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Inside: Wire Daisies Groove Armada Goldie Lookin' Chain The Thrills

# MUSICWEEK



Managers lead protests as newspapers' and magazines' use of free CDs begins to escalate

## Call to halt giveaway CDs

### Marketing

by Paul Williams  
A lobby is growing in protest against the rising tide of free CD newspaper giveaways, amid fears that the value of music is being critically undermined.

The Music Managers Forum is taking the row up a notch, threatening to hit the industry's anti-piracy efforts unless labels agree to halt the tide of free CDs.

Chairman John Glover is pressing the PPL board's three performer representatives to call

for the organisation to withdraw funds for anti-piracy campaigns in protest at the practice. Last year, PPL paid out nearly £2m backing anti-piracy initiatives.

"The MMF is very clear about this," says Glover. "We do not support the anti-piracy campaign while music is being given away."

His call comes after the contentious issue of CD giveaways has taken a new twist in the past month, with newspapers now beginning to offer free double discs to its readers.

Last weekend, the *Daily Mirror* and *Sunday Mirror* gave away

a dual package featuring classic number one hits such as Smokey Robinson & The Miracles' Tears Of A Clown and Jackie Wilson's Real Petite. The double disc led a typical weekend, with CDs also given away with the *Sun*, *Star* and *Mail On Sunday*.

Glover says the decision by labels to give away its classic repertoire undermines the industry's current campaign to extend the European Commission's copyright law on sound recordings from its existing 50-year level.

Bard chairman and HMV Europe managing director Steve

Knott has also been a vocal opponent of using classic repertoire for giveaway CDs, which he believes is affecting retailers' businesses.

"Having cover-mounts to promote new music or new artists or even different genres of music like classical and jazz is absolutely fine, but this is creating the perception music is free," says Knott. "People listen to these a few times and throw them away."

Some record companies are beginning to rethink their entire approach to the issue. EMI Music chairman and CEO Tony Wadsworth says he recently decided to

take his business out of the sector, saying EMI will now only undertake cover-mounts for development acts or with deep catalogue.

"It's very unbalanced," he says. "They sell more magazines, but they also give a perception music is disposable and free, which goes totally against our values."

Universal Music TV managing director Brian Berg, who took charge of the area three months ago, is now "trying to make some sense" of how the major can exploit the commercial opportunities without hitting its business. [pa.w@musicweek.com](mailto:pa.w@musicweek.com)



### The Libertines ride indie wave

The Libertines' self-titled second album, released in two weeks' time, will add impetus to a hugely successful year for the independent sector, which has seen the likes of Domino's Franz Ferdinand, Lizard King's The

Killers, Sanctuary's Morrissey and Dramatic's Katie Melua all enjoying mainstream success.

The Libertines' label Rough Trade is expecting to ship up to 200,000 copies of the album ahead of release following the band's appearance at Carling Weekend in Reading and Leeds. The Libertines' manager Alan McGeer says the plot is also

shaping up well further afield.

"We're looking to go top three in Australia and we'll be shipping between 150,000 and 200,000 in Britain," he says. "Things are also looking positive in the States, as Rough Trade has the Sanctuary link over there and the band will be making several trips over."

The new album will be the first release since the band's profile

exploded during the summer due to widespread newspaper attention. But the band's team are playing down their expectations.

"I don't think tabloid coverage helps sell records," says McGeer. "There was one big article about Peter a while back and sales actually went down in the following week, so I don't think it's a positive influence."

### Unic buck music mag dip

As many of its rivals face declines in the latest ABC circulation figures, the IPC title celebrates a 6.7% rise **p3**

### Girls are back, aloud and proud

Polydor five-piece Girls Aloud are aiming to shake off the 'reality TV' tag with their Brian Higgins-produced second album **p5**

### Radio rivals urge changes at BBC

As the pressure for privatisation eases, the Corporation falls under scrutiny during its Charter Review **p6**

### This week's Number 1s Albums: Anastacia Singles: 3 Of A Kind Airplay: Shapeshifters

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21.08.04

# MUSICWEEK

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**Display sales executive** Patricia Dwyer (R314)  
**ABC**  
Advertising circulation: 1 July 2002 to 30 June 2003: 10,353  
Member of Periodical Publishers' Association  
ISSN - 0265-1548

**Subscription hotline: 01858 438816**  
**NEWSSTAKE HOTLINE: 020 7638 4666**  
Subscriptions, including Free Music Week Directory every January, from issue 999.  
CMP Information, 245 Baker Street, London W1A 6AA. Tel: 01858 438899 Fax: 01858 438956

**UK & N. Ireland** E195, Europe & S. Ireland £278, The Americas, Middle East, India, Australasia, Japan, New Zealand, South Africa, Australasia, Africa, Far East, Middle East, Hong Kong, Luxembourg, USA, USA, USA  
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## Digest

### Bottom line

## Flyposting case adjourned

● Ambient marketing company **Diaboli Liberties** 'solicitors failed in a court bid to have anti-social behaviour orders (ASBOs) against four staff members thrown out in a hearing last Thursday at Highbury Crown Magistrates Court. The case, brought by Camden Council over flyposting, was adjourned until September 17.

● Napster parent company **Roxio** is to file its entire focus on its digital music offering after agreeing an \$80m (£43.5m) deal with DVD creation software firm Sonic Solutions to sell its consumer software division, **Roxio**, which will change its name to **Napster** following the deal, also last week unveiled. The deal, also last week unveiled, involves rising 23.6% year-on-year to \$299m (£16.2m) for the quarter to the end of June.

● The back catalogue of **Beechwood Music** has been sold following the company's collapse into administration. BDO Stoy Hayward was appointed in June following mounting debts at the Ashford, Middlesex, company. It has now sold the assets of Beechwood Music, four associated companies, Beechwood Music Publishing, Planet Multimedia, Flutes Worldwide and 4AM Distribution.

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The Beatles: 40th anniversary band set

● EMI has confirmed plans for a **Beatles box set** this autumn, commemorating the 40th anniversary of the group's US breakthrough. At present, the major is holding back any details about the project, but has tentatively scheduled it for a November release on Parlophone. ● **EMI Virgin and Universal Music TV** were yesterday (Sunday) airing for a Top 10 compilations chart debut with **ReWind**, which represents a new hits concept for the partners by combining 38 Eighties classics with a bonus DVD containing the tracks' producers. Artists featured include David Bowie, Culture Club, The Police and New. **Viewpoint**, p10

● **Village People's** lawyers Entertainment Law Associates (ELA) have issued proceedings against Classic Pictures and German-based Studio Hamburg over the use of recordings of the group in DVD compilation **Disco Inferno**, released in June. Classic is claiming that Studio Hamburg gave the relevant rights to use the music track on the June-

released **Disco Inferno DVD** alongside the video material, but this is disputed by ELA. The DVD also featured James Brown, The Jacksons, Donna Summer and Boney M. ● **Polygram** has gone back to basics for the second **Giris Aloud** album, p5

● The **BPI** is planning to invite Japanese labels to the UK next year following a successful BPI-organised visit to Tokyo, which provided 10 indie labels with the chance to assess opportunities in the country, p10

● The **Government** is increasing its focus on copyright theft, p4

● **Alphamagic**, which in 1994 has developed a roster of music covering everything from trance to drum & bass, and its sister manufacturing company **Vynilmagic**, have moved into the hands of liquidator Mercedes Corporate Restructuring.

● **MCPs** will begin paying back-gated DVD royalties next month, p5

## Sign here

## Tesco extends EUK deal

● The Woolworth's Group's entertainment arm **Entertainment UK** has struck a deal with **Tesco**, to continue supplying it with CDs, videos and games for a further three years. As a condition of the deal, which will run for an initial period until the end of February 2007, the two sides have agreed to work together to improve efficiencies in the supply chain.

● **US digital solutions company Loudeye** has struck a deal with **Nokia** to develop a wireless digital platform. Loudeye, which now owns **OOZ** and the **Overseer** service, is yet to reveal details of the new platform.

● **Sony Classical's UK arm** has signed 28-year-old tenor **Jon Christus** in a multi-album deal beginning with a



debut release in early 2005. Christus, a singer, pianist, composer and arranger, studied at Chetham's Music School in Manchester and the Royal Northern College of Music. ● **Melodiva's Time Is Now** has been selected as **MTV's** theme for its sponsorship of **Sky Sports'** Premiership coverage for the next two seasons. The Echo-issued track is featuring in the credits, breaks and all Ford interviews broadcast during **Sky's** coverage of the 2004-05 season, which kicked off last Saturday – as well as the 2005-06 season.

## 'It remains undeniable that traditional retail remains hugely important' – Editorial, p10

## Your guide to the latest news from the music industry

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● **Delatonic's The Zutons** are to soundtrack a new Peugeot TV ad rolling out in the UK today (Monday). The deal for the track **Confusion**, taken from the band's Mercury-nominated album **Who Killed The Zutons**, was secured by their publisher **EMI Music Publishing** and will be used for a Europe-wide campaign for Peugeot 307.

## People

## Warner recruits ex Def Jam chief

● Warner Music Group has appointed former Def Jam president **Kevin Lies** as executive vice president. Lies will report to his one-time Island Def Jam colleague and Warner recorded music US chairman and CEO **Lor Cohen**. Lies will focus on urban and rock as well as marketing and any brand extensions of Warner's corporate operations. ● **Funkier Premier Rick James** died on August 6 aged 50 following a suspected heart attack. The one-time Motown star played a seminal role in defining the sound of Eighties pop and was one of the decade's most sampled artists. His best-known album was 1981's **Street Songs**.

which included **Super Freak**, later sampled by **MC Hammer** for **U Can't Touch This**.

● **Sealed UK A&R figure David Bates** has relocated his label **Big Records** to Bath to link up with the company's recording studios. Bates launched **Big** five years ago and has the support of **BMG** and built up a roster including **Electric Soft Parade** and **Tom McEa**. However, last year's split with the major, went fully independent and signed a distribution deal with **Vital**.

● **Laywer Helen Searle** has left the practice she co-founded 12 years ago to work as a sole practitioner from a new base in **Pittwood**, east Sussex. The remaining team at **Searle** includes – **Tim Northing**, **Christy McNaughtan** and **Martin Deller** – are launching their own partnership, **Northing McNaughtan Deller**, at the same premises in west London.



Caring: moving up at MTV

● **MTV** has promoted **Jamie Carling** to **MTV Networks** Europe talent and music vice president. Carling, who is currently head of talent and artist relations for **MTV Networks UK & Ireland**, takes on the new role from tomorrow (Tuesday). He joins the talent and music division – MTV's principal interface with the music industry – following the departure of **Fleur Sarfady** earlier this year.

## Exposure

## R2 campaign to focus on digital

● **Radio 2** is dedicating an entire month to a campaign promoting the benefits of accessing music digitally. **Going Digital** will run throughout September and include slots such as **World Wide Wagon** and **Joinnie Walker's MIP's Shuffle**. The station will also be teaming up with the BBC's digital networks **6 Music**, **1Xtra** and **5BBC7** to give listeners a taste of the other stations' output.

● **Ofcom** has underlined the impact of digital media on the UK with a new report showing strong rises in digital radio listening and a higher take-up of broadband services. **Ofcom's 2004 Communications Market Report** says 29% of adults have tuned in via DAB radio, while 15% have listened via their home computers. ● **Actor Gary Beadle**, who plays **Paul Trueman** in **EastEnders**, is to present this year's **Urban Music Awards** on November 9 at London's **Barbican**. ● The **Edinburgh Festival Fringe** is offering a showcase for new music, p4



As the soundtrack in the **Megane TV** ad, **BMG** is also targeting **loose schools** events and beaches with a light aircraft trailing a banner stating 'I See You Baby...20th Sept'. In addition, a more conventional TV ad will air around the time of album releases with the aim of reminding potential buyers that they know more **Groove Armada** songs than they might think.

## IPC title is sole music magazine to post ABC rise, while pop titles suffer double-digit falls Uncut defies magazine sales slump

### ABCs

by Paul Williams

*Uncut* is catching up with long-time music magazine powerhouses *Smash Hits* and *Q* after recording a 13th successive ABC rise.

The IPC monthly pulled off the only circulation increase among the leading music paid-for in the first-half-year figures announced last week, as its 6.7% lift to 112,816 marked a power shift in the sector.

Back in 1998, when it produced its first ABC rise, *Uncut* spent the year with just 36,067 readers with *Q* on 203,863 and pop titles *TOTP* and *Smash Hits* heading the market with circulations of 436,487 and 383,191 respectively. But, six years on, the one-time pop powerhouses' sales have more than halved, while *Q*'s is now only around 38,000 sales ahead of *Uncut*.

"*Uncut* is doing amazingly," says IPC's music titles publishing director Neil Robinson. "It's got a very consistent editorial proposition and people know what it's about. Too many people *Uncut* spent their life believing that they believe is the sexy demographic of 18 to 25



*Uncut*; the IPC magazine is closing the gap on market leaders, *TOTP*, *Q* and *Smash Hits*

and Allan Jones and his team have unashamedly been talking to the over-35s. But it's been a long slog."

*Uncut*'s success was half of a pretty favourable ABC record for IPC, with its other music title *NME* dropping in circulation by just 3.4% to 70,014, the second smallest decline after *Empire's Mojo* in the sector. Robinson believes *NME* is now "very stable" in its position, with a circulation hovering around 70,000 to 72,000, and says he is not surprised by this slight fall as

### ABC winners & losers

|                      | Jan to Jun 04 | Jan to Jun 03 | %     |
|----------------------|---------------|---------------|-------|
| <i>TOTP</i>          | 218,954       | 252,403       | -14.0 |
| <i>Q</i>             | 150,800       | 172,557       | -12.6 |
| <i>Smash Hits</i>    | 120,701       | 150,042       | -19.8 |
| <i>Uncut</i>         | 112,816       | 105,793       | +6.7  |
| <i>TV Hits</i>       | 100,377       | 143,842       | -30.2 |
| <i>Mojo</i>          | 100,347       | 104,654       | -3.2  |
| <i>Rolling Stone</i> | 91,495        | 103,383       | -12.6 |
| <i>NME</i>           | 70,014        | 72,443        | -4.4  |
| <i>Kerrang!</i>      | 62,951        | 70,348        | -11.0 |
| <i>Mixmag</i>        | 50,457        | 53,222        | -5.2  |
| <i>Classic Rock</i>  | 38,485        | 43,545        | -11.6 |
| <i>Metal Hammer</i>  | 33,269        | 35,676        | -7.3  |
| <i>Time Out</i>      | 30,261        | 31.8          | -4.8  |
| <i>Rock Sound</i>    | 20,295        | 23,063        | -13.0 |

SOURCE: ABC

the magazine was competing against last year's figures when there was a redesigned.

The half-year figures appear to make tougher reading for *Empire*, with its music titles suffering year-on-year circulation drops of between 3.2% (*Mojo*) and 19.6% (*Smash Hits*). *Empire Performance* managing director Marcus Rich notes, "It's always a concern when you're making a change around 70,000, but that's the responsibility of the publishers, to re-engage people."

However, even though all his titles are in decline, Rich says he is "quite encouraged" by the figures as news-stand sales drops for *Q* and *Mojo* were lower than that of IPC rival *Uncut*, whose continuing rise overall was driven by subscriptions and overseas sales.

The *Mojo* decline to 100,347 and *Q*'s loss of 12.6% to 150,800 cover a period before revamps for both magazines, with *Q* now taking on a new downloading focus. Rich says the group also has plans to further develop *Kerrang!* which, gone almosting through 80,000 sales two years ago, slipped 11.0% on the year to 62,951.

Rich says, "If you're in a genre-specific area, it can be quite cyclical and we've seen that in pop in many occasions. There's not the same groundswell with that kind of music as there was two years ago when the likes of Korn and Limp Bizkit came through. We've got some plans for *Kerrang!* and we've got to re-engage people."

Future Publishing's rival title *Metal Hammer* also hit reverse gear, although circulation fell a less sharp 7.3% to 33,269. Its sister title *Classic Rock* suffered a big-

ger fall, however, dropping by 11.6% to 38,485. Chris Ingiam, assistant publisher for Future's entertainment titles, says, "I don't believe the title's had a publishing plan. This is a bit of a wake up and smell the coffee."

Pop was the most troubled sector, accounting for the four biggest declines. Attic Futura's *TV Hits* dropped 30.2% to 100,377, while there were also double-digit falls for *Smash Hits* (down 19.6%) and *BBC titles It's Hot* (20.6%) and *Top Of The Pops* (14.0%).

Chris Ingiam, assistant publisher for Future's entertainment titles, says, "I don't believe the title's had a publishing plan. This is a bit of a wake up and smell the coffee."

"What we're trying to do primarily is to target new people, people who aren't necessarily going into magazines all the time and they're very enthusiastic," says Ingiam. paul@musicweek.com

## First effects of Sony BMG merger begin to emerge

With the ink still wet on last week's completion of the Sony BMG merger, its implications are beginning to become clear.

While BMG and Sony have confirmed their plans for a life together, both sides declined to comment as the first casualties began to be clear last week.

Sony BMG CEO Andy Lack issued a note to staff worldwide last Wednesday, outlining initial details of the new company. "We are fortunate enough to have the considerable talents of Michael Smellie as chief operating officer,"

he said, in addition to confirming Kevin Kelleher's role as chief financial officer.

He added that Smellie would assume responsibility for "international, human resources, strategic planning and digital services", among other areas. In the note, Lack also unveiled to staff the company's new logo.

The assumption of international responsibilities by Smellie effectively confirms a change of circumstances for Sony Music International president Rick Dobbis, who is understood to have

begun telling friends that he will not be joining the new company.

Other executives who will not join the new company include Sony Music International chairman Bob Bowlin and BMG corporate communications chief Patrick Reilly, who is to leave in early September.

Dobbis is the figure most familiar to the UK industry, owing to his involvement as a key player within the TPI and its former role at PolyGram in London.

As head of Sony Music's activities outside of the US, Dobbis

has overseen a series of successes in recent years, making big US acts such as Anasatica and Evanescence internationally.

In response to the speculation, a Sony BMG spokesman said no comment would be made on rumours.

A timescale for any formal announcement on structure remains unclear, although initial indications suggest something may be confirmed before the end of this month. Whether that announcement will include any details on the UK structure seems unlikely.

Both BMG chairman Tim Bowen and Sony Music chairman Rob Stringer were on annual leave - while also remaining in touch with developments - last week and are due to return to work next week.

In the US, staff are beginning to become aware of the shape of the company. A New York-based BMG source says, "The indications are that the integrity of the labels will remain in place. From the practical side of developing albums and breaking artists, it's business as usual. That remains the priority."

### THE MUSIC WEEK PLAYLIST



**GREEN DAY**  
*American Idiot* (Reprise)  
It's heads down for this three-minute stomper, marking the return of the original punk trio. (Single, September 13)



**THE KNIFE**  
*Deep Outs* (Rakim)  
This brother-and-sister duo from Stockholm are next in line to join the Rye-coop Mylo school of album-based dance. (Album/DVD, Oct)



**THE LIBERTINES**  
*(Rough Trade)*  
It is finally time to see if this group's sales can match the hype. (Album, August 30)



**ANNIE**  
*Booming Gum* (679)  
Richard X delivers another twisted pop raggel. (Single, September 6)



**LUCIE SILVAS**  
*Breathe In* (Mercury)  
A quality mainstream release worth investigating, including a cover of Metallica's Nothing Else Matters. (Album sampler)



**RUFÉ**  
*Templed To Touch* (Atlantic)  
The pre-Carnival momentum continues to build on this crossover soca smash in waiting. (Single, September 13)



**THE DEARS**  
*We Can Have It* (Bella Union)  
Fine debut release from the newly signed Canadians, who sound like they have plenty more great singles on the way. (Single, August 30)



**GIRLS ALOUD**  
*Love Machine* (Polydor)  
Another cracking pop anthem from the *Mensurina* team and another step in the right direction for the girls. (Single, September)



**FETTY PABLO**  
*Remix-A-Look* (Remix Feet)  
Twista & Jermaine Dupri (Live)  
This track will take the drunk sound even further into the UK main. (Single, September 4)



**THE THRILLS**  
*Let's Bottle Bohemia* (Virgin)  
This is a majestic second album which sees this band step into a different league. (Album, September)



Uncle John & Whitefolk, featured at Tigerfest and T On The Fringe

# New acts are pulling in the punters at the Edinburgh Festival Fringe Music brings Fringe benefit

by Otaf Furniss

Edinburgh Festival Fringe may have built its foundations on theatre and comedy, but this year's event confirms that it is also gaining a reputation as a showcase for up-and-coming music talent.

In its four previous years, the Tennents-sponsored T On The Fringe has boasted early appearances by the likes of Franz Ferdinand, Manu Chao and The Rapture, while this year's event – which runs until the end of August – is no exception, with other hopefuls mixed in with established stars including Dido, Morrissey and Zero 7.

Founder and promoter Dave Corbet, of Glasgow-based DF Concerts, says that, because many of the larger concerts are one-off shows, there is an opportunity to put newcomers on the bill, as the headlines are less likely to have a support band. "It allows us to put interesting acts together such as [Scottish rock act] Veracruz and [Belgium's] Deus," he says.

Corbet adds that the best of the T Break night, which features the main newcomers from DF Concerts' T In The Park, including Edinburgh hip-hop band The Fountain Bridge Collective, has attracted strong ticket sales.

"We are generating new audiences for acts, which is one of the toughest things to do," he says. "Instead of selling 400 tickets, you're doing 600." Corbet adds that the large number of international visitors makes shows such as last year's Manu Chao gig viable. Edinburgh-based promoter Neil Colquhoun, whose Baby Tiger company has teamed up with festival newspaper *Fest* to host gigs under the Tigerfest banner, agrees that the Fringe can expose bands to new audiences. "You get people coming along who will never go

to see you and bands get to play to a crowd which doesn't just consist of their friends," he says.

Tigerfest has a strong focus on Scottish talent including Chemical Underground signings Sluts Of Trust and Domino's Fence Collective, as well as a label night hosted by Edinburgh's SL Records and Glasgow's Spinnaker.

Both events feature Glasgow band Uncle John & Whitefolk, whose manager All Low welcomes the opportunity presented by the Fringe events. "We played for two different promoters and both were great," he says.

While T On The Fringe and Tigerfest are presenting gigs throughout August, PRS hosted a new talent stage yesterday (Sunday) featuring Canadian act Grafenberg Alistars and Scottish metal act Raar. Now in its third year, it has become firmly established as an effective platform for bands to gain exposure to the general public and PRS's clients.

"In the first year we only had 47 entries," says PRS industry relations and events co-ordinator Stuart Fleming. "This year we had more than 300 bands applying to play."

Although Corbet and Tennent's senior sponsorship manager George Kyle are remaining quiet about how T On The Fringe might develop next year, there is a strong chance that the event could be linked to the visual arts.

Kyle believes that music, which has been on the periphery of the Fringe for so long, can help foster interest in areas such as theatre and comedy. "T On The Fringe attracts a new audience to the Edinburgh Festival and Fringe. People are going to see music and [as a result] they might go and see something else," he says. [ota.furniss@yahoo.co.uk](mailto:ota.furniss@yahoo.co.uk)

# Government launches co-ordinated plan on copyright IP strategy launch boosts piracy fight

## Piracy

By Robert Ashton

Opponents of music piracy are hoping the launch of the first intellectual property crime strategy will trigger more government aid and bring the police into the frontline battle for the first time.

The national strategy, which was announced last week by industry minister Jacqui Smith and is being developed by the Patent Office, has been broadly welcomed by industry figures, but some believe more resources are needed to fight the £250bn global trade in fake CDs, DVDs and other brand name products.

In what will be a co-ordinated approach against online theft, the Patent Office is creating a four-man enforcement team under senior policy advisor Phil Lewis, who will be charged with pooling the intelligence of the many agencies currently fighting IP theft, including the BPI, MCFPS, DCMS, Home Office and the British Video Association. Lewis's team will report to Peter Lawrence, director of IP and innovation at the Patent Office.

According to Patent Office marketing executive Dr Jeremy Philpott there are myriad agencies and rights owners actively involved in tackling IP crime and the job of the Patent Office team will be to get all the policy-makers,

crime busting teams and businesses to "talk to each other" and create a co-ordinated approach to enforcement. He says, "If customs make a seizure, they often need to get in contact with the brand protection manager for EMI or another record company, but may not know which one to talk to. This will make their job easier."

Trading Standards officers (TSOs) will be given training on patent, copyright and trademark law to ensure that they do not let criminals slip through the net.

Philpott adds that by the autumn the Patent Office will have identified the key goals and targets and by January next year will create the first annual national enforcement report, which will be published each year outlining strategy and results for the previous 12 months.

