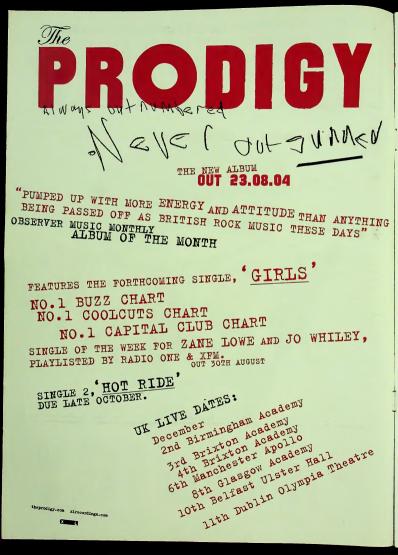


23.08.04



Inside: The 411 Brand New Heavies Beautiful South Ed Harcourt

FV

Labels cue digital-only releases in bid to top first download chart

Race on * for new rundown

Downloads

By Paul Williams

Labels are preparing to bombard the market with a series of digitalonly releases in a bid to top the UK's first official download chart.

High-profile acts including Westlife, Zero 7, Starsailor, Muse and Jet will be fighting it out for the accolate of the fighting it out for the accolate of the fight download number one, as labels step up their digital activity for the countdown's launch at the end of this month.

The first chart, which will be published on September 1, will also be marked by Radio Ones launch of an hour-long rundown.

the market by kanned one's failed on the standard of an hour-long rundown. The download exclusives will join a way of other digital releases either mirroring or pre-dating their physical equivalents and will further boost a market which has seen <u>Lon legitimate</u> downloads sold in the UK this year.

However, the volume of recordings being made available as digital exclusives is causing consternation among traditional record retailers.

HMV UK and Ireland managing director and Bard chairman Steve Knotl dismisses the latest digital-only releases as "gimmicks". Buthe believes labels' current policy of putting out digital exclusives will ultimately damage record stores 'which currently pay every-

Community radio

faces Ofcom cap

Community radio bosses are facing tighter restrictions on

funding for their stations

after Ofcom regulation

comes into force p4

body's wages in this business". "Many say digital distribution is the product of the future," he says.

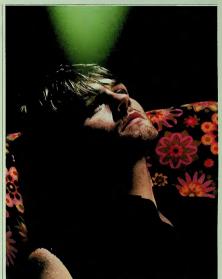
"It might be in 15 or 20 years' time - who knows - but it isn't today. It's a very small part of the market and to try to exclude record shops is causing bad feeling and will create bad relationships between the physical retailers and the labels."

Radio One controller Andy Parfitt says the download chart reflects a new side to music, which appeals to the station's target 10-to 0.0-year-old target audience. The network will feature the chart for an hour from form every Wednesday within Scott Mill's show. "We have always stood by the official singies chart and this will not be another official chartshow? he says.

Radio One's coverage of the new chart, which will be repeated in the Wes Batters-fronted Top-40 show on Sandays (followin a new deal menutated between the TBRcoverage and the original state of the the the the BBC's obligation to carry on-air cashing chards from the carry on-air cashing chards from some and a trailed on Radio One or Top Of The Props stating from the shows on September 5 and September 3 respectively.

Apple furious over Real move

Apple looks to put the brakes on interoperability drive after Real software creates iPod-friendly music files **p5**



┝┢

Sony BMG deal reunites stars

Solo artist Brian McFadden will be reunited – as a labelmate – with former bandmates Westlife after the union of Sony and BMG was finalised last Thursday.

The merger creates Sony BMG Music Entertainment, a 50/50 joint venture between Bertelsmann and Sony



The company will be num by a new management team, headed by the company SCI Ondreve Last and including COO Michael Smellie and GFO Kevin Kelleher. A beard of directors will be chaired by former BMG chief executive Rolf Schmidt-Holtz, and include as its members Lack, Sony Corporation's Sir Howard Stringer and Katsumi Tinas and Berefrisand. Suther. The statement to staff by In a statement to staff by

Corporation of America.

MW special: BBC Charter Review

Music Week launches a series of features examining the process which will decide the future shape of the BBC **p6-8** Lack and Schmidt-Holtz, the pair say the formal legal closing will be delayed in some territories, in most cases while regulatory clearances are secured.

CMP

McFadden, who recently signed to Sony Music via his management team's Modest Imprint, will see his debut solo album released in November, the month in which Westlife are to return with their fifth studio album for S/BMG. It will be their first album without their departed colleague.





MUSICWEEK

4)

CMP

Classified sales executive Maria Edwards (8315) Circulation manager David Pagendam

For CMP Information Group prediction manager Dense Preces (8322) Ad production Micky Hantra (8332) Classified ad production June Finske (1833) Publishing director Publishing director (8400,truste) Basiness support manager

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People



• The BBC is one of the most powerful vehicles for music - it needs to be protected.' - Editorial, p16

Your guide to the latest news from the music industry

East West boss leaves lahel

East West general manager Gareth Currie has left the major, just a year after becoming managing director Korda Marshall's first appointment. In a statement, Warner Music says Currle's position had been made redundant as part of continuing rationalisation and ahead of the rebranding of the major's two frontline UK labels WEA London and East West as Warner Bros and



Parlophone act The Beta Band last week announced that they would be /splitting up following a farewell tour in the autumn. It is thought that all four members of the band will continue to work in music and the arts. Radio Two's former controller Jim Moir is preparing to take on his former station by joining a bid by Celador Radio Productions to launch a rival station in Edinburgh. The group plans to apply for the city's new FM licence with a Radio Two style station called 4Life FM. Celador Radio Productions is a joint venture between Celador and radio production company UBC Media.

Jamaican rap artist Beenie Man last week issued an apology through his UK label Virgin in an attempt to clear his name of accusations of

homophobia. However, it was rejected by gay rights group Outrage, which has been conducting a high-profile campaign against the artist. Emap Performance finance director Gary Hughes has been promoted to chairman as the company seeks to exploit its cross-media strategy. Glasgow's new radio station Saga 2 105.2 FM has named three of its senters, Ex-Radio Civde presenter Dave Marshall will handle the midmorning show from 9-12pm, while

Angus Simpson will host the On The Move drivetime show. Bill Black will front Saturday and Sunday country music programmes. The station will launch on September 7. Mobile Music recognition company Shazam is looking to boost its domestic operations with the

appointment of a UK business development manager. Tom Clark joins Shazam after four years working with e-commerce consultancy Netde

Exposure

Marquee back in London, again

The Marquee Club will return to London again in September as another attempt is made to revive the spirit of the legendary venue. Its new home will be number one Leicester Square, currently the site of MTV's Total Request Live programme. Behind the revival is Plum Promotions, which also runs the Water Rats and Betsey Trotwood venues in London. The long-deleted all-star Help album in aid of War Child is being made available again today (Monday) via the charity's newly-launched downloads site. Tracks from the album are going on sale for 99p on warchildmusic.com, while, the whole album can be bought for £3.50. Haymarket Publishing is launching an entertainment magazine



The folks at EMI Music Publishing boarded the Cutty Sark in Greenwich last week to mark the signing of Nine Black Alps to a rldwide songwriting deal. The deal with the Manchester-base act comes after the record label race to sign them, which was won by Island for the world ex-US, and Interscope for the US. The band's EMI Publishing deal was secured by senior A&R vice president

Mike Smith and A&R manager Kenny McGoff. Smith says, "They are one of the most refreshing rock acts I have seen in a long time, with a definite international appeal." Nine Black Alps, who share management with Radiohead and Supergrass, are recording tracks for their debut album, to be released next year Pictured are the band with the EMI Music Publishing team.

this autumn for downloaders. The asyet untitled monthly magazine is being headed by staff moving over from Haymarket's gadget magazine Stuff Radio Two and 6Music have or and for the second their early support to SXSW 2005 by unveiling first details of on-air coverage for next year's event, Radio Two presenter Mark Lamarr and 6Music's Steve Lamaco will head live coverage and highlights from the four day event taking place in Austin, Texas from March 16 to 20. The two stations will host a UK talent night al the event in partnership with the BPI Charter Review special p6-8 Virgin Megastores will be

hosting a day of rock in its Oxford Street store on August 24 where bands such as Lostprophets, Biffy Civro, Minus and Reuben will play to 500 ticket winners. The nominees for the 11th annual Kercanel awards taking place on August 26, will be ounced on the same day. The MU is campaigning to boost

isic in pubs. p4 Community radio stations are

facing tighter funding restrictions, p4

Bottom line Officers in raids on pirate sellers

Anti-fraud investigators arrested 57 people in a grackdown on benefit cheats making a living selling nicate CDs and DVDS. More than half a million pounds-worth of pirated discs were seized in a series of raids on markets and car boot sales in the North East, East England and Yorkshire undertaken by Department for Work and Pensions investigators in conjunction with police, trading standards, BPI, MCPS and Fact Camden Council is seeking a series of anti-social behaviour orders (ASBO) against four individuals who work for advertising company Diabolical Liberties. The ASBOs are being sought against Diabolical Liberties managing director Tim Horrox and colleagu Anna McAree, Dominic Murphy and James Heiokway. A court hearing in the matter is set for August 11. Bristol mastering studio Optimum

Mastering says it has already secu a "brace of clients" following its official launch at the end of last month. Services on offer include CD mastering, vinyl cutting, digital editing and restora

Veteran French artist Johnny Hallyday last week was awards control by the Labour Court in Paris of 3,500 songs previously controlled by Universal. However, despite Hallyday's court victory, the major has suggested that any future exploitation of the catalogue by the singer will still need its approva Jamie Cullum received an IFPE

Platinum Europe award for 1n pan-European sales of his Universalissued Twentysomething album. David Gray's album White Lardon headed the July list with 3m sales.

while fellow Warner act Red Hot Chili Peppers' Greatest Hits won a

2m award, as did Sony's self-titled Anastacia album. EMI's Massive Attack album Protection and Sony's System Of A Down's album Toxicity iched 1m European sales



Placebo: album has topped French cha

Placebo's Sleeping With Ghosts album last week made a 50-place climb to the top of the French chart. 16 months after release, following a sories of live dates there by the hand A first-ever Placebo retrospective. Once More With Feeling, will be issued by Virgin on October 18

Sign here

Barclays backs **MMF** awards

The Music Managers Forum has secured Barclays Media as a category sponsor for its 10th ersary Roll of Honour Aw taking place on September 15. Barclays is backing the music manager of the year prize at the Hilton Hotel-held event in London Five awards will be awarded at the event hosted by Paul Gambaccini. Napster's UK operation is looking to mirror a newly-struck deal between its US operation and the United States military, giving all 11.5m active, reserve and retired military personnel and their families access to the music service through the centricmall.com website

Nova Sales and Distribution has signed a long-term sales and distribution deal with Paris-based distributor Night and Day, Nova will additionally look after a series of blues, jazz, dance and world music releases from French labels for the UK and Ireland

 US digital distribution company The Orchard has inked a deal with London independent label Fierce Panda to release its catalogue online, beginning with Coldplay's debut three-track EF Brothers and Sisters.

Cat Deeley, Vernon Kave and Popworld's Simon Astell have been lined up as presenters of Channel Four and E4's coverage of the V Festival taking place in Chelmsford on August 21 april 22

Record producer Ronnie Wilson whose credits include Eternal and Louise, has signed an exclusive worldwide production deal with newly-launched music/management company The One

EMI has signed a deal with the US label DFA. p4 Music Week's second-quarter

publishing round-up will appear in next week's issue.

2 MUSICWEEK MOBD4

News

News is edited by Paul Williams

✓ Channel launches weekly chart show and daily breakfast 25-minute slot to highlight new releases ✓ New C4 music shows to hit the TV screens

by Paul Williams

Channel Four is giving a double boost to music on TV by launching a weekly chart show and a daily showcase for new releases.

A television version of commercial radio's market-leading lit 40 UK countdown will begin airing at 10am every Saturday morning from september 4, while from next week a 25-minut breakfast show of new music, titled B4, will start going out every weekday.

Tt's great news," says BMG's director of TV promotions Jacqui Qualife, who welcomes the arrival of the two new high-profile terrestrial shows. "Even though digital is getting bigger and bigger and more are watching it, there are a lot of people who don't have access to it."

The arrival of Hit 40 UK will add to an already-crowded Saturday morning terrestrial market for music chart programmes with ITV1 breadcasting CD:UK and BBC2 offering Top Of The Pops Saturday. However, Quaife believes there is room for another music show.

"It's a crowded market but Channel Four at the moment is doing exceptionally well with T4 on Saturday and Sunday mornings and the audience figures are high," says Quaife. "T4 is also aimed at a slightly older market."

The half-hour TV programme will mirror the radio version of Hit 40 UK with the same presenter, same production company and a shared sponsor in the shape of Woolworths.

Simon Hirst, who with Katy Hill replaced Neil Fox as host of the radio version in June, will voice the TV show, which will be



Hirst: linking Hit 40's TV and radio shows

made by the radio show's production company Somethin' Else.

Hit 40 UK managing Zirector Rah Corlets says, "Hit 40 UK can now, through none production session with Somethin Else, offer the music industry the biggest radio audience, a huge TV audience and a massive music website. Channel Four will share the benefit of our audience clout and their support will keep our audiences growing." Hit 40 UKs TV debut comes

Hit 40 UKs TV debut comes after the brand's radio version moved further ahead of Radio One's rival Top 40 show in the latest Rajars. Second quarter figures announced a week ago show the ILR programme is now 675,000 listeners ahead of Its BBC rival with 3.6m listeners. It also overtook the Radio One programme in the 15- to 24-year-olds market for the first time.

Alongside Hit 40 UK's Channel Four Jaunch, labels will have a chance to plug their forthcoming releases to a terrestrial TV audience every Monday to Friday for at least the next eight weeks. From next Monday (August 16), B4 will be broadcast in a 25-minute slot from 6.50am and will feature only pre-release music. The duily programme has been created by production company Chart Show Channels, which was previously responsible for The Chart Show which ran weekly on TTV for 12 banched a series of music channeds on the Silvy digital platform, ranging from a chart hits service to one aimed at a pre-school mariet. The latest, B4, launched three weeks ago and output from this will feed the Channel 4 prolin a first for the Chart Show

In a first for the chart shows programming, which usually conveys information through pop-up messages running over the videos, it will feature a voice-over. And the Monday of every week will only feature videos of singles released that day, a feature which will be heavily flagged up by the programme.

The launch of the programme will ropresent the Chart Show team's strongest terrestrial presence since the demise of the longrunning ITV programme six years ago. It is also believed to be the first time a purely music programme would have been broadcast by a UK terrestrial station on a daily basis.

Chart Show Channels chairman Keith Macmillan believes the programme could become the core of labels' promotional campaigns. He adds, "Our intention is to deliver a great early morning show for the viewer and we would like to think we can take on radio."

Although B4 is initially scheduled for eight weeks, if it is a ratings success Channel Four will consider commissioning it to run across the year.



Rooster: set to play at the London festival's rock night on September 7

Top new acts gear up for Showcase festival

London's Gity Showcase festival has unveiled the first batch of names to appear at this year's week-long series of events, building on the success of 2003's line-up which featured thenunknown acts such as Keane, Razorlight, Amy Winehouse, The Gitterati and Janie Scott.

The event takes places from September 6 to 10 with evening gigs held at the 100 Club and The Borderline. The gigs are in association with Xfm, Metropolis Music and Music Week.

Early highlights include London band Rooster who play at the rock night on September 7, which will also feature Divine Rights Of Kings and The 'Ga'Ga's. Radio One's Bobby Friction & Nihal will present the Asian night, which will feature Swami and Sonik Gurus. Music Week will once again be hosting the singer-songwriter evening at The Borderine on September 9, which will this year feature Nate James, Adem, Joff Wink and Sarah Bennett. Last year the MW evening showcased some of the first public performances by Army Winchouse and Jamle Sott. The alternative showcase,

which last year featured Keane, will be presented by Launch/Yahoo! and will include performances from Apartment and Lopez.

City Showcase will include a wide range of daytime events offering unsigned acts the chance to gain live experience. In addition, a schedule of daytime workshops at the London College of Fashion will offer industry advice. Further information about the event along with ticket information can be obtained at www.cityshowcase.co.uk.

THE MUSIC WEEK PLAYLIST





THE BPI AWARDS ALBUMS Varicos - Clubland 5 (platinum) Jamelia -Thank You (platinum) Twista - Kamikaze Various – Rush Hour (gold) Various – Young, Gifted and Block 2 (silver)

Watchdog move is boon to commercial radio interests Ofcom puts limit on community ad cash

Radio

by Robert Ashton

Community radio bosses are facing tighter restrictions on funding their stations, in light of new Ofcom guidelines aimed at protecting smaller commercial operators.

In a bid to address commercial radio concerns that community stations could cannibalise advertising in a small broadcast area, the radio regulator has unveiled proposals to cap advertising levels for not-for-profit services.

The new Ofcom guidelines come after the DCMS redrew its draft Community Radio Order by adopting a multi-funding approach for the sector and putting a 50% upper limit on income generated from one source.

Under the new hwy adopted by Ofcom in its 33-page Licensing Community Radio document published last week, no community radio stations will be allowed in anexa where a commercial station is broadscating to less than 50,000 people. A commercial station people. A software that the bealbowed to overlap the coverage fower than 15,0000 assilution its region, but the community station will be prevented from gaining any income from advertising or sponnorbip.

Where the catchment area is more than 150,000 adults and a There is sufficient in the Ofcom proposal to protect smaller radio stations

Paul Brown, CRCA chief executive

community station and commercial operator co-exist, the community service must derive at least 50% of its income from sources other than advertising and sponsorship such as charities, donations or community fund-raising.

Commercial Radio Companies Association chief executive Paul Brown says he is pleased with the changes because they go some way to ensuring that community radio is "genuinely different" from local commercial stations and ease the financial worries.

"The obligations on community radio are now greater than under the draft Community Radio Order, so there is sufficient in the Ofcom proposal to protect smaller radio stations," says Brown.

However, the view from two community stations set up under the 2001 Radio Authority access radio pilot scheme is that some ewe services will be hit hard when they start broadcasting next year. Ofcom is expecting hundreds of applications for one of around 50 community radio licences initially available in "one or two" UK cities and urban areas. Lol Gellor of Hackney's Sound Radio is already "aught in a cash-flow eriss" and believes he will need to invent new income streams based around the community he is serving if he is successful in gaining a new licence.

"We already do a lot of live events in the community, but we are going to have to be more sophisticated," he says.

Ed Bavter of arts-based Resonance FM ussi imaginative funding methods already including CD and T-shitt sales, film screenings and live events. "Often they are free, then we go around with the bucket afterwards," he says. Tt's difficult to get grant money and a lot of local authorities are not in the loop, so it's always been difficult to get funding. Now it could be even more difficult."

Around 500 applications for the five-year community licenses are expected to be submitted to Ofcom by the November 23 closing date. And some of those are also expected to come from existing pixter andio stations. An Ofcom spokeswoman asys because pirates say they are "serving the community", the new licences should be attractive to them.

However, one source doubts pirates will want to swap their illegal status for community radio because they can often earn more outside the law.

New York's DFA team sign deal with EMI UK

EMI Records UK has signed a label deal with cutting-edge New York production team DFA, aka Tim Goldsworthy and James Murphy.

Under the agreement, DFA Records will release material by acts including The Juan Maclean, Delia Gonzalez and Murphy's own acclaimed act LCD Soundsystem. The label's first release with this major will be a three-CD compilation on October 11,

The second secon

The Rapture went on to sign a long-term albums deal with Mercury UK, which will shortly

release the group's second album. DFA label manager Jonathan Galkin says, 'After shopping both the Rapture in 2002 and then LCD Soundsystem this year for bigger homes, we met every indie and major and, through it al. EMI never lost touch with us. Even after the Rapture were signed to



DFA: uniting with EMI

Universal, they were still there for us and this helped turn the LCD deal into a DFA Records label deal.

"Keth [Wozencord], Terry [Felgate] and Matt Edwards truly understand and appreciate what we are trying to do, culturally and globally - from the clubs we inhabit to the dance-rock crossover scene we want to expand upon - and their staff want to help us do it and find a wider audience than the underground new we now have."

underground one we now have." Early 2005 will see the release of the highly-anticipated debut LCD Soundsystem studio album. All four previous LCD singles have been awarded single of the week status by *NME*.

MU aids pubs with live music guide

The Musicians' Union is hoping to create thousands more live music venues by producing a live music kit to guide publicans through the legal minefield of the new Licensing Act.

The law, which comes into force on November 7 2005, is viewed as a golden opportunity for the MU and others in the live music arena to persuade licensed premises that anything from a reck tribute act to a solo planist can help multiply their alcohol sales.

The music kit, which will be sent out to thousands of landlords in November, will provide information from public liability insurance to draft gig contracts for bands. Other issues tackled in the pack include health and safety, PRS/PPL requirements and payment of artists.

The kit is designed to encourage more of Britain's publicans to tick the necessary boxes in their licence application and enable them to mount gigs and entertainment in addition to selling alcohol.

Home Office figures indicate that under the previous licensing system, which included separate Public Entertainment Licences (PELs), around 5% of licensed premises - equating to approximately 4,000 pubs had the right to stage live music. The MU initative is designed to substantially increase that.

The new Liconsing Act 2003 reforms the old legislation dealing with alcohol and entertainment into a single system and scraps the old "two-in-a-bar" provision, which many pubs used to get around PELs.

The new licence will cost between £100 and £500 depending on the size of the venue and the fee is the same even if the licensee wants to provide entertainment.

The MU's communications official Keith Ames says it wants to support the licensing industry as it prepares to apply for the new licences - they can begin registering from February 7 2005 – and persuade pubs, bars, hotels and restaurants that music ean help shift more than bottles of beer.

"We are trying to encourage more people to apply for licences that will include a live music clement," he says. "The last thing we want is for people to get scared of the paperwork."

Jazz FM Enterprises is as p re-branding itself as Enterprise bar Records and creating a sister tabel for Hed Kandi. The new imprint. One Two Records, will be overseen op by Enterprise managing director Horace McDonald and will sign catabilished acts that already have lab

a proven track record and fan base. McDonald has signed the Brand New Heavies (pictured above) to One Two, which will operata alongside the five-yean-old Hed Kandi, which has established Itself as a cutting-odge lifestyle label. "The business model is

changing and this is similar to Sanctuary," says McDonald. "We understand sout, finit and dance and there are capable artists in old that area." The first Brand New Heavies single, Boogie, is slated for release on October 4. Both labels will go Urough Pinnacle.

as robert@musicweek.com

Digital is edited by Joanna Jones



Real's iPod-friendly music converter brings new focus to the debate over 'interoperability' Harmony software upsets Apple

Downloads

by Adam Woods

RealNetworks' audacious challenge to the chastity of Apple's FairPlay copy protection software a fortnight ago has further enshrined "interoperability" as the music industry's favourite eightsyllable buzzword.

The launch of Real's iPodfriendly Harmony software at the end of July offered music users the ability to convert tracks from Real's Rhapsody store into iPodfriendly files

In the face of Real's initiative Apple compared its competitor to a backer and announced that it would be investigating its legal options; it also immediately promised that future iPods would be ured against Real's tracks.

But even as US iPod owners thrilled to Real's announcement Apple's furious reaction served as minder of the bardware indus try's continuing refusal to tear down the walls between services at this stage of the sector's development.

In January, it looked like the ice melting as Apple signed a deal to develop a Hewlett-Packard branded iPod amid suggestions that it was relaxing its isolationist stance. At the time, Apple chairman and CEO Stove Jobs referred disapprovingly to the "balkanisation" of digital music - a reference to the fragmented array of incompatible proprietary technologies.

For a music industry aiming to

maximise download sales Apple's restated commitment the maintenance of monopoly on the sale of tracks to users of the market-leading iPod is a problem - not least because it reflects the power struggle taking place across the portable music hardware industry as a whole.

Companies such as Apple and Microsoft and Sony are all staring at each other, sceing who will blink first," says Beggars Group head of new media Simon Wheeler. "It would be far better for everyone if you could play whatever music you wanted on whatever device you have. The process of converting peo-ple from physical to digital is hard enough as it is."

The central issue is that the DRM systems which the major cord companies

damand before they will license tracks to online

services have a parallel use as tools with which hardware/software companies can build and safeguard market share.

Sony's Connect service ar Apple's iTunes Music Store both ed exclusively into the compa nies' respective portable music players thanks to their proprietary DRM systems, while Microsoft's much anticipated launch into the music market later this year can only add further barriers

Ironically, the vintage MP3 format, which is favoured by none of the majors, offers just about the



HEND

F II -

Pod: now compatible with Real software

0 ...

only neutral file technology, a an be burned onto CD and then migrated into any portable music er, including the iPod.

'MP3 is what the public has chosen as its format of choice," says Wippit CEO Paul Myers, which offers a library of indie label MP3s ongside copy-protected majo label content. "It may not sound as good, it may not be as small a file, but they can do everything with it that they can do with a CD.

Just days before Real fired its shot across Apple's bows, the Digital Media Project - a notfor-profit organisation whose members include Leonardo Chiariglione, the Italian founder of the Moving Pictures Experts Group (MPEG) which developed the MPEG-1 stan-dard on which MP3 is based led a call for standards to bridge the gap between devices in the digital music world

"The digital media market is in gridlock, lacking both a moral and technological framework and a strategy for the future," said DMP cofounder Thomas Curran in a speech at the organisation's meeting in Osaka, Japan. "Standards governing the interoperability of digital rights management technologies are essential."

At this stage there is little the music industry can do to intervene in what is

effectively a battle for control of another industry altogether giv that the music download market is dwarfed in value by the bur-geoning portable devices market. What's more, from a business point of view, the current stalemate is unique, in that it is both a traditional format war and a tussle for supremacy between competing retailers.

"In the same way that we don't influence who opens what shops in which high streets, it is really up to the hardware owners to battle it out," says Universal Music new media director Rob Wells, "The hest solution we can find is to make our repertoire available across as many platforms and with as many players as possible."

There are signs that not even the key hardware players expect the deadlock to be a permanent one. Robert Ashcroft, Sony Network Services Europe senior vice president, who presided over the UK roll-out of Sony Connect, declared before the launch that ultimate interoperability is "a key element of our vision". However unlikely it may sound, speculation also persists that even Microsoft and Apple have discussed a possi-

Historically, there are two precedents which predict contrastmarket. The spectre of VHS vs Betamax in the early-Eighties is always evoked in the event of a format war, but the more recent example of the entirely fragmented games console market suggests another possible rout

'It is not the end of the world [if interoperability never comes] because there are three or four dif-ferent platforms in the games industry and that obviously works. although they have much stronger brands," says Wheeler

What is certain is that the current conflict offers no value to the music industry, most of whom will agree with Wells when he says: We just hope they get their ducks in a row as soon as possible."

