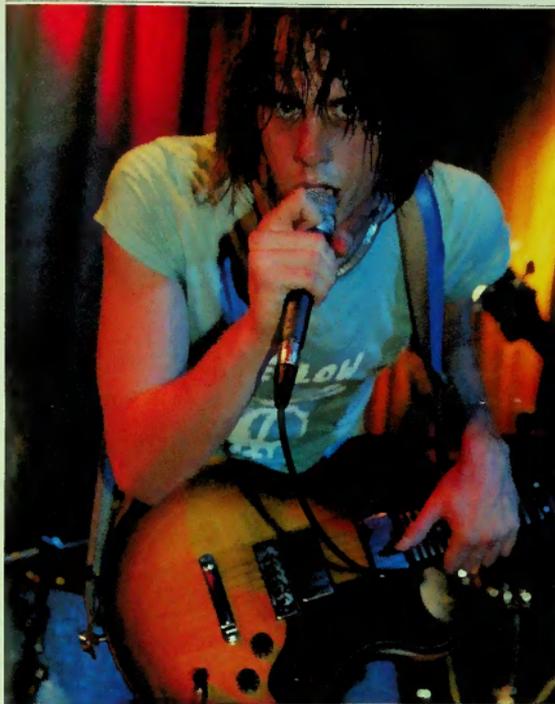


MUSICWEEK



Global Business Media



Razorlight stare at chart success

Razorlight's debut album helped to tighten Universal's grip on the charts Top Five by becoming the chart's highest new entry yesterday (Sunday).

After debuting at number one in the midweeks, the Mercury band's *Up All Night* battled with fellow Universal act the Scissor Sisters for the number one spot

throughout the week before finally settling for a number three placing. Scissor Sisters ended at one, while Keano gave Universal its third album in the Top Five.

Universal Music chairman and CEO Lucretia Grainge voiced delight at the performance last week. "All these projects are examples of good taste, good A&R and good partnerships with the artists," he says. "Nothing here is a safe bet - all these acts are taking risks. I am particularly proud for all the individuals involved across

Universal Music's pop labels."

Mercury joint managing director Greg Castell says, "The result on Razorlight may have surprised some people, but there is so much more to come from the band. Johnny Borrell is an absolute star performer."

Meanwhile Razorlight last week signed a deal with Sony/ATV Publishing. "It is a brilliant start for the album, which is connecting really well with the public," says Sony/ATV managing director Charlie Pinder.

Sullivan moves up after Mason's exit

Pinnacle founder departs

Distribution

by Robert Ashton and Martin Talbot
The independent sector is moving into a new era after Steve Mason last week announced his departure from Pinnacle, the company he set up two decades ago.

Mason, one of the UK music industry's most influential figures, announced he had agreed a deal to leave with the Avarto group, which took over Pinnacle around 12 months ago following Zomba's sale to BMG. He will retain a non-executive role with the distributor, which will now be steered by managing director Sean Sullivan as executive chairman.

Mason says he has been thinking about leaving the business for the past month, before telling Avarto of his final decision just over a week ago. "It is 30 years this year and I felt it was time really. It is as simple as that," he says. "I am getting married at the end of next month and I just think there is a life outside of Pinnacle."

Mason took a six-month sabbatical from Pinnacle two years ago and admits that gave him a taste of life outside the business.

Mason's departure is the most significant part of a changing of the guard at the Orpington-based distribution group, with Pinnacle Records managing director Tony Powell also reducing his full-time

role at the company to two days a week from this month.

Mason says he has no immediate plans and says that he does not rule out a return to the business in some form in the future. "It is in my blood, it is all I've ever done, and I'm sure I will have something to offer somebody," he says.

Mason says his non-executive role will see him continuing to be available for new projects and Avarto board meetings. He is also keen to continue on the BPI Council - assuming he is re-elected at the AGM this week - of which he is the longest-serving member.

Mason's decision to hand over the reins at Pinnacle prompted tributes last week. Vital managing director Peter Thompson says Mason made the independent distribution sector "credible". He says, "The Indies always had a bit of a reputation; we could always sell records, but there is also the hardcore logistics and Steve invested in the physical side, the warehouses and distribution. By doing this he set the standards for indie distribution and dragged everyone else along with him."

Jive Records managing director Steve Jenkins says, "Steve Mason has been a fixture and pillar of the UK record business for 30 years; his achievements have been spectacular and his career is one of much envy," he says. robert@musicweek.com

Slow connection for Sony

Sony is poised to make a low-key splash with its Connect download service, holding its fire for a push around Christmas p3

Physical sales continue to rise

Despite the current focus on downloads, UK album sales rose 2.1% in the first half of 2004, fuelled by gift-buying p9

Commercial cuts dominate dance

Pop-focused labels such as All Around The World and Positiva are underlining that there is life left in the dance scene p9



This week's Number 1s
Albums: Razorlight
Singles: Usher
Airplay: Kelis



10.0704/£4.00

Download service opts to limit media campaign after high-profile Napster and Apple launches

Sony Connect opts for low-key push

Downloads

by Paul Williams

Sony Europe is expected today (Monday) to officially join this summer's digital music revolution by pressing the button on its Connect downloads service in Europe.

Just weeks after the European arrivals of Apple's iTunes Music Store and Napster, the electronics giant is this morning poised simultaneously to roll out separate services for the UK, France and Germany.

However, unlike the high-profile media launches which accompanied the debuts of Napster and Apple's services, Sony is adopting a more genteel approach for Connect with its big promotional push being held back for the pre-Christmas rush. Its introduction is being run in parallel to the launch of a new Walkman device, which aims to rival iTunes with the capacity to hold 13,000 songs.

Sony Connect, which is already up and running in the States, has

been specifically tailored for each of the three European markets where it is firstly launching and will initially offer 800,000 tracks, including repertoire from all the majors as well as key independents. A deal with Aim - which has still to reach an agreement with rival iTunes - was announced in May, giving the service access to 75,000 tracks from labels including Beggar's, Domino, V2 and Warp. Tracks will be priced from 79p or €0.99 upwards, directly rivaling iTunes' price point.

Sony's UK Connect Europe senior vice president Robert Ashcroft says the repertoire deals involved "lengthy discussions" with the labels as usage rights for repertoire across Sony's different types of hardware devices had to be agreed. "Ultimately what that means is the consumer has more choices," he adds. "It wasn't a question of fierce negotiation."

Ashcroft says he is not concerned that Connect is third to enter the European market after Napster and iTunes, noting that



Sony Connect: gearing up for big pre-Christmas campaign

what really matters is the quality of service offered.

For Sony, one of the key selling points of its service over others is the broad range of Sony products already in the market that can operate with Connect. These range from portable CD and MiniDisc

players to memory sticks and its latest addition, the Network Walkman HD1, unveiled last week to mark the 25th anniversary of the original Sony Walkman.

The new Walkman is slightly larger in size than a credit card and less than half an inch thick, with a

How services compare

| | |
|---------------------------|-----------------------------------------------------------------------------|
| CONNECT | 300,000 tracks available, available to buy by track, 79p a download |
| ITUNES MUSIC STORE | 700,000 tracks, by track, 79p a download |
| MYCOCHEMUSIC | 250,000 tracks, by track or stream, 69p a track, 1p a stream |
| NAPSTER | 700,000 tracks, subscription €9.95 a month, 89p a download (to subscribers) |

20GB hard drive. It will be available in the US in August for less than \$400, although no UK price details have yet been announced.

European marketing activity for Connect will initially centre on a tie-up with McDonald's under which the fast-food operator will give a free download away with every Big Mac Extra Value Meal. The link-up will be supported by a McDonald's TV, radio and internet ad campaign, while Sony will ramp up promotion for Connect by the in-run-up to Christmas. paulw@musicweek.com

Music Week set to bring daily news to your desktop

After more than 40 years publishing a weekly magazine for the music industry, *Music Week* is to go daily this week.

From today (Monday), the music industry will also be served by the *Music Week Daily*, an e-mail newsletter breaking the biggest news from the industry.

The bulletin - which is being overseen by *MW* online editor Nicola Slade - will be sent out towards the end of every afternoon, offering the biggest headlines of the day and enabling subscribers to click through to more in-depth details on *musicweek.com*. The service will be available to both subscribers

and non-subscribers, although only subscribers will be able to click through to the in-depth website content.

MW editor-in-chief Ajax Scott says, "Since relaunching 12 months ago, *Music Week* has made huge progress, both in print and online with *musicweek.com*. The launch this week of our daily e-mail will broaden even further the service which we provide to the music industry, both in the UK and overseas.

"Through the daily service, *Music Week* will be able to let the music industry know what is happening in the business, as it happens."

The service arrives exactly a year after the launch of *musicweek.com*. The site offers updated news throughout the day, alongside all the week's sales and airplay charts, plus updated playlist information, all the contacts listed in the *Music Week* directory regularly updated and a database of job vacancies.

The service has tracked and broken stories on the biggest developments in the music industry over the past year, including the collapse of EMI and Warner's merger plans, Edgar Bronfman's acquisition of Warner Music, Sony's planned merger with BMG, the range of deals

between mobile operators and content owners, the launches of iTunes, Napster, Connect and the UK Download Chart, and all the key appointments, including Lesley Douglas's promotion at Radio Two and John Reid's elevation at Warner.

Traffic has been growing steadily since the launch of the site, with the number of unique users visiting the site every month doubling in the past 12 months to 50,000 in May and June, when the site also received more than 1.3m hits.

Last July's website launch coincided with the unveiling of a new-look, repositioned *Music*

Week. The past year has seen the magazine grow in status, gaining a nomination as best business publication weekly in the Periodicals Publishers Association Awards and winning awards for best editorial team and best production team in the CPMI Awards.

Other initiatives over the past year include the launch of a new fortnightly Digital focus, the Milestones series of features - the Katie Melua celebration will be followed by a focus on The Darkness - and a renewed emphasis on analytical news. © To sign up for the daily e-mail, visit *musicweek.com*, or e-mail *mwdaily@musicweek.com*.

THE MUSIC WEEK PLAYLIST



THE KILLERS
All These Things
(Lizard King)
The next single from Hot Fuss is set to become one of this summer's festival anthems (single, August)



THE 411
Dumb (Sony)
This should be a second straight-out-the-box airplay smash for the R&B All Saints (single, August)



PRODIGY
Girls (XL)
This is a killer old school comeback cut that is causing a fuss in all the right places (vinyl promo)



RAZORLIGHT
Up All Night
(Mercury)
This cool debut is off to a brilliant start thanks to a few class singles and some key promo opportunities (album, out now)



BOB DYLAN
The Essential...
(Sony)
Pretty solid Dylan compilation that seems to cover all the major bases. A testament to the man's towering talent (album, out now)



HOMELIFE
Guns, Man & Hubcap Lady
(Ninja Tune)
Another peerless collection of rich, narcotic funk from the collective. Manchester never sounded so exotic (album, Sep 9)



VARIOUS
Dread Streets
(Island)
Dread Meets B-Bop Downtown (EMI)
A truly definitive collection of New York's recent hip-hop scene in the early Eighties (album, Aug 23)



HUSH
If I Was
(Universal)
Showcasing in London on Thursday, this Danish outfit display true country credentials (from album, A Lifetime)



HAR MAR SUPERSTAR
The Handler
(Record)
More funky grooves suggest that last year's success was more than mere novelty (album, September)



THE PIRATES
Feel Like A M.A.A.
(Alla, Nalla Boss & Ishani)
You Should Really Know This Man!
Wears answer record is now set to be signed for official release (single, Oct)

Hewitt hails music industry as 'British success story'

Investment urges City to back creativity

by Martin Talbot

The Trade and Industry Secretary, Patricia Hewitt, has called on the City's most powerful financiers to provide greater investment for the music sector and other creative industries.

In an extraordinary annual last week, Hewitt told Citigroup - the world's largest financial services company - that music and other creative industries were a rich target for investment.

"Britain is enjoying a period of unprecedented economic success and one of the most successful - and fastest-growing - sectors of our economy are the so-called 'creative industries', she said, as she issued a challenge to the financial community. "We need you to be investing in creativity wherever it is found," she said.

In a poll by the National Endowment for Science, Technology and the Arts (Nesta) of 100 investors, two-thirds said they believe the UK has the potential to be a world leader in the creative industries - but only 22% said they would be likely to invest, she said. In comparison, 42% said they would be willing to invest in pharmaceuticals.

Highlighting the music industry as a "British success story", she said that creative industries were often "small, volatile and undercapitalised".

"My message to the investment community is that we cannot



Hewitt needs to unite against piracy

afford to ignore these creative industries," she said. "That means investing in both our successful 'creative industries' - to use the old definition - and companies embracing creativity more widely across the economy."

Hewitt made her appeal as the profile of the music industry is set to rise to unprecedented levels within Government over the coming weeks. The Department of Education will tomorrow (Tuesday) unveil its Music Manifesto, an initiative designed to put music at the heart of the education process.

And, in a fortnight's time, the Government's Creative Industries IPR Forum will also meet for the first time. It is understood that EMI Group chairman Eric Nicol will be the Music Business Forum's representative at the first meeting, which will take place on July 19.

Hewitt said that the Forum - which is being led by Lord Sains-

bury and Estelle Morris in a link-up between the DTI and the DCMS - will help develop a national strategy for dealing with intellectual property crime, which will be launched later this summer.

"Without IP protection the creative sector could not exist, let alone prosper," said Hewitt. "In a digital world, intellectual property is the key to our future prosperity because, in an increasingly competitive global economy, any attack on our intellectual and creative capital is an attack on our economy itself."

Hewitt urged the various industries to unite against piracy. "The criminals who copy CDs are the same people who pirate DVDs and toll booting computer games," she said. "So it makes sense for our music, film and computer software industries to join forces to tackle this problem."

Eric Nicol, who witnessed Hewitt's address, hailed it as "a landmark speech" from a senior politician. "It is a very important sign from the government, as is the creation of the IPR Forum."

"I am really very encouraged, because Patricia Hewitt is clearly a believer and knows the importance of getting it right," he adds. "Estelle Morris also has a great feel for our industry and has great understanding of the issues facing us."

martin@musicweek.com

BPI AWARDS SINGLES
 Maria Winans - I Don't Wanna Know (Island) (silver)
ALBUMS
 Beverley Knight - Affirmation (Parlophone) (silver)

McFly - Room On The 3rd Floor (Island) (gold)
 The Killers - Hot Fuss (Lizard King) (gold)
 Dewa Summer - The Very Best Of (Mercury) (gold)

Kanye West - The College Dropout (Roc-A-Fella) (platinum)

BBC stresses value of public service output

by Jim Larkin

The BBC has made a strong case for the future of its publicly-funded music services as part of its formal submission on its charter review.

In a report published last week, the Corporation argues that the BBC can uniquely support the industry over the next 10 years by championing new UK artists, extending live coverage and by producing more documentaries than the commercial sector which, it believes, will invest mostly in studio-based shows playing music by established acts.

The document, *Building Public Value - Renewing The BBC For A Digital World*, states, "Established commercial radio stations only invest on average around 25% of revenues in original UK content. Commercial radio profit margins are forecast to increase over the next decade but any extra investment in programming is expected to be focused on DJ-led music output and rights costs, rather than live music, new composition or speech output."

The BBC does not reveal specific programme plans, but it intends to deliver content through existing music stations, Radio One, Two and Three, as well as 1Xtra and 6 Music, with no plans for new channels. BBC chairman Michael Grade says, "The most urgent priority is not further expansion, but completing the challenge of creating a fully digital Britain. That is what will enable the BBC to deliver its vision of universality."

The manifesto also includes a commitment to music coverage on television, observing, "Music touches almost everyone in some way and is an important means of bringing people together from different backgrounds. However, 52% of adults feel that there are

not enough specialist music programmes on television. The BBC will continue to champion the broadest range of music genres, put into context by presenters with knowledge and conviction."

Although Grade says "the status quo is not an option" for the BBC, he also stresses that its music radio stations will stay publicly-financed.

But the BBC faces fierce opposition to its publicly-funded stations, not least from seasoned Beeb basher, Wireless Group chief executive Kelvin MacKenzie. "Having read the manifesto, two words come to mind - cuds and wallp," he says. "Radio One plays pop and even the arrogant over-arching taxpayer-funded monopolists at the BBC would be hard pressed to find the public service value of Snoopy Dogg. Michael Grade says the BBC is not commercial - rubbish. By deliberately taking audience from radio groups who aren't funded by the guy in the street, they are having a direct and damaging effect on all commercial radio stations. The sooner they privatise the joint, the better."

The Department for Culture, Media and Sport is currently considering the BBC's charter. The consultation period is now over and a green paper is to be published shortly, with a final decision due in the second half of next year, as the current charter expires at the end of 2006.

Another element of the BBC's music plans is an education programme called Music For All. The initiative will link all its resources from its music radio channels, its five orchestras and partnerships with music institutions such as the Royal Opera House to every school and home with broadband access.

jim@musicweek.com

Rollers producer sues BMG

Just weeks after the Bay City Rollers attempted to trace the whereabouts of all their money in a TV documentary, the band's producer Phil Wainman has launched a legal bid against BMG to recover unpaid royalties stretching back two decades.

Wainman, who produced two of the band's mid-Seventies albums and three hit singles including Bye Bye Baby, says the company stopped paying his royalties in 1979.

Before the royalties cheques dried up, Wainman says he had been receiving cheques of up to £150,000 every six months on a producer's contract, which he says entitled him to 2% of retail. "I've always been told they're looking at it, but I've been too nice for too long," he says.

Wainman, who says he has written to every single BMG UK

boss since the early Eighties asking for an explanation, had hoped to reach an amicable settlement before engaging the help of royalties recovery specialist David Morgan; Morgan had previously secured hundreds of thousands of pounds for Musical Youth in a dispute over earnings and is also helping Gail Judgson's estate recover monies allegedly owed for producing Space Oddity.

Wainman decided to step up his appeal after BMG released the Very Best Of Bay City Rollers compilation three months ago. He says he has still to see any royalties from a number of other previous compilation albums, or from the use of songs from TV programmes or films such as *Love Actually*.

Wainman was filmed for Channel 4's June documentary *Who Got The Bay City Rollers?* Millions charting Les McKeown's

attempts to trace his and the band's lost earnings, but the producer's input ended up on the cutting room floor. His action is completely separate from any claim by the band.

Morgan, who is being assisted in the Wainman action by Angel & Co's Nigel Angel and Slouane & Co's David Slouane, believes the eventual claim could be worth up to £5m to the producer, but a precise figure cannot be estimated because the level of sales is unclear.

A BMG spokesman declines to comment on the case, insisting, "It is not company policy to publicly disclose confidential contractual information." However, it is believed from sources familiar with similar cases that Wainman's action may be disputed under a time statute for making claims.



Grade (right) with Director-General Mark Thompson: "The status quo is not an option"

HOW **talkSPORT** GOT ME TO No. 2 IN THE CHARTS

“The market for novelty releases is highly competitive and extremely risky.

When we were approached by talkSPORT, we had a project on the shelf but a real fear that it would get lost in a cluttered Euro 2004 environment. It would not have seen the light of day.

talkSPORT made all the difference.

The effect of talkSPORT's endorsement and marketing support has been nothing less than phenomenal.

To be truthful, when I entered this venture with talkSPORT I could not have wished for a Number 2 hit record. The nation has taken the track to their hearts... all thanks to talkSPORT. ”

Guy Holmes (Chairman, Gut Records)

4-4-2

COME ON ENGLAND



talkSPORT
1089/1053am
presenters

Come on England by 442 and the
talkSPORT presenters.

If you want to advertise your hit single or any other product on
talkSPORT call Matt Pennington on 020 7959 7913

talkSPORT 1089/1053 am

The UK's Number 1 Commercial Sports Radio Station*

*Source: GfK Broadcast Media Survey, Feb - May 2004.

Most extensive media coverage yet fuels album sales

Glastonbury magic sparks CD sales hike

Live

By Jim Larkin

Glastonbury has sparked a huge rise in album sales among some of this year's performers following the most extensive media coverage yet for the event.

Scissor Sisters' self-titled album was yesterday (Sunday) challenging for the top spot after its sales lifted more than 50% week-on-week on the back of their festival set, while fellow Universal act and Glastonbury performers Keane's *Hopes And Fears* had improved by nearly 30%.

Meanwhile, Domino's Franz Ferdinand album was expected to make a strong return to the top 20 with a sales hike of around 140% as the likes of Damien Rice, Snow Patrol and Joss Stone also eased in on their festival appearances.

"There's been a huge jump for Keane and Scissor Sisters and that's definitely down to Glastonbury," says Fiction A&R director Jim Chancellor. "The media coverage was immense."

The sales rises come on the back of intense media coverage of this year's Glastonbury in press, radio, TV and on the internet, including live coverage on BBC2 and BBC3. More than 364,000 webcast streams were served through Glastonbury Online, produced by Play Loud.com, a 400% rise on last year.

Industry figures attending hailed it as the best-organised yet, largely thanks to the involvement of Mean Fiddler managing director Melvin Benn whose company has organised the event with co-founder Michael Eavis for the past 20 years.

"From where it was a few years

ago to now, the atmosphere has changed hugely," says Virgin Records media director Steve Morton. "It now feels an awful lot safer."

Pete Elliott, agent at Primary Talent, adds: "It runs a lot more smoothly now than it used to. It's still a very difficult site to work, but it's a balancing act to keep set up that makes things convenient for both visitors and artists."

Event organiser Michael Eavis was last week full of praise for Benn. "Melvin has fitted in so well as operations manager. This is the third year he's worked with us and we just work so well together because he's good at all the things I'm not."

Eavis was certain about the highlight of the festival: "McCartney's set was once-in-a-lifetime stuff. You won't see that again. It was the first time he'd done the whole Beatles thing and it was 35 years after the event, so to see it was fantastic."

His daughter and fellow organiser Emily says, "PJ Harvey was great. Music were the best I've ever seen them - they were absolutely amazing. And you couldn't beat Paul McCartney playing Hey Jude, just for the pure nostalgia value. Also, the Concretes in the new band tent were amazing too."

Island Records A&R executive Ferdy Unger adds, "For me, the highlights were Keane, The Killers - they're going to go miles and miles - and Love. Arthur Lee was in fine form."

jim@musicweek.com



Glastonbury: revellers cut through Tupa Field to catch Scissor Sisters in Dance Tent

T-Mobile plugs Ear Phones

T-Mobile is setting ambitious targets to ramp up its new major-label-endorsed mobile music Ear Phones service by the year's end.

The "browse, download, store and play" service rolls out this month in the UK and other European markets with an initial catalogue of 800 Mobile Mix tracks - condensed clips of songs from 90 to 120 seconds long.

Five handsets - Nokia 7600 & 6230, Sony Ericsson P900 & K700 and Motorola E399 - will be equipped to use the service at launch and can store up to 80 Mobile Mix clips or up to 40 full-length tracks.

The service, launched last Monday in London's Gainsborough Studios, has already won the full backing of three of the five major record

companies - Universal, Sony and Warner - as well as selected indie labels including V2, Edel, Kontor and Chrysalis mobile.

