



14.08.04/£4.00

In this week's issue: BBC Charter Review examined;
Race on for download chart; Plus: the charts in full

MUSICWEEK



CMP
United Kingdom Music



The

PRODIGY

*Always out
numbered*

*EVER
OUT
NUMBERED*

23.08.04

The

PRODIGY

Always outnumbered

Never outgunned

THE NEW ALBUM

OUT 23.08.04

"PUMPED UP WITH MORE ENERGY AND ATTITUDE THAN ANYTHING
BEING PASSED OFF AS BRITISH ROCK MUSIC THESE DAYS"
OBSERVER MUSIC MONTHLY
ALBUM OF THE MONTH

FEATURES THE FORTHCOMING SINGLE, 'GIRLS'

NO.1 BUZZ CHART

NO.1 COOLCUTS CHART

NO.1 CAPITAL CLUB CHART

SINGLE OF THE WEEK FOR ZANE LOWE AND JO WHILEY,
PLAYLISTED BY RADIO ONE & XFM.

OUT 30TH AUGUST

SINGLE 2, 'HOT RIDE'
DUE LATE OCTOBER.

UK LIVE DATES:

December

2nd Birmingham Academy

3rd Brixton Academy

4th Brixton Academy

6th Manchester Apollo

8th Glasgow Academy

10th Belfast Ulster Hall

11th Dublin Olympia Theatre

Inside: The 411 Brand New Heavies Beautiful South Ed Harcourt

MUSICWEEK



CMP
United Business Media

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 digital-only releases in a bid to top the UK's first official download chart.

High-profile acts including Westlife, Zero 7, Steeplejack, Muse and Jet will be fighting it out for the accolade of the first 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 One's launch of an hour-long rundown.

The download exclusives will join a wave of other digital releases either mirroring or pre-dating their physical equivalents and will further boost a market which has seen 1.5m legitimate 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 BBC chairman Steve Knott dismisses the latest digital-only releases as "pinmicks". But he believes labels' current policy of putting out digital exclusives will ultimately damage record stores "which currently pay every-

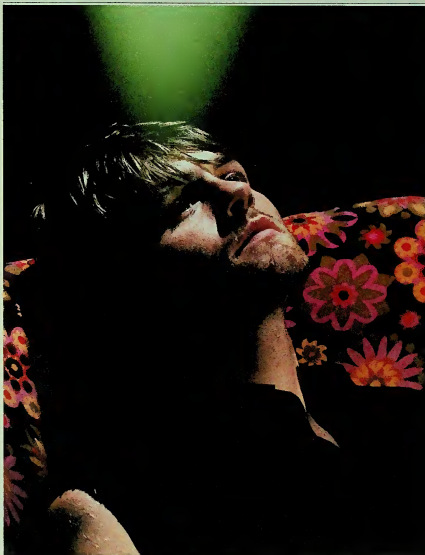
body's wages in this business".

"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 30-year-old target audience. The network will feature the chart for an hour from 6pm every Wednesday within Scott Mills' show. "We have always stood by the official singles chart and this will not be another official chart show," he says.

Radio One's coverage of the new chart, which will be repeated in the *Wee Wee* fronted Top 40 show on Sundays, follows a new deal negotiated between the BBC and the OCC. This will replace the existing charts deal from the end of this month and also includes an amendment which removes the BBC's obligation to carry on-air credits for chart sponsors. As a result, Coca-Cola will no longer be trailed on Radio One or Top Of The Pops starting from the shows on September 5 and September 8 respectively.

parfitt@musicweek.com



Sony BMG deal reunites stars

Solo artist Brian McFadden will be reunited - as a labelmate - with former handmates 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 Sony Bertelsmann and Sony

Corporation of America.

The company will be run by a new management team, headed by the company's CEO Andrew Lack and including COO Michael Smellie and CFO Kevin Kelleher. A board 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 Ihara and Bertelsmann's Gunter Thienen and Siegfried Luther.

In a statement to staff by

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.

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.

Community radio faces Ofcom cap

Community radio bosses are facing tighter restrictions on funding for their stations after Ofcom regulation comes into force p4

Apple furious over Real move

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



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

This week's Number 1s Albums: RHC Peppers Singles: Busted Airplay: Shapeshifters



14.08.04/£4.00

TV 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 Hit 40 UK countdown will begin airing at 10pm every Saturday morning from September 4, while from next week a 25-minute breakfast show of new music, titled B4, will start going out every weekday.

"It's great news," says BMG's director of TV promotions Jacqui Quaffie, 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 broadcasting CD:UK and BBC2 offering Top Of The Pops Saturday. However, Quaffie 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 Quaffie. "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

pre-release music. The daily programme has been created by production company Chart Show Channels, which was previously responsible for The Chart Show which ran weekly on ITV for 12 years until 1996. Since then it has launched a series of music channels on the Sky digital platform, ranging from a chart hits service to one aimed at a pre-school market. The latest, B4, launched three weeks ago and output from this will feed the Channel 4 programme of the same name.

In a first for the Chart Show's 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 bagged up by the programme.

The launch of the programme will represent the Chart Show team's strongest terrestrial presence since the demise of the long-running TV 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.

Hit 40 UK's TV debut comes after the brand's radio version moved further ahead in 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 launch, labels will have a chance to plug their forthcoming releases to a terrestrial 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 daily programme has been created by production company Chart Show Channels, which was previously responsible for The Chart Show which ran weekly on ITV for 12 years until 1996. Since then it has launched a series of music channels on the Sky digital platform, ranging from a chart hits service to one aimed at a pre-school market. The latest, B4, launched three weeks ago and output from this will feed the Channel 4 programme of the same name.

In a first for the Chart Show's 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 bagged up by the programme.

The launch of the programme will represent the Chart Show team's strongest terrestrial presence since the demise of the long-running TV 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.

patrick@musicweek.com



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

Top new acts gear up for Showcase festival

London's City 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 then-unknown acts such as Keane, Razorlight, Amy Winehouse, The Glitterati and Jamie Scott.

The event takes place 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 Borderline on September 8, which will feature Huk James, Adam, Jeff Wink and Sarah Bennett. Last year the MW evening showcased some of the first public performances by Amy Winehouse and Jamie Scott.

The alternative showcase, which last year featured Keane, will be presented by Launch/Polool 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



ERIC PRYDZ
Call On Me (Dance)
This Slow Winwood-sampling disc is a step up to the second number one dance smash of the summer. (single, September 13)



CHINGY
The Hungry Years (Gut)
First listed here last summer, this blood-out album is now getting an overhaul and the full release it deserved all along. (album, September)



RAY LAMONTAGNE
Trouble (Echo)
This is a name to watch from the US - he has been developed by Chrysalis publishing and is likely to be released on sister label Epic. (album, September 6)



BRIAN MCFADDEN
Real To Me (Modest/Sony)
The best song Guy Chambers has written for a while, this will be a smash for the newly solo Westlife star. (single, September 6)



LOST PROPHETS
Last Summer (Visible Noise)
This is another fine piece of melodic roadwork from our favourite Welsh sextet, which should find them new friends at radio. (single, August 23)



ROB DA BANK
Blues Balearic (Sanctuary)
This new release forms one half of a double CD. Bank blends gems from TV On The Radio through to Lee 'Scratch' Perry. (album, August 23)



ED HARCOURT
Strangers (Heavenly)
Ed's third album should get his career back on course and has already picked up support at Radio Two. (album, September)



THE MUSIC
Welcome To The North (Virgin)
The Leeds band's second full album is set to take things to the next level with this solid set of songs. (album, September)



NICK CAVE
Abattoir Blues/The Lyre Of Orpheus (Mute)
Cave is on top form, dabbling in soft jazz, gospel and pop ballads - it may even bring him new fans. (album, Sept 27)



ANNIE CHEWING GUM
This All Pop (single)
This all-pop single goes some way to forgiving Richard X for the sin of rescuing Rachel Stevens' career from the brink. (single, Sept 6)

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 laws, adopted by Ofcom in its 33-page Licensing Community Radio document published last week, no community radio stations will be allowed in areas where a commercial station is broadcasting to less than 50,000 people. A community station will be allowed to overlap the coverage area of a commercial station with fewer than 150,000 adults in its region, but the community station will be prevented from gaining any income from advertising or sponsorship.

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 new services will be hit hard when they start broadcasting next year. Ofcom is expecting hundreds of applications for one of around 50 community radio licenses initially available in "one or two" UK cities

and urban areas. Lol Gellor of Hackney's Sound Radio is already "caught in a cash-flow crisis" 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 Baxter of arts-based Resonance FM uses imaginative funding methods already, including CD and T-shirt sales, film screenings and live events. "Often they are free, then we go around with the bucket afterwards," he says. "It'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 pirate radio stations. An Ofcom spokesman says because pirates say they are "serving the community", the new licenses 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.

robert@ms.cweek.com

THE EPI AWARDS

ALBUMS
Various - Clubland
5 (gold)
Janelle
Thank You
(platinum)
Tori! - Kamikaze
(gold)

Various - Rush Hour

(gold)
Various - Young
Gifted and Black 2
(silver)

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 the major will be a three-CD compilation on October 11, featuring their existing roster.

DFA's profile exploded in 2002 along with the emergence of New York punk-funk act The Rapture, whose DFA-issued single House Of Jealous Fools became one of the biggest alternative club tracks of the year.

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 acts, we met every indie and major and through it all, 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 form the LCD deal into a DFA Records label deal.

"Keith [Wozencroft], Terry [Folgate] 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 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 publishers 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 rock tribute act to a solo pianist 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, FR/S/PFL requirements and payment of artists.

The kit is designed to encourage more of Britain's publandlords to take the necessary boxes in their licence application and enable them to mount gigs and entertainers 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 initiative is designed to substantially increase that.

The new Licensing 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 can help shift more than bottles of beer.

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



Jazz FM Enterprise's first is re-branding itself as Enterprise Records and creating a sister label for Hed Kandi. The new imprint, One Two Records, will be overseen by Enterprise managing director Horace McDonald and will sign established acts that already have

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

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

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 eight-syllable buzzword.

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

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

But even as US iPod owners thrilled to Real's announcement, Apple's furious reaction served as a reminder of the hardware industry's continuing refusal to tear down the walls between sectors at this stage of the sector's development.

In January, it looked like the ice was melting as Apple signed a deal to develop a Hewlett-Packard-branded iPod aimed suggestions that was relaxing its isolationist stance. At the time, Apple chairman and CEO Steve 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 to the maintenance of a 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 starting at each other, seeing who will blink first," says Beggar's 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 people from physical to digital is hard enough as it is."

The central issue is that the DRM systems which the major record companies demand 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 and Apple's iTunes Music Store both feed exclusively into the companies' 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 most of the majors, offers just about the



iPod: now compatible with Real software

only neutral file technology, as it can be burned onto CD and then migrated into any portable music player, including the iPod.

"MP3s were what the public has chosen as its format of choice," says Wipac CEO Paul Myers, which offers a library of indie label MP3s alongside copy-protected major-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 bow, the Digital Media Project – a not-for-profit organisation whose members include Leonardo Chiariglione, the Italian founder of the Moving Pictures Experts Group (MPEG) which developed the MPEG-1 standard 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 co-founder 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 given that the music download market is dwarfed in value by the burgeoning 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 best 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 possible alliance.

Historically, there are two precedents which preside contrasting outcomes for the digital music market. 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 route.

"It is not the end of the world [if interoperability never comes] because there are three or four different 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." adamwoods@btinternet.com

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 Loudeye who, behind the scenes, are truly benefiting from the recent digital boom.

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 tackled its offerings in various directions. The core aspects of the company include the digital storage and delivery division, but it also provides



Loudeye: multi-million Media Centre

business-to-business web solutions such as efficient content management systems and, more 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, solutions such as Overpeer earned \$1.8m in the same period last year to £104m. The cause of the decline was mainly attributed to the purchase of Overpeer in April, plus the expansion of its

management team and the improvement 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 and 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, most of the global music industry is yet to embrace Overpeer, despite reports from Loudeye that it can prevent 90% of illegal downloading.

TOP 20 RINGTONES

Pos. Last	ARTIST TITLE	Label
1	3 THE STREETS DRY YOUR EYES	Real/Concord Music Limited
2	13 SHAPESHIFTERS LOLAS THEME	Sony AT/Copyright Co./Wagram
3	1 Usher BRUSH	DMJ/Warner Chappell
4	6 MARIO WINANS FEAT P DIDDY I DONT WANNA KNOW	DMJ/Copyright Control
5	13 KIVIN TISSY	CD/Intony Inc
6	8 SPECIAL D COME WITH ME	EM/CAJMA
7	18 DIZZY MY SOUND	Copyright Control/EMI
8	1 BRITNEY SPEARS EVERYTIME	Zomba/Intony/EMI/Intony
9	11 O-ZONE DRAGOSTIS DIN TEI	DMJ
10	14 RACHEL STEVENS SOME GIRLS	Warner/Copyright Control
11	4 EAMON I DONT WANT YOU BACK	Zomba/Copyright Control/Intony
12	23 NINA SKY I'MVE YA ZAZY	Zomba/Intony/EMI/Intony/EMI/Copyright Control
13	8 BLACK EYED PEAS LET'S GET IT STARTED	Copyright Control/EMI
14	11 USHER FEAT L'IC JON & LUDACRIS YEAH!	Warner/EMI/Copyright Control
15	10 FLIP & FILL FEAT. KAREN PARSONS DISCOLAND	Universal/Copyright Control
16	11 THE STONES SPIDEEMAN 2	Sony/EMI
17	13 NATHAN COME INTO MY ROOM	Copyright Control
18	16 MARQUIS ROUSTON POP THAT BOOBY	Copyright Control/Intony/EMI/EMI
19	19 RONAN KEATING AND LEANN RIMES LAST THING ON MY MIND	Universal/Intony
20	11 SISSOR SISTERS LAURA	DMJ

is the R&B Global network. Chart compiled by RIMS. Covers dated from 29th May 2004.

The Streets match their number one performance on the ringtone chart. Meanwhile, Shapeshifters climb 11 places to land number two and J'Vonne jumps 10 places to the number five spot. Two other ringtone making pairs are Rachel Stevens' 'Some Girls and Move Ya Body by Nina Sky, which moves 53-10, and 23-12 respectively.

The BBC: music's charter

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

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

While the music industry mulls mergers and new business models, a crucial debate will be raging on the future of arguably 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 Government 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. From Radio One, Two and Three, iXtra and 6Music on the radio side, through to Top Of The Pops, BBCs, Later With Jools and much more on TV, no other single medium offers such riches.

In 2003/2004, the Beeb played 43,021 hours of music across its radio networks and devoted 1,736 of television hours to music programming, making it by far the most influential tastemaker body in music.

"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 good, 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 are kept up."

There has been no shortage of interest in the review of the BBC's charter. Among the 200 companies or organisations to make submissions to the DMCS-led review are some 15 with a connection to music, including the Music Business Forum (see panel below).

British Music Rights public 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."

British Academy of Composers 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 commercial 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 Two. There is little air for calls for the licence fee to be taken away either, although some would like the revenue generated to be shared out among other broadcasters.

Emma's managing director of 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



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

commercial 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 remit and that means promoting UK music."

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

Martin Mills, Beggars Group

The power of the BBC in championing both new music and repertoire from the UK is at the heart of most music-related organisations' submissions to the DMCS. 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 recently made much of a statistic which showed that 45% of its playlist in 2003/2004 was made up of output from British bands.

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

services 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 commercial sector.

RI & 2 take on critics

This is now being addressed says 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 I 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 radio and TV and stresses the importance of the diversity of output regionally and nationally. Believes its output should not be subject to external commercial interests – especially in relation to the "playlist" system; that it should be a champion 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 programmes.

Believes the dual role of the governors as regulators and managers is not workable and that the functions should be separate and 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 unnecessary to place all of the BBC under the remit of Ofcom.

Chrysalis Group

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

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 says.

Commercial Radio Companies Association

Suggests BBC Radio's means of funding should give it a different purpose to that of commercial radio licences for BBC Radio should include "broad descriptions" ensuring they "normalise" rather than "inhibit"

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.

Charter Review

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



© BBC. Awards: Sonar; Manufacture in Ibiza

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 connected 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 recurs 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 face to it, too.

Chrystal 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 Eminem during the daytime and filling the night time slots with specialist

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 external board of governors and a much more vertical structure of decision making which is less afraid of taking risks and making mistakes."

Many of the commercial sector have called for Ofcom to be put in charge of regulating the BBC's output, 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 voices 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 for years between 2011 and 2016 – a crucial role will be played by Ofcom in its ability to utilize 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 role 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 to 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 ▶▶

I want an external board of governors and a vertical structure of decision making.

David Ferguson, Bacs

music," he says.

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 broadcasters who advocate greater controls either. Bacs' chairman Ferguson says, "The BBC is crucial to the

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 clarified when 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, it adds.

Camap

Calls for the BBC to be clearly defined as a broadcaster and "prohibited from promoting any commercial enterprise" through its services. Says revenue-generating activity should be carried out under licence to commercial operators.

Equity

Emphasises the BBC's key role is in "setting programme standards and bridging the gap between the information-rich and the information-poor, as more quality programmes are drawn to subscription channels".

Future publishing group

Says BBC should license magazine production to publishing partners and concentrate on core skills. Calls for sale of all magazines, except the *Radio Times*.

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.

IPC

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

What is the Charter Review?: understanding a complicated process

The Charter Review is, essentially, a process through which the Department for Culture, Media & Sport will spell out how the BBC will operate as it moves into the second decade of the 21st Century.

Ever since the BBC was established in 1927, it has been governed by a Royal Charter & Agreement; the most recent were granted in 1996 and expire at the end of 2006. While a new charter is expected to be granted – in theory, it could be revoked – it is certain to reflect a vastly changed media landscape compared to that which existed 10 years ago.

The current review will decide what shape the new charter will take.

