

MUSICWEEK



Elvis is 1,000th singles chart-topper

King wins historic crown

Charts

by Paul Williams

Elvis Presley last night (Sunday) brought to a close one chapter of the UK singles chart by securing the 1,000th number one in the history of the UK charts.

The legendary artist's re-issued *One Night*, which originally hit the top in 1959, replaced The King's own *Jailhouse Rock* at number one to reach the chart's very own millennium more than half a century after the countdown began as a top 12 in the *NME*.

The track is also the 900th to debut at number one, and makes Presley the first artist since John Lennon in 1981 to replace himself at the top of the chart.

The historic treble comes as the chart prepares to enter a brand new era, with download data set to be inaugurated into the main physical singles chart over the coming months.

BPI executive chairman Peter Jamieson says he cannot think of a more appropriate artist to leave the 1,000th number one than Presley, who has achieved more chart-toppers and spent longer on the chart than any other artist since its launch in November 1952.

"It's a magnificent anniversary," he adds. "It's wonderful Percy Dickens' first hit parade, collated by wandering around a few record

shops, has now spawned 1,000 number ones."

Sony BMG commercial division senior vice president Richard Story, whose team's Darren Henderson and Charlie Stanford have been responsible for the Presley reissue series, says the late singer's estate is "unbelievably happy" to see him achieve the 1,000th number one. "It is a great tribute to an iconic artist," adds Story.

HMV Europe managing director and Bard chairman Steve Knox says he is disappointed the 1,000th number one is not a new track, but that the chain remains committed to the singles format.

After the fanfare of the 1,000th chart-topper, attention will now fully focus on bringing together the physical and download charts. The timescale for activating the merger has now been reassessed, with OCC's product and new media co-ordinator James Gillespie indicating that it will now take place "at some time in the first half of the year". The change had initially been scheduled for February or March.

Gillespie says the technical process of combining the physical and digital data is taking longer than originally expected, particularly because of the huge volume of different tracks – around 60,000 – which make up the download chart every week.

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Fightstar shine as Busted split

Charlie Simpson and his emo rock band *Fightstar* embarked on their first extensive UK tour last Friday, just hours after the official announcement of Busted's split at a press conference in London.

All three ex-members of Busted remain under contract with Island Records, through which all future *Fightstar* releases are expected to appear following

their introductory single. It is understood that Busted's James Bourne already has plans to form a new pop-punk band, and will audition for additional members in the coming weeks.

In the meantime, Simpson's *Fightstar* are poised to make the strongest early progress, starting with gigs at a mix of headline club shows and support slots with the likes of Taking Back Sunday and Your Code Name Is: Milo.

Simpson formed *Fightstar* – who were first tipped by *Music Week* a year ago – with Dan Haigh,

Alex Westaway and Omar Abidi as a side project at the end of 2003.

Following *Fightstar*'s occasional gigs in 2004, which attracted favourable reviews from the rock media, *Fightstar* will release their debut single on February 28, titled *They Liked You Better When You Were Dead*. An album is due in the summer.

The first single will be released on the Sandwich Leg imprint, through independent Moshi Moshi, which released early singles from acts including Bloc Party, Hot Chip and New Rhodes.

Key players talk digital

Leaders of the UK music industry convene for a "virtual" round table to discuss the impact of digital music p6

Scissors cut path to the top

US newcomers top year-end album sales to help Universal to dominate 2004 corporate market shares p13

Music business heads for Midem

Music Week offers its annual guide to the Cannes conference, including looks at indie labels and CD pressing



This week's Number 1s
Albums: The Killers
Singles: Elvis Presley
Airplay: Kylie Minogue



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Digest

Your guide to the latest news from the music industry

Bottom line Second digital report unveiled

● The IFPI is holding a briefing to unveil its second digital music report on Wednesday. Chairman and CEO John Kennedy will launch the report, which will give the clearest indication of how the market developed last year and also how consumer awareness of legal and illegal sites increased. Kennedy will be joined by Universal Music exec VP advanced technology Barney Wrapp and EMI digital development and distribution vice president Ted Cohen.

● Third parties wishing to provide evidence in Impala's legal battle against the Sony BMG merger have until mid-February to file papers. A six-week window began on January 8, following notice of the indie group's challenge to the decision in the EC's official journal. Meanwhile, Impala will use its next board meeting at Midem on January 22 to finalise details of its Impala Sales Award and launch the new prize.

complaint, although an indication that it needs to make additional research could come within the month. Bacs has also lined up a meeting with Olcon at the beginning of February about the complaint.

● Franz Ferdinand head the Brits nominations, P4

● Robbie Williams led more than a dozen acts to sales glory across Europe in December, after his *One Step At A Time* hit reached 4m pan-European sales. How To Dismantle An Atomic Bomb by Universal's U2 won a 3.2m IFPI Platinum Award during the month, as did EMI's Lenny Kravitz and Sony BMG's Christina Aguilera and Alicia Keys. Universal's UK signed Keane and Scissor Sisters claimed 2m awards alongside Sony BMG's Maroon 5 and EMI's Massive Attack, while 1m winners included U2's *Rinôçérôse* and EMI acts Kylie Minogue, Jose Stille and Tina Turner.

● London Underground is piloting classical music onto station platforms to fight crime. *CrisisSheet* p27

who, during stints at RCA and Polydor, signed acts including Level 42, Kirsty MacColl, Orange Juice, Slazek and The Bananettes, Bonnie Tyler and Vangelis. He died aged 58 in a car accident on December 13.



Alan Sizer worked for RCA and Polydor

● Sir Malcolm Arnold will receive the Incorporated Society of Musicians' Distinguished Musician Award for 2004. The eminent composer is a lifelong member of the ISM and will join the likes of Sir James Galway, Jacqueline de Pre and Simon Rattle in receiving the award.

● V2 signing Estelle is lending her support to a Prince's Trust initiative to provide a live showcase for young urban talent. The charity is staging a series of shows across the UK where judges will choose the best acts, with winners invited to perform live at the Prince's Trust Urban Music Festival 2005 on April 16-17.

● TVE has unveiled its UK team. P5

People

Virgin director quits company

● Virgin Megastores' trading director Dave Wesson is leaving the company after nine years to get married and travel. Marketing director Steve Kincaid is additionally taking on Wesson's responsibilities until 2005, when he will be replaced. Meanwhile, Virgin has split its visual media role into games and DVD and has promoted category manager James Cooke to head of games. It will soon start recruiting for a head of DVD.

● A memorial service is taking place at Twickenham Rugby Stadium's members bar on January 29, starting at 4.30pm, for A&R man Alan Sizer

labels. Plas will license all Wall of Sound artists in continental Europe.

● Universal has confirmed the *Never Read* benefit charity song *Great Never Grows Old* will be released next Monday through a newly-created rock band called *One World*. All profits will go to the tsunami Disaster Emergency Committee.

● Independent radio production company *SomeThing Else* has won six commissions to produce music programmes for Radio 2 over this year. They include programming on The Clash, Crosby, Stills, Nash & Young, and Radiohead.

● Former Windupset managing director Bob Grace has made a first signing to his publishing company Bay Songs. Singer, songwriter and producer Bob Reynolds has struck a deal with Bay, which will include his two previous albums, current album *Sightseeing* and future releases.

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Exposure

Acts sign up for tsunami concert

● Keane, Charlotte Church, Liberty X, Craig David and Heather Small are the latest acts to have signed up to the Cardiff Millennium Stadium tsunami aid concert this coming Saturday. They join the likes of the Manic Street Preachers, Embrace, Baniy Drawn Boy, Eric Clapton and Snow Patrol, who confirmed their support at the beginning of last week. The concert will be broadcast on the night by Radio Two.

Sign here

Wall Of Sound back with PIAS

● The Infidels are set for a push on the Continent following a licensing deal between Wall Of Sound and Brussels-based PIAS. Wall of Sound is returning to PIAS for European distribution after time with EMI

Greenroom Digital

● Online marketing agency Greenroom Digital is expanding its services to unsigned talent across the country. Greenroom, which has carried out online campaigns for artists by the likes of Eminem and Daniel Bedingfield, will effectively sign up new artists to its music department on download-only deals.

● A DVD chronicling many of the highlights of *Glastonbury Festival* is being released in March, marking the first time that fans of the festival will be able to obtain the footage. *Glastonbury Festival* has joined EMI to deliver *Glastonbury Anthems - The Best Of 1994-2004*, whose tracklisting was chosen via a poll on the official festival website.

● Chris Evans is joining today's (Monday) Radio Aid project. P5

● Correction: The NTL Commercial Radio Awards will be held in London on Friday, June 24, and not Friday, June 27, as was incorrectly stated in the *Music Week* 2005 year planner.



Two new marketing techniques are being used to promote the forthcoming Chemical Brothers album, *Push The Button*. Don't Panic, a London company specialising in design, print and distribution, has developed what it calls a "legal alternative to flyposting": it produces packs containing a poster of the album artwork, which are distributed to fans at Chemical

Brothers concerts and also made available in shops, bars and universities in the capital. Meanwhile, an interactive digital TV campaign has been developed by advertising agency Weapon7. When the TV ad is screened on digital channels, viewers are able to select the tracks they want to listen to by pressing the handset's red button.

Mushrooming demand for U2's Atomic Bomb lands them biggest UK-sourced overseas album of 2004

U2 dismantle rivals to top overseas list

by Paul Williams

U2 effortlessly dismantled the opposition in 2004, to top *Music Week's* annual survey of the biggest UK-sourced albums globally for the second time in three years.

Despite only being released in mid-November, *How To Dismantle An Atomic Bomb* reached 7.5m sales outside the UK by the end of 2004 to almost double the total racked up by closest challenger Robbie Williams' 3.8m-selling Greatest Hits. Two years ago, U2 topped the equivalent list with their Best Of 1990-2000 set.

The new U2 album famously capitalised on a worldwide marketing campaign to back its special edition iPod, as it went to number one in more than two dozen countries including the US.

Steve Matthews, managing director of the band's management company Principle Management, highlights a range of elements to explain the album's rapid sales.

"There was some high-profile promotion early on, a fantastic first single, the Apple tie-in and we were coming off the back of *All That You Can't Leave Behind*, which itself re-introduced a lot of people to the band," he says.

After placing two albums in the Top 10 on 2003's chart, Robbie Williams takes runners-up spot this time after his EMI-handled Greatest Hits album topped the chart in 19 countries; it gave him his first number ones in France and Italy and a six-times platinum certification in Australia. Promotion around the album included a first trip to Latin America where Williams spent a week in November, although the album has yet to be released in his traditionally "diff-



U2: biggest UK-sourced album overseas

icult" US market.

Capitol UK's international vice president Kevin Brown says, "It would be fair to say we've conquered Europe, Asia and Australia, and the next area we identified for growth in sales was Latin America. We've always done very respectably there without any promotion, but what we do know is that wherever Robbie sets foot on the ground and we pretty much have support of the media, we have amazing sales."

Domino-signed Franz Ferdinand's third place comes after an extraordinary year for the band who became the UK's biggest new musical exports to the US with a gold album and over-the-counter sales there of around 800,000 to date. The album has now achieved around 2m sales outside the UK with its international success owing much to the strategy of targeting overseas markets early, according to the band's manager Cerne Canning. "We tried to get in markets very early on the back of being on a hip label and it felt like people were discovering the band early on. We had three shows in New York after one single in the UK, which started the American

UK albums overseas

Artist	Title	Label	Sales (m)
1. U2	How To Dismantle An Atomic Bomb	Capitol	7.5
2. Robbie Williams	Greatest Hits (Revisited)	Mercury	3.8
3. Franz Ferdinand	Franz Ferdinand	Domino	2.0
4. George Michael	Patience (Reopen/Reopen)	Capitol	1.7
5. Keane	Hopes And Fears (Island)	Island	1.6
6. The Darkness	Permission To Land (MCA)	Mercury	1.3
7. Bee Gees	Number Ones (Polygram)	Capitol	1.3
8. Blue	Best Of Blue (Emercost/Virgin)	Virgin	1.3
9. Justin Collins	Twentyfourseven (UK&L)	BMG	0.9
9. Elton John	Peace Love Rock & Roll (Mercury)	Capitol	0.9
9. U2	Live Through This (Polygram)	Capitol	0.9

BASED ON SALES OF OVERSEAS ALBUMS IN 2004 OUTSIDE THE UK OR SOURCE OF RECORDING

buzz, and played Berlin a couple of weeks after the first single to an audience who had heard about the band through word of mouth."

Two places below Franz Ferdinand on the chart, Keane are the next ranked UK breakthrough act of the year internationally after achieving 1.4m overseas sales of debut *Hopes And Fears* in 2004. The album has peaked just outside the Top 50 in the US where it has sold 400,000 copies over the counter to date.

Occupying fourth place on the list, George Michael's *Patience* marked a return to Sony which also represented something of a chart comeback in the US; the album became his first Top 20 hit there in more than eight years.

Outside of a handful of big-selling albums last year, sales were generally harder to come by for UK-signed acts overseas, with the cut-off point to make the latest Top 10 being 0.9m in 2004 compared to 1.4m in 2003 and 1.3m in 2002. Among those just outside the top 10 were Muse (0.8m), Morrissey (0.7m) and Kylie Minogue (0.7m).

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Sophie Hunter and Guy Chambers: reception performance planned for British minister

New project to mark minister's Midem visit

Award-winning producer and songwriter Guy Chambers and his new protégé Sophie Hunter will be following in the footsteps of Katie Melua at this week's Midem 2005 conference, performing at a reception for the visiting British minister for trade, investment and foreign affairs.

The minister, Douglas Alexander, will attend a private afternoon reception in the Palais des Festivals next Monday, where Chambers and Hunter will launch the *Isis Project*.

The predominantly French-language project has been created by Chambers – the former songwriting partner of Robbie Williams and one-time Lemon Trees and World Party mainstay – and French lyricist and recording artist Kerem Ann Zeldin.

The event will act as one of the

key focuses of the British At Midem Village, which in its second year in 2005, is hosted by Aim, BPL, British Academy of Composers & Songwriters, British Music Rights, MPCS-PRS Alliance, MME, MPA, PPL, UK Trade & Investment and the Welsh Music Foundation.

MW is also expanding its involvement in Midem, acting as a media sponsor for Midemnet, which takes place this Saturday. Executive editor Martin Talbot and publisher Ajax Scott will host panels at the one-day seminar.

In addition, delegates and *Music Week* readers will be able to subscribe to a special edition of the *Music Week Daily* direct from Cannes. The Daily will be sent at the end of every day, from Saturday through to the Wednesday, highlighting the key news breaking through the day.

THE MUSIC WEEK PLAYLIST



WILLY MASON
Where The Humans Eat (Virgin)
This mesmerising album should get a big boost from the Radio One-playlisted single Oxygen (album, out now)



VERBALICIOUS
Don't Play Nice (Adventure/A&T)
This cracking pop R&B track is off to a flying start at radio and could go all the way (single, Feb)



JACK JOHNSON
In Between Dreams (Brushfire)
This multi-million-selling cut artist could hit the mainstream with his, his third album (album, Feb 28)



ROOTS MANUVA
Awfully Deep (Big Dada)
The third album from south London's finest brings back the UK fava (album, Jan 31)



NATALIE IMBRUGLIA
Silver (Brightside)
This comeback single should see Natalie firmly reinstated on the nation's airwaves (single, March 14)



GWEN STEFANI
Rich Girl (Interscope)
This killer second single from Love. Angel. Music. Baby is gearing up to be huge (single, Feb 21)



RUFUS WAINWRIGHT
Want Two (DreamWorks)
This follow-up to the wonderful *Want One* should be warmly received (album, March 7)



THE BRAVEY
Honest Mistake (Loop)
Having first appeared on the *MW* playlist last June as an MP3 demo, this could well be their breakthrough single (single, Feb 28)



THE GARDEN
An Introduction To... (Trial & Error)
This dazzling four-track EP of folkish invention from the church of Sianlin is a strong debut release for Trial & Error (single, Feb 14)



DAFT PUNK
Human After All (Virgin)
The bests-sounding title track from the forthcoming album shows a bold new direction from the Parisian duo (album, March 21)

For the full Brits 2004 nominations list, see musicweek.com

Diverse roster helps Universal to come out on top Majors in battle to head Brits shortlist

Awards

by Jim Larkin

Universal has risen to the top of the Brits nominations table, despite the merger of its two closest rivals from last year.

Thanks to acts such as Keane, Snow Patrol and U2, Universal has secured 23 UK and international nominations, two more than the 21 achieved by Sony BMG. In 2004, Sony and BMG won 29 nominations between them compared to Universal's 17.

Universal CEO and chairman Lucian Grainge - who is also Brits co-chairman - says he is "surprised, but delighted" at the shortlist, while believing the diversity of the nominations overall reflects well on the Brits.

"There's a spine that runs through the choices with acts such as Maroon 5, Jamie Cullum and Keane," says Grainge. "I can imagine there's a lot of people who have albums by each of those artists even though they're from different genres. That is a healthy sign for the industry and the Brits have done well to recognise it."

Sony BMG chairman and CEO Rob Stringer is also upbeat about the shortlist. He says, "We are delighted that the new combined company has so many nominations. In particular, it is pleasing that we have three new 2004 UK artists in Natasha Bedingfield, Kasabian and The Zutons featured in key categories."

Between them, the two majors claim 58% of all nominations, slightly fewer than the 61% share



McFly: featured in best pop act list

taken by them collectively last year when they were three groups.

EMI has done slightly better this year thanks to a roster of solo female artists such as Janelle, Jess Stone, Keis and Kylie Minogue. Warner claims 10 nominations, including three for Muse (Taste Media/Atlantic) and two for The Streets (Locked On/77).

The indie sector's tally has slightly dropped compared to a year ago with its 12 nominations headed by Domino whose signings Franz Ferdinand grabbed an unrivalled five Brits nods.

Franz Ferdinand manager Ceryn Manning says, "It's quite funny because, not being an astute follower of previous Brits, I didn't realise what they meant. Then I got to learn at the announcement that only Oasis previously had had five nominations. Five is fantastic."

Beggars Group picked up one nomination, with Dizzee Rascal in the urban category, while The Libertines and Morrissey helped Sanctuary to three nominations.

Lizard King and Epitaph are also in the running thanks to the respective rise of The Killers and

Corporate breakdown

Company	nominations	UK	International	Total
Universal	23	11	11	23
Sony BMG	10	11	22	23
Warner	7	3	10	17
EMI	7	2	9	16
Domino	5	0	5	5
Mercury	3	0	3	3
Lizard King	0	2	2	2
Beggars	1	0	1	1
Epitaph	0	1	1	1

the return of Tom Waits. But there were no nominations for Dramatic's Katie Melua, despite the fact that her album *Call Off The Search* was one of the year's biggest sellers.

The awards take place at Earl's Court on February 9, to be broadcast on ITV1 the following day. The night will see live performances from Franz Ferdinand, Keane, Joss Stone, Scissor Sisters, Green Day, and Pharrell and Snoop Dogg. Duets will be performed by Daniel and Natasha Bedingfield, as well as Lemar and Janelle.

"What a year we have to celebrate," says BPI executive chairman Chris co-chairman Peter Jamieson. "It has been a year in which British music has performed with notable success. In Britain, our market is the most resilient in the world and it is particularly encouraging that four out of the top five-selling albums of the year were acts signed in the UK."

Meanwhile, a combined album and DVD package featuring nominated acts is being released for the first time, via Sony BMG on January 31.

www.musicweek.com

THE BPI AWARDS

Thirteen Sisters - (silver)
The Invention
Mercury (silver)
Various - Phymon Of The Opera OST (gold)
Now That I've Found You (silver)
Various - The Best Club Anthems 2005 (gold)

Lostprophets - Start Something (platinum)
Keane - Hopes And Fears (six times platinum)
Low Angel Music Baby (platinum)
Kasabian - Kasabian (platinum)
The Killers - Hot

Key sponsors to back Music Week awards

MTV, AOL and PPL have signed up as premium sponsors for the Music Week Awards 2005 in Association With Vodafone Live!

MUSICWEEK awards **live!**

Of the premium sponsors, MTV will back the A&R award for the second year, while PPL will support the award for best radio station for the first time. In turn, AOL will sponsor the record company of the year award, as it is presented for the first time.

The other award sponsors to be signed up to date are Sanctuary Studios, which will back the producer of the year award for the third successive year, while Music Control will return again to back the best regional promotions award.

The sponsorship announcements come a month after Vodafone live was confirmed as the first headline sponsor in the history of the awards, which will recognise excellence within the UK music industry in a ceremony at London's Grosvenor House Hotel on March 3.

Design and art direction for this year's awards will be

overseen by Peacock, while the official printer for the event will be CMCS.

Details of the sponsorships come as headlines approach for a string of awards. Entries need to be in by this Friday for awards in the best UK marketing campaign, best international marketing campaign, best catalogue marketing campaign, best TV concept marketing campaign, best digital music service and best radio station categories.

Judging also begins this week, with the PR award due to be judged on Thursday. The following Friday, judging will take place for the new best digital music service category.

Entry forms can be downloaded from www.musicweekawards.com. Tickets for the gala awards dinner are also now available; for a reservation form, e-mail james@musicweekawards.com.

G4

X Factor runners up G4 are close to completing work on their debut album, with production duties being handled by Trevor Horn and Brian Rawling.

The vocal group are signed to and are being A&R'd by Sony BMG.

A&R vice president Nick Raphael, who says there is a "strong demand for G4 following the end of the series in December.

The major is aiming for a February 28 release for the album, which will not be reissued by a single.

In obvious reference to Lemar, who missed out on winning the first series of the BBC's Fame Academy but has since emerged as the biggest success of

the series, Raphael notes, "As recent history has proven with a certain young gentleman I signed, it's not always the winner of these shows that does the best. Very rarely do you get an act that everyone outside the music industry has an opinion on and can discuss in detail what their favourite song of theirs is."

A recorded version of the group's cover of Queen's Bohemian Rhapsody - which featured in their X Factor performances - is expected to be released as a single once the album is completed. The album will be a mix of classic and contemporary songs, some recorded a cappella, others featuring a musical accompaniment.

CAST LIST: Radio Nick Corbett, Charlie Lytett, Press Barbara Charron, Mica Bello, MGC Media, Rogood Radio, Nick Brox, Sony BMG, TV: Diemid Moran, Sony BMG, Management: Louis Walsh, Ashley Taylor, Walsh Global Management.

SNAP SHOT



Universal sells mail-order division

British Group Direct - the British mail-order and music club arm of Universal Music - has been sold to a US operation, it was confirmed last Friday.

The East London-based division, which operates the Channel online mail-order service, as well as the long-established Britania Music Club, has been bought by American mergers and acquisitions company Platinum Equity. Platinum has also acquired Universal's French equivalent Dial. Between them, the two operations claim 1.5m customers and annual revenues of approximately £170m.

Vivendi Universal confirmed that the sale had been completed

late last Friday afternoon, but declined to detail the value of the sale.

Britannia is the most established mail-order operation in the UK music market, its foundation in 1969 predating by three decades the explosion in internet-based mail-order.

Through much of the Nineties, it was best known as the headline sponsor of the Brits and for its omnipresent newspaper inserts.

But the competition from cut-price internet mail-order shops has put increasing pressure on the music and video clubs. It responded in the summer of 2003 by launching its own internet service, Channel, offering CDs

with prices of £8.99 or less.

Dial, in turn, is the largest and most established music and video mail-order operator in France, having been first established in 1970.

It is understood that VU decided that the two clubs, which have become increasingly focused on DVD, were not part of its core activities. VU last year struck a deal with NBC to sell Universal Pictures as part of the group's retreat from the film business.

In a statement issued on Friday, Platinum said that it intends to run the two under a "unified business strategy that leverages best practices at both".

Commercial radio unites for all-day tsunami fund-raiser

by Robert Ashton

In what is being billed as the country's 'single biggest radio broadcast', a record 25m listeners are expected to tune in to today's (Monday) UK Radio Aid broadcast in support of the Asian tsunami victims.

The historic 12-hour radio show, which marks the return to the airwaves of Chris Evans after a four-year break, was due to kick off at 6am and is being carried by an unprecedented 270 national and regional commercial radio stations across the UK as each service suspends its normal schedules.

It is hoped a ratings-grabbing interview with Prime Minister Tony Blair during Evans' three-hour programme will keep listeners glued to the nine hours of output which follows his show. This will feature a succession of DJ pairings which will broadcast throughout the day – until 6pm – with live sessions from artists and bands, competitions, news and interviews with other politicians and sports stars and celebrities.

All the shows and live music sessions will be broadcast and fed to the hundreds of other participat-



Evans: three-hour slot for Radio Aid

ing stations, including Kiss, Magic, Heart, Classic FM, LBC and TalkSport, from Capital Radio's studios in Leicester Square.

Mark Story, managing director programming Emap Radio and UK Radio Aid chairman, was last week finalising the DJ line-up, guests and programming along with an organisational team including Capital FM managing director Keith Pringle, GWR group programme director Dirk Anthony, Chrysalis group head of programmes Pete Simmons, Virgin programme controller Paul Jackson and Emap's Andy Roberts.

Already, music stars such as Beverley Knight, Jamelia and Mick Jagger have pledged their support to the initiative.

"We've had great co-operation from everyone and, with all these stations off-air, it's going to be the single biggest radio broadcast," says Story. "It beats anything that has been done before." However, Story says the process of feeding all the stations with the special programming has been a "logistical nightmare", adding that additional IT support has been supplied by BT.

With all participating stations donating a day's revenue to the disaster cause and Radio Aid asking listeners to donate one hour's worth of their weekly wage, Story also hopes the day will raise in excess of £1m on the day.

"I'd be disappointed if we didn't make seven figures," he says. The www.radioaid.com website will direct listeners on how to donate money for the appeal. All money raised by Radio Aid will be channelled to help rebuild the infrastructure for children hit by the disaster.

robert@musicweek.com

► 'For digital to overtake physical will take some time – but it is inevitable' – Midemnet digital special, p6-9

US indie heavyweight is ready for UK launch

TVT Records' UK managing director Jonathan Green has made the first key appointments to his team, as the US indie looks to mirror its domestic success on this side of the Atlantic.

Martin Moulton – who worked with acts such as Usher, P Diddy, Whitney Houston and Cassidy in his previous role at BMG – has been recruited as urban marketing manager, while Stuart Meikle joins as alternative/rock marketing manager from Pinnacle, where he was involved with campaigns for acts including The Strokes, The Delays, The Libertines and Belle & Sebastian. The label will be distributed by Vival.

In the US, TVT has grown into the market's biggest independent; it claimed five of 2004's 10 biggest-selling indie albums, led by Lil' Jon and Eastside Boyz' Crunk Juice, which is currently number three on the *Billboard* chart. The album will receive a UK release in February and is part of an international roll out of a number of the key records from the so-called "crunk" scene, which is currently dominating R&B in the US and is set to arrive in the UK with a vengeance in the months ahead.

"Mainstream records such as Usher's *Yeah* and Clara's *Goodies* have opened up people's ears to the Crunk sound and I think now the market is ready for artists like Lil' Jon," says Green, who adds that

the artist arrives in the UK in February for a promotional visit.

"We've got a lot of excitement in Lil' Jon from specialist sectors of the media which will be building on," adds Green.

TVT will also be looking to build profile from US alternative act Ambulance Ltd, who will be playing an extensive UK tour in February as support to Canada's The Dears. The group had a limited-edition single released in the UK in 2004 and were recently tipped by current US indie darlings *The Bravery* as their band for 2005.

Although TVT will be aiming to push its US acts in the UK, Green says the label will be looking to sign UK talent "that will work both domestically and internationally", with the first such signing being UK punk band *Towers of London*. "This is a good time for UK artists in terms of there being strong interest internationally in what is going on here musically," he says.

Meanwhile, Green says his previous venture, Green Consulting, which included clients such as B-Unique Records, NME, S&M Concerts and TVT, is currently "on ice" following his full-time move to TVT.

Green set up Green Consulting in 2002 after his departure as general manager of Mercury Records, where he worked with a range of artists including Shania Twain, Texas, Sum 41, Christina Milian, Ja Rule and Ashanti.



Lil' Jon & Eastside Boyz: 'crunk' sound coming to the UK through TVT's UK operation

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As the business prepares to gather at Midem, *Music Week* convenes a "virtual" round table of industry captains to discuss how the likes of digital delivery, P2P and legitimate bootlegs will change the face of music

Round the table with the globe's key players

DIGITAL PROJECTIONS

Music Week: How soon do you believe revenues from digital delivery will begin to rival and/or overtake those from the traditional physical business?

Eric Nicol, chairman, EMI Group (EN): "Digital revenues will certainly not overtake physical sales in the foreseeable future—even the most aggressive estimates have digital revenues at 25% of the industry's revenue mix in 2008. However, the steep growth curve of the digital business and the fact that consumers and big-brand businesses alike are showing new and strong demand for digital music mean that this is a very exciting time for all of us in the music business."

Thomas Hesse, president, global digital business, Sony BMG Music Entertainment (TH): "For digital to overtake physical will take some time. But in the long run, it's inevitable. We are looking to reach 10% of our revenues in the next two years. Beyond that timeframe it's very hard to make predictions." **Paul-Rene Albertini, president, Warner Music International (PRA):** "It is difficult to predict at this point when digital sales will have a meaningful effect on revenues. However, the accelerated growth of electronic distribution will continue and we expect that digital music services, online and mobile, will start to have a measurable impact as soon as 2006." **Martin Bandier, chairman and CEO, EMI Music Publishing (MB):** "I'm not sure that digital sales will ever

overtake the traditional physical business; I believe that going into a record or music store is a social experience which cannot be duplicated online. That being said, I think the incremental growth should be somewhere in the 25% area by 2008."

Brad Dues, global president, Napster (BD): "Digital services such as Napster have already reconnected many people who had either become detached from buying records or who had gone to the illegal sites. It would be foolish to put a hard and fast date on when digital will outperform the other revenue and distribution models, but it is quite possible within the next five years."

Apple's track-by-track download model is the most successful to

date, but what do you believe will be the predominant model in the future—track-by-track, or Napster-style subscription?

EN: "The beauty of a digital market place is that it allows individual consumers to easily seek and find services that suit their interests and their wallet. So pay-per-track will have a market place, as will the emerging subscription services. We are also pretty sure that these are early stage business models and that many new digital music and entertainment services will be developed to serve the needs of so many different listening patterns. Personalizing your music listening patterns has already become well established and will only grow as new options are developed."

TH: "Currently, downloads still dwarf subscriptions. But I am

excited about the subscription model. With all due respect to the partners developing it, no-one has yet spent marketing funds of any real significance on it. It's a great model to bundle with internet access, and with portability and mobile phones, especially in a 3G environment. I envision the subscription revenues to reach the same level as downloads in the long term."

PRA: "I think there will continue to be a variety of choices for consumers to access music online. Both models present a variety of appealing alternatives for consumers. Sales of single-track downloads continue to increase and we feel that subscription services will play an increasingly important role in the online mix."

MB: "The great thing about music listening is that it can be personalized. Whatever individuals will want, be it subscription streaming service or track-by-track, is something that will let us know. I think record companies need to serve their consumers, who have now said they want legitimate online music delivery and are prepared to pay a fair price for it."

For digital to overtake physical will take some time—but it is inevitable

Thomas Hesse, Sony BMG Music Entertainment

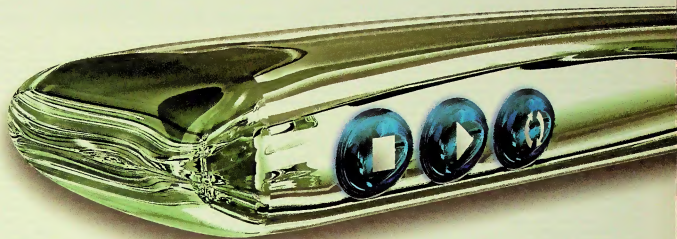
What do you believe are the implications of these two different models—the "one fee, all-you-can-eat" model, and the unbundling of the album concept—to the economics of the record and music business looking forward?

Alain Levy, chairman and CEO, EMI Music (AL): "A concern I have with the question is that it presumes all music has the same value to all consumers—that it is really a commodity to be priced in a way that ignores the unique value of different artists and different performances to different members of the buying public. This is simply wrong—different consumers value different services differently, and will ultimately be prepared to pay a fair price for having their particular needs met. Very few people know what to do with the 700,000 plus tracks that are offered as part of an all-you-can-eat service—it feels like indigestion in the making. New services are already in place that help direct you to artists and tracks unique to your own area of interest—often through sharing common experiences with others who have tastes similar to your own. Further, there might be services that offer sneak previews of new releases, or which provide a combination of music tracks and ringtones for your cell phones just to mention two ideas currently under development. These are consumers who will personally value these services differently and be prepared to pay at different

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● **Eric Nicoll**, chairman of EMI Group: the man who steers strategy as the worldwide head of the only remaining British-owned major music group.



● **Martin Bandier**, chairman and CEO of EMI Music Publishing: the American entrepreneur in charge of the most successful music publishing company in the world.



● **Brad Dusea**, president of Napster: the man in charge of perhaps the best known digital music brand in the world and the globe's leading digital subscription offering.



● **Paul-Rene Albertini**, president of Warner Music International: the Frenchman who runs the newly independent Warner Music's international operations outside the US.



● **Thomas Hesse**, president of global digital business for Sony BMG Music Entertainment: the man charged with driving the digital business of the world's new biggest major.



