TWISTA SUNSHINE	EAST WEST
6	J-KWON TIPSYS	ARISTA
7	ATL MAKE IT UP WITH LOVE	EPIC
8	ALICIA KEYS IF I AIN'T GOT YOU	J
9	LLOYD BANKS ON FIRE	GAMMATEL/IMPACTUS
9	D-12 HOW COME	INTERSCOPE

NB: Highest Cluster and Highest New Entry apply to the Top 50

RAZORLIGHT AT BRITKON ACADEMY  
SAT 7 AUG 2004 10.30PM

TICKET MASTER  
**THE HIVES**  
ELECTRIC BALLROOM, LONDON  
11.00PM SAT 7 AUG-04

07 AUGUST  
03:00PM  
+THE CURE  
+B.R.M.C  
+THE RAPTURE

**5 GIGS : 1 NIGHT : 1 CHANNEL**  
10PM-1AM. 7TH AUGUST. ONLY ON MTV2



# Play Chart

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WEEK	LAST WEEK	PEAK POSITION	TITLE	ARTIST	WEEKS ON CHART					
26	34	4	D-12 HOW COME	INTERSCOPE	665	24	23.91	21		
27	30	8	MORRISSEY FIRST OF THE GANG TO DIE	ATMOSPHERIC/VELOCITY	241	-7	23.52	29		
28	13	20	BLACK EYED PEAS LET'S GET IT STARTED	ADMARVELLOR	837	-25	23.09	58		
29	16	3	KEANE BEDSHAPED	ISLAND	378	50	23.07	73		
30	36	4	RAZORLIGHT GOLDEN TOUCH	VEVO/SO	301	0	23.07	-2		
31	40	2	ANASTASIA SICK AND TIRED	EPIC	792	44	22.78	32		
32	6	5	SNOW PATROL SPITTING GAMES	FISCHER	638	-14	22.44	122		
33	44	2	TWISTA SUNSHINE	EAST WEST	532	11	21.57	39		
34	41	3	THE LIBERTINES CAN'T STAND ME NOW	ROKATA/TIME	250	13	21.48	31		
35	17	2	THREE OF A KIND BABYCAKES	RED/TELSTAR	560	34	21.48	17		
36	31	2	THE FINN BROTHERS WON'T GIVE IN	PARADISE	106	147	21.46	204		
37	19	25	NO DOUBT IT'S MY LIFE	INFERNO	814	-4	21.07	48		
38	49	2	GABRIELLE TEN YEARS TIME	GR/HEAT	450	37	20.48	40		
39	36	5	THE CHARLATANS TRY AGAIN TODAY	ISLAND	265	74	20.16	8		
40	43	3	SCENT UY & DOWN	POSTAL	434	43	19.84	27		
41	37	8	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ARGENTINA	989	23	19.53	50		
42	19	2	KEALER CRY	SALVADORE	123	37	19.05	21		
43	32	5	GIRLS ALOUD THE SHOW	HYPERION	1008	-6	18.89	41		
44	103	1	MAROON 5 SHE WILL BE LOVED	OCENYONIA	663	152	17.52	249		
45	19	10	OUTKAST HEY YA!	ARISTA	715	15	15.86	9		
46	42	2	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP	SOLO	480	5	15.4	-2		
47	13	2	DT8 PROJECT THE SUN IS SHINING (DOWN ON ME)	MOJO	256	6	14.59	0		
48	17	1	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	HEAVENLY	604	30	14.49	40		
49	11	2	MCFLY OBVIOUSLY	UNIVERSAL	1103	-3	14.02	-3		
50	16	1	BUSTED THUNDERBIRDS ARE GO!	ISLAND	308	2	13.93	-4		

Weeks on chart  
Peak position  
Weeks on chart  
Weeks on chart  
Weeks on chart  
Weeks on chart



**13. 29. Keane**  
Keane look set to make it three Top 10 entries in a row, with new single Bedshaped making a mighty leap forward this week, as it gets its first exposure from several stations and increased exposure from many others, making a 59-29 leap. Its arrival has a fairly minor



effect on Enyalydia's Changing, which ended a 10-week run in the Top 10 last month, and continues to decline slowly moving 12-13 this week.  
**38. Gabrielle**  
Gabrielle's Ten Years Time - out in a fortnight - is beginning to climb the chart, although Radio Two - usually her most fervent supporter - has yet to commit support. Instead, the song's biggest



audience spinner is Heart 100.7 in Birmingham, where it was aired more than a dozen times last week. The Capital Group, meanwhile, granted it double digit support at Power FM, Southern FM, 96.4 FM BRMB, Insects, Fox and Red Dragon FM.



**14. Avril Lavigne**  
Onwards and upwards goes My Happy Ending by Avril Lavigne. Arriving at retail today (Monday), it vaults 28-14 on the radio airplay chart, and also moves 5-4 on the TV airplay chart. Its increasing exposure has helped parent album Unleash My Skin to rebound



strongly. It returned to the sales Top 10 last week, and continues in the top tier with increased sales following again this week. Having now topped the 250,000 sales mark.  
**44. 6. Maroon 5**  
Radio has been serviced with Maroon 5 new single She Will Be Loved - the follow-up to This Love - which rises 143-44. But former airplay chart number one



This Love is not ready to give up yet and lurches 9-6 this week, extending its stay in the Top 10 to six impressive 16 weeks - the longest of any current hit. Practically all the stations which added She Will Be Loved last week continue to far. This Love is higher rotation.

## INDEPENDENT LOCAL RADIO

WEEK	ARTIST	TITLE	LAST WEEK	PEAK POSITION	WEEKS ON CHART				
1	SHAPESHIFTERS	LOLA'S THEME	10/01	17/96	10/01				
2	THE STREETS	DRY YOUR EYES	10/01	10/15	10/01				
3	USHER	BURN	10/01	1/14	10/01				
4	JAMELLIA	LET IT IN A BOY'S EYES	10/01	1/10	10/01				
5	BRITNEY SPEARS	EVERYTIME	10/01	1/10	10/01				
6	MARION WINA/TERAPY DIDDY	DON'T WANNA KNOW	10/01	1/10	10/01				
7	KELIS	TRICK ME	10/01	1/10	10/01				
8	KEANE	EVERYBODY'S CHANGING	10/01	1/10	10/01				
9	MAROON 5	THIS LOVE	10/01	1/10	10/01				
10	WILL YOUNG	FRIDAY'S CHILD	10/01	1/10	10/01				
11	RACHEL STEVENS	SOME GIRLS	10/01	1/10	10/01				
12	SHAZNAY LEWIS	NEVER FELT LIKE THIS BEFORE	10/01	1/10	10/01				
13	LOU REED	SATELLITE OF LOVE '84	10/01	1/10	10/01				
14	NATASHA BEDINGFIELD	THESE WORDS	10/01	1/10	10/01				
15	SCISSOR SISTERS	LARA	10/01	1/10	10/01				
16	ANASTASIA	LEFT OUTSIDE ALONE	10/01	1/10	10/01				
17	GAMEN ICE	CANNONBALL	10/01	1/10	10/01				
18	BEVERLY KNIGHT	COME AS YOU ARE	10/01	1/10	10/01				
19	MCFLY	OBVIOUSLY	10/01	1/10	10/01				
20	GEORGE MICHAEL	FLAWLESS (GO TO THE CITY)	10/01	1/10	10/01				
21	GIRLS ALOUD	THE SHOW	10/01	1/10	10/01				
22	NO DOUBT	IT'S MY LIFE	10/01	1/10	10/01				
23	JESS STONE	SUPER CROCODILE	10/01	1/10	10/01				
24	OUTKAST	ROCKS	10/01	1/10	10/01				
25	ANASTASIA	SICK AND TIRED	10/01	1/10	10/01				
26	OUTKAST	HEY YA!	10/01	1/10	10/01				
27	22	BLACK EYED PEAS	LET'S GET IT STARTED	10/01	1/10	10/01			
28	THE BASMUS	IN THE SHADOWS	10/01	1/10	10/01				
29	KRISTIAN LEONTIYOU	STORY OF MY LIFE	10/01	1/10	10/01				
30	MAROON 5	SHE WILL BE LOVED	10/01	1/10	10/01				