US giant offers piracy solution

While the likes of iTunes, Napster and Real fight for market share in an increasingly crowded retail space, it is companies such as Loudeve who, behind the scenes, are truly benefiting from the recent digital boon

The US company, which took centre-stage with its acquisition of UK-based OD2 in June, is one of a handful of firms who oversee conversion, storage, tracking and delivery of digital music. Its purchase of OD2 left only one other sizeable company with the capacity to compete - The Orchard, another American company that deals mostly with independent label content. However, Loudeye, which is

headed by CEO Jeff Cairns, has been in the digital space for more than seven years and during that time has extended its offerings in various directions. The core aspects of the company inclu the digital storage and delivery division, but it also provides



Loudeye: multi-million Media Centre

siness-to-business web solutions such as effective content management systems and, m recently, the Overpeer service, which is designed to protect

against illegal peer-to-peer usage According to Loudeye's first quarter results for this year. enues had decreased from £1.8m in the same period last year to £1.04m. The cause of the decline was mainly attributed to the purchase of Overpeer in April, plus the expansion of its

nanagement team and the vement of its media centre which holds and tracks 4.5m songs and cost £40m to build

Loudeye provides a three-tier digital offering to record labels d online retailers: a simple digital conversion and delivery system, a DRM system which will support any number of retailers, or a complete white label service which OD2 originally supplied to the likes of HMV and MSN. While Loudeye already supplies the majority of Napster, iTunes and Real's content, it is the Overpeer service which could propel the company into the spotlight. Naturally, Loudeye is hesitant

to reveal the actual technology which prevents illegal file-sharing and, while various games and films companies are trialling the product, much of the global music industry is yet to embrace Overpeer, despite reports from Loudeye that it can prevent 90% of illegal downloading.

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The BBC: music's cha

This autumn is a key period for the BBC, as the process which will shape its future - the Chart in the music and broadcast sectors, and we hear from BBC music and radio boss Jenny Abram

The final quarter is always a crucial one for the music business, but this autumn holds more significance

While the music industry mulls mergers and new business models. a crucial debate will be raging on the future of arruably the most potent vehicle for music - the BBC.

The Corporation's Charter Review arrives at a key point in the final few months of the year. With the first round of consultation now complete the next four months will set the tone for the first Gowernment Green Paper which is due for publication before the end of the year.

It is the latest stage in a process which began at the end of 2003 and will not conclude until the beginning of 2007.

The importance of the BBC to the music sector is undisputed. rom Radio's One, Two and Three, 1Xtra and 6Music on the radio side, through to Top Of The Pops, BBC3, Later With Jools and much more in TV, no other single medium offers such riches.

In 2003/2004, the Beeb played 43,051 hours of music across its radio networks and devoted 1,736 of television hours to music pro gramming, making it by far the most influential tastemaking body

"The BBC is critical to the record industry," says Beggars Group chairman Martin Mills. "A public broadcasting service not linked to commercial concerns is of massive value in allowing new music - and music not determined by advertisers - to be heard!

EMI Music chairman and CEO Tony Wadsworth adds, "The support for music from the BBC is od, but it could always be better. The quality of what they put out is strong on both TV and radio. My concern is that the standards a kept up."

interest in the review of the BBC's charter. Among the 200 companies or organisations to make sub missions to the DMCS-led review are some 15 with a connection to music, including the Music Busi-

affairs advisor Sara Conway, who played a part in putting together the MBF and BMR submissions. says, "The work and the services provided by the BBC touch almost every aspect of the music industry. Music is undeniably a central part of the BBC's core activity and an integral part of the BBC's scheduling across all its broadcasting platforms. This is emphasised by the fact that the BBC itself is the biggest commissioner of music in the world

and Songwriters chairman David Ferguson agrees. "[Charter renewal] is probably the most important issue facing the academy at the moment," he says. "It is not just a pop music question."

Calls for changes

The strongest advocates for change within the BBC are, predictably, those within the commercial lobby. By and large, however, even com mercial broadcasters fall short of calling for the ultimate sanctions against the BBC; only extremist Beeb-bashers such as Kelvin MacKenzie go as far as to call for privatisation of Radios One and vo. There is little air for calls for the licence fee to be taken away either, although some would lik the revenue generated to be shared out among other broadcasters.

radio programming Mark Story believes in BBC independence and is realistic about the need for healthy ratings, but also wants the Corporation to stand up against

There has been no shortage of ness Forum (see panel below), British Music Rights public

British Academy of Composers

Emap's managing director of



Supporting music: (clockwise from top left) Busted on TOTP; Glastonbury; Natalie Imbruglia at One Big Sunday; Steve Earle & Joan Baccal

nmercial pressures. "We don't want to see any privatising in BBC radio as we see value in those services," he says "And we don't believe they should be made so unpopular that no-one wants to listen to them. But they must have a real public service

A public broadcasting service not linked to commercial concerns is of massive value.

Martin Mills, Beggars Group

mit and that means promoting UK music."

The power of the BBC in championing both new music and reper-toire from the UK is at the heart of most music-related organisations' submissions to the DCMS. And the BBC is keenly aware of the value in stressing its continuing support of UK music. Twelve months after some record executives voiced concern at a perceived lack of playlist support for homegrown acts by Radio One, the corporation recent ly made much of a statistic which showed that 45% of its playlist in 2003/2004 was made up of output from British hands

BBC director of radio and music Jenny Abramsky underlined this in her address to the Radio Festival last month, insisting that the Corporation can offer a commitment to live and new music which the private sector cannot match. "Commercial radio, understandably, reflects what the public likes, but you need the BBC supporting music at its roots and across the board, if public taste is to grow," she said. "And the music industry needs public taste to grow."

The Radio One conundrum is not without its contradictions though. A Governors' review of

recorded). The BBC's value is in its contribution to the country's social and cultural development" and it should be up to external regulators to decide how well it achieves this, it save

Commercial Radio Companies Association

Suggests BBC Racio's means of funding should give it a different purpose to that of commercial radice licences for BBC Radio should include format descriptions" ensuring they complement rather than imitate

rvices published last month highlighted that qualitative research found the station was "projecting a 'relentlessly single' image". In other words, its output was considered too targeted at the young and listeners wanted the station to be "less intense about its music" and to play more older music - precisely the kind of mainstream content which wins ratings but attracts criticism from the com

R1 & 2 take on critics

now being addressed a Radio One controller Andy Parfitt, who believes that if Radio One is judged on its support of British music as part of the charter review, it will pass with flying colours. "If that is a prevalent issue, then 1 would say bring it on," he says.

The reality, however, is that Radio One is not the radio service which is attracting most attention, as was the case during the debate

Views from the music industry

British Association Of Composers And Songwriters

Welcomes the BBC's role as a lead player in development of digital racio the diversity of output regionally and nationally. Believes its output should not interests - especially in relation to the "playlist" system: that it should be a npion of British music across all genres; and that raising revenue from

commercial services is positive, but strongly opposes its practice of insisting on the assignment of creators rights and any involvement of BBC Worldwide in directly commissioning

Believes the dual role of the governors as regulators and managers is not working and that seeks a creators' voice on the board of governors.

British Music Rights

Says the BBC must be allowed to take risks, support new talent and educate the public about copyright as part of its responsibility to media literacy. It is unpressary to place all of the BBC under the result of Ofcom

Chrysalis Group

Believes the BBC should be concerned with audience reach (the number of listerers who use its service at some point) rather than seeking to maximise audience share (the share of all listening and viewing hours

commercial services in peak and off-peak periods. If an independent regulator is appointed, it should be able to respond to changing market conditions or there should be a five-year review. it adds.

> Believes BBC Radio should continue to be publicly funded, but the process should be transparent. And says BBC Radio should not have access to commercial funds of any kind, including those used to pay for BBC marketing or events whether or not broadcasts are made from them and that it should not

credit sponsors on-air

mpion up for review

riter Review – reaches a critical stage. MW examines the main issues and talks to key players msky. Next week, we look at radio, before focusing on TV. Jim Larkin and Martin Talbot report



F lok Awards: Sonar: Manumission in Ibiza

re-empting the 1997 Charten al. This time, it is Radio Two which is under focus and the clean target for the commercial radio sector. One observer says, "They are obsessed with Radio Two. That's all that the CRCA submission talks about."

While the commercial radio lobby would insist that this is an exaggeration, it is true that Radio Two has become a bigger issue in the 10 years since the last review, when it has pulled in ever increasing numbers of the mature, music loving - and cash rich - audience sought after by the commerci radio sector. Radio Two controller Lesley Douglas's response is to dis miss those who suggest that her station has encroached on others' territories. The perception that Radio Two is now a completely different station is exaggerated, she says.

"Our morning has not changed for 11 years - Sarah Kennedy, Ken Bruce and Terry Wogan," she says. We still do religion in breakfast. And yet the audience has gone up 2.5m. We just got smarter. Terry Wogan became hip again and con nected to an audience, used e-mail cleverly. The audience is changing

Concern remains among BBC insiders that the station could be subject to more stringent regulation, pushing it to the margins, targeting an older audience - the mildly unappealing "40-to-dead demographic", as one puts it - and restricting future development.

The regulation issue

Regulation is the issue which reoccurs most regularly in debate over the BBC's future. And, even if the argument is driven mainly by fallout from the Hutton Inquiry, it has a music facet to it, too.

Chrysalis Radio chief executive Phil Riley broadly welcomes what he views as Radio One's improved support of British music in the past year, but believes regulation would further reinforce its position. "This needs to be enshrined in a remit and it needs to be applied to all times of the day, so they're not just playing Beyoncé or Eminein during the daytime and filling the night time slots with specialist

I want an external board of governors and a vertical structure of decision making. David Ferguson, Bacs

music," he says

Emap

Equity

One option suggested by Riley is a stipulation that 50% of Radio One's output is new music and 50% is UK music.

It is not just commercial broadters who advocate greater controls either. Bacs' chairman Fergu son says, "The BBC is crucial to the

a broadcaster and "prohibited from

through its services. Says revenue-

Emphasises the BBC's key role is in

setting programme standards and

information-rich and the information

drawn to subscription channels".

poor, as more quality programmes are

bridging the gap between the

promoting any commercial enterprise

under license to commercial operators

music industry, so I don't want to see any of it whittled away. But that doesn't mean there aren't opportunities for change, especially in the way it's governed. I want an exten nal board of governors and a much more vertical structure of decision making which is less afraid of taking risks and making mistakes.

Many in the commercial sector have called for Ofcom to be put in charge of regulating the BBC's out-put, a prospect which even some highly-placed BBC executives acknowledge is a likely outcome of the Charter Review

Like many, GWR group operations manager Steve Orchard voic-es concern that - unlike with the BBC - his service is subject to the testing scrutiny of Ofcom, which imposes stricter format regulation.

Technological debate

In laying out a future platform for the BBC - which will happen anywhere between 2011 and 2016 - a crucial part of the debate centres on its ability to utilise and develop new technologies

Controller of BBC radio and music interactive Simon Nelson, whose responsibilities include the internet as well as digital radio and TV and mobiles, says the BBC has already played an important role in driving take-up of digital radio and that its mle as an educator in other areas can benefit the public and commercial rivals alike

"Many people find digital music confusing and we have a public service role to play in demystifying the technology," he says. "People need brands, personalities and expertise they can trust to guide them to the music they like

The freedom to continue evolve its services is highlighted as a crucial element in maintaining the continuing viability of the BBC' Some sources voice concern that restrictions on the Pre

What is the Charter Review?: understanding a complicated process

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understandings to Castry Review Is, esteriting a process through which the Darastment for California of the California operating and the California operating and

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conducted by the DCMS to gather the public's views on the corporation. The publicication of a report outflining what the public thinks about the Beeb followed on July 20, when Lord Burns - the Government's independent advisor on

agazines; the cross subsidy afforded to BBC Worldwide from publicly funded resources; and the preferred partner status of BBC Worldwide

Independent Society Of Musicians

Keen defender of the BBC, seeing it as the only broadcaster which gives classical music the attention it deserves.

Music Business Forum

Believes that, on radio, music should be niven the "support and prominence it. deserves" and there must be distinctive

be objective advancement of the Courter between the Courter betwee

Creators Rights Alliance

Says it would like to see the BBC's role as the largest employer of creators in Western Europe "nurtured and developed" as innovations in technology bring opportunities in broadening participation and training. Also believes that the activities of BBC Worldwide should be curtailed where they abuse the rights of creators and strongly believes "the licence fee is the only viable way to fund the BBC". Structurally, the strategic and regulatory functions of the BBC Board should be separated,

Future publishing group

Says the BBC should license magazine Calls for the BBC to be clearly defined as production to publishing partners and concentrate on core skills. Calls for sale of all magazines, except the Radio Times generating activity should be carried out

GWR Group

Supports the public funding of the BBC. but says this must have a clear and distinct purpose it should complement commercial radio and not overlap with it.

Highlights three areas of concern: the use of air time to promote BBC Worldwide

people take up work in the creative industries, it says the BBC has a key educational role to play towards creators and creative entrepreneurs in how to arm a living from music. Argues that the BBC should also educate the young to appreciate music and that British music of all genres must be presented in an accessible way to the widest possible audience. Commercial services should be complementary to its public service role while rights owners must be able to negotiate fair terms on a free market commercial basis, it adds. ► p8

local level services. Meanwhile, as more

416 Beeb's commercial activities could see it left behind as commercial groups such as GWR and others develop download services which provide a joined up service

Some believe the future model for radio rests on the hand-in-hand use of digital technology, allowing consumers to use such capability interactively - downloading music as they hear it on air, for instance. Any limit in this area will affect the Corporation's ability to compete, it is argued.

Nelson adds that much of the BBC's developments to date already enhance its public service role, while giving the public easier access to a wider range of music

"We've pioneered in a number of areas by looking at how we can make the experience better for listeners rather than how we can make money, which is the primary concern of a commercial service and as a result we've led the way for a lot of the commercial providers, he says, "We've made only a marginal investment, but have vastly

We've pioneered by looking at how we can make the experience better for listeners

n. BBC

expanded access from the days we could only offer five linear servi

Through its online Radio Player, the BBC already makes programmes available via the internet for seven days after transmission. allowing for otherwise niche shows to be promoted to wider audiences. Nelson highlights Gilles Peterson's Radio One show, which can be linked to online and promoted to a listener who might like dance or jazz music but would never tune in to the national pop station.

There are plenty of well-rehearsed objections to the BBC's online and digital operations, however. The BBC's access to massive funds from the public purse creates an uneven playing field, say critics; its BBCi service arguably offers the most sophisticated online news service in the world. The BBC argument is that this simply results in high-quality services, while the commercial lobby insists that it prevents a non-public offering from entering the market.

As one supporter of the con mercial lobby outlines, "The BBC is producing one of the best websites in the world and it's free to every ne. A commercial service has no chance of competing if it has to charge for access.

Digital boosts TV

One key area where digital tech-nology is already helping BBC music output is in TV.

Figures released in this year's annual report make fascinating reading: while BBC1 offered just 66 hours of music and arts co age in 2003/4, alongside BBC2's 289, digital channel BBC4 offered 1.213 hours, enabling the Corporation to significantly increase its contribution to the sector.

True, critics say this has put music into a digital ghetto, but as the digital roll out continues, millions more homes will have access to this output, which represents the kind of public service the music industry is looking for. Besides which, the BBC stresses that this BBC4 coverage is an addition to. rather than a replacement for. music on its analogue channels

Key to TV music strategy is the linking of the BBC's music offerrs across various channele BRC Television head of arts commissioning Franny Moyle says, "We can lead people across from One to Four in a similar way that Amazon says 'if you like this then you may also be interested in this'. For example, we did a series on Elgar on BBCI which was fantastic and a lot of people responded to it, but what we could then do was say 'there's more to come on Four

But, says Moyle, the real strength can be seen when different media combine for special projects. One such project is already in the pipeline. She says, "We plan to do something of the scale of the Big Read, but on a musical theme, which will link radio and TV which is when the BBC is at its very best. We have the power to really address the nation and get it thinking about music."

The BBC clearly sees digital hnology as the key in its aim to achieve both ratings and respectability, combining what are, after all, old Reithian ideals of the Corporation existing to educate, inform and entertain. The period of the next Royal Charter offers a huge opportunity for the BBC to music better than ever

Whether it will be allowed to do may well be dictated by the next four months of debate

Council Pamra, PPL and VPL

Music Publishers' Association

Believes the BBC's role as a public service

and supported. Music should be expressly

included within the BBC's regait and the

Corporation should invest more in arts

and music programming, it continues: It

homegrown talent and continue to reflect

should be more committed to

The BBC's head of radio and music Jenny Abramsky answers MW's questions on the Charter Review

something which is going to

stimulate them In a fragmented

digital, music marketplace it will

become more important that our

presenters can provide a guide to

the best or most interesting music

nacq, Zane Lowe, Stuart

What changes, if any, would you

like to see emerge through the

charter review process? "I hope that out of the charter

process a transparency will become apparent. BBC Radio has

a portfolio of services to be proud

of our commitment to new music,

British music and excellent music,

We need to move further into the

digital age with confidence and

build on our role in bringing the

listeners - regardless of age or social grade."

How do you feel about playlist

"I would not like to see quota

imposed. The development and

reflection of music is an organic

and creative thing. Quotas can

supporters of the best and most

said that Radios One, Two and

Three will remain committed to

supporting British music - that is

part of our role in building public

eresting music. I have publicly

ultimately limit our role as

certain types of music?

quotas to ensure a commitment to

best of the digital age to all

- I would like to see recognition

presenters such as Steve

Maconie & Johnnie Walker,

What public service value can the BBC bring to music coverage that cannot be matched by the commercial sector?

The BBC can take risks that the ercial sector cannot, or do not, wish to take. This can be represented by cross-genre aborations such as Will Young's ork with the BBC Cond Orchestra, or Craig David's with John Dankworth and Cleo Laine The BBC can give artists and music time to develop in a way which is difficult in an arena of commercial pressures and return shareholders, So, for instance, Radio One's support and development of Britpop in the Nincties was something which resulted in commercial success but was not driven by it. The music which never receives commercial success is just as important as the music which does succeed. Creativity needs the freedom to fail, in order to provide a test of

public taste" How does the BBC's expanding digital service fit into the public service mandate?

The new digital services, such as IXtra and 6Music, build on the BBC's public service music remit. 1Xtra provides a service for a part of the UK population (who are licence payers) to receive a service which reflects their needs and tastes. 6Music bridges the musical gap between Radios One and Two, serving that part of the population whose significant influence are punk to dance. And 6Music gives licence payers the opportunity to hear classic BBC recordings again. Classic concerts from Jimi Hendrix, Frankie Goes Hollywood and The Rolling Stones combine with further chances to hear high-quality documentaries, om across the BBC's output." How difficult is it to walk the tightrope between ratings and the introduction of new/challenging

between reflecting new and unfamiliar music with the need to cure an audience actually to hear the music. Although listeners need familiar music to take them through a network or programme (to hook them in), it is also true that our listeners expect

regional cultural developments and

to third parties and, in exploiting its

It adds commercial exploitation of the

BBC's programming should be contracted

archive, the BBC must have regard to the

interests of the original rights owners in

copyright awareness among its audionce.

Says the BBC should continue to inform,

programmes and not stry away from its

educate and entertain the nation by

providing the widest range of

the materials and play a part in raising

Musicians Union

value and supporting the mu ecology of the UK. However, I do role as a cultural patron and advocate Believes the BBC's political independence should be guaranteed and the governors made conscious of their regulatory duties. Believes the BBC should be supported and its services built on and improved. This is

not the time to dismantle the BBC, it says.

PPL & VPI

e two organisations believe music should "remain a core element in the BBC's public service remit: that the BBC should trade fairly; and should not be allowed to affect other markets

not want to follow the path of other countries where the support of indigenous music has led to a weakening of the overall mus proposition. Music does not have national boundaries - it is our role to reflect influences across genres and beyond domestic borders That requires the creative space to follow and map music. One proposal to emerge from the early renewal discussions is to increase the role played by pendent production comp in BBC output. How do you feel about this

"I had hoped to be able to unce changes in our terms of trade with independents earlier this year, but the result of the overall BBC review of production and commissioning instigated by Mark Thompson will need to be included in our proposals, so this process will take longer than we had hoped. But I would stress that independent production companies already play a significant role in BBC Radio bringing a diversity of approach, attitude and expertise. At the start of the last Charter, BBC Radio committed, voluntarily, to commission 10% of its qualifying atput from independents, to -start an independent radio production industry. Since 1997 we have never commissioned less than 10% and, for the past three years, substantially more - this year 13%."

Scottish Media Group

Suggests the BBC should mainly operate in areas where there is market failure and a "clear public service remit is required for every individual 88C service across television, raclio and online". The licence fee should be retained, it argues, but BBC Worldwide should be sold off and the proceeds should be used to reduce the licence fee. The BBC should be regulated by Ofcom, it adds

Full submissions can be viewed at www.bbccharterreview.org.uk/ consultation/responses.html

Views from the music industry Music Producers Guild, National Music

Believes a licence fee remains the best means of functing, while there should be a governor with a specific music remit and that the regulatory and strategic functions of the governors should also be suparated.

Submission represents views of 19 industry organisations: Aim, APRS, Aura Bacs, British Music Rights, BPI, Sound enections, Equity, MCPS-PRS, Music Education Co acil Music Industries ociation, MMF, MPA, Musicians Union music? "Of course, there is a balancing act Five Live, the BBC's

stations 1Xtra 6Music, BBC 1 Extra and the Asian Network Abramsky is also responsible for the Huma BB(

England the ins, telmin Classical Music and Radio Sources. She is a BBC's Executive



Features are edited by Joanna Jones

As consumer demand for DVD provides a growing and challenging new stream of work for UK studios, Adam Webb highlights four current projects which stand out from the crowd

Studio treatments give DVDs a boost

Stone Roses DVD team focus on sharpening original audio

The Stone Roses - The Very Best Of The Stone Roses (Silvertone) Release date: June 28

Leon Sylvers III/Leon Sylvers IV (US)

The release of this chart-topping double-disc set has proved rather prescient, coming as it has during something of a renaissance for the generation-defining Roses. Arguably, the band are nearly as popular now as they were in their heyday. Their debut album recently topped an Observer newspaper poll to find the greatest British album while a subsequent £3.99 sale price point found it reaching a chart high of number nine. Even Ian Brown, who had effectively shunned the band's history since their split in 1997, has been getting in on the act and recently played a set of Roses numbers backed by the tribute band Fools Gold.

Consisting of their legendary 1989 Blackpool Empress Ballroom gig plus promos, TV appearances and interviews (much of which had been previously issued on VHS) the challenge for the partnership of Strongroom/The Pavement was how to most sympathetically transfer the video quality material onto DVD

We had an initial meeting way back last year and had a brief chat about what could and couldn't be done regarding the restoration," says Guy Goodger, sales manager at The Pavement, who authored the disc. "Basically, the decision was made fairly early on to spend most of the budget restoring the audio because the video itself was shot fairly ropily.

"However, despite the quality it does give you that feel of the event, so cleaning it up wouldn't have really accomplished that much or given peo ple a lot more pleasure, whereas cleaning up the audio and creating a nice surround sound mix does and so that was money better spent.

For Rob Kelly at Strongroom, this audio work essentially amounted to a restoration of the original digi-beta footage - removing distortions, cleaning, remastering, adjusting the EQ and adding compression to create a new 24-bit master. This was subsequently turned into the surround sound mix through a 5.1 emulation process to give the feeling of actually being present at the concert.

There is only so far you can take it," he says, "but there is a lot you can do in terms of cleaning things up and bringing things out.

'It's much like a re-mastering process, but you're also supplying restorative tools to get rid of hums and clicks. Also, once you turn it into 5.1 you get a lot more energy from it, because you've



got the sub-channel going, and a sense of space. So even with fairly grotty stuff you can turn it round really well

The sense of making the best from limited resources was also seen at the authoring stage with John Squire's action painting artwork incorporated into the menu to create a gallery effect. Utilising such existing material for the benefit of the format - rather than for the sake of it - has been key to the project's success says Goodger. "Obviously, with the Stone Roses you're not going to get access to the band," he says. "So it's really taking what's out there and just presenting it in the best possible way on the DVD. There's all sorts of things we can do with the format to link things together, but there's no point in doing that unless you're adding something and enhancing the experience. If you're doing something for the sake of it - an authoring gimmick, if you like then you really shouldn't be doing it at all.

Sphere Studios recaptures Queen gig at the peak of their career

ueen - Live At Milton Keynes 1982 (working title) (Parlophone) Release date: end of October 2004

Leon Sylvers III/Leon Sylvers IV (US)

DVD has undoubtedly provided a boon for the catalogue of an clite crowd of classic artists. The Beatles, Led Zeppelin, The Stones and Queen hears all selected have all released enormously successful discs over the past couple of years. The latter could well be the most successful of all. From the DVDaudio editions of albums such as A Night At the Strongroom studios (right): interview material from double-disc DVD

The decision was made fairly early on to spend most of the budget restoring the audio because the video itself was shot fairly ropily. The Pavement



Opera and The Game to the double disc edition of their classic 1986 Wembley appearance (still among the top 10 music DVD titles a year after release), their recordings have proved both well suited to the format and enduringly popular with their fanbase

And they're popular with producers and engineers too, says Justin Shirley-Smith of Sphere Studios. "DVD is a new playground for us," he says. "5.1 combined with the seriously high resolution digital is just a lot of fun and it seems to be driving these new formats. There's this huge potential catalogue that Queen has out there and the people who have been buying them just want the whole lot."

Indeed, their next disc to hit the market will be the band's 1982 concert at Milton Keynes' Bowl. Originally directed by Gavin Taylor for a special edition of The Tube, and since shown in an edited form on VH1, the entire concept is currently being mixed by Shirley-Smith as a complete surround and stereo version.

The producer, who worked on the majority of the band's previous DVD releases, says adding surround to Queen in concert is a far different proposition to mixing their studio recordings

The way Queen made their studio albums lends itself very easily to surrounding you with all these multi-layered bits and pieces," he says. "But Queen live is a very different thing. It's very basic bass, drums and guitar with a little bit of piano and a voice. That means I'll give it a com pletely different treatment so you'll hear what you would at a concert where you have the ambience of an audience around you and the



band very much in front of you."

An additional challenge for this particular project was that, unlike The Freddie Mercury Tribute Concert or Live At Wembley, the stereo masters of the Milton Keynes show were of particularly poor quality. This resulted in Shirley-Smith and colleague Kris Fredriksson transferring the recording onto Pro Tools and creating a new master for restoration from there.

"It was recorded on 24-track analogue by, I think, the Rolling Stones mobile," he says "After we'd transferred on Pro Tools HD, we'd listen to each track and any imperfections, or distortions or crackles we'd get round via the technology. From there we can clean it up.

"For example," he continues, "there's one bit where Brian's playing piano and its very soft - so soft that when you turn it up to the level it needs to be you just got a load of hiss, so we can get rid of things like that. The Pro Tools allows you to work on things like individual drum sounds

The result he says is a great band caught at the peak of their career. "They're really going for it and Freddie's on top form and that's probably the main reason to watch these things. Its great fun and we're very privileged to be doing it.

Metropolis creates Oasis DVD which works like a CD

Oasis - Definitely Maybe: 10th Anniversary DVD edition (Big Brother) Release date: September 6, 2004

Senior producer, Sam Stubbings, Metropolis Having been asked to bring Oasis's debut album to life on DVD, Metropolis producers Dick Car-



ruthers and Sam Stubbings were determined to produce what they thought would be the defini-tive interactive album - in other words, a disc that would be used like a CD album but held all the allure and functionality of DVD.

This concept, of a genuinely interactive DVD album, was something the company first worked on in 2001 with the Super Furry Animals' Rings Around The World. However, for Stubbings, the results on Definitely Maybe far surpass their previous achievements and provide a good pointer for how DVD might be utilised in the future

Central to this concept is that the disc works as an album, requiring that the user works without instructions and as intuitively as possible.

Glastonbury 1994 appearance has been transferred

We came up with a completely new way of formatting a DVD Sam Stubbinns Metropolis

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'We didn't want to make it like a generic DVD with a menu system and you just pick 'watch doe umentary' or 'watch live performances," he says, "So we came up with a completely new way of formatting a DVD.