Last December, Secretary of State for Culture, Media & Sport Tessa Jowell kicked off a massive consultation process by inviting comments on a set of questions about the BBC and its future. By the deadline – at the end of March this year – more than 5,500 submissions had been made into the process, including 200 from individual organisations or companies. During the same period, three programmes of research were also conducted by the DCMS to gather the public's views on the corporation.

The publication of a report outlining what the public thinks about the BBC followed on July 20 when Lord Burns – the Government's independent advisor on

charter review – began staging a series of seminars, where interested parties, including key players from within the BBC, are being asked to contribute. These will continue through the autumn, with radio and TV coming under the microscope in October.

After this, expected at the turn of the year but most probably early in 2005, the Government will publish a Green Paper, which will be published after its thinking, at which point a further programme of consultation will begin.

This will include an ad hoc select committee, as recommended by the House of Lords. After this will be published a White Paper, probably later in 2005, with final recommendations for the BBC's future. This will be followed by full opportunity for parliamentary scrutiny, with a Commons select committee on Culture, Media & Sport conducting its own inquiry. After the last level of debate, the process is slated for completion in mid-2006, beginning for the new charter to come into effect from the end of 2007.

Although numerous charters have been issued to cover 10 year periods, there are some suggestions that the next charter may only last for five years. The Government is ruling nothing out. "The public wants a strong BBC, independent of Government – as I have repeatedly said, this is

the only certain outcome of the Charter Review," said culture secretary Tessa Jowell will confirm at this stage.

The current review effectively falls into four parts. The key areas of the charter review cover analogue radio and analogue TV, while, in fact, the DCMS is conducting its two-year review of the BBC's online and digital services, both in radio and TV.

This review is part of an obligation from when it gave clearance for the BBC to launch the services – which include the Radio One-linked iXtra and the Radio Two-powered iMusic – in 2002. This is due to report its first findings towards the end of this month or in September.

In addition, the new communications regulator Ofcom is also reviewing public television broadcasting – covering BBC, ITV, Channel 4, Five and S4C – the outcomes of which will feed into the Government review of the BBC charter.

For its part, the BBC is actively canvassing opinion on how it should "develop and change in the 21st century", starting with the publication of its report Building Public Value. It has also published its own responses to the questions asked by Jowell, which can be viewed on the BBC's own website www.bbc.co.uk/tv, which also invites listeners and viewers to submit their views.

negotiates; the cross subsidy afforded to BBC Worldwide from public funding 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 given the "support and prominence it deserves" and there must be distinctive

local level services. Meanwhile, as more people take up work in the creative industries, it says the BBC has a key educational role to play in new creators and creative entrepreneurs in how to earn 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. Comes out in favour of sectors complementary to its public service role, while rights owners must be able to negotiate fair terms on a free market commercial basis, it adds. ▶▶

466 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 for listeners.

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 limits 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.

Simon Nelson, BBC

expanded access from the days we could only offer five linear services."

Through its online Radio Player, the BBC already makes programmes available via the internet for as few as 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 admits it 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 commercial lobby outlines, "The BBC is

producing one of the best websites in the world and its free to everyone. A commercial service has no chance of competing if it has to charge for access."

Digital boosts TV

One key area where digital technology 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 coverage 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 offerings across various channels. BBC 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 BBC1 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 digital 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 technology as the key to 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 serve music better than ever.

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

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

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 commercial sector cannot, or do not, wish to take. This can be represented by cross-genre collaborations such as Will Young's work with the BBC Concert 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 to shareholders. So, for instance, Radio One's support and development of Britpop in the Nineties 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?

"We have new digital services, such as iXtra and 6Music, build on the BBC's public service music remit. iXtra 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 Radio 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 To Hollywood and The Rolling Stones combine with further chances to hear high-quality documentaries, from across the BBC's output."

How difficult is it to walk the tightrope between ratings and the production of new/challenging music?

"Of course, there is a balancing act between reflecting new and unfamiliar music with the need to secure 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

JENNY ABRAMSKY
Director of BBC
Radio & Music
Responsible for
BBC Radios One,
Two, Four, Five
and Live. She oversees the BBC's digital radio

stations iXtra, 6Music, BBC 7, Five Live Sports Extra and the Asian Network. Abramsky is also responsible for the three BBC orchestras in

England, the Proms, television Classical Music and Radio 3 Resources. She is a member of the BBC's Executive Board



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 – presenters such as Steve Lamacq, Zane Lowe, Stuart Maconie & Johnnie Walker."

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 – I would like to see recognition 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 best of the digital age to all listeners – regardless of age or social grade."

How do you feel about playlist quotas to ensure a commitment to certain types of music?

"I would not like to see quotas imposed. The development and reflection of music is an organic and creative thing. Quotas can ultimately limit our role as supporters of the best and most interesting music. I have publicly said that Radios One, Two and Three will remain committed to supporting British music – that is part of our role in building public values and supporting the musical ecology of the UK. However, I do

not want to follow the path of other countries where the support of indigenous music has led to a weakening of the overall music 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 independent production companies in BBC output. How do you feel about this?

"I had hoped to be able to announce 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 output from independents, to kick-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 BBC service across television, radio 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

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

Submission represents views of 19 industry organisations: Arts, PRS, Asa, BBC, British Music Rights, BPI, Sound Connections, Equity, MCPS-PRS, Music Educators' Council, Music Industries Association, MMF, MPA, Musicians Union,

Music Producers Guild, National Music Council, Patma, PPL and VPL.

Music Publishers' Association

Believes the BBC's role as a public service broadcaster should be better understood and supported. Music should be expressly included within the BBC's remit and the Corporation should invest more in arts and music programming, it continues. It should be more committed to homegrown talent and continue to reflect

regional/cultural developments and activities.

It adds commercial exploitation of the BBC's programming should be contracted to third parties and, in exploiting its archive, the BBC must have regard to the interests of the original rights owners in the materials and play a part in raising copyright awareness among its audience.

Musicians Union

Says the BBC should continue to inform, educate and entertain the nation by providing the widest range of programmes and not stay away from its

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 & VPL

The two organisations believe music should remain a core element of the BBC's public service remit; that the BBC should trade fairly and should not be allowed to affect other markets adversely.

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 Pools 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 roflyly."

"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 people a lot more pleasure, whereas cleaning up the audio and creating a nice surround sound mix does so 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."

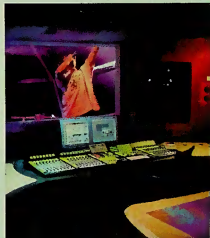
Sphere Studios recaptures Queen gig at the peak of their career

Queen – 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 elite crowd of classic artists. The Beatles, Led Zeppelin, The Stones and Queen have all released enormously successful discs over the past couple of years. The latter could well be the most successful of all. From the DVD-audio editions of albums such as *A Night At The*



Stone Roses audio being restored at Strongroom studios (right); interview material from double-disc DVD

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 VHS, the entire concert 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 completely different treatment so you'll hear what you would at a concert where you have the ambience of an audience around you and the

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

Guy Goodger, The Pavement

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 get 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-



Oasis: their Glastonbury 1994 appearance has been transferred onto new DVD

ruthers and Sam Stubbings were determined to produce what they thought would be the definitive 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.

We came up with a completely new way of formatting a DVD.

Sam Stubbings, Metropolis

"We didn't want to make it like a generic DVD with a menu system and you just pick 'watch documentary' 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 got a 58-minute edit of bits and pieces of memorabilia – of bootleg, backstage footage, press quotes, etc – that acts like a wallpaper of background 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 track-sized 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."

PROMO

**THE ULTIMATE GUIDE TO
MUSIC VIDEOS
NOW COMES WITH ITS
HOTTEST DVD YET!**



For subscription details, contact David Pagendam at
dpagendam@crispinformation.com

PROMO the ultimate guide to music videos

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 Stubbings. "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 launch of the Music Manifesto, for producer Helen Thornton the initial focus of the project was to ensure that the presentation of the disc was tailor-made for Jamelia's eclectic 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 (5.1 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," says Thornton. "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'll 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.

"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 I've been able to push certain elements of the mix further back while other elements remain at the front."

"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.

"For us now," he says, "when you're looking at a project like Thank You, where previously the DVD might have been thought of as an afterthought or a bolt-on that certainly isn't the case now. When the DVD is released the album will still be very much a concern and it's just up for the Mercury Prize. It's a stand alone release with its own focus."

Award winning music DVD from **The Pavement**

Full DVD production and design services for the music industry. For further information or to request a brochure and showreel, please contact Guy Goodger



the pavement

T +44 (0)20 7749 4300
info@the-pavement.com
www.the-pavement.com

Music Sales is Europe's largest publisher of sheet music.
And sheet music sells... as the UK's leading names in CD retailing have discovered.

While sales of CDs have suffered, sheet music sales have skyrocketed, in some cases doubling year-on-year, and so boosting the profits of some of the UK's biggest music multiples. **Why?** Because Music Sales produces superb sheet music folios to match most of the nation's best-selling albums.



Sheet Music Sells!

With access to all of the top names in pop, Music Sales is the leading name in sheet music publishing, from The Beatles to the cream of today's guitar bands.

Quality folios and fast production mean that music retailers get attractive sheet music versions of the hottest albums exactly when they need them. So why not join the other big names in music retail? Stock Music Sales folios and discover for yourself that sheet music really does sell.

Just call Hilary Power (European Sales Director) on 020 7432 4252
or email hilary.power@musicsales.co.uk

www.musicsales.com

The Music Sales Group



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 pianists 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 Publications' European sales manager Chris Statham, sales of sheet music books have exploded in the past two years. "We have had a strong time lately," says Statham. "The Darkness have done what Oasis and Nirvana did for guitar players years ago. Plus, the likes of Busted have given even younger kids a group they can idolise and play along to. Add the resurgence in easy listening jazz-influenced piano artists such as Jamie Cullum and Norah Jones, and times are buoyant."

Statham adds, "Year on year, we have seen a double-digit increase in our part of the business and our figures with Virgin 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 quantities and demand before I go to print on the new up-and-coming 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 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.

Statham says, "Over the past two years we have worked closely with the band, the band's manager, label and publishing company. We always strive to get the band to approve our folios. And we always try to get the maximum exposure and sales by releasing the matching sheet music folio alongside the CD album release. Getting the sheet music out so quickly after the CD album launch helps to popularise the music."

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

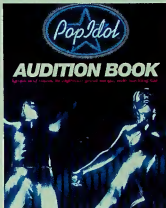
Guy Lloyd, sales manager for Omnibus Press and Music Sales, says his company has seen double-digit sales growth in percentage terms for sheet music over the past four years and adds that demand shows no sign of waning. "Ultimately, if people want to be musicians they have to learn the chords and read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



recent years in that it has got bigger. The growth 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."

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 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 sheet 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 has also passed on its own benefits to the sector. Publishers are also competing with the additional features integral to DVDs, and indeed CDs, such as bonus or hidden tracks and B-sides. It seems even the phenomenon of Pop Idol has been turned to their advantage.

"Sheet music books almost all now come with a CD as the norm nowadays, plus there has been a huge growth in the Pop Idol phenomenon of vocal and audition books and an increase in karaoke and backing track products," says IMP/Warner Bros's Statham. "There was a definite lull when the rest of the business went through the boy/girl manufactured band period, so we happily embrace the likes of The Darkness and Busted for the resurgence in young guitar players and Norah Jones and Jamie Cullum for getting young kids playing the piano again."

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 copies.

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 Damien Rice and Scissor Sisters being cued up and a host of established rock and pop acts selling hundreds of thousands of copies each year, sheet music shows no signs of flagging just yet.

Ultimately, if people want to be musicians they have to learn the chords and read music

Guy Lloyd, sales manager Omnibus Press and Music Sales

TOP 10 TITLES IN VIRGIN MEGASTORES
 1. Being Jordan - Kylie Price
 2. Glitterbury - Virgin Exclusive paperback edition
 3. Bristol Hit Singles

& Albums
 4. Jini Me - Darryl Wallace
 5. 31 Songs - Mick Horsey
 6. Are You Dave Gorman? - Dave Gorman
 7. The Darkness

Permission to Land
 8. Metalica Under the Microscope
 9. Keano: Hops & Fears PVG sheet music

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 Piccadilly 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.

From 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 Kafka 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-encompassing 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 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 well as Waterstones," says Carroll.

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 it's wrong, we'll change it."

Meanwhile, Virgin's former Tower store in Glasgow's Buchanan Street is also set for a revamped books offer - 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.

joanna@musicweek.com

CD/MP3/DVD/Vinyl/Music Book

Are you representing your artists in all formats?



We know the value of sheet music. Call us and find out what we can do for your artist in print.



International Music Publications

A Warner Music Group Company

Contact: 020 8222 9200 | imp.info@warnerchappell.com

Charlie Watts

By Alan Clayton (Sanctuary ISBN: 1860745834). Out now.

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

ignores a letter from him. But Clayton 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 5.

Billed as the first "definitive guide to downloading music from the internet" and bearing an ostentatiously large picture of the iconic iPod on the front cover of this conveniently pocket-sized tome, there are no prizes for guessing that this is all about:

Apple, the iPod, and how to use it. Written by record producer Steve Levine, with contributions from the music and software industries, the guide is careful to explain – albeit briefly – the concept of copyright and mulls over recent legal disputes, but it also contains less serious musings, such as how to avoid being mugged for your iPod.

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 of the multi-media collective, Crossfade avoids a "history of the festival"-style path, instead 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 electronica and an entertaining but curiously persuasive 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). 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 MCRPS-PRS regarding the crucial issue of royalties 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.

A rich portrait of the man described by some as the greatest white soul singer of all. From paying his way through the Italia Conte drama school, through his time with The Small Faces – the first group to be banned from Top Of The Pops and who were deported from Australia at gunpoint – to relentlessly touring the States with Humble Pie in the 70s, money problems, latter solo days on the pub circuit and his tragic end in a house fire at 44, All Too Beautiful seeks to restore Marriott's importance in rock 'n' roll with considerable 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.

MUSICWEEK

directory
05



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

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

OMNIBUS PRESS

- The UK's largest publisher of music books for over 20 years
- The No.1 distributor in Europe
- The best biographies, illustrated, reference and tuition titles

To open an account or receive a catalogue contact:
Guy Lloyd, Sales Manager
OMNIBUS PRESS
8/9 Frith Street, London W1D 3JB

Telephone: 020 7432 4260
Fax: 020 7734 9718
guy.lloyd@musicweek.com

The review of the future of the Corporation could have far-reaching implications

Tentative times for music at BBC

EDITORIAL MARTIN TALBOT



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 a 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 6Music 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, 8th Floor,
Ludgate House, 245 Blackfriars Road,
London SE1 9UR

V set to be latest success in a fantastic festival season

VIEWPOINT BOB ANGUŠ



2004 has been a stunning year for the British festival season so far. Glastonbury, 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 it seems that people's musical tastes are broadening. The beauty of the British festival season lies in it having something to cater 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 incred-

bly 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.

We're expecting V Festival 2004 to be nothing less than a huge success. It has proved to be in previous years. Although there's going to be plenty to tempt me away from my official duties, I won't be missing one of my all-time favourite bands – Pixies – 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 blueprint for much of today's most popular music.

As someone who sees what goes into the planning and implementation of such a huge event, I just want to see revellers get in and out as safely as possible, and enjoy themselves to the absolute maximum while they're with us. They're our top priority. Every live event has unexpected challenges to overcome, but festivals carry with them a certain spontaneity that's worth a year-long wait, and which makes them such a special thing to be involved with.

Bob Anuš is festival director of V Festival, which takes place on August 21-22

Which albums will be flying off the shelves this autumn?

The big question

What do retailers think will be the biggest fourth-quarter albums?

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 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

"Given the current shape of the fourth quarter, the current banker would appear to be Robbie Williams and his hits package. Other contenders pushing hard will be the Destiny's Child release and Shania Twain's best of."

Andy Flint, Music Zone

"From what I have seen of the schedules so far I think on studio albums it has got to be U2. I would hope stuff like the Kings of Leon, Green Day or even Adele Stone would do well for us, but really I can't see anyone who is the new Dido this year."

Steve Heald, WH Smith

"I suspect that many customers will be buying Robbie Williams' Greatest Hits and, of course, Now! 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 I would expect to do really well in Asda are U2, REM, Destiny's Child and Kings of Leon. However, I'm sure there will be something else that will come along and take us all by surprise."

Mal Page, Fab Music, Crouch End

"The Libertines. We are starting to sell loads of the first album 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 time a lot of the general public have heard of them. Look what happened to the White Stripes after all their publicity in the tabloids."

Malcolm Allen, Malcolm's Musicians, Chorley

"Robbie 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."