1. Music Control UK. 2. Data provided by local radio stations. 3. Data provided by local radio stations. 4. Data provided by local radio stations. 5. Data provided by local radio stations. 6. Data provided by local radio stations. 7. Data provided by local radio stations. 8. Data provided by local radio stations. 9. Data provided by local radio stations. 10. Data provided by local radio stations. 11. Data provided by local radio stations. 12. Data provided by local radio stations. 13. Data provided by local radio stations. 14. Data provided by local radio stations. 15. Data provided by local radio stations. 16. Data provided by local radio stations. 17. Data provided by local radio stations. 18. Data provided by local radio stations. 19. Data provided by local radio stations. 20. Data provided by local radio stations. 21. Data provided by local radio stations. 22. Data provided by local radio stations. 23. Data provided by local radio stations. 24. Data provided by local radio stations. 25. Data provided by local radio stations. 26. Data provided by local radio stations. 27. Data provided by local radio stations. 28. Data provided by local radio stations. 29. Data provided by local radio stations. 30. Data provided by local radio stations.

## TOP 20 PRE-RELEASE

WEEK	ARTIST	TITLE	LAST WEEK	PEAK POSITION	WEEKS ON CHART				
1	NATASHA BEDINGFIELD	THESE WORDS	10/01	1/10	10/01				
2	AVRIL LAVIGNE	MY HAPPY ENDING	10/01	1/10	10/01				
3	KRISTIAN LEONTIYOU	STORY OF MY LIFE	10/01	1/10	10/01				
4	KEANE	BEDSHAPED	10/01	1/10	10/01				
5	ANASTASIA	SICK AND TIRED	10/01	1/10	10/01				
6	TWISTA	SUNSHINE	10/01	1/10	10/01				
7	THE LIBERTINES	CAN'T STAND ME NOW	10/01	1/10	10/01				
8	THREE OF A KIND	BABYCAKES	10/01	1/10	10/01				
9	THE FINN BROTHERS	WON'T GIVE IN	10/01	1/10	10/01				
10	GABRIELLE	TEN YEARS TIME	10/01	1/10	10/01				
11	SCENT UY & DOWN	POSTAL	10/01	1/10	10/01				
12	KEALER CRY	ADVENTURE	10/01	1/10	10/01				
13	MAROON 5	SHE WILL BE LOVED	10/01	1/10	10/01				
14	STELLAR PROJECT FEAT. BRANDI EMMA	GET UP STAND UP	10/01	1/10	10/01				
15	DT8 PROJECT	THE SUN IS SHINING	10/01	1/10	10/01				
16	STONEBRIDGE FEAT. THERESE	PUT 'EM HIGH	10/01	1/10	10/01				
17	JOJO	LEAVE GET OUT	10/01	1/10	10/01				
18	THE ALL LUMBY SHOW		10/01	1/10	10/01				
19	FRIED	WHATEVER I CHOSE	10/01	1/10	10/01				
20	SANDRA MCCrackEN	LAST GOODBYE	10/01	1/10	10/01				

1. Music Control UK. 2. Data provided by local radio stations. 3. Data provided by local radio stations. 4. Data provided by local radio stations. 5. Data provided by local radio stations. 6. Data provided by local radio stations. 7. Data provided by local radio stations. 8. Data provided by local radio stations. 9. Data provided by local radio stations. 10. Data provided by local radio stations. 11. Data provided by local radio stations. 12. Data provided by local radio stations. 13. Data provided by local radio stations. 14. Data provided by local radio stations. 15. Data provided by local radio stations. 16. Data provided by local radio stations. 17. Data provided by local radio stations. 18. Data provided by local radio stations. 19. Data provided by local radio stations. 20. Data provided by local radio stations.

# The news as it happens

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## SINGLE OF THE WEEK 1

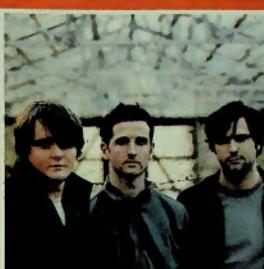
**Natasha Bedingfield**  
These Words

Phonogenic 82875630122  
Having already established herself with her solid first track *Sing*, it is now time for Natasha to show us exactly what she is made of with this quirky take on mainstream pop. With a further smash lined up as her third single, it looks like this singer could potentially pull off one of the most successful artist launches of the year, something *MW* predicted back in January when she was named as one of the key acts to watch for 2004.

ALSO OUT  
THIS WEEK  
**SINGLES**  
Lenny Kravitz -  
Somebody's Coming  
On (Arista)  
(Labels/City Group)  
The Stills - Still In  
Love Song (GPR)

ALBUMS  
Moby Deep -  
America  
Nip/Tuck (Zomba)  
Young Buck -  
Straight Outta  
Carpine  
(Interscope)

Records released 16.08.04



## SINGLE OF THE WEEK 2

**Keane**  
Bedshed

Island GID870  
In the search for the newest, freshest acts, the simple rule of a well-sung song with a great melody is often forgotten about. The success of Keane serves as a reminder that this is what the public (and radio programmers) really want. Keane's less-is-more approach continues with another highlight from their excellent debut album, which is on course to be the album of the year among those people that matter the most - those that pay for their records.

## Singles

**Aberfeldy**  
Hedolops By Night (Rough Trade RTACDD392)  
This is a jaunty second single from the Scottish group, whose tight harmonies and effective hooks will save them from being dismissed as two offenders. An infectious enthusiasm reverberates with this band and their forthcoming debut *Young Forever* should be well received.

**ATL**  
Make It Up With Love (Epic 6751106)  
The second UK single from this US dance four-piece is a mid-tempo slice of quality mainstream R&B. The number 12 chart entry of its predecessor shows ATL are building a teen following, and heavy support from the likes of MTV Base, Galaxy and Choice should help them go further this time round.

**The Calling**  
Things Will Go My Way (RCA 6751106)

This is the second single to be lifted from the MOR rockers' second album, *Two*, which hit the Top 10 a couple of months ago. It is a strong mid-tempo track, that further reinforces the group's distinctive melodic style. It should reinforce the band's popularity on commercial radio, although the cutting-edge stations are more likely to bypass it.

**Franz Ferdinand**  
Michael (Domino RUG184CD1)  
Perhaps the most punk-ish track on Franz Ferdinand's platinum album, this highly charged guitar outing also contains its most sexually ambiguous lyrics. It will be backed by four new tracks over three formats and is being heavily supported by Radio One (B-listed) and Xfm. The band's spots at Glasgow and T in The Park will be followed by Reading/Leeds shows at the end of the month.