● **Alain Levy**, chairman and CEO of EMI Music: the global head of EMI's recording business and the most senior Frenchman in the global music business.

price levels – as happens in most other walks of a consumer's life.”
TH: “The key issue will be on the revenue side – driven by price and quantity. Both reflect value to the consumer. If the perceived value is high, prices will be high and people will purchase a lot of music. We think that the hugely increased availability of music everywhere, anytime in the digital space – especially the mobile space – should allow for such higher music consumption at good prices. And that should enable the record companies to continue to support their recording and marketing costs while turning a decent profit.”

PRA: “The music industry is in a state of change. There is no question that its economics will evolve and there will be multiple revenue streams as consumers access music in many different ways, including over the Internet, through mobile networks and handhelds as well as digital players. These new models will also have an impact, not only on how consumers enjoy music, but on how artists create it.”

MB: “In the music publishing world, the implications of changing business models will have a significant impact on the future deals to be made with songwriters. Clearly, most songwriter/artist deals until the present were made on an album deal basis and we need to look at that closely. The ‘all you can eat’ model may serve the purpose of the music service providers, but I think we need to be careful about pricing: we can't put the same value on a McDonald's hamburger that we might for a great steak.”

BD: “By allowing music fans to purchase the specific tracks they want, we have already eliminated one of the hurdles to buying music – where they were forced to pay for an entire album just to get the one track they want. The subscription ‘all you can eat’ model provides the best of all worlds where, for a low monthly fee, consumers can listen to all the music they want, download the tracks they like and listen to them on the go. If you look at the current revenue from an average CD layer compared to the average revenue from a 12-month Napster subscription,

We must be careful on pricing, and not put the same value on a McDonald's hamburger as a great steak

Martin Bandier, EMI Publishing

the subscription model is not only the better model for the consumer but for the industry. This means more artists get listened to, more concerts and greater attendance and greater revenue spread through the business.”

How far away is peer-to-peer from being a palatable concept for the music industry?

TH: “Peer to peer is perfectly palatable to us, and always has been – stealing music is not. To the extent P2P is used to steal music, we have to put a stop to it, but P2P by itself is a great way to disseminate music.”

MB: “I think it has to be explored in a positive manner, with a view that it is a concept which has taken on social implications. Quite simply, I'm in favour of it, provided the artists, composers and publishers are compensated.”
PRA: “Peer to peer as a concept has never been an issue for us. It's the unauthorised use of our artists' music with any technology that poses a problem. For example, in the US, we have an agreement with World Media to distribute our music on their peer-to-peer service Peer Impact.”

AL: “It is one of the most powerful new social phenomena. This form of social engagement is here to stay and will most likely continue to grow – and it is inherently good. Our industry must be a part of this as music is such a fundamental part of most communities' interactions in both the digital and physical world. It is the illegal element that is simply wrong and we will have to continue to deal with that until it is clear to everyone that stealing is not acceptable. However, we are already seeing new and legitimate services that have the same attributes of community sharing within a space where payments are made and thereby artists' property rights protected. We will actively encourage those and other such services, even during early stage consumer testing and experimentation, while we all learn how to serve this P2P phenomenon.”

BB: “Invariably, when people mention P2P they are in fact talking about an online community environment where you can share music. The reason the original

Napster and other P2P sites were successful is because of the massive content and ability to share. With Napster and Napster To Go we have emulated and improved this feature by centrally serving our content. From a technology perspective, P2P has a legitimate future in music distribution if a rights clearance and protection solution can be found that is satisfactory to artists and other copyright holders. But Napster already has all the features that make P2P so appealing – Napster users can send music to friends, set up and share

Music fans have been forced to pay for an entire album to get the one track they want

Brad Dusea, Napster

playlists, see other members' playlists and so on.”

What are the key issues that need to be resolved for peer to peer to become more palatable? And what do you think is the timescale?

TH: “P2P services need to use the technologies available to filter out pirated works at the request of copyright owners, so that consumers cannot share them illegally. Without filtering, there will be legal remedies brought against the services profiting from illegal activity. In the long term, no-one can build a business on illegal activity and the business-savvy P2P serv-

ices know that. There are also technologies being deployed to make illegal filesharing less attractive. I am optimistic that we will ultimately find a solution that covers the mass market, although it's still a long and difficult road ahead.”

Do you believe the broadcast model is a possible way forward for licensing of sound recordings to digital services?

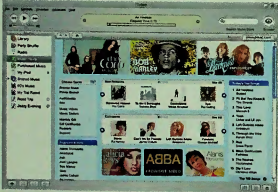
PRA: “One size fits all” approaches to licensing music are unsuitable for a nascent and rapidly evolving digital music industry. Particularly in the online space, a copyright owner must have the ability to determine how and when his, her or its works are used. Additionally, the worldwide nature of the Internet makes a blanket license business model impractical at best.”

ARTIST/LABEL RELATIONSHIPS

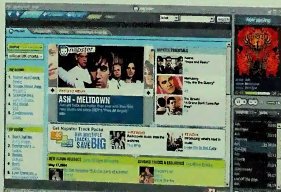
How do you see the relationship between the music industry and its artists developing? Some see the potential of a partnership model between artists and label, with artists increasingly owning their rights and licensing their recordings? Do you believe this can work? What would be the implications?

TH: “In the digital world there is more need than ever for a record label to manage the commercial exploitation of music. Just think of the complexity. No longer are you selling somebody's records in dozens of countries across the world. In addition to this, you're also selling his or her songs to mobile network providers, intermediaries, online services, across the whole world, and you're selling many products from downloads to subscriptions to ringtones to videos to artwork etc. Sony BMG is building a world class infrastructure to be able to do this, with the best possible deal terms for our artists and the best people support them. We want to be our artists' partners in generating a maximum of revenue for them globally in the digital space just like the physical space.”

MB: “The partnership model has worked well for years in the music publishing arena, where we administer the valuable rights created by artists and composers and help market, promote and grow the revenue streams of the songs



Rival download models: Apple's iTunes Music Store and Napster's subscription service



MUSIC WEEK AT MIDEMNET

Saturday
January 22,
12.00-13.00
Phase Two -
Reshaping
the face of

digital music
Moderator: Apat
Scott, *Music Week*
publisher
Panel: Christophe
Curlin (France),
Brad Dora
(Nipster), Leslie
Golding (MCA)

Siemens,
Thomas Hesse
(Sony BMG Music
Entertainment),
Jason Hirschorn
(iVTV
Networks), Talat
Shamoun
(Intertrust)

Sunday
January 22
14.30-16.30
Superdistribution
- monetising the
P2P revolution
Moderator: Martin
Tabot, *Music Week*
executive editor

Panel: Greene
Ferguson
(Vodafone), Dave
Jaworski
(PacifiNet
Networks), Craig
Palmer (Comcast),
Paul Sanders
(Playstar MSP)

Jonathan Spiller
(Sirius)

involved. We believe the digital world should not adversely affect this for us in music publishing."

PRA: "We're always interested in expanding our relationship with artists and feel that as long as the record companies can demonstrate value in other areas, then there will be opportunity to collaborate beyond the recorded master."

AL: "The growth of digital services makes for a much more complex world for artists and music companies alike. There are literally hundreds of new digital service companies all looking for rights, exclusives, art clearances, e-commerce opportunities and so on.

Decisions by artists on all of these requests would either take up simply overwhelming amounts of time to evaluate and respond, or they would just throw up their hands and miss important opportunities to serve their fans and their own 'brand' development. Given this reality, the relationship between artists and music companies should become even stronger provided both look to add unique value to one another. Music companies must develop the competencies to both advise and manage this plethora of new opportunities for the artists in a manner that best serves their development and growth according to the unique image they are seeking to create

for themselves. There will always be those who feel they can or want to do it all on their own - which is fine - but this will be increasingly complex."

How do you see artist contracts evolving over the coming years to reflect the changes in business models?

AL: "Artist contracts must always reflect the value of the services the music companies bring to them. The artists' needs are changing in the complex world of expanding digital services. At the same time, the digital world offers us all much more instantaneous insight into consumers' interests and changing preferences on so many fronts. Understanding and interpreting this data for the artists is another way music companies have a wonderful opportunity to use their knowledge and skills to assist in the planning and growth of artists' careers. All of these new expressions of value to artists will play in the evolution of new contracts over time."

TH: "We think that the best commercial outcome and the best long-term partnership for both parties are achieved by simplicity and transparency in the agreement in exchange for granting a wide range of digital rights. That way, all interests are aligned best."

PRA: "As the technology to distribute music digitally and in the physical medium evolves, so will the relationship between artist and record company. I think that we will continue to collaborate with our artists on creative ways to bring their music to consumers."

MB: "As I said earlier, most artist/songwriter contracts are geared toward album delivery. Clearly, if the model changes in the digital world, the contracts will be altered, both from an economic and delivery-commitment standpoint."

BUYING THE BOOTLEG

Equally, what impact do you feel propositions such as legitimate bootlegs - which allow live concert attendees to order a recording of the gig they are about to see, and have the music delivered to them either digitally or on a physical format at the end of the gig -

The relationship between artists and music companies should become even stronger, provided both look to add unique value to each other

Alain Levy, EMI Music

will have on traditional labels?

AL: "At a price that reflects the enormous value of such an 'instant' take home experience from a concert, this is an awesome proposition for artists, music companies and publishers alike."

TH: "You have to look at this in more detail. We feel that anything the consumer wants should be made available and will boost enjoyment and consumption of music - at the right price. At the same time, we feel strongly that it should be the record label's role to deal in recorded music. Only by coordinating all the moving pieces will the artist benefit most and will the whole business move on to healthier pastures."

MB: "We want to be in the business of having our music used in every format imaginable. If concert attendees can get instant gratification by taking home a legal, live version of the concert they just witnessed, it can only be good thing, provided we and the record companies get paid."

THE FUTURE OF RADIO

What role do you see radio playing in the future? How important do you think services such as those which offer the potential to download tracks as they are played on digital radio stations will be?

TH: "I think that digital radio will be

a so-called 'buy button' will be a great proposition to the consumer - buying a song when you listen to it on the radio, and digital technology discussed as we speak will make this possible."

MB: "I believe radio has always been an important ingredient for the marketing and promotion of recorded music. While in some places the playlists are so limited that the music becomes repetitive, we must consider that repetition is often the driver of hits. Internet radio will grow to serve more and more genres of music, but I would caution the record companies not to forgo the hit radio concept, as enough hits on one album create that album's sales and, for us in music publishing, that translates into significant performance revenues - one of our main sources of income."

PRA: "Digital radio is an exciting advancement that offers consumers benefits, including increased fidelity and more exposure to music. As long as there are adequate protections in place to safeguard music played through digital radio receivers from widespread piracy, digital radio has tremendous opportunity to provide consumers an exciting way to experience new music." Moderated by Joanna Jones, Features Editor

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Jackson



Jackson Fourgeaud is a Parisian producer who started out making house music on the Pumpkin label, but who caused a stir in 1998 with the self-financed four-track vinyl *Sense Juice* EP. It was re-released some months later on Sound Of Barclay, which remains Jackson's home to this day.

Working under the name The Computer Band, Jackson followed this with another EP called *Gourmet*, which won him enough attention for Vanessa Paradis, Femi Kuti, Free Form Five and Shaun Christopher to commission remixes from him.

In 2003 Jackson really came to prominence with the release of *Utopia*, another four-track EP whose title track features a performance from Jackson's mother Paula Moore, who had a hit in the Eighties with *Valparaiso*. The record was one of the most remarkable electronic releases of the year, combining so many different styles it is difficult to classify.

Now Jackson is preparing to release an album on Barclay in the spring, which, according to *Vice* magazine, "promises to be the next step for electronic music".

Protectionism and investment in the live scene has resulted in a healthy French industry. *By Jim Larkin*

The new entente cordiale

It is almost 7am and a freezing dawn is breaking on the outskirts of Rennes. The Breton town is home to *Les Transmusicales*, the French equivalent of *Glastonbury* – except it is held indoors, in December and does not really get going until after midnight.

Inside a cavernous aircraft hanger complex the ground is shaking to the sounds of Vitalic, a Ukrainian-born producer and DJ (and, if his press is to be believed, sometime male prostitute). The result is an intriguing mixture of electro, techno and retro synth noises that sounds like nothing else. But what really grabs the attention is the reaction of the audience.

Thousands of young French music fans who have been getting inebriated for the past 12 hours and who have danced their way through sets by the likes of Kraftwerk, Kasabian and Goldie Lookin' Chain are going crazy for cutting-edge electronic music.

It is an event that perfectly illustrates the varied and voracious demand that exists in the French music market and serves as a stark contrast to those that stereotype audiences as restrained and conservative in their tastes.

In fact, the French market has much in common with the UK, from the pressures on sales to the perceived threat of illegal downloading, the relative prosperity of the live scene and the fact that, in some genres at least, it produces some of the most groundbreaking acts around. But there are differences too, not least the French government's protectionist measures that offer genuine assistance to the domestic market.

But this is not to say things are entirely rosy at the moment, according to the French equivalent of the BPI – the *Syndicat National des Editions Phonographiques (SNEP)* – which represents the major record companies and around 30 independent labels. For director Hervé Rony, the mood is one of fragile optimism. "The feeling is not very good because sales continue to decline – around 18% from January 2004 to the end of €300m in two years," he says. "But for next year, the main companies hope the market will decline less – by 5-10%. And we hope also online music sales will begin to increase significantly."

French acts account for around 60% of total music sales in France, something that has changed significantly following the introduction of radio quotas for French-language music. Current top sellers are acts such as Michel Sardou, former tennis star Yannick Noah, Florent Pagny, Zazie, Calogero, urban act Tragedie and the ubiquitous U2.

Established best-sellers, meanwhile, include Sardou, Johnny Hallyday, Celine Dion, Mylène Farmer and Jean-Jacques Goldman.

The market has undergone a change in recent years, with pop music making a comeback at the expense of hip hop and electronic acts. This is due in no small measure to the French audience taking reality talent shows like *The Star Academy* and *A La Recherche De La Nouvelle Star* to its heart with much the same way as *Pop Idol* and *Fame Academy* have been embraced in the UK.

But if CD sales are suffering, the live scene is in relatively rude health. Live music is supported by the *Centre National de la Chanson (CNC)*, a not-for-profit organisation that collects a 3.5% tax from all box office transactions and uses this money to support live performances. More than €10m was raised this way in 2004. It is spent in a variety of ways, from offering advances on income for promoters and artists to the development of festivals and training programmes for staff at small venues.

CNV director Antoine Masure says, "The live music sector continues to be in good shape, especially if we compare it to the figures of the French record industry. Nevertheless, concert attendance in 2004 was probably lower than in 2003, this latter year being considered an exceptional year. The CNC should, however, see more tax collected in 2004 compared to 2003, because of a better organisation of the collection rather than a better market."

The larger live events in France are generally staged in venues called *Zeniths*. These are buildings built especially for live music, with capacities ranging from 6,000 to 10,000. There are 10 in the country, with a further five expected to be built over the next three years. In addition, there are approximately 150 smaller venues with a

Chateau Flight

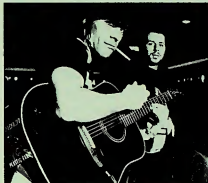


Gilbert Cohen and Nicolas Chaix, aka Gilby and J-Cube, are the duo who make up electronic specialists Chateau Flight and their music is a smoky and seductive combination of breakbeats, jazz and techno.

They met when Cohen was working as a radio scheduler and looking to develop his own label, *Versatile Records*. He was sent a demo tape Chaix had made, saw something in it and asked to meet. The two began working together, releasing debut EP *Discobole* and album *Puzzle*. They have also remixed

work by such French luminaries as Air and Starduck.

The new album, *The Meal*, is released in the UK today (January 17), with Cargo handling distribution and it has been given a boost with one of the tracks, *Superflight*, being championed by Gilles Peterson. The album builds on previous releases with a more soulful element which promises a more uplifting listening experience. It also features collaborations with stars of the electronic scene, such as Bertrand Burgalat, Marie Daufre, Magic Malik and Shawn Lee.



capacity between 150 and 2,500 which regularly host live shows.

There are three major festivals: Le Printemps de Bourges, held in Bourges in April; Les Eurockéennes, which takes place in Belfort in July; and the aforementioned Transmusicales.

The latter was set up in 1979 by Jean Louis Brossard, who continues to run it. Brossard has the air of a French Michael Eavis, an incredibly affable man whose enthusiasm for music shines through. He says there is a thriving local scene in Brittany, thanks mainly to the huge student population, but the aim of the festival is not simply to give French bands an airing. "If I love the music then I want the bands here - I don't care where they come from or whether they play hip hop or drum & bass. I love the fact people fly from LA to play 50 minutes here then go back."

On another matter, illegal file sharing is seen to be seriously eating into record company profits. "It is the main problem," says Rony. "Snep has launched a strong lobbying campaign against free access to music. We have not hesitated to launch actions in court against individual file sharers. We have also signed a public co-operation agreement with the Federation of Internet Service Providers under the umbrella of the French government. The idea is to co-operate to educate people who illegally download music of the risks involved and to get real support from the ISPs in favour of the legal platforms."

To this end, Rony notes the support that has been offered by the French authorities. "I have to acknowledge that the French government supports our efforts to act against free music, to defend our rights and to promote legal access to the music. In particular, we won not only strong support from the Ministry of Culture but also the Ministry of Economic Affairs and Industry, which is traditionally closer to the telecoms industry."

Government support is a defining feature within the French market. With a range of organisations existing to support French music, including the Ministry of Culture-backed Centre d'Information et de Ressources pour les Musiques Actuelles, which offers training and information to all in the industry, there are also a number of export bureaux around the world that promote French music internationally (the London office celebrates its fifth anniversary this year). Meanwhile, a combination of laws ensure that French artists have rights protection that is among the strongest in the world.

But perhaps the most notable example of this support is the radio quota system, designed to protect the French language and also to support domestic artists. Introduced in 1996 then refined in 2000, the law dictates the amount of French-language music that must be played on three different types of format. For adult radio the figure is 60%, for young adult radio it is 40% and for young radio it is 35%. There are also quotas determining the percentages of new releases and new talent, which are set at 10%, 20% and 25% respectively.

Although extremely controversial upon its introduction, the quota system is now widely accepted by most in the industry. According to Rony, it has created "a spectacular virtuous circle" whereby investment in new French acts has increased fivefold. Small wonder, therefore, that at least some within the UK industry are calling for similar quotas to be put in place by the BBC.

One genre that particularly benefited from the quota system was French-language hip hop. According to figures from the French Music Bureau, France is now the second-biggest rap market in the world, with acts such as MC Solaar, NTM and Alliance Ethnik leading the way. In many respects, the market is a French-language echo of the US scene, with East Coast/West

The French connections (clockwise from top) *Disco Mixx*, *Playground* and *Daft Punk* have made their mark across the Channel

We have not hesitated to launch actions in court against individual file sharers

Herve Stang, Snep

Key facts

STATISTICS
Population: 59m
Market value (2003): €1,882.1m (5th largest worldwide)
Domestic repertoire (units): 60%
International repertoire (units): 40%
Gold: 100,000 units; Platinum: 300,000 units;
Double Platinum 600,000; Diamond: 1m

TOP ALBUMS 2004
Les Enfoirés - Les Enfoirés Dans L'Espace
Les Choristes - OST
Francis Cabrel - Les Beaux Gégés

MUSIC AWARDS
NRJ (www.nrj.fr)

INDUSTRY ORGANISATIONS
Syndicat National de l'Édition Phonographique,
Tel: +33 (0) 1 4413 6666
Fax: +33 (0) 1 5376 0733
Email: caroline.moussier@snepmusique.com
Website: www.disquefrance.com

Union Des Producteurs Phonographiques Français Independants,
Tel: +33 (0) 1 5377 6640
Email: upfi@wanadoo.fr

Centre National De La Chanson
Tel: +33 (0) 1 56 69 11 30
Email: info@cnvf.fr
Website: www.cnvf.fr

French Music Offices network
Tel: +33 (0) 1 4929 5210
Website: www.frenchmusic.org

Coast disputes replaced by a north/south split, with particular animosity between acts from Paris and Marseille.

And it is a market in which a large number of French artists sell a moderate amount of records, rather than one in which a handful of superstars dominate. However, despite the success of these artists, following the radio exposure that followed the introduction of quotas, interest has waned somewhat in recent years, which many have put down to a drop in quality. Ironically, the flipside of this appears to be that UK urban acts such as Dizzee Rascal and Roots Manuva are proving increasingly popular.

But it is in electronic music where France can be considered as among the most developed countries in the world, even if the genre's cultural importance is not always matched by sales. While there is a long French tradition of musical experimentation, stretching back to composers such as Messiaen, it was in the latter half of the 1990s when a scene truly emerged, with acts such as Etienne de Crecy, Dimitri From Paris and Kid Loco putting out highly acclaimed records. Two of the most prominent acts to cross over into the mainstream were Air and Daft Punk, whose respective debut albums became best sellers around the world.

With Daft Punk preparing to release their third studio album proper (a play back was staged in London last week), there is a sense that they have been caught up by many of their contemporaries. Promising new acts predicted to break through internationally in 2005 include Vitale, Jackson and Chateau Flight.

It will be an interesting year for French electronic music, one which could see French acts shift significant numbers of records in the UK for the first time since the 1990s. It may even offer the impetus the French market needs to arrest its current decline in CD sales.

Voici la musique!

From tracks by cutting-edge hip hop and dance acts such as TTC, and Etienne de Crécy, to new rockers Playground, MW partners with London's French Music Office to offer another French talent CD



A track from classic chanteuse Françoise Hardy's latest album is featured, along with one from underground hip hop band TTC

1. The Film - Can You Touch Me (Atmosphériques)

The Film's Can You Touch Me is the soundtrack to the latest Peugeot 407 ad. Taken from an eponymous debut album to be released in May, the single is typical of the duo. Guillaume Briere and Benjamin Lebeau blend technology with live instrumentation to craft snappy pop/rock songs.

2. OMR - The Way We Have Chosen (UWE)

OMR's Alex Brovelli came from a rock and punk background, while Virginie Krupa's was in pop and new wave. Nevertheless, the duo combined to release debut *Sole Effects*, an album that tackles genres as diverse as soul and electronica.

3. Prototypes - Je Ne Tu Connais Pas (AZ-Universal Music)

Prototypes were formed as "an act of counter-cultural rebellion". Singer Isabelle Le Doussal, AKA Bubble Star, with two members of French band Bosco, combined to produce *Tout Le Monde Cherche Quelque Chose A Faire*. With song titles such as *Danse Sur La Merde* (Dance in Shit), you can surmise the direction they are taking.

4. Olaf Hund - Incomplete (Musiques Hybrides)

Producer Olaf Hund created the Musiques Hybrides label in 1994. Various projects culminated in him gathering his Kitch Kitch series into one musical opus in 2001. His new album, *Valseuses* finds him in an intimate mood, with acoustic instruments added to the electro mix.

5. Jacques Dutronc - Le Responsable (BMG)

A provocative singer-songwriter during the politically charged Sixties,

Jacques Dutronc took a decade out to pursue a film career, before making a return to music in 1980. In 1965, he was asked to write a few songs for Françoise Hardy (also featured on this CD), who he married in 1967.

6. Pink Martini - Let's Never Stop Falling In Love (Naiive/Wrasse)

Multi-lingual US band Pink Martini are picking up a large UK following, boosted by their music featuring on commercials for Lexus and Citroën and in the trailer for *Depoparte Housewives*. There have been strong import sales of their new album *Hang On Little Tomato*, which is due for release here on January 31.

7. TTC - Batard Sensible (V2/ Big Dada)

Underground rap and hip-hop trio TTC self-released their first single, *Game Over '99* in the eponymous year. It was not long, however, before they had been signed to Big Dada Records. Their 2002 debut album, *Coeur Est Pas Un Disque*, has been followed by *Batards Sensibles*, described by *The Sunday Times* as "bleeding parfait".

8. Arielle Dombasle - Rihum and Coca-Cola (Sony Music)

Born in Connecticut, US, but spending her childhood in Mexico and Cuba, Arielle Dombasle has appeared in nearly 100 French films and TV programmes. Her album *Amor*, inspired by covers of well-known Latin hits, including this calypso track. The album entered the French charts at number one and has sold more than 250,000 copies there.

9. Don Nino - El Said (Prohibited Records)

Raised between Europe and America,

Don Nino, AKA Nicolas Laureau's brand of singer-songwriting blends acoustic guitar and electronics to achieve a style that shifts between pop, bossa nova and jazz. This track is taken from his second album, *On The Bright Side*, which he produced and recorded. His 2005 tour includes UK dates in January and February.

10. Amadou & Mariam - La Realite (All Other/Beausé)

In the Sixties, Amadou Bagajo was playing in Les Ambassadeurs, a group who worked for a hotel in Bamako, Mali. The blind guitarist met his wife, and musical partner, Mariam Doumbia in the city's Institute for Young Blind People. Their afro-pop has been influenced by American blues and French folk music.

11. Laika Fattien - Zigaboo (Night and Day)

Although her first album, *Look At Me Now*, was only released in April last year, Laika Fattien is well known in France and Spain where her vocal talents have featured in plays, and her performances with Claude Bolling's orchestra have been popular.

12. Chateau Flight - Superflight (Night and Day)

Chateau Flight are Nicolas Chaix and Gilbert Cohen. Cohen signed Chaix, in his guise as techno DJ Lcube, to his then-new label, Versatile, in the mid-nineties. As Chateau Flight, their first album, *Fuzzle*, was released in 2000. It was followed by *The Mea*, released in the UK on January 10.

13. Bang Gang - Something Wrong (Recall/ Discograph)

Yoo, Bang Gang's first album, was released on the Icelandic label Spor,

in 1998. Their second, *Something Wrong*, is out in the UK in March. Bang Gang place breathy vocals over atmospheric synth backgrounds for a dreamy, melodic sound.

14. Françoise Hardy - Tant De Belles Choses (Capitol-EMI)

With more than 25 albums to her name and more than 120,000 French sales of her latest, *Tant De Belles Choses* (So Many Beautiful Things), Françoise Hardy is a true superstar of French music. She released her first single in 1962 and has duetted on two tracks during her career with former husband Jacques Dutronc, also featured on this compilation.

15. Playground - 1994 (Catalogue)

Singer-songwriter Firouz Farman and lead artist, Dino Trifunovic have absorbed a diverse range of music. With Philippe Deshaies on drums and bassist Marc Chavasin, they have brought their sounds which they love to Playground. They have a reputation as a powerful live act. This is taken from their debut album, *What's Your Game*.

16. Etienne de Crécy - Audio Discout - extract from Super Discout 2 (Solid/Plas)

Producer Etienne de Crécy's 1996 project *Super Discout*, themed around the euro, spearheaded a new wave of French talent such as Air, St Germain, Dat Punk and Cassius. The club favourites included the hit *Prix Choc*. Audio Galaxy is taken from his follow-up, *Super Discout 2*.

17. Rachid Taha - Lili Fat Mat (Barclay-Universal Music/Wrasse)

Dubbed "Algeria's answer to Johnny Cash" by *The Independent*, Rachid Taha was at the musical forefront of an early Eighties black protest movement in France. His solo albums include 1998's live recording 1-2-3 Soleil, a million-seller in France, and a more recent tribute to Joe Strummer, *Rock Et Cash*.

18. Laurent Garnier - Barbiturik Blues (F Communications/Plas)

Instrumental in the Eighties Madchester scene, DJing at the Hacienda, Garnier has since focused much more closely on his native land. His fourth album, *Cloud Making Machines*, follows Unreasonable Behaviour, released in 2000. *Cloud Making Machines* is a cinematic concept album, darker and more bluesy than earlier techno work.

The French come to the fore in 2005

With more than 300 releases and 400 concerts, French productions have definitely been at the forefront of the British scene in 2004.

Although electronic, urban and world music are still the predominant styles, with a greater creative fecundity than ever before, including such highlights as Tinariwen, Cesaria Evora, Lhasa, Aïwa, Sergent Garcia, MC Solaar, Daara J, Clotaire K, Jean-Michel Jarre, Air, Avril, Agoria, Miss Kittin, Dimitri From Paris and many more, last year showed the tentative but growing success of French pop, rock and chanson, with artists such as, Carla Bruni, Jane Birkin, Phoenix, Nouvelle Vague, I Love Ufo and the compilation *Le Nouveau Rock 'n' Roll Français*, which have been very well received by the British press.

More than ever, the boundaries between the genres are crumbling, allowing a host of innovative acts to stimulate our senses and propel us to the dancefloor.

The French Talent 2005 compilation reflects this tendency: from the electro-pop of Bang Gang or OMR to the disco rock of Playground; from the glam electro-rock of The Film to the elegant electro-circus soundscapes of Olaf Hund; from Don Nino's dark growl compositions to Laika Fattien's inspirational jazz; from Arielle Dombasle's backward glance at calypso to TTC's rough rap; from Prototypes' minimalist rock 'n' roll to Chateau Flight's ethnic electro.

While French Talent 2005 highlights emerging talents and adventurous fusions of genres, it also unveils brand new productions, just as eclectic, from established artists such as French-singing Americans Pink Martini, Amadou and Mariam with Manu Chao, Etienne de Crécy, Rachid Taha, more rock than ever before, and Laurent Garnier, in an unexpectedly introspective mood.

Finally, just as French Talent 2004 featured Serge Gainsbourg and Jane Birkin, one of the cult couples in the history of French pop music, this time it's the turn of Jacques Dutronc and Françoise Hardy. Roll on 2005! Corinne Micallef is the head of the French Music Office in London

Charts 2004

Radio & TV airplay p16 > Singles p18 > Albums p20 > Compilations p22

Debut albums from Universal's Scissor Sisters and Keane sold 3.3m between them, powering the major to a dominant position, says *Paul Williams*, in MW's year-end charts overview

Fresh talent elevates Universal to new high

The market

As statements of intent go, Lucian Grainge's Universal group could hardly have made a clearer one in 2004 as it prepared to face up to the combined might of Sony and BMG for the first time.

Although some have predicted that the biggest music industry merger in history will challenge Universal's dominant position, the signs from 2004 are powerful and convincing as its operation captured a greater share of both the albums and singles markets than ever before.

With the year's top two-selling albums alone supplying his team with more than 3m over-the-counter sales, Universal more than made up for a slight year-on-year dip in its performance in 2003 to set a new annual benchmark of 29.2% of the albums market.

The group's performance on singles was just as convincing, with its record-breaking 29.6% share heavily helped along by the year's biggest seller, Band Aid 20's million-selling *Do They Know It's Christmas?*, which in just five weeks managed to outsell its two closest challengers combined with more than 150,000 sales to spare.

The best-year performance by Universal on

both singles and albums was undisputable in a set of market share figures which are otherwise muddled, with the Sony BMG merger only rubbested during the third quarter of the year.

Sony BMG does figure in the annual figures, but only for its fourth-quarter sales, while Sony and BMG are otherwise listed separately for the first three quarters of the year, when they remained separate entities.

Whatever method is used to add up the results, though, Universal remains firmly in place as the year's top corporate singles and albums group. On singles, if Sony BMG had been combined for the entire year its score would be 26.6%, compared to Universal's 29.6% - more than four percentage points of which would have been supplied by Band Aid 20 alone - while Universal's 29.2% albums showing would also overshadow Sony BMG's full-year tally of 23.3%.

Although it was helpfully armed with new superstar sets from the likes of Eminem and U2, the strong performance of Universal on albums was largely driven by a new wave of talent unheard of by most of the public this time last year. Between them, the group's self-titled Scissor Sisters album and Keane's *Hopes And Fears* sold nearly 3.3m copies in store to finish as



Keane: helping take Universal to top market shares

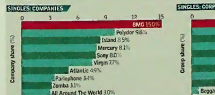
2004's top two biggest artist sellers, while Snow Patrol's first Universal outing, *Final Straw*, was fewer than 9,000 copies short of achieving 1m over-the-counter sales during the year.

Alongside the year's top seller with the Scissor Sisters, the Snow Patrol album helped Polydor claim a quarter of the year's Top 20 biggest-selling artist albums. As a result, it finished as Universal's highest-ranked company, with 9.1% of the album market. Three other Universal companies figure among 2004's 10 leading companies, with Polydor joined by UMGV (6.8% of the market), Island (6.2%) and Mercury (4.1%).

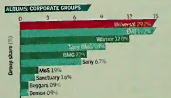
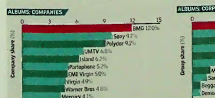
Overall, seven artist albums breached the magic 1m mark during the year, helping the market to beat the record-breaking over-the-counter sales figures achieved in 2003 by a pretty impressive 2.6%. The 12 months saw 163.4m albums sold, with four of those 1m sellers being debut releases as Maroon 5 (fourth top seller of the year with *Songs About Jane*) and Katie Melua (fifth with *Call Off The Search*) joined Scissor Sisters and Keane as instant million-selling acts. Combining those debut releases by big-name titles from the likes of Robbie Williams and Norah Jones, the artist albums market was so strong in 2004 that not a single Now! album could find its way into the year's combined Top 10 chart, a first for the compilations band.