Club Charts 14.08.04

The Upfront Club Top 40

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																			
LAST WEEK																																							
WEEKS ON CHART																																							
PEAK POSITION																																							
1	DEEPEST BLUE SHOOTING STAR	2	LASON NEVINS/THE PUNK ROCKERS/MA TIM THE MAIN MAN	3	MARIE MILLER TELL ME	4	DALLAS SUPERSTARS FAST DRIVING	5	STOVERBRODE FEAT. THERESE POT EM HIGH	6	MARIE MILLER TELL ME	7	ARMAN VAN BUUREN BLUE FEAR 2004	8	ARMAN VAN BUUREN BLUE FEAR 2004	9	FAITHLESS I WANT MORE	10	ANGEL CITY DO YOU KNOW I GO CRAZY	11	FLOWER POWER FLOWER POWER	12	TINA'S LET YOUR HEART GO FREE	13	SUGARBABE CAUGHT IN A MOMENT	14	CHERIE NO.1	15	BRAD CARTER MORNING ALWAYS COMES TOO SOON	16	FERGIE GIRL GO R! E DROP	17	VARIOUS BENCH HOUSE (P/SAMHER)	18	MOUSSÉ T FEAT. EMMA LAZARO IS IT COS I'M COOL?	19	PUBLIC REPUBLIC FEAT. EL-ZI SPIRIT	20	JAYME COOZY WALK AWAY

	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40																			
LAST WEEK																																							
WEEKS ON CHART																																							
PEAK POSITION																																							
21	SECRET UP & DOWN	22	GRUVE COVERAGE POISON	23	MARSHALA BEDINGFIELD THESE WORDS	24	RUFF DRIVERZ DREAMING 2004	25	URBAN COOKIE COLLECTIVE THE KEY, THE SECRET 2004	26	DU SHOG ANOTHER WORLD	27	KONTRAST SWEET DREAMS	28	FRANZ FERDINAND V DART PUNK TAKE ME OUT (DART PUNK MIX)	29	SHADESHIFTERS LOTUS THEMES	30	RACHEL MCGARLANE LOVER	31	LAURENT KONRAD HALINATED	32	QED LOVE BITES	33	MELTY FLAP YOUR WINGS	34	THE ATTIC DESTINY	35	LISA ABBOTT & OWEN W/ E. ANAY	36	MARLY YOU NEVER KNOW	37	LISTO FEAT. SHLOUN JIEKAI I JUST WANNA DANCE	38	TEARS FOR FEARS ALTOGETHER (ALTO WORLD)	39	KODA KINKS ARE HERE TO PARTY	40	LOU REED SATELLITE OF LOVE

Deepest Blue shoot in

by Alan Jones

Shooting Star provides Deepest Blue with their first number one on the Upfront Club Chart to date, dethroning seven places to scratch the summit with a 13% margin over nearest challenger Jason Nevins' 'The Main Man'. Deepest Blue topped the Commercial Pop Chart with their self-titled introductory single 13 months ago, and subsequently reached number two on the Commercial Pop Chart with follow-ups 'Give It Away' and 'Is It A Sin'. On the Upfront Chart, the first single reached number 10 and, as in the Commercial Pop Chart, both subsequent singles peaked at number two. Shooting Star is actually a very polished pop single in its original form and should help Deepest Blue's debut album 'Late September' - which contains all four singles and was sold nearly 40,000 copies in the last two months - to return to the chart, provided it also receives radio airplay support. Despite its Upfront success, Shooting Star narrowly loses out on the Commercial Pop Crown, where it is just 4% behind new number one, Popular by Darren Hayes but 40% ahead of number three single Poison by Groove Coverage.

For the fourth week in a row, all three charts show significant movement, with 25 new entries in the published sections. The most added record to DJ charts this week is Publishing Always Comes Too Soon by Brad Carter. A hugely commercial vocal house track, it spent 12 weeks in the impublished 41-100 sector of the chart recently on a very limited promo on the independent. It debuts at number 15 on the Upfront Chart and at number 23 on the Commercial Pop Chart and seems destined for a much higher orbit.

There is no change at the top of the same chart, where 'LL Cool J's' 'Headbanger is a comfortable winner in a run-again top three, where it is pursued by 'Lloyd Banks' 'On Fire' and Gets No Better by Cassidy. Surprisingly, the 411 and Mario Winans - who both debuted in the Top 10 last week - are becalmed, and simply snare places, with the former ace Darné moulin 10-9, while the latter's Nevers Really Was dips 9-10. They're both a little unlucky, however, with the 411 increasing their support by 24% and Winans' points tally swelling 19%.



The 411: mauling mark on Urban Top 10

TOP 10 UPFRONT CLUB BREAKERS

ARTIST/RECORD	LAST WEEK
1 THE LATIN PROJECT MUSA, DE AMAR	10
2 VOTE! SIMONEA FEAT. ONE KING TONIGHT SO SPECIAL	10
3 HAFER BODICHTA FEAT. LADY THE KIDZ WAMBA	10
4 FIVE STAR SYSTEM MOOD 2004	10

COMMERCIAL POP TOP 30

LAST WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK charts 14.08.04

SINGLES

	Single	Label	Weeks on Chart
1	BUSTED THUNDERBIRDS/BAM	Universal	1
2	THE STREETS DRY YOUR EYES	Island/Decca	1
3	SHAPESHIFTERS LOLAS THEME	Protek	3
4	ANASTACIA SICK AND TIRED	Epic	4
5	AVRIL LAVIGNE MY HAPPY ENDING	Arts	5
6	D-12 HOW COME	Intercept	4
7	RACHEL STEVENS SOME GIRLS	Poljar	5
8	ANA JOHNSON WE ARE	Epic	6
9	J-KWON TIPS	LaFace	6
10	D-ZONE DRAGOSTEA DIN TEI	Jive	8
11	USHER BURN	LaFace	7
12	BRITNEY SPEARS EVERYTIME	Jive	7
13	NINA SKY MOVE YA BODY	Island/Decca	11
14	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP	Rbs	10
15	JAMIELIA SEE IT IN A BOY'S EYES	Parlophone	10
16	MARIO WINANS/ENVAIP DIDDY I DON'T WANNA KNOW	Island/Decca	10
17	DT8 PRO-JECT THE SUN IS SHINING (DOWN ON ME)	Mush	10
18	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	London	10
19	MICKEY OBVIOUSLY	Universal	10
20	JENNIFER ELLISON EYE EYE BOY	Universal	10
21	THE BLACK EYED PEAS LET'S GET IT STARTED	AM/Poljar	10

ALBUMS

	Album	Label	Weeks on Chart
1	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	World Circuit	1
2	THE STREETS A GRAND DON'T COME FOR FREE	Island/Decca	1
3	SNOW PATROL FINAL STRAW	Fontana/Belton	1
4	ANASTACIA ANASTACIA	Epic	7
5	KEANE HOPES AND FEARS	Island	4
6	SCISSOR SISTERS SCISSOR SISTERS	Poljar	3
7	MAROON 5 SONGS ABOUT JANE	J	10
8	USHER CONFESSIONS	Arts	6
9	AVRIL LAVIGNE UNDER MY SKIN	Arts	8
10	DAMIEN RICE O	Capricorn/Decca	11
11	MCFLY ROOM ON THE 3RD FLOOR	Universal	9
12	D-12 D12 WORLD	Intercept	22
13	BUSTED A PRESENT FOR EVERYONE	Universal	31
14	USHER 8701	Arts	24
15	THE ZUTONS WHO KILLED THE ZUTONS?	Eulastic	35
16	ROY ORBISON THE PLATINUM COLLECTION	Island/Decca	6
17	OUTKAST SPEAKERSBXXX/7 THE LOVE BELOW	Arts	12
18	RACHEL STEVENS FUNKY DORY	Poljar	13
19	FRANZ FERDINAND FRANZ FERDINAND	Dunoon	19
20	JOSS STONE THE SOUL SESSIONS	Parlophone	20
21	WILL YOUNG BRITNEY'S (OH Y)	Arts	15

MUSICWEEK

directory 05



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

FOR FURTHER DETAILS:
CALL THE SALES TEAM ON:
020 7921 8365 (DISPLAY), OR
020 7921 8315 (LOGOS).

20	20	JOSS STONE THE SOUL SESSIONS	Blues/Soul
21	15	WILL YOUNG FRIDAY'S CHILD	Rock
22	17	KATIE MELUA CALL OFF THE SEARCH	Disco/Pop
23	16	VAN HALEN THE BEST OF BOTH WORLDS	Hard Rock
24	24	PHIL COLLINS THE PLATINUM COLLECTION	Pop/Rock
25	6	KENNY G SONGBIRD - THE ULTIMATE COLLECTION	Jazz
26	18	JAMIELIA THANK YOU	R&B
27	21	THE BLACK EYED PEAS ELEPHUNK	Multi-Genre
28	23	MORRISSEY YOU ARE THE QUARRY	Rock
29	25	GUNS N' ROSES GREATEST HITS	Groove/Pop/Rock
30	14	THE HIVES TYRANNOSAURUS HIVES	Pop/Rock
31	30	KANYE WEST THE COLLEGE DROPOUT	R&B/Pop/DJ Jam
32	29	NORAH JONES FEELS LIKE HOME	Blue Note
33	54	THE PASMUS DEAD LETTERS	Alt/Rock
34	34	KELIS TASTY	Alt/Rock
35	35	BOBBY DARIN BEYOND THE SEA - BEST OF	Swing/Jazz
36	28	RAZORLIGHT UP ALL NIGHT	Pop/Rock
37	46	TWISTA KAMIKAZE	Alt/Rock
38	37	THE KILLERS HOT FUSS	Indie/Rock
39	32	BRITNEY SPEARS IN THE ZONE	Jazz
40	27	THE JACKSONS THE VERY BEST OF	Soul/Traditional TV

020 7824 8365 (DISPLAY), OR
050 1924 9393 (CDs)
Email: scott@musicweek.com
maria@musicweek.com

COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 58	Essential Singles
2	2	CREAM CLASSICS	Various Artists
3	6	THE BEST CLUB ANTHEMS 2004	Various Artists
4	6	NEW WOMAN - THE NEW COLLECTION 2004	Various Artists
5	4	ESSENTIAL R&B - THE VERY BEST OF R&B	Various Artists
6	3	CLUBLAND 5	Various Artists
7	5	RUSH HOUR	Various Artists
8	7	HARD HOUSE CLASSICS	Various Artists
9	6	KISS PRESENTS R&B CLASSICS	Various Artists
10	8	HIP HOP LOVE	Various Artists
11	10	ULTIMATE ACOUSTIC	Various Artists
12	13	SONGBIRD	Various Artists
13	14	POWER BALLADS II	Various Artists
14	9	ANGEL BEACH THE 3RD WAY	Various Artists
15	16	GODSKITCHEN	Various Artists
16	12	YOUNG GIFTED & BLACK 2	Various Artists
17	15	SHREK 2 (OST)	Various Artists
18	18	ULTIMATE DIRTY DANCING (OST)	Various Artists
19	11	BEST SUMMER EVER 2004	Various Artists
20	10	DRUM&BASSARENA - FABIO & GROOVERIDER	Various Artists

FORTHCOMING

KEY SINGLES RELEASES	NOV 1	ELTON JOHN ISACQUOINT	Nov 6	KEY ALBUMS RELEASES
ASHANTI THE QUEEN	NOV 1	THE WARRIOR BROS	OCT 4	ELTON JOHN ISACQUOINT
BRIAN MCFARREN REAL TO ME	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
MICITY THAT GIRL ISLAND	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
MARIO WINANS NEVER REALLY WAS	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
BAD BOYS 2	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
NELLY OF FLACK UP YOUR MINDS ISLAND	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
NELLY OF FLACK UP YOUR MINDS ISLAND	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
SUGARBAES CAUGHT IN A MOMENT	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
KEANE REDEEMED ISLAND	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
NATASHA BEDIINGFIELD THESE WOUNDS	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
PHONOSIC	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
STONEBIDGE FEAT. THERESE FOUT TEN HIGHLAND	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS
THE BASMIS GUILTY ISLAND	NOV 1	THE WARRIOR BROS	OCT 4	THE WARRIOR BROS

20	13	JENNIFER ELLISON EYE EYE BOY	Pop/Rock
21	20	THE BLACK EYED PEAS LET'S GET IT STARTED	Multi-Genre
22	18	LOU REED SATELLITE OF LOVE 04	Rock
23	19	ESTELLE 1980	Pop/Rock
24	17	MORRISSEY FIRST OF THE GANG TO DIE	Rock
25	24	JAY SEAN FEAT. RISKY RICH PROJECT EYES ON YOU	Pop/Rock
26	19	FLIP & FILL FEAT. KAREN PARRY DISCOLAND	Pop/Rock
27	21	KELIS TRICK ME	Pop/Rock
28	22	GIRLS ALoud THE SHOW	Pop/Rock
29	6	SWITCHFOOT MEANT TO LIVE	Pop/Rock
30	6	THE DEPARTURE ALL MAPPED OUT	Pop/Rock
31	6	ANGIE STONE FEAT. SNOOP DOGG I WANNA THANK YA	Pop/Rock
32	25	MARQUES HOUSTON/JERMAINE POP THAT BOOTY	Pop/Rock
33	34	GEORGE MICHAEL FLAWLESS (GO TO THE CITY)	Pop/Rock
34	33	BEVERLY KNIGHT COME AS YOU ARE	Pop/Rock
35	30	CASSIDY FEAT. R KELLY HOTEL	Pop/Rock
36	31	BLUE BUBBLIN'	Pop/Rock
37	28	STYLES & BREEZE YOU'RE SHINING	Pop/Rock
38	36	EAMON F**K IT (I DON'T WANT YOU BACK)	Pop/Rock
39	39	THE HIVES WALK IDIOT WALK	Pop/Rock
40	35	WILL YOUNG FRIDAY'S CHILD	Pop/Rock



ANASTACIA: HIGHEST NEW ENTRY



RED HOT CHILLI PEPPERS: RETAIN NUMBER ONE POSITION

1 One cannot resist the pull of a

6	WYI WANT TO KNOW WHAT LOVE IS	10	WYI WANT TO KNOW WHAT LOVE IS
7	SAMPOON S.O.B.	11	WYI WANT TO KNOW WHAT LOVE IS
8	MARCO WINANS NEVER REALLY WAS	12	WYI WANT TO KNOW WHAT LOVE IS
9	DAVID GUSTAFSON	13	WYI WANT TO KNOW WHAT LOVE IS
10	RIPS & RIPS FEAT. SIMONA SWEET BEANS	14	WYI WANT TO KNOW WHAT LOVE IS

PRE-RELEASE AIRPLAY TOP 20

1	1	3	OF A KIND PRODUCE	10	10	10	10	10	10
2	2	2	TWINS FEAT. ANTHONY HAMILTON SUNSHINE	11	11	11	11	11	11
3	3	3	STONERIDGE FEAT. THESES PUT TAVERN	12	12	12	12	12	12
4	4	4	THE THORNS FEAT. SIMONA SWEET BEANS	13	13	13	13	13	13
5	5	5	MADISON BENTON FEAT. THESE WINGS	14	14	14	14	14	14
6	6	6	THE OLD DADS	15	15	15	15	15	15
7	7	7	MADONN YOU'RE NOT KNOW	16	16	16	16	16	16
8	8	8	SCENT TO A ROOM	17	17	17	17	17	17
9	9	9	KELLY WY PLACE	18	18	18	18	18	18
10	10	10	ERIC PRYDZAL CUBE	19	19	19	19	19	19
11	11	11	MARCO WINANS NEVER REALLY WAS	20	20	20	20	20	20
12	12	12	ARABIAN NIGHTS IN MY WAY						
13	13	13	ATL HUSTLE IT UP WITH TONE						
14	14	14	MADE WITH THESE WINGS						
15	15	15	SUPERCARS CROSS IN A MUMMET						
16	16	16	CASSIN FEAT. MARSHONA GET UP BETTER						
17	17	17	JAY-Z FROCK						
18	18	18	ANGEL CITY TO YOU KNOW						
19	19	19	KELLY IN MY PLACE						
20	20	20	MARCO WINANS NEVER REALLY WAS						

These charts are also available online at musicweek.com



The No. 1 club promotions company in the UK. Contact us for a complete range of services.

Services include: Promotional events, DJ sets, MCing, lighting, sound, and more. Contact us for more information.

www.music-houses.co.uk
020 8998 8200



ONLY MUSICWEEK SUBSCRIBERS

HAVE ACCESS TO THE OFFICIAL UK CHARTS TO SUBSCRIBE LOG ON AT www.musicweek.com

COOL CUTS CHART

1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20	20	20

URBAN TOP 30

1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20	20	20
21	21	21	21	21	21	21	21	21	21
22	22	22	22	22	22	22	22	22	22
23	23	23	23	23	23	23	23	23	23
24	24	24	24	24	24	24	24	24	24
25	25	25	25	25	25	25	25	25	25
26	26	26	26	26	26	26	26	26	26
27	27	27	27	27	27	27	27	27	27
28	28	28	28	28	28	28	28	28	28
29	29	29	29	29	29	29	29	29	29
30	30	30	30	30	30	30	30	30	30

Balearic Power

For comprehensive Club Promotion in Ibiza this Summer, make sure you contact us...

www.power.co.uk/ibiza
Stumpy 020 8932 3030

The Shadows' **Bruce Welch** is one of the most high-profile 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 years' time.

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

Absolutely, we are still earning royalties. We do at the moment, but this 50-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 royalties 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.



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

We spent 20 years with EMI and we were going through the new contracts when music started being used more on TV. That's when we re-did our contract. This is our 46th year and we are the first generation of artists to have lasted this long. Cliff, The Shadows and The Beatles have all lasted over 40 years. Is the awareness of this issue high enough?

I am sure performers of my age - I'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

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 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.

is why Naxos won the case brought against by Capitol Records.

If the copyright is extended to 95 years such recordings will be buried for yet a further 48 years.

Any extension of the copyright law will put an end to such thoughtful and interesting compilations and doom us all 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.

Larkin

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 Asda's 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

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 "new" CDs. This move was seen as hostile by nearly everyone involved in the music business as all it would do is make everyone lose profit margin in the search for a few extra sales, and in Asda's case, increasing market share.

The question is how it has managed to sell CDs at £9.97, that according to the record companies have dealer prices in excess of £9.97. This does not seem a sensible strategy to ensure good profitability. It has certainly given them market share, although Tesco 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 profitable 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 supermarketers have fed people the idea that music is too expensive.