**Grandmaster Flash & The Furious Five**  
The Message (Paul Nico's Super Duty) (Bopling Mash Up) (Antidote AT17W010)  
Combining Grandmaster Flash's

hip-hop classic with a reggae backbeat may not be the finest example of the songwriter's art you'll hear this week, but it will doubtless cause people to throw interesting shapes in the clubs. This is also the first time an a cappella version of The Message has been released on vinyl.

**Goldie Lookin' Chain**  
Guns Don't Kill People, Rappers Do (Atlantic GLOCI02)  
The biggest pranksters in town deliver this week's most ironic title, which is also a great song. Referencing everyone from KRS-One to Eminem, this is rap's definitive response that should be wheeled out every time a moral panic erupts about links between music and violence. Then again, hip hop does sound altogether less threatening when delivered in a Welsh accent.

**Hell Is For Heroes**  
One Of Us/Disco And Casinos (Captains of Industry CAPT008)  
Prefacing their second major label album, *Hell Is For Heroes* here opt for a limited, independent release (on a small label co-managed by frontman Justin Schlesberg). Intended, presumably, to reaffirm the group's punk credentials, there's little sign of progression here, with both tracks convincingly echoing the angst of their debut.

**Hope Of The States**  
Nehemiah (Sony 6752472)  
Opening like a curious blend of mid-period REM plus some Frank and Walters, *Nehemiah* soon rolls out the kind of grand piano, orchestral swells and pounding drum-thumping chorus *Hope Of The States*' reputation for hope of state has been built upon so far. Late-summer festival dates are planned, followed by a full UK tour in October.

**Jay-Z**  
Encore (Def Jam)  
Yet another farewell from the inimitable Jay-Z, the third single from his final Def Jam set, *The Black Album*, sees the rapper enlist the ubiquitous Kanye West on production. West's lusty touch on the leaves his trademark 'emo' style on track that will get fans welling up for Jay-Z's exit from centre stage.

**Lazyboy feat. Roddy Frame**  
Western Skies (Sunday Best SBESTC16)

This languid bass and mandolin-heavy meditation on life's spiritual journey is inspired by Devon's XV surf culture and memorably resonated by Azis Cameron's Roddy Frame. Without his performance to anchor the tune, it would be in danger of drifting into a netherworld of chillout soundtrack - as evidenced by the two remixes here - so the main mix is all you really need.

**Kristian Leontiou**  
Shining (Polydor 9867640)  
After making a significant impact with his debut single, *Story Of My Life*, this singer from London offers another heartfelt anthem. His melodic sensibility is sure to connect at radio, which should in turn result in some serious business for Leontiou's debut album.

**Mylee**  
Valley Of The Dolls (Breastfed BFDI0100D)  
Sixties vocal harmonies, warm synths and a leaping bassline combine to make this a perfect summer single from Myles MacInnes's debut album, *Destroy Rock & Roll*. Extensive DJ sets and gigs at festivals including T in The Park and the Big Chill will help spread the word.

**Stonebridge feat. Therese**  
Put 'Em High (Hed Kandi HEDKCDS008)  
Stonebridge returns with a pop-dance message, which was originally released in March. The song has already proved its worth with clubbers and radio has embraced the track, and the galaxy from Capital, Kiss and the Xpress and Big City networks. Currently number one in *MVPS* Upfront Commercial Pop Top 30, this should give the Swedish producer a sure-fire Top 10 hit.

**Wren**  
Drive Down Lines (Melodic MLOD021)  
The debut single from Birmingham-based Nick Peill recalls a golden era of British indie, with hints of Slowdive and Ride captured within its sonic grooves. It hints at something

quite special to come and has garnered unlikely support from a major label.

**X-Eucoriers**  
Like This/More Human Than Human (Columbia)

With guest vocals by Anika, Like This takes all the best bits of electroclash and adds classic old-school turntable skills for an infectious brew. The double-A highlights its treatment of White Zombie's *More Human Than Human*, which once again highlights the X's cross-style appeal.

**Zero 7**  
In Time (Ultimate Dilemma ULO0557)

Perhaps encouraged by other online achievements (Seven's result recently became the 100 millionth song sold by the iTunes Music Store), Zero 7's latest single is a download-only affair. Culled from their second album, *In Time* is augmented by the voice of previous collaborator Sophie Barker and finds the duo's tried-and-tested template continuing to satisfy.

## Albums

**Ant**  
Arise (Open OPECD4)  
Switching from samples to lush live instrumentation puts the songs to the fore on this third album from the Nottingham duo. While their rich, warm sound remains, the album feels more cohesive and so could have more mainstream appeal. Dates with a full live band, including last week's Big Chill festival, will reinforce their new-found rock-god status.

**Charlotte Hatherley**  
Grey Will Fade (Double Dragon DDO2010CD)

Ash guitarist Charlotte Hatherley seized a brief respite in the band's US schedule to create this all-rock-influenced album with producer Eric Drew Feldman (Captain Beefheart) and PJ Harvey's drummer Bob Ellis. The result is a set of cuts, guitar-driven pop tracks, not too far from the Ash template. It may not end up a Top 10 chart-bugger, but it represents a developing talent with potential.

**Sondre Lerche**  
Two Way Monologue (Virgin 0724357165129)

Lerche's name has already made an impact in the press after his debut album and live shows impressed *Dancer and Time Out*. This is a clever pop outing, reminiscent of Rufus Wainwright, with tracks such as *Two Way Monologue* and *Stupid Memory* having the commercial potential to cross over.

**Sly & Robbie**  
Version Control (Palm Beats 10152)

Sly and Robbie's musical influence extends from their roots beginnings in Jamaica to their current cosmopolitan majesty as international groove specialists. Here they are joined by another online achievement (Seven's result recently became the 100 millionth song sold by the iTunes Music Store), Zero 7's latest single is a download-only affair. Culled from their second album, *In Time* is augmented by the voice of previous collaborator Sophie Barker and finds the duo's tried-and-tested template continuing to satisfy.

**Variuos**  
Is It Rolling, Bob? A Reggae Tribute To Bob Dylan (Sanctuary/RAAS RZDD0008)

This is real music for the summer. RAS founder Gary Himelfarb chose a selection of star vocalists to perform with a group of musicians who have played with the likes of Bob Marley and Peter Tosh. Singers including Gregory Isaacs, Beres Hammond and Sizzla add a fresh element to Dylan classics such as *Mr Tambourine Man* and *Subterranean Homesick Blues*.

**Variuos**  
Philly Soul 2 (Unisc UNSEK0007)

Exposures for acts such as *Mo'Fiddler*, *Floetry* and *Dwelle* will help lift the profile of this strong set of soulful sounds from the City Of Brotherly Love. Producers such as Jazzy Jeff, Billal and King Britt ensure the beats stay buff beneath stunning vocal performances from the likes of Vivian Green, Jill Scott and Jaguar Wright.

This week's reviewers: Duguid Brand, Phil Brook, Joana Jones, Jeff Larkin, Owen Lawrence, Hannah MacBean, James Roberts, Nicola Storr, Steve Soto, Simon Ward and Jonathan Wilson.