Sony and BMG collectively saw three albums pass 1m over-the-counter sales during the year

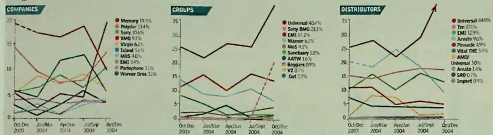
Singles 2004



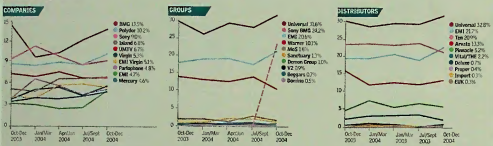
Albums 2004



Singles Q4 2004



Albums Q4 2004



as Anastacia (sixth of the year) and Usher (seventh) joined Maroon 5 among the elite sellers. Simon Cowell's newly-launched *Idol* divo almost made the grade too, falling around 32,000 short with their self-titled debut album.

The two groups' merger clearly meant that Universal, for so long virtually unchallenged as top albums and singles group, now had a rival "super" major to contend with. But the reality for 2004 was that Sony and BMG's combined performance on both singles and albums was down on the cumulative tallies for the two in 2003 when, if the merger had been in place, Sony BMG would have beaten Universal to become top singles company.

As a separate entity, BMG had long been a serious rival to Universal in the singles market and it was a similar case in 2004 as it placed four releases among the year's Top 10 sellers. With the addition of Anastacia's *Left Outside Alone*, the combined Sony BMG claimed half of 2004's Top 10, helping the BMG stream to beat nearest rival Polydor to finish easily as the year's top singles company.

For any corporate group to claim five of the year's Top 10 singles is an achievement of some note, but pretty much all the statistics surrounding the physical single made rather depressing reading in 2004. Only four years earlier 490,000 sales were needed to breach the year's Top 10, but by 2004 this had nearly halved with Franke's *All Around The World* release F.U.R.B. (F U Right Back) requiring just 246,000 sales to finish as 10th in the year. Back in 2000, that would have only been good enough to finish in 45th position.

While great concern was expressed throughout the year about the ever-shrinking physical singles market, it did little to stop the decline. Despite such initiatives as the two-track, 21.99 single, only 26.5m singles were sold over the counter in 2004, 14.2% down on 2003, which itself was then the worst year so far. But that, of course, is only half the story since 6.7m downloads were sold in the year, a factor which, when brought into the equation, actually lifts the singles market on the year by 4.0%.

It is worth noting that singles also appeared to have had a marginal effect on driving albums. Of the Top 10 biggest-selling albums of the year, only three could claim a single which appeared among the 40 biggest sellers - Anastacia's *Left Outside Alone* (seventh biggest single), Usher's *Burn* and Maroon 5's *This Love* (39, with its album fourth). While the Scissor Sisters had not one single among the 100 biggest sellers, Keane's sole contender was *Somewhere Only We Know* which finished as the year's 80th single.

With Sony BMG's merger only officially coming into play in quarter four, EMI was, in fact, ranked the second top albums group for 2004 with its 19.2% beating 2003's showing by 0.7 percentage points. Outside of the phenomenon of Joss Stone, the year was reasonably quiet for the major as regards new talent, but it cashed in at the end of the year with a series of huge-selling best ofs. Robbie Williams was unfortunate not to have the year's biggest seller with *Greatest Hits*, which ultimately finished third for the year with 1.5m over-the-counter sales, more than Escapology managed when it became 2002's leading seller. EMI's second biggest album came courtesy of Norah Jones, the only artist to figure among the top 10 of the year in both 2003 and 2004.

EMI also improved its singles showing year-on-year thanks to the likes of 3 Of A Kind's *Babyfaces* and Milkshake by Kelis, but its 14.3% share was still beaten into second place by BMG, even though the BMG performance only covered the first nine months of the year.

With just two albums in the festive Top 40, Warner had a notably tough Christmas, which resulted in its market share shrinking to its lowest level in the sector since 1999. The Streets' *A Grand Don't Come For Free*, which ranked 12th top artist seller, was its biggest album of a 13th month in which the major enjoyed a first full calendar year under the Edgar Bronfman Jr-led consortium. Warner's singles showing also declined on the year to 8.4%, with Peter Andre its biggest seller through the revived *Mysterious Girl* (eighth of the year).

The independents' share of both the albums

Big sellers: Maroon 5 (top) and Katy Melua scored the fourth and fifth biggest-selling albums of 2004 respectively

and singles markets shrunk during the year, although some individual companies enjoyed exceptional runs, not least *All Around The World* which scored its first number one single with LMC Vs U2's *Take Me To The Clouds Above*. The dance track was joined in the year's Top 20 by two other releases by the Blackburn-based indie, DJ Casper's *Cha Cha Slide* (third of the year) and Franke's *F.U.R.B. (F U Right Back)*, to give AATW a 2.7% singles corporate share. AATW was only bettered among the Indies by Ministry of Sound, which retained its top annual independent position with 3.0% after a run that included the chart-topping *Call On Me* by Eric Prydz (fourth of the year).

MoS also remained leading indie group on albums, although its 1.9% market share was 26.9% down on 2003's showing, with its leading releases including *The Annual 2005* (ninth top compilation). Sanctuary remained runner-up among the Indies with a 1.6% share that included Morrissey's *You Are The Quarry* (sixth top artist album), while Demos arrived among the Top 10 corporate album groups with its top seller being Daniel O'Donnell's *The Jubilee Years* (33rd top artist album). Meanwhile, Dramatico (0.9%) and Domino (0.6%) nearly made the Top 10, thanks respectively to Katie Melua and Franz Ferdinand.

The Franz Ferdinand debut, which sold more than 770,000 copies in 2004, was one highlight of an exceptionally strong year for new artists with debut releases by UK or UK-signed acts filling seven of the year's Top 20 artist album slots. In total, a dozen of the year's biggest 20 were by acts on UK labels' rosters, compared to just seven the year before, confirming just what a successful year 2004 was for British music. With some of those acts already preparing follow-ups for this year, the signs are already looking good for 2005.

An analysis of sales from 2000 to 2004 highlights the decline of the single and the rise of big-selling album stars. *By Alan Jones*

Dido surges ahead in century to date

Five-year charts

Halfway through the first decade of the 21st century, it is clear that sales of albums and singles are heading in opposite directions. Every year since the Millennium, singles sales have declined while album sales have climbed.

Things are certainly rosier on the albums front, with an abundance of big sellers from every year in the survey period. Remarkably, Dido not only has the biggest-selling album in the 261-week block, thanks to 2,927,884 sales of her 2000 debut album *No Angel*, but also holds down third place in the list with her 2003 follow-up *Life For Rent* dashing to 2,659,411 sales in just 15 months. Sandwiched between the two Dido albums is David Gray's 2000 album *White Ladder* with sales of 2,726,538. With *No Angel* now officially at mid-price and widely discounted, it is actually selling faster than the other two and is odds-on favourite to be first through the 3m barrier. Life For *Rent*, meanwhile, is selling more than twice as fast as *White Ladder* and will probably move into second place before the end of 2005.

With the Beatles' 1 – the top compilation of the 21st Century – at number four with sales of 2,559,618 and Coldplay's *A Rush Of Blood To The Head* fifth with sales of 2,329,502, the entire top five is made up of UK acts, although America's top exports Norah Jones and Eminem take sixth and seventh place with *Come Away With Me* and *The Marshall Mathers LP* respectively.

Robbie Williams is in eighth place with *Sing When You're Winning* (2,161,481 sales), ninth with *Swing When You're Winning* (2,118,531), 11th with *Escapology* (2,008,031), 27th with *Greatest Hits* (1,530,789), 157th with *Live At Knabworth* (579,678), 204th with *I've Been Expecting You* (450,223) and 300th with *Life Thru A Lens* (334,350). Williams has sold more than 9m albums in the decade to date, far more than any other artist.

Although 35 artist albums have sold more



Top sellers (clockwise from top): Dido, David Gray and singles smash Will Young

copies. Now! 47's 1,368,411 sales place it at the apex of the compilation chart for the 2000s. Four of the five compilations to sell more than 1m are from the Now! series – the other is Bridget Jones's *Diary* – are 10 of the 13 biggest sellers in the sector.

In 2000, there were 2.41 albums sold for every single. By 2004 that ratio had more than doubled to 6.16 to one. Album sales in 2004 were 21.7% up on their 2000 level, while singles have slumped by 52.4% in the same period. Taking singles and albums together, though, the total number of physical sales has remained almost static at around 190m throughout the five-year period.

Looking at specifics, the 2000 to 2004 period saw just seven singles achieve the magical 1m sales, with first Pop Idol winner Will Young's debut single *Anything Is Possible/Evergreen* emerging as clear winner, with sales of 1,786,879. Gareth Gates, runner-up to Young in the sales rankings, with sales of 1,336,007 copies for his debut single *Unchained Melody*. It is noticeable that only five of the 21st Century's 100 biggest sellers were 2004 releases, with Band Aid 20's *Do They Know It's Christmas?* making the strongest showing, in fifth place, with sales of 1,065,749.

TOP 40 ALBUMS 2000-2004

ARTIST TITLE LABEL

1	DIDO NO ANGEL	Arista
2	DAVID GRAY WHITE LADDER	Epic/Island
3	DIDO LIFE FOR RENT	Cherry
4	THE BEATLES 1	Apple
5	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
6	NORAH JONES COME AWAY WITH ME	Parlophone
7	EMINEM THE MARSHALL MATHERS LP	Interscope
8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING	Chryslis
9	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING	Chryslis
10	COLDPLAY PARACHUTES	Parlophone
11	ROBBIE WILLIAMS ESCAPOLOGY	EMI
12	KID ROCK CHILD POPPERS VOL 1	Waltair
13	CRAIG DAVID DOWN TO EARTH	Mercury
14	TEXAS THE GREATEST HITS	Mercury
15	JUSTIN TIMBERLAKE JUSTIFIED	Jive
16	MOBY PLAY	Mute
17	CHRISTINA AGUILERA STRIPPED	Jive
18	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM	V2
19	PINK MISSUNDAZED	Arista
20	WESTLIFE COAST TO COAST	Jive
21	AVRIL LAVIGNE LET GO	Arista
22	KYLIE MINOGUE FEVER	Parlophone
23	SCISSOR SISTERS SCISSOR SISTERS	Polydor
24	KEANE HOPES AND FEARS	Island
25	MADONNA RECIPE	Mercury
26	DANIEL BEDINGFIELD GOTTA GET THRU THIS	Polydor
27	ROBBIE WILLIAMS GREATEST HITS	Chryslis
28	KATIE MELUA CALL OF THE SEAGULL	Dunelm
29	WILL YOUNG FRODO'S CHILD	J
30	MAROON 5 SONGS ABOUT JANE	2
31	ENRIQUE IGLESIAS ESCAPE	Interscope
32	EVA CASSIDY SONGBOOK	Blue Swan/2
33	WHITNEY HOUSTON THE GREATEST HITS	A&M
34	EMINEM THE EMINEM SHOW	Interscope
35	BLACK EYED PEAS ELEPHANT	A&M
36	BLUE OCEAN LOVE	Island
37	DARKNESS PERMISSION TO LAND	Mut/Decca
38	ROMAN KEATING RUNAWAY	Polydor
39	ELTON JOHN GREATEST HITS 1970-2002	Mercury
40	BLUE ALL RISE	Frontier

TOP 40 COMPILATIONS 2000-2004

ARTIST TITLE LABEL

1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 47	EMI/World/Int
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 50	EMI/World/Int
3	VARIOUS NOW THAT'S WHAT I CALL MUSIC 56	EMI/World/Int
4	ORIGINAL SOUNDTRACK BRIDGET JONES'S DIARY	Mercury
5	VARIOUS NOW THAT'S WHAT I CALL MUSIC 53	EMI/World/Int
6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 59	EMI/World/Int
7	VARIOUS POWER BALLADS	EMI/Decca
8	VARIOUS NOW THAT'S WHAT I CALL MUSIC 57	EMI/World/Int
9	VARIOUS NOW THAT'S WHAT I CALL MUSIC 55	EMI/World/Int
10	VARIOUS NOW THAT'S WHAT I CALL MUSIC 48	EMI/World/Int

TOP 20 SINGLES 2000-2004

ARTIST TITLE LABEL

1	WILL YOUNG ANYTHING IS POSSIBLE/EVERGREEN	J
2	GARETH GATES UNCHAINED MELODY	J
3	SHAGGY FEAT. RIKROK IT WASN'T ME	JIVE
4	HEARSAY PURE AND SIMPLE	JIVE
5	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	Mercury
6	KYLIE MINOGUE CAN'T GET TO YOU ON MY HEAD	Parlophone
7	ESB THE BULLDOGS CAN WE FEEL IT	JIVE
8	STROMING KITTEN WHOLE AGAIN	JIVE
9	DI'OTZI HEY BABY	EMI
10	WESTLIFE UPTOWN GIRL	JIVE
11	S CLUB 7 DON'T STOP MOVIN'	Polydor
12	NELLY FEAT. KELLY ROWLAND DILEMMA	Universal
13	EMINEM STAN	Interscope
14	BAHA MEN WHO LET THE DOGS OUT	Epic
15	THE ENEMEN IGLESIAS HERO	Interscope
16	ALL SAINTS PURE SHORES	Universal
17	DI'OTZI IT FEELS SO GOOD	EMI
18	ELVIS VS JXL A LITTLE LESS CONVERSATION	JIVE
19	BLACK EYED PEAS WHERE IS THE LOVE	A&M
20	S CLUB 7 NEVER HAD A DREAM COME TRUE	Polydor

Big sellers 2000-2004

	Number of releases to sell more than		
	1,000,000	500,000	250,000
Albums	71	209	491
Artist/Compilation	(66/5)	(181/28)	(405/84)
Singles	7	35	102

Sales 2000-2004

	Albums	Singles	All Physical Sales	Albums: Sales	Singles: Ratio
2000	134,284,658	52,695,507	186,980,165	2,618	2.823
2001	141,022,940 (29%)	52,225,494 (83%)	193,248,434	2,823	3.391
2002	139,178,338 (24%)	43,936,911 (64.2%)	183,115,249	3,152	3.852
2003	139,277,780 (46.7%)	30,882,864 (29.7%)	170,160,644	4,361	3.623
2004	133,462,655 (12.8%)	26,476,151 (18.2%)	159,938,806	3,623	3.623
Total	751,827,431	204,225,929	956,053,360	3.623	3.623

Year-end charts

**AIRPLAY CHART
TOPPERS 1995-
2004**
1995 Take That
Back For Good
1996 George
Michael Endless
1997 No Doubt
Don't Speak

1998 Robbie
Williams Aerial
1999 Madonna
Beautiful Stranger
2000 All Saints
Pure Shores
2001 Kylie
Minogue Can't Get
You Out Of My

Head
2002 Kylie
Minogue Love At
First Sight
2003 Room 5 feat.
Owen Capricorn
Miles Lee
2004 Outkast:
Hey Ya!

OutKast's Hey Ya!, Maroon 5's This Love and Britney Spears' Toxic put the company at the top of the tree in terms of airplay. And Britney tops TV and MTV charts too. *By Alan Jones*

BMG dethrones EMI with top-three hat trick

After being in EMI's hands for three years in a row, the radio airplay crown for 2004 passed to BMG - and how. Nine years after it had its last airplay champ - Take That's Back For Good - BMG roared back to take all top three places in the list for the first time, courtesy of the US trio of OutKast, Maroon 5 and Britney Spears.

OutKast's Hey Ya! - a 2003 release - moved to the top of the year-to-date chart in February, and remained there all year, accumulating an audience of 1.57bn from 53,634 plays on the Music Control panel. It was a grower in radio terms, not topping the weekly chart until its 13th appearance in the Top 50 and spending a modest three weeks at the summit. It was the number-one record for the year on Capital FM, where its 1,331 plays - more than three spins for every day of the year - was 142 more than anything else. Radio One played the song 368 times, total beaten by 16 other records, including further OutKast singles Roses (which was aired 369 times) and The Way You Move (408 plays).

If the year had been 11 days longer, Hey Ya! would have lost its crown to Maroon 5's This Love, which gave its rival a 12-week stay, but still managed to pull in an audience of 1.557bn, while attracting the year's highest tally of plays - 57,490. Although subsequent Maroon 5 singles She Will Be Loved and Sunday Morning were

also massively successful, they barely dented radio support for their predecessor, which, although it spent only a week at number one, had five weeks in runner-up spot, 17 in the Top 10 and 32 in the Top 20. This Love's top supporter was Virgin FM, which aired it 1,478 times.

Completing a clean sweep of the top three for BMG, Britney Spears' Toxic gave the singer - married twice during the chart's run - her biggest airplay success since debut single Baby...One More Time. It spent seven weeks at number one and netted a 2004 audience of 1.444bn from 54,994 plays. Toxic had more widespread support than any other record, gaining plays on 103 of the 111 stations on the Music Control panel, ranging from a high of 1,523 plays on digital station Core to just one apiece on 6 Music, Ty AM and Clyde 2.

Although its sister station 1Xtra has a specific urban brief, Radio One also has a very definite leaning towards hip-hop and R&B, which made up a hefty 45% of its 40 most-played records last year, with rock providing 25%, Dance accounting for 17.5% and pop just 12.5%. Compared to the Top 100 singles on the OCC sales chart, Radio One's urban content appears to be in line with public tastes, while it plays far less pop than singles buyers seem to want, while providing more rock and dance.

All airplay data © Music Control 2005. The charts cover the 53 weeks from December 28 2003 to January 1 2005. Highest position is for these 53 weeks only.

Its most-played record last year was a dance record, Lola's Theme by Shapeshifters, which it aired 561 times, 43 more than runner-up Toxic. Even so, Lola's Theme scored far fewer plays than Radio One gave to its most-aired single of 2003, 50 Cent's In Da Club, which it aired 741 times. The record given most disproportionate support by Radio One in 2004 was D12's My Band, which was its sixth most-played title, with 443 plays. The record was ranked 55th on audience in the UK as a whole, with those Radio One plays providing 51.94% of its audience.

The Scissor Sisters managed the unusual feat of having different songs in Radio One and Radio Two's Top 10s for the year. Laura was number eight on Radio One and did not rank on Radio 2 while Take Your Mama Out was ranked second on Radio Two, and failed to make the Top 200 on Radio One. Take Your Mama Out was aired 186 times on Radio Two, where top choice Amazing by George Michael was played 219 times. Completing its all-gay top three, Your Game by Will Young was played 177 times.

As always, there were some major disparities between sales and airplay. Band Aid 20's Do They Know It's Christmas was runaway sales champ but had barely a month to accumulate airplay and ended up in 162nd place for the year.

TV	ARTIST TITLE Label	No. of plays
1	BRITNEY SPEARS TOXIC Jive	9759
2	USHER FEAT LIL' JOHN & LUDACRIS YEAH Arista	7388
3	KELIS TRICK ME Virgin	6994
4	LAURYN HILL I DON'T WANT YOU BACK Jive	6792
5	USHER YEAH Arista	6370
6	D-IZ-DY BARD Interscope	6281
7	THE RASMUS IN THE SHADOWS Island	6253
8	CHRISTINA MILLAN UP IT LOVE Mercury	6183
9	KELIS MILKSHAKE Virgin	6037
10	OUTKAST HEY YA Arista	6021
11	JAMIELOA THANK YOU Polygram	5969
12	BRITNEY SPEARS EVERYTIME Jive	5891
13	ERIC PRYCE CALL ON ME Jive	5881
14	MAROON 5 THIS LOVE J	5551
15	THE STREETS DRY YOUR EYES Island	5445
16	NATASHA BEDINGFIELD THESE WORDS Phonic	5289
17	DIMENSION JUST USE IT Interscope	5155
18	OUTKAST ROSES Arista	5142
19	JAMIELOA THANK YOU Polygram	5132
20	MAROON 5 SHE WILL BE LOVED J	5098
21	BLACK EYED PEAS I LOVE Gena	4980
22	BLACK EYED PEAS I LOVE Gena	4980
23	MARIO WINANS/ENYVA DIDDY I DON'T... Badtch	4572
24	SUGARBAES IN THE MIDDLE EMI	4117
25	JAMIELOA SEE IT IN A BOY'S EYES Polygram	4100
26	NERO SHE WANTS TO MOVE Virgin	4082
27	FRANKIE F URBIST BRICK OUT Virgin	4061
28	BLACK EYED PEAS SHUT UP Interscope	4043
29	SHAPESHIFTERS LUCAS THEME Polygram	4131
30	THE DARKNESS I BELIEVE IN A THING CALLED LOVE Atlantic	4282

MTV	ARTIST TITLE Label	No. of plays
1	BRITNEY SPEARS TOXIC Jive	376
2	USHER FEAT LIL' JOHN & LUDACRIS YEAH Arista	410
3	D-IZ-DY BARD Interscope	296
4	KELIS TRICK ME Virgin	296
5	AMIELOA THANK YOU Polygram	297
6	KELIS TRICK ME Virgin	297
7	SUGARBAES IN THE MIDDLE EMI	279
8	OWEN STEFANI WHAT YOU WANTING FORD Interscope	255
9	BLACK EYED PEAS SHUT UP Arista	251
10	EMINEM JUST USE IT Interscope	230
11	SCISSOR SISTERS LAURA Arista	210
12	BLACK EYED PEAS HEY MAMA Arista	217
13	MAROON 5 SHE WILL BE LOVED J	217
14	JAMIELOA SEE IT IN A BOY'S EYES Polygram	216
15	THE STREETS DRY YOUR EYES Island	216
16	OUTKAST HEY YA Arista	216
17	BRITNEY SPEARS EVERYTIME Jive	216
18	KEANE EVERYBODY'S CHANGING Island	215
19	THE RASMUS IN THE SHADOWS Island	212
20	OUTKAST ROSES Arista	212
21	NO DOUBT IT'S MY LIFE Interscope	212
22	THE STREETS IT BITT YOU KNOW IT Interscope	212
23	NATASHA BEDINGFIELD THESE WORDS Phonic	211
24	ROBBIE WILLIAMS RADIO One	211
25	EMINEM F*CK IT I DON'T WANT YOU BACK Jive	211
26	JAMIELOA THANK YOU Polygram	205
27	THE DARKNESS LOVE IS ONLY A FEELING West/Bloody	205
28	MAROON 5 SHE WILL BE LOVED J	201
29	NATASHA BEDINGFIELD SINGLE Interscope	201
30	MAROON 5 THIS LOVE J	201

RADIO ONE	ARTIST TITLE Label	Audience in millions
1	SHAPESHIFTERS LUCAS THEME Polygram	316.56
2	BRITNEY SPEARS TOXIC Jive	186.60
3	USHER FEAT LIL' JOHN & LUDACRIS YEAH Arista	162.99
4	KELIS TRICK ME Virgin	161.01
5	BOONIE WILLIAMS SOMEBODY TO LOVE Jive	158.00
6	D-IZ-DY BARD Interscope	157.44
7	BASEMENT JAXX FEAT L'KRAKAL GOOD LOOK UK	151.13
8	SCISSOR SISTERS LAURA Polygram	146.39
9	FRYZZ ERIC CALL ON ME Jive	140.64
10	JAMIELOA THANK YOU Polygram	139.41
11	SOLOART I DON'T WANT YOU BACK Jive	131.38
12	THE RASMUS IN THE SHADOWS Island	125.60
13	NERO SHE WANTS TO MOVE Virgin	124.26
14	THE DARKNESS LOVE IS ONLY A FEELING West/Bloody	123.83
15	OUTKAST ROSES Arista	123.83
16	OUTKAST HEY YA Arista	120.39
17	FRANK FERDINAND TAKE ME OUT Interscope	120.75
18	DEEP BLUE I FEEL YOUR WAY Arista	119.43
19	NATASHA BEDINGFIELD THESE WORDS Phonic	118.50
20	BLINK 182 TALK A BIT YOU KNOW IT Interscope	114.65
21	FRANK FERDINAND TAKE ME OUT Interscope	113.71
22	DEEP BLUE I FEEL YOUR WAY Arista	112.91
23	NERO SHE WANTS TO MOVE Virgin	111.84
24	NERO SHE WANTS TO MOVE Virgin	109.77
25	FRANK FERDINAND TAKE ME OUT Interscope	109.77
26	FRANK FERDINAND TAKE ME OUT Interscope	109.77
27	NERO SHE WANTS TO MOVE Virgin	109.77
28	NERO SHE WANTS TO MOVE Virgin	109.77
29	MAROON 5 THIS LOVE J	109.77
30	JESS STONE SUPER SUPER LOVE Polygram	102.07

2004 Airplay Top 75

R	Title	Artist	Album	Last Week		Weeks on Chart	Peak
				Position	Change		
1	OUTKAST HEY YEA!	Africa		1,571,554	53,634	1	
2	MAROON 5 THIS LOVE	J	1,557,648	57,490	1		
3	BRITNEY SPEARS TOXIC	J	1,444,616	54,994	1		
4	SHAPESHIFTERS LOLAS THEME	Featuring	1,359,859	45,563	1		
5	JAMIELLA THANK YOU	Featuring	1,158,597	42,881	1		
6	KEANE EVERYBODY'S CHANGING	Band	1,123,927	37,277	1		
7	ANASTASIA LET IT GO	Soundtrack	1,116,132	51,125	1		
8	NO DOUBT IT'S MY LIFE	Soundtrack	1,111,655	45,869	1		
9	KELIS TRICK ME	Album	1,049,386	38,230	1		
10	GEORGE MICHAEL AMAZING	Album	1,020,215	35,434	1		
11	WILL YOUNG LEAVE RIGHT NOW	J	1,004,012	35,718	1		
12	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	Single	993,753	38,485	1		
13	BLACK EYED PEAS SHUT UP	Single	991,150	36,922	1		
14	NATASHA BEDINGFIELD THESE WORDS	Album	984,746	37,282	1		
15	USHER FEAT. LL' JOHN & LUDACRIS YEAH	Album	977,051	32,083	1		
16	WILL YOUNG YOUR GAME	J	962,791	38,507	1		
17	MARCO WINANS/ENYA/P DIDDY DON'T WANNA KNOW	Single	936,620	36,840	1		
18	SCISSOR SISTERS LAURA	Featuring	934,476	30,817	1		
19	KYLIE MINOGUE RED BLOODED WOMAN	Featuring	930,787	39,342	1		
20	THE RASMIUS IN THE SHADOWS	Band	871,451	37,443	1		
21	MAROON 5 SHE WILL BE LOVED	J	868,639	33,712	1		
22	JUJU LEAVE (GET OUT)	Single	858,818	31,635	1		
23	JOSS STONE SUPER DUPER LOVE	Album	832,771	27,641	1		
24	JAMIELLA SUPERSTAR	Featuring	816,180	28,172	1		
25	ERIC PRYDZ CALL ON ME	Single	796,809	28,632	1		
26	DIDDY LIFE FOR RENT	Album	772,423	30,389	1		
27	THE STREETS DRY YOUR EYES	Soundtrack	726,303	24,918	1		
28	PINK GO A DJ	Album	722,787	27,884	1		
29	BOOGIE PIMPS WILL YOU TAKE	Album	714,434	22,876	1		
30	SUGABABES IN THE MIDDLE	Band	707,289	29,888	1		
31	SUGABABES TOO LOST IN YOU	Album	701,205	29,713	1		
32	DESTINY'S CHILD LOSE MY BREATH	Soundtrack	687,517	25,009	1		
33	CHRISTINA MILANO DIP IT LOW	Album	676,247	25,010	1		
34	JAMIELLA SEE IT IN A BOY'S EYES	Album	675,539	26,785	1		
35	MAROON 5 JOSS STONE YOU HAD ME	Album	663,447	24,178	1		
36	LEMAR IF THERE'S ANY JUSTICE	Single	661,544	20,809	1		
37	JAMIA RICE CANNONBALL	Single	658,452	21,341	1		
38	ENRIQUE IGLESIAS NOT IN LOVE	Soundtrack	655,912	31,902	1		
39	NELLY FURTADO POWERLESS (SAY WHAT YOU WANT)	Album	652,966	22,334	1		
40	BEYONCÉ CRAZY IN LOVE	Album	651,911	27,337	1		
41	NATASHA BEDINGFIELD SINGLE	Album	650,833	28,373	1		
42	KEANE SOMEWHERE ONLY WE KNOW	Album	643,813	13,329	1		
43	USHER BURN	Album	643,789	30,016	1		
44	SCISSOR SISTERS MARY	Featuring	640,356	21,016	1		
45	KYLIE MINOGUE I BELIEVE IN YOU	Featuring	629,130	17,852	1		
46	BLACK EYED PEAS WHERE IS THE LOVE?	Single	622,568	20,442	1		
47	BEYONCÉ NAUGHTY GIRL	Album	621,041	29,375	1		
48	SUGABABES HOLE IN THE HEAD	Band	603,877	20,922	1		
49	DIDDY DON'T LEAVE HOME	Album	593,190	22,863	1		
50	THE CORRS SUMMER SUNSHINE	Album	582,064	23,719	1		
51	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Single	577,998	15,521	1		
52	EAMON P'K IT (I TALK ABOUT YOU BACK)	Album	576,120	19,472	1		
53	DIDDY WHITE FLAG	Single	574,779	18,734	1		
54	4LL THE ON MY KNEES	Album	562,246	21,728	1		
55	D-12 MY BAND	Album	553,950	16,081	1		
56	KEANE REDSHAPED	Album	549,104	20,852	1		
57	JENNIFER LOPEZ FEAT. R KELLY BABY I LOVED YOU	Album	533,048	21,054	1		
58	THE DARKNESS I BELIEVE IN A THING CALLED LOVE	Album	527,043	16,480	1		
59	BASEMENT JAXX FEAT. LISA KEKULA GOOD LUCK	Album	526,262	11,995	1		
60	BRITNEY SPEARS EVERYTIME	Album	522,413	26,539	1		
61	DEEPEST BLUE GIVE IT AWAY	Album	522,277	16,890	1		
62	JUSTIN TIMBERLAKE ROCK YOUR BODY	Album	510,450	15,326	1		
63	NATASHA BEDINGFIELD UNWRITTEN	Featuring	504,090	15,287	1		
64	OUTKAST ROSES	Album	502,615	13,919	1		
65	KELIS MILKSHAKE	Album	496,142	13,414	1		
66	ANASTASIA SICK AND TIRED	Album	491,331	26,011	1		
67	U2 VERTIGO	Album	486,952	15,570	1		
68	ROOM 5 FEAT. OLIVER CHATHAM MAKE LOVE	Album	481,039	14,120	1		
69	NORAH JONES UNWINE	Album	462,728	17,244	1		
70	ROBBIE WILLIAMS RADIO	Album	461,614	17,856	1		
71	NELLY FURTADO DREAMTALK	Album	461,570	19,116	1		
72	SNOW PATROL RUN FEELS	Album	460,995	9,465	1		
73	FRENZ FERDINAND TAKE ME OUT	Album	454,253	7,526	1		
74	BEVERLY KNIGHT COME AS YOU ARE	Album	446,762	17,029	1		
75	MICHAEL GRAY THE WEEKEND	Soundtrack	446,496	16,164	1		

RADIO TWO

AIRPLAY TITLES		AIRPLAY ARTIST ALBUMS	
1	TITLE	1	TITLE
1	GEORGE MICHAEL AMAZING	1	31919
2	SCISSOR SISTERS TAKE YOUR MAMA	1	91462
3	WILL YOUNG YOUR GAME	1	29437
4	NORAH JONES SUNRISE	1	18476
5	MAROON 5 THIS LOVE	1	10790
6	THE STREETS DRY YOUR EYES	1	16158
7	KEANE EVERYBODY'S CHANGING	1	36753
8	KEANE SOMEWHERE ONLY WE KNOW	1	12836
9	THE CORRS SUMMER SUNSHINE	1	17833
10	DAMIAN RICE CANNONBALL	1	48167
11	BELLE & SEBASTIAN I'M A CUCKOO	1	13800
12	KYLIE MINOGUE I BELIEVE IN YOU	1	16687
13	JESSIE'S FIRST OF THE GANG TO DIE	1	14450
14	MORRIS STONE SUPER DUPER LOVE	1	10454
15	SARAH MUCKENKAMPEN FALLEN	1	13258
16	JUJU LEAVE (GET OUT)	1	19913
17	BEYONCÉ NAUGHTY GIRL	1	12647
18	WESTLIFE LOUVIS	1	82949
19	JOSS STONE YOU HAD ME	1	10438
20	PLUMB REAL	1	12354
21	SCISSOR SISTERS MARY	1	15617
22	LEMAR IF THERE'S ANY JUSTICE	1	12019
23	ENRIQUE IGLESIAS NOT IN LOVE	1	12034
24	ELTON JOHN THAT I'M ALLOWED	1	15187
25	RONAN KEATING FEAT. YOUSIF FATHER & SON	1	13175
26	THE STANDS HERE SHE COMES AGAIN	1	91364
27	MAROON 5 SUNDAY MORNING	1	13670
28	EMMA I'll BE THERE	1	10610
29	NATASHA BEDINGFIELD SINGLE	1	11204
30	NATASHA BEDINGFIELD UNWRITTEN	1	32708

CAPITAL

AIRPLAY TITLES		AIRPLAY ARTIST ALBUMS	
1	TITLE	1	TITLE
1	OUTKAST HEY YEA!	1	156314
2	MAROON 5 THIS LOVE	1	129279
3	BRITNEY SPEARS TOXIC	1	107320
4	SHAPESHIFTERS LOLAS THEME	1	124383
5	ANASTASIA LET IT GO	1	125295
6	KYLIE MINOGUE RED BLOODED WOMAN	1	129787
7	USHER FEAT. LL' JOHN & LUDACRIS YEAH	1	118330
8	GEORGE MICHAEL AMAZING	1	104217
9	WILL YOUNG YOUR GAME	1	106320
10	THE BLACK EYED PEAS SHUT UP	1	112488
11	NO DOUBT IT'S MY LIFE	1	91865
12	JAMIELLA THANK YOU	1	91518
13	MARCO WINANS/ENYA/P DIDDY DON'T WANNA KNOW	1	102797
14	WILL YOUNG LEAVE RIGHT NOW	1	94276
15	MAROON 5 SHE WILL BE LOVED	1	78238
16	NELLY FURTADO POWERLESS (SAY WHAT)	1	74389
17	BEYONCÉ NAUGHTY GIRL	1	70182
18	JAMIELLA SUPERSTAR	1	80131
19	JUSTIN TIMBERLAKE ROCK YOUR BODY	1	72545
20	KEANE EVERYBODY'S CHANGING	1	69394
21	BEYONCÉ CRAZY IN LOVE	1	70297
22	THE RASMIUS IN THE SHADOWS	1	64270
23	SUGABABES TOO LOST IN YOU	1	61117
24	JUJU LEAVE (GET OUT)	1	43364
25	JOSS STONE SUPER DUPER LOVE	1	41568
26	ANASTASIA SICK AND TIRED	1	39120
27	KELIS TRICK ME	1	50995
28	NATASHA BEDINGFIELD SINGLE	1	64874
29	KELIS MILKSHAKE	1	40200
30	BLACK EYED PEAS WHERE IS THE LOVE?	1	42735

ILR

AIRPLAY TITLES		AIRPLAY ARTIST ALBUMS	
1	TITLE	1	TITLE
1	MAROON 5 THIS LOVE	1	1,253,097
2	BRITNEY SPEARS TOXIC	1	1,039,312
3	OUTKAST HEY YEA!	1	1,030,760
4	ANASTASIA LET IT GO	1	1,026,786
5	NO DOUBT IT'S MY LIFE	1	941,536
6	KEANE SOMEWHERE ONLY WE KNOW	1	892,067
7	JAMIELLA THANK YOU	1	862,524
8	KYLIE MINOGUE RED BLOODED WOMAN	1	851,027
9	WILL YOUNG YOUR GAME	1	695,833
10	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE	1	759,566
11	KELIS TRICK ME	1	755,126
12	BLACK EYED PEAS SHUT UP	1	851,663
13	NATASHA BEDINGFIELD THESE WORDS	1	760,967
14	MARCO WINANS/ENYA/P DIDDY DON'T WANNA KNOW	1	734,603
15	KEANE EVERYBODY'S CHANGING	1	731,900
16	WILL YOUNG LEAVE RIGHT NOW	1	847,014
17	GEORGE MICHAEL AMAZING	1	711,265
18	THE RASMIUS IN THE SHADOWS	1	570,716
19	MAROON 5 SHE WILL BE LOVED	1	482,563
20	ENRIQUE IGLESIAS NOT IN LOVE	1	552,518
21	USHER FEAT. LL' JOHN & LUDACRIS YEAH	1	641,223
22	JUJU LEAVE (GET OUT)	1	596,962
23	SUGABABES TOO LOST IN YOU	1	618,103
24	DIDDY LIFE FOR RENT	1	606,716
25	SUGABABES IN THE MIDDLE	1	561,078
26	SCISSOR SISTERS LAURA	1	538,828
27	BEYONCÉ NAUGHTY GIRL	1	533,048
28	USHER BURN	1	493,280
29	NATASHA BEDINGFIELD SINGLE	1	491,919
30	JAMIELLA SUPERSTAR	1	899,907

TOP 100 BY TYPE OF ARTIST
Group/duo 55% (58%)
Female soloists 24% (17%)
Male soloists 21% (23%)

TOP 100 BY TYPE OF ORIGIN
UK 43% (28%)
US 44% (28%)
Rest of Europe 8% (12%)
Rest of world 5% (8%)

TOP 100 BY GENRE
Pop 43% (52%)
Hip hop/R&B 40% (26%)
Dance 7% (12%)
Rock 10% (8%)
Reggae 2% (4%)
Country 0% (0%)

TOP 100 BY CORPORATE GROUP
Universal 32% (31%)
Indies 11% (16%)
Sony 10% (14%)
BMG 22% (21%)
EMI 5% (9%)

Warner 10% (9%)
(Year 2003 figures in brackets)
TOP 100 BY CORPORATE GROUP
Company TOP 10-
TOP 20- TOP 40-

TOP 100 Universal 2-6-14-32
Indies 2-2-5-10
Sony 1-2-2-10
BMG 6-6-12-22
EMI 0-2-5-15
Warner 1-2-2-10

(Year 2003 figures in brackets)
Shares indicate number of titles in Top 100.
Source: The Official UK Charts Company

data interpreted and calculated by Alan Jones

Despite an annual 14% decline in sales, the long-term singles slump showed signs of levelling off, with R&B and hip pop singles almost eclipsing pop as the favourite genre. *By Alan Jones*

Urban boost softens tough sales trend

The good news about the singles market is that it slowed its decline by more than half last year. The bad news is that it contracted by 14.22% to 26.4m units, according to OCC data.