Via email: smwletters@musicweek.com

DOOLEY'S DIARY



Forum ready to move

Remember where you heard it: Word from sources at the most recent Live Music Forum meeting - the third this year - is that the live music 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 Fergal Sharkey... No doubt about which gig had the best security last week. Journalists and fans arriving at Virgin HQ to see a showcase from **Maxi Priest** - not commonly considered to rank too highly on the **AI Queda** most-wanted list - were barred from getting within 20 yards of the front gate by a rigidly enforced police cord. The street was closed off for hours as a specialist police squad raided a nearby flat in a major operation, which turned out to be a false alarm. To make matters worse for frustrated guests stuck outside, there was also a thunderstorm in full force... The murmurs surrounding the vacant MD spot at Warner Bros (the re-named **WEA** London) continue to revolve on a weekly basis, the latest involving the return to **Blighly** of one of the **UK's highest profile ex-pat execs**. One Dooley spy tells us a certain former **Telstar** staffer is working on a project with

ad agency BBH's music division. **Affinity Music**... Word is that **Robbie's** comeback single, titled **Quis**, 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 **Sheerlans** **Football** **Robbins** **Tournament**, when **Nick Raphael** and his **Sony Music** team once again won the day. At the tournament, staged at **Firsbury Leisure Centre**, **Sony** won all six matches, including the 3-0 final victory over **EMI**. In raising almost £70,000, 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 76-41 (**Julie@Silice.co.uk**). **Universal Music Publishing** was looking forward to celebrating this week, expecting to achieve shares in the top five singles yesterday (**Sunday**), courtesy of **Busted**, **The Streets**, **Shapeshifters**, **Avril Lavigne** 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 blunt, "I dare take off the cbbc channel" and "I will hurt u down and kill u, ok don't u dare". Scary...

Letters

95-year plan will hit compilations

Dave Perry, *freelance reissue consultant*

I read your Out of Copyright issue (24.07.04) with interest, but was dismayed at your one-sided argument. 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 schedule (except for the most popular artists) or to set a realistic rate to allow third parties to legally license tracks relating to the huge obscure artists who will not be big sellers.

Most of the PD reissue labels I 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 pre-rock '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 (which



Warner executives were partying at the Heaven nightclub last week courtesy of a Har Mar SuperStar showcase held to promote new album **The Handler**. As befits a diminutive performer not without comic volleys, he was introduced by **Avril Morton** of **Bo Selecta** fame (teased 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 Bros** director of music relations **Jason Morais**, product manager **Emma Newsum**, artist relations manager **Collette Carey**, radio promoter **Andy Higgins**, TV planner **Claire Le Marquand**, as well as Har Mar's live booking agent, **Chris Myhill** from The Agency, and manager **Jon Leshay**.

Classified

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

Rates per single column cm
Jobs & Courses: £40 (inc. Acm & CofA)
Business to Business: £21 (inc. Acm & CofA)
Notice Board: £18 (inc. Acm & CofA)
Spot colour: add 10%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online
every Friday at www.musicweek.com
Working hours: Thursday 10am for
publications the following Monday (space
permitting). Cancellation deadline: 3 days
Wednesday prior to publication. For
bookings: 17 days prior to publication.

JOBS AND COURSES

Head of Events

Music and Events – **emap** performance

EMAP has had a long heritage of running events from awards shows like Smash Hits Poll Winner's party to Kiss' club nights. EMAP have organised events for 30,000, down to several hundred people across many of its brands. In addition to televised and bespoke, consumer facing sponsored events.

An exciting opportunity has become available for an ambitious self-starter to develop the Events Dept. and take it to the next level. There is the chance to develop new events as well as grow and refine the existing portfolio across the brand platforms. This provides a unique chance to use innovative ways to promote events and involves working closely with all EMAP media, including radio, magazines and TV. The successful candidate would have the unique opportunity to operate like an entrepreneurial small business whilst still, being backed by the resource of a major multi media player.

As the events team is small this requires a hands on manager who is happy to roll up their sleeves and lead by example to make things happen.

The suitable candidate will be able to demonstrate:

- An ability to run high quality, commercially successful events
- In depth understanding of Marketing and Promoting events
- A passion for events
- Proven people management skills and an ability to influence others
- Drive to make things happen and deliver to deadlines
- An entrepreneurial spirit and an ability to thrive under pressure
- Tenacity
- An ease of communication with corporate sponsors as well as club promoters
- Clear strategic thinking and an ability for problem solving

Please apply in writing with a short covering letter and CV to:

Jon Mansfield
Managing Director
Music and Events
Emap Performance
Mappin House,
4 Winsley Street,
London W1W 8HF
Or
Jon.Mansfield@emap.com
Closing Date: 20th August 2004

S.J.M. CONCERTS are expanding!

SJM Concerts are one of the UK's largest concert promoters, based in Manchester city centre. We currently have vacancies for PA to Directors, PA to Artists Management & PA to Promoters as well as vacancies in:

Office Administration/Secretarial Support and a Receptionist

Please send CV, covering letter and details of current salary to:
Vicky Potts, SJM Concerts, St Matthews
Liverpool Road, Manchester M3 8JQ
or email vicky@sjmconcerts.com

Closing date is Friday 27 August 2004.

Addiction

We are the leading search and selection firm within the UK Record Industry. We are a busy, vibrant, young and award winning business.

MUSIC COMMERCIALS SALES REP
We need 100s of sales reps all over the country. You must be able to report sales and forecast weekly, monthly and quarterly. You must have at least 2 years' experience in any of a major product manager, sales rep or agency. We are looking for the right mix of sales reps to work in all areas of the industry. We are looking for people who are motivated, energetic, and have a proven track record in sales.

ACCOUNTS ASSISTANT
We need 100s of accounts assistants all over the country. You must be able to book and invoice, and have a proven track record in accounts. You must have at least 2 years' experience in any of a major product manager, sales rep or agency. We are looking for the right mix of accounts assistants to work in all areas of the industry. We are looking for people who are motivated, energetic, and have a proven track record in accounts.

CV and covering letter to: recruitment@addiction.co.uk
No agencies or agencies in person will be considered for this role.

www.handle.co.uk

FINANCE DIVISION

020 7569 9999

finance@handle.co.uk

handle

COMMERCIAL ANALYST £45K

Exciting role for a commercially focused CIMA/ACCA qualified accountant to take on a progressive new role within Major. Working with the Head of Planning and Analysis you will focus on various projects such as: tax, market, pricing, acquisitions, initiatives and strategy analysis. You will need to be a qualified accountant with exceptional presentation skills and a thorough understanding of the entertainment industry. Ref: MW003

ASSISTANT ACCOUNTANT £28K

Challenging position for a forward looking CIMA/ACCA Part Qualified Accountant looking to progress their career within a Major. As the support to the Senior Accountant you will be responsible for all areas of accounts including royalties and distribution. You will need previous industry experience and first class interpersonal skills. Ref: MW004

ROYALTIES ACCOUNTANT £27K

Working with the Management Accountant you will be responsible for producing royalties reports and statements for various territories as well as being the main point of contact for all contract and royalties related issues. You will also assist with month and management accounts and other financial reporting requirements. Ref: MW005

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

LIVE MUSIC BOOKER MCKENZIE GROUP LTD

A unique opportunity has arisen within the UK's leading venue owners and operators of Shepherds Bush Empire, Carling Academies in Bristol,lington, Bristol, Birmingham, Liverpool and Glasgow, as well as two Bar Academies. Academy Events is the promoting and events division within the McKenzie Group (MKG), which organises over 300 events and sells over 20,000 tickets a year.

As a live music programmer you will book events, predominantly live music, within MKG venues, as well as being involved in all aspects of event marketing and delivery; to ensure maximum attendances and provide a first rate entertainment for the artists and the audience.

Knowledge of the live music industry is essential, although the depth of this knowledge is not a crucial as a willingness to develop yourself and a real enthusiasm and commitment to developing new and established talent.

This position will be based at Carling Academy llington but will require some national travelling. Salary will be dependent on experience.

Closing date is Monday 23rd August 2004.

Please send a covering letter and CV to:
e-mail: claire@mcg.co.uk
Claire Antcomb, MKG, 211 Stockwell Road, London, SW9 9SL.

IT ADMINISTRATOR

Make us an opening for an IT administrator. We offer the opportunity to work in a busy and creative atmosphere, managing IT in a wide variety of demanding situations. The successful applicant will demonstrate the ability to work within a Mac/PC environment, a knowledge of core platform networks and a willingness to support and train the user community. Enthusiasm and technical ability are as relevant as experience. Please state current salary in your application.

Send your application to: assisting@mintgroup.co.uk quoting IDCMW03694 in your email subject line.



Marketing and PR Assistant – KOKO, NW1

Full on role within the soon to be launched nightclub/live music venue KOKO in NW1 (formerly the Camden Palace)

This is an excellent opportunity in the late night entertainment sector with plenty of scope for growth within a dynamic and progressive organisation (mintgroup.co.uk).

Salary £20k-£22k dependent on experience.

Please submit CV via email to larry@mintgroup.co.uk

Jobs online from musicweek.com

Get to the latest jobs

Wherever you are

Whenever you want

Before the person sitting next to you!

Classified

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

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

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

BUSINESS TO BUSINESS

MANUFACTURING

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

RETAIL

cd dvd vinyl + games
red displays
storage
storefitting • displays • storage • counters
browsers • charts • gondolas • starwall • shelves
www.reddisplays.com tel: 01733 239001

SERVICES

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

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

For further information contact
Kabir Malik or Carla Prashad
kmalik@ascenmedia.co.uk
carla.prashad@ascenmedia.co.uk
Tel: +44 (0) 20 7208 2200



EYEFRAME
SPECIALISING IN MUSIC DVD'S,
FEATURE FILMS AND CORPORATE PROJECTS
FROM CONCEPT TO DELIVERY
DVD AUTORSING
ENCODING
PRODUCTION
GRAPHIC DESIGN
DUPLICATE
DIGITAL COPY
MULTI-COPY MULTIMEDIA DUPLICATION
VIDEO TRANSFERS/STANDARD CONVERSIONS
FIRST FLOOR, 25-26 PALMARD STREET, LONDON, W1F 6BN
TEL: +44 (0)207 820 7818 FAX: +44 (0)207 728 6138
EMAIL: INFO@EYEFRAME.CO.UK WEBSITE: WWW.EYEFRAME.CO.UK

**WORLD CLASS
RECORD PRODUCER
LOOKING FOR
EXCITING NEW
TALENT**
Please send material/info to:
PO BOX 479
FARNHAM GU10 1ZH

Portman Music Services Limited
ROYALTY & COPYRIGHT ADMINISTRATION SERVICES
for record labels, music publishers & distribution companies
please contact: Maria Comiskey
Tel: 01962 732013
Fax: 01962 732032
email: maria@portmanmusicservices.com

WANTED

NATALIE JAY
REQUIRES
MANAGER
to negotiate
and
secure
record
and
publishing
contracts
For more info go to
www.nataliejay.net

BEANOS

The world famous collectors record store, is expanding into music and rock merchandise.
We are looking for suppliers of top quality product to complement this new side of the company.
Contact Tim or Susheila on susheila@beanos.co.uk.

CASH PAID

We buy CD Albums & Singles
LPs, 12" & 7", White Labels
Promos, Acetates, Videos,
POS Material, Artwork,
Awards and Memorabilia
Complete Collections,
Overstocks, Inventories and
Libraries cleared I
call Julian or Mark...
office: 01474 811599
mobile: 07850 406064
e-mail: mw@eil.com

**The black
Phil Collins**
seeks management/
record deals/gigs.
Ex Sony artist singer/
songwriter/producer and
rapping at the same time.
CD available.

Call Falcoman on:
07799 367706
Email: dafalcoman@aol.com

TO RENT

FOR RENT

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

TO LET

STRONGROOM

SPACES TO LET
2 offices
1500 + 550 sq ft and
programming room
w/vocal booth
call Nina: 7426 5100

DISTRIBUTION

ROLLED GOLD
INTERNATIONAL
THE WHOLESALER TO THE TRADE
Over 1,000,000 CD's/DVD's available
Distribution & Service second to none
EDI Ordering available
Increase your profits with low
prices/special offers
Discounts for Credit Card/Cash
Customers
Promotions, tailored to your needs
One Call to open an account or request
a price list
View our stock list on www.rolledgold.net
Tel: 01753 691317
Fax: 01753 692728
e-mail: sales@rolledgold.net
8G Bedford Avenue, Slough Trading Estate,
Slough SL1 4RA

Do you run courses for the music industry?
Whether you target those building their
skills as they move up in the industry,
or those trying to break into the industry.
Never has the need been stronger
for staff to develop and diversify.
Music Week has the readers you need to reach.
Advertise your services to those
committed to moving forward.
Call Maria on 020 7921 8315
Or Email maria@musicweek.com

Download the Full Conference Program and Register at
www.entertainmentmediaexpo.com

Highlighted Keynotes and Speakers



Phil Rosenthal
 Creator "Everybody
 Loves Raymond"



Peter Frampton
 Recording
 Artist



Herbie Hancock
 Grammy
 Artist



Billy Bob Thornton*
 Actor/Producer/Director/
 Writing/Recording Artist



Reed Hastings
 Netflix
 Artist



Robert Crumb*
 Artist



Leonard Maltin
 Film Critic

* Appearing through exclusive videotaped presentations

FREE TECHNOLOGY EXHIBITS & DEMOS
 To see the more than 100 exhibitors, visit entertainmentmediaexpo.com
EXHIBIT HOURS
 Tues., Aug. 21:
 10 AM-6 PM
 Wednes. Sept. 1:
 10 AM-5 PM

The next generation of DVD music, video, and games begins at

FEATURING THE 7th ANNUAL:



DVD Entertainment Awards
 Monday, Aug. 30

Bringing together 6 conference programs:

- DVD Entertainment
- Media-Tech Conference
- Surround 2004
- Entertainment Packaging Summit
- Entertainment Asset Management
- Disc Duplication Conference



Entertainment Media Expo
 Renaissance Hollywood Hotel
 August 30 - September 1, 2004

DOLBY PRESENTS
 the 3rd Annual



SURROUND MUSIC AWARDS

Tuesday, August 31 • 7 PM

Delivering expert advice on:

- NEXT-GENERATION DVD
- Surround for Games
- Packaging that Sells
- Making Money from Your Archives
- Authoring Case Studies
- Marketing with DVD

SPONSORS



Datafile

Britain's most comprehensive charts service
Week 32

TV & radio airplay p22 Cued up p26 New releases p28 Singles & albums p30

KEY RELEASES

ALBUMS

THIS WEEK
David Crosby & Graham Nash Crosby-Nash (Sanctuary), Craig Armstrong Piano Works (Sanctuary)

AUGUST 16
Bent Areis (Open), Mobb Deep Amerikaz Nightmarz (BMG), Sondre Lerche Two Way Monologue (Virgin)

AUGUST 23
Prodigy Always Outnumbered, Never Outgrown (XL), Macy Gray The Very Best Of (Epic), The Firm Brothers Everyone Is Here (Parlophone), R Kelly Happy People - You Sazed Me Live!

AUGUST 30
LL Cool J The DEFinition (Def Jam), The Libertines The Libertines (Rough Trade), Gretchen Wilson Here For The Party (Sony), Björk Medulla (One Little Indian)

SEPTEMBER 6
Natasha Bedingfield Unwritten (Phonogenic), Goldie Lookin' Lush Greatest Hits (Mush!), Dizzee Rascal Showtime (DUX), Kasabian Kasabian (Arista)

SINGLES

THIS WEEK
The Roots Quilt (Island), V Hip To MyCon You Feel It? (Island), Sia Where I Stand (Go Beat), The Libertines Can't Slow Me Now (Rough Trade)

AUGUST 16
Keane Bedlammed (Island), Natasha Bedingfield These Words (Phonogenic), Franz Ferdinand Michael (Domino), The Calling Things Will Go My Way (RCA), Stone-Island/Therese Put 'Em High (Gied Karadz)

AUGUST 23
Maroon 5 She Will Be Loved (Octone/BMG), Deepset Blue Shooting Star (Open), The 4L Dumb (Sony), Keane Rain Down... (Arista), Supababes Caught In... (Island)

AUGUST 30
Kanye West Jesus Walks (Def Jam), Mario Winans Never Really Was (Bad Boy/Island), Nelly My Place/Play Your Wings (Island), The Killers All These Things... (Lizard King)

SEPTEMBER 6
Christina Milam Ibs (Def Jam UK), McFly The Girl (Island), Brian McFadden Real To Me (Sony)

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

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 51% 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 1962, 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! 58 – which, of course, contains – are higher than those of any previous summer Now! compilation at the same stage. Now! 58 sold 187,230 copies last week to bring its 13-day sales to 484,254. That is only 7,000 fewer



Busted: their current number one single is their best-selling release 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 50.4%.

The singles market overall may be down, but that does not seem 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

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 Present 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, making it the first unchanged top three of the year.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: -12.2%	Sales versus last week: -8.5%	Sales versus last week: -18.2%
Year to date versus last year: +2.2%	Year to date versus last year: +0.7%	Year to date versus last year: +1.9%
Market shares	Market shares	Market shares
BMG 21.9%	BMG 10.8%	EMI Virgin 35.0%
Island 19.1%	Polydor 17.5%	Universal TV 30.9%
Polydor 11.4%	Warner Bros 14.9%	WSM 10.4%
Sony Music 11.6%	Island 12.2%	BMG 9.3%
Warner Bros 11.1%	Sony Music 12%	Ministry Of Sound 3.7%

THE BIG NUMBER: 347

The sales achieved to occupy number 75 on the singles chart this week – a record low.

RADIO AIRPLAY

UK SHARE	Origin of singles sales
23.0%	(Top 75): UK: 62.2%
13.5%	US: 29.7% Other: 8.3%
11.6%	Origin of albums sales
8.2%	(Top 75): UK: 52.0%
8.0%	US: 44.0% Other: 4.0%

FAST CHART

SINGLES

NUMBER ONE
BUSTED 3AM/THUNDERBIRDS Universal
It is Busted's fourth number one, but the first to survive more than a week at the top. Cumulative sales of 106,957 make it the fifth Busted single to top the 100,000 sales mark.

ARTIST ALBUMS

NUMBER ONE
RED HOT CHILI PEPPERS LIVE IN HYDE PARK Warner Bros
Number one for the second week in a row, the Chili Peppers' maddest live album has a reduced majority over The Streets' A Grand Don't Come For Free, which tops 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, leading number two album Cream Classics by a margin of more than four to one and commanding a 22% slice of the overall compilation pie.