070804

## REVIEWS CATALOGUE

## Albums

### FRONTLINE RELEASES

**CLASSICAL**  
 [4] **LYSIAN CHARTER** *Giuseppe Verdi: Quartet* Historical CD NMC00400 10 D  
 [4] **WAGNER** *Die Walküre CD Classics* Nonesuch CD PCC 50027 10 D  
 [4] **WAGNER** *Die Walküre CD Classics* Decca CD 4753303 10 D

**DANCE**  
 [2] **3 INCHES** *3 Inches* CD Jive 02008 10 C  
 [2] **BARROCKS** *Barrocks* CD Jive 02009 10 C  
 [2] **BOSCHER** *Autorecital* CD Jive 02010 10 C  
 [2] **CARTER** *Cartier Live At The Apollo* CD Jive 02011 10 C  
 [2] **DANCEWAVE** *Collectors: The Purple Rain Era* CD Jive 02012 10 C  
 [2] **THE DANCEWAVE** *Live At The Apollo* CD Jive 02013 10 C  
 [2] **THE DANCEWAVE** *Live At The Apollo* CD Jive 02014 10 C  
 [2] **THE DANCEWAVE** *Live At The Apollo* CD Jive 02015 10 C  
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 [2] **THE DANCEWAVE** *Live At The Apollo* CD Jive 02017 10 C  
 [2] **THE DANCEWAVE** *Live At The Apollo* CD Jive 02018 10 C  
 [2] **THE DANCEWAVE** *Live At The Apollo* CD Jive 02019 10 C  
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**JAZZ**  
 [2] **DAVIS** *Live At The Apollo* CD Jive 02031 10 C  
 [2] **DAVIS** *Live At The Apollo* CD Jive 02032 10 C  
 [2] **DAVIS** *Live At The Apollo* CD Jive 02033 10 C

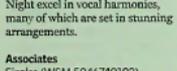
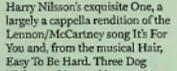
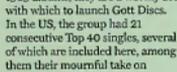
**OTHER**  
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**POP**  
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**Three Dog Night**  
 Three Dog Night/Suitable For Framing (Gott) GOTTCD 011  
 This is the introductory release on former Beat Goes On boss Mike Gott's own label, which is distributed by Pinnacle. Although Three Dog Night had only two UK hits, both from a later period than these 1969 albums, they are a worthy act with which to launch GDT Discs. In the US, the group had 21 consecutive Top 40 singles, several of which are included here, among them their mournful take on Harry Nilsson's exquisite One, a largely a cappella rendition of the Lennon/McCartney song It's For You, and, from the musical Hair, Good Bye to Her. Three Dog Night excel in vocal harmonies, many of which are set in stunning arrangements.

**Associates**  
 Bill MacKenzie and his sidelinks are celebrated on this fine double album, which covers more than 28 bands' singles, with a total of 26 tracks placed from their catalogue. In truth, the Associates never really managed to equal either the intensity or success of their opening shots Party Fears 2 and Club Country, which were to 10 hits - but they had a damn good try, and MacKenzie's strangled and sometimes ping-pong vocal were never less than effective and compelling.

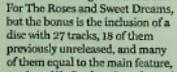
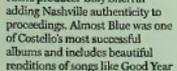
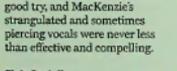
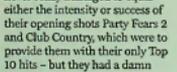
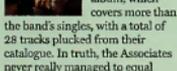
**Elvis Costello**  
 Almost Bud (Edsel) MANUS107  
 The latest in Ed's excellent expanded two-CD editions of Elvis Costello's catalogue finds our hero crooning country as if to the mannequin, with Charlie Rich's producer Billy Shriver adding Nashville authenticity to proceedings. Almost Bud was one of Costello's most successful albums and includes beautiful renditions of songs like Good Year For The Roses and Sweet Dreams, but the bonus is the inclusion of a disc with 27 tracks, 18 of them previously unreleased, and many of them equal to the main feature, not least We Oughta Be Ashamed, a duet with Johnny Cash.



**Mundy**  
 24 Star Hotel  
 cd003  
 "His music sounds at once intimate and shiny, now with an instinct for lifting words and phrases and making them sound like great discoveries" - NME  
 "This is great music from a superstar talent" - NME  
 Mundy will be performing at the Birmingham Academy on Friday 10 September.  
 released 9/8  
 CADIZMUSIC | telephone 020 8992 3656 | fax 020 8469 3300  
 email sales@cadizmusic.co.uk  
 exclusive distribution in the uk by pinnacle entertainment |



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**THIRD BAR BAND** *The Muzik* CD Jive 02001 10 C  
**THE CLASSICS** *The Classics* CD Jive 02002 10 C  
**THE CLASSICS** *The Classics* CD Jive 02003 10 C  
**THE CLASSICS** *The Classics* CD Jive 02004 10 C  
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**THE CLASSICS** *The Classics* CD Jive 02026 10 C  
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 [2] **THE CLASSICS** *The Classics* CD Jive 02031 10 C  
 [2] **THE CLASSICS** *The Classics* CD Jive 02032 10 C  
 [2] **THE CLASSICS** *The Classics* CD Jive 02033 10 C  
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 [2] **THE CLASSICS** *The Classics* CD Jive 02049 10 C  
 [2] **THE CLASSICS** *The Classics* CD Jive

Albums listed this week: 237

Year to date: 7,649

Singles listed this week: 151

Year to date: 3,875

For release information can be faxed to Owen Lawrence  
at (609) 792-8337 or e-mailed to oenlaw@musicweek.com

34	SHANE	ATHE CLASSICS	1945-1990 Classics (CD) 13668
35	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
36	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
37	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
38	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
39	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
40	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
41	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
42	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
43	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
44	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
45	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
46	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
47	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
48	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
49	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD
50	SHARON BARKER	SHIRAZ	Shiraz (CD) SHAN500 CD

Singles

1	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
2	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
3	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
4	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
5	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
6	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
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8	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
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10	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
11	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
12	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
13	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
14	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
15	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
16	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
17	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
18	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
19	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
20	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128

1	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
2	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
3	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
4	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
5	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
6	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
7	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
8	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
9	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
10	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
11	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
12	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
13	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
14	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
15	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
16	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
17	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
18	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
19	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363
20	WARRORS	GREAT BLACK DOGS	MOCA SINGLES (CD) 1363

MUSIC DVD

1	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
2	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
3	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
4	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
5	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
6	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
7	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
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11	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
12	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
13	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
14	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
15	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
16	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
17	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
18	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
19	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
20	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128

Records released 09.08.04

**Kenny G**  
Songbird - The Ultimate Collection  
(BMG 82876625622)

With 13 albums racking up a staggering 70 million copies, soprano sax player Kenny G is the most best-selling instrumental in the world, and there is no denying that he has made some fine records, not just Songbird, the haunting instrumental which leads its name to this collection. Although most of the tracks on this album are instrumental, there is an interesting version of What A Wonderful World, with Louis Armstrong providing G's vocal part from beyond the grave, and One More Time, which carries a stylish contribution from Chante Moore. Also included is the previously unreleased Everlasting.

**Daryl Hall & John Oates**  
Run Run Run (Capitol 6876566142)

Continuing BMG's remastered and expanded Hall & Oates catalog restoration, Big Run Run Run is their very successful album in the UK when it was released in 1984, but it deserved to be as it was one of their more experimental albums, sacrificing their more mellow, soulful style for a hard, synth-driven sound. Best of all, Oates was featured twice in the UK without making the Top 40, but should have been a hit, and appears to bristle with commercial and good ideas at this distance. Method Of Modern Love was also featured and all three - plus Dance On Your Knees - are also represented here by their 12-inch mixes as well as the original album versions.