Although the rapid rise in the download market gives hope for the future, the physical singles market has reached an historically low level, from which it may never recover. It would have been in even worse shape were it not for Band Aid 20, whose tm-selling charity update of Do They Know It's Christmas? provided the year's four highest weekly sales tallies.

Across the year as a whole, big sellers were increasingly rare. Even with Band Aid 20 providing four instances, the number one single sold more than 100,000 copies on only eight occasions in 2004, compared to 43 times five years earlier (see table below). And on its fifth and final week at number one, Eric Prydz's Call On Me managed to top the chart with sales of just 21,749.

Band Aid 20, naturally, was the year's biggest selling act, but among regular recording artists, Usher was the victor, selling slightly more singles than F*ck It star Eminem. Usher's Yeah collaboration with Lil' Jon and Ludacris was the year's fifth biggest seller (300,740 sales), while Burn (159,952) was 27th for the year and Confessions Part 2 was 56th (90,641). Residual sales of previous Usher releases took his overall sales to more than 550,000.

Some 90 singles got to number one in the year, but only nine singles managed to sell more than 250,000 copies – the first time to date that so few singles have breached this barrier. Five years earlier, in 1999, a remarkable 72 singles sold more than a quarter of a million copies. The number of records reaching other significant sales figures has similarly slumped of late (see table below).

In recent years, the market has been both boosted and undermined by the explosion in chartmakers graduating from reality TV talent competitions. In 2004, that sector also declined significantly, with only 13 of the Top 200 singles of the year being linked to the idiom, half as many as in 2003. Sales of reality TV participants' singles were 4.1m last year – a 5.3% share of the market, compared to 3.12m (10.1%) in 2003 and 6.5m



Chart hoppers: (clockwise from left) Usher, Eminem, Band Aid 20

(14.8%) in 2002 – and that is even with a generous spin on 2004 to include Peter Andre's Mysterious Girl (259,691 sales) and Insania (52,008) in the figures, even though his particular reality TV projects (Lim A Celebrity...! and When Jordan Met Peter) were not singing talent competitions.

The decline in reality TV successes and the noticeable dip in sales of boy bands and girl groups, who also tend to be largely homegrown, also depressed the UK's share of the year's Top 100 singles. In 2003, it was 52%, nearly twice as high as the 28% share claimed by American acts, but in 2004 it slipped to 43%, to be pipped by US acts' 44% share.

It is the first time in a decade that US acts have held the upper hand and, looking at the genre breakdown, it is easy to see why – the rise and rise of urban music, primarily hip hop and R&B.

When urban grabbed a then unprecedented 18% share of the Top 100 in 2000, it seemed an unsustainably high level, but it topped its game still further and held a share of more than 20% in



each of the next three years. Last year, it made more massive gains, moving from 26% to 40%, and is now just one point away from pop, which collapsed from 52% to 41% in the year.

The one genre which has declined most to accommodate urban music's rise is dance music, which had a 32% share in 2000, but has been in steep decline almost ever since. It held a 12% share in 2003 but slipped into single figures for the first time in 20 years in 2004, when just 7% of the year's Top 100 singles could be classified primarily as dance records.

Meanwhile, although the year's biggest-selling rock single – In The Shadows by The Rasmus – ranked only 29nd for the year, rock actually increased its share from 6% to 10%.

The popularity of urban music and rock music both helped the vinyl market, which provided one of the few bright spots in a difficult year. Overall, 3.23m vinyl singles were sold in 2004, a 0.43% increase on the previous year's 3.21m tally. Vinyl's share of the market increased from 10.40% to 12.18% – its highest share since 1993.

While these ageing formats show unexpected resilience, the most recently introduced physical format – the DVD single – is having a tougher time. It suffered a 39.72% decline in 2004, from 873,772 sales to 526,715, reducing its share of the market from 2.82% to 1.97%, less than one in 50 of all singles sales.

Finally, the 61,672 copies that Bustled's Air Hostess sold to secure 190th place in the 2004 listing was barely a third of the 180,823 copies Texas' In Our Lifetime sold in 1998, to secure the same position. Some 244 singles sold more copies in 1999 than Air Hostess did in 2004.

Top 10 weekly sales

231,829	BAND AID 20 Do They Know It's Christmas? (Mercury) (Jan 1 2005)
231,492	BAND AID 20 Do They Know It's Christmas? (Mercury) (Dec 25)
220,294	BAND AID 20 Do They Know It's Christmas? (Mercury) (Dec 11)
227,849	BAND AID 20 Do They Know It's Christmas? (Mercury) (Dec 18)
153,287	EKAM F*ck It (I Don't Want You Back) (Jive) (Sep 28)
127,272	STEVE BRONSTEIN Agent All (Jive) (Sep 20)
117,927	NICHOLE All This Time (Jive) (Jan 17)
107,070	PETER ANDE Mysterious Girl (A&E) (Mar 6)
70,250	BILLY BRAG Disco (Jive) (Mar 13)
69,770	EKAM F*ck It (I Don't Want You Back) (Jive) (May 1)

All sales data © The Official UK Charts Company 2005. All tables and analyses were compiled by Alan Jones. The charts cover the 53 weeks from December 28, 2004 to January 1, 2005. Highest position in for these 53 weeks only.

Top-selling singles: 1995 to 2004

	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004
100k+	1	10	15	45	133	112	133	134	146	167
250k+	1	18	20	65	166	167	154	152	125	125
500k+	1	20	72	167	167	167	167	167	167	167
1m+	1	2	9	37	82	104	104	104	104	104
2m+	1	2	9	37	82	104	104	104	104	104
3m+	1	2	9	37	82	104	104	104	104	104
4m+	1	2	9	37	82	104	104	104	104	104
5m+	1	2	9	37	82	104	104	104	104	104

The 1m+ and 2m+ figures are based on the 100,000 and 200,000 sales thresholds respectively. The 3m+ and 4m+ figures are based on the 300,000 and 400,000 sales thresholds respectively. The 5m+ figure is based on the 500,000 sales threshold.

BEST-SELLING SINGLES 1995-2004
 1995: Johnson & Jovanovic: Unchained Melody/White Cliffs Of Dover
 1996: Fogel: Killing Me Softly

1997: Elton John: Something About The Way You Look Tonight/Candle In The Wind '97
 1998: Chor: Believe
 1999: Britney Spears: Baby...One More Time

2000: Bob The Builder: Can We Fix It?
 2001: Shaggy feat. Ray-K: I Woz In da House
 2002: Will Young: Anything Is Possible

Evergreen
 2003: Black Eyed Peas: Where Is the Love?
 2004: Band Aid 20: Do They Know It's Christmas?

NUMBER OF WEEKS IN WHICH THE NUMBER ONE SINGLE SOLD MORE THAN 100,000 COPIES
 1999: 43
 2000: 78
 2001: 25

2002: 24
 2003: 7
 2004: 7

DIFFERENT NUMBER ONE SINGLES
 1999: 36
 2000: 43



2004 Singles Top 100



1. Band Aid 20
 Becoming only the second song in chart history to top the chart in three versions, Do They Know It's Christmas? dominated the chart for four weeks at the end of 2004 and sold more than 200,000 copies in each of four consecutive weeks.



6. Michelle
 The top female in the 2004 list is Scotland's Michelle, who followed-up her Pop Idol victory by spending three weeks at the top with debut single All This Time, which sold 291,427 copies.



13. LMC vs U2
 Their hit To The Clouds Alike was the first number one single for the Birmingham-based indie label All Around The World. It was the 13th biggest hit of 2004, selling 225,150 copies and spending two weeks at the top.

Rank	Artist	Title	Label
1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	Mercury
2	EAMON	F**K IT (I DON'T WANT YOU BACK)	Mercury
3	DJ CASPER	CHA CHA SLIDE	All Around The World
4	ERIC PRYZD	CALL ON ME	Mercury
5	USHER FEAT. LL'JON & LUDACRIS	YEAH	Arista
6	MICHELLE	ALL THIS TIME	AWW
7	ANASTACIA	LEFT OUTSIDE ALONE	A&E
8	PETER ANDRE	MYSTEROUS GIRL	A&E
9	BRITNEY SPEARS	TOXIC	Jive
10	FRANKIE FURR	(F U RIGHT BACK)	All Around The World
11	MARIO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Mercury
12	3 OF A KIND	BABY CAKES	Mercury
13	LMC VS U2	TAKE ME TO THE CLOUDS ABOVE	All Around The World
14	KELIS	MILKSHAKE	Y&J
15	DESTINY'S CHILD	LOSE MY BREATH	Columbia
16	D-12	MY BAND	Interscope
17	NATASHA BEDINGFIELD	THESE WORDS	Phonogenic
18	BRITNEY SPEARS	EVERYTIME	Jive
19	BUSTED	THUNDERBIRDS/3AM	Universal
20	STREETS	DRY YOUR EYES	Capitol/Decca
21	SHAPESHIFTERS	LOLA'S THEME	Real Gone Music
22	RASMUS	IN THE SHADOWS	Diversa
23	EMINEM	JUST LOSE IT	Aftermath
24	JAMELIA	THANK YOU	Mercury
25	OUTKAST	HEY YEA!	Arista
26	NELLY	MY PLACE/FLAP YOUR WINGS	Universal
27	USHER BURN	USHER BURN	LaFace
28	D-ZONE	DRAGOSTEA DIN TEI	Mercury
29	MICHELLE ANDREWS & GARY JULES	MAD WORLD	Adventures In Music
30	STEVE BROOKSTEIN	AGAINST ALL ODDS	Sony Music
31	BOOGIE PIMPS	SOMEBODY TO LOVE	Mercury
32	MICFY	5 COLOURS IN HER HAIR	Universal
33	MICFY	TRICK ME	Virgin
34	GIRLS ALoud	I'LL STAND BY YOU	Parade
35	OZZY & KELLY OSBOURNE	CHANGES	Mercury
36	JOJO	LEAVE I GET OUT	Mercury
37	CHRISTINA MILIAN	DIP IT LOW	Mercury
38	CASSIDY	FEAT. R KELLY HOTEL	Jive
39	MAROON 5	THIS LOVE	J
40	RACHEL STEVENS	SOME GIRLS	Parade
41	KIHA	MY NECK MY BACK (LICK IT)	Diversa
42	MICFY	OBVIOUSLY	Universal
43	LEMAR	IF THERE'S ANY JUSTICE	Sony Music
44	U2	VERTIGO	Island
45	GEORGE MICHAEL	AMAZING	Arise
46	BLUE	BREATHE EASY	Mercury
47	CHRISTINA MILIAN	JAMZ	Atlantic
48	TWISTA	SLOW JAMZ	Mercury
49	TRAVIS AGUILERA FEAT. MISSY CAR WASH	WASH	Diversa/Mercury
50	GIRLS ALoud	LOVE MACHINE	Parade
51	SEAN PAUL FEAT. SASHA	I'M STILL IN LOVE WITH YOU	All Around The World

Rank	Artist	Title	Label
51	SAM & MARK	WITH A LITTLE HELP FROM MY FRIENDS	Mercury
52	NERD	SHE WANTS TO MOVE	Jive
53	BRIAN MCFADDEN	REAL TO ME	Mercury/Sony Music
54	KYLIE MINOQUE	RED BLOODED WOMAN	Parade
55	MAROON 5	SHE WILL BE LOVED	Jive
56	USHER	CONFESSIONS PART II/ MY BOO	Arista
57	TWISTA	SUNSHINE	Jive
58	JKWON	TIPSY	Atlantic
59	2PAC FEAT. RAGHAY & JUCXI	SO CONFUSED	BMG
60	ROBBIE WILLIAMS	RADIO	Chrysalis
61	SPECIAL D	COME WITH ME	All Around The World
62	411 DUMB	411 DUMB	Sony/Capitol
63	KYLIE MINOQUE	I BELIEVE IN YOU	Parade
64	WILL YOUNG	YOUR GAME	S
65	JENNIFER LOPEZ	BABY I LOVE U	S
66	GWEN STEFANI	WHAT YOU WAITING FOR	Interscope
67	DEEP DISC	FLASHDANCE	Real Gone Music
68	GHOSTFACE KILLAH	ON MY KNEES	Sony/Capitol
69	BRITNEY SPEARS	MY PREROGATIVE	Jive
70	THE STREETS	FIT BUT YOU KNOW IT	Capitol/Decca
71	ENRIQUE FEAT. KELIS	NOT IN LOVE	Interscope
72	WILL YOUNG	LEAVE RIGHT NOW	S
73	NATASHA BEDINGFIELD	SINGLE	Phonogenic
74	BENIE MAN FEAT. MS THING DUDE	DEEP DISC WHO'S DAVID	Mercury
75	BUSTED	WHO'S DAVID	Universal
76	GIRLS ALoud	THE SHOW	Parade
77	KATIE MELUA	THE CLOSEST THING TO CRAZY	Diversa
78	ROMAN KEATINGE	SHE BELIEVES (IN ME)	Mercury
79	BLACK EYED PEAS	HEY MAMA	AMM
80	KEANE	SOMEWHERE ONLY WE KNOW	Island
81	4-4-2 FEAT. TALK SPORT	PRESENTERS COME ON ENGLAND	Capitol
82	WEST LIFE	OBVIOUSLY	S
83	NINA SIKY	MY BOO	Universal
84	MICFY	THAT GIRL	Mercury
85	ICE CUBE FEAT. MACK 10 & NSI	TU YOU CAN DO IT	All Around The World
86	COLLE LOOKIN CHAIN	GUNS DON'T KILL PEOPLE...	Atlantic
87	BLACK EYED PEAS	SHUT UP	Arista
88	VICTORIA BECKHAM	THIS GROOVE/LET YOUR HEAD GO	Mercury
89	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Mercury
90	JARILE FEAT. R KELLY & ASHANTI	WONDERFUL	Mercury
91	OUTKAST	FEEAT. SLEEPY BROWN THE WAY YOU MOVE	Arista
92	FRANZ FERDINAND	TAKE ME OUT	Diversa
93	DUNCAN JAMES & KEEDIE	I BELIEVE MY HEART	Diversa
94	ANASTACIA	SICK AND TIRED	EMI
95	GREEN DAY	AMERICAN IDIOT	Reprise
96	THE DARKNESS	LOVE IS ONLY A FEELING	Mercury
97	D-12	HOW COME	Interscope
98	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Universal
99	BREAST DAY	BOULEVARD OF BROKEN DREAMS	Mercury
100	GUNES	THE GREAT AIR HOSTESS	Universal



22. The Rasmus
 The Finns hit the top five in April, with their debut hit In The End, which spent seven weeks in the Top 10 and eventually sold 178,000 copies to become the biggest-selling rock single of the year.



25. Outkast
 Hey Ya!, which was released in 2003, had such long legs that it had to be re-released to loosen its vice-like grip on the chart in order to facilitate the release of its follow-up. Had all the sales been in 2004, it would have been the year's eighth biggest hit.



28. D-Zone
 Dragostea Din Tei was sung entirely in Romanian by three Moldovans based in Romania. The track spent nine weeks in the Top 10 and sold 142,291 copies to emerge as the year's 28th biggest hit.

TOP 50 BEST-SELLING SINGLES ARTISTS OF 2004

1	BAND AID 20	136k	18	D-12	0.78k
2	USHER	0.76k	19	MAROON 5	0.76k
3	EAMON	0.75k	20	MARIA WINANS	0.75k
4	BRITNEY SPEARS	0.75k	21	FRANKEE	0.74k
5	KELIS	0.74k	22	KYLIE MINOQUE	0.72k
6	MICFY	0.71k	23	3 OF A KIND	0.71k
7	ANASTACIA	0.71k	24	LMC VS U2	0.70k
8	DJ CASPER	0.70k	25	DESTINY'S CHILD	0.70k
9	GIRLS ALoud	0.69k	26	NELLY	0.70k
10	BUSTED	0.69k	27	BLUE	0.69k
11	NATASHA BEDINGFIELD	0.69k	28	411 DUMB	0.70k
12	PETER ANDRE	0.69k	29	WILL YOUNG	0.69k
13	ERIC PRYZD	0.69k	30	RASMUS	0.69k
14	JAMELIA	0.69k	31	EMINEM	0.69k
15	MICHELLE	0.69k	32	BLACK EYED PEAS	0.69k
16	THE STREETS	0.69k	33	RACHEL STEVENS	0.69k
17	OUTKAST	0.69k	34	SHAPESHIFTERS	0.69k
35	BOOGIE PIMPS	0.67k			
36	411	0.67k			
37	KEANE	0.67k			
38	D-ZONE	0.66k			
39	LEMAR	0.65k			
40	MICHAEL ANDREWS/CARY JULES	0.65k			
41	STEVE BROOKSTEIN	0.65k			
42	GEORGE MICHAEL	0.65k			
43	CASSIDY	0.65k			
44	OSZY OSBOURNE/KELLY OSBOURNE	0.65k			
45	BRIAN MCFADDEN	0.65k			
46	ROMAN KEATINGE	0.65k			
47	2PAC	0.65k			
48	JKWON	0.65k			
49	CHRISTINA MILIAN	0.65k			
50	GREEN DAY	0.65k			

Total singles sales 2004: 26,495,354 - (down 14.22% on 14,392,720 in 2003)

TOP 100 BY TYPE OF ARTIST
Group/duo 52% (48/4)
Female soloists 24% (22/2)
Male soloists 24% (32/6)

TOP 100 BY COUNTRY OF ORIGIN
UK 49% (50/1)
US 39% (39/1)
Rest of Europe 8% (6/2)
Rest of world 4% (6/1)

TOP 100 BY GENRE
Pop 35% (41/1)
Rock 33% (32/1)
Hip hop/R&B 19% (16/1)
Dance 6% (5/1)
Classical 2% (3/1)
Reggae 0% (2/1)

Country 2% (2/1)
Jazz 4% (3/1)
TOP 100 BY CORPORATE GROUP
Universal 30% (28/1)
BMG 19% (18/1)
EMI 17% (17/1)

Warner 15% (14/1)
Indies 8% (11/1)
Sony 10% (12/1)
TOP 100 BY CORPORATE COMPANY
TOP 20-TOP 40

TOP 100 Universal 17-13-31
BMG 3-4-10-19
EMI 3-8-17
Warner 0-2-1-15
Sony 1-2-3-10
Indies 1-2-2-8

in brackets)
and calculated by Alan Jones
Shares indicate number of titles in Top 100
Source: The Official UK Charts Company data interpreted
(Year 2003 figures)

With debuts from Scissor Sisters, Keane, Maroon 5 and Katie Melua dominating the year-end top five and hits for established stars, 2004 was a healthy year for album sales. *By Alan Jones*

Scissors cut through back with smash debut

When Blondie wrapped up a rapturously received set to 100,000 Hoxtonians revelers in Edinburgh's Princes Street Gardens at about 11:55pm on New Year's Eve, there was a short pause for the chimes of midnight and some spectacular fireworks before the Scissor Sisters emerged to take their place on stage – to receive an equally ecstatic reception. Although neither band would have known it, the handover was more than just ceremonial – Blondie were the last US group to provide the UK's top seller of the year with an album of new material in 1979 with *Parallel Lines*, 25 years later the Scissor Sisters' self-titled debut album did likewise.

Blondie had the 1979 title all wrapped up long before year's end, and left ELO's *Discovery* a distant second, but the Scissor Sisters' album only passed Keane's *Hopes And Fears* on *New Year's Eve* to win the 2004 title with just 582 sales more than their rivals – 1,594,259 to 1,593,677.

With just a couple of weeks to go, there seemed little possibility that the Scissor Sisters would end up at the top of the list. The most likely scenario was that Robbie Williams' *Greatest Hits* – which was closing rapidly – would sweep past Keane sometime between Christmas and New Year and take the prize. But Williams faltered, while increasing radio and TV support for *Filthy Gorgeous* – the fifth single from the Scissor Sisters set – was such that their album rushed 7-3 in the year's penultimate chart, recording a giddy 67.7% increase in sales and attracting 183,706 buyers in a week when the Keane album sold only 135,012. Between Christmas and New Year, the Scissor Sisters sold a further 42,952 units, while Keane sold just 32,011; Keane's lead, which had been more than 59,000 a fortnight before, had melted away.

The Scissor Sisters are the first US act to top the annual chart for 10 years, the first Universal act to top the list since 1989, and the first act in Polydor's history to finish at number one.

That the five-piece are signed to the UK end of the Polydor operation speaks volumes about the fact that, although American, their style is much more European in appeal. Their album has had less success in their homeland, where it had sold



Typing up a successful year, Scissor Sisters led the smash debut albums; Robbie Williams topped the best-selling artists list; and Anastacia scored her first UK million-seller

154,000 copies up to the end of 2004 – less than a tenth of its UK tally – and it peaked at number 102 on the *Billboard* Top 200 album chart, from which it has been absent since last October.

The Scissor Sisters weren't the only new act to make waves in 2004 – in fact, aside from Robbie Williams' *Greatest Hits*, the entire top five was made up of new acts with million-selling debut albums – the others being Keane, Maroon 5 and Katie Melua. It is the strongest showing ever from a new intake, and bodes well for the future.

While the Scissor Sisters album failed to make the Top 10 on its first week in the chart, Keane's album was an instant and major success. The band had already reached number three with debut single *Somebody Only We Know* and four with follow-up *Everybody's Changing*, when *Hopes And Fears* rocketed straight to one with first-week sales of 155,373. Keane were the first UK rock band to debut atop the album chart since July 2000 when Coldplay – a band with whom they are often compared – did likewise.

With artist album sales enjoying a 2.9% increase in 2004 to 124,446,753 – compilations recorded a more modest 1.6% increase to 38,958,904 – seven albums sold more than 1m copies in 2004, including Anastacia's self-titled third album, which ended the year with 1,115,928 sales. That is an exceptional performance for the big-voiced singer and owes much to the number three success of introductory single *Left Outside Alone* and the number four follow-up *Sick And Tired*. It was her first number one album and her first UK million-seller, though her two previous



albums – *Freak Of Nature* and *Not That Kind* had sold 903,078 and 996,318 copies respectively, and should both pass the million mark in due course. Like the Scissor Sisters, Anastacia is under-appreciated back home in the US, where *Freak Of Nature* reached number 27, *Not That Kind* peaked at number 168, and Anastacia failed to show at all.

Although Robbie Williams' *Greatest Hits* did not top the yearly rankings, it did register the highest weekly sale in the year, selling 320,081 copies the week it came out. With his back catalogue ticking over nicely, Williams was also the year's number one artist with cumulative sales of 1.83m – and that is without factoring in his 200,000 DVD sales.

With BMG and Sony joining forces in the year, the new company will be pushing to end Universal's domination of the market. But, based on the Top 100 albums of 2004, they haven't made it yet. In 2003, Universal accounted for 27 of the year's Top 100 albums. Last year, they upped that to 31. BMG, meanwhile, provided 19 albums and Sony 10, so even together they are a couple of points short of Universal's tally. There was little change in the Top 100 shares of the other majors, though the indie sector's decline continues. Its share has fallen in each of the past four years from 15% in 2001 to just over half that amount – 8% – last year, with Katie Melua's *Call Of The Search* – distributed by Pinnacle – on Milt Batt's *Dramatic* label – the top indie album by some distance, with Franz Ferdinand's self-titled debut – on Domino, through Vital – placed second.

Top 10 weekly sales

320,081	ROBBIE WILLIAMS <i>Greatest Hits</i> (Chrysalis) (Oct 30)
274,814	GIORCE IN CALA <i>Patience</i> (Ampere) (Mar 27)
235,900	HORAZI JONES <i>Radio Live News</i> (Blue Note) (Feb 23)
235,200	ROBBIE WILLIAMS <i>Greatest Hits</i> (Chrysalis) (Line 1) (2005)
209,208	IL DVOIO <i>Il Divo</i> (Capitol) (Jan 1, 2005)
200,185	KEANE <i>Hopes And Fears</i> (Polydor) (Dec 20)
183,871	ROBBIE WILLIAMS <i>Greatest Hits</i> (Chrysalis) (Dec 20)
183,706	SCISSOR SISTERS <i>Scissor Sisters</i> (Polydor) (Jan 1, 2005)
178,519	KEANE <i>Hopes And Fears</i> (Polydor) (Dec 20)
163,259	IL DVOIO <i>Il Divo</i> (Capitol) (Dec 12)

All sales data @ The Official UK Charts Company 2005. All tables and analyses were compiled by Alan Jones. The charts cover the 53 weeks from December 28 2003 to January 1 2005. Highest position is for these 53 weeks only.

BEST-SELLING ALBUMS 1995-2003
1995 Robson & Jerome
1996 Alanis Morissette: Jagged Little Pill
1997 Ozzy Osbourne: No More Lies
1998 The Corrs: Talk On Corners
1999 Shania Twain: Come On Over
2000 The Beatles: 1
2001 Dido: No Angel
2002 Robbie Williams: Escapology
2003 Dido: Life For Rent



2004 Albums Top 100



5. Katie Melua
 In a year when female solo artists provided 24 of the 100 biggest sellers, the most successful was Katie Melua's *Call of the Search*. Debuting at 40 in November 2003, Radio 70 support helped it climb to Jim sales by April. By year-end, it had sold more than 1.5m.



8. Norah Jones
 Jones finished fifth in 2003 with her 2002 debut *Come Away With Me* and ended eighth in 2004 with *Fools Like Us*. The latter coincided with a first-week sale of 235,890 and ended the year just off 3,369 short of 1m sales.



32. Damien Rice
 Selling just 12,227 copies this week, it was *2003's* most successful album to date. Rice's 0 made up for last time last year, spinning off two Top 40 singles, its sales rose from 177,273 to 678,740.