RADIO AIRPLAY

NUMBER ONE
SHAPESHIFTERS LOLAS THEME Postiva
The Streets have the number two album single and airplay hit this week, losing the latter title to former incumbent Shapeshifters, who bounce 23 to take the airplay crown for the fourth time in a row. And it is a convincing return, with Lolal

There receiving 297 more plays and an 11% bigger audience than Dry Yr Eyes.

VINYL ALBUMS

NUMBER ONE
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

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

The news as it happens

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

140804

Senses aim for mainstream

The Plot

Mercury hopefuls Thirteen Senses will continue their steady progress with a Top 30 single this time out



first full commercial release — which tickled the Top 40 earlier in the summer. 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 confirmed an extensive UK tour for September.

CAMPAIGN SUMMARY

AGENT: Charlie Myatt, LJ Artists
MANAGER: Phil Clowdick, TRC
PUBLISHER: Darryl Watts, Universal Music Publishing
PRODUCT MANAGER: Shane Murray, Mercury Records
RAIOD: Alan James PR
TV: Glazra Murphy, Mercury Records
PR: Julian Carter, Hill On Notting

THIRTEEN SENSES INTO THE FIFE (VERTIGO/MERCURY)
Hot on the heels of breaking Reason right into the consciousness of the mainstream, Mercury Records is turning its attention to the craft of building the profile of another of its bubbling-under acts, Thirteen Senses.

On September 13, the band will release their third single in 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 *Through The Glass* early in 2005.

"*Through 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 Fife* to achieve a Top 30 placing, building on last single *Do No Wrong* — their

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

James Jam, Journalist, NME

ABERFELF FOREVER YOUNG (ROUGH TRADE)
"Adorable indie pop debut from anorak-cold Edinburgh twee kids. Like Belle and Sebastian raised on the blue-collar soul of Neil Young, Forever Young is a joyous 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 is a 35-minute collection is pure

smiles from beginning to end and never out-stays its welcome. 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 (COKETHEGODO)
"Imagine if Beck had been raised by fundamentalist Christians, embittered by an older muse, 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 sometimes even violent music. If Steilbook had a budget Hinson could do anything."

Johannie Walker, DJ, Radio 2



STEVE EARLE THE REVOLUTION STARTS NOW (ARTISTS/RHYKO)
"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

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 out."

Ed Karney, Mixmag

BEYER & LENK FEAT. TIGA HEARTBEAT (AMANDA (NONAMUTE))
"Sweden's finest team up for this acid masterpiece, also sporting Tiga in on vocals. If you get pleasure from the bass then you will love this. It stands every chance of crossing over big time."

Tom Kihl, DJ Magazine

ERIC PVRDZ VS RETAIROD CAL ON ME, FUNK MIX (DATAL)
"This is a tune that deftly captures all the most potent ingredients of a summertime house music smash, then unashamedly revels in its own glorious popism. A singalong-a-sample vocal, plenty of hands-in-the-air suspense and a big grin bass drop. Job done, Space terrace (and far beyond) absolutely destroyed."

RADIO PLAYLISTS

RADIO 1

A LIST
1 OF A Kind Babykisses: Avril Lavigne My Happy Ending
2 U2: Rattle and Hum
3 The Roots: The Roots: The Roots: The Roots
4 The Roots: The Roots: The Roots: The Roots
5 The Roots: The Roots: The Roots: The Roots
6 The Roots: The Roots: The Roots: The Roots
7 The Roots: The Roots: The Roots: The Roots
8 The Roots: The Roots: The Roots: The Roots
9 The Roots: The Roots: The Roots: The Roots
10 The Roots: The Roots: The Roots: The Roots

B LIST

101 Jesse James: We Are Beanie Man King Of The Damocles
102 The Roots: The Roots: The Roots: The Roots
103 The Roots: The Roots: The Roots: The Roots
104 The Roots: The Roots: The Roots: The Roots
105 The Roots: The Roots: The Roots: The Roots
106 The Roots: The Roots: The Roots: The Roots
107 The Roots: The Roots: The Roots: The Roots
108 The Roots: The Roots: The Roots: The Roots
109 The Roots: The Roots: The Roots: The Roots
110 The Roots: The Roots: The Roots: The Roots

C LIST

Air Alpha Beta Gaga: "Armand Van Helden My Hit
Moby: Dido Sand In My Shoes
Helen Reddy: Stand Up To It
Enfance Gravitry: Eric Prydz Call

On Me: "Kanye West: Jesus Walks
Lloyd Banks On Fire: Prodigy Girls: "Raznright: Vex: "The Music Freedom Fighters:

RADIO 2

A LIST
1 Any Winehouse Hip Yourself: Brits Helen Chapman First Entrance
2 George Ezra: I Want You (This Feeling)
3 The Roots: The Roots: The Roots: The Roots
4 The Roots: The Roots: The Roots: The Roots
5 The Roots: The Roots: The Roots: The Roots
6 The Roots: The Roots: The Roots: The Roots
7 The Roots: The Roots: The Roots: The Roots
8 The Roots: The Roots: The Roots: The Roots
9 The Roots: The Roots: The Roots: The Roots
10 The Roots: The Roots: The Roots: The Roots

B LIST

"Ed McCourt This One's For You
Gabrielle Ten Year Time: Keane Bedshaped
Kings Of Convenience 12 Rather Dancy With You
Mum & S She Will Be Loving You
Paul Westerley Working On A Star
Santana MacGuckan Last Goodbye
Sia Where I Belong
Supergrass Caught In A Moment

C LIST

Alan Jackson with Jennifer Nettles It's 5 O'Clock somewhere: Anastacia Sick And Tired
"Bruce Hornsby Come Be Some Changes Made
"Chevelle Back Shouting
"The Roots: The Roots: The Roots: The Roots
"Natalia Bedfield: The Word: Plumb: Sirk
"Sevens: Sevens: Up & Down
"Shaznay Lewis: Never Felt Like This Before
"Swing Out Sideline
"Love: Worth Wait You Down: The Streets: Dry Your Eyes
"Various: Ugly The Official Albums 2004
"Guns: Guns: Albums

CAPITAL

A LIST
Anastacia Last Outside Alone
Anastacia Sick & Tired
Avril Lavigne My Happy Ending
Beverly Knight Come As You Are
Black Mtns Connection Shire Ur Body
Brits McFly Radio 1
Brits: Shaznay Lewis Never Felt Like This Before
Shaznay Lewis Never Felt Like This Before
Shirley Simla Sing Along
Stromberg: folk
Theresa Pat: No Way, Sugababes Caught In A Moment
The Roots: The Roots: The Roots: The Roots
The Streets: The Streets: Dry Your Eyes
Twista: Shutter Burn
Viggo: Will Young Friday's Child

* Adds

Wiz: Shaznay Lewis Never Felt Like This Before
Shirley Simla Sing Along
Stromberg: folk
Theresa Pat: No Way, Sugababes Caught In A Moment
The Roots: The Roots: The Roots: The Roots
The Streets: Dry Your Eyes
Twista: Shutter Burn
Viggo: Will Young Friday's Child

THE MIX

Brits: Shaznay Lewis Never Felt Like This Before
Shirley Simla Sing Along
Stromberg: folk
Theresa Pat: No Way, Sugababes Caught In A Moment
The Roots: The Roots: The Roots: The Roots
The Streets: Dry Your Eyes
Twista: Shutter Burn
Viggo: Will Young Friday's Child

SNAP SHOT BEAUTIFUL SOUTH



An eclectic mix of songs including Don't Stop Moving (originally by S Club 7), You're The One That I Want (Olivia Newton John & John Travolta), Bitchin' Summ (Ramones) and Ciao (Lush) have been covered by veteran UK act The Beautiful South for their new album *Goldiggins*.
Headliners And Ploak Songs, due out on October 18, the band have signed a record deal with Sony UK, for which the covers album is the group's ninth studio title — with Kelly, be the first release. The album was recorded at Olympic Studios in London and has been produced by the band's Paul Hector and Jon Kelly.

TOP 10 RADIO GROSERS

By Artist Title	Rele	Wk	Pos
1 ANASTACIA SICK AND TIRED	1201	469	
2 NATASHA BEDFIELD THESE WORDS	1795	420	
3 KRISTIAN LEONTOVIC SHINING	730	390	
4 MARIL LAVIGNE MY HAPPY ENDING	1011	336	
5 MURDOON S SHE WILL BE LOVING	456	326	
6 KEANE BEDSHAPED	985	322	
7 TWISTA SUNSHINE	879	287	
8 LMC V IZ TAKE ME TO THE CLOUDS ABOVE	473	251	
10 NELLY MY PLACE	418	248	

Adds

BIG CITY
Eddie Sord In My Shoes
Jesse Keane You Had Me At This
Darius Wimbush Better Than This
GALAXY
Angel City Do You Know (It's On Crazy)
Golden Wonder! Chalk
Guns Don't Kill People
Rappers Do: Houston
Lil' Kim: Marlo
Wizans: We're Really

TV Airplay Chart

	Week Last Week Peak Pos.	Artist	Title	Label	Pos.
1	4	AVRIL LAVIGNE	MY HAPPY ENDING	REPUBLIC	442
2	1	THE STREETS	DRY YOUR EYES	LOONEY TUNES	438
3	5	USHER BURN		REPUBLIC	431
4	3	SHAPESHIFTERS	LOLA'S THEME	ROSWATA	370
5	15	NATASHA BEDINGFIELD	THESE WORDS	PROPER PRODUCTIONS	360
6	5	D-12	HOW COME	INTERSCOPE	355
7	13	MAROON 5	SHE WILL BE LOVED	OCTOBER 130	343
8	7	RACHEL STEVENS	SOME GIRLS	PENNY	320
9	8	THREE OF A KIND	BABYCAKES	REPUBLIC	320
10	6	JAMELIA	SEE IT IN A BOY'S EYES	PARADE	306
11	11	KELIS	TRICK ME	VERVOX	274
12	108	SUGABABES	CAUGHT IN A MOMENT	ISLAND	258
13	9	BRITNEY SPEARS	EVERYTIME	JIVE	258
14	12	NINA SKY	MOVE YA BODY	EMERSON	247
15	8	J-KWON	TIPSY	ARISTA	244
16	23	NELLY	MY PLACE	UNIVERSAL	234
17	75	ANASTACIA	SICK AND TIRED	EPIC	220
18	19	TWISTA	SUNSHINE	EAST WEST	213
19	18	BUSTED	THUNDERBIRDS	MONSTER	204
20	94	THE CALLING	THINGS WILL GO MY WAY	SEA	199
21	17	BUSTED 3AM		UNIVERSAL	185
22	16	BLACK EYED PEAS	LET'S GET IT STARTED	ADMARCO	183
23	138	FRANZ FERDINAND	MICHAEL	SONAR	181
24	10	JO JO LEAVE	(GET OUT)	MERCURY	180
25	19	OUTKAST	ROSES	ARISTA	177
26	23	FAITHLESS FEAT. NINA SIMONE	I WANT MORE	CHERRY	176
27	21	GOLDIE LOOKIN' CHAIN	GUNS DON'T KILL PEOPLE RAPPERS DO	MCA/REPRISE	175
28	24	MCFLY	OBVIOUSLY	UNIVERSAL	172
29	204	THE 411	DUMB	SONY/REACTOR	168
30	12	SCISSOR SISTERS LAURA		POLYCOR	159
31	16	OZONE	DROGOSTEA DIN TEI	JIVE	158
32	26	MARIO WINANS/ENYA/P DIDDY	I DON'T WANNA KNOW	NEW LINE/AVI	155
32	17	KEANE	BEDSHAPED	ISLAND	155
32	30	GIRLS ALoud	THE SHOW	POLYDOR	155
35	34	JET COLD	HARD BITCH	ELECTROCAST MUSIC	139
35	32	LOU REED	SATELLITE OF LOVE '04	WALITE	139
37	31	SEETHER FEAT. AMY LEE	BROKEN	WINDUP/EPIC	136
37	40	KEANE	EVERYBODY'S CHANGING	ISLAND	136
39	27	SNOW PATROL	SPITTING GAMES	FUGATA	135
40	28	THE HIVES	WALK IDIOT WALK	PICTURE	130

↑ Highest New Entry
↑ Highest Top 40 Center



1. Avril Lavigne My Happy Ending moves 4-1 on the TV chart, after amassing 442 plays last week and being aired more than 20 times on nine different TV stations last week - a rare feat. Its top taller, over 62 plays came from Kerrang! TV and MTV Hits, and 58 from Q TV.



12. Sugababes Caught In A Moment has moved 110-12 on the TV airplay chart in the past two weeks, with eight of the 18 monitored stations airing it in the weeks. Q TV is its most eager supporter, with 59 plays last week, followed by The Box (39), TMF (37) and Flaunt (36).



23. Franz Ferdinand Michael leaps 132-23 this week, with support from MTV2 (57 plays) Q TV and The Amp (34), The Hits (29) VH2 (23), TMF (18) and MTV (10).

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

MTV MOST PLAYED

Rank	Artist	Title	Label
1	AVRIL LAVIGNE	MY HAPPY ENDING	REPUBLIC
2	THE STREETS	DRY YOUR EYES	LOONEY TUNES
3	JAMELIA	SEE IT IN A BOY'S EYES	PARADE
4	SHAPESHIFTERS	LOLA'S THEME	ROSWATA
6	KEANE	BEDSHAPED	ISLAND
7	SCISSOR SISTERS LAURA		POLYCOR
11	NATASHA BEDINGFIELD	THESE WORDS	PROPER PRODUCTIONS
6	RAZORLIGHT	GOLDEN TOUCH	VERVOX
4	SNOW PATROL	SPITTING GAMES	FUGATA

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	THE CALLING	THINGS WILL GO MY WAY	SEA
2	RACHEL STEVENS	SOME GIRLS	PENNY
3	THE STREETS	DRY YOUR EYES	LOONEY TUNES
3	AVRIL LAVIGNE	MY HAPPY ENDING	REPUBLIC
5	NINA SKY	MOVE YA BODY	EMERSON
7	USHER BURN	MY PLACE WILL BE LOVED	OCTOBER 130
7	ANASTACIA	SICK AND TIRED	EPIC
11	SHAPESHIFTERS	LOLA'S THEME	ROSWATA
14	J-KWON	TIPSY	ARISTA

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	LOSTPROPHETS	LAST SUMMER	VEGEBE HOUSE
2	THE HIVES	WALK IDIOT WALK	POLYCOR
3	JET COLD	HARD BITCH	ELECTROCAST MUSIC
5	SILKHOOT	DUALITY	BRAND NEW
7	SWITCHFOOT	MEANT TO LIVE	COLUMBIA
6	VELVET REVOLVER	SUTHER	BMG
6	AVRIL LAVIGNE	MY HAPPY ENDING	REPUBLIC
8	SEETHER FEAT. AMY LEE	BROKEN	WINDUP/EPIC
9	D-12	HOW COME	INTERSCOPE
10	HOOBASTANK	THE REASON	DEF JAM/REACTOR

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	RAZORLIGHT	BOYS TRIPLE TROUBLE	PARADE/EPIC
2	THE HIVES	WALK IDIOT WALK	POLYCOR
3	RAZORLIGHT	GOLDEN TOUCH	VERVOX
4	SNOW PATROL	SPITTING GAMES	FUGATA
5	FRANZ FERDINAND	MICHAEL	SONAR
6	THE GURE	THE END OF THE WORLD	PICTURE
7	THE FUTUREHEADS	BEHIND DAYS AND NIGHTS	429
8	THE STREETS	DRY YOUR EYES	LOONEY TUNES
9	KASABIAN	S.F.F.	INAK
10	THE ORDINARY BOYS	TALK TALK TALK	BIRDHOUSE

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	ATL	MAKE IT UP WITH LOVE	UFC
2	USHER BURN	DRY YOUR SHOULDERS	REPUBLIC/ARISTA
3	USHER BURN		ARISTA
4	LLOYD BANKS	ON FIRE	G-UNIT/REPUBLIC
5	TWISTA	SUNSHINE	EAST WEST
6	CRINGNY	ONE CALL AWAY	PARADE/EPIC
6	MARQUES HOUSTON/D'URKIP POP	THAT BOOZ	TOOTY TUBBY/CUBANA
8	KANYE WEST	JESUS WALKS	ROSWATA/REPUBLIC
9	NINA SKY	MOVE YA BODY	EMERSON
10	ALICIA KEYS	IF I AIN'T GOT YOU	

THE AMP NUMBER ONE

Franz Ferdinand
Michael
Highest Climber
The Thrills
Whoever Hopped To Cory Ham
Highest New Entry
Franz Ferdinand
Michael

KISS TV NUMBER ONE

J-Kwon
Tipy
Highest Climber
Casidy feat. R. Kelly
Highest New Entry
The 411
Dumb

TMF NUMBER ONE

Whoever
Dumb
Highest Climber
Kane
Kick Down On Me
Highest New Entry
The 411
Dumb

SCUZZ NUMBER ONE

New Found Glory
Falene's Not Flattering (What's Your Problem)
Highest Climber
New Found Glory
Falene's Not Flattering (What's Your Problem)
Highest New Entry
Story Of The Year
LH43 The Day I Do

THE HITS NUMBER ONE

Osama
Grappone De Tei
Highest Climber
Jo Jo
Lava (Get Out)
Highest New Entry
Franz Ferdinand
Michael

FLAUNT NUMBER ONE

Three Of A Kind
Highest Climber
Blue Feat. Stevie Wonder & Angie Stone
Signed Sealed, Delivered, I'm Yours
Highest New Entry
The 411
Dumb

Highest Climber and Highest New Entry to the Top 50



© Music Control Ltd. Compiled from data gathered from 1000 radio stations in the UK on 1st August 2004. TV: compiled from data gathered from 1000 TV stations in the UK on 1st August 2004. TV: compiled from data gathered from 1000 TV stations in the UK on 1st August 2004. TV: compiled from data gathered from 1000 TV stations in the UK on 1st August 2004. TV: compiled from data gathered from 1000 TV stations in the UK on 1st August 2004.