"What happens is you've got the original album itself remixed and remastered as uncompressed stereo, which you can listen to. With this you've rot a 58-minute edit of bits and pieces of memo rabilia - of bootleg, backstage footage, press quotes, ctc - that acts like a wallpaper of back. round imagery. This is what we call the central hub of the DVD - when you insert the disc, that's what starts playing. There's no logos or anything like that, so it's just like if you were putting a CD into a CD player."

In addition to the remastered album (including the track Sad Song, originally only issued on the vinyl version) the disc will contain seven promo videos, at least one live performance of every album track and an original 57-minute Carruthers-filmed "making of.." documentary, including in-depth interviews with band members and key players, as well as many hidden extras

A navigation system means that the user can via the up-down-left-right keys on their remote enter the appropriate point in the documentary. or the appropriate promo or live clip, at any point in the album's sequence.

"Dick filmed a documentary that does run as a linear film, but he's broken it down into the tracksized portions so we could fulfil this mechanic of navigating round the disc. So, say if you're in Rock N Roll Star and you press 'up' then you go to a documentary piece on the track. It's very intuitive."

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The result is some three-and-a-half hours of visual and audio material requiring more than 3,000 on-screen buttons to allow the viewer to jump anywhere on the disc.

"I doubt very much if there's another DVD in existence with more than 3,000 buttons in it; says Subbings: Because it was a completely new way of programming a disc, it was a bit of a challenge. When you normally test a DVD it might take a day or two. This one took us nine full days. It's a real monster."

Jamelia producers magic up DVD to attract eclectic fanbase

Jamelia – Thank You (EMI/Parlophone) Release date: November 2004 Abbey Road Studios

Bridging the gap between pop and R&B while retaining the sort of credibility that earns you a Mercury nomination and gets Chris Martin to pen your latest single, Jamelia certainly stands on her own in the current market. It was this uniqueness that EMI and Abbey Road Studios are keen to promote on her forthcoming Thank You DVD.

Covering her Shepherd's Bush Empire gig from June 2004, the five promos from the album Thank You and a documentary. A Day With Jamelia, shot at Abbey Road at the launen of the Musie Manifesto, for producer Helen Thornton the imitial focus of the project was to ensure that the presentation of the disc was tailor-made for Jamelia's electic fanbase.

"I think the label wanted the disc to be fun and exciting and vibrant, to really replicate the way



they're promoting Jamelia at the moment," she says. "So we just wanted to make it something that was quite light and poppy, but not too youthful."

To achieve this, the disc's content has been carefully balanced to combine the sort of features you would expect on the DVD of an established artist (c1, surround sound for the concert, with white rabbits where appropriate) with lighter features such as a game, where selecting a certain playlist gains the viewer access to an extra video.

"We decided that the best way to include a

Jamelia: promos such as See It In A Boy's Eyes (pictured) are mastered in 5.1 surround sound, while a game adds extra interest to the DVD

game was to incorporate it into the playlist function," any Thomton. "So rather than having just a standard playlist where you can pick which videos you want to watch in a certain order, if they pick the videos in the order we pre-determined they? I win a bonus prize. By doing it that way, it becomes a little more grown-up rather than just putting in a standard game."

Such aims to capture the singer's individuality were also incorporated into the mixing process, says Abbey Road engineer Paul Hicks.

says Abbey Road engineer Paul Hicks. "I think you have to think About each project differently" he says. "If it's an established live band I envisage it to sound like you're in the front row, so you'll get the sound around you and the audience at the back. Whereas this Jamelia project, because it's been a mixture of pop and R&B, has been really good fun because F ve been able to push certain elements of the mix further back while other elements remain at the font."

"I think one of the things that might surprise people when they see it is just how good Jamelia is live and the surround sound really brings that out," confirms Stefan Demetriou, DVD and new formats manager at EMI.

For Demetriou, DVD is now an integral part of any campaign and, as a format, is becoming more important all the time.

Hole importance at which we have a solution of the same share of the same share a project like Thank You, where previously the DVD might have been thought of as an afterthought or a bolt-on that certainly san't the case now. When the DVD is released the album will suit be very much a concern and it's just up for the Mercury Prize. It's a stand alone release with its own focus."

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The Music Sales Group



Features are edited by Joanna Jones

A resurgence in guitar bands and jazz piano have boosted the sector, writes Joanna Jones

Sheet music sales hit all the right notes

As the rise of guitar bands such as The Darkness, Keane, Snow Patrol and Franz Ferdinand, along with jazz-influenced pinnits Norah Jones and Jamie Cullum, have been hailed by some as evidence of a "real music", one sector of the business has been quietly reaping the rewards.

Many sheet music publishers have reported increases in sales as music in education and the growing popularity of guitar-led rock and pop and new jazz icons begin to have an impact. Indeed, according to IMP/Warner Bros Publi-

indeed, according to IMP/Warner Bros Publications European and semanager Chris Shahman, past two years. We have had a strong time lately says Staham. The Darkness have done what Oasis and Nirvana did for guitar players years goonger kids a group they can idolate and playings-rightment disc of Bautel have done what Darkness and the set of the start have been even younger kids a group they can idolate and playings-rightmened plano artists such as Jamie Collon and Nomå Jones, and times are burgomt. Shutham adds, Year on year, we have seen a

Statham adds, "Year on year, we have seen a double-digit increase in our part of the business and our figures with Wrigin Retail have also doubled in the past 12 months. They have become a serious key account for the European territory and I am consulting with them on quantiles and demand before ig to print on the new up-andcoming pop/rock folios."

While the growth of genres and individual artists can have an immediate tangible effect on sales, sheet music's success depends as much on record companies signing artists who the guitar or piano players of tomorrow can idolise.

And, as publishers compete for people's the increasingly stretched leisure money, they are watching the current crop of guitar bands closely for the next big thing to snap up in a sheet music deal.

Stahm says, "Over the past two years we have worked clocely with the band, the band's manager, label and publishing company. We always strive to get the band to approve our follos. And we always try to get the maximum exposure and sales by releasing the matching sheet music follo alongside the CD album release. Getting the sheet music our so quickly after the CD album launch helps to popularise the music." He adds that the firm lad not had auch phe-

He adds that the firm had not had such phenomenal sales as The Darkness' volume since it published Nirvana's Unplugged In NY folio.

Guy Lloyd, sales manager for Omnibus Press and Music Sales, says his company has seen double-digit sales growth in percentage terms for sheet music over the past four years and adds that demand shows no sign of waning. 'Ultimately, if people want to be musicians they have to learn the chords and read music,' he says.

Lloyd says the increase in focus on music in the national curriculum and a buoyant economy have also played their part in the upturn for sheet music sales.

"The sheet music business has changed over



Noteworthy: rock band The Darkness and jazz singer Norah Jones have boosted the sales of sheet music

Ultimately,

want to be

musicians

they have

to learn the

chords and

read music Guy Lloyd, sales

manager Oumibus

Press and Music

if people

of music in education on the national curriculum, more private education and simply more people buying more musical instruments and playing more live music have all contributed."

Vorah Jone

But this area of the industry cannot ignore new technology and its effect on how people consume and play music, warns Lloyd. He adds, "Music comes from all different

He adds, "Music comes from all different sources, it is not just people playing physical instruments; they are making music on PCs. Technologies that until recently would only have been accessible in a recording studio are far more accessible to the public.

"We are looking at technology and how that develops and how people play and create music on PCs or whatever. If that changes the way people do things or notations change, we'll look at that."

Indeed, while technology has changed the way some consumers access shert music, with many buying online and trade customers' websites being constantly adapted to make the most of all music sales - the growth of performance DVDs Tabilishers are also compating with the add introtant and passed on its own benefits to the actor and a short and thick makes the most of all seems even the phenomenon of Pop Idoh has been turned to their advantage.

"Sheet music hooks almost all now come with a CD as the norm nowdays, by but mere has been a huge growth in the Pop Idol phenomenon of vecal and audition books and an increase in karaoke and backing track products, says MP/Warmer Brow's Statham. There was a ddfnite lull when the rest of the business went through the boyyin manufactured band period, so we happily enbrace the likes of The Darkness and Bastel for the resurgence in young guitar players and Nornh Jones and Jamie Cullum for getting young kind playing the playmout gain.

Meanwhile, a glance at the sales of sheet music in Virgin Megastores or an independent



musical instrument shop shows titles by the bands which have influenced the guitar bands of today - including Led Zeppelin, Queen and Guns N Roses - are each year still selling hundreds of thousands of copics.

Virgin Retail product manager (film and entertainment ranges) Michael O'Connell says sheet music represents 50% of sales every week.

"We have been selling a lot more metal – about 30% more metal in sheet music over the past 18 months," he says.

With best-selling titles still led by established and new rock acts, sheet music sales in Virgin Megastores are already 25% ahead of last year, according to product manager Phil Carroll.

But sheet music publishers continue to capitalise on the consumer's enthusiasm for musicals and films such as Chicago and Cole Porter biopic De-lovely, which opens in October, as a way to re-awaken back catalogue sales.

"They revamp our back catalogue and introduce the great songwriters and composers with their standards (Cole Porter/Kander & Ebb/ Gershwin) to a whole new generation.

"Robbie Williams' crooning effort Swing When You're Winning spawned around 27 different sheet music book ideas using all of our prestigious back catalogue of material from Warner Chappell and EMI," says Statham.

As for the future? The general consensus from sheet music operators is that there are plenty more opportunities ahead.

"There are potentially many ways forward in terms of how retailers rack sheet music and things like using PCs and other technology to demonstrate and sell their music," says Music Sales' Lloyd.

But with the likes of IMP/Warner Bros Publishing's matching folios for artists as diverse as Damion Rice and Scissor Sisters being cued up and a host of established rock and pop aets selling hundreds of thousands of copies each year, sheet music shows no signs of flagging just yet. TOP 10 TITLES IN VIRGIN MEGASTORES 1. Being Jordan – Katle Price

2. Glastonbury – Virgin Exclusive paperback edition 3. British Hit Singles & Albums Permission to Land 4. Join Me – Daniy Walace 8. Mediatics Under 5. 31 Songs – Nick Ib Microscope Garlar to Shelt 6. Are You Dave German – Dave 9. Kenner Hopes & Gornan – Fars PVG slietet 7. The Daleses: mosic 10. Driver 3 Strategy Guide

Overhaul of flagship Tower store founded on book section revamp Virgin turns over new leaf

by Joanna Jones

Virgin Retail's revamp of London's former Tower Piceadilly store – relaunched to the public last week as a Megastore – started from the bottom up, with the new expanded books offer in the basement being one of the first ranges to get a full overhaul in the landmark store.

Increasing its space to 40 sq m - 22 sq m more than it previously had in store - Virgin Retail is, according to product manager Phil Carroll, "making a splash" about books in the re-vamped Tower store.

Prom its new racking and smart black table units, to an overhaul and expansion of its ranges, Virgin Retail is clearly putting out a strong message about books with this new phase in Tower's history.

The new offer is split into chart - or the top 25 to 40 titles - and Virgin's two-for-£10 offer still stands, wherever price allows, says Carroll. He adds, "And that



Shelf life: the book section was the first part of Virgin's London Piccadilly Megastore - formerly Tower - to be given a facelift

offer is across the ranges, not just on the tables – when you walk into a Waterstones store, that is what you will see throughout the range and we want to be as serious as that on books."

Contemporary fiction and general fiction - featuring contemporary classic authors including

Graham Greene, Franz Katka and Laurie Lee – take their place alongside a series of new ranges, including art and photography, teNeues design and lifestyle books and promotions on titles such as the Lonely Planet travel guides.

Michael O'Connell, product manager (film and entertainment ranges) for Virgin Retail's books division, who previously worked with publisher Helter Skelter, believes it is all about focusing on giving customers what they want.

Responding to demand, the store is revamping the way it displays its extensive sheet music ranges, categorising by band name and making it more accessible to the consumer, with a separate section for metal in response to that genre's growing popularity over the past 18 months. Instead of an all-encompass-

ing A-Z system, there will be an A-Z for general artists in rock and pop, while heavy metal titles will be displayed separately. With 70% of the former Tower

With 70% of the former Tower Piccadilly's customers being male it is unsurprising that ranges such as crime fiction and sci-fi also remain as strong categories within the books offer.

"We took a look at what people like Fopp had to offer as a well as Waterstones," says Carroll. He adds, "We are listening to

He adds, "We are listening to customer feedback and we have signed up with Nielsen to monitor our market shares, to see whether what we are doing is right. If its wrong, we'll change it."

Meanwhile, Virgin's former Tower store in Glasgow's Buchanan Street is also set for a revamped books offer – with between 30 and 36 sq m planned in store – from the end of this month.

Carroll is confident books will more than pay their way in the new Tower set-up. "We are committed to giving books a huge space and we are expecting to see it making money," he says. joam@?musiweek.com

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Charlie Watts

By Alan Clayson (Sanctuary ISBN: 1860745814). Out now. Billed as the first



biography of the silent Stone, Clayson's account does not boast auspicious beginnings when it describes how his subject

ignores a letter from him. But Clayson nevertheless manages to piece together a vivid enough account from archive material of the taciturn drummer's formative years, frequenting London's jazz clubs and worshipping Charlie Parker, to insisting that although he seems it, he's not bored, he just has 'an incredibly boring face'.

The Art Of Downloading Music By Steve Levine (Sanctuary ISBN 1-86074-618-7), Out August 9.



"definitive guide to downloading music from the internet" and bearing an ostentatiously large picture of

Billed as the first

the iconic iPod on the front cover of this conveniently pocket-sized tome, there are no prizes for guessing that this is all about:



Crossfade – A Big Chill Anthology Edited by Pete Lawrence and Vicki Howard (Serpents Tail ISBN 1-85242-875-9). Out September 22.

Published on the

10th anniversary

media collective

Crossfade avoids

a "history of the festival"-style

path, instead

of the multi



attempting to capture the essence of the Big Chill's mindset, heritage and musical inspiration, with essays from the counterculture's fringes. Tackling subjects such as the histories of jazz, folk and reggae, a classically trained musician's love affair with electronics and an entertaining but curiously persoasive defence of chill-out music, the book offers intelligent viewpoints and arguments. Not to be lumped in with the glut of



nostalgic dance literature available, this will have real appeal to those already converted to the Big Chill's universe as well as the uninitiated.

The Unsigned Guide Northwest 2004/5

Edited by Stephen D.M. Loukes, Lee F. Donnelly (MCR:Music 09544601-1-1). Out now. The fully revised and updated second edition of this unsigned bible offers practical advice and quotes from Radio One's OneMusic team, as well as a useful Q&A from MCF3-PRS regarding the crucial issue of royalities and the roles those organisations play in the industry. Meanwhile, the usual record company listings contain

BOOK OF THE MONTH Steve Marriott – All Too Beautiful By Paolo Hewitt and John Hellier

(Helter Skelter ISBN 1-900924-44-7) Out now.

44-01 cut mov. A combact from man at the groutest, white soul singer of all. From paying his way through the Italia Cente drama scheol, through his time with The Smull Faces – the first group to be banned from Tog 01 The Pogs and who were deported from Australia at a gunpoint – to refertlessly touring the States with Humble Pie in the 70, money problems, latter sold tragie cond in a house first 44. All Too Beautifue sectors are Marriedt's importance in rock's froll with considenties success.

practical information on how, and in what form, to send your demo, presumably saving a lot of wasted time for baby bands and labels alike, while sections on publishing, music services and retail, live performance, management, industry organisations, media and education and training also provide an invaluable resource.

front cover persuasive defence of chill-out kets-sized music, the book offers intellige es for viewpoints and arguments. Not about: to be lumped in with the glut o



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

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EDITORIAL

The review of the future of the Corporation could have far-reaching implications **Tentative times for music at BBC**



Everyone has a view on Auntie Beeb. It is, after all, a broadcasting institution that belongs to all of us.

That is why everyone gets so heated up about Top Of The Pops' audience figures, and why the issue of Radio One's support for British music is such a hot one. If either were the product of commercial operations, few would pass comment.

While the charter review has been a topic of conversation for many months now, this autumn will see the Government's green paper - the first formal proposal on the BBC's new charter - begin to take shape.

When Tessa Jowell, the Secretary of State for Culture, Media and Sport, introduced the first results of the consultation process last month, she described it as "the first splashes of colour on the canvas". This autumn will see the picture begin to take shape.

There is little doubt how important a debate this is. Talk to many of those involved in the lobbying and it is clear that there are any number of outcomes.

There is a serious suggestion that the licence fee should go, or that any of its radio services should be privatised – even from the commercial lobby. But Radio Two could be forced back into a cul-de-sac, targeting only the very oldest section of its audience, digital TV channels such as BBC3 or BBC4, and radio stations such as 6 Music or IXtra could even be axed. Restrictions on commercial activities could have an impact on the development of interactive elements of the BBC's various radio services and the development of the Top Of The Pops brand.

And, if the public-service remit is tightened up to the extent that reality TV shows such as Fame Academy are viewed as inappropriate for the BBC, who is to say that chart shows – such as TOTP or its radio equivalents – would have a long-term future with the Corporation?

Everything is speculation just yet, of course, and I wouldn't personally put money on the worst of these scenarios coming to pass. But the scope of the review process is vast.

Lobbying on the topic of music continues, as indeed it should. For music, there are few vehicles as powerful as the BBC. It holds many of the crown jewels when it comes to exposing and promoting new and established artists.

We should do all we can to ensure they are protected and strengthened.

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

V set to be latest success in a fantastic festival season



2004 has been a stunning year for the British ficturel assess or for, Glatonbury, T in the Park, Womad, The Big Chill and The Cambridge Folk Festival have all had particularly great weekends once again. These days, there's so much to choose from musically; increasingly issens that poople's musical tastes are broadening. The beauty of the British festival assson lies in it having something to catter for every musical genre.

The UK has staked its claim at the forefront of live music as a hotbed of all kinds of talent, with

It is our responsibility to continue to go from strength to strength

artists such as Muse, The Zutons, Hope of the States, The Bees, The Delays and Razorlight, as well as Jamie Cullum and Amy Winehouse enjoying critical and mainstream success.

All this is in a period in which the global music industry as a whole is enjoying the best selection of emerging new talent it's seen for a long time. If the success of recent years is anything to go by, the future of UK festivals is incredibly bright. As festival organisers, it is our responsibility to ensure that we continue to go from strength to strength and to continue to preserve this reputation and stage great gigs.

Were expecting V Pestival 2004 to be noting less than the hage success it has proved to be in previous years. Although there's going to be plenty to tompt me away from my official duties, I work be missing one of my alltime favorite bands – Prösej – gracing the V stage at both of our sites next weekend. It's a real welcome return to the live scene for a band that has been the blooprint for much of today's most popular music.

As someone who sees what goes into the planning and implamentation of such a huge event, I just want to see revellers get in and out as safely as possible, and maximum while they're with use they're out top priority. Beery live event has unexpected challenges to overcome, but festivals carry with them a seering spontaneity that's worth a year-long wait, and which makes them such a special Date Apps is forthal detects of Version.

Which albums will be flying off the shelves this autumn?

The big question

What do retailers think will be the biggest fourth-quarter alb Simon Peck, HMV Europe This year the line-up of releases is simply awesome. It will, once again, be an exciting time for all music retailers, and it is difficult to pick a runaway winner this year. Leading the pack will obviously be Robbie Williams' best of, purely on the basis of his broad appeal to the mass market. However, this year the competition will be extremely strong, particularly from current releases such as The Streets. Maroon 5, Kanye West and Keane alongside prospective fourth-quarter product such as U2, Britney Spears, REM, Outkast, Shania Twain and Destiny's Child."

Steve Kincaid, Virgin Megastores Toiven the carrent shape of the fourth quarter, the current banker would appear to be Robbio Williams and His hits package. Other contenders pushing hard will be the Destry's Child release and Shania Twain's best of."

Andy Flint, Music Zone "From what I have seen of the schedukes so far I think on studio albums it has got to be U.2. I would hape stuff like the Kings of Leon, Green Duy or even Joss Store would do well for us, but really I can't see anyone who is the new Didd this year" Steve Heald, WH Smith 'I suspect that many customers will be buying Robbie Williams' Greatest Hits and, of course, Nowl 59 from WH Smith this Christmas. If that's what people want we will ensure we have lots of copies for them to buy.' Adam Cox, Asda

The excitement is all around Robbie Williams Greatest Hits. In addition, new albums that 1 would expect to do really well in Asda are U2. REM, Destiny's Child and Kings of Leon. However, I'm save there will be something else that will come along and take us all by surprise." Mal Page, Fab Music, Crouch End

Mai Page, Fab Music, Crouch End The Libertines We are starting to sell backs of the first altum again on the back of all the publicity that Pete Doherty and his problems are getting. I get the feeling that this is the first line a lot of the general public have heard of them. Lock what happened to the White Stripes after all their publicity in the tabloids." Malcolm Allen, Malcolm's

Malcolm Allen, Malcolm's Musicland, Chorley

"Robble Williams' Greatest Hits. It is something customers have asked about for the last 15 months and something which has a broad appeal." Steve Homes, Essential Music,

Greenwich

"It could be U2. I imagine that is going to be one of the big ones, although apparently it got nicked so it could be up all over the internet."

s 14.08(

The Upfront Club Top 40

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og mark on Urban Top 10

by Alan Jones eepest Blue shoot in

the Uptront Club Chart to date, dashing seven places to shatch the Shooting Star provides Deepest Blue with their first number one on Despite its Upfront success, Shooting Star narrowly loses out on the ctually a very polished pop single in its original form and should help irst single reached number 10 and, as in the Commercial Pop Chart, with their self-titled introductory single 13 months ago, and 'm The Main Man. Deepest Blue topped the Commercial Pop Chart summit with a 13% margin over nearest challenger Jason Nevins oison by Groove Coverage. opular by Darren Hayes but 40% ahead of number three single ommercial Pop Crown, where it is just 4% behind new number one. eturn to the chart, provided it also receives radio airplay support ingles and has sold nearly 40,000 copies in the last two months - to eepest Blue's debut album Late September – which contains all Tour oth subsequent singles peaked at number two. Shooting Star is ubsequently reached number two on the Commercial Pop Chart with flow-ups Give It Away and Is It A Sin. On the Upfront Chart, the

increasing their support by 24% and Winans' points tally swelling 19% former act's Dumb moving 10-9, while the latter's Never Really Was spent 12 weeks in the unpublished 41-100 sector of the chart added record to DJ charts this week is Morning Always Comes Too novement, with 25 new entries in the published sections. The most tips 9-10. They're both a little unlucky, however, with The 411 op 10 last week – are becalmed, and simply switch places, with the surprisingly, The 411 and Mario Winans - who both debuted in the s pursued by Lloyd Banks' On Fire and Gets No Better by Cassidy leadsprung is a comfortable winner in a same-again top three, where it commercial Pop Chart and seems destined for a much higher orbit umber 15 on the Upfront Chart and at number 23 on the abel. Now picked up for commercial release by Positiva, it debuts at ecently on a very limited promo on the independent IIc Recordings ioon by Brad Carter. A hugely commercial vocal house track, it For the fourth week in a row, all three charts show significant There is no change at the top of the Urban Chart, where LL Cool J's



4 FIVE STAR SYSTEM ADDICT 2004 3 NUFF ORCHESTRA FEAT, LA.D. THE BLACK MAMBA 2 VIOLET SUNRISE FEAT, JOE PENG YOU'RE SO SPECIAL THE LATIN PROJECT MUSICA DE AMOR



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9 3 GROOVE COVERAGE POISON LISSOM COMPAGINGAM HIGH POSSERS PRAETI MORS



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

As used by Top Of The Pops and Radio 1

The Official UK Charts 14.08.04

SINGLES

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ALBUMS

	-1	I RED HOT CHILI PEPPERS LIVE IN HYDE PARK	Warner Secther
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31 O ANGIE STONE FEAT. SNOOP DOCC I WANNA THANK YA
32 25 MARQUES HOUSTON/JERMAINE POP THAT BOOTY 533 West
33 24 GEORGE MICHAEL FLAWLESS (GO TO THE CITY) Agandony
34 33 BEVERLEY KNJGHT COME AS YOU ARE REVENDED
35 30 CASSIDY FEAT. R KELLY HOTEL
36 31 BLUE BUBBLIN' Immedia
37 28 STYLES & BREEZE YOU'RE SHINING AMAGED The Wood
38 36 EAMON F**K IT (I DON'T WANT YOU BACK) Jee
39 39 THE HIVES WALK IDIOT WALK
40 35 WILL YOUNG FRIDAY'S CHILD S
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2	2	CREAM CLASSICS	Warner Dano
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COOL CUTS CHART

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The Shadows' **Bruce Welch** is one of the most highprofile artists to back the campaign to extend Europe's copyright term for sound recording from 50 years

Quickfire



You have a particular interest in the lobby for an extension to the term of copyright in sound recordings, don't you?

As an artist I'm not an expert on these things, but we are among the first block of artists that are going to run out of copyright in three-and-half wars' time.

And these are recordings that you are still making money from?

Absolutely, we are still earning royalitis: We do at the moment, but this SO-year rule on the recording runs out. I was trying to explain it on the radio the other day and it is quite difficult to grasp. People don't understand If Elvis was British, there would be a lot more concern that his recordings would be going out of copyright. This has crept up on us.

Do you own your own masters? No. We signed to EMI in 1958 and we were not allowed to sign for ourselves because we were under age. Under that contract, they only had to pay us royalities for 25 years. We were 16, 25 years was a lifetime, and people hadn't lasted that sort of time. Obviously, that's how things were in those days.

Letters

95-year plan will hit compilations

Dave Penny, freelance reissue consultant

I read your Out of Copyright issue (240,704) with interest, but was dismayed at your one-sided angument. A major point you seem to have missed is that the current copyright holders of the sound recordings have universally failed to either maintain a sensible reissue achedule (except for the most popular artists) or to est a realistic mate to allow third parties to legalby liennet retack relating to the more obscure artists who will not be big sellers.

Most of the PD reissue labels 1 know are not run by "fast buck" merchants, but by enthusiastic music lovers who have provided a real service to collectors of Jazz, blues, country and most other prerock 'n roll music in recent years by issuing recordings that the former sound recording copyright owners would have no interest in reissuing, and probably do not even know that they owned (whileh



Shadow play: Welch (left) and the band signed to EMI in 1958

We spent 20 years with EMI and we were poing through the new contracts when music started being used more on TV. That's when we redid our contract. This is our 46th year and we are the first generation of artists to have lasted this long, Clift, The Shadows and The Beatles have have all lasted over 40 years.

Is the awareness of this issue high enough?

1 am sure performers of my age – 1'm 62 – know about copyright issues. But it takes forever to get things done through legislation. And the European Union doesn't intend to tinker with it unless people say something. Do you think a perception that it is

only big companies who are is why Naxos won the case brought

against them by Capitol Records). If the copyright is extended to 95 years such recordings will be buried for yet a further 45 years.

Any extension of the copyright law will pat an end to such thoughtful and interesting compilations and doom usall to a lifetime of Greatest Hits packages from the best-selling artists, because they look good on the sales sheets. Let's face it, that's all that the big record companies are really interested in, after all. London

Asda's position worse than net

Tony Vintner, Jingles Music Store Regarding the article (24.07.04) headlined "Smiths employs EUK...", I find myself winded by the arrogance of Asdas general merchandise director Andy Boyd.

Mr Boyd's comments about the need for his company to increase profits faster than sales shows breathtaking arrogance and a complete lack of understanding toward the music industry.