EMI Music chairman and CEO Tony Wardsworth welcomes the government initiative, adding that it demonstrates the Government is "listening to the music industry". Wardsworth would also "love to see more money on the table" for the Government to tackle the problem, but believes the Patent Office IP crime strategy is a significant step forward. "The announcement itself demonstrates [the Government] are giving it a higher priority. It won't all happen at once," he adds.

Philpott says one of the reasons

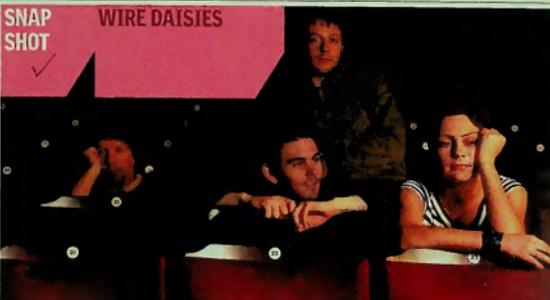
for establishing the national enforcement report is "the massive increase in criminal gangs running counterfeit". He adds, "There is a lot of violent crime involved and the same distribution networks used to smuggle human refugees or drugs are used for CDs or DVDs."

With the escalating scale of IP crime – the IFPI now believes 40% of all CDs and cassettes sold are pirated – and the dangers in tackling it, the BPI anti-piracy unit head David Martin says he would like to see the National Crime Intelligence Service (NCIS) upgrade the crime "so it is on the police radar".

Although Martin applauds the latest government move to tackle copyright theft, he believes TSOs, who take the lead role in combating this type of crime in the UK (with the exception of Northern Ireland, where the police perform the role), are ill-equipped to deal with the problem.

"We are not talking about Arthur Dalrymple here – we are talking about dangerous criminal gangs and TSOs don't have the budgets, powers of arrest and are hampered by geographical jurisdiction," says Martin. "I would like to see the NCIS upgrade IP crime so it is a higher priority for the police, because at the moment it is sporadic enforcement."

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Following the release of a recent download-only single *Outside Line* and Transistor Project's new label marketing venture Transistor Project is preparing to

release its first album from four-piece Wire Daisies. "We have built a good stream online fanbase from gigs and online promo and through the first digital EP."

Jays Ant Couch of *Outside Line* and Transistor Project. "We are building on this, adding the gear into the album and second single release." The album,

itled *Just Another Day*, will be released a week after the single *Barfly* on September 20 with distribution through Absolutix Transistor.

Project aims to help new acts launch their careers by using online initiatives. "Wire Daisies are actually signed to ID Records, but we are handling

all their marketing," says Couch. The band will play a gig as part of next month's in The City, as well as *Louise* dates in September.

CAST LIST: Labot: ID Records; Management: Jim Beach, Nigel Birch; Marketing: Transistor Project; Office: Lou Sabatini; Jamie Victory; Outside Line; National radio: Dylan White, Rob Lynch, Andy, Karen radio: Jessica Dalry, Anglo; Press: Stuart Bell, Richard Wright; Outside.

► 'Compilations are still a very fertile area, particularly with the growth of the 50 Quid Bloke' - Viewpoint, p11

## Top industry figures sign up for In The City

Manchester's In The City conference has confirmed key industry executives as speakers at this year's event, which runs from September 17 to 21.

Joining the previously announced keynote speakers, Sanctuary Group's Andy Taylor and Rod Smallwood, will be father and manager of Beyoncé Knowles, Matthew Knowles, Atlantic UK managing director Korda Marshall, XL Recordings managing director Richard Russell and Robbie Williams' co-manager Tin Clark of 1E Music. Blur drummer Dave Rowntree, who is developing the new label and marketing venture Transistor Project, will be the subject of an "in conversation" interview.

In The City's daytime schedule will see Sony Music VP strategic marketing Graham Staines and Universal Classics & Jazz marketing director Dickon Stainer give keynote speeches on what is being dubbed Match Monday.

Hot on the heels of *Music Week's* Milestones feature in July tracking the rise of *The Darkness*, In The City has programmed a event titled *The Darkness Story*, which will bring together members of the band's team to discuss the group's success.

In The City is also putting emphasis on its urban events by gaining support from a range of established R&B stars, who have agreed to become patrons of In The City Urban. Beyoncé Knowles, Beverley Knight and Jamella are among the names lending support to this year's event, which says, "The UK has always been a great country in accepting me and my music, and I am really grateful for that. The urban music scene there is very exciting and there are a lot of exciting acts in the UK with enormous potential."

The acts appearing at Urban Unsigned will be chosen this week by a panel of industry figures and artist patrons.

Talent



## Group's second album aims to shake off 'reality TV' tag Girls Aloud line up for the long haul

by James Roberts

The task of reintroducing a clearly manufactured pop act to a market which has in the past 12 months shifted towards genuine writing and touring bands is a daunting prospect, but one that the team around Girls Aloud have been busy assessing.

Having already delivered one of this year's best mainstream pop singles with *The Show*, the five-piece now look on course to surprise the critics with the release of their second album later this year. However, long before the recording of the album even began, their record company Polydor headed right back to basics as it set itself the ultimate goal of turning the group into a long-term career act. "The public's perception of them was that they didn't know who any of the individuals in the band were, apart from one of them, and that was for the wrong reasons," says Polydor co-managing director Colin Barlow.

Another big obstacle stemmed from the group's origin on reality TV show *Popstars*. "Really shows have an anaesthetised character, a lot of pop acts have no character - they morph into one which is a problem," says Barlow.

Armed with this knowledge of the group's weaknesses, the team had carte blanche to push back the boundaries of what was expected from the group. "There was really nothing to lose on this record," says Barlow.

The first surprise was the choice of selecting just one producer for the record, an unusual option in a genre where the norm is to source single tracks from sev-

CAST LIST  
Manager: Louis Walsh, Brill Management  
Agent: SIAI

Concords  
A&R: Colin Barlow, Polydor  
Product manager: Peppy

Studios, Polydor  
Radio: Arlene Moore, Polydor  
TV: Rachel Crook

Polydor  
Press: Sundring Sparrow, Polydor

eral producers. Having worked on the act's first single *Sound Of The Underground*, Brian Higgins was one of the contenders and relished the opportunity of producing a complete album for one act.

"It was a different sort of pressure, knowing we were going to work on the whole album, and definitely meant we pushed the cutting-edge sound further than perhaps we would have done in a normal situation," he says. "The sense of competition is considerable on, say a *Sogababes* album when you know your tracks are competing with someone else to make the album."

Higgins adds that the pressure this time came more from the knowledge that the pop market would only accept something truly exciting. "There would be no room for run-of-the-mill pop on this album."

"Everyone from children



Pop music is very downtrodden as a genre, so we need to make exciting records

Brian Higgins, producer

upwards is more savvy about music, which means we have to be more inventive in what we do," he says. "It is a good thing as it puts pressure on us as production houses."

Higgins has certainly lived up to his promise, forging a host of hook-laden tracks, all with a unique twist. One example, *Waste Me Up*, is driven by a punky riff not a million miles away from *The Prodigy*. On first listen they sound like lots of other people's hooks rolled into one, a style that is emerging as Higgins' trademark.

"People say that our records sound like lots of others put together, but that's just the way it happens," he says. "The main thing for me is that they sound like British records, which is crucial. Pop music is very downtrodden as a genre, I'm very conscious of that, which is why we need to make exciting records."

Despite now having a great record to work with, Polydor remains realistic as to what it can achieve. "The fact of where the band has come from is always there to some extent," says Barlow. "They will only lose it over a period of time."

The marketing around the next single, *Love Machine*, will continue the "rewal" of the girls' personalities. The tools being used include one leading men's magazine and one leading female teen title, which will each feature five separate covers of the girls. "It's about having fun this time round," says Polydor UK marketing director Peter Loraine.

joan@musicweek.com  
Cast list see above

## DVD payouts due in next few weeks

DVD producers can expect to receive their first distributions under the newly-struck licensing deal between MCPS and BPI as early as next month.

MCPs executive director Sandra Cox and her colleagues have a mountain of paperwork - several million worth - to work through in the next few weeks after receiving label copy and sales information from most of the 400-odd DVD producers before the special 5.75% DVD rate expired at the end of last month.

Cox says most major producers qualified for the discounted rate - the lowest rate under the new scheme is 6.25% - and she now expects to make the first distributions in September with another payout due in October. "To date, the MCPS has paid out £2.3m in DVD distributions, but Cox is unable to estimate how much her organisation will be able to pass on from all the latest registrations.

"We had a major flurry of sales information from an awful lot of producers," she says. "There is clearly a huge backlog because it runs to the end of 2003, but copyright owners can expect a big windfall in the next few weeks." Cox says she expects to have systems in place to make normal quarterly accounts payments before the end of this year.

The MCPS also expects to re-enter new negotiations with the BPI on a second DVD scheme in the summer of next year. Although the two bodies only finally agreed the first landmark DVD licensing rate in July, it was backdated to January 1 and runs for only two years. Cox now expects the two sides to come together again in mid-2005 to thrash out another deal. "By then we would have had some breathing space and we will also see how the market is shaping up," adds Cox.

The current DVD licensing deal stipulates three different levels of royalty rates ranging from 6.25% for standard DVDs, to the highest level at 8.5%, which applies to DVDs with no more than 10 audio-visual music tracks. Cox says that in next year's talks the BPI will continue to seek to press for rates nearer the 6% stipulated under the old VHS scheme, but says her team will be pushing the other way.

Cox adds there still some "tying up" to be done on the current agreement on several small issues such as returns retentions. These are requiring ongoing discussions with the BPI's general counsel Geoff Taylor, who has taken over from former director general Andrew Yeates as the organisation's lead negotiator.

## BBC RADIO IN FIGURES

10 YEARS OF AUDIENCE EVOLUTION  
 Radio One 12.3m (1994), 9.7m (2004)  
 Radio Two 8.9m (1994), 13.4m (2004)  
 Radio Three 2.4m

2Dm  
 1Xtra 19.7m (59%), 13.4m (64%)  
 5 Music 16.0m (59%), 13.4m (64%)  
 BBC Asian Network 19.7m (59%), 13.4m (64%)  
 All BBC Radio 28.9m (62% reach) 32.4m (66%), All Commercial

Radio 2 (20m (59%), 31.4m (64%))  
 Figures cover periods ending June 19, 1994 and June 20, 2004.

MUSIC OUTPUT  
 Radio One 8,500 hours during the year  
 Radio Two 7,206  
 Radio Three 8,264  
 1Xtra 2,740  
 5Music 1,147  
 BBC Asian Network  
 3,094  
 BBC Network Radio 43,051  
 Sources: Rajar (last three figures), BBC Annual Report & Accounts

# In the second in a series of features on the BBC Charter Review, *MW* focuses on radio and the potential outcomes for the Corporation's stations

## Privatisation off the agenda as pop radio faces challenge

### Radio

By Martin Talbot  
 Much has changed since BBC Radio last came under the focus of a Charter Review.

In the summer of 1994, Radio One and Two were facing calls to be sold off. The biggest station in the country, Matthew Bannister's Radio One, had just seen its audience fall below 15m for the first time, while Radio Two was claiming an audience just two-thirds of its more immature sibling.

In turn, Radio Three was still coming to terms with its new, two-year-old rival, Classic FM.

Ten years later, Bannister is the evening anchor for the nation's biggest sports station, Five Live, Radio Two is the nation's new favourite and 1Xtra, 6Music and the Asian Network are new kids on the block.

And, while the shadow of 'privatisation' is not on the agenda for Radio One or Two this time – "there is no serious debate," says

one senior BBC source – many of the BBC's key radio jewels are under intense scrutiny.

The Corporation's radio services are at the frontline of its commitment to music. It is where, hour-by-hour, day-by-day, the BBC makes its biggest commitment to the nation's musical culture.

While the BBC's entire music radio offering is under scrutiny, it is, in reality, the pop stations which are the clearest focus for debate. The BBC's longstanding classical service Radio Three – the world's largest commissioner of new class-

### The commercial stations don't want to play our music, they just want our audience

Lesley Douglas, Radio Two Controller

ical music – is dismissed as a matter for discussion by the commercial sector. Along with Radio Four, the service adds much that the commercial sector would find hard to

### Charter Review: implications for BBC radio?

New regulatory framework imposed.  
 Results:  
 • Tighter formatting of R1, R2 and digital services  
 • R2 moved back to target older demographic  
 • R1 prevented from evolving further.

General clampdown on commercial activities.  
 Results:  
 • Less cash to invest in new digital services and expensive music programming  
 • Restricted development of radio-download model.

Change to funding (lower licence fee).  
 Results:  
 • Less investment in and possible scaling down of new digital services.  
 • Scaling back of costly live programming such as live sessions, concertos.

match, says the Commercial Radio Companies Association (CRCA) in its submission to the DCMS over the Charter Review, and remains very different in 'appeal and provision' from Classic FM.

Cynics may argue that the commercial sector voices little concern over Radio Three simply because of the size of its audience, 2.0m compared to Classic FM's 6.5m.

In contrast, Radio One and Two remain the nation's biggest music stations, with audiences of 9.7m and 13.4m respectively. And the issue for both is whether they can fight off the demands of an aggressive commercial lobby which voices serious concerns

about the scope and scale of a Corporation with which it is struggling to compete.

Some within the two pop services fear that a combination of more intense regulation and a tightening of the BBC's commercial activities could dramatically affect their ability to compete on the airwaves.

### Rivals target R2

The commercial lobby's primary target is clearly Radio Two, which it believes has used a more flexible regulatory framework to transform itself from an ugly – slightly tired – duckling into a youthful swan, the nation's most listened to station.

As BBC pop station increases its support of British artists, calls for stricter targets are renewed

## Radio One: UK music surges a year on since protests

By Paul Williams

The wave of new UK acts impacting the charts this year is infiltrating Radio One's daily output.

A year after some key music industry players questioned the station's commitment to supporting British music, a study of its most-played tracks in the first half of 2005 shows more home-grown talent is now making the grade.

Of the 100 most-played tracks on the BBC network during the first six months of the year, 42 of them were by artists from the UK. A year ago this was just 39, although the increased figure is still down on 2002's opening half, when 45% of its 100 most-supported tracks were of UK origin.

Nausha Bedingfield, The Darkness, Franz Ferdinand and Jess Stone are among the UK artists who have broken through in the past 12 months to receive heavy air-

play support this year from the station. Despite such increased daytime backing for UK acts, the most heavily-played records continue to come from overseas, however.

Jamella's Thank You Was the only track by a British artist among the station's 100 most-played tracks in the first six months of the year, while just four out of 19 tracks that topped Radio One's weekly most-played chart in the period were by UK acts. Those making the grade were Franz Ferdinand's Take Me Out, The Darkness's Live Is Only A Feeling, The Streets' Fill Be Us, Know It and Orpheus by Ash.

Despite the fact that rock and alternative make a notable impact on the station's playlist – significantly through UK acts such as Keane, Razorlight and Snow Patrol – urban and rhythmic repertoire continues to dominate (see Top 10, right).

make an example," he says.

Sister BBC station Radio Two's support for UK music in its daytime output continues to overshadow

Radio One's however, even though that backing has fallen on this year. In the opening half of 2003, 60% of the station's 100 most-played tracks were by UK acts, although that fell to 47 in the first half of 2004.

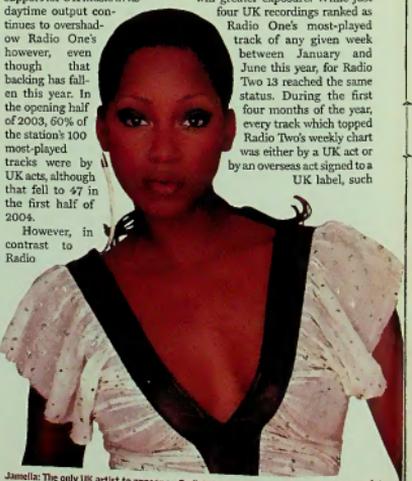
However, in contrast to Radio

One, the domestic repertoire aired by the station in daytime tends to win greater exposure. While just

four UK recordings ranked as Radio One's most-played track of any given week between January and June this year, for Radio Two 13 reached the same status. During the first four months of the year, every track which topped Radio Two's weekly chart was either by a UK act or by an overseas act signed to a UK label, such



One Big Sunday: such events provide evidence of...



Jamella: The only UK artist to appear on Radio 1's most-played Top 10 in 2004 so far





# Major outguns rival Universal thanks to performance of Scissor Sisters album

## Singles boost EMI's share growth

### Publishing

by Paul Williams

Who would have forecast a band which arrived in the world with a Pink Floyd cover version would finish up among EMI Music Publishing's most-promoted songwriters of the year?

But, having opened their Top 40 account with a reworking of Comfortably Numb, Scissor Sisters have gone on to establish themselves as one of 2004's biggest breakthrough acts, thanks to a series of smashers with original compositions. Few were more delighted about that than EMI, which signed them to a publishing deal this year and cashed in big time in quarter two when the group's self-titled debut album sold more than 340,000 copies over the writer.

No surprises to the publisher's UK company made more of an impact in the quarter for EMI than Scissor Sisters, with the operation claiming 93% of the group's album sales, which finished as the period's sixth-biggest seller and helped the company to its most successful three-month period for a year.

With a combined market share of 25.6% across singles and albums, the company also more than doubled its lead over closest challenger Universal since the last quarter to a convincing 7.8 percentage points. But, while marginally improving its showing on the

albums market, it was on singles where the company experienced its most significant growth.

Here, EMI not only ensured a clean sweep of all market share crowns by recapturing the singles title from Universal after six months, it also increased its share by 5.8 percentage points to take it to just under a quarter of the entire market. As Peter Reichardt's team cashed in on shares of hits from the likes of Anastacia, D12 and Mario Winans, Universal was unable to retain the pace of the previous quarter when it set a new company benchmark within the singles sector.

After BMG, then Warner/Chappell took it in turns as EMI's closest challenger in 2003, Universal appears to have resumed its status as the market's number two player. That position was boosted on albums where it reversed a decline during quarter one to produce its best performance of the sector since the start of 2002. Its 16.7% share included around 40% of Anastacia's chart-topping album, which finished as the period's fourth-biggest seller, *After Love*. A Grand Don't Come For Free.

Although Universal has not been able to overturn EMI on the combined table for five years, it has continually managed to mirror the consistency of its main rival. Over the past two years, Universal's quarterly share has been in the narrow range from between 13.6% and 18.1%, a complete contrast to BMG and Warner/Chap-

### Eamon and Frankie beef up independents

Notting Hill Music's staff had plenty of reason to turn the all-blue with delight in quarter two, as Eamon (pictured) and Frankie's explosive hits led them to their best performance yet.

The company's 20% shares in both the Eamon smash *F.U.R.B.I. (F U Right Back)* and Frankie's reply hit *F.U.R.B.A. (F U Right Back)* moved it from outside the Top 10 indie companies into second place with a 6.3% share. Its performance on the singles ranking was even more impressive, accounting for

15.3% of the indie market, as it added shares in Mario Winans and Brinye Spore's chart-toppers to its showing.

Having outranked its three closest independent challengers combined in the last quarter, Chrysalis found the going tougher during the following three months, when it could only hang on as top indie publisher by a reduced margin. Its 21% share was almost a third of the previous quarter's, mainly explained by a dip on the singles



Snow Patrol album *Final Straw*

market, which had paid dividends last quarter with hits by Outkast and Gary Jules.

Third-placed Windswep was only one-hundredths of a per cent behind runner-up Notting Hill after a run that included 40% of Usher's hit *Yeah*, while Big Life largely owed its fourth place with 5.1% to controlling nearly all of the

market, which had paid dividends last quarter with hits by Outkast and Gary Jules.

Third-placed Windswep was only one-hundredths of a per cent behind runner-up Notting Hill after a run that included 40% of Usher's hit *Yeah*, while Big Life largely owed its fourth place with 5.1% to controlling nearly all of the

market, which had paid dividends last quarter with hits by Outkast and Gary Jules.

ket share, but the company will certainly be keen to halt its decline. As recently as the end of last year, it put eternal chum EMI in the shade with a combined 23.8% share, but that dropped to 15.4% during the following three months, while in this quarter it placed second to just 8.2%. That represents its lowest combined score since the second quarter of 1998.

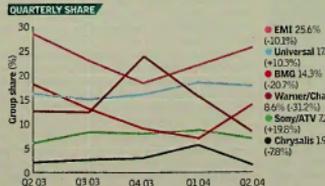
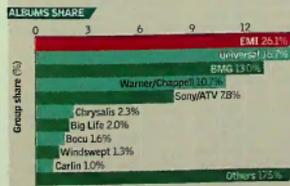
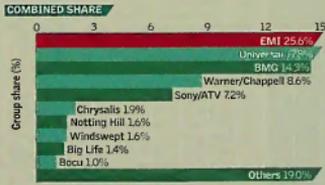
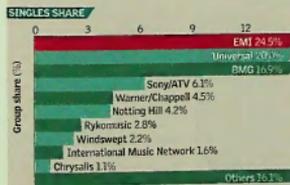
Once the most inconsistent performer among the majors on the market shares, Sony/ATV is now trending in the leader's path. In quarter two, it produced a combined 7.2% showing, slightly down on the previous quarter because of the fall back in sales of its main 2004 seller, Katie Melua's *Call Of The Shadows*.

However, on singles the company has taken a lead over BMG, which thanks largely to having 100% control of The Rasmus's hit *In The Shadows* (the quarter).

Like Warner/Chappell, Sony/ATV has distanced itself from the cheque-book race for expensive signings, a factor which could see the market share gap between the majors widening over the coming months. With the deepest pockets, EMI and Universal finishing one and two respectively again in this last quarter hardly comes as a surprise, but a factor for BMG, which has made a swift comeback and has a handy Robbie Williams best of on the way.

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### Publishing 2004: second-quarter performance



Figures refer to first quarter; bracketed figures represent year-on-year change

### Top 10 singles for Q2 2004

| Rank | Title/Artist  | Label   |
|------|---|---|
| 1    | F*ck It no credit   | EMI 24.9%   |
| 2    | LEFT OUTSIDE ALONE Anastacia/Ballard/Austin                                   | Universal 6.7%                                    |
| 3    | F.U.R.B.I. (F U Right Back) H   | EMI 33.3%   |
| 4    | Rykymusic 16%/Notting Hill 20%/BMG 44%/Universal 20%                          |   |
| 5    | MY BANG King/Mathers/Robt/Johanson/Carlisson/Holmes/CG and others 72%/EMI 28% |   |
| 6    | IN THE SHADOWS The Rasmus   | Sony-ATV 100%                                     |
| 7    | I DON'T WANNA KNOW Winans/Eryq/Peas/Ryan/Dove/Hawkins                         | EMI 80%/Notting Hill 15%/CC and others 5%         |
| 8    | YEAI Smith/Garrett/Sullivan/Bridges   | EMI 61%/Sony 21%/Warner-Chappell 62%/Others 28.4% |
| 9    | 5 COLOURS IN HER HAIR Fitchner/Jones/Bonnie                                   | Universal 70%/EMI 25%/CC and others 5%            |
| 10   | DIP IT LOW Christina Milieu/Paul/Sydney                                       | CC and others 60%/Carlin 40%                      |
|      |   | EMI 100%  |

### Top five albums for Q2 2004

| Rank | Title/Artist                             | Label  |
|------|--|--|
| 1    | NOW THAT'S WHAT I CALL MUSIC! 57 Various | BMG 60%/EMI 26.7%/Sony 3.6%/Universal 22.3%                              |
| 2    | GREATEST HITS GUNS N' ROSES              | Warner-Chappell 6.4%/Rykymusic 4.2%/Others 36.2%                         |
| 3    | HOPES AND FEARS EMI                      | EMI 6.1%/Sony 7.1%/Warner-Chappell 62%/Others 29.6%                      |
| 4    | ANASTACIA Anastacia                      | EMI 31.9%/Sony 9.2%/Universal 46.0%                                      |
| 5    | CONFESSIONS Usher                        | EMI 66.6%/Universal 11.1%/Warner-Chappell 7.5%/Windswep 6.4%/Others 8.4% |

# Retailers of physical music are hugely important – and often outperform other UK sectors

## High street stores still lead the way

EDITORIAL  
MARTIN TALBOT



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It is easy to be swept up in the excitement around the digital future. With the launch of an official download chart just two weeks away, there are plenty who would believe that it is the only thing that matters.

It is a significant launch, but it is easy to understand the frustration within the physical retail community at the constant harping on about this area.

At *Music Week*, we bear the brunt of much of this frustration, in a year of continual announcements about the development of both the download and mobile businesses.