**Anthony Newley**  
Pure Imagination/Ain't It Funny (Epic 6876 8059)

The late first husband of Joan Collins was a genuine, a practical, a man's man, right, juggling successful and parallel careers as an actor, musical playwright and singer. This long-awaited package combines 1971 and 1972 MGM album releases, which were later boxed in CD format, and attract massive hits whenever they come up on eBay. Many of these 20 songs were written by Newley with Leslie Bricusse for the successful movie *Willy Wonka & The Chocolate Factory*, while others were specially written originals. All featured that extraordinary, exaggerated and influential - at least to David Bowie - Newley vocal style, and the songs are, naturally, perfect vehicles for Newley, while others were written by Newley with a number one US hit in a cover by Sammy Davis Jr.

1	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
2	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
3	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
4	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
5	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
6	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
7	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
8	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
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18	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
19	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128
20	CHERRY	SMARNOVA	USA Cap 1 Prominence (CD) 127 128

# Singles

070804  
Top 75

There are just three new entries in the Top 20, with the highest, Busted's Thunderbirds/3AM, settling at number one, with D12 at number four and Jennifer Ellison at 13.

# The Official UK

## HIT 40 UK

Pos	Wks	ARTIST TITLE	Label
1	1	<b>BUSTED THUNDERBIRDS/3AM</b>	Island
2	1	<b>THE STREETS DRY YOUR EYES</b>	Island
3	2	<b>SHAPESHIFTERS LOLA'S THEME</b>	Real Gone
4	1	<b>USHER BURN</b>	Arista
5	3	<b>RACHEL STEVENS SOME GIRLS</b>	Polygram
6	5	<b>JAMIELA SEE IT IN A BOY'S EYES</b>	Parlophone
7	6	<b>MARIO WINANS FEAT. ENYA &amp; P DIDDY I DON'T WANNA KNOW</b>	Not On The Border
8	7	<b>BRITNEY SPEARS EVERYTIME</b>	Jive
9	7	<b>D-12 HOW COME</b>	Island
10	8	<b>KELIS TRICK ME</b>	Virgin
11	11	<b>MARDON'S THIS LOVE</b>	Atlantic
12	9	<b>J-KWON TIPSY</b>	Arista
13	16	<b>ANASTASIA LEFT OUTSIDE ALONE</b>	Enigma
14	12	<b>KEANE EVERYBODY'S CHANGING</b>	Island
15	10	<b>LOU REED SATELLITE OF LOVE '04</b>	Nonesuch
16	13	<b>SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE</b>	Island
17	14	<b>WILL YOUNG FRIDAY'S CHILD</b>	BMG
18	15	<b>NINA SKY MOVE YA BODY</b>	Universal
19	22	<b>SCISSOR SISTERS LAURA</b>	Decca
20	23	<b>GEORGE MICHAEL FLAWLESS (GO TO THE CITY)</b>	Atlantic
21	17	<b>DAMIEN RICE CANNONBALL</b>	World Circuit
22	17	<b>THE BLACK EYED PEAS LET'S GET IT STARTED</b>	Atlantic
23	18	<b>BEVERLY KNIGHT COME AS YOU ARE</b>	Parlophone
24	23	<b>NATASHA BETHINDFIELD THESE WORDS</b>	Parlophone
25	21	<b>MCFLY OBVIOUSLY</b>	Island
26	20	<b>O-ZONE DRAGOSTEA DIN TEI</b>	A&M
27	24	<b>GIRLS ALoud THE SHOW</b>	Polygram
28	10	<b>NO DOUBT IT'S MY LIFE</b>	Dimension
29	30	<b>JOSS STONE SUPER DUPER LOVE (ARE YOU DIGGIN ON ME?) PEU</b>	Mercury
30	34	<b>OUTKAST HE'YNA</b>	Arista
31	29	<b>OUTKAST ROSSES</b>	Arista
32	31	<b>STONEBRIDGE FEAT. THERESE PUT T.M HIGH</b>	Island
33	25	<b>MORRISSEY FIRST OF THE GANG TO DIE</b>	Atlantic
34	36	<b>THE RASMIUS IN THE SHADOWS</b>	Island
35	26	<b>JAY SEAN FEAT. RISHI RICK PROJECT EYES ON YOU</b>	Real Gone
36	27	<b>ESTELLE 180</b>	Atlantic
37	32	<b>CHRISTINA MILLAN DIP IT LOW</b>	Decca
38	39	<b>AVRIL LAVIGNE MY HAPPY ENDING</b>	Arista
39	40	<b>ANASTASIA SICK AND TIRED</b>	Enigma
40	40	<b>THE CHARLITANS TRY AGAIN TODAY</b>	Island

## INDEPENDENT SINGLES

Pos	Wks	ARTIST TITLE	Label
1	2	<b>ESTELLE 180</b>	Atlantic
2	1	<b>MORRISSEY FIRST OF THE GANG TO DIE</b>	Atlantic
3	1	<b>BREED 77 WORDS ON FIRE</b>	Arbit Productions
4	1	<b>BASEMENT JAXX FEAT. LISA KAKULA GOOD LUCK</b>	Island
5	1	<b>CORNERSHOP TOPKNOT</b>	Real Gone
6	1	<b>BADLY DRAWN BOY YEAR OF THE RAT</b>	Island
7	1	<b>NEW RHOODES I WISH I WAS YOU</b>	Black Music
8	1	<b>4 STRINGS TURN IT AROUND</b>	Island
9	1	<b>MATT GOSFILL</b>	Geared
10	1	<b>JUNIOR JACK STUPIDISED</b>	Defected
11	1	<b>GRACE 2000 AIR TRAFFIC</b>	Island
12	1	<b>KINGS OF TOMORROW FEAT. HAZE DREAMS</b>	Defected
13	1	<b>HAVANA FUNK BAKRIN</b>	Defected
14	1	<b>THE GOLDEN VIRGINS LIGHT IN HER WINDOW</b>	Not On The Border
15	1	<b>BLOD PARTY LITTLE THOUGHTS/TULIPS</b>	Not On The Border
16	1	<b>MAX SCOTTLEY HAPPY</b>	Sunder
17	1	<b>ORBITAL ONE PERFECT SUNSHINE</b>	Black Music
18	1	<b>MONROE SMILE</b>	Zip
19	1	<b>THE 6.67'S MOODHO</b>	Somebody's
20	1	<b>DIE &amp; CLIPZ MONORAIL/FRESH EVIDENCE</b>	Island