Consider Asda's position two years ago. With low market share affected creates a difficulty in getting the message across? That is all very well, but what about artists who aren't going to get paid. What sort of business is that? It is all very well people saying these kinds of things; maybe they don't have the artists who have lasted so long So how are you intending to continue raising the issue? I will be supporting the IFPI, who are coing to run the campaign. They are a big organisation and have the wherewithal to do that. But it is important that people understand that we are close to the 50 year period when British artists might stop being paid on a lot of music. Unless people start lobbying Brussels that will not change.

and a seemingly blind desire to dominate every market it enters, Asda deemed that it wanted to see £9.99 as the standard price for Phart CDs². This more was seen as hostile by nearly everyone involved in the music business as all it would do is make everyono lose profit margin in the search for a few extra sales and, in Asda's nese, increasing market share.

The question is how it has managed to sell CDs at 29.77, that according to the record companies have dealer prices in excess of £9 er vat. This does not seem a sensible strategy to ensure good profitability. It has certainly given them market share, although Teaco has had greater success.

Mr Boyd comes across like something akin to the playground bully, which is standard grocery trade practice. His company set out its price and forced others to follow suit, taking profilable business away from traditional music retailers and making them look expensive, all in one fell swoop.

The damage to the music business is greater than anything downloading will achieve, for the supermarkets have fed people the idea that music is too expensive. Via email

nwietters@musicweek.com

DOOLEY'S DIARY



member where you heard it: Word from sources at the most recent Live Music Forum meeting the third this year - is that the live business industry has begun to make major steps on how it can work within the Licensing Act. which comes into force next year More soon from chairman Fearg Sharkey... No doubt about which gig had the best security last week Journalists and fans arriving at Virgin HO to see a showcase from Maxi Priest - not commonly considered to rank too highly on the AI Qaeda most-wanted list were barred from getting within 20 yards of the front gate by a rigid! enforced police cordon. The street was closed off for hours as a specialist onlice squad raided a nearby flat in a major operation, which turned out to be a false alarm To make matters worse for frustrated quests stuck outside there was also a thunderstorm in full force... The murmurs surrounding the vacant MD soot at Warner Bros (the re-named WEA London) continue to revolve on a weekly basis. the latest involving the return Blighty of one of the UK's highest profile ex-pat execs. One Dooley soy fells us a certain former Telstar staffer is working on a project with

Forum is edited by Jim Larkin

ad agency BBH's music division. Affinity Music ... Word is that Robbie's comeback single, titled Radio, has a strong Eighties influence, with an electro feel. It is one of two new tracks from his forthcoming greatest hits set and hits the airwaves in early September... The tradition remained intact at the 16th annual Sherida Nordoff Robbins Football Tournament, when Nick Raphael and his Sony Music team once again won the day At the tournament staned at Finsbury Leisure Centre, Sony won all six matches, including the 3-0 final victory over EMI. In raising almost £9,000, the event took the annual tournament past the all-time £100,000 mark... Fancy the thrill of racing a fast car through some of Europe's finest cities? The World DJ Fund's Bullrun Ibiza in aid of Nordoff-Robbins might be just for you. The three-day rally, which starts in London and naturally finishes in Ibiza, runs from September 23 to 26 and already has the likes of Pete Tong and Seb Fontaine on board. For details ring Julie Dawson on 020 8964 7641 Julie@slice.co.uk)... Universal Music Publishing was looking forward to celebrating this w expecting to achieve shares in the top five singles yesterday (Sunday), courtesy of Busted, The Streets, Shapeshifters, Avril Lavione and Anastacia. not to mention four of the top 10 albums... It might sound unlikely, but some of the charter review documents make rather amusing reading. The first round of research - as outlined in the What You Said About The BBC report included contributions from some varied organisations to say the least. But the contribution that caught Dooley's eye was the rather rabid, "u dare take off the cbbc chaonal an' I will hunt u down and kill u. ok don't u dare". Scarv...



Warner executives were partying at the Haven inglichtub last weel courtesy of a Har Mar Superstarslowcase held to promote new album The Handler. As befits a diminutive performer not without connedic value, he was introduced by Avid Merrion of Bo Selecta Tame (seated next to Har Mar) and after a 30-minute set he knowingly asked "the industry" to "make me rich", Helping him with this goal are Warner Bross director of music relations Jason Morais, product manager Emme Newman, artist relations manager Colette Garey, radio phogre Andy Hipkiss, TV phogre Claie Le Marquand, as well as Har Mar's live boolding agent. Chris Myhill from The Agency, and manager Jon Leshay.

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Contact: Maria Edwards, Music Week Classified Sales, CMP Information, 8th Floer, Ludgate House, 245 Blackfriars Read, London SEI 9UR T: 020 7921 8315 F: 020 7921 8372 F: maria in musicweek com

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permitting). Cancellation deadline: ICLass Maximum and the trable align flor socion beckings 17 days prior to publication)

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ase send CV, covering letter and details of current salary to Vicky Petts, 51M Concerts, 51 Matthews, Liverpool Road, Manchester M3 4NQ or email vicky#simconcerts.com

Closing date is Friday 27 August 2004

Addiction ***

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ACCOUNTS ASSISTANT

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C.V. and assessing letter to Louise Davies at Issues davies@addiction.to No restallment over part of please just hand working full that they are

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Britain's most atat comprehensive charts service Week 32 TV & radio airplay p22 Cued up p26 New releases p28 Singles & albums p30

KEY RELEASES

ALBUMS

WIS WEEK

David Crosby & Graham Nash Crosby-Nash (Sanchuary): Craig Armstrong Piano Works (Sanctuary)

AUGUST 16

Bent Ariels (Open): Mobb Deep Amerikaz Kinktmare (BMG): Sondre Lerche Two Way Monolcose (Virgin): AUGUST 23

Prodigy Always Outnumbered, Never Originated (XL): Macy Gray The Very Best Df (Epic): The Finn Brothers Everyone Is

Here (Parlophone): R Kelly Happy People -You Saved Me (Jive); AUGUST 30

II. Cool J The DEFinition (Def Jam). The Libertines The Libertines (Rough Trade): Gretchen Wilson Here For The Party (Sony): Biork Medula (One Little Indian): SEPTEMBER 6

Natasha Bedingfield Unwritten

(Phonogenic); Goldie Lookin' Chain Greatest Hits (Must Destrout: Dizzee Rascal Showtime OXI'r Kasahian Kasahian (Arista):

SINGLES

THIS WEEK The Rasmus Guilty (Island): V Hip To Hip/Can You Feel it? (Island): Sia Where I Belong (Go Beat); The Libertines Can't Stand Me Now (Rough Trade):

AUGUST 16 Keane Bedshaped (Island): Natasha Bedingfield These Words (Phonogenic): Franz Ferdinand Michael (Domino): The Calling Things Will Go My Way (RCA); Stonebridge/Therese Put 'Em High (Hed Kandi); AUGUST 23

Maroon 5 She Will Be Loved (Octane/BMG); Deepest Blue Shooting Star (Open); The Arstat Sugababes Caught In. (Island):

AUCUST 30 Kanye West Jesus Walks (Def Jam); Mario

Winans Never Really Was (Bad Boy/Island): Nelly My Place/Flap Your Wings (Island); The Killers Ali These Things. (Lizard King);

SEPTEMBER 6

Christina Milian the (Def Jam UK); McFly That Cirl (Island); Brian McFadden Real To Me (Sony):

GET MUSIC WEEK ONLINE

The Market Fewer acts buck singles sales slump

Alan Jones

The singles market slipped to its lowest level since records began last week, with just 365,382 units sold according to OCC data.

While totals of less than 500,000 are becoming commonplace - the market has exceeded that figure only 13 times in the 32 weeks of 2004 with a top tally of 721,180 in week 10 - last week's sales were 9% below the previous low mark of 401,152 set in the last week of January.

Sales of singles last week were 24% below their level in the same week in 2003, 51% and 61% below the comparable figures for 2002 and 2001 respectively, and barely a third of the 1.02m singles sold in the first week of August 2000. The size of the singles market has been measured weekly since 1969, when sales indices were introduced by then chart compiler British Market Research Bureau

Although singles sales may be at an all-time low, sales of Now! - which, of course, contains the biggest hits of recent months - are higher than those of any previous summer Now! compilation at the same stag

484,254. That is only 7,000 fewer MARKET INDICATORS

21.9%

Sales versus last week: -8.5% Year to date versus last year: +0.7%

19.89

Market shares

SINGLES

Sales versus last weck: -17.2% Year to date versus last year: -9.5%

Market shares BMG Island



ale is their best-selling mission to date

than its predecessor Now! 57 sold during the same period earlier in the year - the spring Now! release is generally much bigger than the summer one - and is 11.5% ahead of the pace set by the previous fastest-selling summer Now! album, 2001's Now! 49. At the same stage in its career, last year's Now! 55 had sold only 303,757 copies, a figure Now! 58 exceeds by a whopping 59.4%.

The singles market overall may be down, but that does not n to be affecting Busted. Their 3AM/Thunderbirds release sold 36,288 last week to remain at number one, making it not only the biggest second-week tally for a Busted single, but also

COMPILATIONS

Universal TV 30.9% WSM 10.4% BMG 9.3% Ministry Of Sound 3.7%

Sales versus last week: -15.2% Year to date versus last year: +1.9%

Manw. EMI Virgin Market shares higher than the first-week sales of five of their seven previous singles. Although the Thunderbirds track is not on Busted's current A Present For Everyone album, 3AM is - and this has helped the album to improve 101-89-64-49-31-13 during the past five weeks. A resent For Everyone's current chart position is its highest since it was number 10 in the first chart of 2004

While Busted remain at number one on the singles chart, The Streets and the Shapeshifters are also unchanged at numbers two and three respectively, aking it the first unchanged top three of the year. AVO

UK SHARE

75 on the singles

Origin of singles sales (Top 75): UK: 62.2% US: 29.7% Other: 8.1% Origin of albums sales

(Top 75): UK: 52.0%

THE BIG NUMBER: 347

PADIO AIRPI AV

Market shares BMG

Island Warner Bros 11.69 8.29 8.0) FAST CHART SINGLES

BUSTED 30M/THUNDERBIRDS Universal It is Busted's fourth number one, but the first to survive more than a week at the ton. Cumulative sales of 106.957 make it the fifth Busted single to top the 100000 sales mark

ARTIST ALBUMS

RED HOT CHILI PEPPERS LIVE IN HYDE PARK Warner Bros Number one for the second week in a row, the Chili Peppers' maiden live album has a reduced majority over The Streets' A Grand Don't Come For Free, which trails by 20%, compared to 36.1% last week.

COMPILATIONS NUMBER ONE

VARIOUS NOW! 58 EMI/Virgin/Universal Its sales were down last week by 37%, but the latest Now! set is still runaway chart leader, beating number two album Cream Classics by a margin of more than four to one and commanding a 22% slice of the overall contrilation nig

RADIO AIRPLAY

SHAPESHIFTERS LOLA'S THEME

The Streets have the number two album, single and airplay hit this week, losing the latter title to former incumbents Shapeshifters, who bounce 2-1 to take the airplay crown for the fourth time in all. And it is a convincing return, with Lola's Theme receiving 297 more plays and an 11% bioper audience than Dry Your Eyes.

VINYL ALBUMS

VARIOUS SOUL HEAVEN PRESENTS MAW IN THE HOUSE Defected The Defected album moves up a notch to take the title with a 17% lead over Hed Kandi's Back To Love 03.04.

SCOTTISH SINGLES

BUSTED 3AM/THUNDERBIRDS Universal Busted have a 49% lead over The Streets in Scotland, compared to a UK average of 34%, Anastatia's Sick & Tired debuts at number three.

The news as it happens

Register for your free Music Week daily update at www.musicweek.com

Upfront

Senses aim for mainstream

The Plot

Mercury hopefuls Thirteen Senses will continue their steady progress with a Top 30 single this time out THIRTEEN SENSES INTO THE FIRE

(VERTIGO/MERCURY) Hot on the heels of breaking Razorlight into the consciousr of the mainstream, Mercury Records is turning its attention to the task of building the profile of another of its bubbling-under acts, Thirteen Senses.

On September 13, the band will release their third single of the year, which will precede the release of their debut album The Invitation two weeks later on September 27. These releases will continue the steady rise of the band ahead of the full release of their potentially biggest song Thru The Glass early in 2005.

"Thru The Glass was the first limited single by the band and got a lot of support at media," says product manager Shane Murray. We will be going back to that track in the new year as it is the one that has the potential to really open things up for the band." In the meantime, the

expectation is for Into The Fire to achieve a Top 30 placing, building on last single Do No Wrong - their



first full commercial release which tickled the Top 40 earlier in the su mmer. A strong plot has been drawn up, to ensure plenty of interest. The group will be playing a special homecoming show in Cornwall three days prior to the release of The Invitation, On September 24, the band will headline the outdoor Minack Theatre at Land's End. a stunning outdoor venue usually home to seasonal theatrical performances. 'It's the first time a band have been allowed to play there, which all came about through their own local contacts," says Murray, Thirteen Senses have also

firmed an extensive UK tour for September.

CAMPAIGN SUMMARY

AGENT: Charlie Myatt, 13 Artists MANAGER: Phil Cludwick, TRC PUBLISHER: Darryl Watts, Universal Music PRODUCT MANAGER: Share Murray Mercury Records RADIO: Alan James PR TV. Glastra Murphy, Mercury Records PR: Julian Carrera, Hall Or Nothing

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

James Jam. Journalist, NME AREREFLIDY FOREVER YOUNG

(ROUCH TRADE) Adorable indie pop debut from anorak-clad Edinburgh twee kids, Like Belle and Sebastian raised on the blue-collar soul of Neil Young, Forever Young is a iowous celebration of summer's endless possibilities."

Steve Owen, Dance & Urban Manager, HMV

THE GO TEAM THUNDER LIGHTNING STRIKE (MEMPHIS INDUSTRIES) "Ever since the sublime Ladyflash surfaced on the Estuary English sampler last March, this is the album I've been waiting for. Too hard to pigeonhole, this 35-minute collection is pure

RADIO PLAYLISTS

RADIO 1

RADIO 1 AUST 307.8 Kiel Röppelse And Leigen My Hospy Guidy Do 21 Hos Cone Estatis 1990 Program Erninean Monay Lances See 11 Joh Boy Spece Au Do Leise Chall Kanno Manager Di Swith State Chall Kanno Hospinglik Theo Work See See 11 Joh Borger Di Swith State Lance Rathan Berginglik Theo Work See See 11 Joh Cone See See State Lance Rathan Berginglik Theo Work See See 11 Joh Cone See John State State Chall Danie The University See State See State Kathooy Hamilten Surchreis

BIIS

B LIST Ana Johnsson We Are; Beenin Man King Of The Darachal; Basted Thunderbiels Are Gel, Damien Rise Cannon Mit, Pathless I Van More; Gelde Uoen On Mrk, Statiless I Van More; Gelde Looker Chain Carn, Don't SII People, Rappers De Hope Of The States Netwindric Javieto Dort Walk Away; Jacs Storn Not Hold Mr; Kristian Landerbie Disaste Mark Netwindre Kristian ing Marly You Never Know Learning Shiring Marty Nu Never Know Mousse T feat. Emma Lanford Is II Oos Tim Cool? Nelly Flag Your Wings Nelly My Place Outloard Room Raginar feat. Jahasid Let's Werk II Out Stellar Project taal. Beandi Emma Get Up Stard Up: Suphabes Couplt In A Mounter, The Killers All Theo Things That I've Don't The Rasma Guily. Leontina Shi

Armand Van He My My: Dido Sand In My Shore: Dizzne Rascal Stand Up Tall: "Embrace Gravity: Eric Prydz Call

Air Alpha Beta Gaga; " **TOP 10 RADIO GROWERS** ANASTACIA SICK AND TIRED



Travolta), Blitzkreig Bop (Ramones) and Ciao (Lush) have been covered by veteran UK act The Result ful

be the first release. The Headnodders And Pholk Songs, due out on October 18. The band have signed a record deal with Sony UK, for which the covers album – release. The album was recorded at Olympic Studios in London and has been produced by the band's Paul Heaton and Jon Kelly. covers album -the group's ninth studio title - will

CAST LIST: Marketing Manager: Ted Cockle, Sony, TV: Deidre Moran, Sony, Press: Terri Hall Hall Or Nothing, Radio: Dolan White, Stab Lords Annio Planning.

smiles from beginning to end and never out-stays its welcom Their gig at the Barfly two weeks ago proves they can do it live too. Yet more quirky genius from Brighton

Andy Fyfe, Mojo, Q

MICAH P HINSON MICAH P HINSON AND THE GOSPEL OF PROGRESS (SKETCHBOOK) "Imagine if Beck had been raised by fundamentalist Christians, embittered by an older mus jailed on drug charges and then declared bankrupt, all by the age of 22. These are the experiences that shape Memphis-born Hinson's vaguely country regretful, mellow, dark and ometimes even violent music. If Sketchbook have a budget Hinson could do anything.

Johnnie Walker, DJ, Radio 2 STEVE EARLE THE



"This is a classic Steve Earle album and ranks alongside his best work. I particularly like the Condi Condi track. In these political times, you have to

REVOLUTION

STARTS MOM

(ARTEMIS/RYKO)

On Mr.: "Kanye West Jeans Walks: Lloyd Banks On Fire: Procingy Girls: "Recordight Vice: "The Music Freedom Fighters:

RADIO 2 ALIST

A LIST Amy Winebuse Help Norself, Beth Nielson Chapman Free Enthrace Gravity, Fried Whatever I Okoose I Lose: Kealer Cry, Kristian Leoutiou Skring: The Finis Brothers Word Gio In: The Thelik Whatever Happened To Dony Haim?; Tom Backer Feather & Store (alturn)

Ed Harcourt This One's For You: Gal "La Harcourt Inte Cines For You Cabmetie le Yvers Timer, Konne Beckbaroek Kings Of Cenvenience I'd Rather Dance Writh You Marmon S She Will Be Loved; "Paul Weiler Wiching On A Star; Sandra McCraekon Last Goodby: Sta Wilner I Beking: Sugakabes Gaught In A Mameri;

C LIST Ann Jackson with Jierrey Buffett 11:5 (Tobox Sensolver: Annatatals Size And Tree) Theres Henrey Contain Bis Some Annatals Son II Senson Henrey Son Ministry Size Annatals Son II Marrisong Fried Office Sizes 3: Doc Manasar T Hatalana Bachged His III cost in Money Atlataha Bachged His III cost in State States of Source Test Lin Bachers: Sonia Gas States Low Work III Lin Noise Toward Bachers 2004 Construction 2004

Dido Sand In My Shoes: Joss Stone You Had Me: Kean Bedshaped The 411

CALAXY Angel City Do You Know (I Go Crazy): Goldie Lookin' Cha Garry Darit Kit Prop

wonder why more artists aren't making more of a statement. It seems to be mainly artists of Earle's own generation who have the courage to speak

Ed Karney, Mixmag

REVER & LENK FEAT, TIGA HEARTBREAK/ ANANDA (NOVAMUTE) or this direct team up for this acid masterpiece, also roping Tiga in on vocals. If you got pleasure from the bass then you will love this. It stands every chance of crossing over big

Tom Kihl, DJ Magazine ERIC PRYDZ VS

FRIC PRYDZ

CADITAL

A LIST

RETARDED CALL ON ME. FUNK MIX (DATA) "This is a tune

"This is a t that defly cantures all the most potent ingredients of a summertime house music smash, then unashamedly revels in its own glorious populism. A singalonga-sample vocal, plenty of hands-in-the-air suspense and a big grin bass drop. Job done, Space terrace (and far beyond) absolutely destroyed."

A LLS Anastaela Left Dutside Alone: Anastaela Sick & Triest, Maril Lavigne My Hoppy Endro:: Beverley Koejnik Com & No Ane, Black Moth Connection Shvie Ur Booty: Brian McFadden Fault To Mge Brithany Sparse Everyinne, Bostael Shving Star, George Michael Flawless (Go To The City), Joannel See (Li In & Boys Eyer, Joint ela Left Outside Alone; Anastaola Sick & a thread and the second at large the second at

Friday's Child

* Adds

Was: Shaznay Lew Never Felt Like This Before: Shifty Slide Alorg Side: The Pirates feat. Shola Ama You Should

etting: Green Day American Idiot: Kings Of Convenience I'd You: Mad Action Smile: The Martinis

THE MIX Brian McFad Real To Mr. Sugababes Caught In A Manual

XEM Costar Faling At My Feel: Death Cab Fee Catle The Second Of

22 MUSICWEEK MOROA

- NATASHA BEDINGFIELD THESE WORDS KRISTIAN LEONTION SHINING 4 AVRIL LAVIGNE MY HAPPY ENDING MARIO WINANS NEVER REALLY WAS MAROON 5 SHE WILL BE LOVED 7 KEANE BEDSHAPED 8 TWISTA SUNSHIN 839 287 473 251 LMC V UZ TAKE ME TO THE CLOUDS ABOVE 10 NELLY MY PLACE 418 248

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1281 489 1755 420 730 380

Adds



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Hile Dot Made



THE AMP NUMBER ONE Franz Ferdinand

Airpian 7 **V** Airplay Chart

1. = 10

And and	Carrier and	1	3		
Ê	-	AVRIL LAVIGNE MY HAPPY ENDING	anna 3	442	AV. R. LAVION
2	1	THE STREETS DRY YOUR EYES	LOCKID GARLAN	438	A
3	2	USHER BURN	APIKIA	433	
4	3	SHAPESHIFTERS LOLA'S THEME	POSITIVA	370	1000
5	15	NATASHA BEDINGFIELD THESE WORDS	PHOTOGENEORIAS	360	L Avril Lavigne My Happy Ending
6	5	D-12 HOW COME	THTERSCOPE	355	moves 4-1 on the
7	IJ	MAROON 5 SHE WILL BE LOVED	OCTONE/BUS	343	TV chart, after amassing 442
8	1	RACHEL STEVENS SOME GIRLS	POLYEOR	320	plays last week and being aired
8	34	THREE OF A KIND BABYCAKES	RELEASE	320	more than 20 times on nine
10	6	JAMELIA SEE IT IN A BOY'S EYES	FARLOPHISKS	306	different TV
11	Ш	KELIS TRICK ME	198331	274	- a rare feat. Its
12	805	SUGABABES CAUGHT IN A MOMENT	ISLAVO	263	top tallies were 62 plays apiece
13	1	BRITNEY SPEARS EVERYTIME	JUL.	258	from Kerrang! T and MTV Hits,
14	12	NINA SKY MOVE YA BODY	EMOVERSAL	247	and 58 from Q T
15	8	J-KWON TIPSY	ARSD,	244	1
16	23	NELLY MY PLACE	UNIVERSAL	234	17/20
17	25	ANASTACIA SICK AND TIRED	EPIC	220	SUGABABE
18	19	TWISTA SUNSHINE	EAST WEST	213	12. Sugababes
19	13	BUSTED THUNDERBIRDS	05/05/5/4	204	Caught In A
20	91	THE CALLING THINGS WILL GO MY WAY	BCA.	199	Moment has moved 110-12 of
21	V	BUSTED 3AM	UMINERSAL	185	the TV airplay chart in the pas
22	26	BLACK EYED PEAS LET'S GET IT STARTED	ADAPOTOS	183	two weeks, with eight of the 18
23	B	FRANZ FERDINAND MICHAEL	DEVEND	181	monitored
24	50	JO JO LEAVE (GET OUT)	UDROURY	180	stations airing it in the week.
25	ю	OUTKAST ROSES	ARISTA	177	Q TV is its most eaver supporter
26	33	FAITHLESS FEAT. NINA SIMONE I WANT MOR	E OEDA	176	with 59 plays last week,
27	21	GOLDIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE F		175	followed by The Box (39),
28	24	MCFLY OBVIOUSLY	UNIVERSAL	172	TMF (37) and
29	204	THE 411 DUMB	\$CRYOSTREETSIOL	168	Flaunt (36).
30	22	SCISSOR SISTERS LAURA	POLYDOR	159	Frank Feedberrows
31	16	OZONE DRAGOSTEA DIN TEI		158	
32	28	MARIO WINANS/ENYA/P DIDDY I DON'T WAI	NNA KNOV BAD EDUTSCARD	155	
32	y	KEANE BEDSHAPED	PSC400	155	23. Franz
32	x		ELEXTRACIAST WEST	139	Ferdinand Michael leaps
35	34		ELEKISKUDGI MEDI	139	132-23 this week, with
35	X		WINDUNOPIC	135	support from
37	X	OLLITILAT LAL ANTI LES DALLES	ISLAD		MTV2 (37 plays Q TV and Tize
37			00.00		Amp (34), The Hits (29) VH2
39	2		100002	-	(22), TMF (15) and MTV (10).
40		THE HIVES WALK IDIOT WALK			
hiji Kaji	ed No.	Diry 0 MaxC 40 Cinter MIV 0 m	Control UK Compiled from data gathered for 2004 The TV amplay chart is currently have cr. MTV Hirs, MTV Base, WEL The Bac, Sm	nd of plays of shifted, Kin,	Mage, Q and Kerrard



Avril Lavigne betters her performance on the other charts, rising to number, while Sugababes enter at number 12

1	2	ANTIST TITLE AVRIL LAVIGNE MY HAPPY ENDING	
2	53	BEASTIE BOYS TRIPLE TROUBLE	(a.k.)
3	3	THE STREETS DRY YOUR EYES	LOOZO
4	6	JAMELIA SEE IT IN A BOY'S EYES	24.51
4	6	SHAPESHIFTERS LOLA'S THEME	FC
6	14	KEANE BEDSHAPED	
7	5	SCISSOR SISTERS LAURA	PI
7	11	NATASHA BEDINGFIELD THESE WORDS	PHONOGEN
9	6	RAZORLIGHT GOLDEN TOUCH	V
9	4	SNOW PATROL SPETTING GAMES	1
药集	heir C	201 forting	

Ro	628	ARTIST TITLE	Little
1	n	THE CALLING THINGS WILL GO MY WAY	RC
2	1	RACHEL STEVENS SOME GIRLS	POLYDO
3	7	THE STREETS DRY YOUR EYES	100XED 01067
3	1	AVRIL LAVIGNE MY HAPPY ENDING	ARST
5	1	NINA SKY MOVE YA BODY	USINEFSA
6	9	MAROON 5 SHE WILL BE LOVED	OCTEXEND
7	1	USHER BURN	ARIST
7	21	ANASTACIA SICK AND TIRED	(P)
9	1	SHAPESHIFTERS LOLA'S THEME	PESITIN
10	14	J-KWON TIPSY	28151
10.	Inct	aenel UK	

WERE ALLOLD AND ANTER

		RANG: MOST PLATED	
Dis.	DS	ARTEST TITLE	L/08
1	8	LOSTPROPHETS LAST SUMMER	VESIELE NOISE
2	2	THE HIVES WALK IDIOT WALK	200008
3	5	JET COLD HAND BITCH	ELEKTRA/LAST WEST
3	4	SLIPKNOT DUALITY	SCARGE LACE
3	7	SWITCHFOOT MEANT TO LIVE	NEWLICO
6	5	VELVET REVOLVER SLITHER	81/5
6	3	AVRIL LAVIGNE MY HAPPY ENDING	451573
8	1	SEETHER FEAT. AMY LEE BROKEN	WIND-LITEPIC
9	đ	B-12 HOW COME	INTERSCOPE
10	9	HOOBASTANK THE REASON	DEF JAM MERCURY