It remains undeniable, however, that traditional retail remains hugely important.

Walking through Virgin's new landmark Megastore at 1 Piccadilly Circus, London, last week highlights something else – quite how impressively British music retail continues to stand up compared with other retail sectors.

The new Virgin is an impressive proposition. Forget about how it compares to other record shops, think about how it compares to other retail outlets, period. It is an illustration of how British music retail can lead the retail sector as a whole.

You could throw similar superlatives at many of

HMV's top stores too. They deserve a share of the credit. For, were it not for the strength of HMV's retail offering, Virgin may never have been pushed to such heights with its new store. It is evidence that it is getting into shape as a genuine rival to HMV.

The existence of two strong specialists competing in the UK market can only be a good thing. As long as they remain committed to the long-term, they can help drive British music retail to another level.

And they can further underline the fact that physical music products are far from finished.

It is inevitable, perhaps, that retail is a leading voice in the lobby against the growing flood of free covermount CDs in national newspapers and magazines, which are rapidly turning into free double-CDs. Boxed sets will be next, it seems.

But talking to a senior label executive a month or so ago, he pointed out that a "free CD" giveaway had recouped the company a cool £300,000, for supplying catalogue repertoire which had long since managed to generate such revenue.

What appears such a simple issue on the face of it is far more complex, it seems. This one will run and run.

## Adding DVD to compilations will help artist albums too

VIEWPOINT  
BRIAN BERG



As you can see from this week's compilations chart, one of the new entries is an album called *Rewind* which I believe is the first double-CD retrospective to include a bonus DVD.

This is the latest of several new initiatives which have entered the compilations business over the past couple of years to help freshen the proposition as we face increasing competition from a growing number of consumer product lines outside of our business. Other ideas have encompassed bonus DVD and karaoke elements, such as our

### Consumers buy artist albums after sampling tracks on a compilation

recent albums *Pop Party* and *Pop Princesses*, and there have also been numerous triple-album retrospectives across the board.

Recent figures have shown the compilations market share has fallen by some 4% to just under 24% over the past five years due to illegal downloading, the widening price gap with single artist albums and significant shifts with certain genres like dance and pop becoming a lot more polarised. Despite this,

and the volatile nature of the TV airtime market, the compilations business is still a very fertile area, particularly with the growth of the "50 gold bibles" and "supermarket mum" demographics. Utilising old promo clips which would not sell as stand-alone DVDs is a very good way for labels to maximise their inventory, but at the end of the day it is about content and branding.

Now has been the shining star for more than 20 years, but recent entries such as the Clubland and Kiss R&B series are good examples of specific genre successes.

The compilations business has been around since the early Seventies, but we have come a long way since those tacky old TV ads and packages. Today's TV compilations are good quality and give the market what it wants.

Furthermore, there is much more sales evidence and research available to show that, more often than not, a consumer will go on to buy an artist album having sampled a track on a compilation. This is contrary to the old myth that sales of artist albums suffer – this is something that UMTV and our competitors are constantly trying to get across, with increasing success. Brian Berg is managing director of Universal Music TV

## Who would you most like to hear at a conference?

### The big question

With speaker schedules beginning to come together for events such as *In The City*, *Musicworks* and *Germany's Popkonk*, which all-time industry figure would be your dream conference speaker?

#### Anthony Wilson, In The City co-founder

"Mo Ostin, the greatest record man of all time. He was the consummate handler of all the egos below him. I do believe we will get him one day to speak at ITC."

#### Mark Goodier, Wise Buddha

"There are two people – still living – who are very different but both are undeniably brilliant: Clive Davis and Elve Calder. I saw Clive Davis at his Emerald Theatre in London some years ago. Similarly Elve Calder is a unique individual – a master strategist who built a huge company and executed a phenomenal business plan."

#### David Steele, V2 Records UK

"It would be great to see Chris Blackwell. He's one of my heroes in the industry and a really inspirational figure. He's been quiet for a few years so it would be fascinating to hear his thoughts on the current state of the music industry. He came from a fiercely independent background and, with Sony and BMG coning together, I'd love to hear his thoughts on the

current situation with major record companies."

#### John Glover, Blueprint Management

"Chris Blackwell. He was the first person I worked under when I came into the industry and he was a fantastic guy. He was impressive as far as doing deals were concerned and a great A&R man. I learnt a lot from him and I think he was a complete musical genius."

#### Shaun Arnold, Go North

"Peter Grant. Starting off in a band and seeing the passion which came across for his act, the chance to meet him at *In The City* was fabulous."

**Sabrina Scanlon, One Little Indian**  
"Captain Beefheart. Anyone who has lived and breathed music the way he has, certainly has something ball-grabbing to say. You'd be guaranteed a full house."

#### Adam Valesco, Cherry Red Records

"This is a tough one as there are many candidates, but I would go for Keith Richards as I want to hear about some of his sex, drugs and rock'n'roll stories."

#### Mark Sadler, MTV Networks UK & Ireland

"I would always choose to give the floor to the guys who are at the creative heart of our business – the artists and producers. I'd want to hear Kanye West talking about the future for hip hop, and Thom Yorke on the future for our homegrown talent."

## John Barry is taking time out from his celebrated role as one of cinema's greatest composers to realise a four-decade dream of putting Brighton Rock on stage

### Quickfire

Your latest project is a musical version of Graham Greene's classic gangland novel Brighton Rock. But weren't you attempting this same project back in the early Sixties? This is the third time I've tried it. The first time was when Graham Greene was still alive. We had a meeting with Greene and [novelist, playwright and screenwriter] Wolf Mankowitz and Roy Boulting [director of the 1947 movie starring Richard Attenborough] and the most horrendous row started between Roy and I. To this day, I don't know what it was about. They stormed out and Graham and I were left there, so that was the end of that. Then later, I tried it with a gentleman called Danny Angel who was the producer of those heroic English movies with Kenneth More.

How much of a challenge was it turning the novel into a musical? I always thought it would be a great musical. I lot of people thought it was too serious, too dark, but there are a lot of comedic characters and Rose is very sympathetic. It's an English story that took place in the Thirties and it's been 75 years, I've never been close to the American gangster genre.

It has been a number of years since you were last writing for the theatre. What kept you away? Movies. My dad had eight theatres, and movies from the earliest age were the thing for me. When I was nine years old I could run the projector at my old man's theatre - it was something I grew up with. When the composer gets involved with a movie the cast have gone home and there's you, the director and the editor left. You're not with a whole crowd of people. You're under pressure because



it's the last thing that happens with a movie prior to dubbing, while the theatre has a whole set of different rates. Everyone is a different personality. Writing for musicals, the medium is also so different. Brighton Rock reunites you with lyricist Don Black who you've collaborated with on the likes of Dances With Wolves, Out Of Africa and countless Bond movies. What is he like to work with?

Born Free was the first thing we did together and it was a success. People still wonder why I always thought it was a wonderful family picture. Don and I have always got on very well and I've always been able to criticise and say things. He's terrific to work with and he's written some wonderful lyrics and, I say this in the nicest possible way, he's not a very complex person. You get on with the work and you don't have any problems. So do the pair of you physically write together?

I don't like writing in a room with people. I find that very difficult because in the movie business I go in

and lock the door with the film. I'm not one to sit around with people trying to write.

Apart from Brighton Rock, what else is keeping you busy? I'm also doing an album. Songs And Songs Without Words. We're recording that around November and we're talking to all kinds of artists, but until it's all wrapped up, I don't want to say who they are.

Many people in the UK music industry are currently focused on trying to extend the European Union's 50-year copyright rule for sound recordings, which would mean your own early recordings with the John Barry Seven starting to go out of copyright in a few years. What are your own thoughts on the matter? It should be 50 years after the composer's death, then his family can benefit. This is for other businesses like things to their families, so why should this be different?

Brighton Rock, a musical composed by John Barry and Don Black, opens at London's Almeida Theatre in September

### DOOLEY'S DIARY



### Wilson dishes out the honours

Remember where you heard it: Anyone catch former Factory chief Tony Wilson on Rob Bryden's spoof chatshow? Joy Division survivors New Order and Shaun Ryder will no doubt have brilled at Anthony H's description of Ian Curtis and Shaun as 'his singers'. With this year heralding a more acute case of August Shutdown than Dooley can remember, he wonders who was running the record business last week. With the BPI's Jamison and Stringer, Grange, Bowen and Phillips all enjoying a well-earned rest last week, it was down to EMI's Mark Wadsworth to hold the fort last week of the majors. But, as Wadsworth disappears with his bucket and spade this week, Stringer returns to take hold of the baton. With a court battle looming involving The Village People and the use of their track YMCA on a compilation, it seems the band are one of the best positioned in protecting their rights. Recently, their lawyers Entertainment Law pursued a claim playing as The Village People on a national radio featuring original bands from the Seventies. They agreed to change their name to The Village Boys, but were recently caught out again advertising themselves as the slightly changed The Village People. **MMF chairman John Glover** might hate

them, but at least his turn Tony Hadley has found a use for the pile of newspaper giveaway CDs sitting up in the artist manager's office. The one-time Spandau bunch is being used as a song source to come up with the tracklisting for a forthcoming swing covers project... Meanwhile, Glover highlights his own mother as an example of how the industry is being hit by all these **CD giveaways**. She was so satisfied with all the great free tunes in her newspaper she cancelled her Britania Music membership, he says... The Eighties clearly lasted longer round the corridors of EMI Virgin and UMTV than elsewhere. Or at least that may explain how the two companies' new Rewind compilation of the decade's hits manages to also take in tracks from 1979 and 1990...

Dooley hears that Warner Music has been looking around London's Elephant & Castle in order to fill one key international A&R vacancy. And what about the chances of a former pop star moving to the vacant Warner Bros MD's position... **Universal** will be heading along to London's The Hospital on September 7 for its autumn sales conference. As previously announced, EMI's annual bash will be the following day, at Abbey Road... With the coming together of **Sony** and **BMG**, the focus of attention inevitably falls on those who are being reunited with their old company. Home more so, perhaps, than Alan Winters, the new manager of the Beautiful South, who until about 18 months ago, was working in BMG's marketing department. Always a budding musician, Wheeler entered an audition and ended up getting the crucial nod from Mr Paul Heaton. "When we saw a picture of them in *Music Week* last week, it was so funny to see her, especially now the two companies are coming together," says one BMG marketing source. "Everybody in the marketing department is desperate to work the project..."

### Inside track

Phil Mount is the new head of music at Endemol UK's music and events arm Intim, a new role that has been created to drive the company's music output forward

Name: Phil Mount

Born: Belfast, August 4 1970

First job in the music business: Intim at MTV Europe, worked on a rock show called *Headbangers Ball*, also wrote gig reviews for *Kerrang!* magazine.

First record you bought: David Soul's *Don't Give Up On Me Baby*.

First gig: Manx's Boys, Ulster Hall, Belfast, 1984.

Your current favourite DVD, book, game or gadget: The *David Zepplin DVD* is the best music DVD I've ever seen, it gets an airing at least once a week - at around two in the morning in most cases. I'm currently re-reading *Pomo*, the book by Irvine Welsh. The iPod has kickstarted my fitness campaign.

Best friend in the music business:



Too many to mention, but Damien Christian at East West and Sarah Adams at Warner are two people I'm really close to in the industry. Deirdre Moran at Sony UK as well.

Greatest passion other than music: That's a hard one. I can't decide if it's playing football or watching football. I play twice a week, although my football career seems to be coming to an end. My nickname is Jigsaw Mount - apparently I go to pieces in the box. Best thing that has happened to you in the past 12 months, personally or professionally: Professionally, moving to Intim, Endemol (hopefully). Tell us a secret about yourself that

most people in the business wouldn't know: Haha... that's a tricky one, there's a lot of skeletons that are best left in that closet. I used to be an altar boy and once considered priesthood.

Who is your all-time hero, professionally or otherwise: There are loads. Roger Ames, Simon Fuller, Branson, Cowell, Chris Evans, Louis Walsh... too many to mention - and of course, Malcolm Gerrard.

What is the best piece of business advice you've ever received: Be honest.

Who would be your fantasy boss: The one that pays the most.

What is your most embarrassing moment: Again, too many to mention. One that sticks out is while researching on TFI Friday, I ended up in a brawl with the Foo Fighters. Instead of being disciplined by executive producer Chris Evans, he commended me and recommended I get promoted.

What do you predict will be the most significant music industry development over the next five years: Initial TV's music projects.



Must Destroy took its long standing association with Atlantic a step further last week by signing a long-term label deal with the major. The indie was the original home of The Darkness, who did, of course, go on to sign with Atlantic. "Over the past year, we have established a very creative and successful relationship and it seems to be natural to move this on with the

aim of breaking fantastic and new, original music," says Atlantic UK head of A&R Max Lousada. The first act signed under the new deal will be Do Me Bad Things, who have already had a single released with Must Destroy. Their next single *Time For Deliverance* will be issued on October 18. Pictured are the Atlantic and Must Destroy teams.

# Classified

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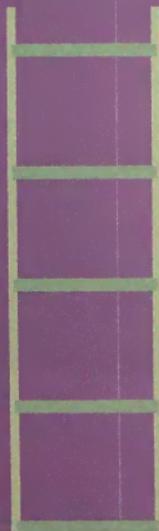
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# MUSICWEEK

## directory

# 05

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

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

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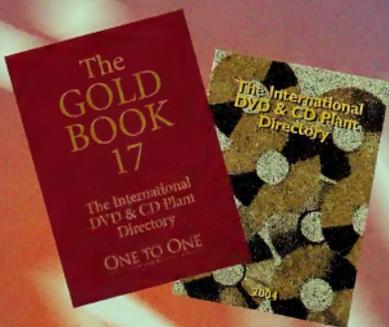
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# Club Charts 21.08.04

## The Upfront Club Top 40

| Position | Weeks on Chart | Artist   | Track      |
|----------|----------------|--|------------|
| 1        | 11             | ANGEL CITY DO YOU KNOW (I GOT FEELING)           | Angel City |
| 2        | 1              | TITAN 3 LET YOUR HEART GO FREE                   | Pop/Cr     |
| 3        | 15             | BRAD GARSTER MORNING ALWAYS COMES TOO SOON       | Pop/Cr     |
| 4        | NEW            | ERIC PRYZO CAL ON ME                             | Pop/Cr     |
| 5        | 11             | SUGARBAES CAUGHT IN A MOMENT                     | Pop/Cr     |
| 6        | 1              | DOUBLI REPUBLIC FEAT. EL-ZI SPIRIT               | Pop/Cr     |
| 7        | 1              | DEEPEST BLUE SHOOTING STAR                       | Pop/Cr     |
| 8        | 11             | CHEERIE NO! I                                    | Pop/Cr     |
| 9        | 1              | DARK RUDER FEED                                  | Pop/Cr     |
| 10       | NEW            | DIDO SAYS IN MY SHOES                            | Pop/Cr     |
| 11       | 10             | JASON NEWMAN THE PINK ROCKER/MIA IM THE MAIN MAN | Pop/Cr     |
| 12       | 11             | THE ATTIC DESTINY                                | Pop/Cr     |
| 13       | 11             | VARIOUS BEACH HOUSE (UP SAMPLER)                 | Pop/Cr     |
| 14       | 1              | DARREN HAYES POP! AR                             | Pop/Cr     |
| 15       | 1              | STONERBUD FEAT. THERESE PUT EM HIGH              | Pop/Cr     |
| 16       | 2              | URBAN COOKIE COLLECTIVE THE KEY THE SECRET 2004  | Pop/Cr     |
| 17       | 9              | FATHLESS I WANT MORE                             | Pop/Cr     |
| 18       | 2              | RACHEL MICHAILINE LOVER                          | Pop/Cr     |
| 19       | 2              | NEELY FLAP YOUR WINGS                            | Pop/Cr     |
| 20       | 1              | FLOWER POWER FLOWER POWER                        | Pop/Cr     |
| 21       | NEW            | DR. KICHO/40DIE BELMONDO RULEZ 20.               | Pop/Cr     |
| 22       | 9              | RICHIE MILLER TELL ME                            | Pop/Cr     |
| 23       | NEW            | BENT DOWN BACK                                   | Pop/Cr     |
| 24       | 2              | DAVID WALKER FEAT. THE NORTH                     | Pop/Cr     |
| 25       | 4              | DALLAS SUPERSTARS FAST DRIVING                   | Pop/Cr     |
| 26       | 1              | ARMIN VAN BUUREN BLUE FEAR 2004                  | Pop/Cr     |
| 27       | 1              | SHAPESHIFTERS OLAS THEME                         | Pop/Cr     |
| 28       | 11             | MOUSSET FEAT. EMMA LANFORD IS IT TOOS IM OOOZ    | Pop/Cr     |
| 29       | 1              | LAURENT KONRAD HAUNTED                           | Pop/Cr     |
| 30       | NEW            | GROOVE RAMADA I SEE YOU BABY                     | Pop/Cr     |
| 31       | NEW            | THE LATIN PROJECT LET LO LAL                     | Pop/Cr     |
| 32       | NEW            | MAURO WINANS NEVER REALLY WAS                    | Pop/Cr     |
| 33       | 2              | JAVINE DONT WALK AWAY                            | Pop/Cr     |
| 34       | 1              | ARIBISQUIT SUBLIME                               | Pop/Cr     |
| 35       | 2              | SCENT UP & DOWN                                  | Pop/Cr     |
| 36       | 2              | KONDAK SWEET DREAMS                              | Pop/Cr     |
| 37       | NEW            | DANNY HOWELLS & DIK TREVOR DUSK TILL DAWN        | Pop/Cr     |
| 38       | NEW            | THE LATIN PROJECT MUSICAL DE AMOR                | Pop/Cr     |
| 39       | NEW            | DAVID GUETA STAY                                 | Pop/Cr     |
| 40       | NEW            | QED LOVE BITES                                   | Pop/Cr     |



Shapeshifters: 27-week run on Upfront Chart

Myly goes straight to top of Urban Chart

### Angel city fly to the top

by Alan Jones

The same two records end up at the sharp end of both the Upfront and Commercial Pop charts this week, with **Angel City's** Do You Know (I Got Feeling) winning both chart titles by a narrow margin from **Them 3's** Let Your Heart Go Free. The Angel City record carries all first-unnatural lead copies from Robert Miles' dream house classic Children with a lyric and vocal melody purloined from Michele Gay's Do You Know, the resulting track sprouts 10-1 on the Upfront Chart where it has a 2% lead. It debuts at the top of the Commercial Club Chart, with an even more slender 1% advantage. On the DeLa/Boss label, the Angel City track is the second straight number one on the Upfront Chart for a Ministry of Sound label, its predecessor being **Deepest Blues'** Shooting Star on Open.

It is another big week for new entries with 11 pouring into the Upfront, Top 40 and nine invading the Commercial Pop Top 30. The only thing that stops it from being the year's highest intake is the tally of four newcomers on the Urban Top 30. The Upfront Chart has been particularly active in the last few weeks, having previously gone through a quiet period and, in addition to the 11 debuts in the Top 40, a further 12 discs debut in the unpublished 41-100 section of the chart this week. Despite its renewed volatility, the chart still contains **Shapeshifters'** Lola's Theme, which has had a remarkably long run and this week holds at number 27 on what is, conceivably, its 27th week in the Top 40. That is an amazing run by current standards and is 20 weeks longer than the chart's second longest-running current hit, **Scents U.P. & Down**.

With the separately promoted Flap Your Wings and My Place now confirmed as being scheduled for commercial release together as the next **Nelly** single, they have been combined on the Urban Chart where, not surprisingly, they become the new number one, dethroning **LL Cool J's** Measuring even though the latter disc got more support last week than it did in its two weeks at number one. Meanwhile, **Eilly** Ozca's daughter **Cherie** sprouts 25-1 with her debut single **No! I**, which also breaks into the Top 10 of the Upfront Chart (14-8), while debuting at 26 on the Commercial Pop Chart.

### TOP 10 UPFRONT CLUB BREAKERS

1. **ANGEL CITY DO YOU KNOW (I GOT FEELING)** - Angel City
2. **NINA SINCE YOU LEFT ME** - Nina
3. **FRANCY (COME INTO MY ROOM)** - Francy
4. **MY TIGHT TO KNOW WHAT ONE IS** - Myly
5. **UPFRONT CLUB CHART DEBUTS** - 11



### COMMERCIAL POP TOP 30

| Position | Weeks on Chart | Artist                                 | Track      |
|----------|----------------|--|------------|
| 1        | 1              | ANGEL CITY DO YOU KNOW (I GOT FEELING) | Angel City |
| 2        | 1              | TITAN 3 LET YOUR HEART GO FREE         | Pop/Cr     |
| 3        | 1              | RONALD MCKINNON (I'M IN THE MIDDLE)    | Pop/Cr     |
| 4        | 1              | FRANCY (COME INTO MY ROOM)             | Pop/Cr     |

# MUSICWEEK

## The Official UK Charts 21.08.04

### SINGLES

|    |                                   | Release             |
|----|-----------------------------------|---------------------|
| 1  | 3 OF A KIND BABYCAKES             | Rough Trade         |
| 2  | THE LIBERTINES CAN'T STAND ME NOW | Universal           |
| 3  | BUSTED THUNDERBIRDS/3AM           | London/Dub/D3       |
| 4  | THE STREETS DRY YOUR EYES         | Universal           |
| 5  | V-HIP TO HIPICAN YOU FEEL IT      | epic                |
| 6  | ANASTACIA SICK AND TIRED          | Parlophone          |
| 7  | SHAPESHIFTERS LOLAS THEME         | Arda                |
| 8  | AVRIL LAVIGNE MY HAPPY ENDING     | Interscope          |
| 9  | D-12 HOW COME                     | BMG                 |
| 10 | KASABIAN LSF                      | Parlophone          |
| 11 | RACHEL STEVENS SOME GIRLS         | LaFace              |
| 12 | J-KWON TIPSYS                     | Arda                |
| 13 | O-ZONE DRAGOSTEA DIN TEI          | Virgin              |
| 14 | BEEHIVE MAN KING OF THE DANCEHALL | Universal           |
| 15 | THE RASMIUS GUILTY                | Innovative          |
| 16 | JAVINE DON'T WALK AWAY            | epic                |
| 17 | ANA JOHNSON WE ARE                | LaFace              |
| 18 | USHER BURN                        | Interscope          |
| 19 | LLOYD BARKS ON FIRE               | Real Gone/Universal |
| 20 | NINA SKY MOVE YA BODY             | Beggars Banquet     |
| 21 | BIFFY CLYRO GLITTER AND TRAUMA    | Beggars Banquet     |

### ALBUMS

|    |   | Release         |
|----|---|-----------------|
| 1  | ANASTACIA ANASTACIA                     | epic            |
| 2  | MAROON 5 SONGS ABOUT JANE               | J               |
| 3  | KEANE HOPES AND FEARS                   | Island          |
| 4  | SNOW PATROL FINAL STRAW                 | Parlophone      |
| 5  | RED HOT CHILI PEPPERS LIVE IN HYDE PARK | Warner Brothers |
| 6  | SCISSOR SISTERS SCISSOR SISTERS         | Parlophone      |
| 7  | THE STREETS A GRAND DON'T COME FOR FREE | London/Dub/D3   |
| 8  | AVRIL LAVIGNE UNDER MY SKIN             | Arda            |
| 9  | USHER CONFESSIONS                       | epic            |
| 10 | DAMIEN RICE O                           | BMG/19th Floor  |
| 11 | MCFEY ROOM ON THE 3RD FLOOR             | Universal       |
| 12 | BUSTED A PRESENT FOR EVERYONE           | Universal       |
| 13 | FRANZ FERDINAND FRANZ FERDINAND         | Domino          |
| 14 | D-12 D12 WORLD                          | Interscope      |
| 15 | THE RASMIUS DEAD LETTERS                | Motown          |
| 16 | THE ZUTONS WHO KILLED THE ZUTONS?       | Delamare        |
| 17 | ROY ORBISON THE PLATINUM COLLECTION     | Virgin/Epic     |
| 18 | RACHEL STEVENS FUNKY DORY               | Parlophone      |
| 19 | JOSS STONE THE SOUL SESSIONS            | Real Gone/epic  |
| 20 | KATIE MELUA CALL OFF THE SEARCH         | Domino          |
| 21 | TWISTA KAMIKAZE                         | Roadie          |