Rank	Album	Artist	Label
1	SCISSOR SISTERS	SCISSOR SISTERS	Island
2	KEANE	HOPES AND FEARS	Island
3	ROBBIE WILLIAMS	GREATEST HITS	Chrysalis
4	MAROON 5	5 SONGS ABOUT JANE	J
5	KATIE MELUA	CALL OF THE SEARCH	Capitol
6	ANASTACIA	ANASTACIA	Epic
7	USHER	CONFESSIONS	Arista
8	NORAH JONES	FEELS LIKE HOME	Blue Note
9	SNOW PATROL	FINAL STRAW	Actone/Parlophone
10	IL DIVO	IL DIVO IL DIVO	Sony Music
11	GUNS N' ROSES	GREATEST HITS	Geffen
12	RONAN KEATING	10 YEARS OF HITS	Island
13	THE STREETS	A GRAND DON'T COME FOR FREE	Capitol/Island
14	EMINEM	HOW TO DISMANTLE AN ATOMIC BOMB	Interscope
15	JOSS STONE	THE SOUL SESSIONS	Real Gone Music
16	FRANZ FERDINAND	FRANZ FERDINAND	Mercury
17	GREEN DAY	AMERICAN IDIOT	Reprise
18	NATASHA BEDINGFIELD	UNWRITTEN	Parlophone
19	GEORGE MICHAEL	PATIENCE	Arista
20	WILL YOU BE FRIDAY'S CHILD	WILL YOU BE FRIDAY'S CHILD	S
21	KYLIE MINOGUE	ULTIMATE KYLIE	Parlophone
22	OUTKAST	SPEAKERSBROOK/ THE LOVE BELOW	A&M
23	WESTLIFE	ALLOW US TO BE FRANK	Capitol
24	BRITNEY SPEARS	GREATEST HITS - MY PREROGATIVE	S
25	BLACK EYED PEAS	ELPHUNK	A&M
26	JAMIE CULLUM	TWENTYSOMETHING	XL
27	SHANIA TWAIN	GREATEST HITS	Mercury
28	DIDO	ROOM ON THE 3RD FLOOR	Universal
29	DIDO	LIFE FOR RENT	Capitol
30	AVRIL LAVIGNE	UNDER MY SKIN	Cherry
31	DAMIEN RICE	O	Mercury/Island
32	JOSS STONE	MIND BODY & SOUL	Real Gone Music
33	KANYE WEST	THE COLLEGE DROPOUT	Rock-A-Fella
34	JAMIELIA	THANK YOU	Capitol
35	DESTINY'S CHILD	DESTINY FULFILLED	Mercury
36	BLUE BEST	BLUE BEST	Decca
37	LEANN RINES	THE BEST OF	Columbia
38	PHIL COLLINS	LOVE SONGS	Virgin
39	NO DOUBT	THE SINGLES 1992-2003	Interscope
40	THE KILLERS	HOT FUSS	Capitol
41	ROD STEWART	STARBUCK - THE GREAT AMERICAN - VOL III	U2
42	BUSTED LIVE	- A TICKET FOR EVERYONE	Interscope
43	GIRLS ALoud	WHAT WILL THE NEIGHBOURS SAY	Virgin
44	RAZORLIGHT	UP ALL NIGHT	Parlophone
45	THE ZUTONS	WHO KILLED THE ZUTONS	Parlophone
46	ABBA GOLD	- GREATEST HITS	Decca
47	TRAVIS	SINGLES	Interscope
48	EMINEM	GRATEFUL OUT NOTHING	Capitol
49	LEMAR	TIME TO GROW	Sony Music

Rank	Album	Artist	Label
51	NORAH JONES	FEELS LIKE HOME	Blue Note
52	NORAH JONES	COME AWAY WITH ME	Parlophone
53	KELIS	TASTY	Virgin
54	TINA TURNER	ALL THE BEST	Parlophone
55	MARION WAINMAN	HURT NO MORE	Capitol
56	THE DARKNESS	PERMISSION TO LAND	Mercury
57	MICHAEL JACKSON	NUMBER ONE	Epic
58	RED HOT CHILI PEPPERS	GREATEST HITS	Warner Bros
59	EVANESCENCE	FALLEN	Capitol
60	BUSTED	A PRESENT FOR EVERYONE	Interscope
61	MORRISSEY	YOU ARE THE QUARRY	Arista
62	D-12	WORLD	Interscope
63	JET	GET BORN	Decca
64	LOST PROPHETS	START SOMETHING	Virgin
65	CHRISTINA AGUILERA	STRIPPED	Capitol
66	THE RASMOUS	DEAD LETTERS	Universal
67	BEE GEES	NUMBER ONE	Island
68	SUGAR BABES	THREE	Parlophone
69	RED HOT CHILI PEPPERS	LIVE IN HYDE PARK	Warner Bros
70	WET WET WET	THE GREATEST HITS	Virgin
71	KATHERINE JENKINS	CONCRETE NATURE	Capitol
72	ALICIA KEES	THE DIARY OF	U2
73	ENDELBERT HUMPERDINCK	HIS GREATEST LOVE SONGS	Mercury
74	DURAN DURAN	GREATEST	Capitol
75	THE LIBERTINES	THE LIBERTINES	Capitol
76	PHIL COLLINS	THE PLATINUM COLLECTION	Mercury
77	KASABIAN	KASABIAN	Island
78	NERD YIP OR DIE	NERD YIP OR DIE	Virgin
79	GWEN STEFANI	LOVE ANGEL MUSIC BABY	Interscope
80	TOM JONES & JOOLS HOLLAND	TOM JONES & JOOLS HOLLAND	Island
81	JOSS STONE	THE SOUL SESSIONS	Real Gone Music
82	MUSE	ABSOLUTION	Capitol
83	REM	AROUND THE SUN	Warner Bros
84	BLINK 182	BLINK 182	Geffen
85	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	Capitol
86	REM	IN TIME - THE BEST OF - 1988-2003	Warner Bros
87	GENESIS	PLATINUM COLLECTION	Virgin
88	THE CORRS	WHEN IT FALLS	Universal
89	BARRY MANILOW	ULTIMATE MANILOW	Arista
90	KINGS OF LEON	AHA SHAKE HEARTBREAK	Mercury
91	JOJO JOJO	JOJO JOJO	Mercury
92	DANIEL O'DONNELL	THE JUKEBOX YEARS	Mercury
93	ROD STEWART	THE STORY SO FAR - THE VERY BEST OF	Mercury
94	PAUL WELLER	STUDIO 150	Capitol
95	BEYONCE	DANGEROUSLY IN LOVE	Columbia
96	R KELLY	THE R IN RA B - GREATEST HITS - VOL 1	Capitol
97	DIDO	NO ANGEL	Capitol
98	50 CENT	GET RICH OR DIE TRYIN'	Interscope
99	TEARS FOR FEARS	TEARS ROLL DOWN - GREATEST HITS	Capitol



13. The Streets
 After selling more than 500,000 copies of his 2002 debut *Original Primate Material*, Mike Skinner became the first British rapper to have a UK number one with *A Grand Don't Come For Free*, which went on to sell 879,764 copies in the year.



14. U2
 Apart from the UK and the US, Ireland proved the best source of successful albums in 2004, providing seven of the 100 best-sellers. Primarily among them was U2's *How to Dismantle an Atomic Bomb*, which has sold 1.2m copies in a mere 43 days.



60. Busted
 Busted's November 2003 album *A Present*, for everyone sold a further 299,411 copies in 2004, while their concert disc *Live - A Ticket For Everyone* sold 396,243 units.

TOP 50 BEST-SELLING ALBUMS ARTISTS OF 2003

Rank	Artist	Copies Sold	Rank	Artist	Copies Sold	Rank	Artist	Copies Sold
1	ROBBIE WILLIAMS	1.8m	18	GREEN DAY	948k	35	BLACK EYED PEAS	579k
2	SCISSOR SISTERS	1.7m	19	RED HOT CHILI PEPPERS	948k	36	BLUE	550k
3	KEANE	1.5m	20	BUSTED	948k	37	REM	515k
4	MAROON 5	1.5m	21	WESTLIFE	911k	38	MICKEY	515k
5	KATIE MELUA	1.5m	22	ROD STEWART	881k	39	LEMAR	515k
6	NORAH JONES	1.3m	23	KYLIE MINOGUE	876k	40	DAMIEN RICE	515k
7	JOSS STONE	1.2m	24	FRANZ FERDINAND	876k	41	DANIEL O'DONNELL	515k
8	USHER	1.2m	25	GEORGE MICHAEL	876k	42	TRAVIS	515k
9	ANASTACIA	1.2m	26	WILL YOU BE FRIDAY'S CHILD	876k	43	DESTINY'S CHILD	515k
10	U2	1.0m	27	PHIL COLLINS	876k	44	DAVID BOWIE	515k
11	GUNS N' ROSES	1.0m	28	DIDO	876k	45	ABBA	515k
12	SNOW PATROL	1.0m	29	NATASHA BEDINGFIELD	876k	46	MORRISSEY	515k
13	BRITNEY SPEARS	1.0m	30	MICHAEL JACKSON	876k	47	KANYE WEST	515k
14	RONAN KEATING	1.0m	31	OUTKAST	876k	48	GIRLS ALoud	515k
15	THE STREETS	1.0m	32	JAMIE CULLUM	876k	49	NO DOUBT	515k
16	EMINEM	911k	33	SHANIA TWAIN	876k	50	JAMIELIA	515k
17	IL DIVO	911k	34	AVRIL LAVIGNE	876k			

Total sales since 1992: 368,405,657 - up 24% (+12.97%) in 2003.

Compilations



On the face of it, 2004 was another great year for EMI/Virgin/Universal's Now That's What I Call Music! series, which celebrated its 20th birthday in December and makes a clean sweep of the top three for the fifth time in seven years.

However, it has been a frankly confusing year for watchers of Now!, which turned in astonishingly good performances with its first two regular releases in 2004, then ended the year with a disappointing one.

Sales of Now! 57, Now! 58 and Now! 59 totalled 2,734,501, the highest ever figure for the series, from its three annual releases. By comparison, Now! 54, Now! 55 and Now! 56 – the 2003 releases – sold a combined 2,304,274 copies, 15.74% fewer.

Now! 57 got 2004 off to a superb start and sold 895,362, 73% more than its 2003 equivalent, Now! 54. Now! 58 turned in an impressive 53% improvement on sales of Now! 55 – but Now! 59 sold just 965,382 copies by year's end – a 21% decrease on the phenomenal tally of 1,215,987 copies that Now! 56 sold in 2003.

Despite Now!'s yo-yoing fortunes, the compilation sector was solid in 2004 and registered a modest increase in sales to reach an all-time high at 38,958,904 – 650,054 copies more than the previous record, set in 2003. Confirming the strength in depth of the market, the number of compilations to sell more than 100,000 copies in the year (69) was also a new record, beating the previous high of 67 set in 2003.

After the Now! series, Pop Party 2, a joint project from BMG, EMI, Virgin and Universal, sold 701,114 copies in the final 11 weeks of the year, improving on the first Pop Party album's 2003 551,830 sales.

Meanwhile, fifth place in the listing went to Ultimate Dirty Dancing, which also netted the top soundtrack slot. Released 17 years after the original soundtrack to the Patrick Swayze movie, this expanded edition – featuring, for the first time, every song in the film – leaped to the top of the chart as soon as it was released in April and sold 613,594 copies, leaving the top contemporary soundtrack of the year – Bridget Jones The Edge Of Reason – to claim runner-up slot in the soundtrack stakes and sixth place in the overall compilation chart, with sales of 522,270. **Alan Jones**

Downloads

While downloads may simply form part of the general music industry landscape in 12 months' time, 2004 will go down as the year when legitimate releases were selling in enough volumes to be counted for the first time.

As the act that has arguably made the greatest hay from the digital boom during the year – from their partnership with Apple, which created a massive U2/iPod TV campaign – U2 are the natural source of the year's biggest-selling download.

Vertigo sold more than 40,000 units, almost double those sold by Gwen Stefani's second-placed What You Waiting For and Destiny's Child's Lose My Breath combined.

Vertigo's success reflects high pre-release interest in the track, as well as its achievement in topping the Download Chart for eight weeks in October and November. It is worth noting that the Top 40 only covers sales counted since the launch of the official Download Chart at the start of September, although the growth in the market through the year – with the final week of 2004 seeing 312,000 downloads sold, more than 22 times the 14,000 sold in the first week of the year – benefits those released near the end of 2004 in any case.

Download sales have fallen into a clear pattern, with sales spread over a huge range of titles, much of them catalogue tracks. The result is that even the biggest titles do not sell in massive volumes; only a handful of titles sold more in 2004 than the Jailhouse Rock's all-time weekly low for a number single of just over 21,262 (as the record stood last week).

This should not overshadow some impressive market growth though, with a total of 5.7m legal downloads sold in 2004, compared to the minimal volumes of 2003.

Certainly, every record company is increasingly recognising the value of the digital single. A survey of the Top 40 indicates that Universal is leading the way in the digital world, with U2 and Gwen Stefani leading a list of five releases by the major in the Top 10 and 15 in the overall Top 40. In turn, a combined Sony BMG accounts for three in the Top 10 and 12 in the 40. Warner and EMI claim six and seven in the Top 40 respectively. **Martin Talbot**

	Album	Label
1	11104 VARIOUS NOW THAT'S WHAT I CALL MUSIC 57	EMI Virgin/UMTV
2	05403 VARIOUS NOW THAT'S WHAT I CALL MUSIC 59	EMI Virgin/UMTV
3	08044 VARIOUS NOW THAT'S WHAT I CALL MUSIC 58	EMI Virgin/UMTV
4	11104 VARIOUS POP PARTY 2	BMG/UMTV/UMTV
5	03504 ORIGINAL SOUNDTRACK ULTIMATE DIRTY DANCING	RCA
6	11104 ORIGINAL SOUNDTRACK BRIDGET JONES – THE EDGE OF REASON	Island
7	06604 VARIOUS POWER BALLADS II	EMI Virgin
8	27074 VARIOUS CREAM CLASSICS	Warner Bros
9	11104 VARIOUS THE ANNUAL 2005	Mercury/UMTV
10	11104 VARIOUS ESSENTIAL R & B – THE VERY BEST OF R & B	BMG/UMTV/UMTV
11	21804 VARIOUS CLUBLAND 6	AMF/UMTV
12	10904 VARIOUS SAD SONGS	EMI Virgin
13	04004 VARIOUS POP PRINCESSES	UMTV
14	12004 VARIOUS CHRISTMAS HITS	BMG/UMTV/UMTV
15	11104 ORIGINAL SOUNDTRACK LOVE ACTUALLY	Island
16	10904 VARIOUS CLUBLAND 5	AMF/UMTV
17	10104 VARIOUS THE CLASSICAL ALBUM 2005	UMTV
18	11104 VARIOUS POP PARTY	EMI Virgin/UMTV
19	11104 VARIOUS POWER BALLADS III	EMI Virgin/UMTV
20	10904 VARIOUS FLOORSTILLERS	AMF/UMTV
21	11104 VARIOUS WESTWOOD – THE BIG DAWG	Cap Jan
22	10104 VARIOUS THE BEST CHRISTMAS ALBUM IN THE WORLD	EMI Virgin/UMTV
23	11104 VARIOUS BIG TUNES – LIVING FOR THE WEEKEND	Mercury/UMTV
24	11104 VARIOUS NOW YEARS	EMI Virgin/UMTV
25	10104 VARIOUS ULTIMATE DISNEY	Walt Disney
26	27074 VARIOUS RUSH HOUR	UMTV
27	61104 VARIOUS THE BEST OF R & B – HIT SELECTION	UMTV
28	31014 VARIOUS BEST OF ACUSTIC	EPIC/UMTV
29	12104 VARIOUS CAPITAL GOLD GUITAR LEGENDS	EMI Virgin/UMTV
30	11104 VARIOUS POWER BALLADS	EMI Virgin/UMTV
31	29504 VARIOUS CLUBLAND X-TREME 2	AMF/UMTV
32	21804 VARIOUS BEST OF R & B	EMI Virgin/UMTV
33	21804 VARIOUS THE BEST OF R & B – SUMMER SELECTION	BMG/UMTV/UMTV
34	12104 VARIOUS THE NUMBER ONE MUSICALS ALBUM	UMTV
35	10904 VARIOUS CLUBMIX 2004	AMF/UMTV
36	29504 VARIOUS KISS PRESENTS THE HIP HOP COLLECTION	UMTV
37	31014 VARIOUS MEMORIES ARE MADE OF THIS	EMI Virgin
38	11104 VARIOUS CLUBLAND 4	AMF/UMTV
39	29504 VARIOUS STEVE WRIGHT'S CHOCOLATES & CHAMPAGNE	UMTV
40	11104 VARIOUS ESSENTIAL R & B – WINTER 2004	BMG/UMTV/UMTV

	Album	Label
1	12104 U2 VERTIGO	Island
2	03211 GWEN STEFANI WHAT YOU WAITING FOR	Mercury/UMTV
3	27120 DESTINY'S CHILD LOSE MY BREATH	Columbia
4	27059 CRYSTAL BALL AN AMERICAN IDIOT	RageOne
5	12811 BAND AID 20 DO YOU KNOW IT'S CHRISTMAS	Nonesuch
6	12104 NATASHA BEDINGFIELD THESE WORDS	Phonogram
7	29509 MARON 5 SHE WILL BE LOVED	Interscope
8	21411 EMINEM JUST LOSE IT	Aftermath
9	31211 KYLIE MINOGUE I BELIEVE IN YOU	Parkwood
10	24110 CHRISTINA AGUILERA FT MISS ELLIOTT CAR WASH	Warner Bros
11	61509 MARON 5 THIS LOVE	Interscope
12	31912 LEMAR IF THERE'S ANY JUSTICE	BMG
13	31110 MO'NOLY LOOKIN STAIN DOZ DONT KILL PEOPLE WABBITS DO	Atlantic
14	21220 DEEP DISH FLASHDANCE	Polystar
15	61909 GIRLS ALoud LOVE MACHINE	Polystar
16	31912 JAY-Z & LINKIN PARK NUMB/ENCORE	Warner Bros
17	61512 SNOOP DOGG DROP IT LIKE IT'S HOT	Def Jam
18	91410 SCISSOR SISTERS MARY	Cap Jan
19	71811 NATASHA BEDINGFIELD UNWRITTEN	Phonogram
20	51811 GIRLS ALoud I'LL STAND BY YOU	Polystar
21	61211 MICHAEL GRAY THE WEEKEND	Cap Jan/UMTV
22	01110 KELIS FT ANDRE 3000 MILLIONAIRE	Virgin
23	161411 USHER MY BOO	A&J
24	121512 NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	Universal
25	51912 MARIAN CAREY ALL I WANT FOR CHRISTMAS IS YOU	Epic
26	81410 STERIOGRAM WALKIE TALKIE MAN	Cap Jan
27	31499 RAZORLIGHT GOLDEN TOUCH	Virgin
28	01509 SCISSOR SISTERS LAURA	Polystar
29	51410 REM LEAVING NEW YORK	Cap Jan
30	41509 SHAPESHIFTERS LOLAS THEME	Warner Bros
31	61212 BAND AID 20 DO YOU KNOW IT'S CHRISTMAS	Polystar
32	41411 BRITNEY SPEARS I DO KNOW IT'S CHRISTMAS	Mercury
33	12112 ICE CUBE YOU CAN DO IT	Cap Jan
34	71909 JOSS STONE YOU HAD ME	AMTV
35	18104 KEANE EVERYBODY'S CHANGING	Reprise/UMTV
36	31010 GROOVE ARMADA I SEE YOU BABY	Island
37	27121 DAMIAN RICE CANNONBALL	UMTV
38	12104 WESTLIFE FLYING WITHOUT WINGS	UMTV/UMTV
39	27059 OUTKAST HEY YA	Cap Jan
40	61509 THE STREETS DRY YOUR EYES	Cap Jan

MUSICWEEK

at Midem 2005



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MIDEM MUSIC FOUNDATION





Digital issues look set to preoccupy delegates at Midem 2005, as the old world begins to embrace the new. *By Joanna Jones*

All roads lead to Midem

The elegant architecture of the Carlton and Majestic hotels lining Cannes' Croisette has watched a brace of trends come and go in nearly four decades since the music industry first began gathering in the Provençal town.

A steady roll-call of format changes, the dot-com boom and subsequent dot-bomb gloom have given way to a myriad of new operators, whether technological, telecom or musical, at the annual trade fair.

As delegates prepare for this weekend's 39th edition, they face a rapidly changing landscape which – in theory at least – could bring thriving consumer markets for music in the online, mobile and other media worlds in the next couple of years.

TV downloads, broadband bundled with downloads, mobile memory cards and on-going sync deals are just a few of the tantalising opportunities vying for the music business's attention alongside the still positive prospects within the physical space. What this means for traditional licensing-based events such as

Cannes setting for the 39th festival

Midem, and its veteran delegates – most of whom find their business at the coalface of licensing negotiations, distribution deals and manufacturing – is one of the industry's imponderables.

"I actually think Midemnet is addressing this head on," says Patrick Moxey, president/owner of Ultra Records. "There is already a worldwide network of digital distributors and many of these are naturally divided by territory, by language, and there are a jungle of independent ringtones, digital aggregators, and other new media accounts. We'll need to get to know these people and it can certainly be at Midem, as things slowly change from retail to new media for the future."

Eddie O'Loughlin, president of label Next Plateau Entertainment, believes Midem will remain a place where new music will be the main attraction and priority first and foremost.

"Technological applications will be a big part of the mix and the majors will dominate and, partnered with large telecoms and computer

What is your plan for Midem 2005?

Eddie O'Loughlin, president, Next Plateau Entertainment

"To discover new talented producers and artists and music executives with new perspectives."

Patrick Moxey, president/owner, Ultra Records

"To keep expanding our licensing repertoire – we license a ton of music from Europe into America. We are also now licensing out more Ultra artists, including dance, reggae and hip hop, to the world market. Ultra is also distributed by Plas, Vital in Europe and we will have meetings with our distributors re: new releases. Our publishing manager is coming to keep building our independent network of sub-publishers. Our export manager is coming to see all our worldwide export accounts. And our lawyer is taking meetings at Midemnet – we want to improve our new media outlets in the rest of world. I will be meeting primarily with independent European labels and publishers regarding North American representation."

Caroline Walton, co-founder, New Visions

"To position New Visions as the preferred MSP to the indie labels. Unlike most MSPs, New Visions clears all content creation through the labels and pays royalties back on all formats sold, serving to empower the content owner in the digital space. Also, at Midem we will soft launch our consumer brand called OfficialMob (www.officialmob.com). Within Official Mob, the consumer will only find official artist-approved content endorsed by the label. The aim is to encourage the indies to work with a brand that the consumer will trust as the place to get official ringtones and downloads. Other features of this site will be unveiled at the show."

John Benedict, partner, Benedicts

"Midem continues to offer music companies a unique annual opportunity at an international forum to licence and acquire rights with companies based around the world and to network with both new contacts and tried and tested partners. Over the past few years Midem has ceased to be a pivotal event for the handful of majors which exploit their rights worldwide through their affiliated companies. As a law firm predominantly representing talent and the indie sector, our firm attends Midem to service the needs of our clients; to make new contacts internationally; and to meet up again with old friends."

companies, will have a negative impact on indie labels activities, but will be positive for indie producers who can deliver the new talent," he says. "I will be looking for great new talent, great new songs, great new people. The technology issues will be addressed after we secure the hit talent."

Proper Distribution's Steve Kersley is especially cautious about fools rushing in. "Midem is still a place for people to meet and do deals," he says. "It's only the nature and form of the deals that changes. Legal download services are undoubtedly developing. But the fun part is distinguishing between those offering the digital solution who will still be at Midem in 2015 and those who won't even be back next year."

But, if anything, this year marks a subtle shift, if not entirely in emphasis, perhaps in attitude for one group of Midem regulars at least, with the burgeoning legitimate online music services on the brink of digging deeper into the territory mined by specialists and catalogue companies. There is growing evidence that those represen-

What is your plan for Midem 2005?

Rashmi Pattani, joint managing director, RSK Entertainment

"We have been coming to Midem for 20 years and our requirements haven't changed - meeting existing clients and new clients. Labels and artists looking for representation in the UK - that's what we get out of it and it has proved year in, year out to be very successful."

Matt Cadman, general manager, All Around The World
"Midem isn't quite the force for us it once was - with the advent of MP3s we can send and receive tracks so quickly it negates the need for the passing of CDs and therefore we only tend to meet up with people we know."

Gordon Williams, partner, Lee & Thompson Solicitors
"The great thing about Midem is that you can see the grass-roots heart of the music industry in action, with the independent sector particularly doing much of its business there. The increased involvement of non-music businesses means new things to learn and new players to meet and, as well as client work, this will be my primary focus."

Lindsay Brown, managing director, Eagle Records Worldwide

"Midem is the ideal opportunity for all our DVD and audio, domestic and international, marketing and promo staff to meet in person all our existing global partners, review next year's performance, preview this year's releases, as well as discussing local pricing trends etc. Midem also gives us the chance to meet possible future partners for any territory where local performance is below par. Eagle Rock's A&R department is strongly represented for both inward acquisition and outward licensing, particularly in the audio field."

Tim Pifer, director, Absolute Marketing International

"Having established a dedicated pan-European network of distribution and exploitation partners in 2004, we will be meeting with these partners at Midem 2005. We will be discussing our key releases - including The Polyphonic Spree, Daryl Hall and John Oates, Raphael Saadiq and Marillion - as well as looking at how to evolve our relationships in each individual territory. We will also be meeting potential licensees in those territories where we can't operate on a distribution basis (i.e. outside of the EU/Scandinavia). Another major focus for us is identifying potential new clients to add to our current roster to utilise our UK and European network."

Peter Thompson, managing director, Vital

"As usual, we will meet up with a wide range of our export partners and discuss the coming year. This year we will be focusing on emerging territories and seeing what we can do to develop and improve the way we operate in key areas such as the US and Japan. We'll have a few label meetings but I'm concerned that Midem's hard-line stance on registration will make it difficult for new labels to be present at Midem and will therefore make the event a more sterile and corporate environment, which isn't healthy for the music industry and will be detrimental to Midem in the long term."

Anthony Hall, managing director, Pure Mint Recordings

"To increase our presence/contacts/business relationships with existing and new overseas distributors and licensees. It is different this year only in the sense that we are more established, have a growing catalogue and will be launching two or three new original artist albums for the first half of 2005."



Midem 2004: the role of digital has come a long way in just 12 months

of the less mainstream corners of music repertoire are starting to see the market open up for them or are, at least, arming themselves to face the fray when it does.

Rashmi Pattani, joint managing director of RSK Entertainment, is one of those who is keeping an open mind, even in a world where being aware of one's copyright is more vital than ever. "We deal more in the mature market but, at the same time as our physical carrier - the CD - is still working, we are not closing the doors to the digital world. Bricks and mortar it will not go away, but the people who run it will have to be more creative in their approach and the digital market will thrive," says Pattani.

"As the likes of Napster and iTunes move from frontline releases to catalogue, they will start to get interested in what we do - right now we are watching that and getting ready for it."

Likewise, New Note Distribution joint managing director Graham Griffiths sees 2005 as the start of new revenue streams flowing both ways for specialist music. "This is the first year we are looking to discuss digital rights with people," he says. "A lot of labels we handle for the UK are moving into digital distribution and are keen to advance it this year."

"In the specialist areas of jazz, classical and world, not a lot has been done so far in this space and that is changing. Labels are looking to us to do the deals for them. Where we see the benefit is how this will add to physical distribution - it will increase the opportunity to experience new music while helping the market for physical CDs."

The favourable so-called "long-tail" of the online retail environment - with its twin attractions of zero stock risk and immediate availability - is continuing to attract those mining the niches, where small numbers over long periods of time add up to worthwhile revenues.

Robert Garofalo, managing director of Classic Pictures, adds, "We believe that digital downloads will become more valuable for deep catalogue as fewer and fewer of the larger hit and chart-orientated retailers carry any worthwhile breadth of catalogue - HMV, Virgin, MVC and some independents excepted."

While Midem's most enduring veterans remain committed to the event in terms of its

ability to bring together the business for the benefit of all, the lead-up to this year's event has also seen resistance to one particular new development. There are many who express concern that Midem's new "pay up or ship out" stance to what it dubs "parasites" - or the non-registered companies which have increasingly thronged the bars of the Croisette's hotels to do business - with many perceiving it as a body blow to the very "little guy" for whom the market has traditionally been a danger hunting ground.

"There's a feeling that Midem could move even further away from music and be dominated by the large technological companies who have the resources and incentive to monopolise events such as Midem," says Peter Thompson, managing director of Vital. "It's another reason why Midem's hard line is not helpful to the wider perspective on music in the future."

Meanwhile, even as Microsoft prepares to host Midem's opening night party at the Martineau on Sunday night, last year's banner advertiser, Apple, has made its presence felt in recent days with former Steve Jobs last week unveiling a new generation iPod, the Shuffle. And one only has to glance at the line-up of Midemnet, the Music Week-sponsored event that precedes the main conference on Saturday, and the mobile day on Monday to see subjects such as super-distribution - whether online or mobile - opening even further new vistas of debate for the traditional conference-goer. As mobile solutions provider New Visions' Caroline Walton puts it, "The buzz phrase for 2005 will be 'super distribution' and the debate will be 'who owns the consumer'."

The 39th annual conference is by no means an exclusively digital affair, with focus days on the live industry, music for images and an international indie summit all joining the bustling programme of panels and debates.

But, some have suggested that such is the rate of convergence between the traditional and digital worlds it is time that Midem and Midemnet became one and the same event - acknowledging not just the narrowing gap between technology and music for now but a fundamental shift in the way music is consumed for the future.

John Benedict, a partner of Benedicts Law firm and Midem veteran, is in favour of merging

People will have to be more creative in their approach
Rashmi Pattani, RSK Entertainment

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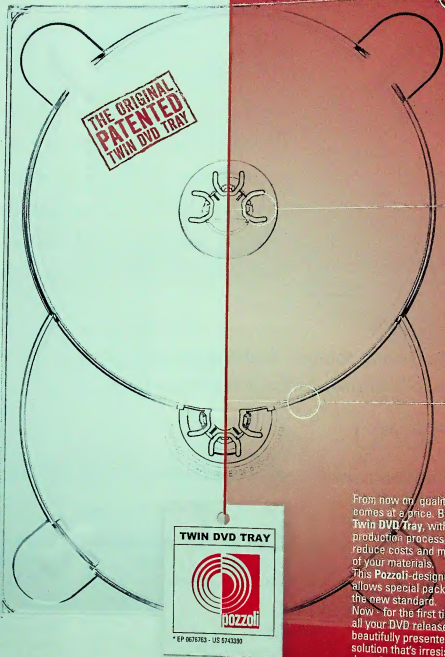
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The Beatles: the imminent expiry of early copyrights will be on the agenda at this year's Midem

the two worlds. "Midem needs to integrate and embrace the music content owners (i.e. labels and publishers) and the future music content operators – online, media and mobile operators," he says. "Midemnet and Midem should be merged into one event – it is archaic and anachronistic that they aren't – the Palais should be attended by as many mobile operators as physical distributors."

Benedict acknowledges the minefield facing content owners moving from a world of music in physical format to one in digital file format, where they can no longer look to exploit their rights by relatively simple contracts for the sale of records. "They have to enter multi-national multimedia licensing deals with digital music providers; digital music services; and rights aggregators which require the grant of rights covering a multitude of digital distributions and transmissions with the attendant legal issues of digital management (protecting rights) and digital tracking (protecting income)," he continues. "The challenges faced by the music industry for licensing music for digital exploitation should be met by Midem housing the new partners, under one name, under one roof, at one and the same time."

Gordon Williams, a partner at Lee & Thompson, believes that while, in a strict legal sense, the general principles governing licensing will be unchanged, there are equally pressing concerns at play while new commercial practices are being thrashed out at this year's event.

"The first is the imminent expiry (unless extended) of the copyright term in Fifties and Sixties recordings – imagine Elvis Presley and The Beatles recordings going out of copyright just as digital distribution of back catalogue takes off. The second is the conflicts of interest that may arise in the favoured multi-discipline music business model of the future, with recording, publishing, and management functions all under one roof," says Williams.

"Deals for digital distribution of catalogue are happening and this is something we are experiencing on both sides of the fence, both with our label clients and the new online distributors we represent. Make sure you have enough hard disk space for those old gems you've only got on vinyl."

Macrovision, meanwhile, continues to address the dual challenges of physical and digital distribution, debuting a new music CD content protection solution and demonstrating its P2P anti-piracy service alongside a DVD

video content protection technology at next week's event.

But, however rapid the changes in both worlds over the past year and going into 2005, music industry regulars should not be dazzled by the digital bells and whistles.

"It's a misconception to think that there are wide-ranging, fundamental legal implications," says Rupert Evans, Digimpro's managing director. "The technology has got slightly ahead of the legal framework with the result that there are some grey areas. But, these will continue to be clarified. The mindset is changing both in Europe and even more clearly in the US. It's not about shifting physical product anymore. It's about making money. Of course, digital product has a longer 'tail' of sales. This, combined with people's willingness to re-buy digital versions of old tracks they used to own, has dramatically increased the value of owning catalogue."

Interoute's media services director, Lee Myall, points out, "Licensing, security, payment and royalty collection will all apply, whatever the delivery or content exploitation method."

All Around The World's general manager Matt Cadman, enjoying considerable success in the UK and seeing increasing amounts of European-produced dance tracks flowing into the UK, believes that the nature of business is changing, if not its core values.

"E-mail has made everything so much quicker and easier – I think this is more of an issue rather than the type of deals that are being done," he says. "For the mobile and bundled deals, I think people putting them together will just be looking for commercially successful tracks and not be interested in ploughing through a load of potential releases from every label in Europe. Still, you can't get drunk in the Martineix via e-mail."

While Absolute Marketing International's director Tim Prior believes repertoire owners have failed to fully capitalise on the world of synchronisation to date, he agrees. "We believe the core relationships will remain the same," he says. "Repertoire owners or licensees will still need a forum to be able explore the multiplicity of delivery platforms."

So, whether you believe the technological changes facing the traditional heartland of Midem's audience represent differences of degree or a paradigm shift in the way people consume music, the Cannes conference – which is 40 years young next year – looks well placed to cruise towards its 50th birthday.

Lee Myall, Interoute

Lee Myall, Interoute

What is your plan for Midem 2005?

Steve Kersley, managing director, Proper Music Distribution

"Our aim is to secure more labels for distribution. Same as every year!"

Rupert Evans, managing director, Digimpro

"To raise our profile and cement some relationships by having face-to-face meetings. No different to previous years (although we were obviously less advanced last year)."

Lee Myall, media services director, Interoute

"With Share!, Interoute has delivered on the promise of secure pre-release media distribution over the internet. A number of the world's leading music labels, including EMI and BMG, have used Share! and our aim is to showcase the solution in action to the remainder of the music industry at Midem. While we've attended the show previously, this is the first time we are exhibiting."

Robert Garofalo, managing director, Classic Pictures

"This will be our first year that we have our own product to license, whereas in previous years we have been looking to acquire licenses."

Ian Dewhurst, Salsoul UK

"To better exploit the Salsoul catalogue in other territories. Over the last 15 months we've been so busy re-issuing the bulk of the catalogue, that most of our efforts have been concentrating on production and sales in the UK. We now have 68 releases, with the Salsoul 30th Anniversary CD coming out at the end of January, so this is a crucial Midem for us. We're high on quality control with all of releases so we're really only interested in shipping finished stock to other territories, so hopefully we'll find some like-minded international disco freaks who will treat our releases with the love and care they deserve. This year's Midem is really going to be all about the business for us. As a thriving small label with a hugely loyal and enthusiastic audience, it's now time for us to spread the gospel a little wider. It's my 21st Midem and it will be interesting to see the veterans who are still around and surviving in today's tougher market. This Midem will probably differ from previous ones in so much as I probably won't have the energy to do an all-nighter at the Blue Bar and then hit my first meeting."

Mike Dougherty, vice-president of corporate development, Loudeye Corp

"Midem offers us the opportunity to interact with a diverse group of music professionals from around the world in one place. We are focused on working closely with the music industry to provide solutions that can expand the digital distribution channel through online and mobile music experiences, creating incremental revenue opportunities for labels and new ways for music lovers to access and experience their music."