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

The UK Radio Airplay

RADIO ONE

The Chart	Artist	Title	Weeks on Chart	Peak	Last Week	Current Position	Weeks on Chart	Peak	Last Week	Current Position
1	6	AVRIL LAVIGNE MY HAPPY ENDING	26	29	1966	1	26	29	1966	1
2	1	SHAPESHIFTERS LOLA'S THEME	16	28	2552	2	16	28	2552	2
3	15	SCENT UP & DOWN	18	27	1397	3	15	27	1397	3
4	6	NATASHA BEDINGFIELD THESE WORDS	26	26	3915	4	6	26	3915	4
5	5	THE STREETS DRY YOUR EYES	27	26	3915	5	5	26	3915	5
6	3	RAKOCZ LIGHT GOLDEN TOUCH	28	25	1787	6	3	25	1787	6
7	16	TWISTA SUNSHINE	24	24	1396	7	16	24	1396	7
8	2	ESTELLE TROD	29	21	3522	8	2	21	3522	8
9	11	DAMIEN RICE CANNONBALL	13	20	1343	9	11	20	1343	9
10	11	THE LIBERTINES CAN'T STAND ME NOW	10	20	1319	10	11	20	1319	10
11	8	D-12 HOW COME	13	20	1319	11	8	20	1319	11
12	9	KELIS TRICK ME	15	19	1296	12	9	19	1296	12
13	13	SNOW PATROL SPLITTING GAMES	19	19	1236	13	13	19	1236	13
14	7	THREE OF A KIND BABYCAKES	19	19	1160	14	7	19	1160	14
15	13	SCISSOR SISTERS LAURA	19	19	1137	15	13	19	1137	15
16	9	OUTKAST ROSSES AESTHA	25	19	1032	16	9	19	1032	16
17	9	NINA SKY MOVE YA BODY	22	17	1032	17	9	17	1032	17
18	3	LOU REED SATELLITE OF LOVE '04	26	17	1021	18	3	17	1021	18
19	10	MOUSSE T IS IT COS I'M COOL? BREATHER	8	16	960	19	10	16	960	19
20	22	THE HIVES WALK UOUDT WALK	16	16	918	20	22	16	918	20
21	11	J-KWON TIPSY	21	16	879	21	11	16	879	21
22	17	JAMELIA SEE IT IN A BOY'S EYES	16	15	1037	22	17	15	1037	22
23	27	BLACK EYED PEAS LET'S GET IT STARTED	11	14	1010	23	27	14	1010	23
24	23	THE 411 DUMS	9	14	796	24	23	14	796	24
25	22	FRAZ FERRINGTON MICHAEL	13	13	786	25	22	13	786	25
26	10	LOST PROPHETS LAST SUMMER	4	12	693	26	10	12	693	26
27	11	KEANE BEDSHAPED	30	7	774	27	11	7	774	27
28	10	FABOY SLIM SLASH OUT DASH	2	11	719	28	10	11	719	28
29	17	STELLAR PROJECT FEAT BRANDI EMMA GET UP STAND UP	8	11	677	29	17	11	677	29
30	17	JD JO LEAVE GET OUTT HURRAY	10	11	664	30	17	11	664	30
31	27	ERIC PYTE CALL ON ME	3	11	649	31	27	11	649	31

© Music Control UK. Combined Sales & Downloads from 00:00 on Sun 1 August 2004 to 24:00 on Sat 7 August 2004

GET MUSIC WEEK ONLINE

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

SNAP SHOT

MAXI PRIEST



The campaign for Maxi Priest's comeback 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

Robleson on September 13. Priest displayed a powerful live presence at last week's launch 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 Empire Big City Network and Real Radio prior to its service to national radio. The video was shot in Cuba

by Max & Dana. Priest is also planning more live shows to support the launch, with an appearance at Notting Hill Carnival and dates in October. A second single will be issued in late autumn.

CAST LIST: Manager: Toby Ludwig, 21st Century Artists; Marketing: Paul Franklin, Robleson; National Press: Lucy Haskin, Bernard Doherty, LD Publicity; TV: Al Davidson, Michelle Denton; Virgin, National Radio: Richard Hill, Robleson; Regional Radio: Martin Fern, Virgin.

RADIO TWO

The Chart	Artist	Title	Weeks on Chart	Peak	Last Week	Current Position
1	22	AMY WINEHOUSE HELP YOURSELF	15	10	10	1
2	3	KRISTIAN LEONTIYOU SHINING	16	10	10	2
3	9	FRIED WHATEVER I CHOOSE I LOSE	10	10	10	3
4	6	THE CHARLATANS TRY AGAIN TODAY	15	10	10	4
5	6	MORRISSEY FIRST OF THE GANG TO DIE	17	10	10	5
6	4	THE FINN BROTHERS WON'T GIVE IN	16	10	10	6
7	2	KEALER CRY	16	10	10	7
8	0	BETH NIELSEN CHAPMAN FREE	1	10	10	8
9	1	THE STREETS DRY YOUR EYES	16	10	10	9
10	8	GABRIELLE TEN YEARS TIME	10	10	10	10

GALAXY

The Chart	Artist	Title	Weeks on Chart	Peak	Last Week	Current Position
1	1	USHER BURN	16	10	10	1
2	1	SHAPESHIFTERS LOLA'S THEME	16	10	10	2
3	1	J-KWON TIPSY	16	10	10	3
4	4	CANDICE JAY IF I THERE YOU	13	10	10	4
5	14	JUNIOR JACK STUPIDISCO	10	10	10	5
6	6	NINA SKY MOVE YA BODY	16	10	10	6
7	5	MARCO TINKUS LIKE LIKE IT	11	10	10	7
8	1	STELLAR PROJECT/BRANDI EMMA GET UP STAND UP	8	10	10	8
9	4	STONEISLAND FEAT. THERESA PUT EM HIGH	11	10	10	9
10	13	BAZ HOO COME	10	10	10	10

NUMBER ONES

Radio	Artist	Title
1	1	USHER BURN
2	1	SHAPESHIFTERS LOLA'S THEME
3	1	J-KWON TIPSY
4	1	CANDICE JAY IF I THERE YOU
5	1	JUNIOR JACK STUPIDISCO
6	1	NINA SKY MOVE YA BODY
7	1	MARCO TINKUS LIKE LIKE IT
8	1	STELLAR PROJECT/BRANDI EMMA GET UP STAND UP
9	1	STONEISLAND FEAT. THERESA PUT EM HIGH
10	1	BAZ HOO COME

VIPE 101

The Chart	Artist	Title	Weeks on Chart	Peak	Last Week	Current Position
1	1	SHAPESHIFTERS LOLA'S THEME	16	10	10	1
2	1	LOU REED SATELLITE OF LOVE '04	26	10	10	2
3	4	THE STREETS DRY YOUR EYES	27	10	10	3
4	6	NINA SKY MOVE YA BODY	22	10	10	4
5	4	TWISTA SUNSHINE	24	10	10	5
6	3	THREE OF A KIND BABYCAKES	19	10	10	6
7	13	J-KWON TIPSY	21	10	10	7
8	13	NATASHA BEDINGFIELD THESE WORDS	26	10	10	8
9	12	SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE	10	10	10	9
10	4	JAMELIA SEE IT IN A BOY'S EYES	16	10	10	10

CHRYSALIS RADIO

The Chart	Artist	Title	Weeks on Chart	Peak	Last Week	Current Position
1	1	SHAPESHIFTERS LOLA'S THEME	16	10	10	1
2	6	NINA SKY MOVE YA BODY	22	10	10	2
3	5	J-KWON TIPSY	21	10	10	3
4	1	USHER BURN	16	10	10	4
5	1	KELIS TRICK ME	15	10	10	5
6	1	THREE OF A KIND BABYCAKES	19	10	10	6
7	1	MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW	10	10	10	7
8	10	TWISTA SUNSHINE	24	10	10	8
9	10	LMC V02 TAKE ME TO THE CLOUDS ABOVE	10	10	10	9
10	7	STONEISLAND FEAT. THERESA PUT EM HIGH	11	10	10	10

HIGHEST NEW ENTRIES

Radio	Artist	Title
1	1	USHER BURN
2	1	SHAPESHIFTERS LOLA'S THEME
3	1	J-KWON TIPSY
4	1	CANDICE JAY IF I THERE YOU
5	1	JUNIOR JACK STUPIDISCO
6	1	NINA SKY MOVE YA BODY
7	1	MARCO TINKUS LIKE LIKE IT
8	1	STELLAR PROJECT/BRANDI EMMA GET UP STAND UP
9	1	STONEISLAND FEAT. THERESA PUT EM HIGH
10	1	BAZ HOO COME

THE PULSE
Avril Lavigne My
Vibe 101
Nelly Furtado
Powder FM
Ariana Grande
Armand Van Helden

My My UK
Radio City 96.7
Snow Patrol
Selling Cars
Powder FM
Avril Lavigne My
Red Dragon FM
Keane Bedshaped

Play Chart

music control UK

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	Label	Wk	Peak	Wk on Chart	Wk on Chart	Wk on Chart
26	17	0	KEANE EVERYBODY'S CHANGING	ISLAND	1218	-29	26.67	-31	
27	27	0	MORRISSEY FIRST OF THE GANG TO DIE	ATROCIOUSITY	226	7	23.52	0	
28	16	57	THE CHARLATANS TRY AGAIN TODAY	ISLAND	256	-4	22.96	14	
29	18	11	OUTKAST ROSES	ARISTA	748	-17	22.53	-23	
30	10	6	SNOW PATROL SPITTING GAMES	FECTON	611	-4	22.48	0	
31	26	5	D-12 HOW COME	INTERSCOPE	729	10	22.48	-6	
32	11	7	J-KWON TIPSY	ARISTA	737	10	21.85	-18	
33	27	0	NO DOUBT IT'S MY LIFE	INTERSCOPE	818	0	21.41	2	
34	1	0	MAROON 5 SHE WILL BE LOVED	OCTONING	985	49	21.39	22	
35	10	5	RAZORLIGHT GOLDEN TOUCH	VERITY	306	2	21.12	-9	
36	18	3	GABRIELLE TEN YEARS TIME	COLEMAN	526	17	21.03	3	
37	25	11	BEVERLY KNIGHT COME AS YOU ARE	WALFONDA	914	25	20.48	-21	
38	19	5	ESTELLE 1980	JAY-Z	467	-5	20.32	-30	
39	14	1	FRIED WHATEVER I CHOOSE I LOSE	IMPACT	82	227	20	72	
40	16	1	JESS STONE SUPER DUPER LOVE...	BEHAVIOR	796	3	19.68	-33	
41	11	0	JAVINE DON'T WALK AWAY	IMPACT	486	35	19.37	87	
42	24	1	THE LIBERTINES CAN'T STAND ME NOW	REGENT	245	-2	19.26	-32	
43	18	2	STONEBRIDGE FEAT. STAND ME HIGH	RED HEAD	799	32	19.23	33	
44	4	1	GEOFF MICHAEL FLAWLESS (GO TO THE CITY)	ALADDIN	876	-13	17.82	-30	
45	34	1	AMY WINEHOUSE HELP YOURSELF	ISLAND	67	123	17.69	670	
46	45	1	OUTKAST HEY YA!	ARISTA	694	7	17.64	11	
47	15	8	WILL YOUNG FRIDAY'S CHILD	BMG	1113	-32	17	-77	
48	16	3	STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP	ISLAND	413	6	16.69	8	
49	11	1	SUGABABES CAUGHT IN A MOMENT	ISLAND	443	49	15.84	81	
50	5	1	JO JO LEAVE (GET OUT)	MUSICBOX	453	81	15.69	20	