By the end of the year, the operator promises consumers will be able to download full-length tracks and videos from a catalogue of 250,000 and is currently in talks with the remaining majors to sign up to the new service. It also says some 12 handsets will also be capable of carrying the service.

The launch was attended by a string of key music industry players including Universal Music International executive VP Boyd Muir, who says, "T-Mobile has understood the idea of protecting our music and artists and have embraced concepts which are very dear to our hearts."

Based on the Open Mobile Alliance standard digital rights management system, the service offers tracks in the secure AAC-format. While the cost of each Mobile Mix is set at £1.50 or €1.50, the cost of forthcoming full-downloads has yet to be finalised.

T-Mobile International chief marketing officer Nikesh Arora says Ear Phones will enable consumers to access music on a single device and estimates that by 2006, 3m to 4m handsets will be capable of using the service.

The service will allow consumers to preview tracks up to two weeks before physical release, while Universal's Amy Winehouse, who performed at the Ear Phones launch, plans to premiere her new single *In My Bed* via Ear Phones.

Ivors mark 50th year with five fellowships

Five of the UK's greatest songwriters and composers are to be honoured as part of the Ivors Novello Awards' golden anniversary celebrations.

Event organiser the British Academy of Composers & Songwriters is to mark next year's landmark 50th ceremony by handing out five Academy fellowships over the coming year. The award is recognised as the most prestigious given by the event. To date, the only composers honoured in the 50 years of the Ivors have been Sir Malcolm Arnold, John Barry and Sir Paul McCartney.

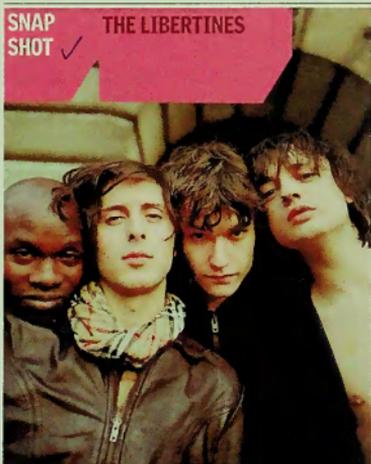
Academy chairman David Ferguson says, "It was felt that there are a huge number of eminent music writers we wish to honour to celebrate the five decades of the Ivors, so we've decided to present five fellowships."

The names of who will be honoured are not being revealed yet,

although the list is expected to cover the breadth of British songwriting and composing over the past half-decade. "It is to do with an outstanding contribution to music, but it's not just a question of a great body of work - it's more than that," says Ferguson.

As part of the anniversary celebrations, the Academy is also in discussions about a series of broadcasting opportunities, including a link-up with the BBC. "We're looking at extending the image of the Ivors with a couple of broadcast activities; that doesn't mean the Ivors themselves but a number of creative partnerships," says Ferguson.

BBC Entertainment Events executive producer Bea Ballard, who will be working on the Corporation's Ivors programming, says the link-up with the Academy follows the BBC's work with Barfa over the past few years on programmes profiling figures from the entertainment world.



Rough Trade expects The Libertines' self-titled second album, which is due out on August 30, to surpass the 150,000 sales of their debut and is set to be promoted. Fellow frontman Carl Barrett has begun promotional

activities in Europe, while front covers and album-of-the-month slots have been secured in most of the UK's music monthlies. Rough Trade head of marketing Clare Blett says current difficulties with Debutry, which includes drug

addiction and charges of possessing an offensive weapon, have complicated the launch. She says, "It can be challenging, but many great artists are unpredictable - that's part of what makes them special."

Cost list: Managers: Alan McGee and Stephen King; Creation Management; Marketing: Clare Blett; Rough Trade; A&R: Geoff Travis/James Escott/Jeannette Lee; Rough Trade; Publisher: Radio & TV: Brad Hunter; Radio/Networks: Carlton; Airplay: Plugology; Distributor: Parlophone.



A STUDIO THOMSON ADVERTISEMENT A LEWIS MULATERO PHOTOGRAPH

www.studiothomson.com www.lewismlatero.com

Albums rise 2.1% in first half of 2004, as companies successfully target calendar events with MOR acts

Labels reap rewards of gift-buying surge

Market trends

By Paul Williams

Many retailers, download launches received an undue share of the attention in the first half of 2004. It is, after all, physical music sales which continue to drive the UK business, they argue. As the first six months drew to a close last week, it was hard to dispute such a view.

Between them, bricks and mortar retail was responsible for 67.5m over-the-counter album sales during the first six months of the year – according to Official UK Charts Company figures – a 2.1% up on the same period in 2003 and further illustrating that the “miracle” music market of the UK has no intention of running out of steam just yet.

The continuing uptake of in-store album sales, against most worldwide trends, owed much to a smattering of homegrown breakthroughs such as Katie Melua and Keane, and a mountain of date-specific activity.

“Overall, the year to date has been very good for us,” says HMV product director Steve Gallant. “The market is up in terms of units and we haven’t seen any further ridiculous pricing activity in music. We’re very happy with the product that’s come out this year, whether it’s established acts like George Michael or Norah Jones, greatest hits like Guns N’ Roses or new acts breaking through like Keane.”

While the Brits and the Grammys may rank as the most obvious diary highlights of the industry’s first-half year, when it comes to generating extra sales events with a special focus such as Mother’s Day, are putting the glittering bushes in the shade. An additional 1m albums were snapped up in the weeks incorporating Mother’s Day, Valentine’s Day and Easter compared to the same weeks last year, making a significant contribution to the additional 1.4m albums sold in total over the six months compared to 2003’s opening half.

In Valentine’s week, the market

Half-year factfile

- total albums up 2.1%
- artist albums up 2.8%
- compilations down 0.2%
- 67.5m albums sold
- singles down 10.2%
- 13.3m singles sold
- seven-inch singles up 60.8%
- 12-inch singles down 14.3%



Keane among a string of UK acts whose debut sold strongly between January and June

expanded year-on-year by around 0.4m albums, with record companies recognising the potential of music as gift purchases by pushing appropriate releases around such occasions. Norah Jones’ second album *Fools Like Us* was perfectly timed for Valentine’s, opening with 236,000 sales to lift the album market that week by 13% over the year. The industry’s marketing efforts were even more obvious during Mother’s Day, with the first new George Michael studio album in six years arriving a week after Daniel O’Donnell, Engelbert Humperdinck and Barry Manilow hit the market. They all helped Mother’s Day week’s over-the-counter album sales hit 3.3m, compared with 2.7m sales in the week when Mother’s Day fell in 2003.

The supermarkets are playing a key part in this extra campaign activity, bringing new or lapsed buyers into the market and forever changing the face of the album chart in one or two probably more representative of the nation’s true, more MOR, musical tastes.

The likes of Asda and Tesco, though, are more than peddlers of MOR fare to the masses, regularly now “stealing” sales from the specialists and independents on less obvious titles such as Keane’s debut *Hopes And Fears* and the Snow Patrol album *Final Straw*.

To compete with their more obvious discounting rivals, specialists such as Virgin are becoming more flexible with their chart pricing, saying marks-ups from debit to title rather than having one standard price. “We are taking a more selective view of pricing and are discounting where we can,” says Virgin UK chief operating officer Dennis Henderson. “It would be suicidal to sell all albums at 69p, but where we can get deals to pass onto cus-

tomers and still protect our profits, we will.”

The Keane and Snow Patrol albums were both part of a healthy first half of the year for Universal and also key components in an encouraging period for new UK talent. Five of the half-year’s eight biggest-selling artist albums were by UK acts with three of them – top seller Katie Melua (*Dramatico*), Jess Stone (*Relentless/Virgin*) and Keane (*Island*) – being debuts.

The compilations market could not quite keep the pace of 2003, although it was only down by a modest 0.2%, with 15.7m albums sold in the period.

The singles market, however, remains in decline, albeit it at a gentler rate than a year ago. Over-the-counter sales dropped by 10% on the previous year, with 13.3m singles sold versus 14.8m in 2003. Unit sales were 35.5% behind 2002’s levels, suggesting a slowdown in decline, although at a cost to value, with increasing numbers of sub-23 singles now making up the market.

Meanwhile, the last rites are being read on the cassette single. Just 22,759 singles in the format were sold over the counter during the period.

In contrast to the cassette single’s demise, the seven-inch vinyl single clocked up around 267,000 sales in the six months to register a 0.8m over-year rise, the only part of the singles market to improve its figures.

However, the main industry focus in the singles market till the year’s end will be on addressing CD sales. With Universal pushing its three-inch pocket format and continuing activity on the £1.99 format, it is clear that the physical single is not ready to disappear just yet. paul@musicweek.com

HMV: ANOTHER YEAR OF GROWTH

Turnover:
HMV UK (incl. Ireland)
£900.0m (+7.2%)
Total HMV
£1,364.6m (+4.9%)
Total group
£1,793.5m (+5.0%)

Operating profit:
HMV UK (incl. Ireland)
£195.5m (+9.7%)
Total HMV
£105.5m (+11.8%)
Total group
£131.5m (+11.9%)

Source: HMV Group
Dato: Sales
Innovate and
operating profit for
the 12 months to
April 24 2004 (and
change compared to
2003)

HMV presses ahead with UK expansion

HMV has no intention of applying the brakes to its rapidly-expanding UK and Ireland chain just yet. Even ahead of its 200th store launch – expected to take place this autumn – managing director Steve Knott is already eyeing up a 300th opening, a landmark which would be passed in around four years’ time at the current pace of expansion.

“There are markets we’re not in yet and enough new developments over the next few years for the chain to reach 300 stores,” says Knott, whose business is adding around 20 new outlets a year.

The rapid store-opening programme, which has seen the UK and Irish chain double in outlets in just seven years, was a notable factor in the domestic business again and was the main driver to another strong set of group results which were announced last Wednesday.

The group, which takes in both HMV and Waterstone’s chains, unveiled sales rising by 5% to £1,793.5m for the 52 weeks to April 24 this year with like-for-like sales increasing by 1.8%. Pre-tax profit improved by 21.9% to £127.6m, while operating profit rose 11.1% to £131.5m.

The results for the UK and Irish HMV chain were even better, with year-on-year growth up 7.2% to £930.1m, while rising 1.9% on a like-for-like basis. “HMV continues to focus on its core brand values of range, service, people and knowledge and giving people a great offer – that’s what HMV’s about and we’re doing that better than ever,” says Knott, whose chain launched its latest “biggest ever” summer sale last week.

While music remains core to HMV’s operations, its non-music sales accounted for the majority of turnover within its UK and Irish chain for the first time. DVD sales improved by 50% over the year, with total video business making

up 43% of all sales, while games contributed 8% to the overall mix.

Given the increased competition, most notably from the supermarkets, HMV reports a notable fall in gross margin during the year, which it says was due mainly to Christmas promotional activity. Knott notes, “When you’re competing against other retailers selling exactly the same pieces of software, whether music and video, and they’re selling it either at cost and in some cases below cost, you’re under severe pressure to remain competitive. Sometimes you have to take a hit on price, which is not always supported by the record companies.”

North America offered contrasting fortunes for the group either side of the US-Canadian border. Group CEO Alan Giles says the business here experienced a “substantial turnaround” in fortunes from a loss of £3.5m the previous year to a £2.4m operating profit. Although like-for-like sales for the region rose 1.9%, total sales dropped 5.1% at constant exchange rates as a result of a programme to close all its remaining US stores by the end of the year. This was contrasted in Canada, where HMV is the market leader and which generated an underlying profit of \$4.4m.

Giles says the failure of HMV in the States “essentially comes down to the fact the stores were really poorly located and in some instances with very high rents”. “Most of these stores opened a long time ago, but the sadness is customers there accepted the HMV format,” he says. “Our focus now is on Canada.”

Ten new stores were opened during the year in Asia Pacific, helping total sales rise 1.6%, although like-for-like sales dropped by 4.7%, despite the fact that HMV slightly increased its market share in a difficult year for the Japanese market where the group has 45 outlets.



HMV offer helps boost music sales, which now account for less than half of total turnover

Written off by some as facing terminal decline, the dance scene is fighting back – by putting pop to the fore. *By Phil Cheeseman*

Cheesy cuts add flavour to dance

Heard the one about the downturn in the dance market? There are plenty who haven't.

With four Top 10 singles and two Top 20s so far this year, Blackburn-based independent Around The World has never had it so good. And, while no-one's exactly saying the boom times are back, it is getting a little more difficult to find doom and gloom-laden record executives in the sector of late.

Positiva looks to be back on target for the Top Five with Shapeshifters Lola's Theme, Nu Life has Lou Reed's Satellite of Love, Ministry Of Sound's Data imprint has the usual clutch of contenders, while longstanding dance act Faithless just saw their latest album go straight in at number one.

There may be fewer seats than there were at the party table of pop dance, but those who are there are keen to strike the appearance of a continuing good time.

How much of this is bravado and spin is tricky to evaluate. The evidence that times have been hard is pretty compelling, the list of high-profile casualties added to almost on a monthly basis – in June, dance compilations company Beechwood and its associated distribution business went into administration, following the shockwaves caused earlier in the year by the collapse of distributor 3mr, which was heavily involved in dance. The cluster of major and large indie labels vying to pick up the latest dance hits has shrunk to a handful of key players, while, in the specialist retail sector, three shops in the crowded Soho vinyl community have recently shut their doors. From the biggest TV-advertised compilation to the most underground 12-inch, sales figures have been hit hard, and radio playlist opportunities have dwindled as dance singles have lost popularity. That the shake-out has hit every level of the dance music industry is undeniable.

AATW's march has become a phenomenon, however. It currently accounts for three of the Top 10 singles so far of 2004; six of the seven others feature US artists. On one hand, this tells the story of how dominant US acts have become in the UK charts, but it also raises a big question about what exactly is going on in UK A&R departments when, over two quarters, a small independent label can reach a level of success with which any of the majors would be happy. And, as well as the singles, their Clubland compilation series, marketed and released by Universal TV – itself a novel tie-up – is a regular chart blockbuster. Others may think of them as unashamedly cheesy, but the label's Matt Cadman prefers to think that they simply put out records that people want to buy.

"Unashamed is the word," he says. "We do what we've always done, which is to put out the pop music of the day, just as PWL did in the



Dance hits: Shapeshifters (top) are tipped to score a smash for Positiva, while Frankie and DJ Casper have topped the chart for All Around The World

Commercial dance is always seen as the poor relation, but our records are punter records, they're not DJ records

Matt Cadman, All Around The World

Eighties. Commercial dance is always seen as the poor relation, but our records are punter records, they're not DJ records. They are club records, but not in the Ibiza summertime way, it's the First Leisure and Luminar clubs, clubs that people go to every week through the year. People who like commercial dance music are actually just as passionate about what they like as people who like specialist music."

The label's seeming ability to put records in the Top 10 without necessarily getting heavy national radio support leads some to believe that there's some kind of special formula or groundbreaking new way of delivering hits, but Cadman is quick to quell any such notions.

"There's nothing we do that's really different. The usual route is to use one of the big club promotions companies, either Eurosolution or Power. We tend to use Power's Poparazzi arm, and the philosophy is simple: if people like the records, they'll play them."

Radio pluggers are key to pop hits, and rather than stick to one pluggar, AATW takes a "horses for courses" approach and targets its efforts in

regions that look the most fertile.

"We certainly don't see Radio One as the be all and end all, although obviously we want to get a record on there," says Cadman. "We do records that we think will be big and we won't give up on a record if playlists don't happen straight away. You have to be confident about what you're signing."

Cadman is quick to highlight the label's all-encompassing approach to A&R, pointing out the diverse styles of recent number one records by Frankie, DJ Caspar and LMC Vs U2.

"We have no agenda," he says. "I'm very envious of occupying labels' attention. Ministry of Sound's A&R director Ben Cook notes that their research has shown an irrefutable pattern in the regional bias of sales for their most successful dance singles, regardless of title.

"The sales breakdowns are very close," he says. "They all underperform in London and the other major urban centres, and overperform in the North, Scotland and Northern Ireland."

Cook maintains that the old infrastructure of breaking dance records – the various "buzz" charts and the "Royal Flush" of key DJs, as he jokingly refers to them – has seen its value diluted.

"We've always signed pop records disguised as dance records and worked them through that infrastructure, but it isn't there any more, so we have to deliver them by a different route, which means more or less as pop records," he adds.

The London-based labels were in a luxurious position where there was so much radio support available it was possible to get away with not doing the proper promotional work. Now we make sure we take care of the regions, but I think a lot of people haven't adapted. You have to look at everything and be better at your job."

Club promoters on the ground have long known that there are distinct regional variations in taste but, during a buoyant market, such variations became muted. Now they have become crucial to how a label targets its promotional activity.

Galaxian Hobbs, programme director at Vaughan 102 FM in Manchester, notes that the former network playlist across the four Galaxy stations was abandoned because their research showed it wasn't working with listeners.

"We saw this a few years ago," he says. "Manchester tends to be more urban, whereas the North East and Yorkshire are more pop and trance. We were finding that the top 10 records for Newcastle would be the bottom 10 in Manchester, and vice versa."

Hobbs maintains that although research shows that R&B and softer, more hook-based rap has gained ground of late, particularly within the M60 area in Manchester, the stations still support dance. But he laments the lack of suitable records, although tracks currently being backed include Shapeshifters' Lola's Theme (Positiva), Lou Reed's Satellite of Love (Nu Life), Junior Jack's Stupidisco (Defected) and Stonebridge's Put 'Em High (Hed Kandi).

"Dance can be very hard to predict, especially house, which is a shame because it works better (than trance) with R&B as a sound," he says.

Capital Radio's Ali B is one DJ who straddles

KEY POP DANCE

RECORDS FOR

THIS SUMMER

Lou Reed - *Sublime*

of Love (No. 1)

Shugabrides -

Lola's Theme

(No. 1)

Fip & Fil feat.

Karen Perry -

Discotheq (A&W)

Flower Power -

Flower Power

(A&W)

Brid Carter -

Morning Always

Comes Too Soon

(Positiva)

Junior Jack -

Stupidoo

(Defected)

Daniel - Pump It Up

(Dial)

Eric Prydz - Call On

Me (Dial)

Scott - Up and

Down (Positiva)

Defected adapts to survive

Now five years old, Defected was launched at a time when the genre was producing regular Top 30 records in the UK and significant successes across most European territories. At inception a joint venture with Ministry of Sound, the label's brief was simple - find profile club records, cross them over and feed them to Ministry's booming compilations business.

"You could make good money on singles then," says Defected label head Simon Dummore. "A big record like Soda's *Searcher's Can't Get Enough* [the label's first hit] could get on as many as 60 compilations; today it would be more like five, because in the UK there's really only us and Hed Kandi."

Two years ago, the label split from Ministry of Sound as it became evident that the original business model was falling, and the company embarked on a cost-cutting exercise as it re-evaluated its position in the market.

"Records were going for too much money," says Dummore. "With the advances being paid, once you'd budgeted your marketing and remixes and so on,

you needed a pot of £1m. We couldn't do that."

Now fully independent, the label has turned to its roots in the club music world, only occasionally going after records that show both good crossover potential and international licensing potential. Today most of its efforts go into DJ mix and label branded compilations, supported by a Defected monthly club night at Ministry of Sound, a season in Ibiza and club tours, all of which give the compilations the kind of profile that retailers like to see.

"The single is a dead format. Our singles promote our albums, and the credibility of our singles and artists," says Dummore. "As an A&R who has spent his career finding cool club records with crossover potential, Dummore is scathing about the culture of cool that pervades underground music scenes.

"Cool DJs have bored punters to death; people don't want to be educated on a Saturday night, they want to have a good time," he says. "All Around The World's music is about going out and having a good time. What they do is what hip



and R&B did a few years ago, make records that are basically cover versions using known hooks. When house had an explosion it did the same thing and if it went back to that it would be big again."

As a true independent that has to survive on its wits, Dummore stresses the importance of finding every last penny of income. "I couldn't see that people would want to use one of our tracks as a ringtone, but we tested it and we've just virtually recouped an advance on a record before we've even released it, just through ringtones," he says.

Junior Jack: has scored two Top 40 hits on Defected, as well as one as Room 5 on Positiva

the cool/crossover divide, splitting his time between resident DJ duties at London's Fabric club and Friday nights on Capital FM. Although he describes his club style as more leftfield than most, he emphasises that his radio show is about unearthing crossover dance tracks early on.

"Capital is a mainstream station," he says. "There's no point trying to be too leftfield. The dance tunes on the main playlist should already have been aired on my show, which should reflect what's going on in London. Ian Van Dahl, for example, would never feature on my show, it may be a big record with a marketing plot behind it, but it's not happening in London."

One label that insists it is business as usual is EMI's veteran dance imprint Positiva. As a largely singles-focused label, Positiva has seen an alarming erosion of its market, but label boss Jason Ellis is quick to point out that the economics have changed, too.

"There are still great tracks out there, people are still going out to bars and clubs and those records will get support from those areas," he says. "Our strategy hasn't changed, but the budgets have - the competition isn't there any more, so we're not spending anything like what we used to on a record, and if something isn't happening we don't chase it."

"If a record goes Top 15 you're home and dry, at that level you're getting on compilations. But the middle ground has gone - you can't put a record in the Top 50 and make money."

Be it big crossover hits or cool underground niche tracks, on this summer's evidence it doesn't look as though dance music is ready to lie down and die just yet.

organised by covamix and B2B



amsterdam dance event 21/22/23 oct '04

Europe's main electronic and dance music conference
21/22/23 October 2004
www.amsterdam-dance-event.nl

linnco - live dance music conference
platform for association between industry
during the event
www.linnco.nl



the european electronic music business forum

1 august medium registration deadline

For more information, contact: info@ade.nl or ade@ade.nl



DATA RECORDS

A SUMMER OF DANCE FROM DATA

AUGUST

STELLA PROJECT - GET UP STAND UP

SEPTEMBER

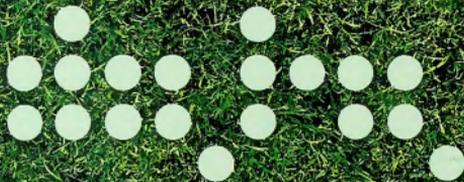
ANGEL CITY - DO YOU KNOW

SEPTEMBER

ERIC PRYDZ - CALL ON ME

SEPTEMBER

DANZEL - PUMPTT UP



ONLY **MUSICWEEK** SUBSCRIBERS

HAVE ACCESS TO THE OFFICIAL UK CHARTS

To subscribe log on at www.musicweek.com

Savana
Pretty Lady



**AS SEEN ON TV
OUT NOW**

Heavy Rotation On



Also a regular Feature On



AVAILABLE 12TH JULY 04

DISTRIBUTED BY UNIVERSAL MUSIC OPERATIONS / ACT 0344
www.musicweek.com

US label launches in UK following deal with Artemis Silverline rolls out DVD-As

by Andrew Stewart

American indie label Silverline Records, specialists in DVD-A surround-sound recordings, has entered the classical market with the launch of Silverline Classics in the UK. Interest in the imprint has been boosted by news that Silverline has acquired access to the highly-regarded Vanguard Classics and Omega labels, thanks to a long-term licensing deal with Artemis Classics.