Neil Dvenell, marketing executive, CMCS

"It is important for CMCS to feature at Midem in order to reflect their intent to continue serving the music industry with their media services. Since CMCS are unable to physically attend the event this year, featuring in the Midem brochure will enable us to reach those delegates attending Midem by advertising alongside other key service providers. Our aim is to boost awareness of the CMCS brand and their service offering, while expressing their status as leading print and packaging specialists."

As happens every year, some indies fell from the sky in 2004 and some soared, but even among the chaos and triumph the most significant development for the independent community was its new-found ability to fly in perfect formation.

The political unity that has recently formed among the indies of the UK and Europe may or may not be on show as Midem inaugurates its International Indie Summit on January 24. But the events of the past 12 months have shown that the independents are determined to move forward with a consolidated purpose.

"In terms of the position and the strength of independents, it has been a crucial year," says Beggars Group chairman Martin Mills. "It was the year when the vision of independents being strong, acting together, really started to bear fruit."

In 2004, indies drew lines in the sand for both MTV and iTunes and collectively registered their official opposition to the merger of Sony and BMG. But the skirmishes of last year are just the beginning. Just weeks into the new, four-major world, Universal and Sony BMG celebrated the week before Christmas with shares of 38.5% and 28.6% respectively in the UK album market, leaving independent record companies in no doubt that they have an enormous fight ahead of them.

"There will be different versions of the same battles," says Mills. "I don't think anyone thinks any particular battle is going to win the war, but we are trying to foster a landscape where the small can compete with the large."

As the new year begins, most indies are still not represented on iTunes and the Sony BMG merger looks increasingly unstoppable, but Aim chief executive Alison Wenham believes a crucial point has been made: indies will not be ignored when the music industry of the future is being carved out.

"I would call it the coming of age," she says. "I think 2004 really demonstrated to the world's music industry and everyone associated with it that the independents are organised, disciplined and a strong community, and able to influence the world around them in a way that has never been precedented. The challenges arose, but we were ready."

Sadly, as with every year, there were disasters to mitigate the sector's successes: Telstar went into liquidation after its initial winning streak ran out, 3mv and Mactwo did likewise in the low-margin, high-turnover distribution business and distributor/label Beechwood went into administration in June.

But as if to remind the industry that the independent sector is worth fighting for, 2004 represented one of the best showcases in recent memory for indie talent in the UK, with XL's Dizzee Rascal and Wiley, Rough Trade's The Libertines and Babyshambles, 679's The Streets and The Futureheads, Lizard King's The Killers, V2's Estelle and Domino's Franz Ferdinand all recording real critical and commercial breakthroughs.

Laurence Bell, the founder of Domino, a staunch independent that broke its own sales records again and again last year thanks to its Glaswegian art-rock phenomenon, believes the label's success in its 10th year ought to stand as an example of what can be achieved.

"Indies certainly don't need major backing to sell records – just guts and confidence in what they are releasing," he says. "There are some worries at a retail level. The ongoing corporate mergers are creating some quite dangerous influence in high street record stores, which is not good for new music. If it weren't for that, they can merge away all they like, as far as I'm concerned."

Likewise, with The Killers on course for double platinum in the coming weeks, Lizard King founder Martin Heath, a veteran from

As a year of David and Goliath-style battles draws to a close and indie labels prepare to host their own summit at Midem, Adam Woods outlines what it means to be small in 2005

Indie mice get ready to roar



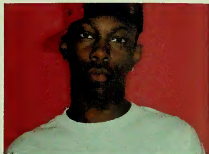
Indie hits: (clockwise from above) Franz Ferdinand, Dizzee Rascal and The Killers have all had massive success

both sides of the indie-major divide from his days at Arista and Rhythm King, believes there is nothing to stop UK indies achieving major-strength sales.

"I sold 16m records as an independent before this, so I don't believe the majors have any advantages over the indies," says Heath. "In fact, I think they may well be at a disadvantage these days. The long term, or even the medium term – they can only think quarter to quarter, so there is no artist development to speak of."

But in the complex framework of the 21st century music industry, the natural antipathy between majors and indies is no longer quite as clear-cut as it may once have been.

Heath says he is on the verge of signing a marketing and distribution deal with a US major, on



the grounds that the all-powerful US radio networks will almost never let a new act in without heavyweight promotional support.

In the UK too, there is less contradiction than ever in an indie which revels in its status while also working alongside those in rather better appointed offices. All Around The World backed up three of 2004's 15 biggest-selling singles in DJ Casper's Cha Cha Slide, Frankee's FURB (F U Right Back) and LMC Vs U2's Take Me To The Clouds Above. As well as its ongoing compilation relationship with Universal Music TV, AATW licensed two of its biggest hits from Universal in 2004, with Cha Cha Slide coming from Universal and Ice Cube feat. Mack 10 and Ms To's You Can Do It from EMI.

"It's an interesting thing when we are licensing tracks from majors who can't be bothered to do it

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Stats show worth of independents

"As with every year for independents, it has been mixed, almost by definition. Because we are such a broad church, what is a good year for one is not a good year for another. But you only have to look at the figures to see what percentage of breaking new acts came through the independents. Most statistics will show you that between a third and a half of what is valid in new music terms comes from the independent sector. What could be a better story than Franz Ferdinand on Domino? We want those stories to emerge year after year.

The MTV battle this year was significant because it was the first and because there was a collective economic benefit, which could only be advanced collectively. Similarly, our stand against iTunes got us a deal that is a lot closer to the deal we merited. It was a question of being able to set the ground rules in a way that did not discriminate against us. The Sony/BMG merger is potentially the biggest issue of all, not so much for the bigger independents, but we feel it is very much in the interests of our community to ensure the small companies have the same access to the market as everybody else.

What worries us is that you have got supermajors with the market power that they will have and they will get themselves in a position with media and retail where other people are squeezed. You only have to look at how Universal is using its market power now for an illustration of the point. I don't blame them for that—we live in a world of agglomeration and conglomerate and mergers and huge corporate entities.

Online is the other element of the marketplace that led to the creation of Aim and Impala. The new media world is evidently one in which collective licensing is going to be more and more important, and in which the majors will almost certainly not want to participate. And we just can't compete with them if we are not collectivised. If we are not competitive in that marketplace, we very soon won't be competitive at all."

Beggars Group chairman Martin Mills will present a keynote to open Midemnet this Saturday (January 22)

themselves," says All Around The World managing director Matt Cadman. "It's not so much that they don't see the potential of the songs, but they completely see the potential of working with a company like ourselves. They're saying, 'hey, if you can make it a hit, fantastic'."

Like most successful indies, Cadman says All Around The World will spend this year mining its niche, with an eye for those hard-to-find new opportunities for profitable diversification.

"We just tend to look for tracks—that seems to be what we do best," says Cadman. "We would like to develop a couple of album acts. If we could do that, it would be fantastic, but it is a tremendously difficult thing to do, and then you really are stepping on the toes of the majors, who can afford to spend £700,000 on a marketing campaign."

Opinion is certainly divided among indies as to the veracity of the notion that independents are, broadly speaking, well-positioned to break acts. For all those who blanche at the cost, there are others, such as Martin Heath, who insist that the internet has created enough of a channel to build a buzz, if not yet to drive sales.

"The reason the majors and the indies are not level but potentially unequal these days is because the internet has changed the way people consume music," says Heath. "The bands that are breaking are breaking because they are reaching ears they could never have reached before."

Others are less convinced, although indies such as Sanctuary and Cooking Vinyl are impressively



The Libertines, Wiley and Estelle (pictured clockwise) have reached a wide audience without the help of majors

consolidating their niche in relaunching established acts. "Developing new artists is going to get harder," says Cooking Vinyl managing director Martin Goldschmidt, who put out an average of an album a week last year, based on a ratio of 60% licensed to 40% homegrown.

"Once the majors have consolidated, they are going to use that leverage more and more, and the things you need in place when you are developing new artists are just not going to be available, or else they will be available in very, very short supply for indies."

With Christmas fresh in their minds, indies tell of mounting difficulties in securing prominent fourth-quarter tracking in the high street. The fact that only three of the Top 40 albums in the Christmas chart were independently distributed—specifically, The Killers' Hot Fuss, the Franz Ferdinand album and Katie Melua's Call Off The Search on Dramatico—indicates that indies will wallets out.

This is why, regardless of the strength of the UK indie's musical output, the overriding issues of both this year and last are political ones. The ability of the majors to monopolise routes to market and virtually fill the stores single-handed was a key factor in Impala's formal appeal in the European Court against the European Commission's decision to approve the merger of Sony and BMG.

"The market shares of the last few weeks demonstrate that the future is here now," says



Wenham. "Every company, regardless of size, deserves to have at least some access to the market it operates in. The independents are determined to show the very negative effects on the market of a duopoly operated by Universal and Sony BMG."

Already, the majors' disproportionate share of available repertoire in the admittedly embryonic legitimate online world is a cause for concern among indies, although Aim and Musicline reckon to have a daunting situation largely under control. "I do not underestimate the scale of the challenge, but we will be very busy in 2005 and we hope to make sure that every single independent is digitised and is ready to go," says Wenham.

"With iTunes, the smaller labels, quite understandably, weren't going to invest what little resources they had into a market that did not seem to be able to return much of that investment. It is not like running an incremental business from your CD manufacturing base; it is taking on a whole new set of operational skills and running them contemporaneously with the other business."

The credibility and determination of indies is not in doubt. As Franz Ferdinand's Alex Kapranos put it in a recent *NME* interview, "Whenever there have been bands doing dangerous or exciting things, nine times out of 10 they've been on an independent label."

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As manufacturing and packaging companies prepare to gather in Cannes, *George Cole* assesses the impact of converging physical and digital worlds on their day-to-day business

A firm foundation for the future

For anyone involved in the traditional physical music market, including manufacturing and packaging companies, there is no doubt that we live in interesting times.

With the growing interest in digital downloading and the arrival of the iPod generation, the future seems to be not so clear cut for companies operating in the physical sector.

Traditionally, the music industry has moved from one physical format to the next: wax cylinder, shellac disc, LP, CD, SACD, DVD and so on. But digital downloading has – as the saying goes – created a whole new ball game. In theory at least, the growth of digital downloading could cut out the manufacturers and packaging companies that lie between the music company and customer.

So will manufacturing and packaging companies be using Midem as a showcase for new products and services based around the non-physical music formats or is it business as usual? For some, including independent manufacturer and packaging company SFH UK, the latter is certainly the case, even while there are signs of change.

"We'll be doing our usual thing, which is seeing as many labels as possible, old and new, big and small, and promoting what we do," says managing director Richard Langston. "One difference from last year is that we will also be highlighting the covermount market."

Manufacturer and packaging giant MPO, meanwhile, plans to showcase several services, explains marketing manager Xavier d'Estais. "MPO will highlight our large range of services. We can manage disc production from A to Z: premastering, mastering, creation of packaging, disc, implementation of copy protection, logistics and distribution. We are creating a new company in partnership with one of the leading European logistics service providers."

D'Estais adds that the biggest significant difference between this year's Midem and last year's is that previously MPO focused more heavily on products such as CD, DVD, CD colour, DVD Colour and protection, among others. "This year," he says, "we will focus more on all the services around the disc and also on the new ways to distribute music."

Manufacturing broker Tribal's director Terry Woolner says that alongside the usual manufacturing and packaging services it offers, the company also plans to offer its internet fulfilment service to its customers this year.

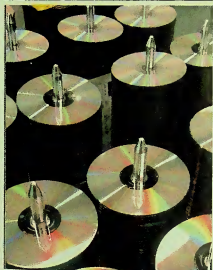
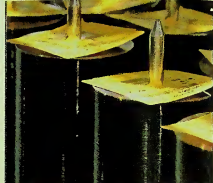
Manufacturing giant Deluxe Media will use Midem as an opportunity to meet as many



clients as possible and to discuss their forthcoming plans, says Claus Madsen, director of European business development coordination. It is also a chance to let Deluxe's clients learn what the company is planning in terms of strategy.

Key Productions, meanwhile, will be hoping to capitalise on the growth of DVD in the independent sector, says Melodie Greenwell, the company's sales and marketing manager. "We're hoping to build on our DVD packaging service," she adds.

But if 2005 looks like the year when legitimate digital downloading services will grow significantly, how do companies see it affecting their traditional business going forward? "At the moment we don't see any decline," notes Mad-



Arnand Van Holdart recent single *My My My* was pressed by Tribal

sen. "The UK singles market is as strong as it has been for us and it proved to be the case in the peak season – many singles went through the roof. I don't think the current repertoire is affected, but in the past six months we have been researching and developing what we need to do for our clients, for them to offer digital downloads."

However, MPO believes digital downloading is already affecting its business because it is a real competitor to disc, especially illegal downloading. But the company says it has already adopted strategies for dealing with the changing environment. "The decrease of CD sales has an impact on our business, but we are trying to propose new services – creation of packaging, logis-

We will be highlighting covermount market

Richard Langston, SFH UK



**Independent & standing out
from the crowd**

Picking up acts which have left the major fold is powering Proper Music into a stronger distribution network connecting a diverse web of companies

INDEPENDENT & STANDING OUT FROM THE CROWD



Dolly Parton: found her way into the Proper stable

With headlines dominated by the emergence of legal download services and almost perpetual major label consolidation it looked, to the casual observer at least, like the CD's obituary was imminent. Yet sales of the format remain on track, particularly outside the increasingly narrow confines of the mainstream.

Indeed, businesses like Proper Music Distribution – now the largest “truly independent” distributor in the UK – offer proof positive that the market for physical product remains a thriving one, providing your business is positioned to adapt to a rapidly changing music industry.

Born from the merger between GeeDee Sales and Direct Distribution in 2000 and set on their current course when Richard England of Direct Distribution left to form Cadiz Music in 2003, last year was Proper's best ever, with business expanding – quite literally. Moving into new premises at the end of November 2004, the company now has over 20,000 square feet of warehouse space to play with (almost double the size of their previous building) and is well placed to expand upon existing operations.

Those operations already bring in an annual turnover in excess of £10m while the ratio of distribution to wholesale business has switched from £4m to £6m over the past two years.

For a company known primarily as catalogue specialists, the year 2004 was also marked by a string of high-profile successes. Holding a mind boggling 42,885 titles, Proper swept the board at 2004's BBC Folk Awards (representing seven winners from the eight categories) and the BBC Jazz Awards (where they represented six from seven).

More than 2.5m units were sold in total, with the top five best-selling titles being Jamie Cullum's *Pointless Nostalgic* (Candid), Alison Krauss' *Loneley Rains Both Ways* (Rounder),

Dolly Parton's *Live & Well* (Sugar Hill), Ojos de Brujo's *Bari* (K Inhouse) and the Celtic Pride dance compilation *Scottish Clubland* (Emerald).

The latter offers probably as good an indication as any of the company's diversity of range. The Proper catalogue may be dominated by the so-called “specialist” genres of folk, jazz, blues, country and world music, but any company that also distributes *Insane Clown Posse*, *Prince*, *Chris Robinson* of the Black Crowes and *James Lavelle*'s UNKLE is one that cannot be pigeonholed.

“There is a misconception that we are not a rock or pop distributor,” admits founder and owner Malcolm Mills, “but we've got label managers here who understand those products better than our competitors. The wealth of knowledge that these guys have got on everything from urban stuff to rock reissues going back 30 years is genuinely remarkable.”

Perhaps most remarkable of all though is that Proper's strategy seems to fly in the face of modern industry convention.

In a world moving towards digitalisation and consolidation they remain a defiantly independent catalogue CD distributor built on a bedrock of small specialist labels.

“It's back to basics,” explains Mills. “There's always going to be people who want to buy CDs and this is the perfect model that has been in existence since the 1930s. “There's no point in trying to change anything,” he continues, “all we've done is streamlined the business so that people can get what they want the next day. We might be in the midst of a technological revolution, but it's unlikely, in the foreseeable future at least, that there will be no mechanical carriers for music.”

“What we're doing is permanently repositioning ourselves so that we're servicing the retail market that is handing product in that form.”

GETTING BY WITH A LITTLE HELP FROM YOUR PARTNERS

Under the coordination of Graham Jones and Dave Webb, the Proper Partner scheme began in October 2003 as a way of tightening the chain that binds independent retailers, specialist labels and specialist magazines. The result is to create a kind of wider co-operative where individual specialists – including Proper Music Distribution – can mutually benefit as part of some greater whole.

So far the scheme has proved massively successful. In its first 12 months it had generated over \$500,000 worth of business. After 15 months this had risen to \$700,000. The number of retailers taking part has rocketed from 26 to 145. In

September, Proper took on part-time road sales rep Pat Comer-Walker to meet increased demand.

It is also straightforward in execution. Participating labels pay a minimum \$50 for their product to be included in a full-page specialist magazine advert alongside a list of retailers who will be stocking it. The ad costs are vastly reduced because Proper also distributes the magazines involved (*Jazzwise*, *Melrose*, *Floors*, *Songlines*, *Living Tradition*, *Blues & Rhythm*) and sends them directly to the indie retailers who rack them alongside the relevant product.

The result is a multiplier effect which is advantageous for all. The labels and retailers sell

more product, the publishers sell more magazines, and the public has access to a wider range of music.

Everybody profits from pulling in the same direction. “I think it's a great forward-looking idea and partnership, certainly for specialist magazines like ours,” says Jon Newey, editor and publisher at *Jazzwise*. “And it's also a great way of bringing all this tremendous specialist music, that often gets ignored by a lot of the greater high street multiples, to the public's attention.”

“The mainstream music market is increasingly bland and increasingly short-term,” he adds, “but out on the peripheries there is some amazing music.”

"Our continued growth is [achieved]... by sniffing around and turning over a few more stones. That's what we do."

Malcolm Mills, Proper chairman



That they are succeeding can be attributed to a combination of factors: the disintegration of their direct competition due to consolidation elsewhere and a flexible and forward-thinking approach that only a truly independent operation – and one that owns its own warehouse – can offer.

Certainly, for Mills, an environment where majors are shedding acts in the chase for ever-diminishing margins has opened up ready-made opportunities for those swift enough to take advantage. He likens business now to "living among the elephants and taking advantage of the fertile stuff they drop".

The consequence of such major label profligacy, according to Proper's operations director, Steve Kersley, is that the definition of specialist music has widened. What was once considered niche is now increasingly attractive to dedicated record retailers, keen to develop their own alternative markets away from the price-led battleground of the supermarkets.

"With consolidation at the top there are always enormous opportunities created below," states Kersley, "and the crucial difference with the majors is that the number of albums they need to sell to make it worth their while is continually going up.

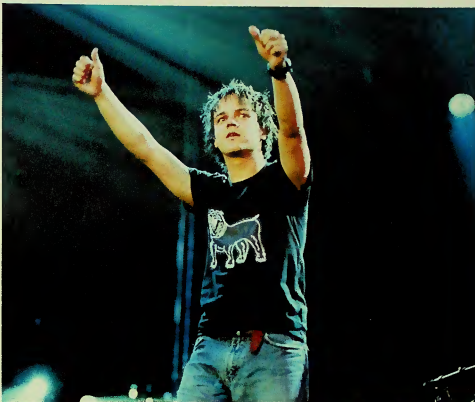
"That means we're getting more and more artists, and whereas in the past we were selling 2,000 to 3,000 albums, it's now more in the region of 10,000 to 15,000."

However, that's only half the equation. To truly prosper, a company needs a strategy that draws maximum impact from its environment.

At Proper this has been implemented, in effect, by pursuing a course which is the polar opposite of the majors: by setting up innovative schemes like Proper Partners and Proper Access that have built mutually beneficial bridges with like-minded retailers, labels, magazines and artists; by offering specialist packages to retail such as their Proper Import service; and by utilising the inherent flexibility that comes with being independent and running your own warehouse.

In short, much like a Sanctuary or a Fopp, by forging your own parallel market. "The opportunities are still there," says Kersley of the physical format, "it's just about us maximising them, and allowing other people to maximise them."

The Partner and Access schemes in particular – the former offering labels



Handled by Proper Music: (clockwise from top) Jamie Cullum, Alison Krauss, Soweto Kinch

being made. Most of it is on small labels and I think what Proper has done is to bring a lot of this music to a much wider attention, not only through their distribution arm, but also through the whole partnership of the Proper stores and specialist magazines."

Gerry Mansfield at Maverick praises the positive impact the scheme has had on subscriptions and advertising, while also placing his magazine at the heart of its retail market. "What it has done is enable us to go to those independent record stores more quickly than we would have been able to, and indeed, those independent stores are now getting advertising in major magazines at very little cost."

"It's very mutually beneficial," he adds, "in that the magazine will also recommend artists to Proper if they happen upon an interesting emerging talent, it's

a very well thought out scheme and there's plenty of scope for it to develop."

The Partner scheme is also helping independent retailers build an alternative client base to their high street competition, admits Tom Rees at Derby's Reveal Records. Reveal has been a Proper Partner from the beginning and saw a 20% year-on-year increase in turnover in 2004. "We were pretty much a rock specialist until about 18 months ago," he says, "and then we took the decision to concentrate on roots and folk and things like that."

"I think specialist fans just don't expect to see what they want in shops," he adds. "And people buy these CDs all ggs and they buy hundreds of them."

This notion of slipping into the hardcore fanbase of specialist genres is an important side-effect of the scheme, thinks Dave Webb, and one that can offer a

lifeline to retailers. "Independent retailers are in the same sort of boat as we are," he states. "They can't compete with the supermarkets, and while the major chains have gone down one route to differentiate themselves, the independents will have to go down another. This offers an opportunity for them to get music fans into their store while doing business. So Proper Partners is, in a way, about encouraging people to rediscover their local record shops."

"The fact that we've sold £750,000 worth of specialist music to independent stores in the last 15 months – when apparently they are on their way out and there's no market for it – is incredible," he adds.

Webb expects the scheme to expand in 2005 with more retailers coming on board as advertising also appears in the likes of *Majlo* and *Uncut*. A Proper Partners website will go live in February.

PROPER TIMELINE
1988 – The Sale People are formed, supplying HMV with overstocks and cassettes for sales campaigns

1990 – Cee Dee Sales are formed, offering wholesale distribution of CDs to independent retailers

1995 – The Sale People are incorporated into Cee Dee Sales. Cee Dee Sales now supply multiples and deal with exports

2000 – Cee Dee Sales acquires Direct Distribution from Topic Records and becomes a distributor of third party labels. A move

to create problems in market with a name change to Proper Music Distribution

2002 – Proper enters the top 10 of UK album distributors, where they have remained ever since

2003 – Richard England, formerly of Direct Distribution, moves to Sony Capiz Music

2004 – Proper moves to larger premises

an affordable option to advertise in specialist magazines and gain rack space in independent retailers, the latter a scheme allowing even the smallest country or jazz artist a route to the high street – are now flourishing. In 15 months Proper Partners has mushroomed from an initial 25 stores to the present figure of 145 and turned over an incredible £750,000 worth of business.

With closer working partnerships comes fluid communication and mutually beneficial side effects for all concerned. If an artist signed up to Proper Access gets their CDs into HMV then that is great; if they go onto sell several thousands, then so much the better. That is a win-win situation for the label, the distributor, the retailer and the media. What benefits one, sustains this rest.

"It's all about us consciously looking at where the majors are going and then

moving in the opposite direction," acknowledges Kerley. "They can't go down that route, but we can."

"There's no kind of rocket science to it," he adds, "but while the majors are pursuing the mass market/big business and we can find lots of niches in the other direction because it's no longer worth their while doing it."

The result is a distribution network connecting a diverse web of companies, and one capable and willing to meet levels of service that most of their competition is now incapable of reaching.

What other distributors would be willing to service folk festivals around the UK, or to source obscure Japanese imports within the duration of a phone call, or flexible enough to strike a deal with an unsigned artist like Brendan Power who had his CDs in the shops only two days after an unplanned appearance on Jools Holland?

"This proven record to go that extra mile and to maximise the resources at their disposal is why Mills remains bullish for 2005."

"Something that I would like to underline is that our continued growth in Proper Music Distribution is not

"This operation has grown organically from the hard work of the people within the company plus me reinvesting the profits. Because of that, I'm confident of the future."

Malcolm Mills, Proper chairman



Ojos de Brujo: key act for Proper

because the labels that we've got are putting out records that are selling more," he says. "Like any companies in our industry, we're dealing with people who are having a little bit of success and then they're having a fallow period,

and some people have actually packed up or gone out of business."

"We lost Trojan when they were bought by Sanctuary – we used to do £750,000 a year with Trojan, but we still managed to put on £1.5m worth of turnover the year that they went just by sniffing around and turning over a few more stones. That's what we do."

Essentially, he concludes, it all comes down to attitude and the quality of service. "If you are owned by a multinational corporation, then someone, somewhere, is looking at the numbers,"

Task force:
 (most of the
 Proper team



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"While the majors are pursuing the mass market/big business end, we can find lots of niches in the other direction because it's no longer worth their while doing it."

Steve Kersley, Proper operations director

CONFERENCE: KNOWING ME, KNOWING YOU

Taking in factors such as the internet-driven media expansion or the "grey power" of Wogan and Parkinson, there are arguably more opportunities for specialist music to reach a market than ever before. Now in its second year, the Proper Conference has become an integral part of Proper Music Distribution's commitment to highlighting these opportunities and demystifying the changing world of retail for the benefit of its customers and business partners.

The first event was held in March 2004 at the Jazz Café and saw representatives from over 70 labels interact in Q&A sessions with speakers such as Maria Rivington, head of specialty music at Virgin Retail and John Leonard, producer of the Mark Radcliffe show on BBC Radio 1w.

For Steve Kersley, the event differs markedly from most other distribution conferences, where the emphasis is usually on labels to present their forthcoming release schedule. In fact, he says, it works completely the other way round. The Proper Conference is for retail to present itself to the labels.

"For us," he explains, "the major thing over the past 5 or 10 years is that the power of the business has shifted from the record companies to the retailers and that retail can dictate what's going on. That means, as an

independent, what we have to do is to educate and inform all of our labels as to what's happening out there and what opportunities and chances do they have."

The sheer pace of change in the retail sector, forced by the likes of HMV and Virgin, means everyone has had to become more flexible, he adds – not least Proper itself, which has adapted its operations to supply everyone in the retail chain from markets to supermarkets.

"Our conference is all about getting our labels together and saying 'OK, this is what the retail universe is – this is what you've got to do'. Some of these people will have worked at major record companies 10 years ago and they need to understand that it doesn't work like "that" anymore, it works like "this".

"We can show them the variety of offers from which they can pick and

choose. So, it's about us being an effective information conduit from retail – which is obviously rapidly changing in the face of competition from all over the place. It's about us passing that information back to the labels so that they can take advantage of it."

Organised by Steve Matthews – who had over 20 years' previous experience with Sony – and Alan Price (both pictured below), the central message is not so much what can Proper do for a label, but what a label with a limited marketing budget can do for themselves. This is particularly so regarding overseas labels wanting to gain valuable insight into the relatively buoyant UK market.

"The record industry is changing so quickly," says Matthews, "but the UK is still a dominant market. So we're saying to people in the US and Europe that if you want to learn how to maximise your returns in the UK market, then come over to our conference. There'll be fantastic speakers telling you what you need to know and you'll be able to discuss what you learn with like-minded people."

The line-up for this year's conference is still to be confirmed, but will include speakers representing major, independent and online retail together with media and promotional experts.



he says. "That is it."

"If you have a record distributed by this company, then Proper Music Group is the majority shareholder in distribution – I am the owner of Proper Music Group and I haven't got any business partners, no outside funding whatsoever."

"This operation has grown organically from the hard work of the people within the company plus me reinvesting the profits over 15 years to build it up. Because of that, I'm confident of the future."



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Proper's specialist retail service is successfully bridging the gap between record buyers and overseas labels

IMPORTS: SIGNED, SEALED & DELIVERED

It is a word that is often perceived with suspicion in the music industry, but Steve Kersey is keen to stress that Proper's involvement with imports has nothing to do with parallel importing. "That end of the import business is high volume, low margin stuff," he states. "We're completely at the other end - we're low volume higher margin stuff."

Overseen by Rob Hutchison, Jon

Hughes and Ben Edwards, Proper Imports was specifically set up as a specialist retail service so they can source and sell product that is genuinely unavailable in the UK.

Utilising Proper's up-to-the-minute worldwide database it means retailers can meet almost any customer demand by getting on-the-spot prices and delivery dates with a phone call.

CDs originating from, for example, the US, are shipped direct from LA or another area in the States through to Proper on a next day basis. Though the margins on an individual CD are relatively small, the retailer must make

up their order to a minimum level before it is shipped out.

Despite the growth of online retailers such as Amazon.com, Hutchison says the service has proved extremely popular and that the volume of imports is in the tens of thousands. "The world's getting smaller," he says, "and because kids can listen to, say, a rock station in LA on the internet, they're hearing stuff that they want to buy and they want to buy it now."

"If they can hear a record shop owner making a call to us and saying, 'Yeah they've got it, how long is that going to be?' and we say two to three

"The world's getting smaller and because kids can listen to, say, a rock station in LA on the internet, they're hearing stuff that they want to buy and they want to buy it now."

Rob Hutchison, Proper Imports

days, then that shop owner has got a customer.

"So again, we're encouraging independent retailers," he adds. "Normally in our telesales office the phone is ringing all the time because we're telling them to give us a call if they ever get a punter who wants something that they can't find on the UK system. We can give them a price and delivery time over the phone and sort it."

By monitoring customer requests, Proper can also note whether a retailer is developing around a certain track or CD and act accordingly. This is precisely what happened with the Donnie Darko soundtrack, which the company was selling in October 2002 purely on the basis of customer demand, over a year before Gary Jules secured the Xmas number one with *Mad World*.

In fact, according to Hutchison, Proper can share the credit for Jules' version being released in the first place, as it was they who initially supplied radio stations like Xfm with the record.

"Again, it is a classic example of being independent," he says. "We sold about 2,000 copies of the soundtrack, which for a major record company would be irrelevant and dwarfed by the sales of the single. But we know that the radio play influenced a number of the people who were involved in it becoming such a success."



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Club Charts 22.01.05

The Upfront Club Top 40

Pos	Artist	Track	Label
1	ANGEL CITY FEAT. LARA MCQUEEN SINIGRE	WINDY	Mercury
2	COMMANDER TOM ATTENTION	WINDY	Mercury
3	PERYON (RELEASED AS 'THE FIVE HIGHERS' PLACED FIND MY WAY)	WINDY	Mercury
4	REFLECT FEAT. DELINE BASS (NEED TO FEEL LOVED)	WINDY	Mercury
5	MOTIVE FEAT. JOCELYN BROWN RIDING ON THE WINDS	WINDY	Mercury
6	STONERIDGE FEAT. THESE TAKE ME AWAY	WINDY	Mercury
7	DTB PROJECT FEAT. ANDREA BRITTON WINTER	WINDY	Mercury
8	FIRELOADERS SO MUCH LOVE TO GIVE	WINDY	Mercury
9	24 THE LONGEST DAY	WINDY	Mercury
10	PHUNK NOUVEVEAU FEAT. NEELE TERNES WYAN EVER	WINDY	Mercury
11	SPANY LAMB EASY NO MAN	WINDY	Mercury
12	DAVID GUETTA THE WORD IS MINE	WINDY	Mercury
13	SOU TATURE YOU GOT THE LOVE	WINDY	Mercury
14	SCISSOR SISTERS FILTHYGORGEOUS	WINDY	Mercury
15	SOUL CENTRAL STRINGS OF LIFE (STRONGER ON MY OWN)	WINDY	Mercury
16	THE LOVERBEZ SHINE	WINDY	Mercury
17	CARLOS ADOLFO DOMINGUEZ BOOBIES	WINDY	Mercury
18	FIERCE GIRL WYAT MAKES A GIRL FIERCE	WINDY	Mercury
19	G-SIXTY FOUR ON A GOOD THING	WINDY	Mercury
20			

Pos	Artist	Track	Label
21	LINDSAY IOMAN DUMORS	WINDY	Mercury
22	CUT UP BOYS THE MASS UP MIX ALBUM SAMPLER (UP SAMPLER)	WINDY	Mercury
23	SUNHATCH CAN'T GET BETTER THAN THIS	WINDY	Mercury
24	GROOVE OUTERS WE CLOSE OUR EYES	WINDY	Mercury
25	IANI FEAT. BONNIE BAILEY EVERYWHERE	WINDY	Mercury
26	SCOOTER SHAKE THAT	WINDY	Mercury
27	SIA WUBS	WINDY	Mercury
28	CERRONE JE SUIS MUSIC	WINDY	Mercury
29	IANI KNOWES FEAT. MARCELLA WOODS ALMOST OVER YOU	WINDY	Mercury
30	DI GEORGE J FEAT SEVYN KNEER GONNA LET YOU GO	WINDY	Mercury
31	VARIOUS FLOORFILLERS 2005 (UP SAMPLER)	WINDY	Mercury
32	THOMAS SPWARTZ MORE THAN A FEELING	WINDY	Mercury
33	BLAZE FEAT BARBARA TUCKER MOST PRECIOUS LOVE	WINDY	Mercury
34	SOLASSO V DANAARAMA REALLY SAYING SOMETHING	WINDY	Mercury
35	XINA DI OHNIKU PRESENTS ANNA GIVE ME YOUR WINGS OF LOVE	WINDY	Mercury
36	CIGARA FEAT. T.I. & JAZZE PHA GOODIES	WINDY	Mercury
37	SARA JORGE SHOOK TO THE SYSTEM	WINDY	Mercury
38	GROOVE ARMAADA GREATEST HITS (UP SAMPLER)	WINDY	Mercury
39	BUGG IN THE ATTIC BOOY LA LA	WINDY	Mercury
40	CHOCOLATE MONDAY YOUR PLACE OR MINE?	WINDY	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1	ANGEL CITY FEAT. LARA MCQUEEN SINIGRE	Mercury
2	COMMANDER TOM ATTENTION	Mercury
3	PERYON (RELEASED AS 'THE FIVE HIGHERS' PLACED FIND MY WAY)	Mercury
4	REFLECT FEAT. DELINE BASS (NEED TO FEEL LOVED)	Mercury



Mylo reaches chart peak

by Alan Jones

Some 14 weeks after registering his first upfront Club Chart number one with the electro-house anthem *Drop The Pressure* – Myles Macmurray aka **Mylo** returns to pole position with follow-up *Destroy Rock & Roll*.