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## COMPILATIONS

- 1 **NOW THATS WHAT I CALL MUSIC! 58**  
EMI/Universal  
Big Time Hits
- 2 **THE BEST OF R&B - SUMMER SELECTION**  
Warner Direct  
Big Time Hits
- 3 **CREAM CLASSICS**  
Big Time Hits
- 4 **NEW WOMAN - THE NEW COLLECTION 2004**  
Vegemusic  
Big Time Hits
- 5 **THE BEST CLUB ANTHEMS 2004**  
BMG TV Present  
Big Time Hits
- 6 **ESSENTIAL R&B - THE VERY BEST OF R&B**  
EMI/Universal  
Big Time Hits
- 7 **REWIND**  
Universal TV  
Big Time Hits
- 8 **RUSH HOUR**  
JLT Music  
Big Time Hits
- 9 **CLUBLAND 5**  
Mentality of Sound  
Big Time Hits
- 10 **HARD HOUSE CLASSICS**  
iDOL  
Big Time Hits
- 11 **SONGBIRD**  
Universal TV  
Big Time Hits
- 12 **KISS PRESENTS R&B CLASSICS**  
EMI Music Group  
Big Time Hits
- 13 **ULTIMATE ACOUSTIC**  
EMI Music Group  
Big Time Hits
- 14 **POWER BALLADS II**  
Vegemusic  
Big Time Hits
- 15 **HIP HOP LOVE**  
Sony TV/Universal  
Big Time Hits
- 16 **ANTHEMS OF IBIZA**  
Interscope  
Big Time Hits
- 17 **ANGEL BEACH THE 3RD WAY**  
D&B Recordings  
Big Time Hits
- 18 **SHREK 2 (OST)**  
Dunamis  
Big Time Hits
- 19 **THE DEFINITIVE ELECTRO & HIP HOP**  
Universal TV  
Big Time Hits
- 20 **ULTIMATE DIRTY DANCING (OST)**  
RCA  
Big Time Hits

## FORTHCOMING

- KEY SINGLES RELEASES**
- AUG 16 ADAM BELLONCHI'S ISLAND
  - AUG 16 KATIE MELUA - CALL OFF THE SEARCH
  - AUG 16 RED WAX - THE FEAR: THERESE PUT THE HORN
  - AUG 16 MAROON 5 - SHE WILL BE LOVED
  - AUG 23 NATHASHA BEDIKIDZE - THESE WORDS PHONICISE
  - AUG 23 THE LIBERTINES - THE LIBERTINE KNOT TRADE
  - AUG 23 MURRAY CLOSE - THE FEAR: THERESE PUT THE HORN
  - SEPT 13 THE THILLS LETS BATTLE FOR SHAM WIGGINS
  - SEPT 13 JESS STONE - MIDNIGHT SOUL & BODY
  - SEPT 27 RELEN - LIES VIRGIN
  - AUG 23 FAYOON - SLIM PALOOKAVILLE SKINT
  - AUG 23 REM - THE WALKER BROS
  - OCT 4 SUGARBAES - THE ISLAND
  - OCT 4 ROBBIE WILLIAMS - BEST OF REM
  - OCT 18 DARIUS - THE MERRY
  - OCT 25 BUSTED - THE ISLAND
  - NOV 1 TINA TURNER - ALL THE BEST PHONOPIRE
  - NOV 6 EMINEM - JOHN 120 MERRY
  - NOV 8 SHONIA TWAIN - THE MERRY
- KEY ALBUMS RELEASES**
- AUG 16 ADAM BELLONCHI'S ISLAND
  - AUG 16 KATIE MELUA - CALL OFF THE SEARCH
  - AUG 16 RED WAX - THE FEAR: THERESE PUT THE HORN
  - AUG 16 MAROON 5 - SHE WILL BE LOVED
  - AUG 23 NATHASHA BEDIKIDZE - THESE WORDS PHONICISE
  - AUG 23 THE LIBERTINES - THE LIBERTINE KNOT TRADE
  - AUG 23 MURRAY CLOSE - THE FEAR: THERESE PUT THE HORN
  - SEPT 13 THE THILLS LETS BATTLE FOR SHAM WIGGINS
  - SEPT 13 JESS STONE - MIDNIGHT SOUL & BODY
  - SEPT 27 RELEN - LIES VIRGIN
  - AUG 23 FAYOON - SLIM PALOOKAVILLE SKINT
  - AUG 23 REM - THE WALKER BROS
  - OCT 4 SUGARBAES - THE ISLAND
  - OCT 4 ROBBIE WILLIAMS - BEST OF REM
  - OCT 18 DARIUS - THE MERRY
  - OCT 25 BUSTED - THE ISLAND
  - NOV 1 TINA TURNER - ALL THE BEST PHONOPIRE
  - NOV 6 EMINEM - JOHN 120 MERRY
  - NOV 8 SHONIA TWAIN - THE MERRY

- 13 **NINA SKY MOVE YA BODY**  
Best Record Award
- 14 **BIFFY CYRO GLITTER AND TRAUMA**  
Pop/Rock
- 15 **BRITNEY SPEARS EVERYTIME**  
Pop/Rock
- 16 **SCENT UP & DOWN**  
Pop/Rock
- 17 **JAMELIA SEE IT IN A BOY'S EYES**  
Pop/Rock
- 18 **MARIO WINANS/ENYA/P DIDDY I DON'T WANNA...and they/that**  
Pop/Rock
- 19 **THE FINN BROTHERS WON'T GIVE IN**  
Pop/Rock
- 20 **MCFLY OBVIOUSLY**  
Pop/Rock
- 21 **SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE**  
Pop/Rock
- 22 **STELLAR PROJECT/BRANDI ENMA GET UP STAND UP**  
Pop/Rock
- 23 **THE BLACK EYED PEAS LETS GET IT STARTED**  
R&B/Pop/Rock
- 24 **CHARLOTTE HATHERLEY SUMMER**  
Double Single
- 25 **JENNIFER ELLISON BYE BYE BOY**  
Single
- 26 **ESTELLE I980**  
Single
- 27 **SOULWAX ANY MINUTE NOW**  
Single
- 28 **LOU REED SATELLITE OF LOVE 04**  
Single
- 29 **JAY SEAN FEAT. RISHI RICH PROJECT EYES ON YOU**  
Single
- 30 **MORRISSEY FIRST OF THE GANG TO DIE**  
Single
- 31 **KELIS TRICK ME**  
Single
- 32 **DT8 PROJECT THE SUN IS SHINING (DOWN ON ME)**  
Single
- 33 **DAMIAN RICE CANNONBALL**  
Single



3 OF A KIND: STARING AT CHART-TOPPING SUCCESS

- 20 **KATIE MELUA CALL OFF THE SEARCH**  
Atlantic
- 21 **TWISTA KAMIKAZE**  
Atlantic
- 22 **OUTKAST SPEAKEARXXXX THE LOVE BELOW**  
Arista
- 23 **PHIL COLLINS THE PLATINUM COLLECTION**  
Verve
- 24 **KENNY G SONGBIRD - THE ULTIMATE COLLECTION**  
Arista
- 25 **WILL YOUNG FRIDAY'S CHILD**  
S
- 26 **THE BLACK EYED PEAS ELEPHUNK**  
A&M/World Circuit
- 27 **GUNS N' ROSES GREATEST HITS**  
Geffen/World Circuit
- 28 **NORAH JONES FEELS LIKE HOME**  
Blue Note
- 29 **THE KILLERS HOT FUSS**  
Lizard King
- 30 **VAN HALEN THE BEST OF BOTH WORLDS**  
Warner Bros
- 31 **KANYE WEST THE COLLEGE DROPOUT**  
Roc-A-Fella/Jive
- 32 **JAMELIA THANK YOU**  
Polygram
- 33 **MORRISSEY YOU ARE THE QUARRY**  
Attack
- 34 **GABRIELLE PLAY TO WIN**  
Go Beat/Atlantic
- 35 **RAZORLIGHT UP ALL NIGHT**  
Verve
- 36 **THE HIVES TYRANNOSAURUS HIVES**  
Polygram
- 37 **KELIS TASTY**  
Verve
- 38 **BRITNEY SPEARS IN THE ZONE**  
Jive
- 39 **BOBBY DARIN BEYOND THE SEA - THE VERY BEST OF**  
Mercury
- 40 **JET GET BORN**  
Elektra



AMASTACIA: SITTING PRETTY AT NUMBER ONE

PRE-RELEASE AIRPLAY TOP 20

| Rank | Artist/Title   | Label    |
|------|--|----------|
| 1    | 2 TWISHI FEAT. ANTHONY HAMILTON SHINING              | Atlantic |
| 2    | 1 STONEDHEAD FEAT. THERESA COLBY HITCH               | Redline  |
| 3    | 4 THE PRODIGS FEAT. SPINA AND NO SHOCK REALITY CHECK | Virgin   |
| 4    | 6 THE TULLY BROS                                     | Mercury  |
| 5    | 5 WINDS OF CHANGE FEEL THE RINGS                     | Atwood   |
| 6    | 7 WINDS OF CHANGE FEEL THE RINGS                     | Atwood   |
| 7    | 10 JASON WENING FEAT. JAY MARY                       | Sony     |
| 8    | 9 JASON WENING FEAT. JAY MARY                        | Sony     |
| 9    | 11 JASON WENING FEAT. JAY MARY                       | Sony     |
| 10   | 12 JASON WENING FEAT. JAY MARY                       | Sony     |
| 11   | 13 JASON WENING FEAT. JAY MARY                       | Sony     |
| 12   | 14 JASON WENING FEAT. JAY MARY                       | Sony     |
| 13   | 15 JASON WENING FEAT. JAY MARY                       | Sony     |
| 14   | 16 JASON WENING FEAT. JAY MARY                       | Sony     |
| 15   | 17 JASON WENING FEAT. JAY MARY                       | Sony     |
| 16   | 18 JASON WENING FEAT. JAY MARY                       | Sony     |
| 17   | 19 JASON WENING FEAT. JAY MARY                       | Sony     |
| 18   | 20 JASON WENING FEAT. JAY MARY                       | Sony     |

THE UK AIRPLAY TOP 20

| Rank | Artist/Title                   | Label |
|------|--------------------------------|-------|
| 1    | 1 JASON WENING FEAT. JAY MARY  | Sony  |
| 2    | 2 JASON WENING FEAT. JAY MARY  | Sony  |
| 3    | 3 JASON WENING FEAT. JAY MARY  | Sony  |
| 4    | 4 JASON WENING FEAT. JAY MARY  | Sony  |
| 5    | 5 JASON WENING FEAT. JAY MARY  | Sony  |
| 6    | 6 JASON WENING FEAT. JAY MARY  | Sony  |
| 7    | 7 JASON WENING FEAT. JAY MARY  | Sony  |
| 8    | 8 JASON WENING FEAT. JAY MARY  | Sony  |
| 9    | 9 JASON WENING FEAT. JAY MARY  | Sony  |
| 10   | 10 JASON WENING FEAT. JAY MARY | Sony  |
| 11   | 11 JASON WENING FEAT. JAY MARY | Sony  |
| 12   | 12 JASON WENING FEAT. JAY MARY | Sony  |
| 13   | 13 JASON WENING FEAT. JAY MARY | Sony  |
| 14   | 14 JASON WENING FEAT. JAY MARY | Sony  |
| 15   | 15 JASON WENING FEAT. JAY MARY | Sony  |
| 16   | 16 JASON WENING FEAT. JAY MARY | Sony  |
| 17   | 17 JASON WENING FEAT. JAY MARY | Sony  |
| 18   | 18 JASON WENING FEAT. JAY MARY | Sony  |
| 19   | 19 JASON WENING FEAT. JAY MARY | Sony  |
| 20   | 20 JASON WENING FEAT. JAY MARY | Sony  |

These charts are also available online at [musicweek.com](http://musicweek.com)

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### COOL CUTS CHART

| Rank | Artist/Title                   | Label |
|------|--------------------------------|-------|
| 1    | 1 JASON WENING FEAT. JAY MARY  | Sony  |
| 2    | 2 JASON WENING FEAT. JAY MARY  | Sony  |
| 3    | 3 JASON WENING FEAT. JAY MARY  | Sony  |
| 4    | 4 JASON WENING FEAT. JAY MARY  | Sony  |
| 5    | 5 JASON WENING FEAT. JAY MARY  | Sony  |
| 6    | 6 JASON WENING FEAT. JAY MARY  | Sony  |
| 7    | 7 JASON WENING FEAT. JAY MARY  | Sony  |
| 8    | 8 JASON WENING FEAT. JAY MARY  | Sony  |
| 9    | 9 JASON WENING FEAT. JAY MARY  | Sony  |
| 10   | 10 JASON WENING FEAT. JAY MARY | Sony  |
| 11   | 11 JASON WENING FEAT. JAY MARY | Sony  |
| 12   | 12 JASON WENING FEAT. JAY MARY | Sony  |
| 13   | 13 JASON WENING FEAT. JAY MARY | Sony  |
| 14   | 14 JASON WENING FEAT. JAY MARY | Sony  |
| 15   | 15 JASON WENING FEAT. JAY MARY | Sony  |
| 16   | 16 JASON WENING FEAT. JAY MARY | Sony  |
| 17   | 17 JASON WENING FEAT. JAY MARY | Sony  |
| 18   | 18 JASON WENING FEAT. JAY MARY | Sony  |
| 19   | 19 JASON WENING FEAT. JAY MARY | Sony  |
| 20   | 20 JASON WENING FEAT. JAY MARY | Sony  |

### URBAN TOP 30

| Rank | Artist/Title                   | Label |
|------|--------------------------------|-------|
| 1    | 1 JASON WENING FEAT. JAY MARY  | Sony  |
| 2    | 2 JASON WENING FEAT. JAY MARY  | Sony  |
| 3    | 3 JASON WENING FEAT. JAY MARY  | Sony  |
| 4    | 4 JASON WENING FEAT. JAY MARY  | Sony  |
| 5    | 5 JASON WENING FEAT. JAY MARY  | Sony  |
| 6    | 6 JASON WENING FEAT. JAY MARY  | Sony  |
| 7    | 7 JASON WENING FEAT. JAY MARY  | Sony  |
| 8    | 8 JASON WENING FEAT. JAY MARY  | Sony  |
| 9    | 9 JASON WENING FEAT. JAY MARY  | Sony  |
| 10   | 10 JASON WENING FEAT. JAY MARY | Sony  |
| 11   | 11 JASON WENING FEAT. JAY MARY | Sony  |
| 12   | 12 JASON WENING FEAT. JAY MARY | Sony  |
| 13   | 13 JASON WENING FEAT. JAY MARY | Sony  |
| 14   | 14 JASON WENING FEAT. JAY MARY | Sony  |
| 15   | 15 JASON WENING FEAT. JAY MARY | Sony  |
| 16   | 16 JASON WENING FEAT. JAY MARY | Sony  |
| 17   | 17 JASON WENING FEAT. JAY MARY | Sony  |
| 18   | 18 JASON WENING FEAT. JAY MARY | Sony  |
| 19   | 19 JASON WENING FEAT. JAY MARY | Sony  |
| 20   | 20 JASON WENING FEAT. JAY MARY | Sony  |

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# Balearic Power

| Rank | Artist/Title                   | Label |
|------|--------------------------------|-------|
| 1    | 1 JASON WENING FEAT. JAY MARY  | Sony  |
| 2    | 2 JASON WENING FEAT. JAY MARY  | Sony  |
| 3    | 3 JASON WENING FEAT. JAY MARY  | Sony  |
| 4    | 4 JASON WENING FEAT. JAY MARY  | Sony  |
| 5    | 5 JASON WENING FEAT. JAY MARY  | Sony  |
| 6    | 6 JASON WENING FEAT. JAY MARY  | Sony  |
| 7    | 7 JASON WENING FEAT. JAY MARY  | Sony  |
| 8    | 8 JASON WENING FEAT. JAY MARY  | Sony  |
| 9    | 9 JASON WENING FEAT. JAY MARY  | Sony  |
| 10   | 10 JASON WENING FEAT. JAY MARY | Sony  |
| 11   | 11 JASON WENING FEAT. JAY MARY | Sony  |
| 12   | 12 JASON WENING FEAT. JAY MARY | Sony  |
| 13   | 13 JASON WENING FEAT. JAY MARY | Sony  |
| 14   | 14 JASON WENING FEAT. JAY MARY | Sony  |
| 15   | 15 JASON WENING FEAT. JAY MARY | Sony  |
| 16   | 16 JASON WENING FEAT. JAY MARY | Sony  |
| 17   | 17 JASON WENING FEAT. JAY MARY | Sony  |
| 18   | 18 JASON WENING FEAT. JAY MARY | Sony  |
| 19   | 19 JASON WENING FEAT. JAY MARY | Sony  |
| 20   | 20 JASON WENING FEAT. JAY MARY | Sony  |

# Datafile

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Week 33

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## KEY RELEASES

### ALBUMS

#### THIS WEEK

Bent Ariels (Odeon); Mobb Deep *American Nightmare* (BMG); Sondre Lerche *Two Way Monologue* (Virgin).

#### AUGUST 23

*Soulwax Any Minute Now* (PIAS); The Prodigy *Always Outnumbered, Never Outgunned* (XL); The Finn Brothers *Everyone Is Here* (Parlophone);

#### AUGUST 30

LL Cool J *The DefIntion* (Def Jam); The Libertines *The Libertines* (Rough Trade); R Kelly *Happy People - You Saved Me* (Jive); Gretchen Wilson *Here For The Party* (Sony); Bjork *Medulla* (One Little Indian);

#### SEPTEMBER 6

Natasha Bedingfield *Unwritten* (Phonogenic); Goldie Lockin' *Chain Greatest Hits* (Most Delectable); Dizzee Rascal *Showtime* (XL); Kasabian *Kasabian* (Arista).

### SINGLES

#### THIS WEEK

Keane *Bedshaped* (Island); Natasha Bedingfield *These Words* (Phonogenic); Franz Ferdinand *Michael (Domino)*; The Calling *Things Will Go My Way* (RCA); Stonebriar *Feed. Tear. Put 'Em High* (Hed Kandi);

#### AUGUST 23

Maroon 5 *She Will Be Loved* (Octane/BMG); *The 411 Dumb* (Sony); Kane *Rain Down On Me* (Arista); Sugababes *Caught In A Moment* (Island); Dizzee Rascal *Stand Up Tall* (XL);

#### AUGUST 30

Kanye West *Jesus Walks* (Def Jam); Mario Winans *Never Really Was* (Bad Boy/Island); Kelly My Place/Flap Your Wings (Island); Twista *Sunshine* (EastWest); *The Killers All These Things That I've Done* (Lizard King);

#### SEPTEMBER 6

Peter Andre *The Right Way* (EastWest); Moby *That Girl* (Island); Estelle *Free U* (Qd/Q2); Brian McFadden *Real To Me* (Sony);

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## The Market

### New album drought hits overall sales

by Alan Jones

While single sales last week rebounded 16.3% from the all-time low they reached the week before, album sales were very subdued, with precious few new releases of note reaching the marketplace. Although overall album sales last week - at 2,945,120 - were lower than in 24 previous weeks of 2004, they were higher than they have been on eight occasions. But artist albums' contribution to last week's sales were just 1,624,400, representing their lowest level for exactly 100 weeks. A major factor in their poor showing was the fact that only two new releases sold enough to make the Top 75 and then only barely, with Skinny's *Mans Council Estate Of Mind* and Amerikaz *Nightmare* by Mobb Deep debuting at 65 and 68 respectively and making just 5,000 sales between them. The Top 10 of the chart is made up of the same albums as the week before, albeit slightly reshuffled.

The number one artist album for the past two weeks, Red Hot Chili Peppers' *Live In Hyde Park*, appeared to be on schedule to make it three weeks in a row at the top - something no live album has managed since 1990, when the Three Tenors' *In Concert* set ruled for four straight weeks. It led in all the midweek sales flashes but it is not impetus belying

at the end of the week and finally ends up in fifth place. Replacing it at number one is Anastacia's self-titled album, which eventually ended up 11.4% ahead of its nearest challenger. The rest of the top five are very tightly bunched however, with just 0.2% - fewer than 1,000 sales - between the chasing pack. Anastacia's sales were 35,445, followed by Maroon 5 (31,791), Keane (31,678), Snow Patrol (31,616) and Red Hot Chili Peppers (30,799).

The compilation sector, luckily, is fairly buoyant, taking more than 30% of the market for the third week in a row, thanks largely to Now 58, which topped the 100,000 sales mark again. The compilation share of the market peaked at 34.1% a fortnight ago and was 30.8% last week. Overall album sales last week were 2.7% above the same week last year, although artist albums sold 6.2% less. That is because compilations were 30.6% up on the same frame in 2003. After just 20 days in the shops,

Now 58 has sold 195,934 copies, putting it on schedule to beat the 885,974 sales that make its predecessor Now 57 the top compilation of 2004. At the same stage of its life, Now 57 had sold 578,809 copies, while this time last year Now 55's 20-day tally was just 370,858.

Due to a production problem, the download data published in last week's issue was incorrect.



Anastacia: strutting to the top of the albums chart at the last minute

## FAST CHART

### SINGLES

#### NUMBER ONE

3 OF A KIND *BABYCAKES* *Relentless* A 13% share of the singles market provides 3 of A Kind's debut single *Babycakes* with the chart leadership this week. It is the Relentless label's first number one since its reversion as part of the Virgin family.

### ARTIST ALBUMS

#### NUMBER ONE

ANASTACIA *ANASTACIA* Epic In a top 40 where six albums sold more than the previous week, with 34 losing impetus, the big winner is Anastacia's self-titled third album, which topped the arts by 24.9% and returns to number one as a result. It sold more copies last week - 35,445 - than in any of the previous 15 weeks.

### COMPILATION ALBUMS

#### NUMBER ONE

NOW 58 *EMI/Virgin/UMTV* Outselling both the number one artist album and the number two compilation (*The Best of R&B - Summer Selection*) by a margin of more than five to one, Now 58 continues to establish new records for the summer edition of the series. It topped the 600,000 sales mark on Sunday, its 21st day in the shops.

### SCOTTISH ALBUMS

#### NUMBER ONE

ANASTACIA *ANASTACIA* Epic Replacing Snow Patrol's album *Final Straw* at the top of the chart north of the border, Anastacia is 52% ahead of the Polydor signed group, with Keane's *Hopes And Fears* a further 4.8% adrift in third place.

### RADIO AIRPLAY

#### NUMBER ONE

SHAPEFITTERS *LOLA'S THEME* Positive Number one on the airplay chart for the fifth time in six weeks, Shapefitters' *Lola's Theme* remains impressively ahead of the chasing pack, registering 505 plays more than any other record, while enjoying a 16.7% bigger audience than the number two disc.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +16.3%  
Year to date versus last year: +9.6%

Market shares  
Virgin 21.0%  
Island 18.4%  
BMG 15.2%  
Polydor 8.5%  
Rough Trade 7.3%

### ALBUMS

Sales versus last week: -6.8%  
Year to date versus last year: +0.3%

Market shares  
BMG 19.9%  
Polydor 18.3%  
Island 14.6%  
Warner Bros 11.6%  
Sony Music 8.6%

### COMPILATIONS

Sales versus last week: +3.7%  
Year to date versus last year: +2.6%

Market shares  
EMI Virgin 32.9%  
Universal TV 29.8%  
BMG 16.2%  
WGM 10.3%  
Ministry of Sound 4.2%

## THE BIG NUMBER: 2,260

With just 188 cassette singles sold last week, only one in 2,260 singles sold was in cassette format.