The Vanguard catalogue, carefully nurtured in the Sixties and Seventies by the label's founder-directors, the brothers Maynard and Seymour Solomon, contains the important legacy of discs made with the Utah Symphony under its chief conductor Maurice Abravanel. The Solomons were noted for their attention to detail and audio quality, sitting down many Vanguard recordings using an experimental multi-track system. The original analogue master tapes have been re-authored by Los Angeles-based S.I. Production Studios to create DVD-A discs in 24-bit surround sound and stereo.



Abravanel: string catalogue

Jeff Dean, president of Silverline Records, explains that Seymour Solomon always recorded using forward-looking techniques. "They did some great work recording in four channels, for example, and were always pushing the boundaries," he says. "We can deliver the same sound quality on DVD-A that the engineers heard when these recordings were made."

Beyond reaching the audiophiles, does Dean expect that his new label will stimulate interest in surround sound in the wider classical market? "Often classical

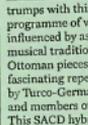
music lovers and audiophiles are one and the same," he says. "I think the recording fidelity and the performances themselves are pretty attractive. When you add to that the extra package of archive photographs, letters and filmed interviews with musicians who worked with Abravanel, there's a lot here to tempt classical fans. We aim to be competitive in the audiophile market, but we're also targeting the education market with the extras on each disc and straightforward classical consumers."

Silverline's first classical release, distributed in the UK by Essential Music, included an impressive live recording of Tchaikovsky's First Piano Concerto and Fifth Symphony from the 1963 Vienna Festival featuring John Ogdon as soloist with the London Symphony Orchestra under Pierre Monteux. Abravanel's complete cycles of the symphonies of Mahler, Brahms and Sibelius are set to roll out as part of Silverline Classics' future DVD-A commitment.

AndrewStewart@esf.co.uk

Various

Dream Of The Orient: Works by Mozart, Gluck, Kraus, Süßmayr, Anon. Concerto Köln; Sarband (Archiv 474 992-2 SACD Hybrid), Concerto Köln's new contract with Deutsche Grammophon's Archiv label comes up



trumps with this sensational programme of western art works influenced by aspects of Turkish musical tradition. Ancient Ottoman pieces are added to the fascinating repertoire mix, played by Turco-German group Sarband and members of Concerto Köln. This SACD hybrid disc has all the makings of a cult classic, especially so if it gets the radio airplay it deserves.

Verdi

Arias: Callas; Philharmonia Orchestra etc/Rescigno (EMI Classics 5577600 (1 CD + 1 DVD-V))



The opening half dozen arias in this compilation present Maria Callas in top form, recorded while her voice was still at its thrilling best in the late Fifties. This mid-price issue is one of 10 new launch titles in

the EMI Classics Legends series. The Legends concept makes smart use of archive material, pairing an audio disc by a famous artist (Karajan, Te Kanawa, Barenboim and Du Pré are among others on the list) with a DVD of extracts drawn from the label's Classic Archive series.

Beethoven

Symphonies Nos. 3, 5 & 9. Vienna PO; Berlin PO/Furtwängler (EMI Classics 5628752)



Although EMI's ambitious Great Conductors range fall short of its projected target of 60 two-disc albums by 20 titles, the final batch of six recordings pays heavy compensations in terms of quality. The 40th disc is devoted to Wilhelm Furtwängler's legendary Beethoven playing and offers two substantial performances to the conductor's discography. Beethoven's Fifth Symphony, captured live in Berlin's Staatsoper on February 7 1944, is a genuinely heroic recording, matching Furtwängler's only other recorded wartime account of the work in intensity and white-hot inspiration.

The First
Choice of the
Music
Industry

MUSICWEEK



To find out why - visit www.musicweek.com
and see why you should be subscribing



Britten
Operas: I. Albert Herring; Owen Wingrave; Billy Budd; Peter Grimes. Various soloists and orchestras/ Britten (Decca 475 6020 (10 CD))



Universal's aggressive catalogue exploitation continues to deliver impressive bargains to the benefit of the classical market. This eight-disc box offers the first budget deal on Britten's recordings for Decca of his

operas, with a very smart repertoire mix.

Amy Beach
Songs: Keltor, Bringerud (Naxos 8559191)



Katherine Keltor's voice lacks some of the light and shade required to get the best out of these songs by Amy Beach, one of the first US women composers to be taken seriously by the male-dominated musical

ALBUM OF THE WEEK

Various

Kathleen Ferrier Edition

Including works by J.S. Bach, Brahms, Gluck, Handel, Mahler, Rühbra, Schubert, Ferrier (Decca 475 6060 (10 CD))

It is 12 years since Decca's Ferrier edition rolled out at mid-price, since when most of the titles have slipped from the shelves. The set's reappearance at budget price rides on the back of big sales generated by last autumn's Kathleen Ferrier – A Tribute, and coincides with the issue of a Decca DVD and CD set (An Ordinary Diva), complete with a BBC documentary on the great Lancastrian singer who died 50 years ago last October.

establishment. Even so, this important budget release is likely to be snapped up by collectors in search of unusual repertoire.

Martin/Messaen

Mass For Double Choir; Songs Of Ariel/Cinq Rechants, etc. RIAS-Kammerchor/Reuss (Harmonia Mundi HMC 901834)



Virtuoso a cappella choral works, some of the toughest in the repertoire, are performed

on this outstanding Harmonia Mundi release by the RIAS-Kammerchor under Daniel Reuss, making his recording debut as the choir's director. The German ensemble's professional singers are more than up to the considerable demands of Messiaen's erotically charged Cinq Rechants.

Gubaidulina

The Canticle Of The Sun etc. Wispelwey, Collegium Vocale Gent/ Reuss (Channel Classics CCS SA 20904 (SACD))



Dutch cellist Pieter Wispelwey has stepped into the super league of modern

cellists in the past two seasons with critically-acclaimed residencies at New York's Lincoln Center and Amsterdam's Concertgebouw. His all-round versatility and profound musicianship take centre stage in this SACD release from Channel Classics. Sofia Gubaidulina's blend of cello concerto and choral symphony, The Canticle Of The Sun, completed in 1997, receives a performance here that emphasises the visionary fervour of the composer's work.

Purcell

King Arthur, Gens, Harvey etc. Le Concert Spirituel/Niquet (Glossa GCD 921608)



Hervé Niquet draws the connecting line that links Purcell's music with the French courtly divertissement, encouraging him to beef up the instrumental group and generally highlight the work's baroque excesses. This key UK release from Spanish indie Glossa is backed by an ad in the August edition of *Gramophone*.

Dvorak

Concertos, Serenades, Requiem & Slavonic Dances. Various artists, orchestras, conductors (Warner Classics 2564 61528-2 (6CD))



To mark the centenary of Dvorak's death, Warner Classics has put together three multi-disc boxes compiled largely from its recordings conducted by Nikolaus Harnoncourt and Kurt Masur. The box devoted to the Czech composer's concertos and other works adds up to a five-star buy, especially so given its mid-price tag.

Chinese tenor Yu Qiang Dai releases his first CD on EMI Classics to coincide with his debut at the Royal Opera House in July as Cavaradossi in *Tosca*. This disc features popular and well-loved repertoire including 'Nessun dorma', 'La donna è mobile' and 'Che gelida manina'.

yu qiang dai
Opera Arias

New Symphony Orchestra
Jose Antonio Molina

EMI
CLASSICS

Pinnacle boss Steve Mason is retiring, but his influence will be felt long into the future

Innovators will continue to inspire us

EDITORIAL
MARTIN TALBOT



Coming so soon after the news of Brian McLaughlin's retirement last month, Steve Mason's own announcement this week hints towards a changing of the guard. Just as McLaughlin shaped the retail environment we know today, Mason was the architect of a new style of independent distribution.

Among music fans, Steve Mason does not get the same profile or limelight as the names who founded labels such as Rough Trade, Mute, Beggars, One Little Indian and others, but his contribution is just as important.

As Vital founder, Peter Thompson suggests Mason brought a slick professionalism to a sector which had previously been more about enthusiasm than effectiveness. He is spot on – without Mason, independent distribution would be unrecognisable today.

Mason would be a loss to the business – were he to actually disappear from its face forever. But, just as McLaughlin is this week confirmed as the new chairman of Nordoff Robbins, Mason is intending to retain an active role at the BPI.

And, also like his HMV counterpart, I would wager that Mason will be back very soon. The music industry is in his blood and he will miss it a lot. And

the industry will be all the better for his continued contribution.

It is one year since we relaunched *Music Week*, complete with a new design, a fresh approach to in-depth news and a new website. This week, we unveil a new daily e-mail service.

The continuing acceleration of the media sector has created ever greater demands for information. This means there is more of it, firing at us all faster than ever before.

Music Week has always been about filtering out the unimportant, focusing on the key facts and delivering them to an audience which needs quick access to relevant information. We aim to take this approach with our new daily e-mail news service.

Over the past year, Musicweek.com has led the way in breaking news, as well as issuing regular updates on the playlists at key radio stations, the big records at retail every week and chart news. We will continue to do just this – and deliver it directly to your desktop.

As with all our changes, we are offering these services to suit your needs. As always, please let us know what you think of them.

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

Songs will have to improve to survive in the digital era

VIEWPOINT
ANDY MCQUEEN



Let's start at the beginning. Pop music is by definition popular. The means of delivery to its audience is unimportant – the connection with the consumer remains the vital issue.

The first pop video was released 74 years ago, in April 1930. It wasn't Elvis or The Beatles, but the first of the Looney Tunes series, which was designed to promote the vast Warner Bros music library and was followed every month by one promo after another. A year later, this relentless over-exposure was extended to include the Merrie Melodies series because, as

We appear to have lost the art of making records with tunes

every good music exec knows, once you have a winning formula, it is obligatory to squeeze it to death. Today, if the record business has an overpowering weakness it is not simply pirates and KaZaA users. It may be more to do with us having forgotten the key words of both these early trailblazers: tunes and melodies.

We appear to have lost the art of making records with tunes people want to hear and can

relate to. Look at quality of the exceptions: Eminem, Beyoncé, Norah Jones and Outkast. Try telling them that record sales are in the doldrums.

The song will become ever more crucial in the digital age. Only a truly committed fan will download album tracks. When was the last time you downloaded a B-side as a ringtone? Are they even available?

We currently have a hit in the US, which is from a gold album, which has been legally downloaded 130,000 times according to SoundScan. The total paid downloads of all of the other tracks on the album is a little under 3,000.

Maybe as the CD era draws to a close, it might force us all to take a hard look at the quality of the records we are making. The running time of a CD allowed artists to expand an album to double the length of a vinyl album and often left us with meandering, un-focused works. Perhaps 38 minutes was the optimum time artists needed to express themselves without losing their way.

Everything starts and ends with the song. That's all folk! Andy McQueen is the Chairman of The Netting Hill Music Group, which celebrates its 10th anniversary this year.

Which artists deserve an Ivor fellowship award?

The big question

Five legendary songwriters are being presented with Ivor Novello fellowships this year, joining only three people who have received such an accolade in the association's history. Which of the great songwriters would you award a fellowship to?

Daniel Moore, Acap

"It's got to be David Bowie, without a shadow of a doubt. If a songwriter can pen Heros on the one hand and Space Oddity on the other, plus all of the other amazing songs including the wonderful Kooks, then they should receive an honour of the highest order."

Dan Black, renowned lyricist

"It would be George Martin. He is always associated with The Beatles, although his career is so eclectic. From Peter Sellers and Matt Monro through to Cilla Black and right up to Elton John. Of all the people I know, he's the one who's changed the least; he's exactly the same now as when I first met him."

Bill Padley, Wise Bards UK Music songwriter and producer

"Singer. He's consistently excellent both lyrically and melodically and he always tries to break new ground. He certainly doesn't follow fashion and he's a real musician who's learnt his craft right from tramping round in

transit vans. He's written some of the best songs of the past 20 years."

Paul Curran, BMG Music Publishing

"As a songwriter's songwriter, Elvis Costello takes some bearing. There are so many years of consistency – his last record has in S&I one of the best songs he's ever written. I don't think there's anybody who has as much breadth and depth."

Nigel Grainge, MD Final Score & Wild Abandon

"From a pop music point of view, I'd give fellowships to Lieber & Stoller, Bacharach & David and Goffin & King. You have to ask yourself when was the last great song written? Some people point to Angels by Robbie Williams, but that just makes me laugh."

Charlotte Sossan, Xfm

"David Bowie for his 'fridge magnet' approach to writing and the amazing diversity of his work. *Martyn Jay* for being so 'of his time' and timeless all at once – and for his hilarious sense of humour. Thom Yorke because he's a poet and can make 'Yesterday' I wake up sucking a lemon-sour haunting and beautiful and never silly."

Peter McCamley, Windswept Music

"Albert Hammond stands out for me – one of the only British songwriters to span five decades of major success, from Sixties pop to classics of today (Josh Groban). He's hit lists seems endless – he is a truly gifted writer."

Depeche Mode's **Andy Fletcher** has launched a new label called **Toast Hawaii** and is currently preparing for the release of the album from his debut project, **Client**

Quickfire

After 25 years with Depeche Mode, why are you now branching out into the label side of things?
It is something I have been thinking about doing for quite a while, for about the past 10 years. The timing was right to do it now - Depeche Mode are between albums, so I can give it my full attention.

Depeche Mode have been closely linked to the rise of Mute Records, dating back to when you were first signed in 1981. Has Mute been the inspiration for you to start your own label?

Very much so. I am working with Mute on the label, but one thing I have learnt from Daniel Miller is the partnership with the artist. When Depeche Mode signed to Mute we managed ourselves, had no contract and had a 50/50 partnership sharing the costs and the profits. Either side could pull out. Client [pictured] is signed on a similar 50/50 deal.

Does that mean it is easier to keep down the costs of starting a label?
Client's album has been recorded for £15,000, which covers everything from recording and mixing to artwork. It sounds great recorded at home, so there was no need to hire an expensive studio. How can you justify spending £500,000 on a band's first album when you have no clear indication of how many it will sell? Toast Hawaii is about using technology to keep costs down, but with high-quality music. The money saved means that a band will



have to make less money before they are in profit.

Given all the doom and gloom in the music industry, isn't it a risky time to be launching a label?
I realise that CD copying and downloading is inevitable, but if this happens to you at least it gives you a signal that you are becoming popular. What made you sign Client as your first project? How did you hear about them?

I first got to know Sarah [Blackwood, formerly of Dubstar] and Kate [Holmes, when their previous band Technique supported Depeche Mode on some of our festival dates in Europe] on the Fletcher tour. When they formed Client, they played me some of their demos which I thought were interesting. I thought I had something. It had a bit of an edge so I had to make a decision about whether I was going to like it.
What is it you like about them?

One thing I like is that Sarah and Kate do everything themselves. They write songs, make records, D.I. mix, play live and design their own merchandise. They also run a club night at Netting Hill Arts club called Being Boiled, which I have DJed at a few times. **Where did the name for the label come from?**

It is named after a favourite Depeche Mode toasted sandwich from the early years. **If Toast Hawaii develops, do you see yourself stepping back from Depeche Mode?**

No at all. We are already thinking about the next album and have started to get a few song ideas together already. Client's debut album *Client* will be released on September 20 through Toast Hawaii, preceded by the single *Redio* on September 6. Client's next Being Boiled club night is on July 13 at London's Netting Hill Arts Centre.

Letters

Pixies exclusive works well for all

From *Stew Wilbon, Beggars Labels Catalogue*

I was interested to read the last paragraph of your editorial this week: 'The success of the Pixies track, Bam Thwok, begs another question: how many more units would it have sold if it had been available on a piece of plastic with a hole in the middle of it?'

While it is a fair comment, it also ignores the advantages to the band.

How many record companies would sign a deal for one track - no B-side, no bonus tracks for extra female, no video, no future product commitment - and sell it for 79p? How many record companies would actually make money and also make money for the band under such circumstances?

For me, this represents a hugely exciting opportunity: record a 'single', brand new track, and sell it directly to your fans and actually earn money rather than have any royalties written off against 'promotion'. And you don't need

months of set-up; it brings a degree of excitement and spontaneity back into the business.

Working in sync with a record company, the blueprint could be even more effective. Split the download profits, pre-arrange a CD run for press and radio promotional use and you don't have to offer crazy free goods deals to retail on singles that are dead in the water one week after release. Then release the album proper, the physical product with full packaging, to retail (before releasing it for download).

I could go on, but I see this situation as the most positive thing to have happened for the 'single' (especially for non-pop acts) and, with the wider exposure, it could greatly benefit the promotion of albums.

via e-mail

CD giveaways are devaluing music

From *Clive Sheehy, subscriber*
Alongside the collapse of so many record labels and the 'downsizing' of the majors, we witness the weekly free giveaway of millions of CDs given by national newspapers. Can this be simply coincidence?

At a time when the industry is struggling with preventing free downloading and trying to make a case for the future of the industry, a substantial element is undermining this effort. I assume that those involved are seeking a short-term profit with no thought for the inevitable consequences.

This week I purchased a copy of *The Independent* complete with a free CD featuring artists whose only connection is that they are all dead and unable to refuse permission.

The quality was abysmal, sounding as if it were played through an old sock, there were no liner notes or details of further catalogue and the cheap cardboard container featured the logo 'Respect The Value Of Music'. Huh?

There is a place for limited quantities of free or sampler records when available to a selected audience as trailers for catalogues or even specific acts, but this random looking of our heritage is sounding ominously close to a death knell.

Following a career covering 40 years of working with some of the greatest (and a few of the worst) recording artists, I am both dismayed and saddened by the emergence of such a 'spiv' mentality. *MILITARY, WAG SUSSER*
mark.larkin@musicweek.com

DOOLEY'S DIARY



MCPS and BPI locked in talks...

Remember where you heard it: Much ado for news this week from MCPS and BPI who were working through Friday afternoon to formalise a deal on their ongoing DVD rate dispute, ahead of the MPA and BPI AGMs tomorrow (Tuesday) and Wednesday respectively. Don't expect the talks going to end there though - there is still the small matter of continuing discussions on the joint online licence... EMI managing director Terry Felgate certainly caught the eye at last week's Glasto, spotted by national television queuing to brush his teeth in a rather fetching Wee Willie Winkie outfit. Fear not, however, Mr Felgate was not modeling his style after the boss's lads' fashion for his mates. Incidentally, what is it with the outbreak of MBs' beard at Brook Green? We know Mr Wozencroft is a pretty inspirational character, but both the Foxglove and Parlophone counterparts Miles Leonard are busy mimicking the boss's lads' fashion for his mates. We know that business is tough for us all, but surely they can afford razors... Who could it be? name the senior executive who found himself locked in a toilet outside at the Dorchester Hotel for half an hour last Thursday. Apparently, the poor mite couldn't even text anyone for help because of the lack of reception... The

nations MPs will be keeping July 12 free for a special **Rock The Boat party** which is being staged by the BPI as a kind of end-of-term bash for their biggest mates in the House. Another big event of the next month or two is the launch of **Virgin's** new-look store at the Tower Records site in Piccadilly Circus, currently pencilled in for August. Virgin exec Mike Imran has overseen the project - and rather splendid it looks, too. But Imran won't be anything more than to admire his handywork, since he is leaving on July 17 to return to his native Australia... Talking of Virgin, expect its digital service to debut in the US in early September, with a UK roll-out not long after... In lam, HMV was last week being notably cryptic about its online music plans, saying only in its financial results that it expects to 'further exploit this recent channel' sometime this financial year... As **T-Mobile** launched its new Ear Phones service, the lads had certainly done a decent job of creating the newly-rebranded Gainsborough Studios T-Mobile international chief marketing officer Nikesha Arora also welcomed the sound of someone's mobile chirping in the middle of his presentation: 'That's more revenue for us', he beamed. He was careful not to rebuke anyone from Apple, insisting that the service does not compete with iTunes and its sister iPod. 'This is complimentary', he suggested. 'The two services can co-exist for a long time to come'... As if to prove what we have always known, Mintel has produced research showing the singles chart is ruled by teenage girls. Some 74% of 12- to 16-year-old girls regularly buy CD singles, compared to just 52% of boys in the same age group. In the CD album market, the gap is less noted, with 83% of boys buying regularly compared to 90% of girls. So now we know... Dooley wishes all the best to **Hassan Choudhury**, last week departing the good ship Warner after 18 years...



Veteran manager Tony Smith was given a surprise presentation to mark 20 years of looking after Genesis and the solo projects that sprung from the band. After Phil Collins' farewell tour concert at Wembley Arena, Smith was presented with artwork featuring every release by Collins, Mike Rutherford and Tony Banks. Pictured, left to right, are guitarist Daryl Stuermer,

drummer Chester Thompson, Smith, Collins, Banks and Rutherford in front of the artwork. Collins is currently enjoying success in the album charts with his Platinum Collection on Virgin Records, which made its way into the Top Five thanks to Father's Day gift-buying and was yesterday (Sunday) on course to remain a Top 40 fixture.

Classified

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

Rates per single column cm
Jobs & Courses: £40 (min. 4cm 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 (space
permitting). Cancellation deadline: 10am
(Wednesday prior to publication for series
bookings; 17 days prior to publication).

JOBS AND COURSES

Just the place to get noticed!

With unrivalled experience in staging the most memorable events The NEC Group is the UK's number one venue management company. Its venues are where the action is, and its staff help make the greatest events come to life.

Arenas Account Manager

£25-£28k dependent on experience, plus bonus and benefits

Central Birmingham

Job Ref: EV07B

The NEC Group manages two premier arenas in Birmingham that successfully deliver a diverse programme of concerts, entertainment and world class sporting events. An exciting opportunity exists in this fast moving environment for an Account Manager to sell and market the venues to event promoters and develop new business opportunities.

You will be self-motivated, computer literate, enthusiastic, and an excellent communicator and team player, with knowledge and a minimum of three years' experience of working within the live entertainment industry. A commitment to high standards of customer service is essential along with experience of managing budgets and achieving sales targets.

If you are interested, please email your CV and covering letter to: Zarenas@necgroup.co.uk or post to Brenda Simey, Gallery Offices, The NIA, King Edwards Road, Birmingham B1 2AA.

Closing date: 16 July 2004.

www.necgroup.co.uk

A company committed to equal opportunities.

the nec arena
birmingham

the nia
birmingham

You are the
experience



NATIONAL ACCOUNTS SALES MANAGER

Independent Record and DVD company is looking for a national accounts sales manager.

The person we are looking for should have established contacts at major British retailers i.e HMV, Virgin and should also be able to build relationships with non-traditional outlets.

We are offering a remuneration package dependent on experience plus a substantial bonus package based on results.

Please apply, in the first instance, in writing to:

PO Box 9214, London W9 2BR.