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Pos	Wks	ARTIST TITLE	Label
1	1	<b>BUSTED THUNDERBIRDS/3AM</b>	Island
2	1	<b>THE STREETS DRY YOUR EYES</b>	Island
3	2	<b>SHAPESHIFTERS LOLA'S THEME</b>	Real Gone
4	1	<b>D-12 HOW COME</b>	Island
5	3	<b>RACHEL STEVENS SOME GIRLS</b>	Polygram
6	4	<b>J-KWON TIPSY</b>	Arista
7	5	<b>USHER BURN</b>	Arista
8	8	<b>O-ZONE DRAGOSTEA DIN TEI</b>	A&M
9	7	<b>BRITNEY SPEARS EVERYTIME</b>	Jive
10	6	<b>JAMIELA SEE IT IN A BOY'S EYES</b>	Parlophone
11	9	<b>NINA SKY MOVE YA BODY</b>	Universal
12	11	<b>MARIO WINANS FEAT. ENYA &amp; P DIDDY I DON'T WANNA KNOW</b>	Not On The Border
13	1	<b>JENNIFER ELLISON BYE BYE BOY</b>	Island
14	1	<b>SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE</b>	Island
15	2	<b>LOU REED SATELLITE OF LOVE '04</b>	Nonesuch
16	6	<b>MCFLY OBVIOUSLY</b>	Island
17	13	<b>MORRISSEY FIRST OF THE GANG TO DIE</b>	Atlantic
18	2	<b>ESTELLE 180</b>	Atlantic
19	10	<b>FLIP &amp; FILL FT KAREN PARRY DISCOLAND</b>	BMG
20	5	<b>THE BLACK EYED PEAS LET'S GET IT STARTED</b>	A&M
21	10	<b>KELIS TRICK ME</b>	Virgin
22	15	<b>GIRLS ALoud THE SHOW</b>	Polygram
23	6	<b>JAY SEAN FEAT. RISHI RICK PROJECT EYES ON YOU</b>	Real Gone
24	1	<b>THE CHARLITANS TRY AGAIN TODAY</b>	Island
25	2	<b>MARQUES HOUSTON FEAT. JERMAINE POP THAT BODY</b>	Island
26	1	<b>THE FUTUREHES DECENT DAYS AND NIGHTS</b>	A&M
27	6	<b>DAMIEN RICE CANNONBALL</b>	World Circuit
28	2	<b>STYLES &amp; BREEZE YOU'RE SHINING</b>	A&M
29	1	<b>MANIA LOOKING FOR A PLACE</b>	Mercury
30	21	<b>CASSIDY FEAT. R KELLY HOTEL</b>	Mercury
31	5	<b>BLUE BUBBLIN'</b>	Island
32	1	<b>GRAHAM COXON SPECTACULAR</b>	Island
33	29	<b>BEVERLY KNIGHT COME AS YOU ARE</b>	Parlophone
34	30	<b>GEORGE MICHAEL FLAWLESS (GO TO THE CITY)</b>	Atlantic
35	28	<b>WILL YOUNG FRIDAY'S CHILD</b>	BMG
36	12	<b>EAMON F*CK IT (I DON'T WANT YOU BACK)</b>	Island
37	22	<b>ASH STARCROSSED</b>	Island
38	12	<b>FRANKIE FURB (F U R I G H T B A C K)</b>	Island



**1. Busted** Registering their fourth studio album, the four th members, and their eighth straight top three success, Busted had their best sales week to date last week, with Thunderbirds are Go/3AM. The single sold 70,665 copies last week. Their previous seven singles had first-week sales ranging from a low of 29,364 for previous single Air Hostesses to a top tally of 55,083 for Crashed The Wedding.



**4. D12** Following up My Soul - one of only a dozen singles to sell more than 200,000 copies so far this year - Eminem and his D12 buddies return to the Top 20 with How Come. Debuting at four, the single cannot match the number two success of My Brain.



**8. O-zone** With demand reinforced week after week by rousful holiday-makers - it is the hit of the season in European resorts - Rumanian group O-Zone's Dragostea Din Tei stretches its stay in the Top 10 to eight weeks. The record has thus far moved 3-4-5-10-9-8-6, while selling a little more than 115,000 copies.

TITLES 47	NEW 12	RE-ENTRIES 13	DISCONTINUED 71	FIRST OF THE GANG TO DIE 17	WOLFELOWEY 7
ALBUMS 10	NEW 12	RE-ENTRIES 13	DISCONTINUED 71	FLAWLESS (GO TO THE CITY) 34	HELL 31
SINGLES 37	NEW 12	RE-ENTRIES 13	DISCONTINUED 71	TRIP 17	WOLFELOWEY 7
ALBUMS 10	NEW 12	RE-ENTRIES 13	DISCONTINUED 71	FLAWLESS (GO TO THE CITY) 34	HELL 31
SINGLES 37	NEW 12	RE-ENTRIES 13	DISCONTINUED 71	TRIP 17	WOLFELOWEY 7

NB 3 Rds Prev WK Here 73

# Singles Chart

Rank	Weeks on Chart	Title	Artist	Label
39	6	THE HIVES WALK IDIOT WALK	Travis	1901/2181 (UK)
40	33	KYLIE MINOQUE CHOCOLATE	Capitol	02/04/06 (UK)
41	34	BASEMENT JAXX FEAT. LISA KEKULA GOOD LUCK	Parlophone	02/04/06 (UK)
42	17	SNOW PATROL SPITTING GAMES	XL	1901/2181 (UK)
43	NEW	BREED 77 WORLD'S ON FIRE	Relix	1901/2181 (UK)
44	10	ANASTASIA LEFT OUTSIDE ALONE	Albert Productions	02/03/03 (UK)
45	39	COUNTING ROSES ACCIDENTALLY IN LOVE	Capitol	02/04/06 (UK)
46	25	THE CURE THE END OF THE WORLD	Dunham	02/03/03 (UK)
47	NEW	BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	Atlantic	02/03/03 (UK)
48	7	SCISSOR SISTERS LAURA	Parlophone	02/04/06 (UK)
49	NEW	SECRET MACHINES NOWHERE AGAIN	Arctic	1901/2181 (UK)
50	47	OUTKAST ROSES	Atlantic	02/03/03 (UK)
51	54	JESSICA SIMPSON WITH YOU	Columbia	1901/2181 (UK)
52	44	ROYAL GIGOLOS CALIFORNIA DREAMIN'	Mercury	1901/2181 (UK)
53	NEW	CORNERSHOP TOPKNOT	Capitol	02/04/06 (UK)
54	6	TWISTA OVERNIGHT CELEBRITY	Aztec	02/03/03 (UK)
55	43	SMUJJ KO	Mercury	1901/2181 (UK)
56	40	ELVIS PRESLEY THAT'S ALL RIGHT	Capitol	02/04/06 (UK)
57	32	BADLY DRAWN BOY YEAR OF THE RAT	Capitol	02/04/06 (UK)
58	8	KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN	Capitol	02/04/06 (UK)
59	13	CHRISTINA MILLIAN DIT IT TOW	Capitol	02/04/06 (UK)
60	71	RAZORLIGHT GOLDEN TOUCH	Capitol	02/04/06 (UK)
61	41	PJ HARVEY YOU COME THROUGH	Mercury	1901/2181 (UK)
62	4	KATIE MELUA CRAWLING UP A HILL	Dunham	02/03/03 (UK)
63	NEW	NEW RHODES I WISH I WAS YOU	Mercury	1901/2181 (UK)
64	NEW	MASTER BLASTER HYPNOTIC TANGO	Mercury	1901/2181 (UK)
65	52	NELLY FURTADO FORÇA	Capitol	02/04/06 (UK)
66	10	BUSTED ART HOSTESS	Capitol	02/04/06 (UK)
67	51	VELVET REVOLVER SLITHER	Capitol	02/04/06 (UK)
68	50	4 STRINGS TURN IT AROUND	Mercury	1901/2181 (UK)
69	7	PETER ANDRE INSANTIA	Capitol	02/04/06 (UK)
70	64	JUNIOR JACK STUPIDISCO	Capitol	02/04/06 (UK)
71	31	MATT GOSS FY	Capitol	02/04/06 (UK)
72	NEW	THE POLYPHONIC SPREE HOLD ME NOW	Capitol	02/04/06 (UK)
73	6	SLIPKNOT DUALITY	Capitol	02/04/06 (UK)
74	NEW	RUFUS WAINWRIGHT I DON'T KNOW WHAT IT IS	Capitol	02/04/06 (UK)
75	49	KIMBERLEY LOCKE 8TH WORLD WONDER	Capitol	02/04/06 (UK)

## As used by Top Of The Pops and Radio One

Chart compiled from a set of 4000 UK radio stations. As used by Top Of The Pops and Radio One. Chart compiled from a set of 4000 UK radio stations. As used by Top Of The Pops and Radio One.