MAS	15	ARTIST 1011 BEASTIE BOYS TRIPLE TROUBLE	PARI CERCIS
2	5	THE HIVES WALK IDIOT WALK	PODOR
3	3	RAZORLICHT GOLDEN TOUCH	VERTIG
4	9	SNOW PATROL SPITTING GAMES	FICTIO
5	65	FRANZ FERDINAND MICHAEL	20019
6	3	THE CURE THE END OF THE WORLD	POLYEO
7	15	THE FUTUREHEADS DECENT DAYS AND NIGHTS	ci
8	6	THE STREETS DRY YOUR EYES	LOCKED ON RAI
9	14	KASABIAN LSF.	215
10	7	THE ORDINARY BOYS TALK TALK TALK	8 8500
10	7		

Re	LX	ARTIST WILL	Lako
	7	ATL MAKE IT UP WITH LOVE	UK
2	11	JAY-Z DIRT OFF YOUR SHOULDER	ROCAFELLAWERGINY
3	1	USHER BURN	ARUSA
4	9	LLOYD BANKS ON FIRE	CONDITIERSOFE
5	5	TWISTA SUNSHINE	ENST INTST
6	3	CHINGY ONE CALL AWAY	EARLOFICAL
6	2	MARQUES HOUSTON/JD"DUPRI FOP THA	AT BOOTY TECHLERINA
6	14	KANYE WEST JESUS WALKS	ROCA FELLA WERRING
9	3	NINA SKY MOVE VA BODY	UNIVERSA
10	8	ALICIA KEYS IF I AIN'T GOT YOU	

HIGHEST CLIMBER The Thrills Whatever Ha HIGHEST NEW ENTRY Franz Ferdinand Michael KISS TV J-Kwon HIGHEST CLIMBER Cassidy Feat. R Kelly HIGHEST NEW ENTRY The 411 TMF NUMBER ONE U.S HIGHEST Kan HIGHEST NEW The 411 Dumb SCUZZ NUMBER ONE New Found Glory Failure's Not Flattering (What's Your Problem) HIGHEST New Found Clory

HIGHEST NEW ENTRY Story Of The Year

THE HITS NUMBER ONE Ozene

Dragostea Din Tal HIGHEST Jo Jo

Lowe (Get Out) HIGHEST NEW ENTRY Fronz Ferdinand Michael

FLAUNT NUMBER ONE Three Of A Kind

HIGHEST CLIMBER Blue Feat, Stevie Wonder & Angle Stone

Signed, Sealed HIGHEST NEW

The 411 Dumb

Highest Climber and Highest New Entry apply to the Top 50



Shapeshifters swap positions with The Streets at the top, Meanwhile, The Thrills, bag highest new entry honours and Fried, Twista and Amy Winehouse make an impact

		DIO ONE	105	1.51	121	Aller
8	6	ARTER DIDLER AVRIL LAVIGNE MY HAPPY ENDING ARISTA	195	La	29	Adm 190
2	1	SHAPESHIFTERS LOLAS THEME POSITIVA		10	28	205
3	15	SCENT UP & DOWN PORTA		15	27	100
1	6	NATASHA BEDINGFIELD THESE WORDS PROVIDENCEMENTS	-	25	26	75
	5	THE STREETS ORY YOUR EYES ID SECOND STREETS ORY		27	26	10
5	3	RAZORLICHT GOLDEN TOLICH warten	-	28	25	177
	16	TWISTA SUNSHINE LAST WEST		10	24	ID
	2	ESTELLE 1980 pmyz		28	21	HO
	ô	DAMIEN RICE CANNONBALL DEMONDERTOR		n	20	110
	u n	THE LIBERTINES CAN'T STAND ME NOW RECENTRATE		20	20	17
	8	D-12 HOW COME INGRESSION		23	20	121
	20	KELS TRUCK ME STREAM		15	19	125
	13	SNOW PATROL SPITTING GAMES FICTURE		19	19	122
	17	THREE OF A KIND BABYCAKES RED TITS		10	19	115
	13	SCISSOR SISTERS AURA covere		19	19	113
	9	OUTKAST ROSES ANTE		2	19	107
1	9	NINA SKY MOVE VA BODY Intervision		21	17	120
1	3	LOU REED SATELLITE OF LOVE '04 MUNT.	-	78	17	IC
	ó	MOUSSET IS IT ONS I'M COUP OFFICE		8	16	
	22	THE HIVES WALK IDIOT WALK POLYDOR		И	16	
	n			20	16	87
	17			10	15	125
	27	BLACK EVED PEAS LET'S GET IT STARTED AS A PROTOF		B	14	10
	õ	THE 411 DUMB starsstatestate	-	9	14	75
		FRANZ FERDINAND MICHAEL contact	-	H	13	73
		IOSTPROPHETS LAST SUMMER water aven		-	12	03
		KEANE REDSHAPED ISLAND	-	10	11	77
		FATBOY SLIM SLASH DOT DASH scist		2	н	11
		STELLAR PROJECT FEAT, BRANDI EMMA, GET UP STAND UP onto		9	11	10
		JO JO LEAVE IGET OUTD MIRCLEY	-	10	11	50
		ERIC PRYDZ CALE ON ME DATAMENISTRY OF SOLID	-	3	11	- 45

MUSIC WEEK ONLINI

e sales and airplay charts published in Music Week able online every Sunday evening at www.musicwe



The campaign for Maxi Priest's comback album is underway following its showcase launch last week. Rise To The Occasion is Priest's first album since 1996 and is being released by	Relentless on September 13. Priest displayed a powerful live presence at last week's bauch event, which was affected by extreme weather and a police operation outside the venue. The	first single from the album, Like I Do/Fields, is released on September 6 and has been picked up by Emap Big City Network and Real Radio prior to its service to national radio. The video was shot in Cuba	by Max & Dania Priest is also planning more I shows to suppo the launcin, with an appearance a Notting Hill Carnival and da in October. A second single we be Issued in law

CAST LIST: Manager: Toby Ludwig, 21st Century Artists, Markeling, Paul Franklyn, Relentless National Press: Lucy Hopkins, Bernard Doterty, LD Publicity, TV: All Davidson, Michelle Denton, Wrein: National Radio: Roland Hill, Relentliess, Regional Radio: Martin Finn, Vergin.

The second	- Aller		30	SHAPESHIFTERS LOLA'S THEME	Contra State	and the second	i de la	100
1	3	9	25	SHAPESHIFTERS LOLA'S THEME	2632	6	79.26	4
2	1	8	2	THE STREETS DRY YOUR EYES UCHER ON BAS	2335	8	71.37	-12
3	3	9	15	JAMELIA SEE IT IN A BOY'S EYES MILLION	1924	2	54.42	-12
4		4	0	NATASHA BEDINGFIELD THESE WORDS PRONCEMENTS	1755	31	50.10	21
5	4	14	27	KELIS TRICK ME VIRCH	1757	5	49.56	32
6	6	50	0	MAROON 5 THIS LOVE OCCUSEDING	1534	-1	40.56	-7
7	и	4	5	AVRIL LAVIGNE MY HAPPY ENDING ARISA	1011	50	37,28	20
8	н	12	54	SCISSOR SISTERS LAURA POUNDR	1441	5	37	6
9	8	12	ы	USHER BURN ARISIA	1869	-3	35.64	-17
10	5	μ	15	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW DISCUSSION	1333	-27	31.91	-38
11	33	3	67	TWISTA SUNSHINE EAST WEST	819	54	31.85	48
12	22	В	0	DAMIEN RICE CANNONBALL DEMONSTRATES FLOOR	1156	-]	31.80	24
13	7	7	22	LOU REED SATELLITE OF LOVE '04 MUJFE	1155	-15	31.66	-35
14	31	3	4	ANASTACIA SICK AND TIRED BAC	1281	62	31.46	38
15	12	6	1	RACHEL STEVENS SOME GIRLS POUNDR	1576	5	30.53	-7
16	23	2	0	KRISTIAN LEONTIOU SHINING PROTOR	730	109	30.46	19
17	29	2	0	KEANE BEDSHAPED ISLAND	675	79	30.43	32
18	v	11	12	BRITNEY SPEARS EVERYTIME	1792	4	30.23	5
19	28	9	21	BLACK EYED PEAS LET'S GET IT STARTED ARMITCHTOR	861	3	27.39	19
20	35	25	53	ANASTACIA LEFT OUTSIDE ALONE	1149	-9	26.32	-14
21	24	6	IJ	NINA SKY MOVE YA BODY UNIVERSAL	729	24	25.92	1
22	45	3		SCENT UP & DOWN POSITIVA	605	39	25.57	29
23	π	1	0	THE THRILLS WHATEVER HAPPENED TO COREY HAIM VIECTN	147	93	25.53	187
24	10	7	18	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE 100000	1184	-25	25.35	-45
25	35	3	0	THREE OF A KIND BABYCAKES RELEMILESS	743	33	25.18	17
						-		_

RADIO TWO ANTIST D.D. Lite 22 AMY WINEHOUSE HELP YOURSELF 1 3 KRISTIAN LEONTIOU SHINING 3 9 FRIED WHATEVER I CHOOSE I LOSE 3 6 THE CHARLATANS TRY AGAIN TODAY 5 6 MORRISSEY FIRST OF THE GANG TO DIE 5 4 THE FINN BROTHERS WON'T GIVE IN PARLOPHONS 2 KEALER CRY 0 BETH NIELSEN CHAPMAN FREE 1 THE STREETS DRY YOUR EYES 10 8 CABRIELLE TEN YEARS TIME

GALAXY This Lot ARTIST TITLE Libo 3 SHAPESHIFTERS LOLA'S THEME J-KWON TIPSY 8 CANDEE JAY IF I WERE YOU (SOLING 41 JUNIOR JACK STUPIDISCO NINA SKY MOVE YA BODY 5 NARCOTIC THRUST I LIKE IT 8 9 STELLAR PROJECT/BRANDLEMMA GET UP STANDUP 9 4 STONEBRIDGE FEAT. THERESE PUT 'EM HIGH HED KAND 10 23 D-12 HOW COME

NUMBER ONES | L BELFAST CITY BEAT Rachel Stevens LINCS FM Shapeshifters Lola's

THE DUI CE

2

5 6

	OI Love 2004
	VIBE 101
	The Streets Dry
	Your Eyes
	BEAT 106
1	Ercestviers Push Up
	GALAXY 102.2

eon Tios ADIO CITY 96.7 Javine Don't Walk Away

POWER FM on 5 This Love DRAGON FM Trick Mc

V	1	BE 101	
M	GN	ANTISTIIL	
	1	SHAPESHIFTERS LOLA'S THEME	POS
2	2	LOU REED SATELLITE OF LOVE '04	4
3	4	THE STREETS DRY YOUR EYES	LOCKED-D
3	4	NINA SKY MOVE YA BODY	UNTY
3	4	TWISTA SUNSHINE	EAST
3	3	THREE OF A KIND BABYCAKES	RELEN
7	В	J-KWON TIPSY	A
7	13	NATASHA BEDINGFIELD THESE WORDS	PHONOGENSI
9	12	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	LC
9	4	JAMELIA SEE IT IN A BOY'S EYES	100.00

CHRYSALIS GROUP

The	List	ARTIST HILE	Like
1	1	SHAPESHIFTERS LOLA'S THEME	POSITINA
2	6	NINA SKY MOVE YA BODY	UNIVERSAL
3	5	J-KWON TIPSY	251514
4	2	USHER BURN	AFISTA
5	3	KELIS TRICK ME	VIRGIN
6	ā	THREE OF A KIND BASYCAKES	FELENTLESS
7	4	MARIO WINANS/ENYA/P DIDDY I CONT WANNA	BAG BONDEAND
8	10	TWISTA SUNSHINE	EAST WEST
9	105	LMC V U2 TAKE ME TO THE CLOUDS ABOVE ALLAR	COND THE WORLD
10	9	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	HED KASEN
20	lesic D	what UK	

HIGHEST NEW	THE PULSE	My My My
ENTRIES	Avril Lavigne My	RADIO CITY 96.7
BELFAST CITY BEAT	VIBE 101	Snaw Patrol
Darren Hayes	Nelly My Place	Spitting Games
Popular	BEAT 106	POWER FM
LINCS FM	Jamie Scott Scol	Avril Lavigne My.
Kristian Leontiou	GALAXY 102 2	RED DRACON FM
Shining	Armand Van Helden	Keane Bedshaped



iplay Chart

4. Natasha

Bedingfield

ago, Natasha

letroductory

Weeks

Bedigfield topped

single, Single, Her

fellow-up, These

Words, is also

wing thus far

on 74 stations,

1,755 times last

audience of just

nore than 50m and that is pretty

mond at this

considering

Single's support

peaked at 2,014

stations and an

audience of a

little over 58m

23. The Thrills

plays from 77

stane.

4 music control

- 14	3	٢.	Se a					1 3	5
The same	Color March	Parton.	43	KEANE EVERYBODY'S CHANGING	J.	and the second	Para.	S' AND	10
26	B	17	0		ISLAND	1218	-29	24.67	31
27	8	7	24	MORRISSEY FIRST OF THE GANG TO DIE	TROUSANCTUREY	226	-	23.52	0
28	33	6	52	THE CHARLATANS TRY AGAIN TODAY	ISUMO	256	4	22.96	14
29	18	n	62	OUTKAST ROSES	ARISTA	748	-17	22.53	-23
30	22	6	-0	SNOW PATROL SPITTING GAMES	FICT)OV	611	-4	22.48	0
31	26	5	6	D-12 HOW COME	WTERSCOPE.	729	10	22.48	-6
32	8	7	9	J-KWON TIPSY	AS15TA	737	10	21.85	-18
33	я	26	0	NO DOUBT IT'S MY LIFE	DATERSCOPE	818	0	21.41	2
34	44	2	0	MAROON 5 SHE WILL BE LOVED	OCTONE/SEAG	985	49	21.39	22
35	33	5	0	RAZORLIGHT GOLDEN TOUCH	VERTICO	306	2	21.12	9
36	38	3	-6	GABRIELLE TEN YEARS TIME	CO SEAT	526	17	21.03	3
37	ъ	п	34	BEVERLEY KNIGHT COME AS YOU ARE	WALOPHONE	914	-25	20.48	-21
38	39	5	23	ESTELLE 1980	3510,472	467	-5	20.32	-30
39	58	1	0	FRIED WHATEVER I CHOOSE I LOSE	UDADON	82	228	20	72
40	30	16	0	COOD OT ONE OUT EN DOT EN EUVELL	RELENTLESSAVIRCIN	796	3	19.68	-33
41	65	1	0	JAVINE DON'T WALK AWAY	INTEGAT	486	35	19.37	87
42	и	4	0	THE LIBERTINES CAN'T STAND ME NOW	ROUGH TRADE	245	-2	19.26	-12
43	-18	2	0	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	HERRARDSK	799	32	19.23	33
44	41	9	33	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	ALCEANISONY	876	-13	17.82	-10
45	374	1	0	AMY WINEHOUSE HELP YOURSELF	ISLAND	67	123	17.69	678
46	45	41	0	OUTKAST HEY YA!	ARSSEA	694	-7	17.64	n
47	В	8	40	WILL YOUNG FRIDAY'S CHILD	EBIIC	1113	-32	17	-77
48	46	3	н	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STA	AND UP DATA	511		16.69	8
49	81	1	0	SUGABABES CAUGHT IN A MOMENT	ISLAND	443	49	15.84	81
50	51	1	0	JO JO LEAVE (GET OUT)	WERCIER	453	81	15.69	20
E topo			ur .		Music Contain UK Con Sun 1 August 2004 to 2 spalled by autoence Tigut				CCO 61

INDEPENDENT LOCAL RADIO in Lat MINT TRUELO 1 SHAPESHIFTERS LOLAS THEME POSITIVE 2 2 THE STREETS DRY YOUR EYES IDOULD ITALIA 3 4 JAMELIA SEE IT IN A BOY'S EVES MALOPHON 4 3 USHER BURN ANSTA 5 7 KELIS TRICK ME VIRCH 36575 6 5 BRITNEY SPEARS EVERYTIME IN 7 14 NATASHA BEDINGFIELD THESE WORDS PROVOCENCEM 8 11 RACHEL STEVENS SOME GIRLS FOUNDR 9 9 MAROON 5 THIS LOVE OCTORESSO 33.25 10 15 SCISSOR SISTERS LAURA POLYDON 11 6 MARIO WINANS/ENVA/P DIDDY I DON'T WANNA KNOW BAS BONTSLAND 12 25 ANASTACIA SICK AND TIRED OF 13 12 SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE worknow 1397 1356 14 8 KEANE EVERYBODY'S CHANGING ISLAND 1511 1155 7685 1219 1044 1219 1044 1152 1133 1287 1130 1343 1099 1133 1044 15 16 ANASTACIA LEFT OUTSIDE ALONE EPIC 16 17 DAMIEN RICE CANNONDALL CRIMINATE ROOK 17 13 LOU REED SATELLITE OF LOVE '04 NUMBER 18 10 WILL YOUNG FRIDAY'S CHILD BAS 16013 19 19 MCFLY OBVICUSLY UNI 20 30 MARDON 5 SHE WILL BE LOVED OCTOSE/BAG 16856 21 (AVRIL LAWIGNE MY HAPPY ENDING ARISTA 22 18 BEVERLEY KNIGHT COME AS YOU ARE WARD 23 20 GEORGE MICHAEL FLAWLESS (CO TO THE CITY) AEDLANSON 24 22 NO DOUBT IT'S MY LIFE IMTERSCOPE 25 23 JOSS STONE SUPER DUPER LOVE ... RELENTLESSATIRATION 26 21 GIRLS ALOUD THE SHOW POIN 9100 27 O STONEBRIDGE FEAT. THERESE PUT 'EM HIGH HED KANN 28 27 BLACK EYED PEAS LET'S GET IT STARTED AMA POOTOR 29 CO TWISTA SUNSHINE EAST WEST 471 753 1086 30 C KRISTIAN LEONTIOU SHINING POLYDOR Music Control UK, Titles context by total number of plays of 2004 to 24.00 on Salt 7 August 2004

TOP 20 PRE-RELEASE

76	ARTIST TITLE LANS	LQJ adear
	NATASHA BEDINGFIELD THESE WORDS PRONOGENICIENT	5011
2	KEANE BEDSHAPED ISLAND	30.43
3	SCENT UP & DOWN POSITINA	2557
4	THE THRILLS WHATEVER HAPPENED TO COREY HAIM VIRGH	2553
5	THREE OF A KIND BABYCAKES RELIMILESS	25.18
6	MAROON 5 SHE WILL BE LOVED octove/eng	21.4
7	FRIED WHATEVER I CHOOSE I LOSE LEADON	20
8	JAVINE DON'T WALK AWAY DROCENT	19.38
9	THE LIBERTINES CAN'T STAND ME NOW ADDRESSED	1925
10	STONEBRIDGE FEAT, THERESE PUT 'EM HIGH HED MAKE	1924
n	AMY WINEROUSE HELP YOURSELF ISLAND	177
12	SUGABABES CAUGHT IN A MOMENT ISLAND	15.84
13	JO JO LEAVE (GET OUT) VERCURY	15:69
14		1544
15	MOUSSET IS IT COS I'M COOL? FREEMR	1529
	THE FINN BROTHERS WON'T GIVE IN PARLOPHONE	1524
	KEALER CRY Savriescel	14.19
18	MARLY YOU NEVER KNOW ANTW	1389
	SANDRA MCCRACKEN LAST GOODBYE SHELL	12.54
	FRANZ FERDINAND MICHAEL BOURS	11.15
	Marie Control BK	
Mes	Control Differenting Over BIC Rade 1 (00 Rade 2 GBC 105 GRay 105-306 OVERU,	Rate Cay 967, Ear Fill, Ros Rade

15	MOUSSET IS IT COS I'M COOL? FREEZMR	
16	THE FINN BROTHERS WON'F-GIVE IN PARLOPHONE	
17	KEALER CRY SIGNERUNE	
18	MARLY YOU NEVER KNOW ANW	
19	SANDRA MCCRACKEN LAST GOODBYE SHELL	
20	FRANZ FERDINAND MICHAEL 004400	
4.+4 6.440	and Control IV Control Control Televice Bill Charles 1 IIIC Charles 2 Bills 2 Mars and your weat asso 2 Mars and you we asso 2 Mars	*

cases 10 tans any service a cost 10 tans any service Constraint to Colory M. 2015 Description Colory Colory M. Scholard Scholard Scholard Scholard M. The March	Robel Line, Considering Bol, Robel Harry State, Bolins Harr, EDC Robe Risky, Bolins PR, Bol State (Risky, Bolins Barr, Denvill) and a Charal M. Ope Tail Cyst 2, Cold RK, Cyst. Developer Robit: Drawn XXX	Radi HOUTH Highs
NJ. St. J. GDU 95 3 Ende Arec	Clyde 1+14, Clyde 2, Cold Hill, Care.	(Decade) Mars, Savaa P Rado, MPU 1214, Nector 95, Nargharis 95,711, 344 October 196, Poles RA, Dichel PU 1964, Press RA, Dichel PU

Rale Cer 967, Jan Fill
Schult RAROCCA
Sentire Sectorily.
Store StarFit FM.D

The Thuilds' the track 38 Whatever times. These Hannened To three together Corey Haim, the chart and 35-25 account for more introductory single from their airplay chart. On than 21m last track's 25,53m woolk, to advance upcoming album. audience.



beats previo

Kind rolease but easily Released today single Don't Steal (Monday), and likely to be a Our Sun's airplay peak, leaping 77on the singles 23 this week. Both Radio One chart next kend, Three and Radio Two provided 10 spins, Of A Kind's garage crossover while Virgin aired record Babycakes

netting played by racio stations on the Music Control radio panel with top tailies of 57 from Kiss 100 FM. 54 from Vibe 101 and 49 from Galaxy 102.2 FM. 34. Maroon 5 Maroon 5's fellow-up She Will continues to gr and amassed 985 sco of more

plays) and Flaunt (60), while it is

Rock EM (4) plays) and SGR are its bioocs supporters. With getting so much About Jane album moves 10-7, its highest position while toppi

the 400.000



Cued up



TV LISTINGS



IN-STORE NEXT WEEK

ATTA	In-store - Britney Young, Dido, Alicia			Hontveth, Youth Movie Soundtrack Strategies, Hurrah! Another Summer	CD:UK Girls Aloud Love	Getting Away With Munder: Peter Andre The Right Way
	Chili Peppers, Roy Anthems 2004, R Spectacular, Shaz Olympic Album; S	Orbison, Club nB Anthems, nay Lewis, Unity	Safeway	Album - Sleepover, Summer Riddims 2004	Machine; McFly That Girl: Natasha Bedingfield These Words Peter Andre/Katle Price;	THE HITS Ana Johnnson We Are, Brian McFadden
	Bedingfield; Albun		Sainsburys	In-store – Frank Sinatra, Acoustic 4, Ravin', Sleepover, Summer Riddins	The 411 Dumb;	Real To Mr. Eric Prydz Call On Mr. Joss Stone You Had
BORDERS	Chili Peppers, Aco Blues-Essential Al Album, Sleepover,	burn, No.1 Swing Ravin, Frank		2004, Elvis Costello, Mario Frangoulis, Yo-Yo Ma, Elvis '56 DVD, Madonna DVD	Javine Don't Walk Away, Natasha Bedingfield These Words	Mr: Peter Andre The Right Way: The 411 Damis: TOTP FRI
	Sinatra, 2 for 22 p pounds and 2 for 3		TESCO	Singles – Natasha Bedingfield, Stonebridge, Kristian Leontiou,	LATER Bobby Wemack Catifornia Dreamin): The Bad Plus; Usher;	Busted Thunderbirds: Faithless I Want More: Kane Rain Down On Me: LL, Cool J Headsprung: Peter
				Goldie, Keane; Albums – Ravin', Kristian Leontiou, Frank Sinatra, Sleepover; Elvis Costello, Number 1 Swing, Amy Winehouse, Acoustic 4,	MTV UK Beastie Boys Triple Trochle*: Prodigy Girls*: Kane Rais Down On Me*:	Andre The Right Way: TOTP SAT DJ Caspar Oops
Cut P	In-store – Dios, B Charlotte Hatherle	y, Archie Bronson	TOWER	thc	Soutwax Any Minute Now";	Upside Your Head: Jay-Z Encore: Marly You Never Know,
	Outfit, Mark Lane Leaf, Nouvelle Vag Soul 2. Album – S	we, Country got			POPWORLD Getdie Lookin' Chain, Har Mar Superstar; Jamie Scott: Lloyd	Maroon 5 She Will Be Loved: Pop Can't Say Cooclaye; Raghav Let's Work it Out;
DHMV	Windows - Festiv Instore - Aberdel Bedingfield, The C Hope Of the State Keane, Kristian Le Prince, Spiderbait,	fy, ATL, Natasha alling, Macy Gray, s, Jay Z, JTWR, ontiou, NSM,	Neget- negative	Windows – 3 for £20, chart CDs from £999; In-store – Mark Lanegan Band, Drum W Bass Arena, Rwy Orbison, Rielb a Riddimis; Press Ads – 3 For £20, 3 For £10 12*, Navos, Mark Lanegan Band, Crosby & Nash, Alex Llovd	Jamies Scotz, Lolya Banks; Marcon S, Natasha Bedingfield Those Words: The Rasmus Colity; V Hp To Hp; SMASH HITS Boogle Pimps Sering; Busted A: Hototas;	Sugababec; Sugababec; Sugababes Caught In A Moment; V Can You Feel It?: 74 Kristian Leentlou – Shining – Mon Coddie Loekin Chain
IVC	Albums – Frank S Damien Rice, 2Pac No1 Swing Album, - Buy 1 CD Get 2nd	Bruce Hornsby, Main Promotion Half Price;	WHSmith	In-store – Acoustic 4, Sleepover, Summer Riddims 2004, Kristian Leontiou	Earnon F**k II (I Don't Want You Back); Him Solitary Marc Maroon 5 This Love; Natasha Bedingfield Single; The Streets	- Guns Don't Kill People Rappars Do - Weds BBC 2 Robert Wyatt - Free
	Listening posts – Philips, Tom Baxte		WOOLWORTHS	Album - Summer Riddims 2004,	Fit But You Know It;	Will and Testament (Fri)
KACLE NETWORK	Selecta listening Martinis, Steve Ea Polysics, Is It Robi listening posts – Dee Graham, Shell	rle, Blue Balearic, ng Bob; Mojo Mandarin, Jon		Acoustic 4; Single – Stonebridge; In-store – Summer Riddims 2004, Acoustic 4, Jamelia, Ravin', Frank Sinatra, Sleepover, The Streets, Scissor Sisters, Snow Patrol, Now! 58;	T4 SUNDAY Avril Lavigne My Happy Endro: Keane Bedshaped: THE BOX Sth Avence Spanish Eves: Brian	CHANNEL 4 4Play - Hope Of The Siates (Sun)
TASTEMAN	(ERS				McFadden Real To McCandice Helo; Darren Haves	
BBC 6 Music	INS	ROBBIE RIVER DJ/producer/pemi:		GARETH GRUNDY Deputy editor, Q	Popular: Eric Prydz Call On Mr; Joss Stone You Had Ma;	
	URAS THEME W (EPSTEIN)	1. DANNY TENACLIA ESP 2. FELIX DA HOUSECAT R BENASSI REMIXI (DVISIO 3. COLDFRAPP STRICT AU 4. DEEP DISH FLASHDAW 5. FLOWER POWER FLOW 6. THDA PLEASURE FLOW	EADY TO WEAR (BENNY NO NCHINE (MUTE) XE (NOSHI TOSHI) ER POWER (DICHI)	L UZ VERTIGO (ISLAND) 2. INTERNEL TANE YOU ON A CRUISE (MATADOR) 3. THE CLASH CURS OF BRIXTON (SOMY) 4. NELY FLAP YOUR WINDS (SLAND) 5. COLDE LOURS CHART (NUTS) (SLAND) 5. COLDE LOURS CHART (NUTS) (SLAND) 5. COLDE LOURS CHART (NUTS) 5. COLDE LOURS CHART (NUTS) 6. COLDE LOURS CHART	RADIO LIST	Andrew Collins/
FRANZ FERDENAND MIC			WAY YOU GOING (LETRA)	7 THE LIBERTINES MAN WHO WOULD BE KING	50 years of the	The Music Week/

E SOULWAX ANY MINUTE NOW (PLAS) 9 BRAVECAPTAIN ALL WATCHED OVER BY MACHINES OF LOVING GRACE (WICHITA) 10 THE RADIO DEPT WHESE DAMAGE ENT

"Some of these tracks are currently playlisted on 6 Music. Some may be playlisted in the future. Craig Armstrono's new album Piano Works - from which Laura's Theme is my favourite track - won't. It's classical music: just Armstrong at his piano tinkling away. I wish I could say something more original than The Departure are the new Franz Ferdinand., yeah, yeah. More crucially, they're from my under-represented home town of Northampton. Hoboken are from Franz Ferdinand's adopted Glasgow, and their EP is my kind of dark electronica. Estelle's hit may be old news, but every time we play it on my programme, my producer and I start impersonating her laying down the law on an imaginary edition of Wife Swap. God bless Estelle. And my producer."