Mylo's new single is the track from his current album and is getting excellent radio support, as well as massive club exposure. As a result, the album finally entered the Top 75 album chart for the first time last week, debuting at number 73, although it has been selling well outside the chart and has already topped 60,000 sales.

Destroy Rock & Roll includes a re-release of Eighties' rock acts – fronted by an unnamed rightwing American extremist and originally featured on an album called *Sounds Of American Doomstday Cults Volume 14* – considered to be suitable candidates for eternal damnation via the judgement of the sacred fire! It includes obvious targets like Madonna, Boy George and Prince but also Oliver Newton-John and even Band Aid.

Meanwhile, Mylo's number-up on the Upfront Chart – *Angel City* – registers their third straight number one on the Commercial Club Chart. With *Surprise*, having topped the chart last year with both *Touch the Grid* and *Do You Know (I Go Crazy)*, boasting an impressive level of support from our panel of DJ chart returners, they nevertheless squeeze home at the top of the chart by just one point from fellow Data label recording act Commander Tom, whose *Attention* single has been a massive hit in Europe and looks likely to be successful here too.

There is no change on the upstream chart, with *50 Cent's* *DiscO Inferno* still blazing a trail, but *Snoob Dogg's* *Let's Get Blazin'* jumps 8-2, and has closed to within 3% of the leader. Just three weeks after his last single *Drop It Like It's Hot* ended its run at the top of the chart, there's little else happening at the sharp end of the chart and no new entries in the Top 20, but that serenity is split by the 21-30 section, which hosts five new entries and three re-entries. *Class's* 1, 2, *Step* gains top debut honors, at number 21, and is clearly already stealing support away from her debut single *Goodies*, which falls 2-9.

COMMERCIAL POP TOP 30

1	50 CENT DISCO INFERNO	Mercury
2	ANGEL CITY FEAT. LARA MCQUEEN SINIGRE	Mercury
3	COMMANDER TOM ATTENTION	Mercury
4	PERYON (RELEASED AS 'THE FIVE HIGHERS' PLACED FIND MY WAY)	Mercury
5	MOTIVE FEAT. JOCELYN BROWN RIDING ON THE WINDS	Mercury
6	CERRONE JE SUIS MUSIC	Mercury

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MUSICWEEK

The Official UK Charts 22.01.05

SINGLES

1	ELVIS PRESLEY ONE NIGHT/1 GOT STUNG	RCA
2	MANIC STREET PREACHERS EMPTY SOULS	Columbia
3	THE KILLERS SOMEBODY TOLD ME	Island King
4	STEVE BROOKSTEIN AGAINST ALL ODDS	Spy Music
5	ROOSTER STARTING AT THE SUN	Big Apple
6	SOUL CENTRAL/K BROWN STRINGS OF LIFE...	Island
7	DARIUS LIVE TWICE	Mercy
8	IRON MAIDEN THE NUMBER OF THE BEAST	EMI
9	UNITING NATIONS OUT OF TOUCH	Gusto
10	ELVIS PRESLEY JAILHOUSE ROCK	RCA
11	DANA RAYNE OBJECT OF MY DESIRE	Isoline
12	SCISSOR SISTERS FILTHY/GORGEIOUS	Polydor
13	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise
14	ERASURE BREATHE	Mair
15	GWEN STEFANI WHAT YOU WAITING FOR	Interscope
16	POPI SERIOUS	Evidence
17	JAY-Z/LINKIN PARK NUMB/ENCORE	WEA
18	THIRTEEN SENSES THRU THE GLASS	Virgin
19	ICE CUBE/BLACK 10/MS TOI YOU CAN DO IT	All Around The World
20	THE MUSIC BREAKIN'	Virgin
21	LEMAR IF THERE'S ANY JUSTICE	Sony Music

ALBUMS

1	THE KILLERS HOT FUSS	Island King
2	SCISSOR SISTERS SCISSOR SISTERS	Reprise
3	GREEN DAY AMERICAN IDIOT	Reprise
4	KASABIAN KASABIAN	RCA
5	FRANZ FERDINAND FRANZ FERDINAND	Demo
6	MARON 5 SONGS ABOUT JANE	J
7	KEANE HOPES AND FEARS	Island
8	EMINEM ENCORE	Interscope
9	THE ZUTONS WHO KILLED THE ZUTONS?	Isoline
10	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island
11	KYLIE MINOQUE ULTIMATE KYLIE	Parade
12	IL DIVO IL DIVO	Spy Music
13	NATASHA BEDINGFIELD UNWRITTEN	BMG
14	ROBBIE WILLIAMS GREATEST HITS	Dorland
15	SNOW PATROL FINAL STRAW	Fiction
16	JAY-Z & LINKIN PARK COLLISION COURSE	WEA
17	OUTKAST SPEAKERXXX/ THE LOVE BELOW	A&J
18	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
19	LEMAR TIME TO GROW	Sony Music
20	EMBRACE OUT OF NOTHING	Interscope
21	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Sony Music

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21	LEMAR IF THERE'S ANY JUSTICE	Sony Music
22	CLIENT PORNOGRAPHY	Bad News
23	KYLIE MINOGUE I BELIEVE IN YOU	Prefecture
24	KINGS OF LEON FOUR KICKS	Bad Me Down
25	SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT	of the
26	RONI SIZE FEAT. BEVERLEY KNIGHT NO MORE	V
27	KASABIAN CUTT OFF	RCA
28	NARCOTTIC THRUST WHEN THE DAWN BREAKS	Frodo
29	NELLY/CHRISTINA AGUILERA TILL YA HEAD BACK	Universal
30	ROMAN KEATING & YUSUF FATHER AND SON	Polydor
31	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	Mercury
32	LONGVIEW COMING DOWN/WHEN YOU SLEEP	Hot Box
33	NATASHA SCOTT SEARCHING	Sony Music
34	NATHAN BEDINGFIELD UNWRITTEN	Prismatic
35	ERIC PRYDZ CALL ON ME	Dada
36	PINK GREASE STRIP	Mog
37	LETHAL BIZZLE POW (FORWARD)	Bar/Beat
38	USHER CONFESSIONS PART II/ MY 800	Lafayette
39	INTERPOL EVIL	Melior
40	GIRLS ALLOUD I'LL STAND BY YOU	Polydor



PRESLEY: BIRTHDAY CELEBRATIONS FIT FOR A KING

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COMPILATIONS

1	R&B ANTHEMS 2005	Sony TVBKS TV
2	CLUBBERS GUIDE 05	Ministry Of Sound
3	RUSH HOUR 2	Universal TV
4	BEST BANDS 2005	EMI TV/Sony TV
5	GREASE (OST)	Polydor
6	NOW THAT'S WHAT I CALL MUSIC! 59	EMI/Vegit/Universal
7	TWICE AS NICE—URBAN CLUB CLASSICS	warner
8	THE ANNUAL 2005	Ministry Of Sound
9	THE SEVENTIES ALBUM	Sony
10	WORK IT	Sony
11	POP PARTY 2	BMG
12	THE BEST OF R&B—HIT SELECTION	SHARON VOYAGUNITY
13	POWER BALLADS III	Vegit/EMI
14	BRIDGET JONES—THE EDGE OF REASON (OST)	Vegit/EMI
15	GARAGE ANTHEMS 2005	Island
16	CLUBLAND 6	Relatives
17	THE BEST SIXTIES PARTY	UMI/ATVW
18	ULTIMATE DISNEY	Vegit/EMI
19	KISS PRESENTS HOT JOINTS 2	Wall Group
20	ULTIMATE DIRTY DANCING (OST)	Universal TV

FORTHCOMING

KEY SINGLES RELEASES	
GIRLS ALLOUD WAKE ME UP POLYDOR	FEB 21
JA RULE THE DEE JAY	FEB 21
EVIS PRESLEY SUBURBANER RCA	FEB 14
GREEN DAY HOLIDAY REPRISE	FEB 14
THE NOTORIOUS B.I.G. NIGHT SONY	FEB 14
KEVIN KULDEGAARD	FEB 14
NELLY THE ISLAND	FEB 14
DANIEL BEDINGFIELD W/RAU MY WORKS AROUND	FEB 14
POY POLYDOR	FEB 14
DESTINY'S CHILD SOLDIER COLUMBIA	FEB 7
DOUG BUCK AND WHITE TOWNIE SWEETLY	FEB 7
THE NOTORIOUS B.I.G. THE TRUTH	FEB 7
12 SOUVENIRS VOLCANI MARKET... ISLAND	FEB 7
ASHANTI ONLY LIFE JAY	JAN 31
BLOC PARTY SO HERE WE ARE WIDHITA	FEB 7
EVIS PRESLEY ARE YOU LONESOME? RCA	JAN 31
EMINEM LIKE TOY SOLDIERS INTERSCOPE	JAN 31
KEY ALBUMS RELEASES	
CARBAGE THE WAGONER BROTHERS	APRIL 11
NEW ORDER THE LONDON	MARCH 28
GORILLAZ THE PARLOPHONE	MARCH 21
HOLLYWOOD WARRIORS & PROMISES	MARCH 21
THE NOTORIOUS B.I.G. THE TRUTH	MARCH 7
THE NOTORIOUS B.I.G. W/RAU MY WORKS AROUND	MARCH 7
POY POLYDOR	MARCH 7
BECK THE OFFEN	FEB 28
THE FEATURES THE TEMPTATION	FEB 28
DOUGS SOME CITIES HE HEALY	FEB 21
100% AMIS THE BEETLEPEEPERS SONY	FEB 21
THE NOTORIOUS B.I.G. THE TRUTH	FEB 21
THE NOTORIOUS B.I.G. THE TRUTH	FEB 21
THE NOTORIOUS B.I.G. THE TRUTH	FEB 21
BLOC PARTY SILENT ALARM WIDHITA	FEB 14
MICHAEL BUCKLE ITS TIME AS REPRISE	FEB 14
ATLHETE TOURIST PARLOPHONE	FEB 14
FEEDER PUSHING THE SEASONS ECHO	JAN 31
PHOENIX MANHAWK WELLY DEEP BIG DADA	JAN 31

20	EMBRACE OUT OF NOTHING	Independent
21	BRITNEY SPEARS GREATEST HITS—MY PREROGATIVE	Dr. Martens
22	KATIE MELUA CALL OFF THE SEARCH	Coffin/Polydor
23	NIRVANA NEVERMIND	EPN/Island Four
24	MIAMI RICE 0	Polydor
25	RONAN KEATING 10 YEARS OF HITS	Bad Me Down
26	KINGS OF LEON AHA SHAKE HEARTBREAK	Bad Me Down
27	GIRLS ALLOUD WHAT WILL THE NEIGHBOURS SAY?	Polydor
28	DESTINY'S CHILD DESTINY FULFILLED	Columbia
29	CHRISTINA AGUILERA STRIPPED	RCA
30	JOSS STONE THE SOUL SESSIONS	Relatives/Wige
31	ROD STEWART THE STORY SO FAR—THE VERY...	Warner Bros
32	RAZORLIGHT UP ALL NIGHT	Widge
33	FLEETWOOD MAC THE VERY BEST OF	WSM
34	USHER CONFESSIONS	Arista
35	JOSS STONE MIND BODY & SOUL	Relatives/Vegit
36	ROD STEWART STARDUST—THE GREAT AMERICAN...	J
37	JAMELIA THANK YOU	Prefecture
38	BRIAN MCFADDEN IRISH SON	Island/Sony Music
39	WESTLIFE ALLOW US TO BE FRANK	S
40	ANDREW LLOYD WEBBER PHANTOM OF THE...	Sony Classical



THE KILLERS: SECOND WEEK AT ONE FOR HOT FUSS

PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	1	1	EMINEM	THE REAL Slim Shady	Rock
2	2	1	STONERBRIDGE	FEAT. THOMAS DORRIS: TAKE ME AWAY	Pop
3	1	1	CHINA FEAR	FEAT. MIKE D'ADDI: COOL CUTS	Pop
4	1	1	THE UNDERGROUND	THE UNDERGROUND	Pop
5	1	1	SNOOP DOGG	THE REAL SNOOP DOGG	Pop
6	1	1	DESTINY'S CHILD	THE REAL DESTINY'S CHILD	Pop
7	1	1	KEVIN WATTS	FEAT. THE WINNERS: KEVIN WATTS	Pop
8	1	1	AMINOU	THE REAL AMINOU	Pop
9	1	1	THE CHEMICAL BROTHERS	THE REAL CHEMICAL BROTHERS	Pop
10	1	1	ANGEL CITY SQUAD	THE REAL ANGEL CITY SQUAD	Pop
11	1	1	BEATFEST	FEAT. THE REAL BEATFEST	Pop
12	1	1	THE PRODIGY	FEAT. THE REAL THE PRODIGY	Pop
13	1	1	SNOOP DOGG	FEAT. THE REAL SNOOP DOGG	Pop
14	1	1	ESKAYE	FEAT. THE REAL ESKAYE	Pop
15	1	1	GOROZ	FEAT. THE REAL GOROZ	Pop
16	1	1	MILO	FEAT. THE REAL MILO	Pop
17	1	1	ROCKY MOUNTAIN	FEAT. THE REAL ROCKY MOUNTAIN	Pop
18	1	1	KANO	FEAT. THE REAL KANO	Pop
19	1	1	VERBALANDS	FEAT. THE REAL VERBALANDS	Pop
20	1	1	LOS SOMBRONOS	FEAT. THE REAL LOS SOMBRONOS	Pop

PRE-RELEASE AIRPLAY TOP 20

PREVIOUS WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
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2	1	STONERBRIDGE	FEAT. THOMAS DORRIS: TAKE ME AWAY	Pop
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19	1	VERBALANDS	FEAT. THE REAL VERBALANDS	Pop
20	1	LOS SOMBRONOS	FEAT. THE REAL LOS SOMBRONOS	Pop

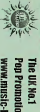
These charts are also available online at musicweek.com



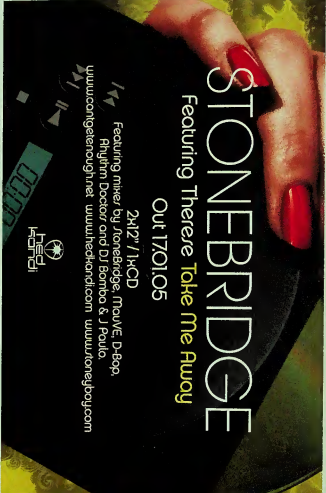
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- Sheryl Crow
- Janet Jackson
- Boyz n the Banda
- Cher
- Sheryl Crow
- Janet Jackson
- Boyz n the Banda
- Cher
- Sheryl Crow
- Janet Jackson
- Boyz n the Banda



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COOL CUTS CHART

PREVIOUS WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	1	JAY-Z	FEAT. THE REAL JAY-Z	Pop
2	1	KINGS OF JUNGLE	THE REAL KINGS OF JUNGLE	Pop
3	1	SHADES	THE REAL SHADES	Pop
4	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
5	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
6	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
7	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
8	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
9	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
10	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
11	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
12	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
13	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
14	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
15	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
16	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
17	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
18	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
19	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop
20	1	THE REAL SHADES	THE REAL THE REAL SHADES	Pop

URBAN TOP 30

PREVIOUS WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	1	50 CENT	FEAT. THE REAL 50 CENT	Pop
2	1	SMOKE	FEAT. THE REAL SMOKE	Pop
3	1	XZIBIT	FEAT. THE REAL XZIBIT	Pop
4	1	MARSHAY	FEAT. THE REAL MARSHAY	Pop
5	1	DESTINY'S CHILD	FEAT. THE REAL DESTINY'S CHILD	Pop
6	1	AMINOU	FEAT. THE REAL AMINOU	Pop
7	1	ISHE	FEAT. THE REAL ISHE	Pop
8	1	NICKI MINAJ	FEAT. THE REAL NICKI MINAJ	Pop
9	1	THE REAL NICKI MINAJ	FEAT. THE REAL THE REAL NICKI MINAJ	Pop
10	1	ASHANTI	FEAT. THE REAL ASHANTI	Pop
11	1	LUDAKIS	FEAT. THE REAL LUDAKIS	Pop
12	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
13	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
14	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
15	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
16	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
17	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
18	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
19	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop
20	1	THE REAL LUDAKIS	FEAT. THE REAL THE REAL LUDAKIS	Pop

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"Two years ago, when Prince put out the Rainbow Children album on his own, we did a direct deal with him, brought it in and sold it."
Jon Hughes, Proper Imports

But the import business is not only about opening up opportunities for others or even necessarily operating beneath the radar of the majors. Proper actually secured an exclusive deal 18 months ago to carry all of Universal's imports to independent retailers.

The company has also been flexible enough to create incremental business by striking up direct UK and European distribution deals with artists as diverse as Prince, Chris Robinson of the Black Crowes, Natalie Merchant and Inane Clown Posse. A band like ICP, who still have a hardcore European fanbase despite their lack of a European record deal, can still sell in the region of 5,000 to 10,000 units.

They have even branched out into the dance market by representing major and bootlegged artists like DJ Shadow, who produce a number of fanclub only releases. Proper will be handling exclusive distribution for Shadow's former label boss James Lavelle when his new UNKLE release, Music For a Film, is released in February.

All are examples of just how diverse and forward-thinking the company has become and how they are capitalising on opportunities that their competition either cannot or will not.

"It was November two years ago when Prince put out the Rainbow Children album on his own, so we did a direct

deal with him and brought it in and sold it," says Jon Hughes to illustrate this point. "At the same time we did a similar deal with a Barry Manilow live album that was out on an indie label in the States and wasn't getting distributed over here.

"So that month, despite our reputation as a folk distributor, we sold more Prince and Barry Manilow than anything else. We did it by dealing directly with the labels."



Prince: provided new business for Proper after direct deal was struck two years ago



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"The common wisdom about two years ago," says Proper head of buying Gary Harries, "was that physical distribution was dead – it was all going to be about holding your stock at Pinnacle or BMG and doing sales and marketing. And, to some extent, this is what has happened."

But, he adds, while others have consolidated operations or closed their warehouses and moved stock to a centralised depot, Proper have remained both independent and committed to physical distribution and in control of their own premises.

This has resulted in Proper being left in a unique position by default. "Purely by the fact that everyone else has fallen away," he says, "we now have an advantage which we are seeking to maximise. Everyone else is going down a different route."

In short, there are very few distributors left who retain total control over the full process of their



BRENDAN POWER

"Brendan Power had no distribution deal or TV appearances. Four days later and he's on Jools and his record is in the shops. I don't know of many other companies who could have turned it around in that time."

Gary Harries, Proper head of buying

As one of the few independent UK distributors, Proper's fast service and vast capacity puts in one step ahead of its rivals

PHYSICAL: UNIQUE POSITION PAYS OFF

business. As already noted, this has been right on essential in the implementation of the Partner, Access and Import schemes. But, there have been other benefits in not following the herd.

Purely by virtue of not consolidating means that Proper are better suited to working with smaller independent labels whose idiosyncratic needs and tighter budgets will benefit from a more flexible and ad hoc approach. In comparison, cost-based retail and marketing operations where

business revolves around lead times and priorities are given to the best-selling releases can prove unwieldy. That leaves Proper in a strong position to capitalise on the independent market. They can take business that the competition would view as uneconomical.

"So, what do you want?" he asks rhetorically of Independent labels. "A company who can turn it around in a day and maximise the opportunity, or have to deal with the enormous warehouses that are catering for the likes of Kyle Minogue or Justin Timberlake, who will most likely

take precedence."

Harries cites the recent example of New Zealand harmonica player Brendan Power, who had his distribution deal signed, sealed and delivered and his album *Tradish* in the shops less than a week after a last-minute call-up to appear on Jools Holland, as prime example of how the Proper way can pay dividends.

"When Brendan woke up on the Tuesday he had neither had a distribution deal or any TV appearances," he says. "Four days later and he's on Jools and his record is in the shops. I don't know of many other companies who could have turned it around in that time."

"The relevance here is not the fact that he hasn't yet turned into a big star, but the fact that we can maximise the opportunity when it comes along."

A system based on guaranteed

\In`de*pend`ent\, a.
 [Pref. in- not + dependent: cf.
 F. ind[*'*e]pendant.]

1. Not dependent; free; not subject to control by others; not relying on others; not subordinate
2. Affording a comfortable livelihood; as, an independent property.
3. Not subject to bias or influence; not obsequious; self-directing; as, a person of an independent mind.
4. Expressing or indicating the feeling of independence; free; easy; bold; unconstrained; as, an independent air or manner.
5. Separate from; exclusive; irrespective.



"Our distributors in Europe like [our instant operation] because they have to take less stock upfront... [but] if something goes off because a DJ is playing it, then they can replenish really quickly and maximise the sales."
 Roger Kent, Proper head of export

next-day delivery, no line charges and a "we own the warehouse, so why not use it" ethos has also seen the company capitalise on US business, and Proper are now acting as a European hub for a variety of Stateside labels. With no constraints on stock volumes and with deliveries being received from the US three times a week it means that the supply of physical product can respond instantly to demand.

Key to this is Proper's partnership with their US shipping agents International Courier Services, who also act as a consolidator for smaller US labels enabling speedy replenishment of even the smallest number of units.

"I've worked with ICS for 15 years and they are a key component of our service," says Harris.

"Our distributors in Europe like it because they have to take less stock upfront," says head of export Roger Kent. "They can take 10s or 15s or 20s of something - and then if something goes off because a DJ is playing it or whatever, then they can replenish really quickly and maximise the sales."

"That's been a major factor in building the business because it means that retailers really trust you. Retailers get frustrated when they've got customers coming in for something and you can't supply. So over the last couple of years our fulfilment rates have gone up

dramatically."

Proper also offers a made-to-measure export service for any of its UK-distributed labels who don't already have overseas distribution deals in place or, for one reason or another, don't have the time or resources to deal directly with their international distributors on a territory-by-territory basis.

The service can constitute anything from a complete overseas sales and marketing service in specified territories, setting up bespoke distribution deals, placing individual album releases into territories where touring activity may be about to take place or simply acting as a point of contact on behalf of the label for either marketing and product information or just physically handling and co-ordinating shipments and consolidations.

And for the company's founder Malcolm Mills, that means the sky is the limit. Proper is perfectly placed to continue capitalising on those opportunities that others would choose to ignore. "We've now got a good working model for distribution," he says, "so there's no doubt that we can start fishing for new business."

"The size and shape of the building will not be a hindrance and there's no limit to what we can grow into. We can even use this warehouse as a base and having satellite storage for bulk if it's necessary. This is the perfect hub for the future."



"The size and shape of our building will not be a hindrance and there's no limit to what we can grow into."

Malcolm Mills, Proper chairman

Many different styles...

Being the largest independent distributor in the UK means things are a little more straightforward. We supply everyone from market traders to supermarkets. We've got reps on the road (remember them) and telesales people who know their product. No hidden charges for storage or returns, and of course a range of deals to suit everyone. For further info call: +44 (0) 20 8676 5125



"[Proper's Access] idea seems brilliant and it's surprising that someone hasn't done this before..."

Rudy Osorio, HMV head of speciality music & classical

Proper's initiative means anybody can reach retailers' racks

ACCESS: REACH OUT AND I'LL BE THERE

The Proper Access scheme is a clear example of how Proper Music Distribution has enabled others by providing a cost-effective route to market and benefited from the subsequent rewards.

"The idea seems brilliant and it's surprising that someone hasn't done this before," says Rudy Osorio, head of speciality music & classical at HMV, who puts the company in the same ballpark as Sanctuary in the way they have created sales opportunities.

"Several companies went to the wall last year," he continues, "and I don't think there is any room for complacency in the market – if you can't start to generate additional revenue, or if you haven't got the ideas to do that then you're in jeopardy."

Like most good ideas, how Access works is actually quite simple.

Major distributors work primarily on a cost-based system. That means low rates for lead titles but prohibitively high line charges for almost everything else. The effect is obvious – fewer CDs get to the marketplace because it is too expensive to pay for someone to hold them.

Overseen by Alan Levermore and Brian Showell, Access obliterates this conundrum by eliminating the line charge. As an independent Proper can do this, because they do not have the cost-associated risks of the majors. As Steve Kersley puts it, "It's our warehouse and we can do what we want."

Malcolm Mills adds, "We don't have the financial constraints that the major companies have got. If you examine the opposition, we are the biggest company in independent distribution operating out of its own privately-owned building [with Pinnacle now wholly owned by Bertelsmann]."

"The only people who I know are appearing above us in the food chain are Vital, and they're actually distributed by THE. All their fulfilment is done somewhere else and so they are essentially a sales and marketing company."

Consequently, any label signing up to the scheme will have their entire catalogue in circulation and not just their best-selling titles. The label retains all responsibility to actually promote the product, but Proper will guarantee its availability either on the shelves or on a next-day basis.

"Proper Access is a really good example of the benefit of being independent," states Brian Showell. "Labels can sell 25 to 50 units which no other company is going to think of bothering about, but we can because we're stripping out all the overheads and costs."

"We're basically saying, 'We're not going to sell this product for you,



JONATHAN GEE: JAZZ ARTIST PICKED UP BY PROPER

because it's not worth our time to do that – but what we will do is put it on the shelves and if you can get people into the shops to ask for it, then we'll make sure that the retailers know where to find it. We'll supply it and they'll sell it."

The results are proving popular with retailers and artists alike.

For a chain like HMV that prides itself on customer service but also has to sell high volumes to stay in business) Proper Access offers the opportunity to promote the widest possible range of music, as well as a place to direct small labels who would ordinarily be crippled by the distribution costs of a large High Street retailer.

"It's not our job to product manage [labels who have just entered the marketplace] and tell them how to get their product into the shops," explains Rudy Osorio, "but at the same time you don't want to put the phone down on them and say we're not interested because they might sell."
"So this is a very quick way for us to pass them onto a supplier who can deal with them. Some of these might be quite small artists... but obviously some of their might end up doing really well."

For jazz pianist Jonathan Gee, whose *Cream Of Mandarins* album was recently picked up by Proper from Italian label Artesonno, the mindset at the company is tailor-made for an artist such as himself.

"They've got the business background, but they can also deal with the small brush-work of jazz," he says. "Whereas if the big labels are dealing with jazz then it's all big brush-work. If they don't understand it then it's a tax loss, but with Proper they've got the business acumen to actually do something with it."

"They're doing it on a smaller scale," he adds, "and so they're not going to lose loads of money, but it gives people a chance to do something and then benefit if there's any interest."

"For instance, we got a really good Guardian review the week after we launched and Brian was immediately on the case to get more CDs from Italy and make sure my picture was in the paper and it was like 'great – this is what distributors are meant to do'. You can't buy that."

The move to bigger premises will see the scheme rolled out in 2005 and, in a business where breaking into the midstream is getting harder and harder, that makes Proper Access good news for everybody, reckons Malcolm Mills.

"We have made the size of the mesh in the net a bit smaller so that we're catching everybody and not just the big fish," he states. "That's got to be good for the industry as a whole – the fact that anybody who puts out a record can theoretically get a distribution deal in the UK. It's a first."

TILLY'S COLUMNN

A sombre welcome to 2005, the start of which was so unbelievably and dramatically tragic. The world, whether governments or individuals, has responded swiftly and generously to the tsunami appeal, as has the music business, with a charity single being recorded around the world by stars such as Joss Stone, Cliff Richard, The Eagles and the Beach Boys, on course to raise many more millions. Of course, money can't solve everything, nor make up for the huge loss of life, but the fact that so many people care, whether they are stars or the general public, must give a glimmer of hope to those in the devastated areas.

What treats does this year have in store for the music industry? This week heralds a milestone 1,000th number one single most likely to be from Elvis. Well they don't make them like they used to but, in the final week of 2004, downloads outsold CD singles for the first time. Soon the Top 40 will reflect this development and be compiled from both types of sales. Before that happens it is interesting to note the differences in the types of music in each chart.

Another Midem next week – can you believe it has been going 39 years, older than many of the people attending. And now organisers are stopping the uninvited getting into the three main Croisette hotels – supposed to be a fun business? Who doesn't want those ringtone-download boys, who are here in great numbers, spending some of their marketing/promotion budget monies and taking the nice hotel rooms? Do you remember about five years ago when we were invaded by the dotcom companies. Expect more of the same. Little knowledge of the industry, hoping to make a fast buck and no interest whatsoever in music. As Dylan says, "The Times They are A Changin'".

Tilly Rutherford is a former columnist for Music Week and now works as a consultant for Proper. This column does not represent the views of HMV or Proper Music Distribution.

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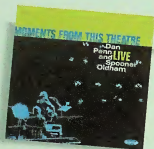
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BOBBY CHARLES Last Train to Memphis

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tires and so on – to our customers to maintain our turnover and also to answer their new needs,” says d’Estais. He adds, “When it comes to disc sales, it is important to offer more than just content – it has to be a full product. The arrival of the new DVD generation (HD-DVD) will probably offer better product to consumers, with higher quality, more bonus material, and links to the web, so the physical disc is not dead.”

Melodie Greenwell acknowledges that the digital download market is growing, but adds, “It’s taking a while to have an impact. It will affect singles more, but I don’t think it’s affecting business by a huge amount. There will come a time when we’ll see a decrease in the number of singles being released and the evolving digital downloading market could wipe out the singles market. But I don’t think this is going to happen for a couple of years or so.”

SFH’s Langston admits that digital downloading is the one big question. “It’s something we are aware of. However, we’ve haven’t seen a great deal of dip from the people we have been working with.”

How the downloading market will evolve is difficult to predict, says Woolner, adding that he believes the resurgence of vinyl is set to continue into 2005. “I don’t think [downloads] will have a dramatic effect in the short term, because people still seem to want the physical product. Vinyl will be as strong as 2004 in the indie sector.”

But there is some evidence at least that companies operating in the digital downloading market aim to put their tanks on the physical music media lawn, including the likes of Global Music, which will be at this year’s Midem.

“Global Music is introducing itself at Midem 2005, highlighting the solutions we have to offer the music industry, helping it to move into an era of internet and digital downloading,” says Manolo Remiddi, director of Global Music.

Remiddi says companies such as his, which will be showing its new state of the art search engine and statistics facility, represent a new generation of “virtual manufacturers”, which aims to provide tools to enable music companies to create online websites and communities. Global’s Search The World tool is based on the map of the world and allows users to find artists, record labels, management companies, live music and more.

But as well as audio, there is also pressure on manufacturers and packaging companies involved in the music video market as companies such as EyetoEye Digital offer new video downloading tools. Remiddi argues that digital

downloading is not just a new form of music distribution. “It’s also about the way we think of music. Downloading is just the first step of this major change. Music lovers are using personal computers to buy their music. Anyone working in the music industry should realise that if no action is taken they could miss the chance to move into the digital market. Those yet to move may be left behind.”

But many manufacturing and packaging companies are adapting and some are already making plans for the digital downloading future in different ways.

“Instead of competing against illegal downloading, MPO is trying to propose a new legal solution to file new consumer needs,” says d’Estais. “MPO was one of the first manufacturers to be involved, with the launch of MPO Online, a platform designed for the digital downloading market. For example, this year MPO Online was the platform chosen by [retailer] Fnac Music for the development of its site.”

Deluxe’s Madsen reveals that his company, meanwhile, is considering offering a digital mastering service to meet the demands of the digital downloading market.

“When you’re authoring a DVD, you need to transfer old media to the new one. The same goes with online music. The problem is that you need different file formats for the various online services and one possible service would involve saying to a music company ‘let’s take your music and convert it to any format you need. We could become the link between the online service and the label.’”

Deluxe is currently having internal discussions about whether it should offer a range of services for the digital downloading age, such as managing repertoire and dealing with matters such as database handling, web design, downloading administration and so on.

“At the moment, we’re taking everything one step at a time,” says d’Estais. “We have researched it and now we need to see if our clients want us to do this or whether they will prefer to go to the normal providers of such services.”

Key Productions is also considering expanding its services to deal with the growth of digital downloading, says Greenwell. “We are looking at this market and digital archiving is one service we could offer our customers. At the moment there’s no huge call for it from our client base, but we know that we have to move with the times and look to the future.”

While SFH currently has nothing in place

regarding downloading, according to Langston, it is an area the company is constantly looking at. “Business is expanding. Last year, we moved to bigger premises and took on more staff. You have to watch out in this business, because things come and go. I’m not saying downloading is a flash in the pan, but being too far ahead of the game can be as bad as being too far behind. We are aware of digital downloading and we are keeping our ear to the ground.”