Wk on Chart: 1-100; 101-200; 201-300; 301-400; 401-500; 501-600; 601-700; 701-800; 801-900; 901-1000; 1001-1100; 1101-1200; 1201-1300; 1301-1400; 1401-1500; 1501-1600; 1601-1700; 1701-1800; 1801-1900; 1901-2000; 2001-2100; 2101-2200; 2201-2300; 2301-2400; 2401-2500; 2501-2600; 2601-2700; 2701-2800; 2801-2900; 2901-3000; 3001-3100; 3101-3200; 3201-3300; 3301-3400; 3401-3500; 3501-3600; 3601-3700; 3701-3800; 3801-3900; 3901-4000; 4001-4100; 4101-4200; 4201-4300; 4301-4400; 4401-4500; 4501-4600; 4601-4700; 4701-4800; 4801-4900; 4901-5000; 5001-5100; 5101-5200; 5201-5300; 5301-5400; 5401-5500; 5501-5600; 5601-5700; 5701-5800; 5801-5900; 5901-6000; 6001-6100; 6101-6200; 6201-6300; 6301-6400; 6401-6500; 6501-6600; 6601-6700; 6701-6800; 6801-6900; 6901-7000; 7001-7100; 7101-7200; 7201-7300; 7301-7400; 7401-7500; 7501-7600; 7601-7700; 7701-7800; 7801-7900; 7901-8000; 8001-8100; 8101-8200; 8201-8300; 8301-8400; 8401-8500; 8501-8600; 8601-8700; 8701-8800; 8801-8900; 8901-9000; 9001-9100; 9101-9200; 9201-9300; 9301-9400; 9401-9500; 9501-9600; 9601-9700; 9701-9800; 9801-9900; 9901-10000; 10001-10100; 10101-10200; 10201-10300; 10301-10400; 10401-10500; 10501-10600; 10601-10700; 10701-10800; 10801-10900; 10901-11000; 11001-11100; 11101-11200; 11201-11300; 11301-11400; 11401-11500; 11501-11600; 11601-11700; 11701-11800; 11801-11900; 11901-12000; 12001-12100; 12101-12200; 12201-12300; 12301-12400; 12401-12500; 12501-12600; 12601-12700; 12701-12800; 12801-12900; 12901-13000; 13001-13100; 13101-13200; 13201-13300; 13301-13400; 13401-13500; 13501-13600; 13601-13700; 13701-13800; 13801-13900; 13901-14000; 14001-14100; 14101-14200; 14201-14300; 14301-14400; 14401-14500; 14501-14600; 14601-14700; 14701-14800; 14801-14900; 14901-15000; 15001-15100; 15101-15200; 15201-15300; 15301-15400; 15401-15500; 15501-15600; 15601-15700; 15701-15800; 15801-15900; 15901-16000; 16001-16100; 16101-16200; 16201-16300; 16301-16400; 16401-16500; 16501-16600; 16601-16700; 16701-16800; 16801-16900; 16901-17000; 17001-17100; 17101-17200; 17201-17300; 17301-17400; 17401-17500; 17501-17600; 17601-17700; 17701-17800; 17801-17900; 17901-18000; 18001-18100; 18101-18200; 18201-18300; 18301-18400; 18401-18500; 18501-18600; 18601-18700; 18701-18800; 18801-18900; 18901-19000; 19001-19100; 19101-19200; 19201-19300; 19301-19400; 19401-19500; 19501-19600; 19601-19700; 19701-19800; 19801-19900; 19901-20000; 20001-20100; 20101-20200; 20201-20300; 20301-20400; 20401-20500; 20501-20600; 20601-20700; 20701-20800; 20801-20900; 20901-21000; 21001-21100; 21101-21200; 21201-21300; 21301-21400; 21401-21500; 21501-21600; 21601-21700; 21701-21800; 21801-21900; 21901-22000; 22001-22100; 22101-22200; 22201-22300; 22301-22400; 22401-22500; 22501-22600; 22601-22700; 22701-22800; 22801-22900; 22901-23000; 23001-23100; 23101-23200; 23201-23300; 23301-23400; 23401-23500; 23501-23600; 23601-23700; 23701-23800; 23801-23900; 23901-24000; 24001-24100; 24101-24200; 24201-24300; 24301-24400; 24401-24500; 24501-24600; 24601-24700; 24701-24800; 24801-24900; 24901-25000; 25001-25100; 25101-25200; 25201-25300; 25301-25400; 25401-25500; 25501-25600; 25601-25700; 25701-25800; 25801-25900; 25901-26000; 26001-26100; 26101-26200; 26201-26300; 26301-26400; 26401-26500; 26501-26600; 26601-26700; 26701-26800; 26801-26900; 26901-27000; 27001-27100; 27101-27200; 27201-27300; 27301-27400; 27401-27500; 27501-27600; 27601-27700; 27701-27800; 27801-27900; 27901-28000; 28001-28100; 28101-28200; 28201-28300; 28301-28400; 28401-28500; 28501-28600; 28601-28700; 28701-28800; 28801-28900; 28901-29000; 29001-29100; 29101-29200; 29201-29300; 29301-29400; 29401-29500; 29501-29600; 29601-29700; 29701-29800; 29801-29900; 29901-30000; 30001-30100; 30101-30200; 30201-30300; 30301-30400; 30401-30500; 30501-30600; 30601-30700; 30701-30800; 30801-30900; 30901-31000; 31001-31100; 31101-31200; 31201-31300; 31301-31400; 31401-31500; 31501-31600; 31601-31700; 31701-31800; 31801-31900; 31901-32000; 32001-32100; 32101-32200; 32201-32300; 32301-32400; 32401-32500; 32501-32600; 32601-32700; 32701-32800; 32801-32900; 32901-33000; 33001-33100; 33101-33200; 33201-33300; 33301-33400; 33401-33500; 33501-33600; 33601-33700; 33701-33800; 33801-33900; 33901-34000; 34001-34100; 34101-34200; 34201-34300; 34301-34400; 34401-34500; 34501-34600; 34601-34700; 34701-34800; 34801-34900; 34901-35000; 35001-35100; 35101-35200; 35201-35300; 35301-35400; 35401-35500; 35501-35600; 35601-35700; 35701-35800; 35801-35900; 35901-36000; 36001-36100; 36101-36200; 36201-36300; 36301-36400; 36401-36500; 36501-36600; 36601-36700; 36701-36800; 36801-36900; 36901-37000; 37001-37100; 37101-37200; 37201-37300; 37301-37400; 37401-37500; 37501-37600; 37601-37700; 37701-37800; 37801-37900; 37901-38000; 38001-38100; 38101-38200; 38201-38300; 38301-38400; 38401-38500; 38501-38600; 38601-38700; 38701-38800; 38801-38900; 38901-39000; 39001-39100; 39101-39200; 39201-39300; 39301-39400; 39401-39500; 39501-39600; 39601-39700; 39701-39800; 39801-39900; 39901-40000; 40001-40100; 40101-40200; 40201-40300; 40301-40400; 40401-40500; 40501-40600; 40601-40700; 40701-40800; 40801-40900; 40901-41000; 41001-41100; 41101-41200; 41201-41300; 41301-41400; 41401-41500; 41501-41600; 41601-41700; 41701-41800; 41801-41900; 41901-42000; 42001-42100; 42101-42200; 42201-42300; 42301-42400; 42401-42500; 42501-42600; 42601-42700; 42701-42800; 42801-42900; 42901-43000; 43001-43100; 43101-43200; 43201-43300; 43301-43400; 43401-43500; 43501-43600; 43601-43700; 43701-43800; 43801-43900; 43901-44000; 44001-44100; 44101-44200; 44201-44300; 44301-44400; 44401-44500; 44501-44600; 44601-44700; 44701-44800; 44801-44900; 44901-45000; 45001-45100; 45101-45200; 45201-45300; 45301-45400; 45401-45500; 45501-45600; 45601-45700; 45701-45800; 45801-45900; 45901-46000; 46001-46100; 46101-46200; 46201-46300; 46301-46400; 46401-46500; 46501-46600; 46601-46700; 46701-46800; 46801-46900; 46901-47000; 47001-47100; 47101-47200; 47201-47300; 47301-47400; 47401-47500; 47501-47600; 47601-47700; 47701-47800; 47801-47900; 47901-48000; 48001-48100; 48101-48200; 48201-48300; 48301-48400; 48401-48500; 48501-48600; 48601-48700; 48701-48800; 48801-48900; 48901-49000; 49001-49100; 49101-49200; 49201-49300; 49301-49400; 49401-49500; 49501-49600; 49601-49700; 49701-49800; 49801-49900; 49901-50000; 50001-50100; 50101-50200; 50201-50300; 50301-50400; 50401-50500; 50501-50600; 50601-50700; 50701-50800; 50801-50900; 50901-51000; 51001-51100; 51101-51200; 51201-51300; 51301-51400; 51401-51500; 51501-51600; 51601-51700; 51701-51800; 51801-51900; 51901-52000; 52001-52100; 52101-52200; 52201-52300; 52301-52400; 52401-52500; 52501-52600; 52601-52700; 52701-52800; 52801-52900; 52901-53000; 53001-53100; 53101-53200; 53201-53300; 53301-53400; 53401-53500; 53501-53600; 53601-53700; 53701-53800; 53801-53900; 53901-54000; 54001-54100; 54101-54200; 54201-54300; 54301-54400; 54401-54500; 54501-54600; 54601-54700; 54701-54800; 54801-54900; 54901-55000; 55001-55100; 55101-55200; 55201-55300; 55301-55400; 55401-55500; 55501-55600; 55601-55700; 55701-55800; 55801-55900; 55901-56000; 56001-56100; 56101-56200; 56201-56300; 56301-56400; 56401-56500; 56501-56600; 56601-56700; 56701-56800; 56801-56900; 56901-57000; 57001-57100; 57101-57200; 57201-57300; 57301-57400; 57401-57500; 57501-57600; 57601-57700; 57701-57800; 57801-57900; 57901-58000; 58001-58100; 58101-58200; 58201-58300; 58301-58400; 58401-58500; 58501-58600; 58601-58700; 58701-58800; 58801-58900; 58901-59000; 59001-59100; 59101-59200; 59201-59300; 59301-59400; 59401-59500; 59501-59600; 59601-59700; 59701-59800; 59801-59900; 59901-60000; 60001-60100; 60101-60200; 60201-60300; 60301-60400; 60401-60500; 60501-60600; 60601-60700; 60701-60800; 60801-60900; 60901-61000; 61001-61100; 61101-61200; 61201-61300; 61301-61400; 61401-61500; 61501-61600; 61601-61700; 61701-61800; 61801-61900; 61901-62000; 62001-62100; 62101-62200; 62201-62300; 62301-62400; 62401-62500; 62501-62600; 62601-62700; 62701-62800; 62801-62900; 62901-63000; 63001-63100; 63101-63200; 63201-63300; 63301-63400; 63401-63500; 63501-63600; 63601-63700; 63701-63800; 63801-63900; 63901-64000; 64001-64100; 64101-64200; 64201-64300; 64301-64400; 64401-64500; 64501-64600; 64601-64700; 64701-64800; 64801-64900; 64901-65000; 65001-65100; 65101-65200; 65201-65300; 65301-65400; 65401-65500; 65501-65600; 65601-65700; 65701-65800; 65801-65900; 65901-66000; 66001-66100; 66101-66200; 66201-66300; 66301-66400; 66401-66500; 66501-66600; 66601-66700; 66701-66800; 66801-66900; 66901-67000; 67001-67100; 67101-67200; 67201-67300; 67301-67400; 67401-67500; 67501-67600; 67601-67700; 67701-67800; 67801-67900; 67901-68000; 68001-68100; 68101-68200; 68201-68300; 68301-68400; 68401-68500; 68501-68600; 68601-68700; 68701-68800; 68801-68900; 68901-69000; 69001-69100; 69101-69200; 69201-69300; 69301-69400; 69401-69500; 69501-69600; 69601-69700; 69701-69800; 69801-69900; 69901-70000; 70001-70100; 70101-70200; 70201-70300; 70301-70400; 70401-70500; 70501-70600; 70601-70700; 70701-70800; 70801-70900; 70901-71000; 71001-71100; 71101-71200; 71201-71300; 71301-71400; 71401-71500; 71501-71600; 71601-71700; 71701-71800; 71801-71900; 71901-72000; 72001-72100; 72101-72200; 72201-72300; 72301-72400; 72401-72500; 72501-72600; 72601-72700; 72701-72800; 72801-72900; 72901-73000; 73001-73100; 73101-73200; 73201-73300; 73301-73400; 73401-73500; 73501-73600; 73601-73700; 73701-73800; 73801-73900; 73901-74000; 74001-74100; 74101-74200; 74201-74300; 74301-74400; 74401-74500; 74501-74600; 74601-74700; 74701-74800; 74801-74900; 74901-75000; 75001-75100; 75101-75200; 75201-75300; 75301-75400; 75401-75500; 75501-75600; 75601-75700; 75701-75800; 75801-75900; 75901-76000; 76001-76100; 76101-76200; 76201-76300; 76301-76400; 76401-76500; 76501-76600; 766

ALSO OUT

SINGLES

Evets - With These Eyes (Delicious)
R Kelly - Hissy People - You Scared Me (Zomba)
Nostalgia 77 -

SOUNDTRACKS

THE THOUGHTS

Whirlwind Heat - Flamingo Honey
OJL
ALBUMS
Hittler - Until The End (Ryklo)

THE LADY BROTHERS

TAKE TO THE ROAD

Phaze (Sony Music)
Various - Dead Meets B-Bop (Heavenly)
Various - The Sound Of Young

NEW YORK II (PART)

EAT ZEPH

Sovaker Slack Comrades (197)

SINGLE OF THE WEEK

The 411
Dumb

Sony Music

Exposure is growing for this track, which has been A-listed on Radio One and is the soundtrack 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-pieces are currently putting the finishing touches to their debut album, which is due for release later in the year following a third single.

impact on the strength of their loyal 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.

MAROON 5

She Will Be Loved (Octane)
82876-43632

The follow-up to chart-bugger 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 C-listing from Radio Two and adds to its playlist including capital. This vocal on this track sounds unmeanly 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
It's Cos I'm Cool? (Free2air)
F2AICDX

Mousse T took 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. It's 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.

RAGHU

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 some a refreshing twist with some interesting Eastern samples, which could propel the 23-year-old up the charts.

DIZEE RASCAL

Stand Up Tall (XL XLS198CD)

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

SUGABABES

Caught In A Moment (Island)
MCSXD40371

something rather special going on.

Har Mar Superstar
DUI (Record Collection)
W65ICD

He may be a balding sex dwarf, but dismiss him as a novelty act at your peril, as this ode to drunken dialling could well be the feel-good hit of this summer. It combines a Jackson Five-style shuffle with a good-time vocal and represents Har Mar's outstanding self-belief made flesh.

HOUSTON

I Like That (Capitol CDCL861)

Featuring Chingy, Nate Dogg and I-20, produced by the Track Starz and appearing on a McDonald's advert that stars Justin Timberlake, will this be a hit? This looks certain to be a smash.

KANE

Rain Down On Me (BMG)
82876-627232

Hot on the heels of The Rasmus, another gang of Euro-rockers bring their rock-life to the UK. Kane is undeniably catchy, it is a little too safe to engage the serious rock fraternity and a little too old to muscle in on the Busted audience. As a result, it could fall through the gaps in the market.

KINGS OF CONVENIENCE

To Rattle Dance With You (Source)
SOURCD102

Following a sold-out UK tour, this track, which is their catchiest to date, is already playlisted by Radio Two. More easy-listening than folk, this could bring the duo to a new audience.

LL COOL J

Headprung (Def Jam 9863759)

The classic LL Cool J style is brought up to date with some Timbaland production that makes this a bass-heavy and top studio album The DEFINITION.

LOSTPROPHETS

Last Summer (Visible Noise)
TORMENT43CD

This is another fine melodic rock anthem from the UK's second highest profile rock band. It is sure to make a strong chart



Records released 23/08/04

ALBUM OF THE WEEK

The Prodigy
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 Gallagher, Princess Superstar and Koolha, which are mashed up and used as samples. However, it remains to be seen if the public still has the stamina for banging breakfasts.

Cathy Davey

Something Like (Regal REG109CD)

Davey is a new signing to the label which has been quiet of late. Davey is an Irish singer-songwriter whose voice treats Cerys Matthews ground. This album is occasionally interesting, but is highlighted by a couple of not-yet-released rather than a rounded hit.

Steve Earle

The Revolution Starts... Now (Rykla/R/Temis RGD17023)

With 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 tear-jerkers. Most notably in a duet with Emmylou Harris.

The Finn Brothers

Everyone Is Here (Parlophone)
847762

Brothers Neil and Tim Finn, of Crowded House and Split Six respectively, return with a set of guitar-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 notably by supporting the album with a 15-date tour in October.

Rob Da Bank & Chris Coco Present
Blue Bleatonic (Sanctuary)
DOBDD011

This is a 100% compilation defines the true meaning of eclectic, mixing up delights such as Devandra Banhart's This Beard, Adam Green's version of Born To Run and Schneider TM's The Light 3000.

Soulwax

Any Minute Now (Pias)
PIASB060CD

Probably better known as cheeky bootleg-loving DJs, the Belgian three-piece teampires 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 Brooks, Adrian Downer, Jim Larkin, Owen Lawrence, James Roberts, Nicola Slade, Nick Stone, Simon Ward.

Singles Chart

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
39	THE HIVES	WALK IDIOT WALK	39	THE HIVES	WALK IDIOT WALK
40	WILL YOUNG	FRIDAY'S CHILD	35	WILL YOUNG	FRIDAY'S CHILD
41	FRANKIE FURB	(F U RIGHT BACK)	38	FRANKIE FURB	(F U RIGHT BACK)
42	BASEMENT JAXX	FEAT. LISA KEKAULA GOOD LUCK	41	BASEMENT JAXX	FEAT. LISA KEKAULA GOOD LUCK
43	GABRIELLE	TEN YEARS TIME	42	GABRIELLE	TEN YEARS TIME
44	ZENA FEAT. VYB KARTEL	BEEN AROUND THE WORLD	44	ZENA FEAT. VYB KARTEL	BEEN AROUND THE WORLD
45	KYLIE MINOUGE	CHOCOLATE	40	KYLIE MINOUGE	CHOCOLATE
46	ASH STARCROSSED		37	ASH STARCROSSED	
47	SNOW PATROL	SPITTING GAMES	42	SNOW PATROL	SPITTING GAMES
48	MARK MORRISON	JUST A MAN/BACKSTABBERS	42	MARK MORRISON	JUST A MAN/BACKSTABBERS
49	MANIA	LOOKING FOR A PLACE	29	MANIA	LOOKING FOR A PLACE
50	JOHNNY BOMBOY	YOU ARE THE GENERATION THAT BOUGHT MORE SHOES	50	JOHNNY BOMBOY	YOU ARE THE GENERATION THAT BOUGHT MORE SHOES
51	BRANDY FEAT. KANYE WEST	TALK ABOUT OUR LOVE	47	BRANDY FEAT. KANYE WEST	TALK ABOUT OUR LOVE
52	THE CHARLARTANS	TRY AGAIN TODAY	52	THE CHARLARTANS	TRY AGAIN TODAY
53	ANASTASIA	LEFT OUTSIDE ALONE	48	ANASTASIA	LEFT OUTSIDE ALONE
54	SCISSOR SISTERS	LAURA	54	SCISSOR SISTERS	LAURA
55	FELIX DA HOUSECAT	ROCKET RIDE	55	FELIX DA HOUSECAT	ROCKET RIDE
56	SATURATED SOUL FEAT. MISS BUNTY	GOT TO RELEASE	56	SATURATED SOUL FEAT. MISS BUNTY	GOT TO RELEASE
57	THE FUTUREBEATS	DECENT DAYS AND NIGHTS	57	THE FUTUREBEATS	DECENT DAYS AND NIGHTS
58	THE CURE	THE END OF THE WORLD	46	THE CURE	THE END OF THE WORLD
59	COUNTING CROWS	ACCIDENTALLY IN LOVE	43	COUNTING CROWS	ACCIDENTALLY IN LOVE
60	GRAHAM COXON	SPECTACULAR	32	GRAHAM COXON	SPECTACULAR
61	RAMMSTEIN	MEIN TEIL	61	RAMMSTEIN	MEIN TEIL
62	OUTKAST	ROSES	50	OUTKAST	ROSES
63	KILL CITY	JUST LIKE BRUCE LEE	63	KILL CITY	JUST LIKE BRUCE LEE
64	CHERRY FALLS	STANDING WATCHING	64	CHERRY FALLS	STANDING WATCHING
65	JESSICA SIMPSON	WITH YOU	51	JESSICA SIMPSON	WITH YOU
66	ROYAL GIGOLETS	CALIFORNIA DREAMIN'	66	ROYAL GIGOLETS	CALIFORNIA DREAMIN'
67	TWISTA	SUNSHINE	67	TWISTA	SUNSHINE
68	BUSTED AR HOSTESS		68	BUSTED AR HOSTESS	
69	ELVIS PRESLEY	THAT'S ALL RIGHT	69	ELVIS PRESLEY	THAT'S ALL RIGHT
70	TWISTA	OVERNIGHT CELEBRITY	70	TWISTA	OVERNIGHT CELEBRITY
71	LEE HASLAM	LIBERATE/HERE COMES THE PLAIN	71	LEE HASLAM	LIBERATE/HERE COMES THE PLAIN
72	SOUTH MOTIVELESS CRIME		72	SOUTH MOTIVELESS CRIME	
73	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES	73	THE 411 FEAT. GHOSTFACE KILLAH	ON MY KNEES
74	BLEED 77	WORLD'S ON FIRE	74	BLEED 77	WORLD'S ON FIRE
75	THREE BRIDES	UP AIR TRAFFIC	75	THREE BRIDES	UP AIR TRAFFIC

■ Sales increase ■ Sales decrease ■ Platinum 100,000 ■ Silver 20,000
■ Sales increase +50% ■ Sales decrease -50% ■ Gold 100,000 ■ Silver 20,000

NEW TO THE TOP 50: **OSCAR ROBERTSON** (1) **THE END OF THE WORLD** 50
WILL YOUNG (2) **FRIDAY'S CHILD** 40
FRANKIE FURB (3) **(F U RIGHT BACK)** 41
BASEMENT JAXX (4) **FEAT. LISA KEKAULA GOOD LUCK** 42
GABRIELLE (5) **TEN YEARS TIME** 43
ZENA (6) **FEAT. VYB KARTEL BEEN AROUND THE WORLD** 44
KYLIE MINOUGE (7) **CHOCOLATE** 45
ASH STARCROSSED (8) 46
SNOW PATROL (9) **SPITTING GAMES** 47
MARK MORRISON (10) **JUST A MAN/BACKSTABBERS** 48
MANIA (11) **LOOKING FOR A PLACE** 49
JOHNNY BOMBOY (12) **YOU ARE THE GENERATION THAT BOUGHT MORE SHOES** 50
BRANDY (13) **FEAT. KANYE WEST TALK ABOUT OUR LOVE** 51
THE CHARLARTANS (14) **TRY AGAIN TODAY** 52
ANASTASIA (15) **LEFT OUTSIDE ALONE** 53
SCISSOR SISTERS (16) **LAURA** 54
FELIX DA HOUSECAT (17) **ROCKET RIDE** 55
SATURATED SOUL (18) **FEAT. MISS BUNTY GOT TO RELEASE** 56
THE FUTUREBEATS (19) **DECENT DAYS AND NIGHTS** 57
THE CURE (20) **THE END OF THE WORLD** 58
COUNTING CROWS (21) **ACCIDENTALLY IN LOVE** 59
GRAHAM COXON (22) **SPECTACULAR** 60
RAMMSTEIN (23) **MEIN TEIL** 61
OUTKAST (24) **ROSES** 62
KILL CITY (25) **JUST LIKE BRUCE LEE** 63
CHERRY FALLS (26) **STANDING WATCHING** 64
JESSICA SIMPSON (27) **WITH YOU** 65
ROYAL GIGOLETS (28) **CALIFORNIA DREAMIN'** 66
TWISTA (29) **SUNSHINE** 67
BUSTED AR (30) **HOSTESS** 68
ELVIS PRESLEY (31) **THAT'S ALL RIGHT** 69
TWISTA (32) **OVERNIGHT CELEBRITY** 70
LEE HASLAM (33) **LIBERATE/HERE COMES THE PLAIN** 71
SOUTH MOTIVELESS CRIME (34) 72
THE 411 (35) **FEAT. GHOSTFACE KILLAH ON MY KNEES** 73
BLEED 77 (36) **WORLD'S ON FIRE** 74
THREE BRIDES (37) **UP AIR TRAFFIC** 75

As used by Top of Top Pops and Radio One



S. Avril Lavigne
 Don't Tell Me and My Happy Ending are the first two singles from Avril Lavigne's second album, Under My Skin. They're also her first back-to-back top five hits, with Don't Tell Me reaching five in May and My Happy Ending debuting in the same position this week. My Happy Ending also made a leap on the radio airplay chart this week, jumping 14-7 and this exposure is helping to drive sales of her album, which has sold 290,000 copies since its launch 11 weeks ago. Lavigne's debut album, Let Me Be Brave, has also revived recently, moving to number 45 - its highest chart placing for 11 months - last week, although it now dips to 57.