8 GEORGE MICHAEL AMAZING (SONY) 9. TRANSATLANTINS MISTERIOSA (STEALTH) TO MORILLO BREAK DOWN THE DOORS OF UZZY MICO (SUBLIMINAL)

"This summer has been great for music. I've been playing a wide variety of dance music. Danny Tenaglia's Esperanza is very tribal and dark, but with a very sentiment melody that makes me trip. Robbie Rivera's Which Way You Going is also working really well - it's that plano melody drop that people seem to love. Tiga's heavy, funky bassline just rips the dancefloor. I've been listening to George Michael's album on my iPod and Amazing makes me feel good. The vocals and guitar melody on Deep Dish's Flashdance rocks, Just heard Transatlantins' Misteriosa on the radio in Budapest. Fuzzy has created an amazingly tuff, ng remix of Morillo & Audio Bullys' Break Down The Doors,"

(ROUGH TRADE) 8. JEFF BUCKLEY LAST GOODBYE (SONY) 9 NAS THIEF'S THEME (SONY) 10. FATBOY SLIM/ DAMON ALBARN PUT IT BACK TOGETHER (SKINT) "No, it wasn't Q that pinched the new

U2 album. The band treated us to an early listening session and it didn't disappoint. The new Interpol album, Antics, is also an office favourite. Personally. I wasn't fussed last time round but this is a massive step up They may not be a cult band much longer. The Clash and Jeff Buckley re issues demand your attention too. If you're tired of either of those albums, It may be time to pack it in."

(Tot) The George Shearing Story (Tot) Mark Radcliffe – Piny Gir grests (Tot) Soul Solutions – Will Marc Riley/ Stove Lamercy/ Vic McGlynn-Sommer Sendae specials (Fri-Sen) Gideen Coe – The Marc Riley Bob Harris - Arne Bruce Dickinson Kobric quest (Sat) McCue guests (Wed) Norah Jones In concert (Sat) Record of the week - Fountains Of Wayn RRC IVTRA

LXtra Live - Si Jam (Sal) Hey Julie Ulum of the week VIRGIN Alisem of the weel Gretchen Wilson – Here For The Party Gold album of the week – Various – T Rock Bax 3CD Bas Stree Harris Kasabian goest (En) Pete Mitchell – The Finn Brothers/ Charlotte Hatheries/ Mr David Viner/Nec

XFM

Christian O'Connell's record of the week - The Mooney Suplic Alive And Amplified Lauren Laverne -Thriden Sense: Inte

nses: Into

RADIO 4 Hip Hop Central -Bristol profile (Turl

BBC 6 MUSIC Tem Robinson - 1 Rundgren/Modest ter Sundae

RETAIL INSIDER



wings and oundabouts

les Edon

prietor, Pendulum Records. ndulum Records' flagship store s been serving the cestershire market town of ton Mowbray for the past 15 rs and moved to its current h street location five years ago. e shop has a floor space of proximately 800 sq ft and an imated 20,000 stock items

Proprietor Mike Eden has ee other Pendulum shops in East Midlands - in Market rborough, Retford and mford - and is still looking to d to his portfolio.

"It's been a bit of a struggle at ies but we're still holding on. siness in Melton Mowbray is wn a little this year but one of r other shops is up, and the er two are about even.

"We used to sell a lot of singles Melton Mowbray - 600-700 a

's been a bit of a ruggle at times, but e're still holding on.

w. We still sell plenty of ums, although the release edules for the past three onths have been appalling. "We have sold lots of copies of

Keane album this year, and Red Hot Chili Peppers live um is doing very well. We sell a of copies of Now! albums and Now! 58 is no exception. We always pitch it at £13.99, which is a pound cheaper even than the supermarkets. "In Melton Mowbray itself, we

have to compete with Woolworths and Smiths. We are very much a general record shop, selling a wide range of music to custom but back catalogue is our core business. We sell full-price back catalogue at £13.99, which is considerably cheaper than a lot of big shops and we also sell a lot of mid-price at £9.99 and £7.99.

"As far as DVD is concerned, we have maybe 1,000 music titles, and they do very well for us. But we can't compete on price with feature films, so we're moving away from them." Address: Pendulum Records, 34 Market Place, Melton Mowbray, Leicestershire, LE13 1XD. Telephone: 01664 565025. Website: www.pendulum-direct.com E mail: music@pendulum-records.co.uk.



ALSO OUT THIS WEEK SINGLES Elena – With Those its (Debrirus) Stand Ma (Zow)

Elzminon Hoors ALBUMS

The Islay Brothers Joint To The Next Phase (Sony Music Various - Dread Meets B-Boys which Young

York II (Plant) eew vone 11 tr Earl Zinger – Speaker Stack

Records released 2308.04

ALBUM OF THE WEEK The Prodiav

Always Outnumbered. Never Outgunned XL XLCD183

At a time when advances in dance music are thin on the ground, the follow up to 1997's Fat Of The Land sees Liam Howlett return to a chunky old-school sound. But things are kept up to date thanks to the innovative use of vocals from the likes of Liam Gallagh Princess Superstar and Kool Keith, which are mashed up and used as samples. However, it remains to be seen if the public still has the stamina for banging breakbeats.

Cathy Davey Something Ilk (Regal REG109CD) Davey is a new signing to the label which has been quiet of late. Davey is an Irish singersongwriter whose voice treads Cerys Matthews ground. This album is occasionally interesting. but it highlights a potential not-yet realised rather than a rounded hit

Stove Farle

The Revolution Starts., Now (Ryko/Artemis RCD17023) Through his long and convoluted career, Steve Earle has maintained an honesty and consistency that is comparable to the very best. This album is his response to events in the US with occasional detours into beautiful territory most notably in a duet with Emmylou Harris.

The Finn Brothers Everyone Is Here (Parlophone 8647762)

Brothers Neil and Tim Finn, of Crowded House and Split Enz respectively, return with a set of itar-based melodic pop songs. The single Won't Give In and closing track Gentle Hum bookend the album nicely and are indicative of what lies between. The duo will be supporting the album with a 15date tour in October.

Rob Da Bank & Chris Coco Present Blue Balearic (Sanctuary DOBDDO11)

This dual CD compilation defines the true meaning of eclectic, mixing up delights such as Devandra Banhardt's This Beard, Adam Green's version of Born To Run and Schneider TM's The Light 3000.

Any Minute Now (Pias PIASB060CD) Possibly better known as cheeky bootleg-loving DJs, the Belgian three-piece temporarily close the lid on their decks and turn to guitars, keyboard and piano for an eclectic album which may offer riches for some, with it's noisy guitars and dark tones.

This week's reviewers: Phil Brocke, Adrian Dawsen, Jim Larkin, Owen Lawrence, James Roberts, Nicola Slade, Nick Tesco, Sanon Ward.



Singles

Bent

Comin' Back (Open) Straight off the back of a successful Big Chill headline slot. this song brings to mind Aneka's 1081 hit Jananese Boy with its Oriental tinklings in the background. Out on new MOS label Open, it has summer notential if it is picked up by radio

The Blue Nile

1 Would Never (Sanctuary SANDY3051

The Scottish three-piece's first single since 1996's Happiness is a triumphant return. It is a moving, slow-paced love song which makes the most of Paul Buchanan's warning voice. This understated zem is the first track from their forthcoming album High.

Deepest Blue

oting Star (Open/Ministry OPENO5CDX)

The electronic duo return with another fine radio-friendly anthem, the fourth to be lifted from their June-issued debut album, Late September. It is a well crafted contemporary song, which has climbed to the top of MW's Upfront Club Chart this week.

Faithless

I Want More (Cheeky 82876641902) This is the second single to be lifted from the fourth Faithless album No Roots. Radio One is one of the few stations to playlist the track so far, which is surprising considering the quality of the cut. The track comes in two parts, the first is an acoustic-led slice of socially aware downbeat pop, while the second is a banging dance track which samples the mantra "I want more" courtesy of Nina Simone.

Whatever I Choose | Lose (London LONCD485)

With a delta-blues guitar opening breaking into a smooth, classic R&B cut, Fried's second single highlights that the duo, made up of former Fine Young Cannibal David Steele and singer Jonte Smith, have

SINGLE OF THE WEEK The 411 Dumh

Sony Music Exposure is growing for this track, which has been A-listed at Radio One and is the soundbed for the current TV ad for Lux shower gel. This is as good a slice of R&B pop as you will hear this year. A surefire hit and is another step on the road to long-term success that The 411 can expect. The four-piece are currently putting the finishing touches to their debut album, which is due for release later in the year following a third single.

something rather special

DIII (Record Collection

at your peril, as this ode to

He may be a balding sex dwarf.

but dismiss him as a novelty act

drunken dialling could well be

the feel-good hit of this summer.

It combines a Jackson Five-style

shuffle with a good-time vocal

outstanding self-belief made

1 Like That (Capitol CDCL861) Featuring Chingy, Nate Dogg and I-20, produced by the Track Starz and appearing on a McDonald's

and represents Har Mar's

advert that "stars" Justin

Rain Down On Me (BMG

another gang of Euro-rock

82876627232)

SOURCD102)

LL Cool J Headsprung (Def Jam 9863759) The classic LL Cool J style is

Timberlake, will this be a hit?

This looks certain to be a smash.

Hot on the heels of The Rasmus,

bring their rock-lite to the UK.

a little too safe to engage the

While it is undeniably catchy, it is

serious rock fraternity and a little

too old to muscle in on the Busted

audience. As a result, it could fail

Kings of Convenience I'd Rather Dance With You (Source

this track, which is their catchies

to date, is already playlisted by

Radio Two. More easy-listening than folk, this could bring the

brought up to date with some Timbaland production that

makes this a bass-heavy and

11th studio album The

Last Summer (Visible Noise

highest profile rock band. It is

sure to make a strong chart

DEFinition.

Lostprophets

TORMENT43CD) This is another fine melodic rock anthem from the UK's second

propulsive first-taster from his

duo to a new audience.

Following a sold-out UK tour

through the gaps in the market.

Har Mar Superstar

going on

impact on the strength of their loval fanbase alone, but should also attract a host of newcomers who will be discovering the act for the first time thanks to the strong airplay.

She Will Be Loved (Octane 82876643632) The follow-up to chart-hugger This Love has been making strong gains on the airplay chart in the past two weeks, thanks to a B-listing from Radio One, a Clisting from Radio Two and adds to ILR playlists including capital. This yocal on this track sounds incannily like the Chili Peppers' Flea and, even though it is not as catchy as This Love, it sounds like a Top 10 hit.

Mousse T feat. Emma Lanford Is It Cos I'm Cool? (Eree2air F2A1CDX)

Mousse T look on the verge of having a second hit single some six years after their huge debut Horny. Underpinned by grinding guitars and metronomic rock drums, Is It Cos I'm Cool? presses all the right buttons in generating a potential mainstream dance crossover monster. Currently riding high in MW's Upfront and Commercial Club Charts, the track has also been attracting attention from Radio One and Two.

Raghay

Let's Work It Out (A&R/V2 Records ARV5028623) This is the first single from the Canadian-born Asian artist since signing a worldwide deal with V2. It features a fairly orthodox boyband vocal, but is given a refreshing twist with some interesting Eastern samples, which could propel the 23-yearold up the charts.

Dizzee Rascal

Stand Un Tall (XL XLS198CD) A jungle element marks the first single from Dizzee Rascal sin his Mercury Prize-winning debut album. It sounds like a British elation to Outkast's Ghetto Musick and indicates a growing

Sunababes Caught In A Moment (Island MCSXD40371)

This is a confident, immaculately produced ballad from the trio. wen though it is taken from an album released 10 months ago, radio does not seem to mind - it

The fourth single from the gold-

6751731) This celebration of hillbilly chay dom is taken from Wilson's debut album Here's The Party, which has shifted in excess of 2m copies in the US. Despite being a thoroughly average country romp. Radio Two has been showing support. It will be

Albums

Aberfeldy

oung Forever (Rough Trade delicate, folky lovelorn tracks Standout songs include the single

Winchester Cathedral (Domino WIGCD144) This is a raucous fourth album from Clinic, whose previous album was Grammy-nominated, with their warped Englishness finding many fans in the States. With melodic drones riding the angular guitars and yelping vocals, Winchester Cathedral is a rollicking set which could well provide the breakthrough Clinic so richly deserve.

has been picked up by Radios One. Two and Capital. Amy Winehouse Pumps/Help Yourself (Island CID865)

awarded album Frank is another sassy and slick offering from the north Londoner. Guaranteed to capitalise on the column inches generated in the wake of her recer Mercury Prize nomination, the double A-sided release has also been given the remix treatment from MJ Cole and Mylo

Gretchen Wilson

Redneck Woman (Sony Music

difficult to match her massive Stateside success though.

RTRADCD181) Probably more quirky than Belle & Sebastian, this is another Scottish pop combo led by dual male/female vocals delivering Heliopolis By Night and Love Is An Arrow

New releases



REVIEWS



The Doors of The 21st Century -LA Woman Live (BMG/Image 82876613239)



essence of The vocalist.lim Morrison's charismatic presence, the fact that his

For those to

whom the

former bandmates Robby Kreiger and Ray Manzarek have chosen to tour the LA Woman album more than 30 years after Morrison's death would be an irritant. But that is exactly what they have done and this recording, made last year in Texas, finds former Cult mainman Jan Astbury taking Morrison's place on classic cuts such as Love Her Madly and Love Me Two Times. Although his booming baritone is well up to handling the more energetic numbers, Astbury's voice lacks the adaptability to lend the lighter vocal touch required for Riders On The Storm. That said, he acquits himself well generally in a no-win situation and is ably supported by the remnants of the Doors. The crowd - whom, one suspects from crowd scenes showing a high proportion of younger fans, include as many followers of The Cult as The Doors - lend unstinted support.

Sonny & Cher The Ultimate Collection (BMG/Image82876626839)



This is a well packaged tripledisc set, with nine hours' worth of footag of Sonny & Cher's musical/

staple of American light entertainment in the Seventies. The first disc contains highlights of the first (1971) season. The other two feature three complete shows from 1972 and 1976 respectively. The comedy is a little corny at this distance, but the music is first class and features guests such as Michael Jackson singing Ben, while Donny & Marie singing Ben, while Donny & Marie Osmond join help Sonny & Cher to deliver a version of Wings' Silly Love Songs. The set is also loaded with extras, including promos, videos, jingles and a 16-minute segment of Sonny & Cher on Barbara McNeir's 1969 TV show which provided a template for their own show

Albums DON'TI THE DELEASE

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Marce (CD LFR 0432)	SHK/P	Metal
CD JFR 020	C	Flock
legain (CD RR 046CCH	PH	Metal
IST Triple Crown (CD 3054 CD)	PH	MeLat
try ICD OMBX 9850	P	Fock
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NT LIE Equal Vision (CD EVR 09800)	PH	Metal
PHIRA CELLA Deplement ICD FBP 0320	SH\$P	Metal
E Aesthetics (CD MDM 373C2)	SHC/?	Post Rock
CIVILIZATION Scale ICB SC 090028	PH	Metal
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THIS Play 100 PL/0/00 (0012)	SHK?	Inte
IE YEAR Suddle Greek ICD SCE 64CO)	WTHE	Alt.Country
Loose (CD V/CD 349)	VITHE	Alt, Country
Parasol (CD PARIOD 0904)	C	Inte
HD POINTS TO DEATH Black Lotus (CD BLROD C66)	PH	Metal
TEAR JERKERS LOOSE DIAMOND Sympathy 020 SFTRI 7351	C	Stock
El Estrus (CD ES 2106CD)	C	Rock
pan (CD RR 66/1)	SHOP	Metai
ghty Atom ICD MITY 3561	VITHE	Fipck
SUBLIRES RIP CH (CD REPORT 066)	C	Rock
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	TERRORISTARS SATAMISTARS EI Debis ICO TERROR DO2)	SIKP	Rock
	O TIGER ARMY CHOST TIGERS RISE Epiden (LD HOTZ OF CO-CVD)	211	MeLa
	WARDUS GLOWING UNDERGROUND Fierce Panda (CD h1NG 156C0)	P	Ende Reci
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	CATALOGUE & REISSUES		
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	CALLER, REX THE VOLE OF THE WEST BROWLD BROWLD DOST	P	Counter RockoTop
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	ANSEL COLLING JAMANICAN GOLD MAR SHAKA ICD EFA 121417) AT THE DRIVE IN ACROBATIC TENEMENT BESIZH (CD ESS 94C0) ANTHER, GENE FAR BEYOND THE STARRY SKY BACM (CD BACMCDD 037)	C MAG	Indi
	LAUTER, GENE MAR BLYOND THE STANKY SKY BACM (CD BACARCOD 0.07)	11	Counter Hito Hay
	ILDOD DOVINE ASSE PANTHEON DREAMS Swipper (CD CDVILE 105)	P	
	BROOKS, MERE JUST THE VIBES 1976-83 Molt Solvata (CD EFA 121-02)	SIRK/P	Regga
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	ETIDELING INTERS BAND NOTED WATTING ANN/NO BALANCO DAY	MAG	Ric
	DESDEMONA VERSION 3.0 Metal Mind ICD M/VPC0 (257)	PH	Blie
	CONVENTIONAL (CARNING LET IT COLLAW OF SWITCH (CD LD 015CC) CONVENTIONE 9 NL POINT Convolute COP CONVENTIONE 9 NL POINT Convolute COP CONVENTION ARISE BLACK WAY 1946 78 Mill Solekia (CD EFA 121422)	PH	Metz
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	LENNIS FAITH KEEP THE FAITHUM3 (CD 2730152)	CI	943
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	FOREST, ANDY J HOG WILD Appalonsa (CD AP QX)	MAG	Blue Rod
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	FRANKLIN, ARETHA SAVE ME Traditional Line (CD TL 13(0)	MAG	Sox Sox
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	C DESERVER DURING AND THE BARDO WALL EVALUATED AND THE DAY	PH	Counter Meta
	CRAM PARSONS SAFE AT HOME Magnum (20 COSD (0)) HAMILTON, DORK TOO THED TO SLEEP Appaloxies (20 AP 060) HEAVILS HEAVILUTION Initial Edds (20 378414418 020)	MAG	Country
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	HEARIES HEARIED FOR NEW BLOCK CO SARAYARE CO	PH	Bert Revel
	HENDER, JUNI UNE ALLOY LO SOUND OF Sudovice (J) HENDER, JUNI UNE ALLOY AND SOUND OF Sudovice (J) PRIP 04(1) HOLMES, JANE THE ABOVE GROUND SOUND OF Sudovice (J) PRIP 04(1) HOLMES, JANE THE ABOVE GROUND SOUND OF Sudovice (J) PRIP 04(1)	EM.	Rod Fat
	HOCKER, JOHN LEE BLUES CAFE PRESENTS Galaxy (CD 3025102)	MAG	Blue
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	LIMMEN FROM FROM AND RECEIPTING AND	MAG	Bir
	KING TUBBY THE ROOTS OF DOB AND SHING (CD EFA 121432)	SHKP	Rogga
	KING, BB PRECIDUS LORD Solo (CD XLB 128)	MAG	
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	LUNA AD NOCTUM SEMPLITERIAL CONSECRATION Metal Mind CO MMPCO (243)	28	Meta
	MASE HVALEM WORLD LM3 (CD 2730072)	U	Hig Hoy Hig Hoy
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	MULDAUR, MARIA LIVE IN LONDON Angel Air ICD SJPCD 1091	MAG	Sa
	EUGNALLORERT/How Toke DDD 25:04 EUGNASH UNDER UNDER (2011) REUTING 2012 RESERVAND EUGNASH UNDER	9H PH	Meta Meta
	INCHTWISH OVER THE HILLS AND FAR AWAY Scinefare 201 CP 11140CA	28	Meta
	NICHTWISH CENTURY CHILD Spinstares (CD SP 1)49(CD)	PB	Meta
	ELLIPHONE IN DULIES THE CHILD Spinsfarm (CD SP 1600C)	21	Metz
	MOTORIOUS B.A.C. READY TO DIE (M3 (CD 9862801)	PH	15to Ho Ho
	OTHER NALE THE THE OTHER HALF Radioactase ILP RELP (25)	EN	
	UDWARK MOUNTAIN DAREDEVILS OZARK MOUNTAIN DAREDEVILS GRIAN TOD 38(8322)	MAG	Country
	PRPA M TAPA M SIMOS Rick Action (CO ROCKACTOR 7)	C 589	All Cruste
1	A PARTON, DOLLY PLAPY LOVE AN ICO OFS (03)	MAG	All Courter Courter
2	E JPERKING, GARL CARL PERKING GAlasy (CD 3838332)	MAG	Country
	POISON CARLS STATEMENT Cooking Vind 420 CTCOM 020 EACH/CCO CB4)	MG	Country Roc
	PUTF DADOW PUFF DADDNTOFEVER UNG ICD ILLO	P	HoBa
	L. JOHLINSKYCHE DPERATION MINDORIME Wagram (ED WWG 3513094)	Ph	
	RICE, DARM, RUSA'S GRANDCHILD ANNION OF DAR ON IN	MG	Sol
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Year to tictle. 3,777 Max relates information can be faxed to Owen Lawrence (20) 7921 8327 or e-mailed to owen@musicweek.com

Records released 1608.04

	TRENC CRAFT POSSETINE ST CATHERINE IN CUB 1972-04 Mol Seleida ICO EFA 123002)	SRK/P	0.0
	TROCK CODDESS ROCK CODDESS Cherry Red CD COLEM 401	P .	Book
	AUSTRALING AND EVERYTHING FOR YOU Cheny Red IED CRREV 17)	9	Bark
	SAUCH STRONG ARM OF THE LAW WAGram (CD WAG 351309-0)	28	Metal
	SOURPLONS VIRCIN KILLER Wagram (CD WAG 3513094)	28	MAG
	SCHOOL SHORE UND 100 27300721		Histiga
	STINLERA, FEANK PLATINUM COLLECTION EMI Catalogue ICO 846/602)	E	ExyListening
	SISTER SLEDGE H(TS LIVE Galaxy (CD 3815212)	MAG	Disco
		SHK/P	Alt Country
	SUBSCRACUUS ANTHEIM ALERT CONCEPTION 90	9	RoduPup
		MAG	Country
		PH	Midel
	THAT FUTTLE FINCERS HOPE STREET EMI Catalogue (CD 4730392)	F	Ball
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	TITEMPTATIONS, THE GREATEST HITS Solo (CD APWCD 1105)	MAG	Soul
	THERD EAR BAND THE MAGUS Acoust Air 100 SUPCO 1730	P	End
	TITHOMPSON, ERMEST PIONEER ARTISTS FROM NORTH CAROLINA BACM ICO BACALCO D	DIMAG	Coutry
	TICER LILLIES PUNCH AND JUDY Mixery Gets NOD TIGERCO 13)	PH	MeLa
	TIGER LILLIES SEA Merry Cats ICD TIGERCD 11	PH	Mild
	TICER LILLIES 2 PENNY OPERA Misery Gats ICD TIGERCD 091	PH	Metal
	TICER LILLIES TARM VASID FILTH Spilefarm/Spirefarm (CD TIGERCD 04)	PH	Nobi
	TIME MACHINE REVIVISCENCE Massion ICO MASSOD 434)	PH	Rock
	0000AL 100AL UMB 100 2730052)	U	Kip Hop
	TOTTY INTTY Radioactive (CD RECO G66)	PH	Rock
	TRAVIS, MERLETHE COONHENTERS BACK ICO BACMCOD 0421	MAD	Cautity
	TURMER, BUG JOE CHAINS OF LOVE Solo (CD MUB 126)	MAG	Soul
	TIMENER, TIMA TURNER Galaxy (CD 3829462)	MAG	Soul
	UNEARTH CHICCHING STORM METALCORE (CD 398414479 CD)	PH	Metal
	INVESTIGATION OF THE AND A CONTURE AND SARCIA (CD EFA 12144-2)	SHKP	Paggae
	HARDHUS COUNTRY LEGENES Solo ICD APWCD 9502)	MAG	Country
	UNDER DUS SPOREFARM HARDCONERS Spinefarm (CD SP 12/1200)	PH	Metal
	WARDING CLASSIC CONEDV EDX EMI Gald (CD 4795882)	E	Carnedy

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WARDOUS THE ORIGINAL REDGAE AND SKA ALBUM FME Gold (ED 864/0832)	E	
WARDOUS THE ORIGINAL ROCK ALEUM EMI Gold (CD 8/409/2)	E	
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	MAG	
WARDOUS BLACK & BLUE VOL 1 Fremman (CD FA GBC)	MAG	
VAUGUUS CLASSIC SOLL VOL 1 Sale (CD APW/CD 2004)	MAG	
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POP/ROCK

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WILLIAMS, DOM: INTO AFRICALIVE EMI Catalogue (NUPOVO 618)	MAG	
TRANS, MERLE SIXTEEN TONS Quartum Loap (MESTA 13034)	MAG	
WARDOUS: SHADY GROVE Quantum Leap (NESTA LDO/L)	MAG	
WARDOUS: DEATH ROW Death Row (DEV 301)	v	
GAINES, JEFFREY: LIVE Policióne (PCD 17020)	P	