### RADIO AIRPLAY

UK SHARE  
BMG 23.2%  
Polydor 22.9%  
Island 10.0%  
Virgin 9.5%  
Sony Music 6.2%

### UK SHARE

Origin of singles sales  
(Excl. 75% UK: 61.3%  
US: 25.3% Other: 13.3%)  
Origin of album sales  
(Excl. 75% UK: 52.2%  
US: 42.7% Other: 5.3%)

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# TV Airplay Chart

| Rank | Artist                    | Title                                  | Score | Peak |
|------|---------------------------|--|-------|------|
| 1    | NATASHA BEDINGFIELD       | THESE WORDS                            | 359   |      |
| 2    | AVRIL LAVIGNE             | MY HAPPY ENDING                        | 352   |      |
| 3    | THE STREETS               | DRY YOUR EYES                          | 347   |      |
| 4    | 3 OF A KIND               | BABYCAKES                              | 327   |      |
| 5    | USHER BURN                |  | 313   |      |
| 6    | MAROON 5                  | SHE WILL BE LOVED                      | 301   |      |
| 7    | SHAPESHIFTERS             | LOLA'S THEME                           | 297   |      |
| 8    | RACHEL STEVENS            | SOME GIRLS                             | 278   |      |
| 9    | NELLY                     | MY PLACE                               | 275   |      |
| 10   | D-12                      | HOW COME                               | 255   |      |
| 11   | ERIC PRYDZ                | CALL ON ME                             | 236   |      |
| 12   | JAMELIA                   | SEE IT IN A BOY'S EYES                 | 232   |      |
| 13   | SUGABABES                 | CAUGHT IN A MOMENT                     | 231   |      |
| 14   | FRANZ FERDINAND           | MICHAEL                                | 227   |      |
| 15   | THE 411                   | DUMB                                   | 220   |      |
| 16   | TWISTA                    | SUNSHINE                               | 216   |      |
| 17   | BRIAN MCFADDEN            | REAL TO ME                             | 216   |      |
| 18   | KELIS                     | TRICK ME                               | 208   |      |
| 19   | JO JO LEAVE (GET OUT)     |  | 208   |      |
| 20   | BRITNEY SPEARS            | EVERYTIME                              | 200   |      |
| 21   | J-KWON                    | TIPSY                                  | 197   |      |
| 22   | ANASTACIA                 | SICK AND TIRED                         | 190   |      |
| 23   | GOLDIE                    | LOOKIN CHAIN GUNS DON'T KILL PEOPLE... | 182   |      |
| 24   | NINA SKY                  | MOVE YA BODY                           | 174   |      |
| 25   | PRODIGY GIRLS             |  | 174   |      |
| 26   | PAPA ROACH                | GETTING AWAY WITH MURDER               | 170   |      |
| 27   | KEANE                     | BEDSHAPED                              | 166   |      |
| 28   | FAITHLESS                 | FEAT. NINA SIMONE I WANT MORE          | 163   |      |
| 29   | BUSTED                    | THUNDERBIRDS                           | 160   |      |
| 30   | BUSTED                    | 3AM                                    | 155   |      |
| 31   | BEYONCÉ                   | CRAZY IN LOVE                          | 140   |      |
| 32   | JET                       | COLD HARD BITCH                        | 138   |      |
| 33   | BLACK EYED PEAS           | LET'S GET IT STARTED                   | 133   |      |
| 34   | PETER ANDRE               | THE RIGHT WAY                          | 133   |      |
| 35   | KASABIAN                  | LSF                                    | 129   |      |
| 36   | JAYNE                     | DON'T WALK AWAY                        | 128   |      |
| 37   | THE HIVES                 | WALK IDIOT WALK                        | 125   |      |
| 38   | BEASTIE BOYS              | TRIPLE TROUBLE                         | 122   |      |
| 39   | SEETHER                   | FEAT. AMY LEE BROKEN                   | 118   |      |
| 40   | MARIO WINANS/ENYA/P DIDDY | I DON'T WANNA KNOW                     | 114   |      |



**1. Natasha Bedingfield**

BMG rules the TV airplay chart with four tracks among the top six, including the new number one. Moving 375-37, 20-15-5-1 on the chart, *These Words* emulates Bedingfield's debut hit *Single* which topped the chart in May. Single also reached number one on the radio airplay chart and the double does not look beyond *These Words* either. Although still some distance in terms of airplay, Shazam's *Lo's Theme*, it jumps 4-2 on the radio chart this week.



**11. Eric Prydz**

The same week's his low-key *Woz Not Woz* collaboration with Steve Angello debuts at number 55 on the OCC sales chart. Eric Prydz's club monster *Call On Me* - based around a Steve Winwood sample - explodes 11-1 on the TV airplay chart. It received a massive 121 plays from The Hits, while The Box contributed a further 62 plays and MTV Dance tracked it with 37.

Natasha Bedingfield leaps to the top of a TV airplay ranking which is dominated by BMG at the top

**THE AMP NUMBER ONE**  
The Libertines  
Carti Street Ma Now

**HIGHEST CLIMBER**  
The Departure  
All Mankind Out

**HIGHEST NEW ENTRY**  
Beastie Boys  
Triple Trouble

## MTV MOST PLAYED

| Rank | Artist              | Title                           | Score           |
|------|---------------------|---------------------------------|-----------------|
| 1    | AVRIL LAVIGNE       | MY HAPPY ENDING                 | ARISTA          |
| 2    | THE STREETS         | DRY YOUR EYES                   | LOOKER/DONALD   |
| 3    | SHAPESHIFTERS       | LOLA'S THEME                    | POSTITUM        |
| 4    | NATASHA BEDINGFIELD | THESE WORDS                     | PHONOGRAM/SONIC |
| 5    | FRANZ FERDINAND     | MICHAEL                         | SONIC           |
| 6    | THE THRILLS         | WHATEVER HAPPENED TO COREY HAIM | VERNON          |
| 7    | KEANE               | BEDSHAPED                       | ISLAND          |
| 8    | BEASTIE BOYS        | TRIPLE TROUBLE                  | PARLOPHONE      |
| 9    | JAMELIA             | SEE IT IN A BOY'S EYES          | PARLOPHONE      |
| 10   | PRODIGY GIRLS       |                                 | XL              |

**FLAUNT NUMBER ONE**  
Natasha Bedingfield  
*These Words*

**HIGHEST CLIMBER**  
Mousse T  
Is It Cos I'm Cool?

**HIGHEST NEW ENTRY**  
Peter Andre  
The Right Way

## THE BOX MOST PLAYED

| Rank | Artist         | Title              | Score                 |
|------|----------------|--------------------|-----------------------|
| 1    | ERIC PRYDZ     | CALL ON ME         | BATAUNTHEORY OF SOUND |
| 2    | BRIAN MCFADDEN | REAL TO ME         | SONY/REDDEL           |
| 3    | 3 OF A KIND    | BABYCAKES          | REDDEL/LS             |
| 4    | AVRIL LAVIGNE  | MY HAPPY ENDING    | ARISTA                |
| 5    | SUGABABES      | CAUGHT IN A MOMENT | ISLAND                |
| 6    | THE STREETS    | DRY YOUR EYES      | LOOKER/DONALD         |
| 7    | ANASTACIA      | SICK AND TIRED     | EPIC                  |
| 8    | MAROON 5       | SHE WILL BE LOVED  | J                     |
| 9    | RACHEL STEVENS | SOME GIRLS         | ROXYFRO               |
| 10   | DARREN HAYES   | POPULAR            | COLLIERIE             |

**THE HITS NUMBER ONE**  
Eric Prydz  
Call On Me

**HIGHEST CLIMBER**  
Kristian Loutchou  
Shiang

**HIGHEST NEW ENTRY**  
Eric Prydz  
Call On Me

## KISS TV MOST PLAYED

| Rank | Artist              | Title           | Score           |
|------|---------------------|-----------------|-----------------|
| 1    | J-KWON              | TIPSY           | ARISTA          |
| 2    | KELIS               | TRICK ME        | VERNON          |
| 2    | TWISTA              | SUNSHINE        | ATLANTIC        |
| 4    | HOUSTON I LIKE THAT |                 | PARLOPHONE      |
| 5    | USHER BURN          |                 | ARISTA          |
| 6    | NINA SKY            | MOVE YA BODY    | UNIVERSAL       |
| 7    | D-12                | HOW COME        | INTERPOL/STYREX |
| 8    | THE 411             | DUMB            | SONY/REDDEL     |
| 9    | 3 OF A KIND         | BABYCAKES       | REDDEL/LS       |
| 10   | NELLY               | FLAP YOUR WINGS | ISLAND          |

**KISS TV NUMBER ONE**  
J-Kwon  
Topsy

**HIGHEST CLIMBER**  
Jamefia  
See It In A Boy's Eyes

**HIGHEST NEW ENTRY**  
R-Kelly  
Happy People

## MTV2 MOST PLAYED

| Rank | Artist          | Title                    | Score         |
|------|-----------------|--------------------------|---------------|
| 1    | FRANZ FERDINAND | MICHAEL                  | SONIC         |
| 2    | SNOW PATROL     | SPLITTING GAMES          | PICTON        |
| 3    | RAZORLIGHT      | GOLDEN TOUCH             | VERTIGO       |
| 4    | THE FUTUREHEADS | DECENT DAYS AND NIGHTS   | XL            |
| 5    | PRODIGY GIRLS   |                          | XL            |
| 6    | THE HIVES       | WALK IDIOT WALK          | ROXYFRO       |
| 7    | THE CORB        | THE END OF THE WORLD     | ROXYFRO       |
| 8    | KASABIAN        | LSF                      | BMG           |
| 9    | PAPA ROACH      | GETTING AWAY WITH MURDER | CAPITOL/SONIC |
| 10   | BEASTIE BOYS    | TRIPLE TROUBLE           | PARLOPHONE    |

**SCUZZ NUMBER ONE**  
New Found Glory  
Edison's Not Flattering (What's Your Problem?)

**HIGHEST CLIMBER**  
Billy Talent  
Honey

**HIGHEST NEW ENTRY**  
Papa Roach  
Getting Away With Murder

## MTV BASE MOST PLAYED

| Rank | Artist                         | Title                             | Score            |
|------|--------------------------------|-----------------------------------|------------------|
| 1    | TWISTA                         | SUNSHINE                          | ATLANTIC         |
| 2    | USHER BURN                     |                                   | ARISTA           |
| 3    | NELLY                          | MY PLACE                          | ARISTA           |
| 4    | KANYE WEST                     | JESUS WALKS                       | ROCA/HELLA/SONIC |
| 5    | JAN-2                          | DIRT OFF YOUR SHOULDER            | ROCA/HELLA/SONIC |
| 6    | LLOYD BANKS                    | ON FIRE                           | SONIC/REDDEL     |
| 7    | ANGIE STONE                    | FEAT. SMOOP DOGG I WANNA THANK YA | INTERPOL         |
| 8    | ATL                            | MAKE IT UP WITH LOVE              | EPIC             |
| 9    | HOUSTON I LIKE THAT            |                                   | PARLOPHONE       |
| 10   | MARQUES HOUSTON/JERMAINE DUPRI | PUT THAT BODY IN A RHYTHM         | VERNON           |

**TMF NUMBER ONE**  
Kalis  
Track Me All

**HIGHEST CLIMBER**  
Annie  
Obsessed

**HIGHEST NEW ENTRY**  
Brian MCFadden  
Real To Me

Highest New Entry  
Highest New Climber

Music Control UK compiled from data gathered from 40000 on Sun 8/08/06 to Sun 9/08/06 to 2400 on Sat 10/08/06. The TV airplay chart is currently based on plays on the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

incubus IN ITALY SAT 21 AUG 22.00

THE VINES + JET LIVE IN NEW ORLEANS 24.00HRS SAT 23-AUG-04

4 GIGS : 1 NIGHT : 1 CHANNEL  
10PM-1AM, 21ST AUGUST, ONLY ON MTV2

Highest Climber  
Highest New Entry  
apply to the Top 50

Shapeshifters remain at number one for a second week, but the big climbers are The Thrills and Maroon 5, who leap into the Top 20

# The UK Radio Airplay Chart

## RADIO ONE

| Pos | LAST WEEK | ARTIST/TITLE   | WEEKS ON CHART | PEAK POS | LAST WEEK | THIS WEEK | WEEKS ON CHART | PEAK POS |
|-----|-----------|--|----------------|----------|-----------|-----------|----------------|----------|
| 1   | 7         | TWISTA SUNSHINE ATLANTIC                                     | 24             | 29       | 2005      | 1         | 29             | 2005     |
| 2   | 3         | SCENT UP & DOWN POSTHA                                       | 20             | 29       | 2004      | 1         | 29             | 2004     |
| 3   | 23        | THE 411 DUMB SINCE REBIRTH                                   | 14             | 27       | 2006      | 3         | 27             | 2006     |
| 4   | 1         | AVRIL LAVIGNE MY HAPPY ENDING ARISTA                         | 29             | 26       | 1999      | 4         | 26             | 1999     |
| 5   | 25        | FRANZ FERDINAND MICHAEL BOMBO                                | 11             | 26       | 2006      | 5         | 26             | 2006     |
| 6   | 4         | SHAPESHIFTERS THESE WORDS PHONOGENIC                         | 28             | 26       | 1982      | 6         | 26             | 1982     |
| 7   | 4         | THE THRILLS WHATEVER HAPPENED TO COREY HAIM? VIRGIN          | 26             | 26       | 1994      | 7         | 26             | 1994     |
| 8   | 1         | THE LIBERTINES CAN'T STAND ME NOW WILSH IRISH                | 10             | 19       | 1981      | 8         | 19             | 1981     |
| 9   | 6         | RADZLIGHT GOLDEN TOUCH VERDUGO                               | 25             | 18       | 1976      | 9         | 18             | 1976     |
| 10  | 27        | KEANE BEDSHAPED ISLAND                                       | 19             | 18       | 1996      | 10        | 18             | 1996     |
| 11  | 10        | SCISSOR SISTERS LAURA POLYGRAM                               | 19             | 18       | 1979      | 11        | 18             | 1979     |
| 12  | 3         | 3 OF A KIND BABYCAKES REDDIFLESS                             | 21             | 17       | 1983      | 12        | 17             | 1983     |
| 13  | 8         | ESTELLE 100% ALIVE J   | 21             | 17       | 1983      | 13        | 17             | 1983     |
| 14  | 9         | D-12 YOUR GOME INTERCITY                                     | 22             | 17       | 1984      | 14        | 17             | 1984     |
| 15  | 26        | LOSTPROPHETS LAST SUMMER VISBLE NOISE                        | 12             | 16       | 1990      | 15        | 16             | 1990     |
| 16  | 12        | OUTKAST ROSIE WOOD   | 19             | 15       | 1993      | 16        | 15             | 1993     |
| 17  | 19        | MUSDUZE 'S IS IT COS I'M COOL? WEAVER                        | 16             | 14       | 1990      | 17        | 14             | 1990     |
| 18  | 22        | JAMIELLA SEE IT IN A BOY'S EYES ARISTA                       | 16             | 14       | 1970      | 18        | 14             | 1970     |
| 19  | 12        | SNOW PATROL SPITTING GAMES PICTRA                            | 19             | 14       | 1982      | 19        | 14             | 1982     |
| 20  | 4         | THE STREETS DRY YOUR EYES LOCKED/ROLY                        | 26             | 14       | 1984      | 20        | 14             | 1984     |
| 21  | 3         | BLACK EYED PEAS LET'S GET IT STARTED A&M                     | 14             | 13       | 1981      | 21        | 13             | 1981     |
| 22  | 10        | MARLY YOU NEVER KNOW ALL AROUND THE WORLD                    | 13             | 13       | 1953      | 22        | 13             | 1953     |
| 23  | 7         | JO JO LEAVE GET OUT WERBONY                                  | 11             | 13       | 1960      | 23        | 13             | 1960     |
| 24  | 10        | OTS PROJECT THE SUN IS SHINING DOWN ON ME MCA                | 9              | 13       | 1962      | 24        | 13             | 1962     |
| 25  | 1         | MAROON 5 SHE WILL BE LOVED J                                 | 12             | 12       | 1972      | 25        | 12             | 1972     |
| 26  | 1         | GREEN DAY AMERICAN IDIOT WEAVER                              | 4              | 12       | 1992      | 26        | 12             | 1992     |
| 27  | 6         | GOLDIE LOOKIN' CHAIN GUNS DON'T KILL PEOPLE... WEST MCMCMXXV | 10             | 12       | 1993      | 27        | 12             | 1993     |
| 28  | 1         | NELLY FLAP YOUR WINGS ISLAND                                 | 4              | 12       | 1983      | 28        | 12             | 1983     |
| 29  | 27        | STELLAR PROJECT FET BRANDI EMMA GET UP STAND UP SONY         | 11             | 11       | 1982      | 29        | 11             | 1982     |

\*Last Chart UK Copyright: Tom 24 (updated from 0000) on Sun 8 Aug 2004 12:00:00 in S:14 Aug 2004

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**SNAP SHOT THE THRILLS**

Momentum for The Thrills' comeback single, Whatever Happened to Corey Haim?, continues to grow ahead of its release on August 30, with radio support including Radio One, Virgin and Radio Two propelling the track into the upper reaches of the airplay chart this week. The Irish band play a high-profile slot at the V Festival this coming weekend, after which they will tour the US in September and October as guests of The Pixies. The Thrills will then return to the UK for full promotion of their second album Let's Bottle Bohemia (out September 15), which includes a tour in November, concluding with two nights at London's Brixton Academy.

CAST LIST: Manager: Alan Cullinan, Bare Knuckle Management, A&R: Nick Burgess, Virgin. Product manager: Mard Caslight, Virgin Agent: Russell Warty, Press: John Casse, Virgin. Radio: Jaz Kenner, Mairish Aeron, Virgin. TV: Jagger: Amanda Warren, Kisses Allocations, Virgin.

| Pos | LAST WEEK | ARTIST/TITLE   | WEEKS ON CHART | PEAK POS | LAST WEEK | THIS WEEK | WEEKS ON CHART | PEAK POS |
|-----|-----------|--|----------------|----------|-----------|-----------|----------------|----------|
| 1   | 1         | SHAPESHIFTERS LOUIS THEME POSTHA                       | 27             | 3        | 78.81     | 1         | 29             | 2005     |
| 2   | 4         | NATASHA BEDINGFIELD THESE WORDS PHONOGENIC             | 20             | 6        | 67.75     | 2         | 29             | 2005     |
| 3   | 2         | THE STREETS DRY YOUR EYES LOCKED/ROLY                  | 22             | 5        | 54.63     | 3         | 29             | 2004     |
| 4   | 3         | JAMIELLA SEE IT IN A BOY'S EYES ARISTA                 | 17             | 40       | 48.43     | 4         | 29             | 2004     |
| 5   | 23        | THE THRILLS WHATEVER HAPPENED TO COREY HAIM? VIRGIN    | 26             | 80       | 40.40     | 5         | 29             | 1994     |
| 6   | 13        | KEANE BEDSHAPED ISLAND                                 | 19             | 38       | 40.31     | 6         | 29             | 1996     |
| 7   | 7         | AVRIL LAVIGNE MY HAPPY ENDING ARISTA                   | 12             | 20       | 38.84     | 7         | 29             | 1999     |
| 8   | 11        | TWISTA SUNSHINE ATLANTIC                               | 15             | 15       | 38.82     | 8         | 29             | 2005     |
| 9   | 8         | SCISSOR SISTERS LAURA POLYGRAM                         | 15             | 8        | 38.64     | 9         | 29             | 1979     |
| 10  | 5         | KELIS TRICK ME VIRGIN                                  | 15             | 9        | 38.15     | 10        | 29             | 1999     |
| 11  | 14        | MAROON 5 SHE WILL BE LOVED J                           | 12             | 30       | 36.71     | 11        | 29             | 1972     |
| 12  | 6         | MAROON 5 THIS LOVE J                                   | 13             | 10       | 36.5      | 12        | 29             | 1972     |
| 13  | 16        | KRISTIAN LEONTOU SHINING POLYGRAM                      | 9              | 31       | 34.99     | 13        | 29             | 1983     |
| 14  | 18        | ANASTACIA SICK AND TIRED EMI                           | 13             | 8        | 34.10     | 14        | 29             | 1982     |
| 15  | 20        | SCENT UP & DOWN POSTHA                                 | 5              | 4        | 33.34     | 15        | 29             | 2004     |
| 16  | 11        | THE 411 DUMB SINCE REBIRTH                             | 16             | 15       | 30.80     | 16        | 29             | 2006     |
| 17  | 25        | 3 OF A KIND BABYCAKES REDDIFLESS                       | 9              | 30       | 30.68     | 17        | 29             | 1983     |
| 18  | 9         | USHER BURN ARISTA                                      | 14             | 27       | 28.17     | 18        | 29             | 1997     |
| 19  | 10        | MARIO WINANS/ENYA/P DIDDY I DON'T WANNA KNOW SPYBENTON | 19             | 27       | 22.28     | 19        | 29             | 1993     |
| 20  | 15        | RACHEL STEVENS SOME GIRLS POLYGRAM                     | 16             | 4        | 26.89     | 20        | 29             | 1993     |
| 21  | 16        | KEANE EVERYBODY'S CHANGING ISLAND                      | 11             | 10       | 25.48     | 21        | 29             | 1996     |
| 22  | 18        | BRITNEY SPEARS EVERYTIME JIVE                          | 16             | 10       | 25.39     | 22        | 29             | 1999     |
| 23  | 16        | GABRIELLE TEN YEARS TIME GO BEAT                       | 4              | 16       | 23.71     | 23        | 29             | 1983     |
| 24  | 10        | BLACK EYED PEAS LET'S GET IT STARTED A&M               | 7              | 23       | 23.60     | 24        | 29             | 1981     |
| 25  | 17        | DAMIEN RICE CANNONBALL DUNYEN/FLORA                    | 11             | 7        | 23.19     | 25        | 29             | 1997     |

## RADIO TWO

|    |    |   |    |    |      |
|----|----|---|----|----|------|
| 1  | 10 | THE THRILLS WHATEVER HAPPENED TO COREY HAIM? VIRGIN | 26 | 10 | 1994 |
| 2  | 5  | THE FINN BROTHERS WON'T GO IN H&MUSIC               | 19 | 5  | 1996 |
| 3  | 1  | KRISTIAN LEONTOU SHINING POLYGRAM                   | 19 | 1  | 1983 |
| 4  | 8  | BETH NIELSEN CHAPMAN FREE SANCARY                   | 16 | 8  | 1996 |
| 5  | 35 | EMBRACE GRAVITY INDEPENDENT                         | 12 | 35 | 1996 |
| 6  | 7  | KEALER CRY SUNDAY                                   | 16 | 7  | 1996 |
| 7  | 1  | AMY WINEHOUSE HELP YOURSELF ISLAND                  | 10 | 1  | 1996 |
| 8  | 10 | GABRIELLE TEN YEARS TIME GO BEAT                    | 4  | 10 | 1983 |
| 9  | 16 | KEANE BEDSHAPED ISLAND                              | 19 | 16 | 1996 |
| 10 | 11 | FOUNTAINS OF WAYNE HEY LUSTIE VIRGIN                | 10 | 11 | 1996 |

## BEAT 106

|    |    |   |    |    |      |
|----|----|---|----|----|------|
| 1  | 4  | SCISSOR SISTERS LAURA POLYGRAM                | 19 | 4  | 1979 |
| 2  | 10 | AVRIL LAVIGNE MY HAPPY ENDING ARISTA          | 12 | 10 | 1999 |
| 3  | 1  | BLACK EYED PEAS LET'S GET IT STARTED A&M      | 14 | 1  | 1981 |
| 4  | 1  | FREESTYLERS PUSH UP AGAINST THE GREATS        | 10 | 1  | 1996 |
| 5  | 2  | SNOW PATROL SPITTING GAMES PICTRA             | 19 | 2  | 1982 |
| 6  | 8  | LOSTPROPHETS LAST SUMMER VISBLE NOISE         | 12 | 8  | 1990 |
| 7  | 4  | STRONGBIDGE FEAT. THUNDER PUT EM HIGH MIDWAVE | 10 | 4  | 1996 |
| 8  | 4  | D-12 YOUR GOME INTERCITY                      | 16 | 4  | 1984 |
| 9  | 36 | NATASHA BEDINGFIELD THESE WORDS PHONOGENIC    | 20 | 36 | 2005 |
| 10 | 11 | J&W TIPSYS ARISTA                             | 10 | 11 | 1996 |

## XFM

|    |    |   |    |    |      |
|----|----|---|----|----|------|
| 1  | 1  | THE LIBERTINES CAN'T STAND ME NOW MCA               | 10 | 1  | 1981 |
| 2  | 4  | KEANE BEDSHAPED ISLAND                              | 19 | 2  | 1996 |
| 3  | 2  | LOSTPROPHETS LAST SUMMER VISBLE NOISE               | 12 | 2  | 1990 |
| 4  | 7  | THE RIVES WALK DONT WALK POLYGRAM                   | 16 | 7  | 1996 |
| 5  | 10 | JET COLD HARD BITCH ELECTRAFACE                     | 16 | 10 | 1996 |
| 6  | 9  | SCISSOR SISTERS LAURA POLYGRAM                      | 19 | 9  | 1979 |
| 7  | 4  | THE STREETS DRY YOUR EYES LOCKED/ROLY               | 22 | 4  | 1984 |
| 8  | 17 | THE THRILLS WHATEVER HAPPENED TO COREY HAIM? VIRGIN | 26 | 17 | 1994 |
| 9  | 2  | RADZLIGHT GOLDEN TOUCH WEAVER                       | 16 | 2  | 1976 |
| 10 | 7  | EMBRACE GRAVITY INDEPENDENT                         | 12 | 7  | 1996 |