HEAD FOR SUCCESS

www.musicweek.com/jobs

www.handle.co.uk

020 7569 9999

finance@handle.co.uk

FINANCE DIVISION

handle

FINANCIAL CONTROLLER (PART TIME) £45K

As part of the management team for this successful label your responsibilities will cover all things financial. Working closely with the MD you will need extensive music industry experience. (2-3 days a week) Ref: MW7706

FINANCE MANAGER £40K

Hands on Accountant with minimum of 3 years label experience and extensive knowledge of royalties and record distribution to take on this challenging new role within leading and fast growing indie. Ref: MW7778

MANAGEMENT ACCOUNTANT £35K

Diverse and progressive role within leading music merchandising company for an ambitious accountant with experience within the merchandising field. Ref: MW7811

FINANCE ASSISTANT £20K

Excellent opportunity for graduate with strong academics and a grounding in finance to take on this fast track role with major music company. Media accounts exposure an advantage. Ref: MW7780

ROYALTIES ADMINISTRATOR £19K

Experienced Artist Royalties Administrator required for this all encompassing royalties role. Label experience essential. Ref: MW7441

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY



BA(HONS) DEGREE COURSE MUSIC BUSINESS

2 YEARS

VALIDATED BY MIDDLESEX UNIVERSITY

- MODULES INCLUDE:
- BUSINESS & ARTIST MANAGEMENT
 - MUSIC PUBLISHING
 - MUSIC MARKETING AND MEDIA
 - LAW AND CONTRACTS

WWW.ACM.AC.UK 01483 500 800



THE ACADEMY OF CONTEMPORARY MUSIC
EUROPE'S LEADING SCHOOL FOR
ROCK AND POP MUSICIANS

ENQUIRIES @ACM.AC.UK
ACM ROYALDO BUILDINGS BRIDGE STREET
GUILDFORD SURREY UK GU1 4SE

AC&C MUSIC ADMINISTRATOR

ASC Black, publisher of highly acclaimed and award winning music books for children and schools, seeks a lively and enthusiastic administrator to join our small editorial team based in Soho. This demanding and varied role includes:

- copyright clearance
- including MCPS/PRS applications and registration
- managing the flow of our reprints
- administering our INSET (in-service Training for Teachers) scheme
- licencing our musicals
- general admin duties

The successful candidate will have strong organisational abilities and, preferably, some experience of working in the music business. Knowledge of Word essential; Filemaker Pro an advantage.

Please apply in writing or by email, with CV and current salary details to: Sheena Roberts, ASC Black, Alderman House, 37 Soho Square, London W1D 3QZ. Email: sroberts@acblack.com

www.musicweek.com/jobs

Club Charts 10.07.04

The Upfront Club Top 40

| Rank | Artist | Title | Label |
|------|-----------------------------------|--------------------------------------------|---------|
| 1 | LOU REED | SATELITE OF LOVE | Capitol |
| 2 | STELLAR PROJECT FEAT. BRANDI EMMA | GET UP STAND UP | Capitol |
| 3 | SHAPE SHIFTERS | LOUSY THING | Capitol |
| 4 | BASEMENT JAXX | GOOD LUCK | Capitol |
| 5 | GEORGE MICHAEL | FLAMESS (GO TO THE CITY) | Capitol |
| 6 | KATYPHONE | FREEFALLING | Capitol |
| 7 | FIFTH AVENUE | SPANISH EYES | Capitol |
| 8 | DIARRHÖE | NOSTALGIA FOR THE FUTURE | Capitol |
| 9 | ZHO | THE BARNACLE | Capitol |
| 10 | ALDOUS SICK & SOUL | THE SILENT | Capitol |
| 11 | MARRY YOU NEVER KNOW | THE SILENT | Capitol |
| 12 | SKYLAR JUNE FEAT. CHRIS TABEL | COSSINS GO DEEPER | Capitol |
| 13 | 4 STRINGS | TORN IT AROUND | Capitol |
| 14 | MINIMAL CHIC | I NEED THE KEY | Capitol |
| 15 | IRON FEAT. SUZI MADE | IN HEAVEN | Capitol |
| 16 | FERRY CORSTEN | IT'S TIME | Capitol |
| 17 | ENIGMA | SOUL BOUND | Capitol |
| 18 | NINA SIKY FEAT. JABBA MOVE | YA BODY | Capitol |
| 19 | SODA GUY FEAT. ASHLEY JUDE | AIN'T NO LOVE (AIN'T NO USE) | Capitol |
| 20 | THE FALL | OT-TOY FEAT. DANAMI ALEXANDER | Capitol |
| 21 | SCENT UP & DOWN | THE SILENT | Capitol |
| 22 | FRANZ FERDINAND | V. DUFF PUNK (TAKE ME OUT) (DUFF PUNK MIX) | Capitol |
| 23 | RIG-A-CHIE FEAT. DARLJA | 000-000 CHEE | Capitol |
| 24 | DRIVER FEAT. EBONY PSYCHO KILLER | THE SILENT | Capitol |
| 25 | AMNESIAC 3 FEAT. BAILEY MONT GO | THE SILENT | Capitol |
| 26 | SIRENS | BABY (OFF THE WILD) | Capitol |
| 27 | MANGOLIA | IT'S ALL IN VAIN | Capitol |
| 28 | DONATELLA | MOVEMENT/M WHITE GET READY... | Capitol |
| 29 | BRITNEY SPEARS | EVERYTIME | Capitol |
| 30 | NELLY FURTADO | FORÇA | Capitol |
| 31 | SUN ONE | WITH YOU | Capitol |
| 32 | ULTRABEST | THE SUN IS SHINING DOWN ON ME | Capitol |
| 33 | DIRTBABE | BETTER THAN LIFE | Capitol |
| 34 | UNION JACK | STUPIDISSO | Capitol |
| 35 | CLEAN UP | I ADORGE | Capitol |
| 36 | DEEP DISH | FLASHDANCE | Capitol |
| 37 | ALCAZAR | THIS IS THE WORLD WE LIVE IN | Capitol |
| 38 | RACHEL STEVENS | SOME GIRLS | Capitol |
| 39 | MORILLO FEAT. AUDIO BULDS | BREAK DOWN THE DOORS | Capitol |
| 40 | ZENKA ZARINA | OUZAR WANNNA FALL IN LOVE (WITH YOU) | Capitol |

TOP 10 UPFRONT CLUB BREAKERS

| Rank | Artist | Title | Label |
|------|---------------|------------------|---------|
| 1 | CARDINAL TEN | VEANS TIME | Capitol |
| 2 | ANDY CORTIZ | TELEPHONES | Capitol |
| 3 | THEE OH SEAS | TRAFER | Capitol |
| 4 | MARLEY SPANCO | IT ALL GOES AWAY | Capitol |

Hed Kandi Present
Bastian



Nina Sisy: Urban Club Chart

Lou Reed: Satellite Of Love from his new album

Lou Reed mixes in demand

by Alan Jones

With support from DJs such as Pete Tong, The Chemical Brothers, X-Press 2 and Norman Jay, the danned-up version of *Satellite Of Love* by Lou Reed captures both the upfront and commercial Pop Chart. It grows this week, the former leading – now due for commercial release on Nulite which looks set to provide Reed with his first singles chart hit since 1987 – has a comfortable 8% lead at the top of both charts, finishing just ahead of the *Stellar Project's* Get Up Stand Up on the Upfront Chart, and the Soda Clods remake of Sub Subs Aint No Love (Aint No Use) on the Commercial Pop Chart.

Reed's success on the Upfront Chart means that the two-week reign of Lala's Theme by the Shape Shifters is over – but, even though it slips to three, Lala's Theme still has more DJ's playing it than any other disc, and its support was down only 10% week-on-week. It is also still strong on the Commercial Pop Chart, where it dips 2-4.

Sweetie's *Alcazar*, who had hit with *Crying At The Discotheque* and *Sexual Guilt* in 2001/2, have the highest debuting disc on the Commercial Pop Chart with *This Is The World We Live In*, which combines lyrical and melodic elements of Land Of Confusion by Genesis with musical quirks from Diana Ross' *Upside Down*'s an apparently acceptable amalgam and lands at seven on the chart as a result, while also debuting at 37 on the Upfront Chart.

On the Upfront Chart, Nina Sisy – twin sisters Marilee and Nicole Albino – continue at number one with *Move Ya Body*, but their lead over *Usher's* Burn is slashed from 21% to a mere 6%. *Usher* may yet top the chart with the song, which is the new number one sales hit this week, although his guest appearance on the week's eighth debuting single – the remixed If I Ain't Got You by Alicia Keys – may cannibalise his support and work against him in that respect. Former chart-topper *Mario Winans* I Don't Wanna Know dips 57, with 13 weeks on the list. That's because Cassidy's *Hotel* has completed a 19-week stay on the list and is now being replaced in DJ sets by his follow-up *Get No Better*, which will likely hit the chart next week.

COMMERCIAL POP TOP 30

| Rank | Artist | Title | Label |
|------|-----------------------------------|------------------|---------|
| 1 | LOU REED | SATELITE OF LOVE | Capitol |
| 2 | STELLAR PROJECT FEAT. BRANDI EMMA | GET UP STAND UP | Capitol |
| 3 | SHAPE SHIFTERS | LOUSY THING | Capitol |

MUSICWEEK

The Official UK Charts 10.07.04

SINGLES

| 1 | Usher Burn | UK |
|----|-----------------------------------------------|---------------------|
| 2 | Girls Aloud The Show | Polystar |
| 3 | Britney Spears Everytime | Jive |
| 4 | McFly Obviously | Universal |
| 5 | Im Winans/Enya/P Diddy I Don't Wanna | Real Gone!/A&P |
| 6 | Kylie Minogue Chocolate | Parlophone |
| 7 | Outkast Roses | Arista |
| 8 | George Michael Flawless (Go To The City) | Asylum/Decca |
| 9 | Blue Bubbly | Interscope |
| 10 | O-Zone Dragosteia Din Tei | Jive |
| 11 | The Black Eyed Peas Let's Get It Started | A&M/Pygmy |
| 12 | Jay Sean feat. Rishi Rich Project Eyes on You | Jive/Universal |
| 13 | Kelis Trick Me | Vain |
| 14 | Basement Jaxx feat. Lisa Kekaula Good Luck | XL |
| 15 | Cassidy feat. R Kelly Hotel | J |
| 16 | Beverly Knight Come As You Are | Parlophone |
| 17 | The Ordinary Boys Talk Talk Talk | B Uniqe |
| 18 | Frankie Furb (If U Right Back) | At Record The World |
| 19 | Anastacia Left Outside Alone | Epic |
| 20 | Brandy feat. Kanye West Talk About Our Love | Arista |
| 21 | Eamon F**k It (I Don't Want You Back) | Jive |

ALBUMS

| 1 | Scissor Sisters Scissor Sisters | Capitol |
|----|---------------------------------------------|---------------------|
| 2 | The Streets A Grand Don't Come For Free | London/Dubby |
| 3 | Razorlight Up All Night | Virgin |
| 4 | Ikeane Hopes and Fears | Island |
| 5 | Usher Confessions | Arista |
| 6 | Joss Stone The Soul Sessions | Blackbird/Vega |
| 7 | The Jacksons The Very Best Of | Sony/WARNER TV |
| 8 | The Cure The Cure | Legend/Decca |
| 9 | The Stone Roses The Stone Roses | Shiraz |
| 10 | The Streets Original Pirate Material | London/Dubby |
| 11 | Beverly Knight Affirmation | Parlophone |
| 12 | Franz Ferdinand Franz Ferdinand | Dunoon |
| 13 | Michael Jackson Off The Wall | Epic |
| 14 | Kanye West The College Dropout | ROC-A-Fella/Def Jam |
| 15 | Lloyd Banks The Hunger For More | Interscope |
| 16 | Outkast Speakerboxxx/The Love Below | Arista |
| 17 | Marko Winans Hurt No More | Ball Bay |
| 18 | Donna Summer The Journey - The Very Best Of | Mercury |
| 19 | Britney Spears In The Zone | Jive |
| 20 | Morah Jones Feels Like Home | BRITNEY |
| 21 | Snow Patrol Final Strain | Elektra/Pygmy |

FERRY CORSTEN RIGHT OF WAY

THE NEW ALBUM OUT NOW
INCLUDES THE SINGLES 'ROCK YOUR BODY ROCK',
'PUNK' AND 'IT'S TIME'.



FERRY CORSTEN
RIGHT OF WAY

"THIS HAS THE PROPER ELECTRO STOMPERS... THE EPIC CLASSIC... AND EMOTIVE BALLADS" *MIXMAG*
FUSING 'TRADemark CRISTALLINE ELECTRONICA WITH ODDBALL PERCUSSION, FERRY CORSTEN PLUGS HIS UNCONVENTIONAL

PRE-RELEASE AIRPLAY TOP 20

| Rank | Artist | Album | Label |
|------|---------------------|-------------------|---------|
| 1 | SHAGUNTERS | LOAS THERE | Mercury |
| 2 | TRINA | NO MORE NO BODY | Mercury |
| 3 | RAYMOND YIP | | Mercury |
| 4 | CONOR SMITH | OF LOVE | Mercury |
| 5 | DAVID COPE | | Mercury |
| 6 | OUTRAGE | FEAR THE BEAST | Mercury |
| 7 | MANOJITA S. ALVIN | | Mercury |
| 8 | J.C. CORNER | ALL DAY (REISSUE) | Mercury |
| 9 | MARSHALLS | NO MORE NO BODY | Mercury |
| 10 | HEART | VERSION 2.0 | Mercury |
| 11 | RONALD GIBSON | OUR OWN BEAT | Mercury |
| 12 | 4 STRINGS | TRICK IT OUT | Mercury |
| 13 | STILL POINT | FEAR BEYOND | Mercury |
| 14 | 3 OF A KIND | FORGETS | Mercury |
| 15 | LUNA HENRI | LOAS THERE | Mercury |
| 16 | MOJO & PUBLIC ENEMY | LOAS THERE | Mercury |
| 17 | NOVA | GRASS IS ALIVE | Mercury |
| 18 | PRODIGY | GRILLS | Mercury |
| 19 | SCENT UP & DOWN | | Mercury |
| 20 | BRAND NEW LINE | OF THE FUTURE | Mercury |

These charts are available online at musicweek.com



EURO SOLUTION

The no.1 commercial club promotions company

020 8936 8200
www.music-week.co.uk

You've Got My Love

A. Chocolate Prisma Vocal Mix
B. Extended Album Mix

Out 5th July 2004

On 12" Vinyl

Bestselling fusion of english electronic-beat beats and romantic. This track has hooked collectors more across the country. The album has been hailed as the forthcoming album 'Ready'.

Chart Positions
No.1 Pop Chart
No.2 DMC Chart
No.4 DMC Mainstream Chart

www.hedkandi.com

Distributed by Piramide
Tel: 01689 8731444
www.piramide-entertainment.co.uk



HEDKANDI 2007

COOL CUTS CHART

| Rank | Artist | Album | Label |
|------|-----------------|-----------------|---------|
| 1 | ERIC PRYZDA | LOAS THERE | Mercury |
| 2 | TRINA | NO MORE NO BODY | Mercury |
| 3 | FATHLESS | WAVE | Mercury |
| 4 | FRANZ FERDINAND | SPARE PARTS | Mercury |
| 5 | NOVA | GRASS IS ALIVE | Mercury |
| 6 | MARSHALLS | NO MORE NO BODY | Mercury |
| 7 | KATY PERRY | RELEASE THE END | Mercury |
| 8 | RAYMOND YIP | LOAS THERE | Mercury |
| 9 | ROLYN PA | EVERYTHING | Mercury |
| 10 | JAYME DINE | WAVE | Mercury |
| 11 | SEAN PA | BEAT | Mercury |
| 12 | CLAYTON | NO MORE | Mercury |
| 13 | FREEDLAND | WAVE | Mercury |
| 14 | HAVANT | EVERYTHING | Mercury |
| 15 | PHILIPINE | NO MORE | Mercury |
| 16 | CON WILKINS | WORK JUST AU | Mercury |
| 17 | HELM | NO MORE | Mercury |
| 18 | WAVE | EVERYTHING | Mercury |
| 19 | WAVE | EVERYTHING | Mercury |
| 20 | WAVE | EVERYTHING | Mercury |

URBAN TOP 30

| Rank | Artist | Album | Label |
|------|--------|-------|---------|
| 1 | HENRI | FEEL | Mercury |
| 2 | DAVID | COPE | Mercury |
| 3 | DAVID | COPE | Mercury |
| 4 | DAVID | COPE | Mercury |
| 5 | DAVID | COPE | Mercury |
| 6 | DAVID | COPE | Mercury |
| 7 | DAVID | COPE | Mercury |
| 8 | DAVID | COPE | Mercury |
| 9 | DAVID | COPE | Mercury |
| 10 | DAVID | COPE | Mercury |
| 11 | DAVID | COPE | Mercury |
| 12 | DAVID | COPE | Mercury |
| 13 | DAVID | COPE | Mercury |
| 14 | DAVID | COPE | Mercury |
| 15 | DAVID | COPE | Mercury |
| 16 | DAVID | COPE | Mercury |
| 17 | DAVID | COPE | Mercury |
| 18 | DAVID | COPE | Mercury |
| 19 | DAVID | COPE | Mercury |
| 20 | DAVID | COPE | Mercury |
| 21 | DAVID | COPE | Mercury |
| 22 | DAVID | COPE | Mercury |
| 23 | DAVID | COPE | Mercury |
| 24 | DAVID | COPE | Mercury |
| 25 | DAVID | COPE | Mercury |
| 26 | DAVID | COPE | Mercury |
| 27 | DAVID | COPE | Mercury |
| 28 | DAVID | COPE | Mercury |
| 29 | DAVID | COPE | Mercury |
| 30 | DAVID | COPE | Mercury |

Balearic Power



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

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

Classified

Contact: Maria Edwards, Music Week
Classified Sales, CMP Information,
8th Floor, Ludgate House,
215 Blackfriars Road, London SE1 9UR
T: 020 7921 8375
F: 020 7921 8372
E: maria@musicweek.com

Rates per single column cm
Jobs & Courses: £40 (min. 4cm x 2 cols)
Business to Business: £22 (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 12am for
publication the following Monday (space
permitting). Classified deadline: 10am
Wednesday prior to publication (for series
bookings: 17 days prior to publication).

BUSINESS TO BUSINESS

SERVICES

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

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

For further information contact
Kabir Malik or Carla Prashad
kmalik@ascentmedia.co.uk
carla.prashad@ascentmedia.co.uk
Tel: +44 (0) 20 7208 3200



WANTED

NATALIE JAY



**REQUIRES
MANAGER**
to negotiate and
secure
record and
publishing
contracts

For more info go to
www.nataliejay.net

DISTRIBUTION

ROLLED GOLD INTERNATIONAL

(Good to be back in our normal spot)

**BIG enough to COPE
SMALL enough to CARE**

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

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

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

Experienced Producer/Engineer/Musician
available at C21's fully equipped studio in
Britannia Row, London N1 - £30 ph basic rate.
Spacious, air-con, live area with separate vocal room.
2"24 track, ProTools.
Special deals Solo singers/Live Bands
especially welcome! If you wish to record
amazing quality music, **CALL NOW!!**
07931 575 759 or e-mail: bizzyhedz@ukgateway.net

CASH PAID

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

Music Royalties Ltd

Royalty analysis,
processing and
auditing for the
music industry.

Contact David Rayment on
020 8569 3936 or
david@musicroyalties.co.uk



YES! YOU CAN SING!

Yes! You Can Sing!

Do you want to learn to sing to your full potential or
discover your 'own unique' voice?
20 years experience recording, touring and performing.

Gena Dry 020 7700 6379 www.yesyoucansing.com/advanced.asp



REALISE YOUR STAR POTENTIAL

**JOBS ACROSS THE INDUSTRY THAT
COULD WELL BE PERFECT FOR YOU**
www.musicweek.com/jobs

Classified

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

Rates (per single column cm)
Jobs & Courses: £40 (min. 4cm x 2 cols)
Business to Business: £23 (min. 4cm x 1 col)
Notice Board: £18 (min. 4cm x 1 col)
Spot colour: add 20%
Full colour: add 20%
All rates subject to standard VAT

The latest jobs are also available online
every Friday at www.musicweek.com
Booking deadline: Thursday 10am for
publication the following Monday (space
permitting). Cancellation deadline: 30am
Wednesday prior to publication (for series
bookings: 17 days prior to publication)

BUSINESS TO BUSINESS



cd dvd vinyl + games

displays

+ storage

www.reddisplays.com

The No.1 for store fittings - displays - storage - counters - browsers - chart - best sellers - gondolas - slotwall - shelves
t: 01733 239001 f: 01733 239002 e: info@reddisplays.com

look no further

WANTED

Specialist

in Replacement Cases & Packaging items

- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUNED
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc



Sounds (Wholesale) Limited

Best prices given. Next day delivery (in most cases)
Phone for samples and full stock list
Phone: 01283 566823 Fax: 01283 568631
Unit 2, Park Street, Burton On Trent,
Staffs. DE14 3SE
E-mail: matpriet@aol.com
Web: www.soundswholesaleltd.co.uk

DISTRIBUTION

1000 CDs with Booklet + Inlay £.6000
High Quality CD-R copies from 75p
Real Time Cassette Copying
CD/CD-ROM Mastering £65ph
Enhanced CDs, CD-audio, CD-ROM
Copy Masters, Compilation, Editing
Scrapbooks, disc hitting
Over 35 years experience
Graphic design, colour print
Large and small run applications
Excellent quality and presentation

RPM
Repeat Performance
Multimedia
& Grand Union Centre
West Row
London W10 5AS
Tel: 020 8966 7222
Visit us at
www.repeat-performance.co.uk

Specialist prices!