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AGENT PROVOCATEUR SHES LOST CONTROL/TEA Sanchuary (12" SANTW 280)	6	Decire
ARMUN VS MIKE INTRUCER/TBA Armind (12" ARMO 1009)	ALO	D
ARP SHOW ME/TEA Top Shell (12" TS (0223)	SRK/P	Ð
ATL MAKE IT UP WITH LOVE/TBA Sony Music (CD 675LIDI CD 675LID2 12* 675LID6)	TEN	0
BACKDRAFT SUPERSTAR/TBA Passenger (12" PASA CLED	SRD	8mail
BANK, CAROLINE CAROLINE BANK EP I/TBA NUKING (12" 0629 PNUK)	A00	RadH
BAPTOLOGIC VS RHOCA THE FRIDGE Randy's (CD RAND DOD)	SRD	Brook B
BEARD, THE FOR WE/TEA Impirit 02" IML 0381	P	н
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BEAMETT, JEFF THERE ARE MANY THINGS/TEA Deepiny (10" OPLAYTD 0011	9	0
INCORPORAD WHISPERS/TEA Drenched (12" DRENCHED 035)	UNI	8
SKEP VTRA RIDT (C2" RIDT COL)	400	Rad H
BLACK BUSTERS OLD WAN/TBA Sciencia (7" SC 0337)	P	Tech H
BOOKA SHADE VERTIED/TBA GH Physical (12" GPM 039)	IG	HECO III
CALI TEARS IN HER EYES/TEA RIDT (12" RIDT 000	ADD	0
CARRETTA, GANTE COLOURS/LOVELY TOYS/TBA Gigolo (12" GIGOLO 145)	U 1982 SED	from &
DICOF LICH OUB/TEA Bingo Beats (12" EENS OUP)	540	LUDINA B
A SIMLOUNCE THISK ABOUT IS/TBA Myra (1,2" MYNA 038)	10	
DEDEX, SVEN HATE EP/TBA Audio (12" ALD/0 040)	10	,
CAMAANTOPOULOS, NEHOS PONG PONG/TBA KIK (12' M.IK.OCI)	WTHE	forma
COME BLOW YOUR WHISTLE/TBA Sull Dyck (12" FCY 070	SED	Doma
DISTINU & JURIES EPITEM Chronic (12" CHROMIC 030W0	WTHE	CINIC
DRWOY MOVE ON/TEA Some (02" SOMA 152)	IG IG	P.
FILTERMEADZ YIMANNA/TBA Additive (12" 12AD 098)	580	Oran &
FRESH BC COLOSSUS/TBA Ram (12" RAAMA 51W)	010	F
LITCH TOP TOE/TBA Nano (12" NANO (12)	UNE	i i
CAR DIMADLED MICHTSHIFTER/TBA Communicato 0.2" AJR 0091	UNE	87.4
HALD, JOHNNY MUTHA PLAYS BASS/TBA Cellar Door (1.2" CELLAR 2)	590	Drum &
HIGH CONTRAST RACING GREEN/TEA Hospital (12" INS 76W)	12	E
HIRATZKA & KAZELL IN YOUR EYES/TEA Alternative Route (12" ARR (120) BROUTDENT SOMETHING ELSE/TEA Renegade (12" RR 53W)	980	Drum &
CONCUT JUST SCHUTTING ELSE/TEA Provegole (12" INC 55W)	12	H
ANK SOUTHERN CONFERNMENT STICK OF THE DRIP CC " UNDER COST	SEKIP	h
KAJOKA, BAY SLOW POCK/TEA Kanderawi (12" KA 109)	SHKP	Ekch
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KINDRA, KARIME 90% OF ME/TBA Sonario (7 SC 0347)	2	
KIKLEID OF THE WORLD BACK/TEA Epitch Control (12" BPC 093)	P	E
LAINEDY WESTERN SKIES/TBA Sunday Bed (CD SBESTC 16 7' SBESTS 16)	WTHE	Downl
UNDER, CHRISTIAN FLAVES/TEA Proce Elements (12" PHD 018)	16	Techs
COMMAZZ I MEED VA/TBA Oxtaxt (12" OPR 73)	VITHE	(
LOWY, JORDAN SHADOWS/TBA Loog (12" LQ 1025)	400	5
	SHKP	
METROSOUL SOLDAG/TBA Metro (12" MEMU 002)	16	1
MICALL, CHRIS SO EASY/TBA Vapour (12" VR 12036)	ADD	
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UNITED VALLEY OF THE DYLLES/TRA Resultion I'D RED 010CD 12" BED 0104	P	Tochi
LOTTONE MARC TANTER Sectore (12" FTRIFFLP (CO)	16	10,751
L. I PARADISE SOLL LOVESHOW T BA Keeky Vind (12" K1M/2X 2)	ADD	Ē
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L PET SYCON/1984 Developed (PD PDCROW 1312/120200) 13	P 580	Duna
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LIRANDALL DAVE & SOLENY LET YOUR MIND COVER DOMER (23)	580	Bea
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RENCLEADER (MOUGH IS ENOUGH/TEA No Shool Blavies (12" NBS 007W)	P	Red
ROWLAND, NICK OVERDRIVE FIREBALL/TBA Tidy Trax (12" TIDI'T 2051)	5	
SAFED & PALASH CHAMPION/TEA AVEX (12" DISN'T 128)	é.	
SALINTINE ANOTHER DRIVTBA Realized (12" ULR 00090	5	ε
SAMSON CHETTO BLAST CONTROL/TBA Boilch Control (12" BPC 090)	UNI	i
SANTLACO, SERCE CREEN ED/TBA Santiago (12" SANTLACO 003)	580	Drum &
SAPPO DOUBLE EDGED SWORD/TBA Reformed (12" REFORM DE2W)	16	Broa
SAUL, WILL I GOT REVTHM/TEA ID Kie (12" 1003 038)	NDO	
SHAPROW, MICHELLE AN/THUNG YOU SAR/TBA Fire Soc (12" 1256 R3)	SED	Elect
SHITMAT FULL ENCLISH BREAKSASSYTBA Planek Ma (12° 219,100) Skynab 9 co deeperytba Sinoly Week (12° 51MP 12006)	ADD	1
COMPARE A CO DETUDALISM 2000A Mult (15, 210b 1500A 15, 210b 1500H)		

SMOKE CICLOPS/TEA Formation CD* FORM 122301		580	Dram
SODA CLUB AINT NO LOVE/TEA Concept ICD CDCO	N 581	P	
SPARD BULLI VTBA Scenario (7" SC 0357)		P	
SPEKTRUM KINDA NEW/TBA Konstap ICD SPEKD I	004 12° SPEKT 0040	\$89	
STABILIZER BOUNCE/TBA TCR (12" TCCPR OD4A)		13	Er
O STONEERIDGE PUT EM HIGH REM DA/TEA Hed Kan		3WAP	
SUNCYCLE TELL HIM WORK/TBA Jamonen (12" JAA		9	
TALK, JAMES BEEF OURTAINS/TBA Segment CI2"		100	
TELEMEN SUPERSTRING/TBA Multicolor (12" MCR		10	
TIM TIM LETS PRETEND WERE GODIG/TEA Board	Control (12" BPC 77)	P	
TOK TOK REDEEMER/TBA THE THE CL2" TOKTOK 7)		16	
TOMBOY ONE/TEA Gomma (12" GOMMA O46)		P	
TOTAL SCIENCE WHISTLES/TEA Creative Sources I	12° CRSE 0040W0	\$80	Drun
TRANSPORENT SOUND FREAKS FRECUENCY/TEA		15	
UNKNOWN WORK THAT PLINK/TBA DDB (12° 008		SRD	Br
"NARDOUS CIMETRIP WORKSHOP ENTRA ON D2" C	HI 009A)	IG	8
WARHOUS CONNECTED/TEA ANIA: (12" AT COOLFI		16	
WARHOUS RID BAILE FUNK/TEA Essay (12" AY 04)		SHK/P	
WATLEY, JODY THE ESSENCE/TBA Fire Six (12"12	56.R.3I	ADD	
THEY IE DE CREPON TON WAH TBA Sonig 02" SOM	1530	SHKP	
ZELDA CAN Cube (CD CUBE 01)		SRD	Drum
ZENTZ, BRYAN EQUATION STEPPERS/TEA Disciple	x 0.2" DISUPT 0031	IC .	
POP			
BEDDWGFIELD, NATASHA THESE WORDS/TBA Phone	serie ED 828/6630122 CD 823766391821	ENG	
TROOTH, THM WAVE HELLOYTEA Sanchary (CO SAM	US 287)	P	8
FRANZ FERDINAND MICHAEL/TEN Comino ICD PI.	C 194001 CD 51/G 194002 7" 81/G 1840	VTHE	8
KEANE BEOSHAPED/TEA (sland ICD CED 870 7" IS.	8701	U	9
ILLANDING SOMETHING'S GOING ON (AND ON/TH	NA City Slave/Labels (CD 5496280		
12" 54962850	and any card one private	WDF	8
LEGNTING, KRESTIAN SHIMING/TEA Polytor (CD)	28435400	U	
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SPIDERBAIT B. ACK BETTYTBA Polydyr (CD 9822	(387 9823636)	ů.	
Claraterise in our sector that report of the			
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THEAD COMBO YOU DON'T LOOK SO GOOD/TBA DUE	# 172 FOR AM	WTHE	
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LONE CATALYSTS EN LA CILLONO/TRA GROVE ATLA O MARKIE, RIZ FRILSIO/TRA CAMPACTICO GAP ICC IMMITTEISON, RANSAMN SO HOUTRA COME (27 10) ROSS, DIANA IMISTILL WAITING/TRA COME (27 10) TOSTARE, FINNIN WAR/TEA CALO (7 9) TOSTARE, FINNIN WAR/TEA CALO (7 9)	ISOME H31 121529	8	
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Elvis Presley Elvis '56 (Wie

Cos wop a Listening ay Listening Rock/Pop Reggie Stock

Jun Blues Blues Sol Soul Dives Soul Elues Soul Soul

Rock/Pop Blues

Med

Rock/Pop Country

rworld WNRD 2257) Of its kind, this ELVIS 🖨 hour-long cut-

and-paste documentary, narrated by The Band's drummer Levon Helm, is not had.

featuring early TV appearances and news footage of Presley, Although the picture is of varying degrees of quality, there is no mistaking the charismatic presence and nascent talent of the future King Of Rock. the future King Of Rock. Although it opens with a much later clip of My Way than the title Elvis '56 might suggest, the remainder of material performed herein is of the correct vintage, and includes Heartbreak Hotel, Hound Dog, Don't Be Cruel and Lawdy Miss Clawdy.

Dave Dee, Dozy, Beaky, Mick & Tich

Greatest Hits (BR Music 8030109)

Greatest Hits (BR Music B030109) Demandance Distance Demander Sixtes pop stars though they were, DBBAST receive a superb showcase from this collection

reissue kings BR Music. Collecting together every decent recording of the band going through its paces from TV appearances all over Europe, it includes 20 songs in best quality, sequenced into an hour-long programme and then adds a further 25 performances featuring, for example, four more recordings of Hold Tight.

Marillion

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Rick Infe Infe Rock

ountry Indie Indie Indie

Hip Hop

Live From Loreley (EMI 5997269), Brave (EMI 5997809)



Live From Loreley finds the prog rockers enthralling their German fans in a 1987 concert. featuring Fish in full flow. The undoubted star

of the show, the group's original singer leads the band through occasionally flawed but sterling renditions of Lavender, Kayleigh and Incommunicado, among others. The Loreley concert's fuss-free presentation is at odds with Brave, a concept film about a child amnesiac directed by Richard Stanley. The band provides the soundtrack to the film, in which the unfortunate girl, just seven years old, is raped, uses drugs and is driven to the verge of suicide. Fish's replacement as vocalist, Steve Hogarth, is cleverly worked into the plot of what many think is a seriously flawed film, although the fact it contains some of Marillion's best music and is appearing now for the first time on DVD will be enough to ensure

Singles



S.

There are three new entries in the Top 10, with Anastacia, Avril Lavigne and Ana Johnsson at four, five and eight respectively. Busted remain the kings of the chart

HI	1 40 UK	hitebuk
	ARTIST TUTE	Exteri (distributed)
1 1	BUSTED THUNDERBIRDS/3AM	Universal
2 2	THE STREETS DRY YOUR EYES	Locked Oni679
3 3	SHAPESNIFTERS LOLA'S THEME	Postva
4 39	ANASTACIA SICK AND TIRED	L pic
5 38	AVRIL LAVIGNE MY HAPPY ENDING	Arria
6 4	USHER BURN	letta
7 5	RACHEL STEVENS SOME GIRLS	Polydar
8 6	JAMELIA SEE IT IN A BOY'S EYES	Padoptore
98	BRITNEY SPEARS EVERYTIME	Jve
10 10	KELIS TRICK ME	Wepo
11 7	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WAVNA KNOW	Bad Boy/Mand
12 11	MAROON 5 THIS LOVE	Otherstop
B 9	D-12 HOW COME	Interscope
14 12	J-KWON TIPSY	Ainta
15 24	NATASHA BEDINGFIELD THESE WORDS	Phonogenic/EUG
16 16	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	London
17 13	ANASTACIA LEFT OUTSIDE ALONE	Exk
0	ANA JOHNSSON WE ARE	Epic
19 18	NINA SKY MOVE VA BODY	Unspead
20 19	SCISSOR SISTERS LAURA	Polytor
21 15	LOU REED SATELLITE OF LOVE '04	Mille
22 14	KEANE EVERYBODY'S CHANGING	Isted
23 22	THE BLACK EVED PEAS LET'S GET IT STARTED	A\$35/Pshyder
24 21	DAMIEN RICE CANNONBALL	\$41/714h floer
25 25	MCFLY OBVIOUSLY	Islad
26 ()	STELLAR PROJECT FEAT, BRANDI EMMA GET UP STAND UP	Sola
27 26	0-ZONE DRACOSTEA DIN TEI	wi
28 20	CEORCE MICHAEL FLAWLESS (GO TO THE CLTY)	AccurySary
29 23	BEVERLEY KNIGHT COME AS YOU ARE	Parlophune
30 32	STONEBRIDGE FEAT. THERESE PUT 'EM HIGH	Hed Kandi
31 17	WILL YOUNG FRIDAY'S CHILD	BAID .
32 29	JOSS STONE SUPER DUPER LOVE (ARE YOU DIGGIN ON ME?) PT.1	Reintless/Verio
33 28	NO DOUBT IT'S MY LIFE	Intercopt/Folgion
34 30	OUTKAST HEY YA!	Arsta
35 ()	TWISTA SUNSHIME	East West
36 27	GIRLS ALOUD THE SHOW	Polydor
37 0	JAVINE DON'T WALK AWAY	Imaced
30	DT8 PROJECT THE SUN IS SHINING (DOWN ON ME)	Mendo
39 0	MAROON 5 SHE WILL BE LOVED	Octore/EVG
40 O	THREE OF A KIND BABYCAKES	Relations
	si/UK Duris Company 2001	

INDEPENDENT SINGLES

	AADSLINU	Label (ds Indular)
10	DT8 PROJECT THE SUN IS SHINING (DOWN ON ME)	Manda (P)
2 1	ESTELLE 1980	¥2/3-Did (P)
3 2	MORRISSEY FIRST OF THE GANG TO DIE	ALLA PI
4 0	MARK MORRISON JUST A MAN/BACKSTABBERS	2100447
50	FELIX DA HOUSECAT ROCKET RIDE	Rykodec (P)
6 4	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	AL OVTHE
10	SATURATED SOUL FEAT. MISS BUNTY GOT TO RELEASE	Selected (MTHE)
8 ()	KILLCITY JUST LIKE BRUCE LEE	Poptones (P)
9 10	JUNIOR JACK STUPIDISCO	Defected (NTDAD)
10 ()	SOUTH MOTIVELESS CRIME	Sectiony (F)
10	LEE HASLAM LIBERATE/HERE COMES THE PAIN	Toly Run (P)
12 11	GRACE 2000 AIR TRAFFIC	Notura CADCO
13 O	TIM DELUXE FEAT. BEN ONONO CHOOSE SOMETHING LIKE A STAR	Underwater (N/THE)
14 3	BREED 77 WORLD'S ON FIRE	Albert Productions (VTHC)
50	WARIOUS ARTISTS HARD TRANCE EP 6	Holdnar (ALC)
16 ()	ACOUSTIC LOVE EXPERIENCE PAINTED POWY	Concroit (340/29)
17 0	GRAND NATIONAL CHERRY TREE	Sonday Best OVTHE
18 8	4 STRINGS TURN IT AROUND	Resulta (ADCO
19 0	NAKED APES EXTREME/IF YOU SEE KAY	CINTYS WATER
20 B	HAVANA FUNK BAKIRI BAN	Delected (N/THE)

closer to the Ton 129,685 copies in its first four wooks, while moving 1-2-3-3 on the chart. Given radio, it is surprising that it has not clone over better - but its success has multari in it being included on seven compilation seven completion aliums in the past month, and is on at least three mpasin the next fortuight. Among those, five are in the Top 20 compilations chart this week -Now! 58, New Woman 2004 The Best Club Anthems 2004, The Best Summer Ever! and Godskitcherr Global Gathering. Total sales of compilations featuring the song

4. Ansatacia II. Is a geodelic where latest single Sick Acd where latest single Sick Acd and Bearging the airpling the airpling at four on sales. It leads to another increase in sales for Ansatacias which improves 7-4 as a result. This is as highest chart placing for which improves 7-4 as a result. This is as highest chart placing for a day of topping a day of topping before a twill be for Acoo Siles mork, at which in goal the within a day of topping before a twill be for Acoo Siles mork, at which in the for Acoo Siles mork, at which in the for Acoo Siles mork, at which in the for Acoo Siles mork at which is a higher Acoo Siles mork at which

The Official UK

1	3	Į .	1/111 31
	N. A.	1	BUSTED THUNDERBIRDS/3AM
2	2	3	THE STREETS DRY YOUR EVES
3	1	4	Strand Universited Pair Games Strand
	7	-	characteria coson and the second of the second seco
5		4	Browned Une control (Instead Internet)
6		2	Ditationary (Del Concernation) And Concernation (Concernation)
7	5	0	ONEQUESTIC CONTRACT DESCRIPTION OF CONTRACT DESCRIPTIO
8		7	ANA JOHNSSON WE ARE
9		4	Discontinues Connect C
10	8	0	Dadwet Mitray MCM December (William) Life (2010/000 MW)
11	2	6	Concentration (Balance And Balance
12	0	8	Insert HARVision Chapter Economy Research Lafore 828/162162 (IRM) BRITNEY SPEARS EVERYTIME
13	n	5	Greener in United and Annual Ann
14		1	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP
15	1	4	(Sometinal Bucks/Investigation/GATH Olacles/Maggooraau/Soliestin/Sometina) Data (IATA/ACOS 0.)
15	10	4	JAMELIA SEE IT IN A BOY'S EYES Incluy/deet/BMG Multik/Unaddisport
	12	10	MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW () (These Delytheralytics Heal/Decementations into Winawa Equilibrative manufacture and the section of UPS/Internet UPS/
17	4		DT8 PROJECT THE SUN IS SHINING (DOWN ON ME) (Table Inserting/Monde Clausificandle Monte MacOl/POLINE
18	34	5	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE Intervisitional (Levis Herein) Levis Lincoln (Child)
19	16	7	MCFLY OBVIOUSLY Podpant DNUsiers/Thesing (Fitcher/Borne) Brows (MCS0P-0364.03
20	υ	2	JENNIFER ELLISON BYE BYE BOY Partis-Carterd Universitive Badder VY Auritholog Cadhy Oda Skyroek (DSKYCM (1)
21	20	6	THE BLACK EYED PEAS LET'S GET IT STARTED ME (And DATES in Entry Ender Weight Freedor General Indial Ender Internal Projection and Advanced in Medical Car
22	15	3	LOU REED SATELLITE OF LOVE 04 Personalised UPIn Development and Personal Participation Provided Participation Prov
23	18	3	ESTELLE 1980 Childra Ween thill Warry Chappelitt Say ATV (Swang Stridea Very Still Shildra Ween thill Warry Chappelitt Say ATV (Swang Stridea Very Still
24	17	4	MORRISSEY FIRST OF THE GANG TO DIE
25	23	7	JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU Starfurd Startung Weit Rich (EM Windows News) Interform and Windows Start Start Start Start Start Start Start St
26	19	4	FLIP & FILL FEAT. KAREN PARRY DISCOLAND
27	21	11	#Rek Fill GLUmeral Pedies/Fechigene) All Annuel The World COLD BEARS (MMD21) KELLS TRICK ME
28	22	6	Water (VII Hadan Virgen SCOPCER AND VIRGEN AND VIRGEN AND VIRGEN SCOPCER AND VIRGEN SCOPCER AND VIRGEN AND VIRG
29	7	7	Hoppin/Sciences Minuter Decod/Sciences and Ecocyclingers/Sciences/Gener/Sciences/all Performance Performan Performance Performance Perform
30	7		Constantion of the Constant Co
31	7		CITIC Departure/States/States/DC Consectioner/Workpartner/ ANGIE STONE FEAT. SNOOP DOGG WANNA THANK YA
32	25	3	MARQUES HOUSTON FEAT. JERMAINE POP THAT BOOTY
33	34	6	George Michael FLAWLESS (GO TO THE CITY)
34	33	7	BEVERLEY KNIGHT COME AS YOU ARE
35	30	12	Dunderstadt Utgetrowt Registrational Party Party Party CORSISING
36	31	6	Check Red Al University Warms Dalaped Sony Million 2000 (1997) BLUE BUBBLIN'
37	28	3	Description Description Register Register Register Research Instantia Encount Statistical (P
38	20	17	Diges & Bringer Bruger
			Des Rouel Read Constantiation into Des Stations Traves
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30 MUSICWEEK 14.08.04



Singles Chart 5/2

1 and a	N. He	1	1/1111 31	0.8
39	39	5	THE HIVES WALK IDIOT WALK	ñ
40	35	5	WILL YOUNG FRIDAY'S CHILD	1
41	38	υ	FRANKEE FURB (F U RIGHT BACK)	1
42	41	6	BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK	5
43	7	7	GABRIELLE TEN YEARS TIME	5 D N
44	2		Concentration of Performance Sciences States Sciences Sci	3 5
45	40	6	Stream / Provide South Stream Robers with South Stream Robers and Stream Rober	La
46	37	3	Diroted Universitivities Colleged Prof. Colleged Public Colleged (Colleged IC) ASH STARCROSSED	Sh
47	42	4	Basistered Wheeled Beneral Wheeled Beneral States Astronomy Differences and Beneral Basis Astronomy Differences and Beneral Ba	1 1 V
48	7		Leville Ure Ladridue Combinist	7
49	29	<u> </u>	Deptement Married Method Method Methods (Control of Control Public Control of	E C
50		-	Departmental Warre Chapter Control to a Million Control Control Network Control Network (Control Network) BOA 875/06/1867 (URD)	5 5
51	47	·	BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	8
52	47	8	THE CHARLATANS TRY AGAIN TODAY	T
52	-	2	CHARGENERAL STREAMS TO HOAT TO DOAL TO DO	3
55	44	20	(Anter/Relate EMUltimenal (Antetacia/Related Mestin) Epic 6/16/62 (TEM	有
	48	9	SCISSOR SISTERS LAURA Scient String Off States (Archanel Partier 986833 G)	a
55	1		FELIX DA HOUSECAT ROCKET RIDE of the Bartery Conductive CC (File: Da Honecul/SandineConductive) Photo In DATE OF CONTROL	0
56	1	2	SATURATED SOUL FEAT. MISS BUNTY GOT TO RELEASE Excedencion Universit (ReaderGrave) Betraid (VTHE)	3
57	25	2	THE FUTUREHEADS DECENT DAYS AND NIGHTS	0
58	46	3	THE CURE THE END OF THE WORLD Relevant/Sectle Cellul BWI Sectle Corport Officeret Corport Officeret Corport Officeret	1
59	45	4	COUNTING CROWS ACCIDENTALLY IN LOVE 17 Avet Edd Cales Conny Law Dorta Videy (Insert in Organization) DrawWeb 98:381.60	0
60	32	2	GRAHAM COXON SPECTACULAR	
61	1	Ì,	RAMMSTEIN MEIN TEIL (Kannolisie Reserved) Weeks (Japant)	
62	50	7	OUTKAST ROSES (Digo Saladar 3000) Tetrang Halfson Body Chrysalis (Bergania/Pation/Beylin) Avida 820066/1092 MRV2	
63	7	Ì.	KILLCITY JUST LIKE BRUCE LEE Potential Region (RCAPTICO 19)	
64	7	ŧ,	CHERRY FALLS STANDING WATCHING Indeed Control (Control Control	
65	51	8	JESSICA SIMPSON WITH YOU Manufactor Distribution of Company Advancement of Company Advancement of Company and Company Advancement of Company and Compa	2
66	52	3	ROYAL GIGOLOS CALIFORNIA DREAMIN Municipal States	1
67	1	È/	TWISTA SUNSHINE Presignal State Reg Targe Workshow Witter Witter Online Witter (Method Scriber Witter Scriberard) Alone Performance	5
68	66	u	BUSTED AIR HOSTESS Devel With Board Board Street With Header	SE
69	50	5	ELVIS PRESLEY THAT'S ALL RIGHT RAN STREAM STREAM	
70	5	7	TWISTA OVERNIGHT CELEBRITY Auster ATCINCO (THEN	3
71		ĝ,	LEE HASLAM LIBERATE/HERE COMES THE PAIN	-
72	Z	à	SOUTH MOTIVELESS CRIME SUGARY SHOTTED OF	
73	0	1 II	THE 411 FEAT. CHOSTFACE KILLAH ON MY KNEES	
74	6	3 2	BREED 77 WORLD'S ON FIRE	S T
75	7	è,	THREE DRIVES AIR TRAFFIC	S S t
	ingen		In the second se	
Sales				l s
MUARE MORE	1.61 ESSICRE	ME 72	POP THM INDITY 32 STITTING GAMES 47 THE SAM IS SHOWN 28 WITH YOUNS ROOD FRANK SS STANDAR, WATCHING 64 THE SAM IS SHOWN 17 WORLDS (AFJRE 74	0 0 0
MTHAP	TINCE	J NGS THE	SATURE OF UNE DATE: SUBSIDIARY STREET OF UNE DATE: SO	300
OWIDUS OF UTK	ULES 73		 SECERT A BOYS FOSTS IS DELKAROUT OUR LONE IN TRUCK III. 2011. THE ALL REAL REPORTS IN SECKING TREPORT TECHNOLOGY IN A CARRENDOR IS SOME GREST DATES ALL REALTS IN WALK BIOD WALK IN 	1 3

As used by Ton Of The Pons and Racio One

to a sample or more user. 20 UK starts the Difical UK Charts gamy 2004. Produced with and BARD cooperation



ril Lavigne urt Tell Me and Happy Ending the first two nolos from Aveil vigne's sec burn, Under My in. They're also er first back-to-ack top five hits, ith Don't Tell me aching five in lay and My sppy Ending boting in the ame position thi reek. My Happy sition this iding also made leap on the idio airplay chart is week, mping 14-7 and imping 14-7 and his exposure is relping to drive ales of her illoum, which has old 290,000 opies since its slease 11 weeks go. Lavigne's ebit album, Let y has also vived recently. oving to number hart placing for

ook, although it w dips to 57.



inplay support or We Are by na Johnsson or feast To Live by witchfoot, but eir maiden Top ith Johnsson at witchtoot at 29. he link between he two singles is hat they both sature of the pideman 2 piderman 2 oundtrack. The clease of the two ingles draws a the power from e Spider-Man album, which lips 21-25.