## EMAP BIG CITY GROUP

|    |    |  |    |    |      |
|----|----|--|----|----|------|
| 1  | 1  | SHAPESHIFTERS LOUIS THEME POSTHA           | 27 | 1  | 2005 |
| 2  | 2  | THE STREETS DRY YOUR EYES LOCKED/ROLY      | 22 | 2  | 2004 |
| 3  | 4  | RACHEL STEVENS SOME GIRLS POLYGRAM         | 16 | 4  | 1993 |
| 4  | 3  | LOU REED SATELLITE OF LOVE DU              | 16 | 3  | 1996 |
| 5  | 5  | NATASHA BEDINGFIELD THESE WORDS PHONOGENIC | 20 | 5  | 2005 |
| 6  | 4  | AVRIL LAVIGNE MY HAPPY ENDING ARISTA       | 12 | 4  | 1999 |
| 7  | 6  | JAMIELLA SEE IT IN A BOY'S EYES ARISTA     | 17 | 6  | 2004 |
| 8  | 12 | MAROON 5 SHE WILL BE LOVED J               | 12 | 8  | 1972 |
| 9  | 16 | SCISSOR SISTERS LAURA POLYGRAM             | 19 | 16 | 1979 |
| 10 | 13 | KEANE EVERYBODY'S CHANGING ISLAND          | 11 | 10 | 1996 |

## NUMBER ONES BELFAST CITY

|    |   |   |    |   |      |
|----|---|---|----|---|------|
| 1  | 1 | Jamela See It In A Boy's Eyes             | 17 | 1 | 2004 |
| 2  | 1 | Isle Of Wight Radio                       | 10 | 1 | 1996 |
| 3  | 1 | Kelis Trick Me                            | 16 | 1 | 1996 |
| 4  | 1 | The Pulse Low Reed Satellite Of Love 2004 | 16 | 1 | 2004 |
| 5  | 1 | Vibe 101                                  | 16 | 1 | 2004 |
| 6  | 1 | Stoneridge Part 1                         | 16 | 1 | 2004 |
| 7  | 1 | Isle Of Wight Radio                       | 10 | 1 | 1996 |
| 8  | 1 | High Southern FM                          | 16 | 1 | 2004 |
| 9  | 1 | Scissor Sisters                           | 19 | 1 | 1979 |
| 10 | 1 | Essex FM                                  | 16 | 1 | 2004 |
| 11 | 1 | Natalia                                   | 16 | 1 | 2004 |
| 12 | 1 | Redding Field Three                       | 16 | 1 | 2004 |
| 13 | 1 | Worcs                                     | 16 | 1 | 2004 |
| 14 | 1 | Wave 105.2                                | 16 | 1 | 2004 |
| 15 | 1 | Damien Rice                               | 16 | 1 | 2004 |
| 16 | 1 | Southern FM                               | 16 | 1 | 2004 |
| 17 | 1 | Scissor Sisters                           | 19 | 1 | 1979 |
| 18 | 1 | Essex FM                                  | 16 | 1 | 2004 |
| 19 | 1 | Natalia                                   | 16 | 1 | 2004 |
| 20 | 1 | Redding Field Three                       | 16 | 1 | 2004 |
| 21 | 1 | Worcs                                     | 16 | 1 | 2004 |
| 22 | 1 | Wave 105.2                                | 16 | 1 | 2004 |
| 23 | 1 | Damien Rice                               | 16 | 1 | 2004 |
| 24 | 1 | Southern FM                               | 16 | 1 | 2004 |
| 25 | 1 | Scissor Sisters                           | 19 | 1 | 1979 |

## HIGHEST NEW ENTRIES

|    |   |                               |    |    |      |
|----|---|-------------------------------|----|----|------|
| 1  | 1 | Shapeshifters                 | 27 | 1  | 2005 |
| 2  | 1 | Keane                         | 19 | 2  | 1996 |
| 3  | 1 | Lost Prophets                 | 12 | 3  | 1990 |
| 4  | 1 | Rachel Stevens                | 16 | 4  | 1993 |
| 5  | 1 | Natasha Bedingfield           | 20 | 5  | 2005 |
| 6  | 1 | Avril Lavigne                 | 12 | 6  | 1999 |
| 7  | 1 | Jamela See It In A Boy's Eyes | 17 | 7  | 2004 |
| 8  | 1 | Maroon 5                      | 12 | 8  | 1972 |
| 9  | 1 | Scissor Sisters               | 19 | 9  | 1979 |
| 10 | 1 | Keane                         | 19 | 10 | 1996 |

## THE PULSE

|    |   |   |    |   |      |
|----|---|---|----|---|------|
| 1  | 1 | Jamela See It In A Boy's Eyes             | 17 | 1 | 2004 |
| 2  | 1 | Isle Of Wight Radio                       | 10 | 1 | 1996 |
| 3  | 1 | Kelis Trick Me                            | 16 | 1 | 1996 |
| 4  | 1 | The Pulse Low Reed Satellite Of Love 2004 | 16 | 1 | 2004 |
| 5  | 1 | Vibe 101                                  | 16 | 1 | 2004 |
| 6  | 1 | Stoneridge Part 1                         | 16 | 1 | 2004 |
| 7  | 1 | Isle Of Wight Radio                       | 10 | 1 | 1996 |
| 8  | 1 | High Southern FM                          | 16 | 1 | 2004 |
| 9  | 1 | Scissor Sisters                           | 19 | 1 | 1979 |
| 10 | 1 | Essex FM                                  | 16 | 1 | 2004 |
| 11 | 1 | Natalia                                   | 16 | 1 | 2004 |
| 12 | 1 | Redding Field Three                       | 16 | 1 | 2004 |
| 13 | 1 | Worcs                                     | 16 | 1 | 2004 |
| 14 | 1 | Wave 105.2                                | 16 | 1 | 2004 |
| 15 | 1 | Damien Rice                               | 16 | 1 | 2004 |
| 16 | 1 | Southern FM                               | 16 | 1 | 2004 |
| 17 | 1 | Scissor Sisters                           | 19 | 1 | 1979 |
| 18 | 1 | Essex FM                                  | 16 | 1 | 2004 |
| 19 | 1 | Natalia                                   | 16 | 1 | 2004 |
| 20 | 1 | Redding Field Three                       | 16 | 1 | 2004 |
| 21 | 1 | Worcs                                     | 16 | 1 | 2004 |
| 22 | 1 | Wave 105.2                                | 16 | 1 | 2004 |
| 23 | 1 | Damien Rice                               | 16 | 1 | 2004 |
| 24 | 1 | Southern FM                               | 16 | 1 | 2004 |
| 25 | 1 | Scissor Sisters                           | 19 | 1 | 1979 |

# rplay Chart

music control

| Week | Artist                               | Album                       | Label           | Chart Position | Weeks on Chart | Peak Position |
|------|--------------------------------------|-----------------------------|-----------------|----------------|----------------|---------------|
| 26   | SUGABABES                            | CAUGHT IN A MOMENT          | ISLAND          | 752            | 70             | 23.09 - 46    |
| 27   | SHAZNAY LEWIS                        | NEVER FELT LIKE THIS BEFORE | LONDON          | 1114           | -6             | 23.01 - 30    |
| 28   | FRANZ FERDINAND                      | MICHAEL                     | DECCA           | 258            | 1              | 21.39 - 92    |
| 29   | JAVINE DONT WALK AWAY                | DECCA                       | 685             | 41             | 21.26 - 10     |               |
| 30   | ANASTACIA                            | LEFT OUTSIDE ALONE          | EPIC            | 937            | 15             | 20.98 - 25    |
| 31   | EMBRACE                              | GRAVITY                     | INDEPENDENT     | 367            | 58             | 20.06 - 33    |
| 32   | THE FINN BROTHERS                    | WONT GIVE IN                | WARRIOR         | 201            | 18             | 20.39 - 34    |
| 33   | D-12                                 | HOW COME                    | INTERSCOPE      | 657            | -11            | 19.62 - 15    |
| 34   | STONEISLAND FEAT. THESE PUT 'EM HIGH | OUTCAST ROSES               | HEAVEN          | 831            | 4              | 19.60 - 2     |
| 35   | OUTCAST                              | ROSES                       | ARISTA          | 563            | -3             | 19.59 - 35    |
| 36   | JO JO LEAVE                          | (GET OUT)                   | HEAVEN          | 563            | 24             | 19.05 - 21    |
| 37   | KEALER                               | CRY                         | SYRICOPE        | 209            | 6              | 18.87 - 33    |
| 38   | NO DOUBT                             | IT'S MY LIFE                | INTERSCOPE      | 794            | -3             | 18.82 - 34    |
| 39   | JOSS STONE                           | SUPER DUPER LOVE            | RELEASER/EPIC   | 756            | -5             | 18.77 - 5     |
| 40   | THE LIBERTINES                       | CANT STAND ME NOW           | INDUSTRIAL      | 238            | 5              | 18.55 - 44    |
| 41   | OUTCAST                              | HEY YA!                     | ARISTA          | 627            | -11            | 17.94 - 2     |
| 42   | BETH NIELSEN                         | CHAPMAN FREE                | SANCTUARY       | 25             | 92             | 17.84 - 94    |
| 43   | LUO RED                              | SATELLITE OF LOVE '04       | WORLD           | 903            | -28            | 17.75 - 78    |
| 44   | NINA SKY                             | MOVE YA BODY                | EPIC            | 643            | -43            | 16.73 - 55    |
| 45   | SNOW PATROL                          | SPITTING GAMES              | FICTIVE         | 471            | -30            | 16.71 - 35    |
| 46   | MARLY YOU NEVER KNOW                 | ALL AROUND THE WORLD        | 369             | -7             | 15.61 - 12     |               |
| 47   | MORRISSEY                            | FIRST OF THE GANG TO DIE    | ARISTA/SYRICOPE | 139            | -63            | 14.76 - 59    |
| 48   | STELLAR PROJECT FEAT. BRANDI EMMA    | GET UP STAND UP             | WORLD           | 444            | -15            | 14.76 - 33    |
| 49   | J-KWON                               | TIPS                        | ARISTA          | 650            | -43            | 14.75 - 48    |
| 50   | MOUSSE T                             | IS IT COS I'M COOL?         | FREEAR          | 368            | 90             | 14.46 - 6     |

↑ Highest flow entry  
↑ Highest Top 10 entry  
↑ Biggest increase in audience  
↑ Biggest increase in plays  
↑ Biggest increase  
↑ Audience increase of 50% or more



**5. The Thrills**  
The first single from *Eight Hand* The Thrills' second album *Let's Boogie* leaps 23-5 this week. It was aird 19 times on both Radio One and Radio Two, providing a massive 33% of its audience. If the airplay chart were determined on number of plays instead of

audience, its 20-4 spins last week would not merit it nearly so high a rating - even the *Stereophonics'* *Maybe Tomorrow*, in 157th position on the basis of audience ratings, is the fact it was aird more times, was aired more times.



**16. The 411**  
The 411's debut single *On My Knees* peaked at number four on

Radio One, where it was aird 27 times last week, compared to 14 the week before.



**28. Franz Ferdinand**  
Franz Ferdinand's first two hits - *Talk A Hot One* and *Mullineux* - only scored an airplay after being aird and peaked at 15 and 29 respectively. Michael, the third single from their self-titled album, is their hottest pre-release track yet, and surges 61-28 this week.

## INDEPENDENT LOCAL RADIO

| Rank | Station | Artist                               | Album                       | Label             | Pos  | Weeks |
|------|---------|--------------------------------------|-----------------------------|-------------------|------|-------|
| 1    | 1       | SHAPESHIFTERS                        | LOLAS THEME                 | INDUSTRIAL        | 2165 | 20/99 |
| 2    | 2       | THE STREETS                          | DRY YOUR EYES               | LOOKER/INDUSTRIAL | 2213 | 22/14 |
| 3    | 3       | NATASHA BEDINGFIELD                  | THESE WORDS                 | ARISTA/INDUSTRIAL | 2660 | 21/6  |
| 4    | 4       | JAMAILA                              | SEE IT IN A BOY'S EYES      | EPIC/INDUSTRIAL   | 4253 | 26/1  |
| 5    | 5       | RACHEL STEVENS                       | SOME GIRLS                  | INDUSTRIAL        | 1718 | 25/5  |
| 6    | 6       | KELIS                                | TRICK ME                    | INDUSTRIAL        | 3471 | 15/4  |
| 7    | 7       | SCISSOR SISTERS                      | LAURA                       | INDUSTRIAL        | 1380 | 19/4  |
| 8    | 8       | USHER                                | BURN                        | ARISTA            | 4855 | 11/4  |
| 9    | 9       | BRITNEY SPEARS                       | EVERYTIME                   | INDUSTRIAL        | 3695 | 11/4  |
| 10   | 10      | MARCOON 5                            | THIS LOVE                   | INDUSTRIAL        | 3483 | 11/4  |
| 11   | 11      | ANASTACIA                            | SICK AND TIRED              | INDUSTRIAL        | 3471 | 11/4  |
| 12   | 12      | MARCOON 5                            | SHE WILL BE LOVED           | INDUSTRIAL        | 3401 | 11/4  |
| 13   | 13      | MARCO WINANS                         | PIPPY                       | INDUSTRIAL        | 4253 | 11/4  |
| 14   | 14      | DAMIAN RICE                          | CANDORBALL                  | INDUSTRIAL        | 1231 | 11/4  |
| 15   | 15      | AVRIL LAVIGNE                        | MY HAPPY ENDING             | ARISTA            | 935  | 11/4  |
| 16   | 16      | SHAZNAY LEWIS                        | NEVER FELT LIKE THIS BEFORE | LONDON            | 796  | 11/4  |
| 17   | 17      | KEANE                                | EVERYBODY'S CHANGING        | INDUSTRIAL        | 1231 | 11/4  |
| 18   | 18      | ANASTACIA                            | LEFT OUTSIDE ALONE          | INDUSTRIAL        | 1911 | 11/4  |
| 19   | 19      | KRISTIAN LEONTOU                     | SINNING                     | INDUSTRIAL        | 707  | 11/4  |
| 20   | 20      | 3 OF A KIND                          | SADY CATS                   | INDUSTRIAL        | 829  | 11/4  |
| 21   | 21      | LOU REED                             | SATELLITE OF LOVE           | INDUSTRIAL        | 1133 | 11/4  |
| 22   | 22      | TWISTA                               | SUNSHINE                    | INDUSTRIAL        | 353  | 11/4  |
| 23   | 23      | KEANE                                | REDESIGNED                  | INDUSTRIAL        | 443  | 11/4  |
| 24   | 24      | STONEISLAND FEAT. THESE PUT 'EM HIGH | OUTCAST ROSES               | INDUSTRIAL        | 35   | 11/4  |
| 25   | 25      | NO DOUBT                             | IT'S MY LIFE                | INDUSTRIAL        | 154  | 11/4  |
| 26   | 26      | WILL YOUNG                           | FRIDAY'S CHILD              | INDUSTRIAL        | 199  | 11/4  |
| 27   | 27      | MICKEY BLUEBERRY                     | INDUSTRIAL                  | 1395              | 11/4 |       |
| 28   | 28      | JOSS STONE                           | SUPER DUPER LOVE            | INDUSTRIAL        | 176  | 11/4  |
| 29   | 29      | SUGABABES                            | CAUGHT IN A MOMENT          | INDUSTRIAL        | 424  | 11/4  |
| 30   | 30      | JAVINE DONT WALK AWAY                | DECCA                       | 178               | 11/4 |       |

## TOP 20 PRE-RELEASE

| Rank | Artist                               | Album                            | Label             | Pos  |
|------|--------------------------------------|----------------------------------|-------------------|------|
| 1    | NATASHA BEDINGFIELD                  | THESE WORDS                      | ARISTA/INDUSTRIAL | 6775 |
| 2    | THE THRILLS                          | WHAT EVER HAPPENED TO COREY HAIN | WORLD             | 4041 |
| 3    | KEANE                                | REDESIGNED                       | INDUSTRIAL        | 4000 |
| 4    | MARCOON 5                            | SHE WILL BE LOVED                | INDUSTRIAL        | 3672 |
| 5    | KRISTIAN LEONTOU                     | SINNING                          | INDUSTRIAL        | 3499 |
| 6    | THE 411                              | ON MY KNEES                      | INDUSTRIAL        | 3089 |
| 7    | SUGABABES                            | CAUGHT IN A MOMENT               | INDUSTRIAL        | 2300 |
| 8    | FRANZ FERDINAND                      | MICHAEL                          | DECCA             | 2147 |
| 9    | EMBRACE                              | GRAVITY                          | INDEPENDENT       | 2040 |
| 10   | STONEISLAND FEAT. THESE PUT 'EM HIGH | OUTCAST ROSES                    | INDUSTRIAL        | 1905 |
| 11   | JO JO LEAVE                          | GET OUT                          | HEAVEN            | 1905 |
| 12   | BETH NIELSEN                         | CHAPMAN FREE                     | SANCTUARY         | 1784 |
| 13   | MARLY YOU NEVER KNOW                 | ALL AROUND THE WORLD             | INDUSTRIAL        | 1561 |
| 14   | MUSSE T                              | IS IT COS I'M COOL?              | FREEAR            | 1446 |
| 15   | ERIC PRIVY                           | CALL ON ME                       | INDUSTRIAL        | 1346 |
| 16   | LOSTPROPHETS                         | LAST SUMMER                      | INDUSTRIAL        | 1245 |
| 17   | FOUNTAINHEAD                         | WAYNE HE JULIE                   | INDUSTRIAL        | 1236 |
| 18   | ARMAND VAN HELDEN                    | MY MY MY                         | INDUSTRIAL        | 1210 |
| 19   | NELLY                                | MY PLACE                         | INDUSTRIAL        | 1210 |
| 20   | JOSS STONE                           | YOU HAD ME                       | INDUSTRIAL        | 1058 |

Music Control UK compiled from data collected from 5000+ radio stations across the UK from 26th Aug 2004 to 26th Sep 2004. Stations ranked by audience figures in *Music Week* Radio 1-5.

Weeks on chart: 10 or more in the previous week; 20 or more in the previous 10 weeks; 30 or more in the previous 20 weeks; 40 or more in the previous 30 weeks; 50 or more in the previous 40 weeks; 60 or more in the previous 50 weeks; 70 or more in the previous 60 weeks; 80 or more in the previous 70 weeks; 90 or more in the previous 80 weeks; 100 or more in the previous 90 weeks; 110 or more in the previous 100 weeks; 120 or more in the previous 110 weeks; 130 or more in the previous 120 weeks; 140 or more in the previous 130 weeks; 150 or more in the previous 140 weeks; 160 or more in the previous 150 weeks; 170 or more in the previous 160 weeks; 180 or more in the previous 170 weeks; 190 or more in the previous 180 weeks; 200 or more in the previous 190 weeks; 210 or more in the previous 200 weeks; 220 or more in the previous 210 weeks; 230 or more in the previous 220 weeks; 240 or more in the previous 230 weeks; 250 or more in the previous 240 weeks; 260 or more in the previous 250 weeks; 270 or more in the previous 260 weeks; 280 or more in the previous 270 weeks; 290 or more in the previous 280 weeks; 300 or more in the previous 290 weeks; 310 or more in the previous 300 weeks; 320 or more in the previous 310 weeks; 330 or more in the previous 320 weeks; 340 or more in the previous 330 weeks; 350 or more in the previous 340 weeks; 360 or more in the previous 350 weeks; 370 or more in the previous 360 weeks; 380 or more in the previous 370 weeks; 390 or more in the previous 380 weeks; 400 or more in the previous 390 weeks; 410 or more in the previous 400 weeks; 420 or more in the previous 410 weeks; 430 or more in the previous 420 weeks; 440 or more in the previous 430 weeks; 450 or more in the previous 440 weeks; 460 or more in the previous 450 weeks; 470 or more in the previous 460 weeks; 480 or more in the previous 470 weeks; 490 or more in the previous 480 weeks; 500 or more in the previous 490 weeks; 510 or more in the previous 500 weeks; 520 or more in the previous 510 weeks; 530 or more in the previous 520 weeks; 540 or more in the previous 530 weeks; 550 or more in the previous 540 weeks; 560 or more in the previous 550 weeks; 570 or more in the previous 560 weeks; 580 or more in the previous 570 weeks; 590 or more in the previous 580 weeks; 600 or more in the previous 590 weeks; 610 or more in the previous 600 weeks; 620 or more in the previous 610 weeks; 630 or more in the previous 620 weeks; 640 or more in the previous 630 weeks; 650 or more in the previous 640 weeks; 660 or more in the previous 650 weeks; 670 or more in the previous 660 weeks; 680 or more in the previous 670 weeks; 690 or more in the previous 680 weeks; 700 or more in the previous 690 weeks; 710 or more in the previous 700 weeks; 720 or more in the previous 710 weeks; 730 or more in the previous 720 weeks; 740 or more in the previous 730 weeks; 750 or more in the previous 740 weeks; 760 or more in the previous 750 weeks; 770 or more in the previous 760 weeks; 780 or more in the previous 770 weeks; 790 or more in the previous 780 weeks; 800 or more in the previous 790 weeks; 810 or more in the previous 800 weeks; 820 or more in the previous 810 weeks; 830 or more in the previous 820 weeks; 840 or more in the previous 830 weeks; 850 or more in the previous 840 weeks; 860 or more in the previous 850 weeks; 870 or more in the previous 860 weeks; 880 or more in the previous 870 weeks; 890 or more in the previous 880 weeks; 900 or more in the previous 890 weeks; 910 or more in the previous 900 weeks; 920 or more in the previous 910 weeks; 930 or more in the previous 920 weeks; 940 or more in the previous 930 weeks; 950 or more in the previous 940 weeks; 960 or more in the previous 950 weeks; 970 or more in the previous 960 weeks; 980 or more in the previous 970 weeks; 990 or more in the previous 980 weeks; 1000 or more in the previous 990 weeks.

# The news as it happens

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## Singles

**Ben Christopher**  
Good Day For The Hopeless  
(Cooking Vinyl FRYCD209)

Christopher returns with the first single from his third album, *The Spaces In Between*. This mid-paced offering from the multi-instrumentalist should create interest for the long-player but is not catchy enough to reach a wider audience. However, the epic piano-driven second track, *Walking With You*, is edgier and more interesting.

**The Dears**  
We Can Have It (Bella Union BELLAVA)

This introductory UK single will continue the buzz on this Canadian band, which *MJFF* highlighted as one of the key acts to emerge from this year's SXSW. This Blur-sounding track will be followed up by the release of one of their biggest songs, *Lost In The Plot*, as a single in October.

**Embrace**  
Gravity (Independents ISOM87MS)  
This lead single from Embrace's fourth album, which is released on September 13, was written by Coldplay's Chris Martin and presented to the Yorkshire-based band as a result of the bands' friendship. The track has been c-listed at Radio One, receiving spot plays on Colin Murray and Edith Bowman's afternoon show, and added to Radio Two, Xfm and Virgin playlists.

**Slosham Fahey**  
OCD (SF 12001)  
Fahey's gothic tendencies have found a perfect foil in Death In Vegas, who produce this startling piece of menacing electro with their usual dark alchemy. With this and her recent collaboration with the Psychonauts under her belt, the ex-Bananarama and Shakespears Sister singer's future projects are looking promising.

**Ed Harcourt**  
This One's For You (Heavenly HVN 140CD)  
Harcourt marks his return with a

## SINGLE OF THE WEEK

**The Killers**  
All These Things I've Done

Lizard King LIZARD012  
In March, a *MV* cover picture predicted this synth-wielding Las Vegas four-piece would emerge as one of the bands of the year. Now with a gold album to their name they are already well on their way and this single is a key tool in taking things to the next level. The song begins in melancholic mood, then midway morphs into its trademark gospel chant, which has earned this group plenty of memorable moments at their festival dates during the summer.

**ALSO OUT THIS WEEK SINGLES**  
Jo Jo Leave (Get Out) Jars of Glass  
Kanye West - Jesus Walks (Def Jam)  
**ALBUMS**  
The Backlist's MK

Me (Fearful) Dead  
Contra (Dout  
Contra (Dout  
Cool 2 The  
DEFILITION (Def  
Jamb Pops Roach  
Getting Away With  
Murder  
(DreamWorks)

Grachten Wilcox  
Here For The Party  
(Eazy)



## ALBUM OF THE WEEK

**The Libertines**  
The Libertines

Rough Trade RTRADD0166  
With the Doherty-Barat soap opera spilling into the tabloids, it is easy to forget what *The Libertines* special in the first place. However, this album will banish those doubts. It is an absorbing, heart-breaking set documenting the band's near-collapse, while still – with the help of Mick Jones' production skills – sounding like the most effortless and jaunty rock band on the planet. Whether or not it is their last album remains to be seen.

lovely song, whose gentle piano, strummed guitar and literate lyrics really catch the brain. Given sufficient push, this could easily force its way into the charts.