PACKAGING

POSTING RECORDS?
LP Mailing Envelopes • Single Mailing Envelopes
Postal Tubes • CD Mailers • DVD Mailers

CD mailers 7" and 12" mailers DVD mailers

WILTON OF LONDON
ESTABLISHED 25 YEARS
TEL: 020 8341 7070 FAX: 020 8341 1176

CD DUPLICATION As a Supplier to the Music Industry Professional service with competitive prices

www.mediabits.co.uk

020 7385 2299

CD > interactive > DVD > encoding > authoring >
VIDEO > duplication > editing > DUBBING

TC VIDEO
Ever been courtly video

www.tcvideo.co.uk Tel: 020 8904 6271

Gold Book 17/DVD & CD Plant Directory 2004



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

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

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

Datafile

Britain's most comprehensive charts service

Week 27

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

KEY RELEASES

ALBUMS

TIPS WEEK

The Ordinary Boys Over The Counter Culture (B Unique); The Open The Silent Hours (Polydor); McFly Room On The Third Floor (Island);

JULY 12

Dogs Die In Hot Cars Please Describe Yourself (V2); The Earlies Those Were The Earlies (WEA); Eva Cassidy Wonderful World (Hot); Shyftie Diamond In The Dirt (Polydor); Shonagh Daily Look Inside (Concept);

JULY 19

The Hives Tyrannosaurus Hives (Polydor); Shaznay Lewis Open (London); Modest Mouse Good News For People Who Love Bad News (Sony); The Loose Cannons Make The Face (Island); Grand Drive The Lights In This Town... Gravitly;

JULY 26

Red Hot Chili Peppers Live At Hyde Park (Warner Bros); Erin Rocha Paper Wings (Liberty);

SINGLES

TIPS WEEK

Ian Van Dahl Believe (NuLife); Shaznay Lewis Never Fall Like This Before (London); The Hives Walk Like Talk (Polydor); Will Young Friday's Child (BMG); Damien Rice Cannonball (4th Floor); Nina Sky Move Ya Body (Next Plateau/Universal);

JULY 12

Jamella See It In A Boy's Eyes (Parlophone); Merrissey The First Of The Gang To Die (Attack); Snow Patrol Splitting Games (Fiction/Polydor); Shaz Stevens Some Girls (19/Polydor); Shapeshifters Iola's Theme (Positiva); Marillion Don't Hurt Yourself (Intact);

JULY 19

The Cure The End Of The World (1 Anagram/El); Marques Houston Pop That Booty (EastWest); Katie Melua Crawling Up A Hill (Dramatico); The Streets Dry Your Eyes (Locked Groove/19); Low Red Satellite Of Love (NuLife); Ana Johnson We Are (Epic);

BEST MUSIC WEBSITE ONLINE

Musiconline.com lists extended key releases for the next eight weeks

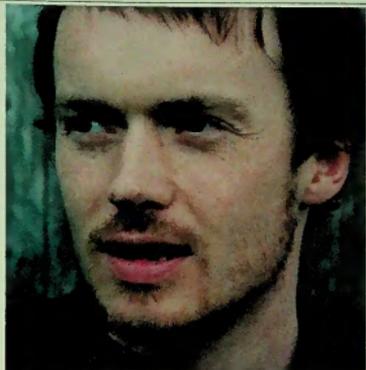
The Market

HMV sale boosts slow market

Alan Jones

While singles sales rallied a little to top the 600,000 mark for the first time in four weeks, album sales surged ahead last week, increasing week-on-week by 25.8% to 2,957,990, their highest level for 12 weeks and their fifth highest level of the year. Even so, the total is 2.1% down on the 3,021,074 albums sold in the same week last year, when the market also increased rapidly. It is no coincidence that this is so – the beginning of July also marks the beginning of the summer sale season, with both HMV and MVM in particular marking down large numbers of albums.

The HMV sale started on Thursday, and had an immediate galvanising effect on the market. Up to then, sales for the week were up just 4%. The albums which most benefited in chart terms from having their prices slashed at HMV are The Stone Roses self-titled 1989 debut (£3.99), The Streets' 2002 debut Original Pirate Material (£3.99) and Moby Jackson's Off The Wall (remastered, expanded edition, £2.99). The Stone Roses and Streets albums re-enter the chart at nine and ten respectively, their highest ever chart positions, while Off The Wall returns at 18, its highest placing for 24 years. Also doing well, Zero's current album When It Falls reaches a 14-



Damien Rice: Debut album sustains sales success despite poor chart performance

week high as it jumps 96-24 thanks to a combination of TV promotion by their record company and a £5 price tag in HMV.

Although not the subject of a major price reduction, Usher's Confessions also deserves a mention. With Burn becoming the second straight number one single from it, the album enjoyed a 28.6% increase in sales week-on-week despite slipping 4-6. In the Top 20 every week since it was released, it sold 36,271 copies last week to lift its total (637,494) above that of Usher's last album, and previous biggest seller, 9701. The 2001 release has so far sold 509,173 copies. Although Confessions has done pretty well here, its sales are massively

overshadowed by its success in America, where it has so far sold 4,455,510 copies.

Meanwhile, Damien Rice's O sold more copies last week (13,920) than in any previous week, and dashes 48-23 to equal its previous highest chart position, achieved 36 weeks ago. The Dubliner's disc is responding to exposure for the upcoming re-release of his Cannonball single, which leaps 16-7 on the airplay chart. O was released almost exactly two years ago but did not chart until last July. It has so far sold 314,987 copies – not bad for an album that has never made the Top 20. It has done very well in America too, selling 275,747 copies there despite peaking at number 169.

FAST CHART

SINGLES

NUMBER ONE

USHER BURN LaFace
Usher's third number one completes a trio of consecutive one word titles at the top, along with Everytime and Obviously. It is only the third such trio in chart history. One-word titles are a fairly modern phenomenon – only one of the first 50 number ones had a one-word title, compared with 18 of the last 50.

ARTIST ALBUMS

NUMBER ONE

SCISSOR SISTERS SCISSOR SISTERS
The chart's most consistent performer of late, the Scissor Sisters' debut album finally makes it to the top at the 22nd attempt. It has sold more than 20,000 copies for each of the last 12 weeks on its way to an overall sale of 478,090.

COMPILATIONS

NUMBER ONE

ESSENTIAL R&B – THE VERY BEST OF R&B SUMMER 2004 BMG TV Projects
A 15% increase in sales carries Essential R&B to the top of the chart a week after it debuted at two. The BMG release actually includes a wide variety of styles, with artists including 50 Cent, Britney Spears, Pnau's MC, Natasha Bedingfield, Dizzee Rascal, Alicia Keys, Eamon, the Streets and R. Kelly.

SCOTTISH SINGLES

NUMBER ONE

GIRLS ALoud THE SHOW
R&B does not fare as well in Scotland as in the rest of the UK, so Usher's new single has to settle for a number four debut there, while Girls Aloud register their second Scottish number one by the smallest of margins, with The Show selling just 112 copies more than runner-up Everytime by Britney Spears.

TV AIRPLAY

NUMBER ONE

USHER BURN Avista
Trick Me by Kellys makes it to the top on the radio airplay chart this week but steps down after six weeks atop the TV airplay chart. Usher's Burn takes over after receiving 519 plays on the 18 monitored stations, 39 more than Kels.

MARKET INDICATORS

SINGLES

Sales versus last week: +12.2%
Year to date versus last year: -9.8%

| Market shares | | |
|---------------|-------|-------|
| BMG | 30.1% | 19.6% |
| UNIS-LSLAND | 11.4% | 10.5% |
| VIRGIN | 11.4% | 11.4% |
| POLYDOR | 11.1% | 10.3% |
| SONY | 6.7% | 6.7% |

ALBUMS

Sales versus last week: +33.7%
Year to date versus last year: +0.8%

| Market shares | | |
|---------------|-------|-------|
| BMG | 26.8% | 26.8% |
| EMI VIRGIN | 19.5% | 18.4% |
| M&S | 18.4% | 18.4% |
| UNIVERSAL TV | 12.3% | 12.3% |
| WSM | 8.1% | 8.1% |

COMPILATIONS

Sales versus last week: +2.5%
Year to date versus last year: -9.5%

| Market shares | | |
|---------------|-------|-------|
| BMG | 26.8% | 27.2% |
| POLYDOR | 11.7% | 11.7% |
| ISLAND | 11.7% | 11.7% |
| VIRGIN | 8.8% | 8.8% |
| PARLOPHONE | 8.7% | 8.7% |

THE BIG NUMBER: 2876

Percentage increase in sales of Off The Wall between Wednesday/Thursday, when the HMV sale started.

RADIO AIRPLAY

| Market shares | | |
|---------------|-------|-------|
| BMG | 27.2% | 27.2% |
| POLYDOR | 11.7% | 11.7% |
| ISLAND | 11.7% | 11.7% |
| VIRGIN | 8.8% | 8.8% |
| PARLOPHONE | 8.7% | 8.7% |

UK SHARE

| Origin of singles sales | | |
|-------------------------|-------|-------|
| (Top 75): UK | 54.7% | 54.7% |
| US/65+ Other | 9.3% | 9.3% |
| Origin of albums sales | | |
| (Top 75): UK | 54.7% | 54.7% |
| US: 41.3% Other: 4.0% | | |

www.musicweek.com

TV Airplay Chart

| Rank | Artist | Label | Wk |
|------|--------------------------------------------|----------------------|-----|
| 1 | USHER BURN | | 539 |
| 2 | KELIS TRICK ME | VIRGIN | 480 |
| 3 | D-12 HOW COME | | 436 |
| 4 | OUTKAST ROSES | ARISTA | 474 |
| 5 | BLACK EYED PEAS LET'S GET IT STARTED | ADMARQUEE | 394 |
| 6 | GIRLS ALoud THE SHOW | POLYGRAM | 378 |
| 7 | BRITNEY SPEARS EVERYTIME | JIVE | 373 |
| 8 | THE STREETS DRY YOUR EYES | LOKED DISCO | 368 |
| 9 | M WYNANS/ENYA/P DIDDY I DON'T WANNA KNOW | DAD DISCO/BLAN | 309 |
| 10 | JAMELIA SEE IT IN A BOY'S EYES | PARLOPHONE | 289 |
| 11 | KYLIE MINOGUE CHOCOLATE | PARLOPHONE | 271 |
| 12 | SHAPESHIFTERS LOLA'S THEME | POLYSTAR | 267 |
| 13 | THE HIVES WALK IDIOT WALK | POLYGRAM | 248 |
| 14 | GEORGE MICHAEL FLAWLESS (GO TO THE CITY) | ADMARQUEE | 245 |
| 15 | ASH STARCROSSED | INFERNOUS | 244 |
| 16 | SCISSOR SISTERS LAURA | POLYGRAM | 241 |
| 17 | WILL YOUNG FRIENDS' CHILD | EMG | 228 |
| 18 | ANASTACIA LEFT OUTSIDE ALONE | EMG | 225 |
| 19 | MCFLY OBVIOUSLY | ISLAND | 222 |
| 20 | BLUE BUBBLIN' | INNOVAC | 221 |
| 21 | MAROON 5 THIS LOVE | OCTONE/SWEET | 220 |
| 22 | BUSTED THUNDERBIRDS ARE GO! | UNIVERSAL/ISLAND | 220 |
| 23 | JAY SEAN EYES ON YOU | REPUBLIC/RS | 210 |
| 24 | K-J HOWN TIPSYS | ARISTA | 208 |
| 25 | CASSIDY FEAT. R.KELLY HOTEL | J | 207 |
| 26 | CHRISTINA MILIAN DIP IT LOW | DEF JAM/UMBERY | 199 |
| 27 | BRANDY FEAT. KAYNE WEST TALK ABOUT LOVE | ATLANTIC/CASTLE WEST | 203 |
| 28 | THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES | SOBEY | 191 |
| 29 | RACHEL STEVENS SOME GIRLS | POLYGRAM | 190 |
| 30 | OZONE DRAGOSTEA DIN TEI | JIVE | 184 |
| 31 | KEANE EVERYBODY'S CHANGING | ISLAND | 177 |
| 32 | THE RASMUS IN THE SHADOWS | UNIVERSAL | 170 |
| 33 | BEVERLY KNIGHT COME AS YOU ARE | PARADESIGN | 170 |
| 34 | FRANCEE FURB (F U RIGHT BACK) | ALL AROUND THE WORLD | 169 |
| 35 | RAZORLIGHT GOLDEN TOUCH | VERTIGO | 168 |
| 36 | BLINK 182 DOWN | ISLAND | 161 |
| 37 | NINA SKY MOVE YA BODY | EMERALD | 154 |
| 38 | SNOW PATROL SPITTING GAMES | REPUBLIC | 153 |
| 39 | EAMON F**K IT (I DON'T WANT YOU BACK) | JIVE | 153 |
| 40 | THE KILLERS MR. BRIGHTSIDE | LOKED DISCO | 143 |



3. D-12's upcoming single How Come rocks 124-3, and threatens to match the number one peak posted by last single My Brand. How Come earned support from 11 of the 18 stations monitored for the chart last week, and received its second highest tally of plays (70) from Kerrang!, a station associated with rock bands. Also helping D12's cause, *KISS TV* (72 plays). The Box (64) and Smash Hit#1 (58). Radio support for free track has not really materialised yet, and it actually sits 78-2 on the radio chart.



3. Kylie Minogue's releases are usually seized on with great enthusiasm by radio, however, *Chocolate* is only ranked 34 on radio airplay but is a kisser to it, and it moves 14-11 on the TV airplay chart. *Trick Me* walks with a total of 271 plays, with the largest contributions coming from *Smash Hits* (45 plays), *TMF* (42), *The Box* (35), *The Hits* (33), and *Q TV* (33).

Usher knocks Kelis off the number one spot, while D-12 steam in from nowhere but debut at three.

MTV MOST PLAYED

| Rank | Artist | Label |
|------|--------------------------------|------------|
| 1 | KELIS TRICK ME | VIRGIN |
| 2 | SCISSOR SISTERS LAURA | REPUBLIC |
| 3 | OUTKAST ROSES | EMG |
| 4 | KEANE EVERYBODY'S CHANGING | ISLAND |
| 5 | BLASTIE BOYS CH-CHECK IT OUT | CAPITOL |
| 6 | USHER BURN | ARISTA |
| 7 | THE HIVES WALK IDIOT WALK | POLYGRAM |
| 8 | RAZORLIGHT GOLDEN TOUCH | VERTIGO |
| 9 | JAMELIA SEE IT IN A BOY'S EYES | PARLOPHONE |
| 10 | FATHEAD MASS DESTRUCTION | CHRYSLER |

THE BOX MOST PLAYED

| Rank | Artist | Label |
|------|--------------------------------------|------------------------|
| 1 | D-12 HOW COME | ADMARQUEE |
| 2 | GIRLS ALoud THE SHOW | POLYGRAM |
| 3 | M WYNANS/ENYA/P DIDDY I DON'T WANNA | DAD DISCO/BLAN |
| 4 | KELIS TRICK ME | VIRGIN |
| 5 | USHER BURN | ARISTA |
| 6 | ANGEL CITY/LARA MCELLAN TOUCH ME | DATA/MINISTRY OF SOUND |
| 7 | BRITNEY SPEARS EVERYTIME | JIVE |
| 7 | MCFLY OBVIOUSLY | ISLAND |
| 9 | THE STREETS DRY YOUR EYES | LOKED DISCO |
| 10 | BLACK EYED PEAS LET'S GET IT STARTED | ADMARQUEE |

KERRANG! MOST PLAYED

| Rank | Artist | Label |
|------|--------------------------------|--------------------------|
| 1 | LINKIN PARK BREAKING THE HABIT | WARNER BROS |
| 2 | BLINK 182 DOWN | ISLAND |
| 2 | SLIPKNOT DUALITY | REPUBLIC |
| 4 | SPITFOOT MEANT TO LIVE | COLUMBIA |
| 5 | D-12 HOW COME | SMASH HIT/DEF JAM/UMBERY |
| 6 | ASH STARCROSSED | INFERNOUS |
| 7 | THE HIVES WALK IDIOT WALK | POLYGRAM |
| 8 | SEETHER FEAT. AMY LEE BROKEN | HYPERCUBE |
| 9 | HOBBSTANK IN THE REASON | DEF JAM/UMBERY |
| 10 | THE RASMUS IN THE SHADOWS | EMERALD |

MTV2 MOST PLAYED

| Rank | Artist | Label |
|------|--------------------------------------|---------------------|
| 1 | THE HIVES WALK IDIOT WALK | POLYGRAM |
| 2 | RAZORLIGHT GOLDEN TOUCH | VERTIGO |
| 3 | MODEST MOUSE FLOAT ON | EMG |
| 4 | THE KILLERS MR. BRIGHTSIDE | LOKED DISCO |
| 4 | BLASTIE BOYS CH-CHECK IT OUT | CAPITOL |
| 6 | THE STREETS DRY YOUR EYES | LOKED DISCO |
| 7 | SNOW PATROL SPITTING GAMES | POLYGRAM |
| 8 | BRAND NEW THE QUIET THINGS THAT KNOW | SOBEY |
| 8 | ASH STARCROSSED | INFERNOUS |
| 10 | BILLY TALENT RIVER BELOW | FRANCIS&TAYLOR WEST |

MTV BASE MOST PLAYED

| Rank | Artist | Label |
|------|-------------------------------------|----------------------|
| 1 | USHER BURN | ARISTA |
| 2 | NINA SKY MOVE YA BODY | EMERALD |
| 3 | TWISTA OVERNIGHT CELEBRITY | ATLANTIC/CASTLE WEST |
| 4 | GHOSTFACE FEAT. MISSY ELLIOT PUSH | DEF JAM/BLAN |
| 4 | KELIS TRICK ME | VIRGIN |
| 6 | K-J HOWN TIPSYS | ARISTA |
| 6 | CHINIFY ONE CALL MANY | PARLOPHONE |
| 7 | BRANDY/KAYNE WEST TALK ABOUT LOVE | ATLANTIC/CASTLE WEST |
| 9 | M WYNANS/ENYA/P DIDDY I DON'T WANNA | DAD DISCO/BLAN |
| 10 | ESTELLE 3ROD | JIVE |

THE AMP NUMBER ONE
The Hives Walk
Island
HIGHEST CLIMBER
Scissor Sisters Laura
Republic
Highest New Entry
The Cure The End Of The World

KISS TV NUMBER ONE
Kels Trick Me
Highest CLIMBER
D-12 How Come
ADMARQUEE
Highest New Entry
Smash Hit#1

SUZZ NUMBER ONE
Smash Hit#1
Lee Broken
HIGHEST CLIMBER
Sm 41 Fit Up
HIGHEST NEW ENTRY
Picking Place Score
Travis

THE HITS NUMBER ONE
Ozone Dragostea Din Tei
HIGHEST CLIMBER
Kels Trick Me
HIGHEST NEW ENTRY
The Streets Dry Your Eyes

FLAUNT NUMBER ONE
Usher Burn
HIGHEST CLIMBER
Anastacia Left Outside Alone
HIGHEST NEW ENTRY
Moby How Come

TMF NUMBER ONE
Bribery Scars
Everyone
HIGHEST CLIMBER
Jay Sean Eyes On You
HIGHEST NEW ENTRY
Kane Rock Down On Me

Highest Climb and Highest New Entry both refer to the Top 50

© Music Control UK. Compiled from data gathered from 1000+ on 5-27 June 2004 to 21:00 on 5/27 July 2004. The TV Airplay Chart is currently based on airplay on the following stations: MTV, MTV2, MTV Classic, MTV HD, MTV Base, MTV, The Box, Smash Hits, MTV2, and Kerrang.

breaking point

CHART THE RISE AND FALL OF 9 UNSIGNED BANDS ON THEIR JOURNEY TO THE TOP

WOULD YOU SIGN THEM?

WEDS & THURS AT 9PM FROM 19TH MAY ONLY ON MTV

Kelis climbs one place to one, elsewhere the eyes have it as The Streets and Jamelia make the strongest gains within the Top 20 with tracks featuring a visual theme.

The UK Radio Air

RADIO ONE

| Pos | LAST WEEK | ARTIST | TITLE | Label | Wks | Pos | Wk Ago |
|-----|-----------|--------------------------------|-----------------------------|------------|-----|-----|--------|
| 1 | 7 | SHAPESHIFTERS | LOLA'S THEME | POSTIVA | 26 | 31 | 237.9 |
| 2 | 1 | KELIS | TRICK ME | VERNON | 26 | 31 | 192.0 |
| 3 | 4 | OUTKAST | ROSES | ARISTA | 26 | 27 | 146.0 |
| 4 | 3 | BLACK EYED PEAS | LET'S GET IT STARTED | AMERICA | 26 | 26 | 139.5 |
| 5 | 4 | SCISSOR SISTERS | LAURA | VERNON | 26 | 26 | 132.2 |
| 6 | 11 | THE HIVES | WALK IDIOT WALK | VERNON | 23 | 25 | 143.1 |
| 7 | 25 | NINA SIKY | MOVE YA BODY | INFERNO | 13 | 25 | 39.2 |
| 8 | 9 | USHER | BURN | ARISTA | 24 | 24 | 139.0 |
| 9 | 9 | USHER | BURN | ARISTA | 24 | 24 | 139.0 |
| 10 | 12 | LOW REED | SATELLITE OF LOVE | EPIC | 20 | 23 | 86.5 |
| 11 | 4 | THE STREETS | DRY YOUR EYES | INDUSTRIAL | 29 | 23 | 104.4 |
| 12 | 4 | JANORR | TIPSY DANCE | VERNON | 23 | 23 | 129.0 |
| 13 | 1 | BLINK 182 | DOWN | VERNON | 26 | 21 | 122.5 |
| 14 | 8 | MARION WINANS/ENYA/P DIDDY | I DON'T WANNA | BMG | 25 | 17 | 128.8 |
| 15 | 2 | RAZORLIGHT | GOLDEN TOUCH | VERNON | 14 | 17 | 128.0 |
| 16 | 25 | SHAZNAY LEWIS | NEVER FELT LIKE THIS BEFORE | VERNON | 12 | 16 | 102.8 |
| 17 | 16 | KEANE | EVERYBODY'S CHANGING | ISLAND | 19 | 16 | 109.0 |
| 18 | 6 | SNOW PATROL | SPLITTING GAMES | VERNON | 7 | 16 | 84.0 |
| 19 | 30 | JOSS STONE | SUPER DUPER LOVE | RELENTLESS | 11 | 16 | 84.0 |
| 20 | 20 | THE 411 FEAT. GHOSTFACE KILLAH | ON MY KNEES | SONY | 14 | 15 | 93.7 |
| 21 | 20 | THE ORDINARY BOYS | TALK TALK TALK | VERNON | 11 | 15 | 94.1 |
| 22 | 6 | ESTELLE | 1800 | VERNON | 4 | 15 | 85.5 |
| 23 | 12 | KANYE WEST/S JOHNSON | ALL FALLS DOWN | ROCAWOL | 20 | 15 | 87.1 |
| 24 | 6 | DAMIEN RICE | CANNONBALL | INDUSTRIAL | 5 | 14 | 93.4 |
| 25 | 6 | GIRLS ALONE | THE SHOW | EPIC | 12 | 14 | 91.1 |
| 26 | 6 | MARION'S THIS LOVE | OTC | VERNON | 6 | 12 | 79.7 |
| 27 | 17 | THE 5678'S | WOOD HOO GANG | BMG | 12 | 12 | 79.4 |
| 28 | 9 | FATHEAD | MASS DESTRUCTION | INDUSTRIAL | 22 | 12 | 59.2 |
| 29 | 6 | MCFLY | OSVYUSS | ISLAND | 8 | 11 | 88.0 |
| 30 | 2 | D-12 | MY BAD | INDUSTRIAL | 5 | 11 | 67.2 |

© Music Control UK. Compiled from data submitted from 00:00 on 26/08/06 to 24:00 on 26/08/06. See Jan 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 3 OF A KIND



Babyfaces by London trio 3 of a Kind is a throwback to the kind of "old school" vocal garage that was arriving straight into the charts four years ago.

Produced by Marky P and featuring vocals from Devine and Mee Trippa, it has been picked up by Releantless and is

now set to evolve from underground anthem to crossover hit. With heavy support from Kiss 100 and a number two debut in Shazam's pre-release airplay tagging chart, another radio is now coming on board ahead of the single's official release on August 9.