**13. Jennifer Ellison**  
Winner of reality TV show *Big Brother*. Liverpoolian actress Jennifer Ellison debuts at number 13 with *Bye Bye Bye* some 13 months after her debut single - a remake of Tompkinson's *Vampi's Baby I Don't Care* - reached number six.



**24. The Chieftains**  
The Chieftains follow up the number 23 single *Up At The Lake* with *Try Again* today, which debuts at number 24. Their 20th and 21st Top 40 singles are taken from their current album, also entitled *Up At The Lake*, which responds to TV and radio support for the new single by keeping it in the album chart.

## DOWNLOADS - TEST DATA

Rank	Title	Label
1	THE STREETS DRY YOUR EYES	Capitol
2	BRITNEY SPEARS EVERYTIME	JIVE
3	THE MUSIC WELCOME TO THE NORTH	VIRGIN
4	SCISSOR SISTERS LAURA	PARLOPHONE
5	THE BLACK EYED PEAS LET'S GET RETARDED	A&M
6	MAROON 5 THIS LOVE	J
7	RACHEL STEVENS SOME GIRLS	POYDOR
8	JAMELIA SEE IT IN A BOYS EYES	PARLOPHONE
9	SHAPESHIFTERS LOLAS THEME	POSTTRA
10	MCFLY OBVIOUSLY	UNIVERSAL
11	KEANE EVERYBODY'S CHANGING	ISLAND
12	ANASTASIA LEFT OUTSIDE ALONE	EPIC
13	JAMELIA SUPERSTAR	PARLOPHONE
14	KELIS TRICK ME	VIRGIN
15	USHER BURN	IMPACT
16	OUTKAST FEAT YAI	ARISTA
17	GIRLS ALoud THE SHOW	POYDOR
18	OUTKAST NOSES	ARISTA
19	WILL YOUNG LEAVE RIGHT NOW	IMPACT
20	MARCO WINANS FEAT ENYA & P DIDDY I DON'T WANNA KNOW	IMPACT

## DANCE SINGLES

Rank	Title	Label
1	SHAPESHIFTERS LOLAS THEME	POSTTRA
2	LOU LOEB REED SATELLITE OF LOVE 04	IMPACT
3	KINGS OF TOMORROW FEAT BAZ DREAMS	IMPACT
4	HAWANA FEAT BAZ DREAMS	IMPACT
5	DJ FRESH SUBMARTINS	IMPACT
6	ALDUD SEX & SUN	IMPACT
7	STYLES & GREEZE YOU'RE SHINING	IMPACT
8	BASEMENT JAXX FEAT LISA KEKULA GOOD LUCK	PARLOPHONE
9	RICHIE TONIGHT SUPERDISCO	IMPACT
10	ERICH PRYZOVANEA IN A DUT	IMPACT
11	TRICK FEAT SAMANTHA STOCK LET THE SUNSHINE THRU	IMPACT
12	FILL & FILL FEAT KAREN PARRY DISISLAND	IMPACT
13	MORFLO FEAT. ALDUD BLENDS BREAK DOWN THE DOORS	IMPACT
14	SQUAREPUSHER VENUS NO 17	IMPACT
15	4 4 SQUARERS TURN IT AROUND	IMPACT
16	ARTIST UNKNOWN LOLAS BOOGIE	IMPACT
17	CHIC THE FREAK	IMPACT
18	CLIPZ MONDRAAL/FRESH EVIDENCE	IMPACT
19	ORBITATIC TWINS LE FUNKY	IMPACT
20	FERRY CORSTEN IT'S TIME	IMPACT

## R&B SINGLES

Rank	Title	Label
1	THE STREETS DRY YOUR EYES	Capitol
2	DIZ HOW COME	IMPACT
3	JAKWON TIPS	IMPACT
4	USHER BURN	IMPACT
5	NINA SKY MOVE YA BODY	IMPACT
6	JAMELIA SEE IT IN A BOYS EYES	PARLOPHONE
7	MARCO WINANS FEAT ENYA & P DIDDY I DON'T WANNA KNOW	IMPACT
8	ESTELLE 180	IMPACT
9	MARKUS LEWIS NEVER LET LIKE THIS BEFORE	IMPACT
10	MARQUES HOUSTON FEAT JERMANE POP THAT BODY	IMPACT
11	KELIS TRICK ME	IMPACT
12	THE BLACK EYED PEAS LET'S GET IT STARTED	IMPACT
13	JAY SEAN FEAT RUSH RICH PROJECT EYES ON YOU	IMPACT
14	CASSIDY FEAT R KELLY HATE	IMPACT
15	MANIA LOOKING FOR A PLACE	IMPACT
16	BEVERLY KNIGHT COME AS YOU ARE	IMPACT
17	BRANDY FEAT KANYE WEST TALK ABOUT OUR LOVE	IMPACT
18	TWISTA OVERNIGHT CELEBRITY	IMPACT
19	NEED ROSES	IMPACT
20	ANDREW MAGEE	IMPACT

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NEW RELEASE  
Singles chart  
Album chart  
Top 10  
Top 20  
Top 30  
Top 40  
Top 50  
Top 60  
Top 70  
Top 80  
Top 90  
Top 100  
Top 110  
Top 120  
Top 130  
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Top 970  
Top 980  
Top 990  
Top 1000

# Albums

070804  
Top 75

There are just three new entries, the highest being the Chili Peppers' live gig at Hyde Park at number one, Lou Reed at 43 and Taking Back Sunday at 71. A quiet week indeed.