B. Ana Johnson

29. Switchfoot
 There is a little airplay support for We Are by Ana Johnson or Michael Lavelle by Switchfoot, but both acts gain their media's top 30 slots this week, with Johnson at eight, and Switchfoot at 29. The link between the two singles is that they both feature on the album The Freckles 2 by Switchfoot. The release of the two singles draws a little power from the Spikes' new 2 album, which slips 21-25.

DOWNLOADS - TEST DATA

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
1	MARCO RUBEN		1	MARCO RUBEN	
2	MARCO WINANS FT BIDDY I DONT WANNA KIDN		2	MARCO WINANS FT BIDDY I DONT WANNA KIDN	
3	BRITNEY SPEARS EVERYTIME		3	BRITNEY SPEARS EVERYTIME	
4	JAY SEAN EYES ON YOU		4	JAY SEAN EYES ON YOU	
5	THE STREETS DRY YOUR EYES		5	THE STREETS DRY YOUR EYES	
6	SPECIAL D COME WITH ME		6	SPECIAL D COME WITH ME	
7	OUTKAST ROSES		7	OUTKAST ROSES	
8	BLACK EYED PEAS LETS GET IT STARTED		8	BLACK EYED PEAS LETS GET IT STARTED	
9	EAMON I DONT WANT YOU BACK		9	EAMON I DONT WANT YOU BACK	
10	MCFLY OBVIOUSLY		10	MCFLY OBVIOUSLY	
11	BIZ MY GANG		11	BIZ MY GANG	
12	O-ZONE DRAGOSTIS DIN TEH		12	O-ZONE DRAGOSTIS DIN TEH	
13	SHAPESHIFTERS LOULAS THEME		13	SHAPESHIFTERS LOULAS THEME	
14	DANNY ELFMAN SPIDY SPIDE		14	DANNY ELFMAN SPIDY SPIDE	
15	J-KWON TIPS		15	J-KWON TIPS	
16	ANGEL CITY TOUCH ME		16	ANGEL CITY TOUCH ME	
17	USHER FEAT LIL JON & LUDACRIS YEAH		17	USHER FEAT LIL JON & LUDACRIS YEAH	
18	KUNIS ALIVE THE SHOW		18	KUNIS ALIVE THE SHOW	
19	KELLS TRICK ME		19	KELLS TRICK ME	
20	OUTKAST HEY!		20	OUTKAST HEY!	

DANCE SINGLES

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
1	SHAPESHIFTERS	LOULAS THEME	1	SHAPESHIFTERS	LOULAS THEME
2	FELIX DA HOUSECAT	ROCKET RIDE	2	FELIX DA HOUSECAT	ROCKET RIDE
3	SATURATED SOUL FEAT. MISS BUNTY	GOT TO RELEASE	3	SATURATED SOUL FEAT. MISS BUNTY	GOT TO RELEASE
4	LISA SHAW	LET IT RIDE	4	LISA SHAW	LET IT RIDE
5	SUBFOCUS & DANNY WHEELER	GHOST	5	SUBFOCUS & DANNY WHEELER	GHOST
6	KINGS OF TOMORROW	FEAT. HAZE DREAMS	6	KINGS OF TOMORROW	FEAT. HAZE DREAMS
7	OTB PROJECT	THE SUN IS SHINING (DOWN ON ME)	7	OTB PROJECT	THE SUN IS SHINING (DOWN ON ME)
8	LEO READ	SATELLITE OF LOVE 01	8	LEO READ	SATELLITE OF LOVE 01
9	LEE HASLAM	LIBERATE/HERE COMES THE PLAIN	9	LEE HASLAM	LIBERATE/HERE COMES THE PLAIN
10	STELLAR PROJECT	FEAT. BRANDI EMMA GET UP STAND UP	10	STELLAR PROJECT	FEAT. BRANDI EMMA GET UP STAND UP
11	JUNIOR JACK	STUPIDSO	11	JUNIOR JACK	STUPIDSO
12	CEVIN FISHER	MAGIC/TAUGH MY BODY UP	12	CEVIN FISHER	MAGIC/TAUGH MY BODY UP
13	J-FRESH	SUBMARINES	13	J-FRESH	SUBMARINES
14	MORILLE FEAT. AUDU BULLY	BREAK DOWN THE DOORS	14	MORILLE FEAT. AUDU BULLY	BREAK DOWN THE DOORS
15	STYLLIOS & BREEZE	YOUR SHINING	15	STYLLIOS & BREEZE	YOUR SHINING
16	ARVID FEAT. ERNESTO TRY		16	ARVID FEAT. ERNESTO TRY	
17	DIESELBOY SOUL ON FIRE/STUDIO 54		17	DIESELBOY SOUL ON FIRE/STUDIO 54	
18	ALOUJ SEX & SUN		18	ALOUJ SEX & SUN	
19	DIMITRI FROM PARIS FT OMAR STRONG MAN (FOR REAL)		19	DIMITRI FROM PARIS FT OMAR STRONG MAN (FOR REAL)	
20	JURGEN VRIES FT ANDREA BRITTON TAKE MY HAND		20	JURGEN VRIES FT ANDREA BRITTON TAKE MY HAND	

R&B SINGLES

WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	ARTIST	TITLE
1	THE STREETS	DRY YOUR EYES	1	THE STREETS	DRY YOUR EYES
2	B-23	HOW COME	2	B-23	HOW COME
3	J-KWON TIPS		3	J-KWON TIPS	
4	USHER	FEAT LIL JON & LUDACRIS YEAH	4	USHER	FEAT LIL JON & LUDACRIS YEAH
5	WINKLA	SHY KNOE YA BODY	5	WINKLA	SHY KNOE YA BODY
6	JANELIA SILEX	IT'S A BOY'S BEST	6	JANELIA SILEX	IT'S A BOY'S BEST
7	MARCO WINANS	FEAT ENYA & BIDDY I DONT WANNA KIDN	7	MARCO WINANS	FEAT ENYA & BIDDY I DONT WANNA KIDN
8	SHAWNAY	LET'S NEVER LET LIFE LIVE BEFORE	8	SHAWNAY	LET'S NEVER LET LIFE LIVE BEFORE
9	ANIE STONE	FEAT. SNOOP DOGG I WANNA THANK YA	9	ANIE STONE	FEAT. SNOOP DOGG I WANNA THANK YA
10	ESTELLE	FRID	10	ESTELLE	FRID
11	KELLS	TRICK ME	11	KELLS	TRICK ME
12	BLACK EYED PEAS	LETS GET IT STARTED	12	BLACK EYED PEAS	LETS GET IT STARTED
13	MARQUEE HOUSTON	FEAT. JEMMAINE POPT BODY	13	MARQUEE HOUSTON	FEAT. JEMMAINE POPT BODY
14	JAY SEAN	FEAT. RICH RICH PROJECT EYES ON YOU	14	JAY SEAN	FEAT. RICH RICH PROJECT EYES ON YOU
15	ZENA FEAT. VYB KARTEL	BEEN AROUND THE WORLD	15	ZENA FEAT. VYB KARTEL	BEEN AROUND THE WORLD
16	MARK MORRISON	JUST A MAN/BACKSTABBERS	16	MARK MORRISON	JUST A MAN/BACKSTABBERS
17	CASSIDY	FEAT. A KELLY HOLT	17	CASSIDY	FEAT. A KELLY HOLT
18	BEVERLY KNIGHT	COME AS YOU ARE	18	BEVERLY KNIGHT	COME AS YOU ARE
19	BRANDY	FEAT. KANYE WEST TALK ABOUT OUR LOVE	19	BRANDY	FEAT. KANYE WEST TALK ABOUT OUR LOVE
20	NEO MAYBE		20	NEO MAYBE	

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

Albums

14.08.04
Top 75

The Official UK

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

TOP 20 MUSIC DVD

Pos	Artist/Title	Label
1	ELVIS PRESLEY ALICHA FROM HAWAII	BMG Video (ATP)
2	ELVIS PRESLEY 68 COMEBACK SPECIAL	BMG Video (ATP)
3	THE STONE ROSES THE DVD	Slack (ATP)
4	GUNS N' ROSES WELCOME TO THE VIDEO	Universal (ATP)
5	KYLIE MINOGUE BODY LANGUAGE LIVE	Parlophone (B)
6	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (B)
7	AC/DC LIVE AT DONINGTON	Epic (ATP)
8	CHER THE FAREWELL TOUR	BMG Video (UK&I)
9	THE EAGLES HELL FREEZES OVER	BMG Video (ATP)
10	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Music Int. (ATP)
11	VARIOUS LATER... GOOD, BUIANANHA	Warner Music Video (ATP)
12	VARIOUS THE LAST WALTZ	MGM (ATP)
13	BRITNEY SPEARS IN THE ZONE	Zion (ATP)
14	THE WHO THE KIDS ARE ALRIGHT	Sanctuary (B)
15	CHER THE VERY BEST OF	Warner Music Int. (ATP)
16	LED ZEPPELIN LED ZEPPELIN	World Circuit Music (ATP)
17	STEREOPHONICS BOX SET	Decca (ATP)
18	ABBA IN CONCERT	Parlophone (B)
19	ABBA THE LAST VIDEO	Parlophone (B)
20	QUEEN GREATEST VIDEO HITS - 2	Parlophone (B)



1. Red Hot Chili Peppers
After changing islands in each of the past 10 weeks, the artist albums chart title goes to the Red Hot Chili Peppers for the second week as a rock with their Live In Hyde Park set again proving too strong for the opposition. The album - the first live chart topper since 1995 - suffered a 33% dip in sales last week, selling 42,259 copies compared to its first-week tally 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 Containing 49
Tracks spread across three CDs, including both original hit recordings and rarities - although obviously not recent ones, since he's been dead for more than 15 years - The Platinum Collection by Roy Orbison debuts at number 16 this week. It is Orbison's 22nd charted album, and includes his album chart cancer to more than 41 years. It's the third highest CD Platinum Collection album issued by Virgin, following sets by Bryan Ferry & Roxy Music and Phil Collins, which peaked at number 17 and number four respectively earlier this year.

TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist/Title	Label
1	KENNY G SONGS-BID - THE ULTIMATE COLLECTION	Arista (ATP)
2	ROY CHARLES FEELS LIKE HOME	Blue Note (ATP)
3	ROY CHARLES THE DEFINITIVE	Blue Note (ATP)
4	NORAH JONES COME AWAY WITH ME	Parlophone (B)
5	JAMIE CULLUM TWENTYSOMETHING	UK (ATP)
6	AMY WINEHOUSE FRANK	Capitol (ATP)
7	JAMIE CULLUM RAINBOW NOSTALGIC	Capitol (ATP)
8	BEBE RECALIBRO BEBE CALIFORNIA	Epic West (ATP)
9	DIANA KRALL THE CIRC IN THE OTHER ROOM	Warner (ATP)
10	MICHAEL BUBLE MICHAEL BUBLE	Capitol (ATP)

THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist/Title	Label
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 57	Epic Music Group (ATP)
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 58	Epic Music Group (ATP)
3	ORIGINAL SOUNDTRACK ULTIMATE DIRTY DANCING	RCA
4	VARIOUS POWER BALLADS II	Epic Music Group (ATP)
5	ORIGINAL SOUNDTRACK LIVE ACTUALLY	Island
6	VARIOUS ESSENTIAL R&B - THE VERY BEST OF R&B	BMG TV Music (ATP)
7	VARIOUS DISCOVERERS	A&R Music (ATP)
8	VARIOUS POP PRINCESSES	Island
9	VARIOUS BEST OF R&B	Epic Music Group (ATP)
10	VARIOUS CLEVELAND 4	Epic Music Group (ATP)
11	VARIOUS CLEVELAND 4 TROUPE 2	A&R Music (ATP)
12	VARIOUS CLEVELAND 4	A&R Music (ATP)
13	VARIOUS CREAM CLASSICS	Warner Music Group (ATP)
14	VARIOUS MEMORIES ARE MADE OF THIS	Epic Music Group (ATP)
15	VARIOUS STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE	Warner Music Group (ATP)
16	VARIOUS CLEVELAND 4	A&R Music (ATP)
17	VARIOUS R&B LIVE	Capitol Music Group (ATP)
18	VARIOUS BEST OF ACUSTIC	Capitol Music Group (ATP)
20	VARIOUS THE VERY BEST OF NEW WOMAN	Epic Music Group (ATP)

GET MUSIC WEEK ONLY

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

Pos	Artist/Title	Label
1	RED HOT CHILI PEPPERS LIVE IN HYDE PARK	Warner Music Int. (ATP)
2	THE STREETS A GRAND DON'T COME FOR FREE	Capitol Music Group (ATP)
3	SNOW PATROL FINAL STRAW	Epic Music Group (ATP)
4	ANASTACIA ANASTACIA	Epic Music Group (ATP)
5	KEANE HOPES AND FEARS	Parlophone (B)
6	SCISSOR SISTERS SCISSOR SISTERS	Parlophone (B)
7	MAROON 5 SONGS ABOUT JANE	Parlophone (B)
8	USHER CONFESSIONS	Capitol Music Group (ATP)
9	AVRIL LAVIGNE UNDER MY SKIN	Capitol Music Group (ATP)
10	DAMIAN RICE O	Capitol Music Group (ATP)
11	MCFLY ROOM ON THE 3RD FLOOR	Capitol Music Group (ATP)
12	D12 D12 WORLD	Capitol Music Group (ATP)
13	BUSTED A PRESENT FOR EVERYONE	Capitol Music Group (ATP)
14	USHER 8701	Capitol Music Group (ATP)
15	THE ZUTONS WHO KILLED THE ZUTONS?	Capitol Music Group (ATP)
16	ROY ORBISON THE PLATINUM COLLECTION	Capitol Music Group (ATP)
17	OUTKAST SPEAKERBXXX/ THE LOVE BELOW	Capitol Music Group (ATP)
18	RACHEL STEVENS FUNKY DORY	Capitol Music Group (ATP)
19	RACH FERNANDIN FRANZ FERDINAND	Capitol Music Group (ATP)
20	JOSS STONE THE SOUL SESSIONS	Capitol Music Group (ATP)
21	WILLIE NELSON FRIDAY'S CHILD	Capitol Music Group (ATP)
22	KATIE MELUA CALL OF THE SEARCH	Capitol Music Group (ATP)
23	VAN HALEN THE BEST OF BOTH WORLDS	Capitol Music Group (ATP)
24	PHIL COLLINS THE PLATINUM COLLECTION	Capitol Music Group (ATP)
25	KENNY G SONGS-BID - THE ULTIMATE COLLECTION	Capitol Music Group (ATP)
26	JAMIELIA THANK YOU	Capitol Music Group (ATP)
27	THE BLACK EYED PEAS ELEPHUNK	Capitol Music Group (ATP)
28	MORRISSEY YOU ARE THE QUARRY	Capitol Music Group (ATP)
29	GUNS N' ROSES GREATEST HITS	Capitol Music Group (ATP)
30	THE HIVES TYRANOSAURUS HIVES	Capitol Music Group (ATP)
31	KANYE WEST THE COLLEGE DROPOUT	Capitol Music Group (ATP)
32	NORAH JONES FEELS LIKE HOME	Capitol Music Group (ATP)
33	THE RASMUS DEAD LETTERS	Capitol Music Group (ATP)
34	KELIS TASTY	Capitol Music Group (ATP)
35	BOBBY DARIN BEYOND THE SEA - THE VERY BEST OF	Capitol Music Group (ATP)
36	RAZZORFLIP UP ALL NIGHT	Capitol Music Group (ATP)
37	TWISTA KAMIKAZE	Capitol Music Group (ATP)
38	THE KILLERS HOT FUSS	Capitol Music Group (ATP)

ARTISTS	ROCK	POP	ALTERNATIVE	CLASSICAL	CHILDREN	COMEDY	DOCUMENTARY	EDUCATIONAL	EXERCISE	GENERAL INTEREST	HEALTHY LIVING	HOME ENTERTAINMENT	INFORMATION	LANGUAGE	LITERATURE	MUSIC	NATURE	RELIGION	SCIENCE	SPORTS	TRAVEL	VIDEO
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1



Often accused of hiding our light under a bushel, we just thought you should know that at the recent BBC Jazz Awards, artists 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), Fire Collective (Innovation Award), Richard Fairhurst (Best New Work), Colin Streele (Best Album) & Seb Rochford (Rising Star Award). At the Folk Awards: June Tabor (Singer of the Year: Best Traditional Song), Daru (Best Group: Best Original Song), Martin Simpson (Musician of the Year), Spiers & Boden (Best Duo) & Show of Hands (Best Live Act). Their labels: Dune, Fire, Babel, Gaber, Topic, Fellside, Shanachie and Handmade. Oh, and thanks to the BBC for making it all happen.

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 Irsane Clown Posse.

Thank You



Apparently the winning choice

Call our Product Office on 020 8676 5125 for more information.