CAST LIST: Management: David Samuels, ASM, A&R: Glen Aikins/Sasha Releantless, Marketing: Paul Franklin, Releantless, National radio: Roland Hill, Releantless, TV: James Page, Szevivo. Regional radio: Marlene Finn/Jonathan Bailey, Virgin, Club DJ Iron, Virgin.

| Pos | LAST WEEK | ARTIST | TITLE | Label | Wks | Pos | Wk Ago |
|-----|-----------|--------------------------------|-----------------------------|-----------------|-----|-----|--------|
| 1 | 1 | KELIS | TRICK ME | VERNON | 20 | 1 | 60.20 |
| 2 | 1 | MARION'S THIS LOVE | OTC | VERNON | 23 | 2 | 55.3 |
| 3 | 5 | USHER | BURN | ARISTA | 20 | 3 | 53.6 |
| 4 | 1 | M WINANS/ENYA/P DIDDY | I DON'T WANNA KNOW | BMG | 23 | 4 | 53.15 |
| 5 | 14 | SHAPESHIFTERS | LOLA'S THEME | POSTIVA | 16 | 26 | 52.93 |
| 6 | 3 | WILL YOUNG | FRIDAY'S CHILD | BMG | 15 | 4 | 52.81 |
| 7 | 17 | DAMIEN RICE | CANNONBALL | INDUSTRIAL | 9 | 11 | 49.72 |
| 8 | 19 | THE STREETS | DRY YOUR EYES | INDUSTRIAL | 10 | 13 | 49.66 |
| 9 | 7 | SCISSOR SISTERS | LAURA | VERNON | 17 | 12 | 47.39 |
| 10 | 6 | BRITNEY SPEARS | EVERY TIME | JIVE | 20 | 7 | 46.75 |
| 11 | 13 | JAMELIA | SEE IT IN A BOY'S EYES | INDUSTRIAL | 12 | 11 | 46.09 |
| 12 | 9 | BEVERLY KNIGHT | COME AS YOU ARE | ARISTA | 11 | 12 | 42.34 |
| 13 | 16 | OUTKAST | ROSES | ARISTA | 12 | 8 | 42.29 |
| 14 | 8 | KEANE | EVERYBODY'S CHANGING | ISLAND | 19 | 3 | 42.21 |
| 15 | 12 | BLACK EYED PEAS | LET'S GET IT STARTED | AMERICA | 19 | 20 | 42.1 |
| 16 | 10 | CHRISTINA MILIAN | DIP IT LOW | DEF JAM/INFERNO | 14 | 9 | 36.25 |
| 17 | 36 | JOSS STONE | SUPER DUPER LOVE | RELENTLESS | 11 | 12 | 36.07 |
| 18 | 15 | ANASTACIA | LEFT OUTSIDE ALONE | EPIC | 14 | 12 | 34.25 |
| 19 | 22 | GEORGE MICHAEL | FLAWLESS (GO TO THE CITY) | ARISTA | 14 | 8 | 31.89 |
| 20 | 21 | THE 411 FEAT. GHOSTFACE KILLAH | ON MY KNEES | SONY | 13 | 8 | 30.16 |
| 21 | 13 | SHAZNAY LEWIS | NEVER FELT LIKE THIS BEFORE | VERNON | 9 | 29 | 29.30 |
| 22 | 10 | LOW REED | SATELLITE OF LOVE | EPIC | 7 | 25 | 28.43 |
| 23 | 10 | NATASHA BEDINGFIELD | SINGLE | INDUSTRIAL | 18 | 3 | 27.23 |
| 24 | 13 | THE RASMUS | IN THE SHADOWS | UNIVERSAL | 19 | 9 | 26.55 |
| 25 | 15 | NO DOUBT | IT'S MY LIFE | INDUSTRIAL | 9 | 4 | 24.91 |

RADIO TWO

| Pos | LAST WEEK | ARTIST | TITLE | Label |
|-----|-----------|---------------------|--------------------------|-------------|
| 1 | 2 | DAMIEN RICE | CANNONBALL | INDUSTRIAL |
| 2 | 1 | THE STREETS | DRY YOUR EYES | INDUSTRIAL |
| 3 | 1 | WILL YOUNG | FRIDAY'S CHILD | BMG |
| 4 | 1 | BELLE AND SEBASTIAN | BOOKS | INDUSTRIAL |
| 5 | 1 | NORAH JONES | WHAT AM I TO YOU? | BLUE NOTE |
| 6 | 4 | SHWEIY | CROWN LIGHT IN YOUR EYES | AMERICA |
| 7 | 1 | THE CHARLATANS | TRY AGAIN TODAY | ISLAND |
| 8 | 1 | BEVERLY KNIGHT | COME AS YOU ARE | INDUSTRIAL |
| 9 | 10 | MORRISSEY | FIRST OF THE GANG | ATMOSPHERIC |
| 10 | 1 | JAMELIA | SEE IT IN A BOY'S EYES | INDUSTRIAL |

EMAP BIG CITY

| Pos | LAST WEEK | ARTIST | TITLE | Label |
|-----|-----------|-----------------------|----------------------|------------|
| 1 | 1 | MARION'S THIS LOVE | OTC | VERNON |
| 2 | 3 | M WINANS/ENYA/P DIDDY | I DON'T WANNA | BMG |
| 3 | 5 | JOSS STONE | SUPER DUPER LOVE | RELENTLESS |
| 4 | 4 | ANASTACIA | LEFT OUTSIDE ALONE | EPIC |
| 5 | 7 | THE RASMUS | IN THE SHADOWS | UNIVERSAL |
| 6 | 6 | NO DOUBT | IT'S MY LIFE | INDUSTRIAL |
| 7 | 8 | THE CORRS | SUMMER SUNSHINE | ATLANTIC |
| 8 | 7 | KELIS | TRICK ME | VERNON |
| 9 | 11 | SHAPESHIFTERS | LOLA'S THEME | POSTIVA |
| 10 | 12 | KEANE | EVERYBODY'S CHANGING | ISLAND |

NUMBER ONES

INCLUSIVE: MINE SHAPEHIFTERS/Lola's Theme
M&P RADIO: Bubs & Sebastian
Bubs & Sebastian
SIGNAL ONE

Janine Beal of My... THE PULSE
Covers Summary:
VIBE: JQI
Jay Sean Eyes On...
BLACK EYED PEAS
Cadeau Jay H...
KISS 100 FM

BEAT 106

| Pos | LAST WEEK | ARTIST | TITLE | Label |
|-----|-----------|-------------------------------|---------------|-------------------|
| 1 | 1 | KELIS | TRICK ME | VERNON |
| 2 | 3 | M WINANS/ENYA/P DIDDY | I DON'T WANNA | BMG |
| 3 | 4 | SCISSOR SISTERS | LAURA | VERNON |
| 4 | 5 | MARION'S THIS LOVE | OTC | VERNON |
| 5 | 4 | OUTKAST | ROSES | ARISTA |
| 6 | 3 | JET ARE YOU GONNA BE MY GIRL? | VERNON | |
| 7 | 2 | USHER FEAT. LILION & LUDACRIS | YEAR | ARISTA |
| 8 | 10 | SHAPESHIFTERS | LOLA'S THEME | POSTIVA |
| 9 | 11 | AMIRI LAMONG | DOCT TELL ME | ARISTA |
| 10 | 16 | FREESTYLERS | PUSH UP | AGAINST THE GRAIN |

XFM

| Pos | LAST WEEK | ARTIST | TITLE | Label |
|-----|-----------|-------------------------------|-------------------|-------------|
| 1 | 4 | RAZORLIGHT | GOLDEN TOUCH | VERNON |
| 2 | 3 | MODEST MOUSE | FLOAT ON | EPIC |
| 2 | 1 | THE STREETS | DRY YOUR EYES | INDUSTRIAL |
| 4 | 6 | FRANZ FERDINAND | MATINEE | SONY |
| 5 | 2 | JET ARE YOU GONNA BE MY GIRL? | VERNON | |
| 6 | 7 | DAMIEN RICE | CANNONBALL | INDUSTRIAL |
| 6 | 4 | THE STROKES | SEPTILIA | INDUSTRIAL |
| 8 | 7 | MORRISSEY | FIRST OF THE GANG | ATMOSPHERIC |
| 9 | 9 | ASH ORPHEUS | VERNON | |
| 9 | 1 | THE HIVES | WALK IDIOT WALK | VERNON |

HIGHEST NEW ENTRIES

MARSHALL FM
Richie Stevens
Sonic Gigs
M&P RADIO
Morrisey First Of
The Gang To Die

LOCAL ONE
Low Reed Satellite Of
Low
THE PULSE
Shaznay Lewis
Never Felt Like This...
VIBE: JQI
4 Strings Turn L...
LARRY BONES On Joe
Lloyd Banks On Five
RISKS AND FM
Stellar Project Get...
MAGNOLIA IS AT...
CROSS...
Lionel Richie IS SH...

Play Chart



| WEEK | LAST WEEK | MOVES | WEEKS ON CHART | ARTIST | TITLE | GENRE | WEEKS ON CHART |
|------|-----------|-------|----------------|------------------------------------------|---------------------------------|----------------|----------------|----------------|----------------|----------------|----------------|
| 26 | 44 | 3 | 4 | MCFLY | OBVIOUSLY | ISLAND | 1122 | 12 | 22.27 | 39 | |
| 27 | 55 | 1 | 0 | NINA SKY | MOVE YA BODY | ISLAND | 1122 | 12 | 22.03 | 71 | |
| 28 | 30 | 5 | 0 | NORAH JONES | WHAT AM I TO YOU? | UNIVERSAL | 307 | -2 | 22.03 | 71 | |
| 29 | 18 | 11 | 62 | THE CORRS | SUMMER SUNSHINE | BLUE NINE | 161 | -7 | 21.59 | -2 | |
| 30 | 35 | 4 | 69 | BELLE AND SEBASTIAN | BOOKS | ATLANTIC | 1156 | -18 | 21.17 | -55 | |
| 31 | 36 | 1 | 2 | GIRLS ALoud | THE SHOW | ROCKAWAY | 89 | 19 | 20.78 | 5 | |
| 32 | 56 | 1 | 0 | RACHEL STEVENS | SOME GIRLS | POLYDOR | 999 | 18 | 20.30 | 46 | |
| 33 | 20 | 8 | 26 | KANYE WEST & JOHNSON | ALL FALLS DOWN | ROCAVILLA/VEVO | 512 | 119 | 19.82 | - | |
| 34 | 47 | 4 | 6 | KYLIE MINOGUE | CHOCOLATE | ROCAVILLA/VEVO | 517 | 10 | 19.32 | -39 | |
| 35 | 34 | 4 | 12 | JAY SEAN FEAT. RISHI RICH | PROJECT EYES ON YOU | REINTELSE | 568 | 12 | 18.87 | 31 | |
| 36 | 34 | 2 | 0 | J-KWON | TIPSY | ARISTA | 330 | 23 | 18.64 | -6 | |
| 37 | 26 | 4 | 0 | SHERYL CROW | LIGHT IN YOUR EYES | ALBUQUERQUE | 369 | -1 | 18.39 | -36 | |
| 38 | 49 | 3 | 0 | SNOW PATROL | SPITTING GAMES | FUNKIER | 312 | 52 | 18.21 | 130 | |
| 39 | 44 | 2 | 0 | MORRISSEY | FIRST OF THE GANG TO DIE | ATMOSPHERIC | 133 | 39 | 16.87 | 49 | |
| 40 | 36 | 36 | 0 | OUTKAST | HEY YA! | ARISTA | 658 | 3 | 16.68 | 37 | |
| 41 | 47 | 20 | 0 | WILL YOUNG | YOUR GAME | BMG | 693 | 5 | 16.39 | 0 | |
| 42 | 68 | 1 | 0 | THE HIVES | WALK IDIOT WALK | POLYDOR | 246 | 22 | 16.21 | 42 | |
| 43 | 41 | 23 | 0 | USHER FEAT. LILJON & LUDACRIS | YEAH | ARISTA | 663 | 35 | 15.94 | -9 | |
| 44 | 30 | 35 | 14 | BASEMENT JAXX FEAT. LISA KEKAULA | GOOD LUCK | IL | 409 | -18 | 15.59 | -20 | |
| 45 | 52 | 7 | 9 | BLUE BUBBLIN' | | INDROCK | 1085 | 34 | 15.57 | 17 | |
| 46 | 37 | 17 | 0 | BEYONCÉ | NAUGHTY GIRL | COLUMBIA | 661 | -21 | 15.46 | -25 | |
| 47 | 37 | 3 | 40 | BLINK 182 | DOWN | ISLAND | 330 | 13 | 14.85 | -57 | |
| 48 | 58 | 82 | 0 | BRITNEY SPEARS | TOXIC | JIVE | 529 | -2 | 14.66 | 5 | |
| 49 | 0 | 1 | 0 | THE CHARLATANS | TRY AGAIN TODAY | ATLANTIC | 59 | 0 | 14.6 | 0 | |
| 50 | 45 | 9 | 15 | CASSIDY FEAT. R.KELLY | HOTEL | J | 590 | -12 | 14.58 | -30 | |

© Music Control UK. Charts compiled from data from 0000 to 0000 on Sat 7 Jan 2004 to 0000 on Sat 7 Jan 2005. Sales based on audited figures include but are not limited to:

1 but the follow-up **Dry Your Eyes** is playing dividends. It helped parent album **A Grand Don't Come For Free** to rocket to one last week and **1** is making a rapid ascent of the airplay chart, where it has moved 44-19-8 in the last fortnight. It is never a surprise to find the Streets

getting Radio One plays - but Radio 2's **Radio One** aired **Dry Your Eyes 23** times last week, saving it 10th place on the station's most-played list but it was also aired 21 times on Radio 2, putting it in a three-way tie as that station's most-played tune, alongside the Damon Rice and Will Young singles.

11. Jamelia Superstar + the first single from **Jamelia's** Thank You album - spent four weeks at two on the airplay chart, while the title track also reached tri-though only for one week. Now third single See It In A Boy's Eyes is rapidly becoming a major radio hit too, having just far moved 48-37-23-11. More than half its audience last week came from 24 plays on Radio One and 12 on Radio 2, though

it registered a further 1,225 plays, with top supporters being **Core (54 plays)** and **Vibe 101 (35)**.

26. McFly Although it spent two weeks at one on the sales chart, **McFly's** debut single **Five Colours In Her Hair** never really won great support from radio, peaking at 35 on the airplay chart. Obviously it has already topped the airplay play of its predecessor, and improves 43-26 this week. **Core (53 plays)**, **Northsound 1 (43)** and **West FM (41)** provide it with its highest play falls while 11 spins from **Radio One** contribute 34.2% of its audience.

1 The Streets **Fit You Know It's Never a Surprise to Find the Streets**

1 The Streets **Fit You Know It's Never a Surprise to Find the Streets**

1 The Streets **Fit You Know It's Never a Surprise to Find the Streets**

1 The Streets **Fit You Know It's Never a Surprise to Find the Streets**

1 The Streets **Fit You Know It's Never a Surprise to Find the Streets**

INDEPENDENT LOCAL RADIO

| WEEK | LAST WEEK | MOVES | WEEKS ON CHART | ARTIST | TITLE | GENRE | WEEKS ON CHART |
|------|-----------|-------|----------------|----------------------------|-----------------------------------|------------------------------|----------------|----------------|----------------|----------------|----------------|
| 1 | 1 | 0 | 1 | HARROLD | 5 THIS LOVE | SONIC BANG | 1044 | 1794 | 4127 | | |
| 2 | 2 | 0 | 1 | MARIO WINANS | DUMP DIDDY | 1 DONT WANNA... BUD BRAYSHAW | 1046 | 1228 | 8054 | | |
| 3 | 4 | 1 | 1 | BRITNEY SPEARS | EVERYTIME I AM | JIVE | 1001 | 1993 | 3231 | | |
| 4 | 6 | 1 | 1 | USHER | ALBUM | ARISTA | 1054 | 1918 | 7638 | | |
| 5 | 3 | 1 | 1 | KELIS | TRICK ME | VEVO | 1058 | 1811 | 3665 | | |
| 6 | 15 | 1 | 1 | BEVLYN KERRYBODY | CHANGING | ISLAND | 1061 | 1619 | 3729 | | |
| 7 | 13 | 1 | 1 | KEANE | EVERYBODY'S COMING OUT | TO YOU ARE FORGIVE | 1062 | 1485 | 3916 | | |
| 8 | 11 | 1 | 1 | WILL YOUNG | FRIDAY'S CHILD | BMG | 1063 | 1465 | 3172 | | |
| 9 | 8 | 1 | 1 | ANASTACIA | LEFT OUTSIDE ALONE | SONY | 1065 | 1460 | 3172 | | |
| 10 | 15 | 1 | 1 | GEORGE MICHAEL | FLAWLESS | GO TO THE CITY | 1065 | 1459 | 3016 | | |
| 11 | 19 | 1 | 1 | CHRISTINA MILLAN | PIP IT UP | ACT AND JENNIFER | 1066 | 1226 | 3046 | | |
| 12 | 18 | 1 | 1 | SHAPESHIFTERS | LOLITA | THE HEATH | 1067 | 1226 | 3046 | | |
| 13 | 10 | 1 | 1 | THE 411 | FEAT. CHOSTAKE | KILLAN ON MY KNEES | 1067 | 1226 | 3046 | | |
| 14 | 7 | 1 | 1 | NATASHA BEDINGFIELD | SINGLE | PHENOMENON | 1068 | 1226 | 3046 | | |
| 15 | 17 | 1 | 1 | SCISSOR SISTERS | LAURA | POYDOR | 1069 | 1226 | 3046 | | |
| 16 | 21 | 1 | 1 | JAMIELLA | SEE IT IN A BOY'S EYES | ARISTA | 1071 | 1199 | 2074 | | |
| 17 | 16 | 1 | 1 | JOSS STONE | SUPER CLUPER LOVE | WELLSVILLE/SONY | 1071 | 1129 | 2023 | | |
| 18 | 14 | 1 | 1 | THE CORRS | SUMMER SUNSHINE | ATLANTIC | 1071 | 1129 | 2023 | | |
| 19 | 20 | 1 | 1 | OUTKAST | ROSES | ARISTA | 1071 | 1129 | 2023 | | |
| 20 | 12 | 1 | 1 | THE RASMIUS | IN THE SHADOWS | INDROCK | 1080 | 1007 | 2739 | | |
| 21 | 22 | 1 | 1 | MCFLY | OBVIOUSLY | ISLAND | 1082 | 1007 | 2739 | | |
| 22 | 23 | 1 | 1 | BLUE BUBBLIN' | INDOCT | INDROCK | 1082 | 1007 | 2739 | | |
| 23 | 25 | 1 | 1 | BLACK EYED PEAS | LET'S GET IT STARTED | ARISTA/VEVO | 1084 | 1129 | 2023 | | |
| 24 | 19 | 1 | 1 | KRISTIAN LEONTOU | STORY OF MY LIFE | VEVO | 1085 | 1007 | 2739 | | |
| 25 | 21 | 1 | 1 | THE STREETS | DRY YOUR EYES | INDROCK | 1086 | 1007 | 2739 | | |
| 26 | 26 | 1 | 1 | GIRLS ALoud | THE SHOW | ROCKAWAY | 1086 | 1007 | 2739 | | |
| 27 | 30 | 1 | 1 | SHAZNAY LEWIS | NEVER LET LIKE THIS BEFORE | INDROCK | 1087 | 1007 | 2739 | | |
| 28 | 27 | 1 | 1 | DAMIAN RICE | CANNONBALL | INDROCK | 1088 | 1007 | 2739 | | |
| 29 | 24 | 1 | 1 | NO DOUBT | IT'S MY LIFE | WELLSVILLE/SONY | 1088 | 1007 | 2739 | | |
| 30 | 24 | 1 | 1 | WILL YOUNG | YOUR GAME | BMG | 1089 | 1007 | 2739 | | |

© Music Control UK. Charts compiled from data from 0000 to 0000 on Sat 7 Jan 2005 to Sat 7 Jan 2005. Sales based on audited figures include but are not limited to:

TOP 20 PRE-RELEASE

| WEEK | LAST WEEK | MOVES | WEEKS ON CHART | ARTIST | TITLE | GENRE | WEEKS ON CHART |
|------|-----------|-------|----------------|-----------------------|-----------------------------------|----------------|----------------|----------------|----------------|----------------|----------------|
| 1 | 1 | 0 | 1 | SHAPESHIFTERS | CLASS THEM | POYDOR | 5294 | | | | |
| 2 | 2 | 0 | 1 | WILL YOUNG | FRIDAY'S CHILD | BMG | 5281 | | | | |
| 3 | 3 | 0 | 1 | DAMIAN RICE | CANNONBALL | INDROCK | 4973 | | | | |
| 4 | 4 | 0 | 1 | THE STREETS | DRY YOUR EYES | INDROCK | 4968 | | | | |
| 5 | 5 | 0 | 1 | JAMIELLA | SEE IT IN A BOY'S EYES | ARISTA | 4619 | | | | |
| 6 | 6 | 0 | 1 | SHAZNAY LEWIS | NEVER LET LIKE THIS BEFORE | INDROCK | 2930 | | | | |
| 7 | 7 | 0 | 1 | LORE FEE | SATELLITE OF LOVE | 2004 | 2843 | | | | |
| 8 | 8 | 0 | 1 | NINA SKY | MOVE YA BODY | ISLAND | 2703 | | | | |
| 9 | 9 | 0 | 1 | MORRISSEY | WHAT AM I TO YOU? | REX | 2159 | | | | |
| 10 | 10 | 0 | 1 | RACHEL STEVENS | SOME GIRLS | POYDOR | 1982 | | | | |
| 11 | 11 | 0 | 1 | J-KWON | TIPSY | ARISTA | 1864 | | | | |
| 12 | 12 | 0 | 1 | SNOW PATROL | SPITTING GAMES | POYDOR | 1821 | | | | |
| 13 | 13 | 0 | 1 | MORRISSEY | FIRST OF THE GANG TO DIE | ATMOSPHERIC | 1687 | | | | |
| 14 | 14 | 0 | 1 | THE HIVES | WALK IDIOT WALK | POYDOR | 1621 | | | | |
| 15 | 15 | 0 | 1 | THE CHARLATANS | TRY AGAIN TODAY | ISLAND | 1461 | | | | |
| 16 | 16 | 0 | 1 | ESTELLE | 100% | INDROCK | 1394 | | | | |
| 17 | 17 | 0 | 1 | Lenny Kravitz | CALIFORNIA | VEVO | 1235 | | | | |
| 18 | 18 | 0 | 1 | D-12 | FORCA | INDROCK | 1099 | | | | |
| 19 | 19 | 0 | 1 | CELINE DION | YOU AND I | COLUMBIA | 1035 | | | | |
| 20 | 20 | 0 | 1 | COUNTING CROWS | ACCIDENTALLY IN LOVE | GRETTEN/POYDOR | 1002 | | | | |

© Music Control UK. Charts compiled from data from 0000 to 0000 on Sat 7 Jan 2005 to Sat 7 Jan 2005. Sales based on audited figures include but are not limited to:

The Mercury Prize: the teams behind the shortlisted albums

The annual Mercury Prize - the premier award for celebrating the best of British music - unveils its 2004 shortlist on July 20. In the July 31 issue of Music Week, we will throw the spotlight on the various individuals who have worked tirelessly behind the scenes to make these albums such successes.