## TOP 20 MUSIC DVD

Pos	Artist	Title	Label
1	ELVIS PRESLEY	ALPHA FROM HAWAII	BMG (UK) 8962
2	ELVIS PRESLEY	18 COMEBACK SPECIAL	BIG Video 8497
3	THE STONE ROSES	THE DVD	Shirley 8276
4	KYLIE MINOGUE	100% LAUNDRY LIVE	Parlophone 82
5	GUNS N' ROSES	WELCOME TO THE VIDEO	Universal 8493
6	QUEEN LIVE	AT WEMBLEY STADIUM	Parlophone 82
7	CHER	THE FAREWELL TOUR	BIG Video 8493
8	AC/DC	LIVE AT DUNNINGTON	Epic 8292
9	ASIA	THE LAST VIDEO	Polygram 82
10	THE EAGLES	HILL CREEKS OVER	BIG Video 8493
11	CHER	THE VERY BEST OF	Warner Music 8292
12	VARIOUS	LATER... COOL BRITAINIA	Sandwich 93
13	WHO	THE WHO THE KIDS ARE ALL RIGHT	Warner Music 8292
14	BRITNEY SPEARS	IN THE ZONE	A&M 8292
15	THE DOORS	LA WOMAN - LIVE	Image 8292
16	ASIA	LIVE IN CONCERT	Arbly 82
17	VARIOUS	THE LAST WALTZ	BMG (UK) 8292
18	LED ZEPPELIN	LED ZEPPELIN	Warner Music 8292
19	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Music 8292

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## TOP 10 R&B ALBUMS

Pos	Artist	Title	Label
1	THE STREETS	A GRAND DON'T COME FOR FREE	Island 8292 (UK)
2	USHER	8701	Arista 8292
3	USHER	8701	Arista 8292
4	VARIOUS	ESSENTIAL R&B - THE VERY BEST OF R&B	BIG Video 8493
5	OUTKAST	SPEAKERBOXXX/LOVE BELOW	Arista 8292
6	VARIOUS	KISS PRESENTS R&B CLASSICS	Universal 8292
7	VARIOUS	HIP HOP LEGENDS	Sony Music 8292
8	D-12	D12 WORLD	Interscope 8292
9	VARIOUS	SAVES THE LAST DANCE (OST)	Melody Maker 8292
10	KANYE WEST	THE COLLEGE DROPOUT	Island 8292 (UK)

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## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist	Title	Label
1	KATIE MELUA	CALL OFF THE SEARCH	Dunstone
2	NORAH JONES	FEELS LIKE HOME	Blue Note
3	GUNS N' ROSES	GREATEST HITS	BMG
4	SCISSOR SISTERS	SCISSOR SISTERS	Mercury
5	USHER	CONFESSIONS	Arista
6	KEANE	HOPES AND FEARS	Island
7	JOSS STONE	THE SOUL SESSIONS	Mercury
8	GEORGE MICHAEL	PATIENCE	Angel
9	WILL YOUNG	FRIDAY'S CHILD	Sirius
10	ANASTACIA	ANASTACIA	Epic
11	THE STREETS	A GRAND DON'T COME FOR FREE	Island
12	BLACK EYED PEAS	ELEPHUNK	A&M
13	SNOW PATROL	FINAL STRAW	Felony/Melody
14	OUTKAST	SPEAKERBOXXX/LOVE BELOW	Arista
15	DODDI LIFE	FOR REAL	Cherry
16	FRANZ FERDINAND	FRANZ FERDINAND	Domino
17	LEANN RIMES	THE BEST OF	Curb/Arbly
18	MAROON 5	5 SONGS ABOUT JANE	J
19	JAMIE CULLUM	TWENTYSOMETHING	U2
20	NO DOUBT	THE SINGLES 1992-2003	Interscope

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# The Official UK

Pos	Artist	Title	Label		
1	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK	Warner Music 8292		
2	THE STREETS	A GRAND DON'T COME FOR FREE	Island 8292 (UK)		
3	SCISSOR SISTERS	SCISSOR SISTERS	Mercury 8292 (UK)		
4	KEANE	HOPES AND FEARS	Island 8292 (UK)		
5	SNOW PATROL	FINAL STRAW	Felony/Melody 8292 (UK)		
6	4	USHER	CONFESSIONS	Arista 8292 (UK)	
7	12	ANASTACIA	ANASTACIA	Epic 8292 (UK)	
8	9	10	AVRIL LAVIGNE	UNDER MY SKIN	Arista 8292 (UK)
9	6	14	MCFLY	ROOM ON THE 3RD FLOOR	Island 8292 (UK)
10	10	MAROON 5	5 SONGS ABOUT JANE	J 8292 (UK)	
11	8	40	DAMIEN RICE	0	Island 8292 (UK)
12	10	44	OUTKAST	SPEAKERBOXXX/LOVE BELOW	Arista 8292 (UK)
13	7	2	RACHEL STEVENS	FUNKY DORY	Island 8292 (UK)
14	7	2	THE HIVES	TYRANOSAURUS HIVES	Island 8292 (UK)
15	11	35	WILL YOUNG	FRIDAY'S CHILD	Sirius 8292 (UK)
16	2	2	VAN HALEN	THE BEST OF BOTH WORLDS	Warner Music 8292 (UK)
17	23	39	KATIE MELUA	CALL OFF THE SEARCH	Dunstone 8292 (UK)
18	14	22	JAMELIA	THANK YOU	Parlophone 8292 (UK)
19	25	25	FRANZ FERDINAND	FRANZ FERDINAND	Domino 8292 (UK)
20	30	30	JOSS STONE	THE SOUL SESSIONS	Mercury 8292 (UK)
21	47	47	THE BLACK EYED PEAS	ELEPHUNK	A&M 8292 (UK)
22	14	22	D-12	D12 WORLD	Interscope 8292 (UK)
23	11	11	MORRISSEY	YOU ARE THE QUARRY	Arista 8292 (UK)
24	6	40	USHER	8701	Arista 8292 (UK)
25	26	20	GUNS N' ROSES	GREATEST HITS	BMG 8292 (UK)
26	20	9	PHIL COLLINS	THE PLATINUM COLLECTION	Columbia 8292 (UK)
27	20	5	THE JACKSONS	THE VERY BEST OF	Mercury 8292 (UK)
28	21	5	RAZZLE	LIGHT UP ALL NIGHT	Sony Music 8292 (UK)
29	24	23	NORAH JONES	FEELS LIKE HOME	Blue Note 8292 (UK)
30	28	28	KANYE WEST	THE COLLEGE DROPOUT	Island 8292 (UK)
31	42	37	BUSTED	A PRESENT FOR EVERYONE	Mercury 8292 (UK)
32	25	37	BRITNEY SPEARS	IN THE ZONE	A&M 8292 (UK)
33	31	3	BOBBY DARIN	BEYOND THE SEA - THE VERY BEST OF	Mercury 8292 (UK)
34	34	21	KELIS	TASTY	Mercury 8292 (UK)
35	7	7	THE ZUTONS	WHO KILLED THE ZUTONS?	Mercury 8292 (UK)
36	22	2	SHAZNAY LEWIS	OPEN	Mercury 8292 (UK)
37	34	8	THE KILLERS	THE HISS	Island 8292 (UK)
38	23	3	EVA CASSIDY	WONDERFUL WORLD	Island 8292 (UK)

ARTISTS 1-2	ANASTACIA 7	BRITNEY SPEARS 32	KATIE MELUA 24	MAROON 5 10
AVRIL LAVIGNE 8	ASIA 16	D-12 22	KEANE 4	MELISSA MCINNES 38
BECKY G 48	BOB DYLAN 43	DODDI LIFE 15	LEANN RIMES 17	MICHAEL BUCKLEY 38
BIG BROTHER 48	BIG BROTHER 48	FRANZ FERDINAND 19	LORNA BURNES 44	MORRISSEY 23
BOB DYLAN 43	BOB DYLAN 43	GEORGE MICHAEL 8	MCFLY 5	NO DOUBT 20
BOB DYLAN 43	BOB DYLAN 43	JOSS STONE 16	OUTKAST 12	PHIL COLLINS 26
BOB DYLAN 43	BOB DYLAN 43	JUSTIN TIMBERLAKE 74	QUEEN 2	



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