**Neily**  
Flap Your Wings/My Place (Universal MCSTD40379)  
With the imminent release of two albums, *Sweat and Suit*, in the same week, the St Louis rapper releases two singles in the same week; one from each album. Of the two, *Flap Your Wings*, produced by *The Neptunes*, is the absolute standout while *My Place* is a mediocre work out for the ladeez that sounds dangerously close to *The Greatest Love Of All* even though it features a sample from *Come Go With Me*. Both tracks are B-listed at Radio One.

**The Open**  
Elevation (Loop 9867495)  
On a first listen, *The Open's* second single sounds like a very other side-of-music, guitar-based song, many of which are currently doing the rounds. But what marks this track out is the instantly catchy melody, which is tailor-made for the airwaves, and the general sound, which is a cut above. This track echoes past favourites, but the tricky thing is putting your finger on who they most resemble.

**Pioneers**  
Falling/Something New (Northern Ambition NAM003)  
Currently the subject of much interest from A&R types, this melodic set release this single on local indie Northern Ambition. Their sound is not a million miles away from the likes of Keane and Coldplay and, as a result, they could become the next in line to scoop a major deal.

**The Pirates**  
You Should Really Know (Relentless RECD9)  
This year's reaction to the bootleg craze has been the "answer" record, with both *Eamon* and *The Streets* among the acts honoured with singles reacting to their originals. Now it's the turn of *Pioneers' 1 Don't Wanna Know*, which gets extra treatment, courtesy of a vocal from Shola Kosofe. It has less impact than

Frankie's recent retort, but looks likely to pick up plenty of airplay out of curiosity alone.

**The Prodigy**  
Girls (XL XLS195CD)  
Although new album *Always Outnumbered Never Outgunned* can be heavy going, in bite-sized chunks like this *Prodigy* sound is as explosive and exciting as ever. Vocals are provided by electro-punk trio *Ping Pong Bitches* and this sounds a little like German art school looks *Chicks On Speed* being fed through an industrial grinder.

**The Thrills**  
Whatever Happened To Corey Haim? (Virgin VSCDT876)  
The first taster from new album *Let's Retire* Bohemia sees Dublin's finest return with a shiner, fuller sound. The band have been recording in LA and New York and have called in Van Dyke Parks to oversee string arrangements.

**Twista feat. Anthony Hamilton**  
Sunshine (Atlantic AT0381CD1)  
Built around a sample from *Bill Withers' Love Train*, already *A-listed* at Radio One and coming out of car speakers everywhere, this is *Twista's* most commercial shot to date. Unfortunately, the sample proves overshadowed the rest of the track.

**Paul Weller**  
Wishing On A Star (V2 VVR5026923)  
This taster from *Weller's* covers album *Studio 150* – his first on the new label V2 – is a surprising take on the *Rose Royce* classic. It is something of a departure from his traditional rock fayre, harking back to the breezy ambition of his *Style* Country heyday.

**Mario Winans**  
New Reality Was (Bad Boy/Universal MCSTD40372)  
With a sample from *Papa Don't Preach* overshadowing the rest of the track, one has to wonder whether this will achieve the same success as *I Don't Wanna Know*. *Radio One* has yet to list it and, like the *Twista* track, the wisdom of using samples from such classic tracks in ordinary constructs is questionable. The single features rising rap star Lil Flip.

## Albums

**Björk**  
Medúlla (One Little Indian TPLP358CD)  


For her seventh album, Björk dispenses with much of the electronic trickery that defines her work and focuses on the range and possibility of the human voice. Much of the material is a capella with guests including Inuit throat singers, Japanese divas and Robert Wyatt. It is a highly experimental and challenging listen, but one filled with wonder.

**The Blue Nile**  
This Is The Blue Nile's fourth album in 21 years, and their first since 1996's *East Is Last*. Featuring Paul Buchanan's soulful voice, these nine tracks of "ordinary miracles" and love are as stirring and beautiful as anything they have ever done. Mainly slow-paced, barring only *She Saw The World*, this is a classy album which is sure to underline the group's cult status.

**Faithless**  
Everything Will Be Alright Tomorrow (BMG B2876618692)  
This is a reworking of current album *No Roots*, featuring instrumental versions of the songs. It is being released due to demand from the group's sizeable fanbase, which should ensure a reasonable level of demand, but is unlikely to bring the UK house veterans legions of new fans.

**Fried**  
Fried (London 504674007-2)  
Combining the spectacular new voice of *Jonte Short* with the finely honed pop sensibilities of former *Five* *Young Cannibals* *Dave Steele*, this is a rather excellent collection of slick tunes which follow the much-travelled pop R&B route with remarkable consistency. As British soul goes, it is hard to beat, and with *Radio One* and *Two* embracing the single *Whatever I Choose I Lose* to varying degrees, profile is building too.

## Macy Gray

**The Very Best Of** (Epic 51791932)  
Rounding up the gravelly-voiced US diva's hits from 11 of her anthemic new outing *Loves Is Gonna Get Ya*, this "best of" package highlights her prowess when given the right material. The inclusion of five bonus tracks including her link-up with *Black Eyed Peas* on *Request Line* will add extra sales appeal.

## Guided By Voices

**Half Smiles Of The Deconstructed** (Matador 06E6121)  
This is the final album from the veteran Io-Ohio rockers, which should give this a commemorative appeal in indie circles. Sonically, it is one of the most polished albums they have released to date suggesting that, in true alt-rock spirit, now they have finally landed with their mainstreams properly, it is time to call it a day.

## HomeLife

**Guru Man Hubcab Lady** (Ninja Tune ZENC953)  
A sprawling, exotic atmospheric set of dot-avant funk music and torch songs from the Manchester collective, *Guru Man Hubcab Lady* is a suitably mad successor to *HomeLife's* acclaimed 2002 album *Flying Wonder*.

## Mosky

**Are & Be** (Fire F095143831)  
*Peaches* and *Gonzales* cohort *Mosky* steps out in his own right with this quirky set of leftfield R&B-favoured rap. Offbeat verses ooze sleazy New York attitude, while the production blends German electro and smooth US funk sounds.

## Seleniutt

**The Way We Go** (Klein KLCD058)  
After his underground smash *Manilla*, *Beet Soldier* heads in a more electro-funk direction for his fourth album. Live bass and edgy electronic touches add dancefloor appeal, while vocals from the likes of *Olivia*, *Suzanne* and *The Jesus & Mary Chain's* Jim Reid lend pop sheen. Effortlessly enchanting, this should deliver wild acclaim for the Austrian producer.

This week's reviewers: *Digital Band*, *Phil Brooke*, *Owen Linnane*, *James Roberts*, *Nicola Sault*, *Nick Tesco* and *Simon Vink*



Albums listed this week: 245  
Year to date: 8,130  
Singles listed this week: 121  
Year to date: 4,118  
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or (800) 792-1837 or e-mailed to [omniweek@comcast.net](mailto:omniweek@comcast.net)

Reviews released 23,084

|    |                         |                      |    |     |
|----|-------------------------|----------------------|----|-----|
| 40 | NOAH AND THE NEIGHBOURS | Cherry Lane (CD) 180 | MP | Pop |
| 41 | LANSING                 | Elek (CD) 180        | C  | Pop |
| 42 | LAURENCE                | Capitol (CD) 180     | F  | Pop |
| 43 | LEAH WATSON             | Capitol (CD) 180     | F  | Pop |
| 44 | LEAH WATSON             | Capitol (CD) 180     | F  | Pop |
| 45 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 46 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 47 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 48 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 49 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 50 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 51 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 52 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 53 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 54 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 55 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 56 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 57 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 58 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 59 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |
| 60 | LITTLE RED              | Capitol (CD) 180     | F  | Pop |

|    |           |                  |   |     |
|----|-----------|------------------|---|-----|
| 61 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 62 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 63 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 64 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 65 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 66 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 67 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 68 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 69 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 70 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 71 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 72 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 73 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 74 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 75 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 76 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 77 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 78 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 79 | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 80 | LOUISIANA | Capitol (CD) 180 | F | Pop |

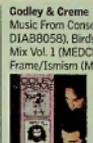
|     |           |                  |   |     |
|-----|-----------|------------------|---|-----|
| 81  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 82  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 83  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 84  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 85  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 86  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 87  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 88  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 89  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 90  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 91  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 92  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 93  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 94  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 95  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 96  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 97  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 98  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 99  | LOUISIANA | Capitol (CD) 180 | F | Pop |
| 100 | LOUISIANA | Capitol (CD) 180 | F | Pop |

# Singles

|    |             |                  |   |     |
|----|-------------|------------------|---|-----|
| 1  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 2  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 3  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 4  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 5  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 6  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 7  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 8  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 9  | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 10 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 11 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 12 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 13 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 14 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 15 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 16 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 17 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 18 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 19 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 20 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |

|    |             |                  |   |     |
|----|-------------|------------------|---|-----|
| 21 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 22 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 23 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 24 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 25 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 26 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 27 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 28 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 29 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 30 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 31 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 32 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 33 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 34 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 35 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 36 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 37 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 38 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 39 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 40 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |

|    |             |                  |   |     |
|----|-------------|------------------|---|-----|
| 41 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 42 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 43 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 44 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 45 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 46 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 47 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 48 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 49 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 50 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 51 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 52 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 53 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 54 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 55 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 56 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 57 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 58 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 59 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |
| 60 | ADRIAN PAUL | Capitol (CD) 180 | F | Pop |



**Godley & Creme**  
Music From Consequences I, (Edsel D) (AB0058), Birds Over History Mix Vol. 1 (MCCD 74), Freeze Frame (Smile) (MCCD 745)  
Six albums by Kevin Godley and Lol Creme are superbly overhauled on three double-disc sets by Demon. At their best, Godley & Creme made superbly melodic vignettes such as Wedding Bells (from Ismian), An Englishman In New York (Freeze Frame) and the multi-layered Cry (History Mix Vol. 1) - but they were also capable of Music From Consequences, a bloated triple album whose purpose was to act as a showcase for a musical instrument called a gizmo. All albums in this series come with lyrics, informative track and a plethora of bonus tracks.

**Michael Bublé**  
Totally Bublé (Demon DMCCD 003)



Featuring songs from the 2001 film *Totally Blonde*, in which Bublé was cast as a nightclub singer, this mini-album was first released on DOR the following year, and was Bublé's recording debut. With his self-titled Warner Brothers album selling more than 500,000 copies in the last year, Demon have wisely acquired the album for re-release - and in addition to providing a wider audience with access to Bublé's aching-style renditions of songs like Me & Mrs You and Peroxide Swing, the album also includes enhanced material, which turns out to be footage of Bublé performing all of the songs except Guess I'm Falling 4 U in the Film.

**Jefferson Airplane**  
Bless It's Pointed Little Head (RCA 8287661432), Volunteers (8287661432)

These remastered and expanded versions of the San Francisco psychedelic legends' two most successful albums follow the upgrading of four of their other albums last year. Bless It's Pointed Little Head captures the band in concert, performing killer versions of their best-known material, frequently in longer, more improvised and occasionally improvised versions. Something To Love, for example, is more than a minute longer than the studio version, and at least as good. Three extra tracks, previously unreleased but recorded at the same recording sessions as the studio album, are added. The same year's studio album Volunteers is widely regarded as being one of the best rock albums of all time, and wide idealistic lyrics and powerful tunes to create a mesmerizing and stirring whole.

# Singles

210804  
Top 75

3 Of A Kind debut at number one, leading three new entries to the top five ahead of The Libertines and V, with Kasabian making it four in the Top 10

## HIT 40 UK

| WEEK | ARTIST TITLE   | LAST WEEK |
|------|--|-----------|
| 1    | 3 OF A KIND BABYCAKES                                | NEW       |
| 2    | THE LIBERTINES CAN'T STAND ME NOW                    | NEW       |
| 3    | BUSTED THUNDERBIRDS/3AM                              | NEW       |
| 4    | THE STREETS DRY YOUR EYES                            | NEW       |
| 5    | SHAPESHIFTERS LOLAS THEME                            | NEW       |
| 6    | ANASTASIA SICK AND TIRED                             | NEW       |
| 7    | AVRIL LAVIGNE MY HAPPY ENDING                        | NEW       |
| 8    | V HIP TO HIP/CAN YOU FEEL IT                         | NEW       |
| 9    | RACHEL STEVENS SOME GIRLS                            | NEW       |
| 10   | USHER BURN   | NEW       |
| 11   | JAMELIA SEE IT IN A BOY'S EYES                       | NEW       |
| 12   | KELIS TRICK ME                                       | NEW       |
| 13   | JAYVINE DON'T WALK AWAY                              | NEW       |
| 14   | BRITNEY SPEARS EVERYTIME                             | NEW       |
| 15   | NATASHA BEHNINGFIELD THESE WORDS                     | NEW       |
| 16   | J-KWON TIPS  | NEW       |
| 17   | MAROON 5 THIS LOVE                                   | NEW       |
| 18   | D-12 HOW COME  | NEW       |
| 19   | MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | NEW       |
| 20   | SCISSOR SISTERS LAURA                                | NEW       |
| 21   | NINA SKY MOVE YA BODY                                | NEW       |
| 22   | SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE            | NEW       |
| 23   | THE RASMUS GUILTY                                    | NEW       |
| 24   | ANA JOHNSON WE ARE                                   | NEW       |
| 25   | KASABIAN LSF   | NEW       |
| 26   | KEANE EVERYBODY'S CHANGING                           | NEW       |
| 27   | DAMIAN RICE CANNONBALL                               | NEW       |
| 28   | D-ZONE DRAGOSTEA DIN TEI                             | NEW       |
| 29   | BEEINIE MAN KING OF THE DANCEHALL                    | NEW       |
| 30   | ANASTASIA LET IT GO/LOVE O4                          | NEW       |
| 31   | LOU REED SATELLITE OF LOVE O4                        | NEW       |
| 32   | THE BLACK EYED PEAS LET'S GET IT STARTED             | NEW       |
| 33   | TWISTA SUNSHINE                                      | NEW       |
| 34   | MAROON 5 SHE WILL BE LOVED                           | NEW       |
| 35   | LLOYD BANKS ON FIRE                                  | NEW       |
| 36   | STONEISLAND FEAT. THERESA PUT EM HIGH                | NEW       |
| 37   | MCFLY OBVIOUSLY                                      | NEW       |
| 38   | SCENT UP & DOWN                                      | NEW       |
| 39   | STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP    | NEW       |
| 40   | GEORGE MICHAEL FLAMELESS (GO TO THE CITY)            | NEW       |

## INDEPENDENT SINGLES

| WEEK | ARTIST TITLE  | LAST WEEK |
|------|---|-----------|
| 1    | THE LIBERTINES CAN'T STAND ME NOW                   | NEW       |
| 2    | BUFFY CLYRO GLITTER AND TRAUMA                      | NEW       |
| 3    | CHARLOTTE HATHERLEY SUMMER                          | NEW       |
| 4    | SOULWAX ANY MINUTE NOW                              | NEW       |
| 5    | ESTELLE 1980  | NEW       |
| 6    | DTB PROJECT THE SUN IS SHINING (DOWN ON ME)         | NEW       |
| 7    | WILEY PIES  | NEW       |
| 8    | MORRISSEY FIRST OF THE GANG TO DIE                  | NEW       |
| 9    | ERIC PIVOT & STEVE ANGELLO WIZ NOT WIZ              | NEW       |
| 10   | BASEMENT JAXX FEAT. LISA KEKULA GOOD LUCK           | NEW       |
| 11   | BAD RELIGION LOS ANGELES IS BURNING                 | NEW       |
| 12   | ARTIFICIAL INTELLIGENCE UPRIISING THROUGH THE GATE  | NEW       |
| 13   | BE HELLO! IS THIS THING ON?                         | NEW       |
| 14   | JUNIOR JACK STUPIDSONG                              | NEW       |
| 15   | THE VAULTS FRIDAY NIGHT MICHIGAN MORNING - BLACKOUT | NEW       |
| 16   | SATURATED SOUL FEAT. MISS BUNNY GO TO RELEASE       | NEW       |
| 17   | FELIX DA HOUSCAT FOOTIE RITE                        | NEW       |
| 18   | ABOVE & BEYOND NO ONE ON EARTH                      | NEW       |
| 19   | MARRI MORRISON JUST A MAN BACKSTAGGERS              | NEW       |
| 20   | A MAN CALLED ADAM BARFOOT IN THE HEAD O4            | NEW       |



**3 Of A Kind** trio Miz Tipta, Devine and Marley P are 3 Of A Kind. So are the So Solid Crew, Daniel Bedingfield and 3 Of A Kind, who have given the Rebelless label its three number one hits to date.

Botryches is, of course, the two-step garage novelty which provides 3 Of A Kind with their chart-topping debut, having sold 55,067 copies last week - more than twice as many as rappers up the Libertines' Can't Stand Me Now. According to legend, Miz Tipta (aged 20), Devine (23) and Marley P (21) recorded Botryches the day they met, although it has taken more than a year for it to progress from its initial plays on Rinse FM to the top of the chart.



**The Libertines** Despite the much-documented troubles of lead singer Pete Doherty, the Libertines continue to grow with every release. Their debut single What A Waster only reached number 39, but up The Beach and got to 29. Time for Heroes peaked at 20. Don't Look Back Into The Sun scooted to 11. Their latest single, Can't Stand Me Now, dashes to a number five debut this week. It is the first single from their self-titled new album, which is released in a fortnight.

# The Official UK

| WEEK | ARTIST TITLE   | LAST WEEK |
|------|--|-----------|
| 1    | 3 OF A KIND BABYCAKES                                | NEW       |
| 2    | THE LIBERTINES CAN'T STAND ME NOW                    | NEW       |
| 3    | BUSTED THUNDERBIRDS/3AM                              | NEW       |
| 4    | THE STREETS DRY YOUR EYES                            | NEW       |
| 5    | V HIP TO HIP/CAN YOU FEEL IT                         | NEW       |
| 6    | ANASTASIA SICK AND TIRED                             | NEW       |
| 7    | SHAPESHIFTERS LOLAS THEME                            | NEW       |
| 8    | AVRIL LAVIGNE MY HAPPY ENDING                        | NEW       |
| 9    | D-12 HOW COME  | NEW       |
| 10   | KASABIAN LSF   | NEW       |
| 11   | RACHEL STEVENS SOME GIRLS                            | NEW       |
| 12   | J-KWON TIPS  | NEW       |
| 13   | D-ZONE DRAGOSTEA DIN TEI                             | NEW       |
| 14   | BEEINIE MAN KING OF THE DANCEHALL                    | NEW       |
| 15   | THE RASMUS GUILTY                                    | NEW       |
| 16   | JAYVINE DON'T WALK AWAY                              | NEW       |
| 17   | ANA JOHNSON WE ARE                                   | NEW       |
| 18   | USHER BURN   | NEW       |
| 19   | LLOYD BANKS ON FIRE                                  | NEW       |
| 20   | NINA SKY MOVE YA BODY                                | NEW       |
| 21   | BUFFY CLYRO GLITTER AND TRAUMA                       | NEW       |
| 22   | BRITNEY SPEARS EVERYTIME                             | NEW       |
| 23   | SCENT UP & DOWN                                      | NEW       |
| 24   | JAMELIA SEE IT IN A BOY'S EYES                       | NEW       |
| 25   | MARIO WINANS FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | NEW       |
| 26   | THE FINN BROTHERS WON'T GIVE IN                      | NEW       |
| 27   | MCFLY OBVIOUSLY                                      | NEW       |
| 28   | SHAZNAY LEWIS NEVER FELT LIKE THIS BEFORE            | NEW       |
| 29   | STELLAR PROJECT FEAT. BRANDI EMMA GET UP STAND UP    | NEW       |
| 30   | THE BLACK EYED PEAS LET'S GET IT STARTED             | NEW       |
| 31   | CHARLOTTE HATHERLEY SUMMER                           | NEW       |
| 32   | JENNIFER ELLISON BYE BYE BOY                         | NEW       |
| 33   | ESTELLE 1980   | NEW       |
| 34   | SOULWAX ANY MINUTE NOW                               | NEW       |
| 35   | LOU REED SATELLITE OF LOVE O4                        | NEW       |
| 36   | JAY SEAN FEAT. RISH RICK PROJECT EYES ON YOU         | NEW       |
| 37   | MORRISSEY FIRST OF THE GANG TO DIE                   | NEW       |
| 38   | KELIS TRICK ME                                       | NEW       |

| TITLES & PROCEEDS TO | ARTIST              | PROCEEDS TO         |
|----------------------|---------------------|---------------------|
| 3 OF A KIND          | 3 OF A KIND         | 3 OF A KIND         |
| THE LIBERTINES       | THE LIBERTINES      | THE LIBERTINES      |
| BUSTED THUNDERBIRDS  | BUSTED THUNDERBIRDS | BUSTED THUNDERBIRDS |
| THE STREETS          | THE STREETS         | THE STREETS         |
| V                    | V                   | V                   |
| ANASTASIA            | ANASTASIA           | ANASTASIA           |
| SHAPESHIFTERS        | SHAPESHIFTERS       | SHAPESHIFTERS       |
| AVRIL LAVIGNE        | AVRIL LAVIGNE       | AVRIL LAVIGNE       |
| D-12                 | D-12                | D-12                |
| KASABIAN             | KASABIAN            | KASABIAN            |
| RACHEL STEVENS       | RACHEL STEVENS      | RACHEL STEVENS      |
| J-KWON               | J-KWON              | J-KWON              |
| D-ZONE               | D-ZONE              | D-ZONE              |
| BEEINIE MAN          | BEEINIE MAN         | BEEINIE MAN         |
| THE RASMUS           | THE RASMUS          | THE RASMUS          |
| JAYVINE              | JAYVINE             | JAYVINE             |
| ANA JOHNSON          | ANA JOHNSON         | ANA JOHNSON         |
| USHER                | USHER               | USHER               |
| LLOYD BANKS          | LLOYD BANKS         | LLOYD BANKS         |
| NINA SKY             | NINA SKY            | NINA SKY            |
| BUFFY CLYRO          | BUFFY CLYRO         | BUFFY CLYRO         |
| BRITNEY SPEARS       | BRITNEY SPEARS      | BRITNEY SPEARS      |
| SCENT UP & DOWN      | SCENT UP & DOWN     | SCENT UP & DOWN     |
| JAMELIA              | JAMELIA             | JAMELIA             |
| MARIO WINANS         | MARIO WINANS        | MARIO WINANS        |
| THE FINN BROTHERS    | THE FINN BROTHERS   | THE FINN BROTHERS   |
| MCFLY                | MCFLY               | MCFLY               |
| SHAZNAY LEWIS        | SHAZNAY LEWIS       | SHAZNAY LEWIS       |
| STELLAR PROJECT      | STELLAR PROJECT     | STELLAR PROJECT     |
| THE BLACK EYED PEAS  | THE BLACK EYED PEAS | THE BLACK EYED PEAS |
| CHARLOTTE HATHERLEY  | CHARLOTTE HATHERLEY | CHARLOTTE HATHERLEY |
| JENNIFER ELLISON     | JENNIFER ELLISON    | JENNIFER ELLISON    |
| ESTELLE              | ESTELLE             | ESTELLE             |
| SOULWAX              | SOULWAX             | SOULWAX             |
| LOU REED             | LOU REED            | LOU REED            |
| JAY SEAN             | JAY SEAN            | JAY SEAN            |
| MORRISSEY            | MORRISSEY           | MORRISSEY           |
| KELIS                | KELIS               | KELIS               |

# Singles Chart

| WEEK | ARTIST                             | TITLE   | WEEKS ON CHART | PEAK POSITION |
|------|------------------------------------|---|----------------|---------------|
| 39   | DT5 PROJECT                        | THE SUN IS SHINING (DOWN ON ME)               | 1              | 1             |
| 40   | DAMIAN RICE                        | CANNONBALL                                    | 1              | 1             |
| 41   | FLIP & FILL FEAT. KAREN PARRY      | DISCOLAND                                     | 1              | 1             |
| 42   | GIRLS ALoud                        | THE SHOW                                      | 1              | 1             |
| 43   | GEORGE MICHAEL                     | FLAWLESS (GO TO THE CITY)                     | 1              | 1             |
| 44   | AIR                                | ALPHA BETA GAGA                               | 1              | 1             |
| 45   | WILEY                              | PIES  | 1              | 1             |
| 46   | BLUE BUBBLIN'                      | THE SHOW                                      | 1              | 1             |
| 47   | MARQUES HOUSTON FEAT. JERMAINE POP | THAT BOOTY                                    | 1              | 1             |
| 48   | EAMON                              | ** IT (I DON'T WANT YOU BACK)                 | 1              | 1             |
| 49   | WILL YOUNG                         | FRIDAY'S CHILD                                | 1              | 1             |
| 50   | THE HIVES                          | WALK IDIOT WALK                               | 1              | 1             |
| 51   | SWITCHFOOT                         | MEANT TO LIVE                                 | 1              | 1             |
| 52   | FRANKEE FURS                       | (F U R I G H T BACK)                          | 1              | 1             |
| 53   | CASSIDY FEAT. R. KELLY             | HOTEL   | 1              | 1             |
| 54   | BEVERLY KNIGHT                     | COME AS YOU ARE                               | 1              | 1             |
| 55   | ERIC PRYZD & STEVE ANGELO          | WOZ NOT WOZ                                   | 1              | 1             |
| 56   | ANGIE STONE FEAT. SNOOP DOGG       | I WANNA THANK YA                              | 1              | 1             |
| 57   | KYLIE MINOUGE                      | CHOCOLATE                                     | 1              | 1             |
| 58   | STYLES & BREEZE                    | YOU'RE SHINING                                | 1              | 1             |
| 59   | AGENT BLUE                         | SOMETHING ELSE                                | 1              | 1             |
| 60   | TWISTA                             | SUNSHINE                                      | 1              | 1             |
| 61   | ASH STARCROSSED                    | THE SHOW                                      | 1              | 1             |
| 62   | THE DEPARTURE                      | ALL MAPPED OUT                                | 1              | 1             |
| 63   | BRANDY FEAT. KANYE WEST            | TALK ABOUT OUR LOVE                           | 1              | 1             |
| 64   | BASEMENT JAXX FEAT. LISA KEKAULA   | GOOD LUCK                                     | 1              | 1             |
| 65   | KEANE                              | EVERYBODY'S CHANGING                          | 1              | 1             |
| 66   | SCISSOR SISTERS                    | LAURA   | 1              | 1             |
| 67   | BAD RELIGION                       | LOS ANGELES IS BURNING                        | 1              | 1             |
| 68   | SNOW PATROL                        | SPITTING GAMES                                | 1              | 1             |
| 69   | RAMMSTEIN                          | MEIN TEIL                                     | 1              | 1             |
| 70   | JOHNNY BOY                         | YOU ARE THE GENERATION THAT BOUGHT MORE SHOES | 1              | 1             |
| 71   | BUSTED                             | AID HOSTESS                                   | 1              | 1             |
| 72   | THE CHARLATANS                     | TRY AGAIN TODAY                               | 1              | 1             |
| 73   | ARTIFICIAL INTELLIGENCE            | UPRISING/THROUGH THE GATE                     | 1              | 1             |
| 74   | !!! HELLO!!                        | IS THIS THING ON?                             | 1              | 1             |
| 75   | COUNTING CROWS                     | ACCIDENTALLY IN LOVE                          | 1              | 1             |

As used by Top of the Pops and Radio One  
 Chart compiled from sales data supplied by the following:  
 4,000 UK stores.  
 The Official Charts Company 2004. Published by  
 DJM and BMI Licences



5. V  
 The hottest new boy band on the block. V make it two Top 10 hits in a row, debuting at number five this week with their double A-sided smash pairing new song Hip with a cover of the Jiggas' 'Can You Feel It, which they cut for inclusion on MTV's Discomania TV show a while ago. They had a busy week last week, signing autographs at half a dozen Woodwards's stores, appearing on numerous TV shows and entertaining the intelligence at G.A.Y. nightclub. V's debut single 'Good Sweet And Tears' reached number six, a more 11 weeks ago.