If you want to make sure your contribution receives the highest possible profile, contact the Music Week sales team on 020 7921 8340/8365 for details.



SINGLE OF THE WEEK

The Streets Dry Your Eyes

Locked On/679 5050467461628
This tear-jerking ballad is not what you would expect from Mike Skinner, whose critically acclaimed album *A Grand Don't Come For Free* is now a chart-topper. In crashing contrast to its predecessor *Fit But You Know It*, *Dry Your Eyes* sees the bedroom composer in his most poetic form backed by gentle guitars, a mood which has struck a chord at radio, with the track A-listed at Capital and Radio One and added at Kiss FM.

ALSO OUT
THIS WEEK
SINGLES
Alex Carter/Lost
Ur Mind? (EMJ)
Mash Out (Poco)
Ground Zero
(Fatfish)
Aberis
Morissette: Qui Es

Through (Maverick)
Various: Sister
Kran B V's Blazin'
Squid: One Of Us
(GirWest)
ALBUMS
The Honeyroar
Dalyque (RCA)
Various: Fabric 17 -

Aluden (Fabric)
Various: Sister
Punch (Trojan)
Wilson Phillips
California (Sony)

Records released 19/07/04

ALBUM OF THE WEEK

The HIVes Tyrannosaurus Hives

Polydor 9866991
This is the Swedish slammers' first major-label album after the staggering success of their Popfakes release *My New Favourite Band*. However, the band have not changed the formula that has brought them to the brink of success in the US and one wonders whether the title is a sly joke at their own expense. Standouts: in this overall rock-out set, are the compelling single *Walk, Hold, Walk and See Through Head*.

Basement Jaxx and Bacon & Quarmby, it vacillates between so-so pop and excellent pop. With the best single in *New York, Rich Like This* Before on the Radio One A-list and tracks such as Mr Dawg and Radio up her sleeves, Lewis looks like he is heading back into the spotlight.

The Loose Cannons
Make The Face (Hindon MCD60095)
Interest in The Loose Cannons has been gathering momentum since recent support slots for Scissor Sisters. This outfit offer a pretty standard mix-and-sample DJ-based style in the *Avantages/Preceptors* vein, but with a couple of original twists. The slower, more soulful tracks work best, in particular 23:59:59, which really stands out from the pack.

The Memory Band
The Memory Band (Hungry Hill TMB01)
Following rare reviews in the rock press for their recent headline shows, The Memory Band everyone seems to be talking about. Fronted by singer/guitarist Stephen Cracknell, this record is full of beautiful tunes. Definitely one to watch.

Utopia
The Leaf Label (BAY33CD)
Reworking Maroon's sublime debut *Martes* must have been a daunting prospect. Utopia sees a selection of electronic big hitters do the material justice. Highlights include the London-based *Electric* dance excursion and Sutekh's clixxy mix.

They Might Be Giants**The Spine** (Cooking Vinyl COOK03310)

Not to everyone's taste, *They Might Be Giants* have nevertheless built up a faithful following over the past 20 years. Their fanbase will no doubt be pleased with this 16-track offering, which treads familiar quixy, alternative territory. The band will play a one-off show to promote the album on September 9 at London's Astoria.

This week's reviews: Duguid Baird, Phil Brown, Joanna Jones, David Knight, Alan Larkin, Owen Lawrence, James Roberts, Nicola Slide, Nick Tezard and Simon Ward.

Singles

Ash
Stressed (Infectious ASHO2CD)
This will already be familiar to Ash fans as it is the third single to be taken from their latest album *Meltdown*. It is an aptly named affair but, with *The Streets* feeling in similar spirit this week and Keane continuing to dominate the charts, perhaps it reflects the national mood.

Billy Braven Boy
Year Of The Rat (Twisted Nerve/XL TMO1018CD)
Released in the wake of the Top 10 *One Plus One Is One*, *Year Of The Rat* demonstrates why the album has been getting such positive praise. Damon Gough's tender lyrics, a piano-led backdrop and a children's choir all combine perfectly, making this arguably his best single since 2002's *Silent Sigh*. Across-the-board airplay support (including Radio One and Radio Two C-listings) suggests it has commercial legs too.

Clor
Welcome Music Lovers EP (Regal REG11)
This is slightly off-kilter and full of idiosyncratic influences from Prince to Roxy Music. The closest recent act to Clor is probably Simian; this track will definitely make some alternative, specialist radio shows and will be heard on the dancefloors of Shoreditch.

The Cure
End Of The World (I Am/Pop) (Isles 9862976)
Pop wizard Ross Robinson (Korn, Limp Bizkit) brings a real live-sounding immediacy to this strong first single from *The Cure's* 10th studio album. Robert Carrig's vocals are as skewed as ever on a typically off-kilter love song which moves into an anguished synth line on the break. *End Of The World* is the throne song of *The Rapture* in their place; the track has received heavy support from XFM.

Bebel Gilberto
All Around (Crammed/East West TELEFONO1)
The Brazilian singer is on typically sultry form on this gentle bossa nova cover with vocal producer Marius de Vries and guitarist Masaharu Shimizu. Lifted from her self-titled second album, it will be backed by a live date at London's Somerset House three days before release.

Grand Drive
Maybe I'm A Winner (BMG 8287663332)
Here the Wilson brothers take a grand drive straight down the middle of the road with a pleasant tone that sounds a little like a more upbeat David Gray. There are elements of *West Coast*, of country and even a hint of Dylan in this record, which should do well on commercial radio.

PJ Harvey
You Come Through (Island CIDDB69)
This is the second single from Harvey's UK *Fuh Her* album, which went down very well in the US but experienced a somewhat cooler reception in the UK. This is a good example why - it is a haunting love song filled with bursting with feeling, but musically it sounds like one long introduction.

Marques Houston feat. Jermaine Dupri
Dip That Booty (Tig/Elektra E76709CD)
Co-produced with Tony Scott, this is another classy slice of R&B from the rising producer/writer. The second single from Houston, accomplished M1 debut album, accomplished M1 debut album, accomplished M1 debut album, accomplished M1 debut album. It should see Houston increase his burgeoning reputation and bring him new fans. It is picking up airplay on Galaxy and 1Xtra.

Kimberley Locke
8th World Wonder (Curb CUBC097)
Already a number one single in the US, where Locke also had a Top 20 album, 8th World Wonder now sits for similar success in the UK. Unfortunately, the underplayed US flavour of this pop ballad might not directly appeal to a UK audience - perhaps it is a little too saccharine.

Low
Tonight (Ben Watt Night Flight Remo) (Buzza? Fly 007BUZZ)
This mix of the Rough Trade band's first track first appeared on Watt's mix *Buzzin Fly Vol.1* and is now released on 12-inch with the haunting original version. This would sound great in a dance tent during the festival season.

Katie Melua
Crawling Up A Hill (Dramatic DRAMCDSP0007)
Melua does uptempo jazz/blues that belongs in a different era in which she sings about her life being "a slow train crawling up a hill" where she'll end up in "London town" living the existence of a "poor girl". It is all very earnest, and is sure to be picked up by TV and radio stations that are searching for something considered authentic.

Polysics
Kaja Kaja Go (Sur La Plage SURP012)
Big John Lee favourites, this Japanese outfit are the tastiest children of the awesome Devo in many ways. They persuaded Nick Beggs to play bass on the A-side but it is a long way from his old band's cute pop. Their live shows, by all accounts, are pretty special events and off the back of their forthcoming tour the demand for this single could be surprising.

Loz Reed
Satellite Of Love 2004 (NuLife 82876636472)
Last week's highest new entry on the singles Top 50, this breezy house remake of a track from Reed's 1972 album *Transformer* looks set for the upper reaches of the chart. Massive backing from Radio One, the Galaxy network, Kiss FM and The Box is leading the way, with mainstream stations now coming on board.

Lionel Richie
I Still Believe (Mercury 9863235)
The ex-Commodores singer attempts to live up to past glories with the singles Top 50, this breezy house remake of a track from Reed's 1972 album *Transformer* looks set for the upper reaches of the chart. Massive backing from Radio One, the Galaxy network, Kiss FM and The Box is leading the way, with mainstream stations now coming on board.

Smuji
KO (Def Jam 9667074)
Fresh from guesting on Jamdown management stablesmates *FYA's* *Must Be Love* and currently supporting *Usher* on his UK tour, Smuji unleashes his debut single on Def Jam UK. KO showcases Smuji's smooth vocals over this year's ubiquitous *Coolie Dance* rhythm.

Squarepusher
Venus No. 17 (Warp WAP172)
More leftfield bleeps and squelches from Squarepusher. This time he throws in ambient noises and industrially powered drum loops for a single which builds to a chaotic climax. The fact it is not on latest album *Ultrasurfer* should help sales.

Kathryn Williams
In A Broken Dream (East West CAW02)
This fine cover of the Python Lee Jackson song - released as a download and seven-inch only - kicks off the singer-songwriter's *Relations* album which features a brace of beautiful reworkings of classic tracks from Kurt Cobain's *All Apologies* to Lou Reed's *Candy Said*. Rod Stewart originally recorded the song as a demo, which was later reissued to cash in on his solo success.

Whitney
Leave Them All Behind (Regal REG108CD)
Whitney's first post-PPQ single comes after a string of impressive reviews for *The Killers*, *Soulwax* and *Kylie Minogue*. Three tracks of perfect post-electroclash pop are on offer here, delivered with a knowing wink and heaps of trashy personality. It is a promising start for the east Londoner.

Albums

Shaznay Lewis
Open (London 2564617602)



The redoubtable Lewis returns to the pop wars with an impressive debut that

proves, once and for all, where the real talent lay in All Saints. Teaming up with the likes of

Singles

100.004
Top 75

The Official UK

Usher burns his way straight to the top of the chart, followed in close pursuit by Girls Aloud, while Kylie Minogue, George Michael and Blue all debut lower down the Top 10.

HIT 40 UK

| Pos | Artist/Title | Label | Weeks on Chart |
|-----|--------------------------------------------------------------|------------------------|----------------|
| 1 | 16 USHER BURN | Arista | 1 |
| 2 | 4 GIRLS ALOUD THE SHOW | Polygram | 2 |
| 3 | 2 BRITNEY SPEARS EVERYTIME | Jive | 3 |
| 4 | 3 MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | Real Gone Music | 4 |
| 5 | 4 KELIS TRICK ME | Wras | 5 |
| 6 | 5 OUTKAST ROSES | Arista | 6 |
| 7 | 1 MCFLY OBVIOUSLY | Island | 7 |
| 8 | 25 GEORGE MICHAEL FLAWLESS (GO TO THE CITY) | Parlophone | 8 |
| 9 | 6 MAROON 5 THIS LOVE | Octone/ABC | 9 |
| 10 | 10 BLUE BUBBLIN' | Island | 10 |
| 11 | 14 THE BLACK EYED PEAS LET'S GET IT STARTED | A&M/Reprise | 11 |
| 12 | 17 KYLIE MINOQUE CHOCOLATE | Parlophone | 12 |
| 13 | 7 ANASTASIA LEFT OUTSIDE ALONE | Exc | 13 |
| 14 | 9 BEVERLY KNIGHT COME AS YOU ARE | Delos/Real Gone Music | 14 |
| 15 | 8 JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU | Meridian | 15 |
| 16 | 10 CHRISTINA MILAN DIP IT LOW | Def Jam/Universal | 16 |
| 17 | 13 KEANE EVERBODY'S CHANGING | Island | 17 |
| 18 | 11 O-ZONE DRAGOSTEA DIN TEI | Jive | 18 |
| 19 | 12 THE RASMUS IN THE SHADOWS | Meridian | 19 |
| 20 | 21 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK | XL | 20 |
| 21 | 23 SCISSOR SISTERS LAURA | Polygram | 21 |
| 22 | 29 SHAPESHIFTERS LOKAS THEME | Positive | 22 |
| 23 | 22 JESS STONE SUPER LOVER LOVE (GARE YOU DIGGIN ON ME?) PT.1 | Real Gone Music | 23 |
| 24 | 17 CASSIDY FEAT. R KELLY HOTEL | J | 24 |
| 25 | 15 NATASHA BEDINGFIELD SINGLE | Phonogram | 25 |
| 26 | 18 THE 411 ON MY KNEES | Sony | 26 |
| 27 | 20 BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE | Arista/Real Gone Music | 27 |
| 28 | 27 WILL YOUNG FRIYD'S CHILD | BMG | 28 |
| 29 | 19 THE CORRS SUMMER SUNSHINE | Arista | 29 |
| 30 | 20 JAMIELLA SEE IT IN A BOYS EYES | Parlophone | 30 |
| 31 | 10 NO DOUBT ITS MY LIFE | Interscope/Polygram | 31 |
| 32 | 24 KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN | Capitol/Interscope | 32 |
| 33 | 40 WILL YOUNG YOUR GAME | BMG | 33 |
| 34 | 31 TWISTA OVERNIGHT CELEBRITY | Arista/Real Gone Music | 34 |
| 35 | 30 DAMIEN RICE CANNONBALL | DMSP/Warner | 35 |
| 36 | 10 OUTKAST ITS YA! | Arista | 36 |
| 37 | 30 BEYONCE NAUGHTY GIRL | Columbia | 37 |
| 38 | 39 JUNIOR JACK STUPIDISCO | Delos/Real Gone Music | 38 |
| 39 | 28 KRISTIAN LEONTOU STORY OF MY LIFE | Meridian | 39 |
| 40 | 40 SHAZNAI LEWIS NEVER FELT LIKE THIS BEFORE | London | 40 |

INDEPENDENT SINGLES

| Pos | Artist/Title | Label | Weeks on Chart |
|-----|----------------------------------------------------------|------------------------|----------------|
| 1 | 1 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK | XL/DEFAM | 1 |
| 2 | 3 JUNIOR JACK STUPIDISCO | Delos/DEFAM | 2 |
| 3 | 2 BELLE & SEBASTIAN BOOKS | Knigh Train/DEFAM | 3 |
| 4 | 4 PHIXX WILD BOYS | Capitol/DEFAM | 4 |
| 5 | 5 FREESTYLERS PUSH UP | Against The Grain/S&W | 5 |
| 6 | 6 LEE CABRERA VODOO LOVE | DEFAM | 6 |
| 7 | 7 ROB TISSERA & VINYLODROVER STAY | Tap Into/DEFAM | 7 |
| 8 | 1 4-4-2 OZAM ON ENGLAND | Get It/DEFAM | 8 |
| 9 | 1 TIM BOOTH DOWN TO THE SEA | Sony/DEFAM | 9 |
| 10 | 10 THE FALL THEME FROM SPARTAN FC | Intone/S&W | 10 |
| 11 | 7 PAUL WELLS THE BUTTLE | VEP/DEFAM | 11 |
| 12 | 8 BHYS FROM PARADISE DIRTY OLD TOWN/THE ROAD TO PARADISE | Leaf Of The Wind/DEFAM | 12 |
| 13 | 6 DILLINJA IN THE ORCHESTRAL TRAP | Water/G&W | 13 |
| 14 | 2 MORGUE FIGHT ANDROID BULLIES SPEAK DOWN THE DOORS | Salmon/DEFAM | 14 |
| 15 | 16 THE KILLERS MR BRIGHTSIDE | Island/DEFAM | 15 |
| 16 | 10 THE RINK FEAT. SHAGGY YOUR EYES | VP/DEFAM | 16 |
| 17 | 10 MARTIN SANGRETT I AM A GOOD MAN | Real Gone Music | 17 |
| 18 | 18 ANASTASIA I'VE BEEN BLOWN AWAY IN MY HEART | Arista/DEFAM | 18 |
| 19 | 10 THE FARM FEAT. SIXTYSIX CHAIN ALILOGGETHER NOW 2004 | Meridian/DEFAM | 19 |
| 20 | 9 THE FLAM TARTAN | Sony/DEFAM | 20 |

HIT 40 UK

| Pos | Artist/Title | Label | Weeks on Chart |
|-----|--------------------------------------------------------------|------------------------|----------------|
| 1 | 1 USHER BURN | Arista | 1 |
| 2 | 2 GIRLS ALOUD THE SHOW | Polygram | 2 |
| 3 | 3 BRITNEY SPEARS EVERYTIME | Jive | 3 |
| 4 | 4 MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | Real Gone Music | 4 |
| 5 | 5 KELIS TRICK ME | Wras | 5 |
| 6 | 6 OUTKAST ROSES | Arista | 6 |
| 7 | 7 MCFLY OBVIOUSLY | Island | 7 |
| 8 | 8 GEORGE MICHAEL FLAWLESS (GO TO THE CITY) | Parlophone | 8 |
| 9 | 9 MAROON 5 THIS LOVE | Octone/ABC | 9 |
| 10 | 10 BLUE BUBBLIN' | Island | 10 |
| 11 | 11 THE BLACK EYED PEAS LET'S GET IT STARTED | A&M/Reprise | 11 |
| 12 | 12 KYLIE MINOQUE CHOCOLATE | Parlophone | 12 |
| 13 | 13 ANASTASIA LEFT OUTSIDE ALONE | Exc | 13 |
| 14 | 14 BEVERLY KNIGHT COME AS YOU ARE | Delos/Real Gone Music | 14 |
| 15 | 15 JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU | Meridian | 15 |
| 16 | 16 CHRISTINA MILAN DIP IT LOW | Def Jam/Universal | 16 |
| 17 | 17 KEANE EVERBODY'S CHANGING | Island | 17 |
| 18 | 18 O-ZONE DRAGOSTEA DIN TEI | Jive | 18 |
| 19 | 19 THE RASMUS IN THE SHADOWS | Meridian | 19 |
| 20 | 20 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK | XL | 20 |
| 21 | 21 SCISSOR SISTERS LAURA | Polygram | 21 |
| 22 | 22 SHAPESHIFTERS LOKAS THEME | Positive | 22 |
| 23 | 23 JESS STONE SUPER LOVER LOVE (GARE YOU DIGGIN ON ME?) PT.1 | Real Gone Music | 23 |
| 24 | 24 CASSIDY FEAT. R KELLY HOTEL | J | 24 |
| 25 | 25 NATASHA BEDINGFIELD SINGLE | Phonogram | 25 |
| 26 | 26 THE 411 ON MY KNEES | Sony | 26 |
| 27 | 27 BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE | Arista/Real Gone Music | 27 |
| 28 | 28 WILL YOUNG FRIYD'S CHILD | BMG | 28 |
| 29 | 29 THE CORRS SUMMER SUNSHINE | Arista | 29 |
| 30 | 30 JAMIELLA SEE IT IN A BOYS EYES | Parlophone | 30 |
| 31 | 31 NO DOUBT ITS MY LIFE | Interscope/Polygram | 31 |
| 32 | 32 KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN | Capitol/Interscope | 32 |
| 33 | 33 WILL YOUNG YOUR GAME | BMG | 33 |
| 34 | 34 TWISTA OVERNIGHT CELEBRITY | Arista/Real Gone Music | 34 |
| 35 | 35 DAMIEN RICE CANNONBALL | DMSP/Warner | 35 |
| 36 | 36 OUTKAST ITS YA! | Arista | 36 |
| 37 | 37 BEYONCE NAUGHTY GIRL | Columbia | 37 |
| 38 | 38 JUNIOR JACK STUPIDISCO | Delos/Real Gone Music | 38 |
| 39 | 39 KRISTIAN LEONTOU STORY OF MY LIFE | Meridian | 39 |
| 40 | 40 SHAZNAI LEWIS NEVER FELT LIKE THIS BEFORE | London | 40 |

HIT 40 UK

| Pos | Artist/Title | Label | Weeks on Chart |
|-----|--------------------------------------------------------------|------------------------|----------------|
| 1 | 1 USHER BURN | Arista | 1 |
| 2 | 2 GIRLS ALOUD THE SHOW | Polygram | 2 |
| 3 | 3 BRITNEY SPEARS EVERYTIME | Jive | 3 |
| 4 | 4 MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | Real Gone Music | 4 |
| 5 | 5 KELIS TRICK ME | Wras | 5 |
| 6 | 6 OUTKAST ROSES | Arista | 6 |
| 7 | 7 MCFLY OBVIOUSLY | Island | 7 |
| 8 | 8 GEORGE MICHAEL FLAWLESS (GO TO THE CITY) | Parlophone | 8 |
| 9 | 9 MAROON 5 THIS LOVE | Octone/ABC | 9 |
| 10 | 10 BLUE BUBBLIN' | Island | 10 |
| 11 | 11 THE BLACK EYED PEAS LET'S GET IT STARTED | A&M/Reprise | 11 |
| 12 | 12 KYLIE MINOQUE CHOCOLATE | Parlophone | 12 |
| 13 | 13 ANASTASIA LEFT OUTSIDE ALONE | Exc | 13 |
| 14 | 14 BEVERLY KNIGHT COME AS YOU ARE | Delos/Real Gone Music | 14 |
| 15 | 15 JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU | Meridian | 15 |
| 16 | 16 CHRISTINA MILAN DIP IT LOW | Def Jam/Universal | 16 |
| 17 | 17 KEANE EVERBODY'S CHANGING | Island | 17 |
| 18 | 18 O-ZONE DRAGOSTEA DIN TEI | Jive | 18 |
| 19 | 19 THE RASMUS IN THE SHADOWS | Meridian | 19 |
| 20 | 20 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK | XL | 20 |
| 21 | 21 SCISSOR SISTERS LAURA | Polygram | 21 |
| 22 | 22 SHAPESHIFTERS LOKAS THEME | Positive | 22 |
| 23 | 23 JESS STONE SUPER LOVER LOVE (GARE YOU DIGGIN ON ME?) PT.1 | Real Gone Music | 23 |
| 24 | 24 CASSIDY FEAT. R KELLY HOTEL | J | 24 |
| 25 | 25 NATASHA BEDINGFIELD SINGLE | Phonogram | 25 |
| 26 | 26 THE 411 ON MY KNEES | Sony | 26 |
| 27 | 27 BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE | Arista/Real Gone Music | 27 |
| 28 | 28 WILL YOUNG FRIYD'S CHILD | BMG | 28 |
| 29 | 29 THE CORRS SUMMER SUNSHINE | Arista | 29 |
| 30 | 30 JAMIELLA SEE IT IN A BOYS EYES | Parlophone | 30 |
| 31 | 31 NO DOUBT ITS MY LIFE | Interscope/Polygram | 31 |
| 32 | 32 KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN | Capitol/Interscope | 32 |
| 33 | 33 WILL YOUNG YOUR GAME | BMG | 33 |
| 34 | 34 TWISTA OVERNIGHT CELEBRITY | Arista/Real Gone Music | 34 |
| 35 | 35 DAMIEN RICE CANNONBALL | DMSP/Warner | 35 |
| 36 | 36 OUTKAST ITS YA! | Arista | 36 |
| 37 | 37 BEYONCE NAUGHTY GIRL | Columbia | 37 |
| 38 | 38 JUNIOR JACK STUPIDISCO | Delos/Real Gone Music | 38 |
| 39 | 39 KRISTIAN LEONTOU STORY OF MY LIFE | Meridian | 39 |
| 40 | 40 SHAZNAI LEWIS NEVER FELT LIKE THIS BEFORE | London | 40 |