The Official Bit Singles Chart is produced in an operation with the RM and BMPD, based on a sample of more than 4000 second codets, incorporating Frich, IP with, caserile and CD moments of the

DOWNLOADS - TEST DATA

1	9	USHER BURN	Laface
2	1	MARIO WINANS FT P DIDDY I DON'T WANNA KNOW	Bot Boy
3	2	BRITNEY SPEARS EVERYTIME	De
4	0	JAY SEAN EVES ON YOU	Parient less
5	0	THE STREETS DRY YOUR EYES	(adoit 0:689
6	12	SPECIAL D COME WITH ME	AATH
7	5	OUTKAST ROSES	Areta
8	ß	BLACK EYED PEAS LET'S GET IT STARTED	ALM
9	4	EAMON I DON'T WANT YOU BACK	Jee
10	23	MCFLY CEVIOUSLY	Universal
11	12	D12 MY BAND	li farscope
12	14	0-ZONE DRAGOSTEA DIN TEI	
в	q	SHAPESHIFTERS LOLAS THEME	Pailou
M	24	DANNY ELFMAN SPIDEY SUITE	ξpc
15	0	J-KWON TIPSY	Lifzee
16	30	ANCEL CITY TOUCH ME	Beta
17	16	USHER FEAT LIL JON & LUDACRIS YEAH	Acta
18	0	GIRLS ALOUD THE SHOW	Polytkar
19	3	KELIS TRICK ME	Vergin
20	33	OUTKAST HEY YA!	heeta
	1.16	call IN Oracle Converse 2004. But a cours are self from 1sty 25 to 1sty 11, 2004. Official chart sh	in to Learch on Sontomber 1

DANCE SINGLES

	ADDITION	Lakel (September 10)
1		Protiva IE
n		Roladise 17
ŏ	SATURATED SOUL FEAT, MISS BUNTY GOT TO RELEASE	Orlyched (GTHE
ň	LISA SHAW LET IT RIDE	Saled Maria (F
ŏ	SUBFOCUS & DANNY WHEELER GHOST	Enforced (SR2
3	KINGS OF TOMORROW FEAT, HAZE DREAMS	Defected OFTER
0	DT8 PROJECT THE SUN IS SHINING (DOWN ON ME)	Mando (F
2	LOU REED SATELLITE OF LOVE O1	Xulde (A2N
Ø	LEE HASLAM LIBERATE/HERE COMES THE PAIN	Tidy Day (7
Ô	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP	Dolarita
9	JUNIOR JACK STUPIDISCO	Delected CUTHE
0	CEVIN FISHER MAGIC/TOUCH MY BODY UP	In The House (6/Th)
5	DJ FRESH SUBMARINES	Breakbeat Kaos (SRD
13	MORILLO FEAT. AUDIO BULLY'S BREAK DOWN THE DOORS	Subliminal (UTRE
7	STYLES & BREEZE YOU'RE SHINING	All Armand The Warld (AMDAU
O	ARVID FEAT. ERNESTO TRY	Righted Mission (7
Ô	DIESELBOY SOUL ON FIRE/STUDIO 54	Network (P
6	ALOUD SEX & SUN	Open GJ
0	DIMITRI FROM PARIS FT OMAR STRONG MAN (FOR REAL)	Discograph (9274)
Ó	JURCEN VRIES FT ANDREA BRITTON TAKE MY HAND	Dreeting (CDA
e Olfa	cul LK Charts Company 2004	
		Gamman South Lear Musis Namer Voir Tribuillee Gamman South Lear Musis Namer Voir

R&B SINGLES

2 2 D 3 3 J 4 4 U 5 5 N 6 6 J 7 7 M 8 9 SI 8 9 SI 10 8 E 11 11 K	HE STREETS ROR YOUR EYES 12 HOW COME KNOW TIMESY SHER BURN INA SKY WAY & ROOY MELLA SEE IT IN A ROYS EYES	Laded On 679 (70%) Interscope (20) Laface (18%) Laface (18%) Invel Plateau (20ant 20)			
3 3 J 4 4 U 5 5 N 6 6 J 7 7 M 8 9 SI 8 9 SI 10 8 E 11 11 K	KWION TIPSY Sher Burn Ina sky move ya booy	Liface (ARIO Liface (ARIO			
4 4 U 5 5 N 6 6 JJ 7 7 M 8 9 SI 8 9 SI 10 8 E 11 11 K	SHER BURN INA SKY MOVE VA BODY	Laface(ARSO			
5 5 N 6 6 Ju 7 7 M 8 9 Su 0 8 E 10 8 E 11 11 K	INA SKY MOVE VA BODY				
6 6 Ju 7 7 M 8 9 Si 0 A 10 8 E 11 11 K		No. 8 Photo on Phylocol 511			
7 7 M 8 9 Si 0 A 10 8 E 11 11 K	AMELIA SEE IT IN A BOY'S EYES	HEIL PRICKLYZACIE VAL			
8 9 SI A A 10 8 E 11 11 K		Pariophone (E)			
10 8 E	ARIO WINANS FEAT. ENVA & P DIDDY I DON'T WANNA KNOW	Bud Boy/Eland-IDI			
10 8 E	HAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	Landon (7E)()			
ЦЦК	NGIE STONE FEAT. SNOOP DOGG I WAXNA THANK YA	USAN			
	STELLE 1980	V2/J Did (P)			
	ELIS TRICK ME	Vetin (D			
12 12 1	HE BLACK EYED PEAS LET'S GET IT STARTED	ALMPRINGSON			
13 10 N	ARQUES HOUSTON FEAT, JERMAINE POP THAT BOOTY	East West (ZEN)			
	AY SEAN FEAT, RISHI RICH PROJECT EYES ON YOU	Relations (E)			
	ENA FEAT. VYBZ KARTEL BEEN AROUND THE WORLD	Martary (10			
16 O N	ARK MORRISON JUST A MAN/BACKSTABBERS	2 Wilid (P			
	ASSIDY FEAT. R KELLY HOTEL	(VRD)L			
	EVERLEY KNIGHT COME AS YOU ARE	Palophane (D			
19 17 B	RANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	Asinte (100			
20 19 N	ERD MAYBE	Vergin (D)			
- The Official	O The Official UK Charlis Company 2004				
	ISIC WEEK ONLINE TOO sales and airplay charts published in Music Week	ana also			

Albums



of 63,330. The last album to survive more than a week at number one was Keane's Hopes And Fears in May.

16. Roy Orbison

earlier this vo

The Top 10 is static, with nine of last week's highest-selling albums staving put or shuffling positions. The highest new entry is Ŕ Roy Orbison's Platinum Collection at 16 < h

TOP 20 MUSIC DVD

Ľ	•	P 20 MOSIC DAD		Kapatra and
270	10	ARTIST ICHE	Libels(stribular)	1877) 25 200
	1	ELVIS PRESLEY ALOHA FROM HAMAII	EV/G Video-LARVO	and the second
2	2	ELVIS PRESLEY '68 COMEBACK SPECIAL	BHIG Writes (ARV)	BURNE
3	3	THE STONE ROSES THE DVD	Silvertone (489)	Shieldow Ante
4	5	CUNS N' ROSES WELCOME TO THE VIDEO		L Red Hot Chili
5	4	KYLIE MINOGUE BODY LANGUAGE LIVE	Parlophone (D)	Peppers After changing
6	6	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (E)	hands in each of
7	8	AC/DC LIVE AT DOMENSION	Epit (TEN)	the past 10
8	7	CHER THE FAREWELL TOUR	ENG Video (ARX)	weeks, the artist albums chart
9	10	THE EAGLES HELL FREEZES OVER	BAIG Vicko (ARC)	title goes to the
10	14	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Womer Woon Int. (1830)	Red Hot Ciali
n	12	VARIOUS LATER - COOL BRITANNIA	Warner Music Vision (FEN)	Peppers for the
	18	VARIOUS THE LAST WALTZ	NEW (TEN)	second week in a row, with their
3	15	BRITNEY SPEARS IN THE ZONE	Sin (ARM)	Live In Hyde Park
4	B	THE WHO THE KIDS ARE ALRIGHT	Sectory P	set again proving
5	11	CHER THE VERY BEST OF	Warner Vision Int. (TEN)	too strong for
6	19	LED ZEPPELIN LED ZEPPELIN	Wester Music Woot (TES)	the opposition. The album - the
	0	STEREOPHONICS BOX SET	It: Prime (TBC)	first live chart
8	17	ABBA IN CONCERT	Folgior (2)	topper since
9	9	ABBA THE LAST VIDEO	Foljidor (1)	1995 - suffered a
		QUEEN GREATEST VIDEO HITS - 2	Parlophene (E)	33% dip in sales last week, selling
	(0))	cal UK Chirts Company 2004		42,259 copies
		10 1477/PLUES AL DUME		compared to its

TOP 10 JAZZ/BLUES ALBUMS

KENNY & SONGBIRD - THE ULTIMATE COLLECTION NORAH JONES FEELS LIKE HOME	Arity (AR)
NORAH IONES FEELS LIKE HOME	
	Stor State (E
RAY CHARLES THE DEFINITIVE	WISH (TEX
NORAH JONES COME AWAY WITH ME	Parlophone (E
JAMIE CULLUM TWENTYSOMETHING	UCLIN
AMY WINEHOUSE FRANK	Dand D
JAMIE CULLUM POINTLESS NOSTALCIC	Cane'd (PROP
BEBEL GILBERTO BEBEL GILBERTO	East West (TE)
DIANA KRALL THE GERL IN THE OTHER ROOM	Veron \$2
MICHAEL BUBLE MICHAEL BUBLE	Reprint (TER)
2	NORAH JUNES COME AWAY WITH ME JAANIE CULLUM TVASIYYSONGTHING MAY WINEBOUGS RAMK JANIE CULLUM POINTLESS NOSSALGIC BEER, GLIBERTO EBEBL GLIBERTO JIANK KRALL THE GSR. IN THE OTHER ROOM

THE YEAR SO FAR, TOR 20 COMPUTATIONS

	16. Roy Orbis
THE YEAR SO FAR: TOP 20 COMP	ILATIONS Containing 4
In the ASTISTICAL	across three
1 VARIOUS NOW THAT'S WHAT FOALL MUSIC 57	including both
3 VARIOUS NOW THAT'S WHAT I CALL MUSIC 58	Elif Vejettity recordings an
2 ORIGINAL SOUNDTRACK ULTIMATE DURTY DANCING	pra remailers -
4 WARIOUS POWER BALLADS II	EVI Ver although
5 ORIGINAL SOUNDTRACK LOVE ACTUALLY	bland obviously not
8 VARIOUS ESSENTIAL R&B - THE VERY BEST OF R&B	BIGTVPrints he's been dea
6 WARHOUS FLOORFILLERS	Advanuty for more than
7 WARIOUS POP PRINCESSES	wars - The
9 WARIOUS POP PARTY	EVITVE Platinum EVITVE Collection by
10 VARIOUS BEST OF R&B	Evel Vrain/Serv TV Orbison debur
19 WARJOUS CLUELAND 5	Administry at number 16
11 WARIOUS CLUBLAND X-TREME 2	Minemity Week. It is Orbison's 22n
12 WARIOUS CLUBMIX 2004	Mittervity charted album
32 VARIOUS CREAM CLASSICS	Warrer Dance and extends h
13 VARIOUS MEMORIES ARE MADE OF THIS	albums chart
14 VARIOUS STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE	WTV than 41 years
15 WARIOUS CLUELAND 4	Addreadly Us the third
16 WARIOUS R&B LOVE	SONY TWW.arvn Dance trgiple CD
17 VARIOUS BEST OF ACOUSTIC	EthoV2Maik Platition
18 VARIOUS THE VERY BEST OF NEW WOMAN	EVEN ISSUED by Virt
le (Khoul UK Olaris Coopany 2004	following sets Bryan Ferry & Roxy Music a Pful Cotties,
ET MUSIC WEEK ONLINE TOO	which peaked
If the sales and aimize charts published in Musi	e Mank ava also

ET MUSIC WEEK ONLINE TOO

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

The Official UK

		* :	I THE WAY PUT Y DEDDEDS I THE TO HAVE PARK	Ş
1 Alexandre	line in	1	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	
1	1	2	THE STREETS A GRAND DON'T COME FOR FREE @ 2	Warne Rostwa Canadamia man
2	2	บ	SNOW PATROL FINAL STRAW @	Locked Gard Nr 2564615342 (TEM
3	5	27	ANASTACIA ANASTACIA © 2 © 2	Fiction/Polydor 9865108 d.t
4	7	19	Bulland Mentor/Shanko/Shawart/Waim/Jones/Leavand	Eak 5134717 (710)
5	4	13	REANE HOPES AND FEARS @ 2	154ad \$183345.0.8
6	3	27	SCISSOR SISTERS SCISSOR SISTERS @ 2	Polydor 9806058 0.0
7	10	20	MAROON 5 SONGS ABOUT JANE	J 82876564302 (ARV)
8	6	20	USHER CONFESSIONS @ @ 1 PepriamLensTeder/Teder Pra JConference	NALL BEERHOPHICE WARN
9	8	ц	AVRIL LAVIGNE UNDER MY SKIN	Arista 102876-012872 (ARM
10	11	41	DAMIEN RICE 0	OR V/14 In Floor DRW002CD (TEN)
11	9	5	MCFLY ROOM ON THE 3RD FLOOR	Universal MCD/COOP4 (U)
12	22	15	D-12 D12 WORLD	Interscripe 9862431.0.8
13	31	33	BUSTED A PRESENT FOR EVERYONE @ 3 @ 1	Universit MCD60090 (di
14	24	41	USHER 8701 .	Archa PO20814712 (JAM
15	35	8	THE ZUTONS WHO KILLED THE ZUTONS? O	
16	7	7	ROY ORBISON THE PLATINUM COLLECTION	Betasonic BUTCOOTP (TEV)
17	12	45	OUTKAST SPEAKERBOXXX/THE LOVE BELOW @ 2 0 1	Victor BALL ACCOUNTS (C)
18	13	8	RACHEL STEVENS FUNKY DORY	Areta 82876529052 (ARM)
19	19	25	FRANZ FERDINAND FRANZ FERDINAND @	13/Polvdar 9065703 (1)
20	20	31	JOSS STONE THE SOUL SESSIONS @ @ 1	Borrino WISCOLDAX (V/THE)
21	15	36	WILL YOUNG FRIDAY'S CHILD @ + @1	Roler Scor Virgin CO4EL2 (E)
- 22	12		KATIE MELUA CALL OFF THE SEARCH @)	\$ 82676553162 (ARV)
23	16	3	VAN HALEN THE BEST OF BOTH WORLDS	Donates ORAMELCOOO2 (P)
24	26	10	PHIL COLLINS THE PLATINUM COLLECTION @	Warner Bres \$122755152 (TEV)
25			KENNY G SONGBIRD - THE ULTIMATE COLLECTION	Version PHILLEDE (E)
26	L	-	JAMELIA THANK YOU	Arith 82876625622 (ARV)
20	18	23	C Swing Copenharraco/Repartly Cullative & Joy/Ignorants	Partophone 59788324E
-	21	50	THE BLACK EYED PEAS ELEPHUNK @ + @ 2	AGA/Polydar 9860365.0.0
28	23	12	MORRISSEY YOU ARE THE QUARRY	Allud ADD/001 (P)
29	25	21	GUNS N' ROSES GREATEST HITS @ 2 Deb/Torget @ Proces	Eelfon Polyder 9562108 (U)
30	34	3	THE HIVES TYRANNOSAURUS HIVES	Polydox 9866793.0.0
31	30	25	KANYE WEST THE COLLEGE DROPOUT	Rac A-Fell Law 9661739 0.0
32	29	26	NORAH JONES FEELS LIKE HOME @ 2 @ 2	@tue Note 5783660 (d)
33	54	18	THE RASMUS DEAD LETTERS	Motor \$850(934.(3)
34	м	22	KELIS TASTY	
35	33	4	BOBBY DARIN BEYOND THE SEA - THE VERY BEST O	
36	28	6	RAZORLIGHT UP ALL NIGHT	WISH WISHCOORD (TEA)
37	40	15	TWISTA KAMIKAZE 💿	Wertigs 9366444 (2)
38	37	9	THE KILLERS HOT FUSS O	Adverse 7567801982 (185)
APUSISA				Lased King LitzAFD(31, d)
APPLIERS A SOLDENT SH AVASTACEM ASH 72 ANRE, LANT ANRE, LANT BOD, MARLERS A		DE	Dynamic Marker Si Development (Construction) Development (Construction) <thdevelopment (construction)<="" th=""> Developme</thdevelopment>	LOSTROCHETS 64 LOSTROCHUL 37 MARCANNA 37 MARCANNA 37 MARCANGAN 33 MARCANGAN 33 MARCANGAN 37 MARCANGAN 37 MARC



Albums Chart 1 . 4 /2

C LEAN	Car Ha	- Salar	BRITNEY SPEARS IN THE ZONE .	4
39	22	38	BRITNEY SPEARS IN THE ZONE .	6
40	27	6	THE JACKSONS THE VERY BEST OF	7 8
41	40	26	JET GET BORN	9
42	62	209	MADONNA THE IMMACULATE COLLECTION @ 12	10
43	E	7	MARK LANECAN BUBBLEGUM Storage	12
44		6	Description and the second second and the second second second and the second s	M
45	-	- 1	MADTO MITMANC HUDT NO MODE o	15
46			GABRIELLE PLAY TO WIN Bas Bay (BLOWIN) Bas Bay (BLOWIN) CABRIELLE PLAY TO WIN Bas Bay (BLOWIN) CABRIELLE PLAY TO WIN CABRIEL PLAY TO WIN CABRIELLE PLAY TO	IJ
47		- 1	Section Conference Co	18
48			Magnates/Booket/set RAY CHARLES THE DEFINITIVE ⊚ 14f Seq 80000101 The Utimate Collection.	20
49	-	- 1	MICHAEL JACKSON NUMBER ONES ⊚ 4 ⊗ 1 MICHAEL JACKSON NUMBER ONES ⊗ 4 ⊗ 1 Ist at 25, it has	
50			FAITHLESS NO ROOTS @	
50	-		THE SMITHS SINGLES	1
	-	-	THE SMITHS JUNCLES € UNLARGE	3
52			DIDO LIFE FUR REINT @ 7 @ 4 Despite/Meas EVA CASSIDY WONDERFUL WORLD	4 5
53	-	1	Biologia Street 620032 (Kong Steady seller over	6
54	-	36	RED NOT GRIELI PEPPERS GREATEST TILTS @2 RahrBeston Bastocone States	8
55		3	STRALINAT LEVIS OF LIV Codes/News/Padrous/Reament Jon/Scon & Damber London 25448/hd2 (DBD) less than	9
56	0	61	SU CENT GET RICH UK DIE TKYIN @2 @1 brenneer/bloke ISCHSH2 III	K
57	48	64	AVRIL LAVIGNE LET GO	12
58	73	145	DAVID GRAY WHITE LADDER	1
59	50	76	RED HOT CHILI PEPPERS BY THE WAY (0 5 (0) THE WAY (0 5 (0))	1
60	65	67	EVANESCENCE FALLEN @ 3 @ 3 Bic 13003 (TEN) Bic 13003 (TEN) Bic 13003 (TEN)	D
61	52	21	GEORGE MICHAEL PATIENCE 2 1 Answer State (1) Answer State (1	I
62	45	9	SUPERGRASS SUPERGRASS IS 10 - THE BEST OF 94-04 started contang in 1993, with Ten	20
63	43	2	LOU REED NYC MAN - GREATEST HITS ENGINEERING Years' Time making a number	
64	0	20	LOSTPROPHETS START SOMETHING Visite Start	I
65	7	7	TOM BAXTER FEATHER & STONE Columbia ST/M89/ITEM this week. Its predecessor,	Î
66	70	119	NORAH JONES COME AWAY WITH ME @ r @ 5 Patienton 53800200 reached number	2 3
67	57	230	RED HOT CHILI PEPPERS CALIFORNICATION @ 0 4 20 in May. Both singles are from	4 5
68	64	9	VELVET REVOLVER CONTRABAND BOX 8264626352 UKAN Altum Play To	
69	55	6	THE CHARLATANS UP AT THE LAKE Win, which peaked at 10 in	7
70	72	33	TENACIOUS D TENACIOUS D	9
71	51	76	BUSTED BUSTED ⊕ 3 ⊕ 1 Top 75 before dipping out for	H.
72	6)	8	ASH MELTDOWN	F
73	60	25	WILL YOUNG FROM NOW ON @ 2 supportunity at 46. It has thus	1
74	ω	10	Desw/Febs/Supurtils/splet/Vance far sold 60,000	E
75	74	76	JUSTIN TIMBERLAKE JUSTIFIED @ 5 @ 1	2 3
Sister States	increase.	<u> </u>	Indiana/NegaTenbaland/Hackage/The balander/Tenb States of her 2001 States and her 2001 States and her 2001	in in
Siles	NOTION	+50%	Hadward Camber @ Gold 2000000 @ SPI PLanner Earope (In Europe in Europe Col. Dr. Col. PLant Dr. Collins Collin	ē
NORRESS NOTABLE OUTKASE		66	9 67 DECEMBER 19 D	17100
		в	Successful and a succes	5
RACIELS RATCHN RATCHN REDHUT	ULS 43 243 36 Drill PE	PPERS		10
			<u> </u>	

- - -

ī	0	20 COMPILATIONS	
Iss	Lui	ANIIST TITLE	Last (sevented)
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 58	ER:Weper/Driversal (E)
2	2	VARIOUS CREAM CLASSICS	Warner Dutce (EDU)
	O	VARIOUS THE BEST CLUB ANTHEMS 2004	Vege, (MI (D)
4	0	VARIOUS NEW WOMAN - THE NEW COLLECTION 2004	(SAG PETAT) Vegn (I)
5	4	VARIOUS ESSENTIAL R&B - THE VERY BEST OF R&B	BAG TV Projects (KAN)
6	3	VARIOUS CLUBLAND 5	UNTERING AND
7	5	VARIOUS RUSH HOUR	Universal TV 621
8	7	VARIOUS HARD HOUSE CLASSICS	Markby (* Sound fait
9	6	VARIOUS KISS PRESENTS R&B CLASSICS	Universal TV (D)
10	8	VARIOUS HIP HOP LOVE	Sory TV/Warrer Dator (TEN)
n	10	VARIOUS ULTIMATE ACOUSTIC	ENG TU/Sony TV (TEX)
12	13	VARIOUS SONGBIRD	UCJ (JD
13	и	VARIOUS POWER BALLADS II	WyiveW (D)
м	9	VARIOUS ANCEL BEACH THE 3RD WAY	On Recordings (3M #1EH)
15	16	VARIOUS GODSKITCHEN	Virgin/Ref. (E)
16	12	VARIOUS YOUNG GIFTED & BLACK 2	lisjan (7)
17	15	VARIOUS SHREK 2 (DST)	Deanikiters f.D
18	18	VARIOUS ULTIMATE DIRTY DANCING (DST)	RCA (NRV)
19	n	VARIOUS BEST SUMMER EVER 2004	Vepin EW1 (D
20	O	WARLOUS DRUM&BASSARENA - FABIO & CROOVERIDER	Posed (SPC)
101	10.96	cial UK Charts Company 2004	

TOP 20 INDIE ALBUMS

21.5	List	ANTIST TITLE	Luber Stephendar)
1	3	THE KILLERS HOT FUSS	Lisard King IP
	0	MARK LANEGAN BUBBLEGUM	Beggies Banguet (1274E)
3	4	FRANZ FERDINAND FRANZ FERDINAND	Domino (1/THE
4	2	KATLE MELUA CALL OFF THE SEARCH	Donatics (Pl
5	1	MORRISSEY YOU ARE THE QUARRY	Attack ()*
6	6	LOSTPROPHETS START SOMETHING	Valois Noise 19
7	12	THE LIBERTINES UP THE BRACKET	Rough Trade PT
8	0	DILLINGER ESCAPE PLAN MISS MACHINE	Relayer PT
9	5	TAKING BACK SUNDAY WHERE YOU WANT TO BE	Vidary (PN
10	7	DOGS DIE IN HOT CARS PLEASE DESCRIBE YOURSELF	V2.07
n	8	BASEMENT JAXX KISH KASH	AL NUTHER
12	14	BELLE & SEBASTIAN DEAR CATASTROPHE WAITRESS	Roogh RoderP,
13	10	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	V2 CHINP
14	15	OASIS (WHAT'S THE STORY) MORNING GLORY?	Eig Besther (SMAP)
15	0	THE PLATES BEST OF - WAVE OF MUTILATION	4/2/00THE
16	17	EVA CASSIDY SONGBIRD	Ban Strattford 1631
17	20	NIGHTWISH ONCE	Auder But SH
18	18	DIMITRI FROM PARIS CRUSING ATTITUDE	Uncograph (P)
19	0	SNOW PATROL SONGS FOR POLARBEARS	Jeepster CRAMPI
20	0	SNOW PATROL WHEN IT'S ALL OVER WE STILL HAVE TO	Jeepster URANY
51	4 (s)	out UK Chierts Company 2004	

TOP 10 COUNTRY ALBUMS

Re Lu	ANTIST ILLE	Liber (astrouter)
1 1	SHANIA TWAIN UP!	Morcary (V
2 2	JOHNNY CASH AMERICAN RECORDINGS TV - THE MAN COMES AROUND	Lot Hobar, M.
3 3	BETH NIELSEN CHAPMAN LOOK	Sanctasry IP
4 5	SHANLA TWAIN DOME ON OVER	Meetary It
5 4	DANIEL O'DONNELL THE JUKEBOX YEARS	SUSTY EX
	HAYSEED DIXIE LET THERE BE ROCKGRASS	Coulting Vinyi DE
7 9	GILLIAN WELCH SOUL JOURNEY	WEACTEN
8 8	JOHNNY CASH AMERICAN III - SOLITARY MAN	Columbia (TEN)
9 17	MINDY SMITH ONE MOMENT MORE	Nongard (PEOP.
10 N	THE DIXIE CHICKS HOME	EpctFEX

TOP 10 BUDGET ALBUMS

122	1.5	MISTINE	LANG ATSTREEDED
1	1	VARIOUS SUMMERTIME	Chineson (EUK)
2	6	MAROON 5 1 22 03 - ADOUSTIC	Jelimport
3	0	THE LIBERTINES I GET ALONG	Rough Trade (Emport)
4	3	OMD BEST OF OMD	Vega (E
5	7	VARIOUS THE ALTERNATIVE ALBUM	EVI OOJ (\$)
6	0	TALK TALK THE COLLECTION	EVII Cold (E)
7	4	ABBA THE NAME OF THE GAME	Southum (1)
8	5	SICUR ROS BA BA TI KI DI DO	EMI (E)
9	11	DUSTY SPRINGFIELD HITS COLLECTION	Spectrum 197
10	C	THE MAMAS AND THE PAPAS THE BEST OF	NCA Undefined a Color
		off IN Charle Compary 2004	

Often accused of hiding our light under a bushel we just thought you should know that at the recent BBC Jazz Awards, antists distributed by Proper won a frankly incredible six out of seven eligible categories. We're pretty chuffed because at the BBC Folk Awards in February our artists won an equally improbable seven out of eight eligible categories.

So we'd just like to say thank you to all those that made it possible. At the Jazz Awards Soweto Kinch (Best Band and Best Instrumentalist). Fore Collective (Innovation Award). Richard Farihurst (Bert New Work). Colin Steele (Best Alburn) & Seits Richford (Rising Sarz Award). A the Folix Awards. Jume Tabor (Singer of the Next Best Traditional Song). Danu (Best Group Best Original Song). Martin Simpson (Musician of the Year). Spiers 8 Boden (Best Duo) & Show of Hands (Best Live An). Their labels Dune Fire Babel. Caber. Topic Felidide Shorachite and Handmade. On and thanks to the BB(for making all labgen).

Could we also mention that we are the biggest independently owned distribution company in the UK (source: BPI figures). And just in case you think you've got us pigeonholed you may be surprised to know that amongst our releases this month will be the fantastic new album by the Insane Clown Posse.

Thank You

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Apparently the winning choice Call our Product Office on 020 8676 5125 for more information.