19. Lloyd Banks  
 Lloyd Banks Enies temporary leave from 50 Cent's G Unit posse to bask in the solo limelight with his debut hit 'On Fire'. The single makes a slightly reduced debut at number 19, possibly because its trailer has already been stolen by Banks' debut album 'The Hunger For More', which reached number 15 and has sold 55,716 copies since it was released seven weeks ago. In the US, where he normally does a rather one album one disk deal, it will sell its millionth copy this week.

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## DOWNLOADS - TEST DATA

| WEEK | ARTIST              | TITLE                                 | WEEKS ON CHART | PEAK POSITION |
|------|---------------------|---------------------------------------|----------------|---------------|
| 1    | SHAPESHIFTERS       | LOAS THEME                            | 1              | 1             |
| 2    | THE STREETS         | DRY YOUR EYES                         | 1              | 1             |
| 3    | MARION 5            | THIS LOVE                             | 1              | 1             |
| 4    | SCISSOR SISTERS     | LAURA                                 | 1              | 1             |
| 5    | ANASTASIA           | LEFT OUTSIDE ALONE                    | 1              | 1             |
| 6    | MARION 5            | SHE WILL BE LOVED                     | 1              | 1             |
| 7    | BRITNEY SPEARS      | EVERYTIME                             | 1              | 1             |
| 8    | KELIS               | TRICK ME                              | 1              | 1             |
| 9    | THE BLACK EYED PEAS | LET'S GET RETRACED                    | 1              | 1             |
| 10   | OUTKAST             | HEY YEA!                              | 1              | 1             |
| 11   | RACHEL STEVENS      | SOME GIRLS                            | 1              | 1             |
| 12   | KEANE               | EVERYBODY'S CHANGING                  | 1              | 1             |
| 13   | JAMELIA             | SEE IT IN A BOY'S EYES                | 1              | 1             |
| 14   | BUSTED              | THUNDERBIRDS                          | 1              | 1             |
| 15   | USHER               | BURN                                  | 1              | 1             |
| 16   | COLDIE              | LOOKIN' CHAIN GUINS DON'T KILL PEOPLE | 1              | 1             |
| 17   | ANASTASIA           | SICK AND TIRED                        | 1              | 1             |
| 18   | KEANE               | GRINDHOUSE                            | 1              | 1             |
| 19   | OUTKAST             | RIPS                                  | 1              | 1             |
| 20   | D-12                | HOW COME                              | 1              | 1             |

## DANCE SINGLES

| WEEK | ARTIST                    | TITLE   | WEEKS ON CHART | PEAK POSITION |
|------|---------------------------|---|----------------|---------------|
| 1    | SHAPESHIFTERS             | LOAS THEME  | 1              | 1             |
| 2    | ERIC PRYZD & STEVE ANGELO | WOZ NOT WOZ                                       | 1              | 1             |
| 3    | 3 OF A KIND               | BADKATERS   | 1              | 1             |
| 4    | AIR ALPHA BETA GAGA       | THE SHOW  | 1              | 1             |
| 5    | ZAPP                      | MORE BOUND TO THE QUINCE COMPUTER LOVE            | 1              | 1             |
| 6    | FELIX DA HOUSECAT         | ROCKING RO  | 1              | 1             |
| 7    | IN HELLO!!                | IS THIS THING ON?                                 | 1              | 1             |
| 8    | SISTER SLEDGE             | WE ARE FAMILY                                     | 1              | 1             |
| 9    | CHIC                      | GOOD TIMES! WANT YOUR LOVE                        | 1              | 1             |
| 10   | ARTIFICIAL INTELLIGENCE   | UPRISING/THROUGH THE GATE                         | 1              | 1             |
| 11   | TRAMPS                    | DISCO INFANCIAN WE COME TOGETHER                  | 1              | 1             |
| 12   | THE BANGLES               | WALK LIKE AN EGYPTIAN                             | 1              | 1             |
| 13   | METERS                    | JUST KISSED MY BABY/AND PEOPLE SAY                | 1              | 1             |
| 14   | SCENT UP & DOWN           | THE SHOW  | 1              | 1             |
| 15   | SATURATED SOUL            | FEAT. MISS BUNTY GOT TO RELEASE                   | 1              | 1             |
| 16   | A MAN CALLED ADAM         | BARFOOT IN THE HEAD                               | 1              | 1             |
| 17   | ROSE ROYCE                | IS IT LOVE YOU'RE AFTER/DO YOU LOVE HERE ANY MORE | 1              | 1             |
| 18   | KNOE DEEP                 | I WON'T LET YOU DOWN                              | 1              | 1             |
| 19   | KINGS OF TOMORROW         | FEAT. HAZE DREAMS                                 | 1              | 1             |
| 20   | LOU REED                  | SATELLITE OF LOVE                                 | 1              | 1             |

## R&B SINGLES

| WEEK | ARTIST              | TITLE                                   | WEEKS ON CHART | PEAK POSITION |
|------|---------------------|---|----------------|---------------|
| 1    | THE STREETS         | DRY YOUR EYES                           | 1              | 1             |
| 2    | D-12                | HOW COME                                | 1              | 1             |
| 3    | JAKWON              | TIPSY                                   | 1              | 1             |
| 4    | JAVINE              | DON'T WALK AWAY                         | 1              | 1             |
| 5    | LLOYD BANKS         | ON FIRE                                 | 1              | 1             |
| 6    | NINA SKY            | MOVE YA BODY                            | 1              | 1             |
| 7    | USHER               | BURN                                    | 1              | 1             |
| 8    | JAMELIA             | SEE IT IN A BOY'S EYES                  | 1              | 1             |
| 9    | MARIO WINANS        | FEAT. ENYA & P DIDDY I DON'T WANNA KNOW | 1              | 1             |
| 10   | SHADYAN LEWIS       | NEVER LET LIKE THIS BEFORE              | 1              | 1             |
| 11   | ESTELLE             | 1950                                    | 1              | 1             |
| 12   | THE BLACK EYED PEAS | LET'S GET IT STARTED                    | 1              | 1             |
| 13   | KELIS               | TRICK ME                                | 1              | 1             |
| 14   | JAY SEAN            | FEAT. RISHI BOY PROJECT EYES ON YOU     | 1              | 1             |
| 15   | WILEY               | PIES                                    | 1              | 1             |
| 16   | MARQUES HOUSTON     | FEAT. JERMAINE POP THAT BOOTY           | 1              | 1             |
| 17   | ANGIE STONE         | FEAT. SNOOP DOGG I WANNA THANK YA       | 1              | 1             |
| 18   | TWISTA              | SUNSHINE                                | 1              | 1             |
| 19   | CASSIDY             | FEAT. R. KELLY HOTEL                    | 1              | 1             |
| 20   | BEVERLY KNIGHT      | COME AS YOU ARE                         | 1              | 1             |

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# Albums Chart



Chart compiled from sales data from Sunday to Saturday across a range of more than 400 UK shops. **© The Official UK Charts Company. 100% Product with 50% and 50% cooperation.**

| WEEKS ON CHART | WEEKS IN CHART | ARTIST/TITLE   | LABEL                           |
|----------------|----------------|--|---------------------------------|
| 39             | 35             | <b>BOBBY DARIN BEYOND THE SEA - THE VERY BEST OF</b>   | Watermark/WVG05310 (3)          |
| 40             | 41             | <b>JET GET BORN</b>                                    | Elektra/RSR028021 (10N)         |
| 41             | 44             | <b>LLOYD BANKS THE HUNGER FOR MORE</b>                 | Mercury/RSR0276 (9)             |
| 42             | 70             | <b>THE JACKSONS THE VERY BEST OF</b>                   | Mercury/RSR0276 (9)             |
| 43             | 210            | <b>MADONNA THE IMMACULATE COLLECTION</b>               | Sony/Universal TV 5163407 (10N) |
| 44             | 37             | <b>MARIO WINANS HURT NO MORE</b>                       | Sony/Universal TV 5163407 (10N) |
| 45             | 34             | <b>USHER 8701</b>                                      | Red Eye/RSR0281 (4)             |
| 46             | 37             | <b>BOB MARLEY AND THE WALLERS LEGEND</b>               | Mercury/RSR0276 (9)             |
| 47             | 50             | <b>DIDO LIFE FOR RENT</b>                              | Cherry/Island/RSR0281 (4)       |
| 48             | 10             | <b>FAITHLESS NO ROOTS</b>                              | Cherry/Island/RSR0281 (4)       |
| 49             | 56             | <b>50 CENT GET RICH OR DIE TRYIN'</b>                  | Cherry/Island/RSR0281 (4)       |
| 50             | 49             | <b>MICHAEL JACKSON NUMBER ONES</b>                     | Interscope/Polygram/RSR0281 (4) |
| 51             | 64             | <b>NORAH JONES COME AWAY WITH ME</b>                   | Capitol/RSR0281 (4)             |
| 52             | 54             | <b>RED HOT CHILI PEPPERS GREATEST HITS</b>             | Warner Bros/RSR0281 (4)         |
| 53             | 53             | <b>EVA CASSIDY WONDERFUL WORLD</b>                     | Blue Swan/CY0001 (807)          |
| 54             | RE             | <b>SUCABABES THREE</b>                                 | Universal/CB/RSR0281 (4)        |
| 55             | 64             | <b>LOSTPROPHETS START SOMETHING</b>                    | Universal/CB/RSR0281 (4)        |
| 56             | 40             | <b>EVANESCENCE FALLEN</b>                              | Mercury/RSR0281 (4)             |
| 57             | RE             | <b>KRISTIAN LEONTIOW SOME DAY SOON</b>                 | Mercury/RSR0281 (4)             |
| 58             | 57             | <b>AVRIL LAVIGNE LET GO</b>                            | Arista/RSR0281 (4)              |
| 59             | 47             | <b>DAVID GRAY WHITE LADDER</b>                         | Capitol/RSR0281 (4)             |
| 60             | 68             | <b>VELVET REVOLVER CONTRABAND</b>                      | Mercury/RSR0281 (4)             |
| 61             | 59             | <b>RED HOT CHILI PEPPERS BY THE WAY</b>                | Warner Bros/RSR0281 (4)         |
| 62             | 51             | <b>THE SMITHS SINGLES</b>                              | Mercury/RSR0281 (4)             |
| 63             | 41             | <b>RAY CHARLES</b>                                     | Mercury/RSR0281 (4)             |
| 64             | 21             | <b>GEORGE MICHAEL PATIENCE</b>                         | Mercury/RSR0281 (4)             |
| 65             | RE             | <b>SKINNYMAN COUNCIL ESTATE OF MIND</b>                | Mercury/RSR0281 (4)             |
| 66             | 62             | <b>SUPERGRASS SUPERGRASS IS 10 - THE BEST OF 94-04</b> | Mercury/RSR0281 (4)             |
| 67             | 71             | <b>BUSTED BUSTED</b>                                   | Mercury/RSR0281 (4)             |
| 68             | RE             | <b>MOBB DEEP AMERIKAZ NIGHTMARE</b>                    | Mercury/RSR0281 (4)             |
| 69             | 65             | <b>TOM BAXTER FEATHER &amp; STONE</b>                  | Mercury/RSR0281 (4)             |
| 70             | RE             | <b>THE LIBERTINES UP THE BRACKET</b>                   | Mercury/RSR0281 (4)             |
| 71             | 75             | <b>JUSTIN TIMBERLAKE JUSTIFIED</b>                     | Mercury/RSR0281 (4)             |
| 72             | RE             | <b>AMY WINEHOUSE FRANK</b>                             | Mercury/RSR0281 (4)             |
| 73             | RE             | <b>ENRIQUE IGLESIAS SEVEN</b>                          | Mercury/RSR0281 (4)             |
| 74             | 74             | <b>THE CORRS BORROWED HEAVEN</b>                       | Mercury/RSR0281 (4)             |
| 75             | 74             | <b>TENACIOUS D TENACIOUS D</b>                         | Mercury/RSR0281 (4)             |



**15. The Rasmus**  
As new single Guilty debuts at number 15, The Rasmus' third Letters album returns to the Top 20. The album peaked at number 10 in April and had dipped out of the Top 10, but it has now moved 102-72-56-54-33-15 in the past five weeks. It has done so despite disappointing radio support for Guilty, which is currently number 116 on the airplay chart. That is despite the fact that breakthrough single In The Sun has been the album's second number four on the airplay chart, also matching its number three sales peak.



**21. Twista**  
Based around a sample from Bill Withers' hit 'Whispers', 2nd set CD '10' has his third hit in five months when it is released in a four-track, Twista's Sunshine is already getting mighty support from radio - it is number eight on the airplay chart - and urban clubs, and help his debut UK album. Kanye to reach its highest chart position yet this week. The album debuted on the Top 75 in February and has been in and out of the chart ever since, scoring 14 weeks on the list without venturing into the Top 100 - until now.

## TOP 20 COMPILATIONS

| WEEKS ON CHART | WEEKS IN CHART | ARTIST/TITLE  | LABEL                     |
|----------------|----------------|---|---------------------------|
| 1              | 1              | <b>VARIOUS NOW THAT'S WHAT I CALL MUSIC 58</b>              | EMI/Universal/Electra     |
| 2              | 0              | <b>VARIOUS THE BEST OF R&amp;B - SUMMER SELECTION</b>       | BMG/Universal/Electra     |
| 3              | 2              | <b>VARIOUS CREAM CLASSICS</b>                               | Warner Bros/Electra       |
| 4              | 4              | <b>VARIOUS NEW WOMAN - THE NEW COLLECTION 2004</b>          | BMG/Universal/Electra     |
| 5              | 3              | <b>VARIOUS THE BEST CLUB ANTHEMS 2004</b>                   | Virgin/EMI                |
| 6              | 5              | <b>VARIOUS ESSENTIAL R&amp;B - THE VERY BEST OF R&amp;B</b> | BMG/Universal/Electra     |
| 7              | 0              | <b>VARIOUS REWIND</b>                                       | EMI/Universal/Electra     |
| 8              | 7              | <b>VARIOUS RUSH HOUR</b>                                    | Universal/EMI             |
| 9              | 6              | <b>VARIOUS CLUBLAND 5</b>                                   | EMI/Universal/Electra     |
| 10             | 8              | <b>VARIOUS HARD HOUSE CLASSICS</b>                          | Mercury/CBS/Sony          |
| 11             | 12             | <b>VARIOUS SONGBIRD</b>                                     | Capitol                   |
| 12             | 9              | <b>VARIOUS KISS PRESENTS RUB CLASSICS</b>                   | Universal/EMI             |
| 13             | 11             | <b>VARIOUS ULTIMATE ACOUSTIC</b>                            | EMI/Universal/Electra     |
| 14             | 13             | <b>VARIOUS POWER BALLADS II</b>                             | Virgin/EMI                |
| 15             | 10             | <b>VARIOUS HIP HOP LOVE</b>                                 | Sony/Universal/Electra    |
| 16             | 0              | <b>VARIOUS ANTHEMS OF BOYZ</b>                              | Mercury/EMI               |
| 17             | 14             | <b>VARIOUS ANGEL BEACH THE 3RD WAVY</b>                     | Capitol/Universal/Electra |
| 18             | 17             | <b>VARIOUS SHREK 2 (OST)</b>                                | Universal/EMI             |
| 19             | 0              | <b>VARIOUS THE DEFINITIVE ELECTRO &amp; HIP HOP</b>         | Mercury/EMI               |
| 20             | 18             | <b>VARIOUS ULTIMATE DORY DANCING (OST)</b>                  | Mercury/EMI               |

## TOP 20 INDIE ALBUMS

| WEEKS ON CHART | WEEKS IN CHART | ARTIST/TITLE   | LABEL                    |
|----------------|----------------|--|--------------------------|
| 1              | 1              | <b>THE KILLERS HOT FLUX</b>                            | Island/Interscope        |
| 2              | 1              | <b>FRANZ FERRARIANO TRIANT FERDINAND</b>               | Island/Interscope        |
| 3              | 1              | <b>KATIE MELUA CALL OFF THE SEARCH</b>                 | Decca/EMI                |
| 4              | 5              | <b>MORRISSEY I AM THE QUARRY</b>                       | Mercury/EMI              |
| 5              | 6              | <b>LOSTPROPHETS START SOMETHING</b>                    | Universal/CB/RSR0281 (4) |
| 6              | 0              | <b>SKINNYMAN COUNCIL ESTATE OF MIND</b>                | Mercury/RSR0281 (4)      |
| 7              | 7              | <b>THE LIBERTINES UP THE BRACKET</b>                   | Mercury/RSR0281 (4)      |
| 8              | 0              | <b>CROSBY &amp; NASH CROSBY &amp; NASH</b>             | Mercury/EMI              |
| 9              | 2              | <b>MARK LANEGAN SLEAZEBAGS</b>                         | Mercury/RSR0281 (4)      |
| 10             | 0              | <b>NOUVELLE VAGUE NOUVELLE VAGUE</b>                   | Mercury/EMI              |
| 11             | 9              | <b>TAKING BACK SUNDAY WHERE YOU WANT TO BE</b>         | Mercury/EMI              |
| 12             | 1              | <b>RASMEAT JAXX'X'X' KASH</b>                          | Mercury/EMI              |
| 13             | 12             | <b>BILLE &amp; SEBASTIAN DEAR CATASTROPHE WAITRESS</b> | Mercury/EMI              |
| 14             | 13             | <b>STEREOPHONICS YOU GOTTA GO THERE TO COME BACK</b>   | Mercury/EMI              |
| 15             | 0              | <b>ELLA GURU THE FIRST ALBUM</b>                       | Mercury/EMI              |
| 16             | 1              | <b>NIGHTWISH ONCE</b>                                  | Mercury/EMI              |
| 17             | 10             | <b>DIOS DIE IN HOT CARS PLEASE DESCRIBE YOURSELF</b>   | Mercury/EMI              |
| 18             | 14             | <b>OASIS WHAT'S THE STORY MORNING GLORY?</b>           | Mercury/EMI              |
| 19             | 15             | <b>THE PIXIES BEST OF - WAVE OF MUTILATION</b>         | Mercury/EMI              |
| 20             | 16             | <b>EVA CASSIDY SONGS</b>                               | Mercury/EMI              |

## TOP 10 ROCK ALBUMS

| WEEKS ON CHART | WEEKS IN CHART | ARTIST/TITLE                                   | LABEL                    |
|----------------|----------------|--|--------------------------|
| 1              | 1              | <b>RED HOT CHILI PEPPERS LIVE IN HYDE PARK</b> | Mercury/EMI              |
| 2              | 2              | <b>THE RASMS DEAD LETTERS</b>                  | Mercury/EMI              |
| 3              | 3              | <b>LOSTPROPHETS START SOMETHING</b>            | Universal/CB/RSR0281 (4) |
| 4              | 7              | <b>VELVET REVOLVER CONTRABAND</b>              | Mercury/EMI              |
| 5              | 4              | <b>GUIN &amp; ROSES GREATEST HITS</b>          | Mercury/EMI              |
| 6              | 6              | <b>VARIOUS ROCK AGAINST RUSH VOL 2</b>         | Mercury/EMI              |
| 7              | 6              | <b>EVANESCENCE FALLEN</b>                      | Mercury/EMI              |
| 8              | 5              | <b>VAN HALEN THE BEST OF BOTH WORLDS</b>       | Mercury/EMI              |
| 9              | 0              | <b>SPLITPOINT VOL 3 (THE SUBMURAL VERSES)</b>  | Mercury/EMI              |
| 10             | 8              | <b>TAKING BACK SUNDAY WHERE YOU WANT TO BE</b> | Mercury/EMI              |

## TOP 10 DANCE ALBUMS

| WEEKS ON CHART | WEEKS IN CHART | ARTIST/TITLE   | LABEL               |
|----------------|----------------|--|---------------------|
| 1              | 0              | <b>VARIOUS HED KANDI SUMMER MIX 2004</b>                   | Mercury/EMI         |
| 2              | 1              | <b>VARIOUS CREAM CLASSICS</b>                              | Warner Bros/Electra |
| 3              | 5              | <b>VARIOUS BEACH HOUSE 0404</b>                            | Mercury/EMI         |
| 4              | 2              | <b>VARIOUS THE BEST CLUB ANTHEMS 2004</b>                  | Virgin/EMI          |
| 5              | 4              | <b>ZERO 7 WHEN IT FALLS</b>                                | Universal/EMI       |
| 6              | 6              | <b>VARIOUS HARD HOUSE CLASSICS</b>                         | Mercury/EMI         |
| 7              | 7              | <b>VARIOUS DRUM&amp;BASSARENA - FABO &amp; GROOVERIDER</b> | Mercury/EMI         |
| 8              | 0              | <b>MYLO DESTROY ROCK &amp; ROLL</b>                        | Mercury/EMI         |
| 9              | 3              | <b>VARIOUS CLUBLAND 5</b>                                  | Mercury/EMI         |
| 10             | 8              | <b>VARIOUS GODS&amp;THEN</b>                               | Mercury/EMI         |

**NEW** = New release; **RE** = Re-release; **W** = Week on chart; **IN** = Weeks in chart; **WEEKS ON CHART** = Weeks on chart; **WEEKS IN CHART** = Weeks in chart; **ARTIST/TITLE** = Artist and album title; **LABEL** = Record label.

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