INDEPENDENT SINGLES

| Pos | Artist/Title | Label | Weeks on Chart |
|-----|----------------------------------------------------------|------------------------|----------------|
| 1 | 1 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK | XL/DEFAM | 1 |
| 2 | 3 JUNIOR JACK STUPIDISCO | Delos/DEFAM | 2 |
| 3 | 2 BELLE & SEBASTIAN BOOKS | Knigh Train/DEFAM | 3 |
| 4 | 4 PHIXX WILD BOYS | Capitol/DEFAM | 4 |
| 5 | 5 FREESTYLERS PUSH UP | Against The Grain/S&W | 5 |
| 6 | 6 LEE CABRERA VODOO LOVE | DEFAM | 6 |
| 7 | 7 ROB TISSERA & VINYLODROVER STAY | Tap Into/DEFAM | 7 |
| 8 | 1 4-4-2 OZAM ON ENGLAND | Get It/DEFAM | 8 |
| 9 | 1 TIM BOOTH DOWN TO THE SEA | Sony/DEFAM | 9 |
| 10 | 10 THE FALL THEME FROM SPARTAN FC | Intone/S&W | 10 |
| 11 | 7 PAUL WELLS THE BUTTLE | VEP/DEFAM | 11 |
| 12 | 8 BHYS FROM PARADISE DIRTY OLD TOWN/THE ROAD TO PARADISE | Leaf Of The Wind/DEFAM | 12 |
| 13 | 6 DILLINJA IN THE ORCHESTRAL TRAP | Water/G&W | 13 |
| 14 | 2 MORGUE FIGHT ANDROID BULLIES SPEAK DOWN THE DOORS | Salmon/DEFAM | 14 |
| 15 | 16 THE KILLERS MR BRIGHTSIDE | Island/DEFAM | 15 |
| 16 | 10 THE RINK FEAT. SHAGGY YOUR EYES | VP/DEFAM | 16 |
| 17 | 10 MARTIN SANGRETT I AM A GOOD MAN | Real Gone Music | 17 |
| 18 | 18 ANASTASIA I'VE BEEN BLOWN AWAY IN MY HEART | Arista/DEFAM | 18 |
| 19 | 10 THE FARM FEAT. SIXTYSIX CHAIN ALILOGGETHER NOW 2004 | Meridian/DEFAM | 19 |
| 20 | 9 THE FLAM TARTAN | Sony/DEFAM | 20 |

| Pos | Artist/Title | Label | Weeks on Chart |
|-----|--------------------------------------------------------------|----------------------------------|----------------|
| 1 | 1 USHER BURN | Arista | 1 |
| 2 | 2 GIRLS ALOUD THE SHOW | Polygram | 2 |
| 3 | 3 BRITNEY SPEARS EVERYTIME | Jive | 3 |
| 4 | 4 MCFLY OBVIOUSLY | Island | 4 |
| 5 | 5 MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | Real Gone Music | 5 |
| 6 | 6 KYLIE MINOQUE CHOCOLATE | Parlophone | 6 |
| 7 | 7 4 2 OUTKAST ROSES | Arista | 7 |
| 8 | 8 GEORGE MICHAEL FLAWLESS (GO TO THE CITY) | Parlophone | 8 |
| 9 | 9 BLUE BUBBLIN' | Island | 9 |
| 10 | 10 5 4 O-ZONE DRAGOSTEA DIN TEI | Jive | 10 |
| 11 | 11 THE BLACK EYED PEAS LET'S GET IT STARTED | A&M/Reprise | 11 |
| 12 | 12 6 2 JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU | Meridian | 12 |
| 13 | 13 7 6 KELIS TRICK ME | Wras | 13 |
| 14 | 14 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK | XL | 14 |
| 15 | 15 7 2 CASSIDY FEAT. R KELLY HOTEL | J | 15 |
| 16 | 16 9 2 BEVERLY KNIGHT COME AS YOU ARE | Polygram | 16 |
| 17 | 17 THE ORDINARY BOYS TALK TALK TALK | Blue Note | 17 |
| 18 | 18 14 8 FRANKIE FURS (F U RIGHT BACK) | At All About The World/Exc/DEFAM | 18 |
| 19 | 19 15 ANASTASIA LEFT OUTSIDE ALONE | Exc | 19 |
| 20 | 20 13 3 BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE | Arista | 20 |
| 21 | 21 17 12 EAMON "M" IT (I DON'T WANT YOU BACK) | Jive | 21 |
| 22 | 22 20 2 GIRLS OF FHM DA YA THINK I'M SEXY? | ZPS | 22 |
| 23 | 23 36 2 TWISTA OVERNIGHT CELEBRITY | Arista | 23 |
| 24 | 24 15 3 JESSICA SIMPSON WITH YOU | Columbia | 24 |
| 25 | 25 23 SCISSOR SISTERS LAURA | Meridian | 25 |
| 26 | 26 21 4 KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN | Polygram | 26 |
| 27 | 27 RYAN ADAMS WONDERWALL | Real Gone Music | 27 |
| 28 | 28 10 2 ANGEL CITY TOUCH ME | Def Jam | 28 |
| 29 | 29 25 11 MAROON 5 THIS LOVE | Octone | 29 |
| 30 | 30 22-20-5 SHOOT YOUR GUN | Wras | 30 |
| 31 | 31 27 3 RAZORLIGHT GOLDEN TOUCH | Meridian | 31 |
| 32 | 32 2 PHIXX WILD BOYS | Capitol | 32 |
| 33 | 33 26 2 JUNIOR JACK STUPIDISCO | Delos | 33 |
| 34 | 34 30 6 CHRISTINA MILAN DIP IT LOW | Def Jam | 34 |
| 35 | 35 THE EIGHTIES MATCHBOX B-LINE DISASTER I COULD BE AN ANGLE | Meridian | 35 |
| 36 | 36 20 4 CANDEE JAY IF I WERE YOU | Exc | 36 |
| 37 | 37 8 4 4-4-2 COME ON ENGLAND | Intone | 37 |
| 38 | 38 NEW LONGVIEW IN A DREAM | Meridian | 38 |

| Pos | Artist/Title | Label | Weeks on Chart |
|-----|--------------------------------------------------------------|----------------------------------|----------------|
| 1 | 1 USHER BURN | Arista | 1 |
| 2 | 2 GIRLS ALOUD THE SHOW | Polygram | 2 |
| 3 | 3 BRITNEY SPEARS EVERYTIME | Jive | 3 |
| 4 | 4 MCFLY OBVIOUSLY | Island | 4 |
| 5 | 5 MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | Real Gone Music | 5 |
| 6 | 6 KYLIE MINOQUE CHOCOLATE | Parlophone | 6 |
| 7 | 7 4 2 OUTKAST ROSES | Arista | 7 |
| 8 | 8 GEORGE MICHAEL FLAWLESS (GO TO THE CITY) | Parlophone | 8 |
| 9 | 9 BLUE BUBBLIN' | Island | 9 |
| 10 | 10 5 4 O-ZONE DRAGOSTEA DIN TEI | Jive | 10 |
| 11 | 11 THE BLACK EYED PEAS LET'S GET IT STARTED | A&M/Reprise | 11 |
| 12 | 12 6 2 JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU | Meridian | 12 |
| 13 | 13 7 6 KELIS TRICK ME | Wras | 13 |
| 14 | 14 BASEMENT JAXX FEAT. LISA KEKAULA GOOD LUCK | XL | 14 |
| 15 | 15 7 2 CASSIDY FEAT. R KELLY HOTEL | J | 15 |
| 16 | 16 9 2 BEVERLY KNIGHT COME AS YOU ARE | Polygram | 16 |
| 17 | 17 THE ORDINARY BOYS TALK TALK TALK | Blue Note | 17 |
| 18 | 18 14 8 FRANKIE FURS (F U RIGHT BACK) | At All About The World/Exc/DEFAM | 18 |
| 19 | 19 15 ANASTASIA LEFT OUTSIDE ALONE | Exc | 19 |
| 20 | 20 13 3 BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE | Arista | 20 |
| 21 | 21 17 12 EAMON "M" IT (I DON'T WANT YOU BACK) | Jive | 21 |
| 22 | 22 20 2 GIRLS OF FHM DA YA THINK I'M SEXY? | ZPS | 22 |
| 23 | 23 36 2 TWISTA OVERNIGHT CELEBRITY | Arista | 23 |
| 24 | 24 15 3 JESSICA SIMPSON WITH YOU | Columbia | 24 |
| 25 | 25 23 SCISSOR SISTERS LAURA | Meridian | 25 |
| 26 | 26 21 4 KANYE WEST FEAT. SYLEENA JOHNSON ALL FALLS DOWN | Polygram | 26 |
| 27 | 27 RYAN ADAMS WONDERWALL | Real Gone Music | 27 |
| 28 | 28 10 2 ANGEL CITY TOUCH ME | Def Jam | 28 |
| 29 | 29 25 11 MAROON 5 THIS LOVE | Octone | 29 |
| 30 | 30 22-20-5 SHOOT YOUR GUN | Wras | 30 |
| 31 | 31 27 3 RAZORLIGHT GOLDEN TOUCH | Meridian | 31 |
| 32 | 32 2 PHIXX WILD BOYS | Capitol | 32 |
| 33 | 33 26 2 JUNIOR JACK STUPIDISCO | Delos | 33 |
| 34 | 34 30 6 CHRISTINA MILAN DIP IT LOW | Def Jam | 34 |
| 35 | 35 THE EIGHTIES MATCHBOX B-LINE DISASTER I COULD BE AN ANGLE | Meridian | 35 |
| 36 | 36 20 4 CANDEE JAY IF I WERE YOU | Exc | 36 |
| 37 | 37 8 4 4-4-2 COME ON ENGLAND | Intone | 37 |
| 38 | 38 NEW LONGVIEW IN A DREAM | Meridian | 38 |

Albums Chart

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST | WEEKS ON CHART |
|----------------|-----------|---------------------------------------------------------|------------------------|----------------|
| 39 | 25 | THE KILLERS HOT FUSS | Various Artists | 39 |
| 40 | 15 | PHIL COLLINS THE PLATINUM COLLECTION | Phil Collins | 40 |
| 41 | 20 | MORRISSEY YOU ARE THE QUARRY | Morrisey | 41 |
| 42 | 26 | WILL YOUNG FRIDAY'S CHILD | Will Young | 42 |
| 43 | 16 | GEORGE MICHAEL PATIENCE | George Michael | 43 |
| 44 | 2 | BADLY DRAWN BOY ONE PLUS ONE IS ONE | Badly Drawn Boy | 44 |
| 45 | 19 | THE CORRS BORROWED HEAVEN | The Corrs | 45 |
| 46 | 30 | RED HOT CHILI PEPPERS BY THE WAY | Red Hot Chili Peppers | 46 |
| 47 | 34 | RED HOT CHILI PEPPERS CALIFORNICATION | Red Hot Chili Peppers | 47 |
| 48 | NEW | DOOBIE BROTHERS GREATEST HITS | Doobie Brothers | 48 |
| 49 | 21 | JET GET BORN | Jet | 49 |
| 50 | 12 | D-12 D12 WORLD | D-12 | 50 |
| 51 | 41 | KATIE MELUA CALL OF THE SEARCH | Katie Melua | 51 |
| 52 | 2 | JIM REEVES GENTLEMAN JIM - MEMORIES ARE MADE OF | Jim Reeves | 52 |
| 53 | NEW | MUSE ABSOLUTION | Muse | 53 |
| 54 | 40 | VELVET REVOLVER CONTRABAND | Velvet Revolver | 54 |
| 55 | 32 | CELINE DION A NEW DAY - LIVE IN LAS VEGAS | Celine Dion | 55 |
| 56 | NEW | ANGIE STONE STONE LOVE | Angie Stone | 56 |
| 57 | 17 | BLINK 182 BLINK 182 | Blink 182 | 57 |
| 58 | 38 | CARLY SIMON REFLECTIONS - GREATEST HITS | Carly Simon | 58 |
| 59 | 46 | WHO THEN AND NOW | Who | 59 |
| 60 | 75 | ALICIA KEYS THE DIARY OF | Alicia Keys | 60 |
| 61 | 59 | AVRIL LAVIGNE LET GO | Avril Lavigne | 61 |
| 62 | 39 | BRYAN FERRY/ROXY MUSIC PLATINUM COLLECTION | Bryan Ferry/Roxy Music | 62 |
| 63 | 23 | DIRE STRAITS SULTANS OF SWING - THE VERY BEST OF | Dire Straits | 63 |
| 64 | 36 | SHADOWS LIFE STORY | Shadows | 64 |
| 65 | 46 | NERD FLIP DIE | Nerd Flip | 65 |
| 66 | 63 | EVANESCENCE FALLEN | Evanescence | 66 |
| 67 | 15 | BASEMENT JAXX KISH KASH | Basement Jaxx | 67 |
| 68 | 69 | JAMIELIA THANK YOU | JamieLIA | 68 |
| 69 | 72 | NORAH JONES COME AWAY WITH ME | Norah Jones | 69 |
| 70 | 17 | BILLY OCEAN ULTIMATE COLLECTION | Billy Ocean | 70 |
| 71 | 21 | WILL YOUNG FROM NOW ON | Will Young | 71 |
| 72 | 47 | ALAN JACKSON THE VERY BEST OF | Alan Jackson | 72 |
| 73 | NEW | JAVINE SURRENDER | Javine | 73 |
| 74 | NEW | DE LA SOUL THE BEST OF | De La Soul | 74 |
| 75 | 34 | RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | 75 |

Chart compiled from actual sales last Sunday to Saturday using a sample of more than 4000 UK shops. In the Official UK Charts Company 2004 Festival with 81% and 84% respectively.



11. Beverly Knight
Affirmation is Beverly Knight's fourth album and her second straight Top 20 entry. She started her album career in 1995, peaking at 145 with The Best (on Damsel), and improved more than 100 places to reach 42 with the 1998 follow-up for Polyphonic, Prudential Sicks. 2003's Who I Am debuted and peaked at seven, and has sold 216,000 copies to date, setting up Affirmation, which debuts at 11.



15. Lloyd Banks
As a member of G-Unit, Lloyd Banks' debut album Huger for More has found a ready audience. The hardcore rap album, which debuts at 15 with first week sales of 17,161, has had a mixed reception from critics but features contributions from Eminem, Snoop Dogg and 50 Cent.

53. Muse
A highlight of the Glastonbury festival, Muse's powerful performance was also given BBC coverage. All their albums have reached 15 with Absolution still the biggest-selling to date having sold 375,000 copies since its release last September.

TOP 20 COMPILATIONS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|-------------------------------------------------------------|----------------------|
| 1 | 1 | VARIOUS ESSENTIAL R&B - THE VERY BEST OF R&B | Various Artists |
| 2 | 2 | VARIOUS CLUBBERS GUIDE SUMMER 04 | BMG TV Projects (UK) |
| 3 | 1 | VARIOUS POWER BALLADS II | Virgin (UK) |
| 4 | 3 | VARIOUS ULTIMATE ACROUSTIC | EMI/Various (UK) |
| 5 | 4 | VARIOUS FRANTIC EUPHORIA | Ministry Of Sound UK |
| 6 | 5 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 57 | EMI/Various (UK) |
| 7 | 12 | VARIOUS ULTIMATE DIRTY DANCING (OST) | Real Gone |
| 8 | 9 | VARIOUS MORE THAN A FEELING | Sony Music UK (UK) |
| 9 | 8 | VARIOUS HITS 58 | BMG/Sony (UK) |
| 10 | 11 | VARIOUS IBIZA - THE HISTORY OF TRANCE | Warner/Tone (UK) |
| 11 | 13 | VARIOUS MISS INDENT | EMI TV Projects (UK) |
| 12 | 6 | VARIOUS MTV BEATS PRESENTS BEATS RHYMES AND LIFE | Universal (UK) |
| 13 | 14 | VARIOUS WE LOVE MAMBO | EMI TV Projects (UK) |
| 14 | 6 | VARIOUS SUPER 70'S SUMMER | Virgin (UK) |
| 15 | 10 | VARIOUS DISCO CLASSICS | UMG/Various (UK) |
| 16 | 15 | VARIOUS LOVE HURTS | WOM (UK) |
| 17 | 7 | VARIOUS SHREK 2 (OST) | DreamWorks (UK) |
| 18 | 7 | VARIOUS DISCOMANIA | Ministry (UK) |
| 19 | 17 | VARIOUS POP PRINCESSES | Universal (UK) |
| 20 | 18 | VARIOUS KISS PITS THE HIP HOP COLLECTION | Universal (UK) |

TOP 20 INDIE ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|------------------------------------------------------|------------------|
| 1 | 3 | FRANK FERDINAND FRANZ FERDINAND | Domino (UK) |
| 2 | 2 | THE KILLERS HOT FUSS | Island (UK) |
| 3 | 5 | MORRISSEY YOU ARE THE QUARRY | Island (UK) |
| 4 | 1 | BASEMENT JAXX KISH KASH | Island (UK) |
| 5 | 1 | BADLY DRAWN BOY ONE PLUS ONE IS ONE | Real Gone (UK) |
| 6 | 4 | ORBITAL BLUE ALBUM | Island (UK) |
| 7 | 8 | KATIE MELUA CALL OF THE SEARCH | Domino (UK) |
| 8 | 1 | OASIS WHAT'S THE STORY MORNING GLORY? | The Brother (UK) |
| 9 | 1 | FLEDER COMFORT IN ISLAND | Domino (UK) |
| 10 | 10 | LSD PROPHETS STAY SOMETHING | Island (UK) |
| 11 | 6 | KINGS ARE THE VILLAGE GREEN PRESERVATION | Santitas (UK) |
| 12 | 10 | MORRIS MY WORLD | Island (UK) |
| 13 | 1 | BELLE & SEABEAR NEAR CATASTROPHE WALTRESS | Island (UK) |
| 14 | 7 | SASHA INDOOR | Crab (UK) |
| 15 | 1 | OASIS DEFINITELY MAYBE | Big (UK) |
| 16 | 1 | STEREOPHONICS YOU GOTTA GO THERE TO COME BACK | Island (UK) |
| 17 | 12 | THE PIXIES BEST OF - WAVE OF MUTILATION | Island (UK) |
| 18 | 1 | THE LIBERTINES UP THE BRACKET | Island (UK) |
| 19 | 1 | 2PAC ALL EYEZ ON ME | Island (UK) |
| 20 | 1 | OASIS BE HERE NOW | Big (UK) |

TOP 10 DANCE ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|-----------------------------------------|------------------------|
| 1 | 7 | ZERO 7 WHEN IT FALLS | Ministry Of Sound (UK) |
| 2 | 1 | ORBITAL BLUE ALBUM | Orbital (UK) |
| 3 | 1 | BASEMENT JAXX KISH KASH | Ministry Of Sound (UK) |
| 4 | 3 | VARIOUS FRANTIC EUPHORIA | Ministry Of Sound (UK) |
| 5 | 2 | ZERO 7 SIMPLE THINGS | Ministry Of Sound (UK) |
| 6 | 2 | FAITHLESS NO ROUTES | Ministry Of Sound (UK) |
| 7 | 1 | VARIOUS CLUBBERS GUIDE SUMMER 04 | Ministry Of Sound (UK) |
| 8 | 6 | AIR TALKIE WALKIE | Ministry Of Sound (UK) |
| 9 | 9 | VARIOUS BACK TO THE OLD SKOOL | Ministry Of Sound (UK) |
| 10 | 1 | MASSIVE ATTACK BLUE LINES | Ministry Of Sound (UK) |

TOP 10 ROCK ALBUMS

| WEEKS ON CHART | LAST WEEK | ALBUM TITLE | ARTIST |
|----------------|-----------|-----------------------------------------------|-----------------|
| 1 | 1 | MUSE ABSOLUTION | Muse |
| 2 | 1 | GUNS N' ROSES GREATEST HITS | Guns N' Roses |
| 3 | 2 | VELVET REVOLVER CONTRABAND | Velvet Revolver |
| 4 | 1 | EVANESCENCE FALLEN | Evanescence |
| 5 | 1 | SUPINUD VOL. 3 (THE SUBALTIMAL VERSES) | Beastie Boys |
| 6 | 1 | BLINK 182 BLINK 182 | Blink 182 |
| 7 | 1 | MUSE ORIGIN OF SYMMETRY | Muse |
| 8 | 1 | THIN LIZZY GREATEST HITS | Thin Lizzy |
| 9 | 1 | SECRET MACHINES NOW HERE IS NOWHERE | Secret Machines |
| 10 | 1 | HOOBASTANK THE REASON | Hoobastank |

▲ Sales increase
▼ Sales decrease > 50%
■ Highest New Entry
◆ Platinum 100,000
◇ Gold 25,000
□ Silver 10,000
◻ IPI Platinum Europe (In European Sales)

NEW RELEASES:
 DAVE NAVARRO...
 THE KILLERS...
 MORRISSEY...
 WILL YOUNG...
 GEORGE MICHAEL...
 BADLY DRAWN BOY...
 THE CORRS...
 RED HOT CHILI PEPPERS...
 DOOBIE BROTHERS...
 JET...
 D-12...
 KATIE MELUA...
 JIM REEVES...
 MUSE...
 VELVET REVOLVER...
 CELINE DION...
 ANGIE STONE...
 BLINK 182...
 CARLY SIMON...
 WHO...
 ALICIA KEYS...
 AVRIL LAVIGNE...
 BRYAN FERRY/ROXY MUSIC...
 DIRE STRAITS...
 SHADOWS...
 NERD FLIP...
 EVANESCENCE...
 BASEMENT JAXX...
 JAMIELIA...
 NORAH JONES...
 BILLY OCEAN...
 WILL YOUNG...
 ALAN JACKSON...
 JAVINE...
 DE LA SOUL...
 RED HOT CHILI PEPPERS...

LOOKING FOR A DEAL IN THE USA?

As Candlelight Records US office starts its 4th year of trading we are looking for product to purchase or license for the USA and Canada.

We are looking for Labels, Catalogues, Bands or Individual Projects.

candlelight

Our US Labels are:

Dead Ringer Records

(Classic Rock) Artists:

Marillion,
Wishbone Ash,
Nektar,
Demon

Candlelight Records

(Metal) Artists:

Emperor,
Opeth,
Propain,
Dismember,
Crowbar,
Enslaved

Abstract Sounds:

(All Styles) Artists:

New Model Army,
Zodiac Mindwarp,
Loop Guru

A EUROPEAN SOLUTION TO THE AMERICAN MARKET

JOIN OUR NORTH AMERICAN PARTNERS:

Tabu Recordings, Bellaphon, Threeman Recordings, Karmageddon Records,
Plastic Head Records, Captain Oi, Hypnotic Records,
Householdname Records, Firefly Records, Blackend and Golf Records

For further information please contact

Edward Christie (Candlelight Records UK):

Phone: 0207 286 1106 Fax: 0207 289 8679

Email: Abstractsounds@btclick.com

2 Elgin Ave, London, W9-3QP, United Kingdom

Paula Hogan (Candlelight Records USA):

PO Box 707 Plymouth Meeting PA 19462