But despite the growing interest in downloading, most in the manufacturing and packaging sector expect physical and non-physical music formats to co-exist. And this view is shared by those companies promoting digital downloading services or solutions. “Physical and non-physical music can co-exist because each solution does not answer the same needs,” predicts d’Estais. “The physical music market will propose full product with high level packaging, bonus material (video or audio) and so on. The non physical market will focus more on the back catalogue you cannot find in retail and on product you do not want to buy full price.”

“People are using the internet and downloading to discover new music or rediscover old favourites but still prefer to have a CD or vinyl of their favourite artists, so maybe downloading will increase physical sales as people discover new artists more easily,” adds Woolner.

SFH’s Langston also believes the two types of media will exist together but wonders whether in the long term, today’s MP3 generation will be that concerned about their content being packaged. But Greenwell has no doubts. “They most definitely will co-exist. We now have DVD product and people said the CD would die as a result of DVD, but it hasn’t. Same with vinyl.”

Deluxe’s Madsen notes that the sheer amount of music that is still in the physical format means that it will be many years before online music services can offer anything like the breadth or depth of catalogue.

Andrew Ellis, the creative director of EyetoEye Digital, sees a healthy future for downloading but anticipates approaches to physical product being even more creative.

Ellis notes, “People said the internet would replace books or bring about the paperless office; it hasn’t. There will always be room for the physical product. We’ll see physical product offering more add-ons, like CD Extra and using this as a means of differentiating itself from the non-physical product. Also, I think most people would rather receive three CDs in the post from their Uncle Harry than a bunch of downloads.”

SFH’s Langston adds, “I know a few people who have ditched their CD collection and put everything on to a computer, but it’s all a bit soulless. The iPod is fantastic but I don’t see it stopping people from buying discs.”

Steve Young, managing director of Weatherbox, a label management company, deals with many manufacturing and packaging companies. “Will physical and non-physical co-exist?” he ponders. “Absolutely. People love packaging and they like collecting things. Physical music is for the masses.”

While such sentiments will be music to the ears of those manufacturing and packaging companies gathering at this year’s Midem, these are challenging times, as both sectors have seen oil price increases push up the price of the polycarbonate used for disc production, the polystyrene used in many DVD cases and the polypropylene used for CD jewel boxes.

The potential threat of downloading to their traditional business may be an added pressure, but the signs are that most companies attending this year’s Midem are upbeat, optimistic and ready to face the challenges of the future.

We could become the link between the online service and the label

Claus Madsen, Deluxe

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Midem's personality of the year, Bruce Lundvall, talks to *Music Week* about a career which spans more than four decades

Turning business into an art form

Bruce Lundvall is thinking of writing a book.

It will be a tale drawn on experiences across 44 years in the music business. It promises to bring to life memories ranging back to Lundvall's first days at Columbia Records in 1960, through his two-decade long spell at the company and his subsequent moves to Elektra and EMI, right up to his current role as president and CEO of EMI Jazz & Classics.

It will reflect on a career working with a who's who of US music, from names in jazz, country, pop and the stage (including Herbie Hancock, Miles Davis, Wynton Marsalis, Dexter Gordon, Willie Nelson and Norah Jones).

Lundvall started writing the book once. While on business in Tokyo, he sneaked upstairs to his hotel room to commit the first pages to paper. After re-reading it, he realised it wasn't the book he intended to write and abandoned it.

He insists it will be no exposé, simply a memoir of some of the incredible characters he has worked with over the years, as much about industry heroes such as Goddard Lieberson and overlooked musicians such as Bobby Scott as it is about Herbie, Miles, Willie, Dexter and all. It is this preference that says volumes about Lundvall, a man who has anecdotes aplenty, but is as happy to talk about his experience running Columbia Records during the so-called "golden age" of the music business as he is reeling off anecdotes about the legends of music.

At Midem in Cannes next week, Lundvall will be honoured with the convention's personality of the year award. It will be the latest among many honours for the industry veteran, who has received a lifetime achievement award from the Jazz Foundation of America and the US's prestigious Russ Sanjek Award, as well as three Grammy nominations and a Narm presidential award.

Lundvall plays down the Midem recognition. "This is important to me," he says. "It's the first time I have won an international award. I have been to Midem quite a few times over the years, so I am deeply honoured, although I'm not sure it is deserved. Perhaps it's because they always look for someone who is old."

Lundvall started in the music business in July 1960, joining Columbia Records after a college friend got him a job at the company. Despite wanting to work in A&R, Lundvall ended up in marketing, but nonetheless stayed at the company for 21 years. The experience, under the leadership of industry legend Goddard Lieberson, helped form his philosophy about the business.

"He used to say, 'We have a responsibility to business, but we have a responsibility to an art form and that happens to be music.' If you get the art right, the business will follow."

But, by the time he left, Lundvall was wrapped up in the machinations of the business, as president of the domestic division of CBS Records. It



Lundvall: "If you get the art right, the business will follow"

Record companies are so obsessed with youth culture, that they haven't recognised that there are older people who buy records

was an experience which he did not enjoy and prompted him to take a change of direction.

"I was responsible for every facet of the American labels," he recalls, emphasising his particular lack of excitement when he was called upon to establish a new manufacturing plant.

"After a while I became totally caught up in all these responsibilities," he adds. "I thought, 'I'm not having a lot of fun'. I think I do two things pretty well: I am a good finder of talent and marketing guy, and a good leader of people. What the hell do I know about building a factory?"

Then, the ideal opportunity arose; he left to become president of the then newly-created Elektra/Musician label and senior VP of Elektra/Asylum. While this move represented a shift in the right direction - in two years at Elektra, Lundvall was involved with a string of acts including Bobby McFerrin, Bill Evans, Woody Shaw, Bill Laswell, Steel Pulse and Ruben Blades - it was in 1984 that he found EMI.

EMI global chief Baskar Menon asked Lundvall to join the major, offering him the opportunity to revive Blue Note, including the freedom to sign new acts and build a new roster.

Since Blue Note was Lundvall's favourite jazz label, it was a particularly attractive offer, but he wanted more. "I wanted to also be able to sign pop acts," he recalls, "and [Menon] said, 'you can

start a pop label in New York.' And that was Manhattan Records." Lundvall has kept his hand on the tiller ever since, his role overseeing EMI's global jazz and classical operations covering Blue Note and Manhattan, as well as the classical label Angel Records.

Looking back over those four decades, Lundvall has certainly seen some changes. "When I started in the record business, the A&R department of Columbia were all people who were musicians, arrangers, or composers," he recalls.

"From what I am seeing, the emphasis in record companies today is not so much on A&R, it is more on marketing. A&R was the driving force for every company for so many years."

Lundvall highlights the changes with an anecdote about an A&R scout at a rival label who said he would have been fired for proposing the signing of an artist such as Manhattan's Norah Jones - in advance of her debut album almost three years ago - because she did not fit into any recognisably commercial demographic.

Besides regretting the obsession with demographics and marketing, Lundvall believes the business has become overly obsessed with concepts of "hipness". "I think 'hip' is a very dangerous word," he says. "It doesn't mean quality but something that is trendy and fashionable."

"Record companies are so obsessed with youth culture, that they haven't recognised that there are older people who want to buy records," he adds, citing Michael Bublé, Andrea Bocelli and Jamie Cullum to emphasise his point. "There is an adult audience out there that is into music and that's a big market."

There is certainly no doubting Lundvall's enthusiasm for the business in which he has worked since before The Beatles recorded together for the first time.

He has no shortage of anecdotes either. One of his personal favourites is his signing of his childhood hero Dexter Gordon in the Seventies.

Lundvall signed Gordon after discovering, while attending John McLaughlin's wedding in New York, that the legendary jazzman was playing in town. Having never seen the sax legend play live before, he bailed out of the wedding reception, managed to wangle his way backstage and offered Gordon a deal on the spot.

More than a decade later, Lundvall masterminded Gordon's appearance in Round Midnight, the jazz movie which revived his career in the Eighties. In a crucial meeting with producer Irwin Winkler and director Bertrand Tavernier, Winkler spikily asked Gordon why, if jazz was so great, it did not sell any more.

"Dexter just turned to Winkler and said..." - Lundvall mimics a long pause and a deep, expressive jazz growl - "Art form."

"They were like people from three different planets. The meeting finished and an hour or so later, I got a call from them. He's perfect; we want him," they said. I said to Dexter, 'It sounds like you are going to be a movie star.' Dexter just turned and said' - Lundvall reprises the Dexter Gordon growl - "Hollywood. What a great man."

As Lundvall reels off such stories, it is clear that he has lost no love for the job. "I would not sign a hip-hop artist or a punk rock act at this stage of my life," he acknowledges, "and because we are not Capitol or Virgin, we have been able to very slowly sign acts, been able to develop a great jazz roster. I believe we have the best jazz artists in the world."

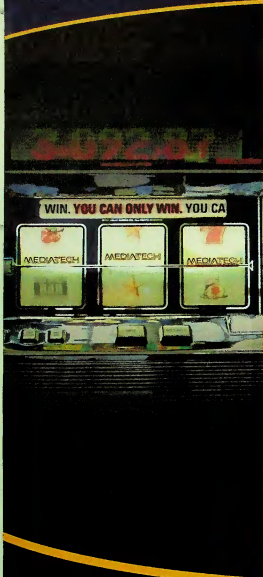
"I have had a long career in the business, 44 years, and I still love it," he adds. "As long as I continue to be interested and enthusiastic about music, I will continue to be involved."

That book may have to wait a little longer yet. But it is sure to be worth the wait.

Martin Talbot

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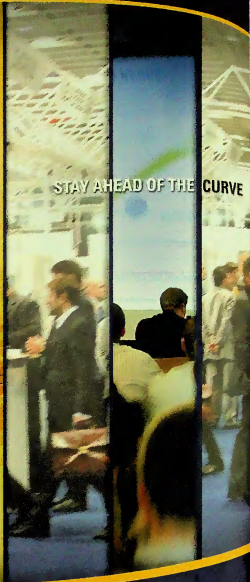


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The British At Midem showcase

BRITISH AT MIDEM ACOUSTIC SHOWCASE, MONDAY JANUARY 24, 6PM, MARTINEZ HOTEL, CANNES

NINA JAYNE (BMG)

Having started to attract critical acclaim throughout 2004 with low-key gigs, BMG-signed Nina Jayne is preparing for a mainstream push in March with the release of her first full single, *Circles*. She has recently been swelling her fanbase through supporting Lionel Richie on his UK arena tour, along with support slots with Roy Ayres and Amp Fiddler. Nina has also been preparing her debut album, due later in the year, working with Steve Lipson, Mike Hedges and Craig David's co-writer Fraser T Smith.

BEULAH (Universal Classics & Jazz)

As popularity for mainstream singer-songwriters continues to rise, the time looks right for 23-year-old singer-songwriter Beulah Garside to announce her arrival on the UK music scene. Beulah grew up in Derbyshire, and since childhood has been writing her own, often country-tinged, songs. After meeting Gary Barlow at 18, with whom she worked for two years, Beulah teamed up with Bijay management's Steve Tannett. An appearance on the A&P showcase CD earlier last year, plus BMI and Kashmere showcases led to her signing to Universal Classics and Jazz.

JON ALLEN (unsigned); ROB REYNOLDS (unsigned)
Also performing at the showcase are unsigned artist Jon Allen, a former student at Liverpool's LIPA, and Rob Reynolds, who had his track Sweetmeat broadcast on Radio Two as part of last year's Great British Music Debate.



Skin

BRITISH AT MIDEM SHOWCASE, MONDAY JANUARY 24, 9PM, MARTINEZ HOTEL, CANNES

SKIN (unsigned)

Having released her debut solo album, *Fleshwounds*, in 2003 through EMI Records, former Skunk Anansie frontwoman Skin is set to return with the follow-up. Her former band sold more than 4m albums worldwide, becoming one of the biggest international UK-sung bands of the Noughties. Skin's new material sees her working with Strokes producer Gordon Raphael. She has also written with Paul Draper, formerly of Manzanar.

THE INFADELS (Wall of Sound)

The Infadels were snapped up by London indie Wall of Sound after scooping last year's Diesel U-Music award for best electronic act, previously held by Mylo. The five-piece take its influences from Talking Heads, Bob Dylan and the Rolling Stones. The group take their name from Bob Dylan's Infidels album, albeit after they changed the spelling. The band are

working on their debut album, set for release later this year.

GRAND NATIONAL (Sandsy Best)

Grand National have drawn comparisons with the likes of Happy Mondays and New Order. The duo have already won friends with the release of their debut album, *Kicking The National Habit*, which came out last May. They have also just recorded a song for Top Buzzier, MTV's first sitcom, which is currently on air. The track featured in the show is *Staying Underground* and is due for release later in the year.

GWYNETH HERBERT (Universal Classics & Jazz)

Gwyneth Herbert will take to the Martinez stage as the latest in a line of British acts taking jazz into the mainstream. Having spent her childhood living in Surrey and Hampshire, Herbert began singing jazz in her mid-teens and is now acclaimed as one of British jazz's freshest new voices. Herbert is preparing for a UK release of the Neil Young tune *Only Love Can Break Your Heart*, through Universal Classics & Jazz on Jan 31. Her manager, Kerstan Mackness, says her appearance is designed to profile the artist in front of media and the international live industry. "It is predominantly to make friends," he says. "We don't have agents in every territory." Herbert, who has a global deal with Universal Music and Universal Music Publishing, is to play a series of regional dates in the UK over the coming months.

The British At Midem Showcases are organized by a consortium of AIM, British Academy of Composers and Songwriters, British Music Rights, BPI, The BRIT Awards, MCPS-PRS Alliance, MMS Music Publishers Association, PPL UK Trade and Investment and the Welsh Music Foundation.



Gwyneth Herbert

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Catalogue

ABBA
Singles

Made up in equal measure of regular albums and compilations, the Top 50 catalogue albums of 2004 – titles first released no later than 1 January 2002 – are diverse both in terms of their content and their original chart performance.

It is not a big surprise, for example, to find Abba's perennial Gold compilation winning the title for best-selling catalogue album, adding a further 376,782 sales to its already enormous tally during the year and leaving the number two selection, Duran Duran's reactivated Greatest album, trailing 37.7% behind it, even though it sold a creditable 238,897 copies.

Michael Jackson had most titles in the chart in 2003, and repeats the feat for 2004, with the same three albums – Thriller improves 9-6, Off The Wall slips 16-17 and Bad falls 22-47, with sales of 134,729, 91,675 and 56,209, respectively.

Off The Wall – which dates from 1979 – is one of the oldest titles on the list, being junior only to The Sex Pistols' Never Mind The Bollocks (1977, number 21, 87,195 sales), David Bowie's Ziggy Stardust (1973, number 43, 60,410) and the Beach Boys' 1966 classic Pet Sounds, which finishes in 37th place, with 65,850 sales.

So the Beach Boys win a notable victory over Sixties rivals The Beatles, whose Sgt. Pepper's Lonely Hearts Club Band, just misses this year's list. However, the Beatles' 1 compilation finishes at 16 on the catalogue list, with 92,689 sales in 2004, while The Very Best Of The Beach Boys is 26th with 80,166 sales.

There are interesting issues outside the Top 40. Rage Against The Machine's self-titled debut album failed to impress here when it was released in 1993, peaking at 17. It was even less of a hit in the US, where it climbed no higher than number 45 on the Billboard chart. It has, however, subsequently been lauded as a classic pioneering album, the first to blend rap and metal into a potent new style that has become much imitated. At its low point in 1997, the album sold 10,420 but it increased sales significantly in each of the next six years, and sold as many as 80,968 copies in 1993. It finally suffered a decline in 2004, but the 53,715 copies it sold are still enough to make it the 50th best-selling catalogue album of the year. **Alan Jones**

Music DVD



The Live Aid DVD became the runaway biggest-selling music DVD of 2004 – it is one of the most impressive achievements of the year.

It may be a charity package, but as a multi-disc boxed set it was also one of the most expensive music DVD releases of the year, retailing in most outlets at between £30 and £40. The 255,000 units – made up of four discs, as it happens – that were sold in the two months after its release in early November left the other big releases of the year trailing in its wake. It was the only title to sell more than 100,000 units across the year, with just three other titles selling more than 90,000 units on DVD: Queen's Live At The Bowl, Oasis's Definitely Maybe and Les Misérables In Concert.

The profile of the very biggest music DVD titles remains firmly established, with even greater emphasis in 2004 on so-called 'heritage' titles. Of the Top 10 biggest sellers, only one draw on the talents of anyone from the past 10 years and that was Robbie Williams, whose What We Did Last Summer sold 77,000 units after becoming the year's biggest release of 2003 (when it sold almost 220,000 on DVD). While most of the biggest-selling titles achieved their positions with DVD sales, some performed disproportionately better on the aging VHS format. Most notable in the Top 10, was Cliff Richard's Castles In The Air, which sold 76,000 units on DVD and another 13% (17,000) again on VHS. In turn, Queen's Live At Wembley sold enough units to claim eighth place in the overall music video chart for the year (which combined both DVD and VHS), ahead of Elvis Presley's Comeback Special.

With the market continuing to expand year-on-year, the various majors appear to be becoming increasingly focussed on music DVD. All of the majors are represented in the Top 20 for the second year in succession, but while EMI were clearly dominant in 2003, it was looking tighter last year; Universal and a combined Sony BMG would have claimed nine titles each in the Top 40, with EMI claiming eight and Warner seven. **Martin Talbot**

Rank	Release date	ARTIST/TITLE	Label
1	09/92	ABBA GOLD - GREATEST HITS	Parlophone
2	11/95	DURAN DURAN GREATEST	EMI
3	11/01	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Warner Bros.
4	01/01	DIDO NO ANGEL	Arista
5	03/92	TEARS FOR FEARS TEARS ROLL DOWN - GREATEST HITS 82-92	Parlophone
6	12/82	MICHAEL JACKSON THRILLER	Epic
7	05/84	BOB MARLEY & THE WAILERS LEGEND	Half Castles
8	07/01	USHER 8701	LaFace
9	11/00	MADONNA THE IMMACULATE COLLECTION	Sire
10	17/01	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING	Cherry
11	01/98	EVA CASSIDY SOUNGBIRD	UJA Soundtracks
12	11/97	JOHN LENNON LENNON LEGEND - THE VERY BEST OF	Parlophone
13	05/00	WHITNEY HOUSTON THE GREATEST HITS	A&M
14	03/99	DAVID GRAY WHITE LADDER	Epic
15	10/98	DIRE STRAITS SUITANS OF SWING - THE VERY BEST OF	Atlantic
16	11/00	THE BEATLES 1	Epic
17	09/99	MICHAEL JACKSON OFF THE WALL	Epic
18	11/98	GEORGE MICHAEL LADIES & GENTLEMEN - THE BEST OF	Sony
19	07/97	GUNS N' ROSES APPETITE FOR DESTRUCTION	Geffen
20	11/01	GREEN DAY INTERNATIONAL SUPERHITS	Vegetal
21	11/77	SEX PISTOLS NEVER MIND THE BOLLOCKS	Big Brother
22	02/04	OASIS DEFINITELY MAYBE	Sony
23	08/97	FRANK SINATRA MY WAY - THE BEST OF	Atlantic
24	02/94	ROBERTA FLACK SOFTLY WITH THESE SONGS - THE BEST OF	Warner Bros.
25	06/99	RED HOT CHILI PEPPERS CALIFORNICATION	Capitol
26	07/03	BEACH BOYS THE VERY BEST OF	EMI
27	01/73	PINK FLOYD THE DARK SIDE OF THE MOON	Island
28	11/00	BLUR THE BEST OF	Geffen
29	10/00	MIRIVANA NEVERMIND	Selena
30	05/99	STONE ROSES STONE ROSES	Motown
31	06/99	LIONEL RICHIE BACK TO FRONT	Exotic
32	09/00	THE DOORS THE BEST OF	Mercury
33	11/89	U2 THE BEST OF 1980-1990	J&M
34	11/02	CARPENTERS GOLD - GREATEST HITS	Elektra
35	01/01	TRACY CHAPMAN COLLECTION	Columbia
36	01/01	BOB DYLAN THE ESSENTIAL	Capitol
37	04/06/1999	BEACH BOYS PET SOUNDS	Reprise
38	02/00	COLDPLAY PARACHUTES	By Your Side
39	10/95	OASIS WHAT'S THE STORY MORNING GLORY	Y&Y
40	03/99	STEREOPHONICS PERFORMANCE AND COCKTAILS	

Rank	Release date	ARTIST/TITLE	Label
1	11/04	VARIOUS LIVE AID	Warner Music Video
2	10/04	QUEEN ON FIRE - LIVE AT THE BOWL	EMI
3	09/04	OASIS DEFINITELY MAYBE	Big Brother
4	10/04	CAST RECORDING DREAM CAST - LES MISÉRABLES IN CONCERT	VP
5	11/04	CLIFF RICHARD CASTLES IN THE AIR	Universal Music
6	11/03	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Cherry
7	10/09	GUNS N' ROSES WELCOME TO THE VIDEOS	BMG
8	09/01	ELVIS PRESLEY '68 COMEBACK SPECIAL	Capitol
9	06/03	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone
10	09/94	ELVIS PRESLEY ALoha FROM HAWAII	BMG Video
11	11/04	WESTLIFE THE TURNAROUND TOUR - LIVE	S
12	10/03	CHER THE FAREWELL TOUR	Inlay Entertainment
13	11/83	AC/DC LIVE AT DONINGTON	Epic
14	02/03	EAGLES HELL FREEZES OVER	BMG Video
15	02/04	BON JOVI THIS LEFT FEELS RIGHT - LIVE	Mercury
16	09/04	THE WHO THE KIDS ARE ALRIGHT	Sony
17	12/01	ROBBIE WILLIAMS LIVE AT THE ALBERT	Cherry
18	11/03	MICHAEL JACKSON GREATEST HITS - 2	Parlophone
19	11/03	RED HOT CHILI PEPPERS LIVE AT SLANE CASTLE	Warner Music Video
20	06/04	THE STONE ROSES THE STONE ROSES	Mercury
21	11/02	VARIOUS THE LAST WALTZ	MGM
22	05/03	LED ZEPPELIN LED ZEPPELIN	Warner Music Video
23	10/04	MEAT LOAF LIVE IN AUSTRALIA WITH THE MSO	Warner Music Video
24	08/04	RED SWEAT ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	BMG
25	11/04	EVANESCENCE ANYWHERE BUT HOME	BMG
26	11/04	PHIL COLLINS FINALLY - THE FAREWELL TOUR	Warner Music Video
27	11/04	COLDPLAY LIVE 2003	Parlophone
28	08/01	ELVIS PRESLEY THAT'S THE WAY IT IS	Warner Music Video
29	11/03	U2 GO HOME - LIVE FROM SLANE CASTLE	Island
30	09/04	STATUS QUO X'S ALL ABEAS - THE GREATEST	Mercury
31	11/02	SCISSOR SISTERS WE ARE SCISSOR SISTERS	BMG
32	11/02	DAVID BOWIE BEST OF BOWIE	EMI
33	11/04	THE WHITE STRIPES UNDER BLACKPOOL LIGHTS	XL Recordings
34	11/04	RUSH IN RIO	Sony
35	11/04	OSMOND OSMOND LIVE AT EDINBURGH CASTLE	USA
36	11/03	VARIOUS CONCERT FOR GEORGE	Warner Music Video
37	09/04	ABBA SUPER TROUPERS	Capitol
38	11/04	CHRISTINA AGUILERA STRIPPED - LIVE IN THE UK	BMG
39	10/09	DURAN DURAN GREATEST	EMI
40	03/04	ABBA IN CONCERT	Parlophone

Year-end charts

Club Charts 2004

2004 UPFRONT CLUB TOP 100

1	STONEBRIDGE PUT EM HIGH (SEAMUS HAJI/AXWELL/STEVE & SEB ETC MIXES)	Hot 40/Club
2	SHAPESHIFTERS (OLAS THEME) (SHAPESHIFTERS/PRYOZ/CALDERONE MIXES)	National/Club/Pop/Rn
3	BASEMENT JAXX GOOD LUCK (TIM DELUXE/SUMMER BOOTLEG MIXES)	Hot 40/Club
4	DEEP DISH FISHADISC (SKYLARK/PAUL RINDO/GUETTA & CARRAUD ETC MIXES)	Pop/Rn
4	DANNI MINOUE VS FLOWPOWER YOU WON'T FORGET ABOUT ME (MIXES) (See Around the World)	Hot 40/Club
6	MONKEY BARS FEAT. GABRIELLE WOMAN SHUKIE LOVE (MONKEY BARS ETC MIXES) (See Around the World)	Hot 40/Club
7	SKYLARK THAT'S MORE LIKE (SKYLARK/FANCULLI MIXES)	Club/Rn
8	DISPYNA WANDI (TIA (GREGORY/LEVEL K/MILK & SUGAR MIXES)	Club/Rn
9	ALTER EGO ROCKER (PRYOZ/PLASTICMAN/EARL SHITTON/ALTER EGO/ALKAN MIXES)	Pop/Rn
10	ARMAND VAN HELDEN HEAR MY NAME (ARMAND VAN HELDEN MIXES)	Super/Rn/Pop
11	PEYTON HIGHER PLACE (ERIC KUPPER/AJ MIXES)	Hot 40/Club
12	GEORGE MICHAEL BLAWELESS (GO TO THE CITY) (SHARP BOYS/SHAPESHIFTERS MIXES)	Hot 40/Club
13	ALOID BOB O'LEAN (ALOID/ARMAND VAN HELDEN/PYLAU PAUL ETC MIXES)	Hot 40/Club
14	BASTIAN YOU'VE GOT MY LOVE (CHOCOLATE PUMA/BASTIAN MIXES)	Hot 40/Club
15	DEEPEST BLUE GIVE IT AWAY (DEEPEST BLUE/CAMEL RIDERS/MICHAEL WOODS MIXES)	Hot 40/Club
16	LOU REED SATELLITE OF LOVE (DAB HANDS/GROOVE/INDER MIXES)	Hot 40/Club
17	ERIC PRYOZ CALL ON ME (ERIC PRYOZ/RETARDED FUNK/JU STOCKHOLM ETC MIXES)	Hot 40/Club
18	STONEBRIDGE FEAT. THERESE TAKE ME AWAY (STONEBRIDGE/MAUIVE ETC MIXES)	Hot 40/Club
19	CHRISTINA MILIAN FEAT. FABOLOUS DIP IT LOW (LUNATIC INTENTION ETC MIXES)	Hot 40/Club
20	GEORGE MICHAEL AMAZING (FULL INTENTION/BACK IN RORY MIXES)	Pop
21	AGNELLI & NELSON HOLDING ON TO NOTHING	Hot 40/Club
22	RED CARPET ALRIGHT (DOUBLE FUNK/BROD CARTER/DEN HETRIX & RAFTA ETC MIXES)	Hot 40/Club
23	JX RESTLESS (JX/GUYVER/MAT SILVER & TONY BURT/LAUREN KONRAD MIXES)	Pop/Rn
24	PAUL VAN DYK FEAT. SECOND SUN CRUSH (PAUL VAN DYK MIXES)	Hot 40/Club
25	MICHAEL GRAY THE WEEKEND (MICHAEL GRAY/KURTIS MANTRONIK MIXES)	Hot 40/Club
26	BASEMENT JAXX PLUG IT IN (BASEMENT JAXX/ARMAND VAN HELDEN MIXES)	Hot 40/Club
27	DARK GLOBE FEAT. AMANDA GHOST BREAK MY WORLD (WALLY LOPEZ ETC MIXES)	Hot 40/Club
28	MILOD DROP IT LIKE IT (NARCOTIC THRUST/TOM MANGAN ETC MIXES)	Hot 40/Club
29	EMMA I'LL BE THERE (HARRY'S APPRO/HUT/BIMBO JONES MIXES)	Hot 40/Club
30	FAITHLESS MISS LUFFY, SEE US MORE (FAITHLESS/BEGINERZ ETC MIXES)	Hot 40/Club
31	DELFUM FEAT. SARAH MCCLACHLAN SILENCE (ABOVE & BEYOND/FILTER/HEAD MIXES) (See Around the World)	Hot 40/Club
32	MORILLO FEAT. AUDIO BILLYS BREAK DOWN THE DOORS (ERICK MORILLO ETC MIXES)	Hot 40/Club
33	DJ SHARON O LIVE & 3 ELEMENTS FEAT. LELANI FAST CAR/THIS TIME	Hot 40/Club
34	SYSTEM OF LIFE LVA IS COOL (KENNY HAVES/NORTHSTARZ VS PEZZ TELLETT ETC MIXES)	Hot 40/Club
35	NARCOTIC THRUST I LIKE IT (NARCOTIC THRUST/TOM MANGAN ETC MIXES)	Hot 40/Club
36	SEAL WAITING FOR YOU (29 PALMS/THICK DICK MIXES)	Hot 40/Club
37	FAITHLESS MASS DESTRUCTION (PAUL JACKSON/PUP NUT & SISTER BLISS ETC MIXES)	Hot 40/Club
38	BOOGIE PIMPS SUNNY (BOOGIE PIMPS/QUASAR/ANTEK/LAUREN PAUTRAIT MIXES)	Hot 40/Club
39	DAVID MORALES WITH LEE-LOREN HOW WOULD U FEEL (DAVID MORALES MIXES)	Hot 40/Club
40	SUGARBABS IN THE MIDDLE (SUGARBABS/HYPER/RUFF & JAM MIXES)	Hot 40/Club
41	JUNIOR SENIOR SHAKE YOUR COCONUTS (KURTIS MANTRONIK MIXES)	Hot 40/Club
42	SCENT UP & DOWN (SCENT/KURTIS MANTRONIK/HOT 22 MIXES)	Hot 40/Club
43	BRAND NEW HEAVIES BOOGIE (ERIC KUPPER/ARMAND LEVY/BLACKSMITH MIXES)	Hot 40/Club
44	TIESTO FEAT. BT LOVE COMES AGAIN (ORIGINAL/MARK NORMAN MIXES)	Hot 40/Club
45	PLUMMET CHERISH THE DAY (ANTILIAS/STEFANO SORRENTINO/HARDKNOX MIXES)	Hot 40/Club
46	A STUDIO FEAT. POLINA SOS (VERTIGO/EUROPA XL/ASTUDIO/DEPOT ETC MIXES)	Hot 40/Club
47	MOUSE T FEAT. LIMA LANGFORD ABOUT NOW (MOUSE T ETC MIXES)	Hot 40/Club
48	BRAD CARTER MORNING ALWAYS COMES TOO SOON (BRAD CARTER ETC MIXES)	Hot 40/Club
49	FATBOY SLIM WONDERFUL NIGHT (FATBOY SLIM/TRASH/DJ DELITE/XOEL MIXES)	Hot 40/Club
50	BRITNEY SPEARS TOXIC (ORIGINAL/LENNY BERTOLO MIXES)	Hot 40/Club

2004 POP TOP 30





1	LMC VS U2 TAKE ME TO THE CLOUDS ABOVE (LMC MIXES)	All Around the World
2	BRITNEY SPEARS TOXIC (ORIGINAL/LENNY BERTOLO MIXES)	Hot
3	SUGARBABS IN THE MIDDLE (SUGARBABS/HYPER/RUFF & JAM MIXES)	Hot 40/Club
4	DJ CASPER CHA CHA SLIDE (SHANGHAI/STUDIO 54/LIVE PLATINUM BAND MIXES)	All Around the World
5	FIVE STAR SYSTEM ADDICT (HARDHAT SURPRIZE/RYAN TODDER MIXES)	Hot
6	SHAPESHIFTERS (OLAS THEME) (SHAPESHIFTERS/PRYOZ/CALDERONE MIXES)	All Around the World
7	BRITNEY SPEARS EVERYTIME (SUMMER/ROGABOVE & BENTON MIXES)	Hot
8	ENRQUE FEAT. KELIS NOT IN LOVE (MIDGE BINGE/DAVE AUDE MIXES)	Hot 40/Club
9	ROYAL CIGOGLOS CALIFORNIA DREAMING (MIXES)	Hot 40/Club
10	STONEBRIDGE FEAT. THERESE PUT EM HIGH (SEAMUS HAJI/SHARP BOYS ETC MIXES)	Hot 40/Club
11	KELLY LORENA THIS TIME I KNOW ITS FOR REAL (PRIFTS & RAYS ETC MIXES)	All Around the World
12	EMMA I'LL BE THERE (HARRY'S APPRO/HUT/BIMBO JONES MIXES)	All Around the World
13	PARADISE SEE THE LIGHT (PARADISE/KENNY HAVES MIXES)	Hot 40/Club
14	ERIC PRYOZ CALL ON ME (ERIC PRYOZ/RETARDED FUNK/JU STOCKHOLM ETC MIXES)	Hot 40/Club
15	SPECIAL D COME WITH ME (CENTRAL SEVEN/KO PROJECT/UP & FILL ETC MIXES)	All Around the World
16	BLUE FEAT. LADE BUBBLIN (URBAN NORTH/ORI & JOSH/LOVE 4 MUSIC MIXES)	Hot 40/Club
17	NINA SKY FEAT. JABBA MOVE VA BODY (HYPER/SPACE/RYOZ KARTEL ETC MIXES)	Hot 40/Club
18	TEZLAALLI NIGHT (TEZLA/EUROPA XL MIXES)	Hot 40/Club
19	EAMON F**K IT (GLOUPEPPE/GREGG/ESSE SAUNDERS/TERI & TOD MIXES)	Hot 40/Club
20	KYLIE RED DIBBED WOMAN (NARCOTIC THRUST MIX)	Hot 40/Club
21	LASGO SURRENDER (LASGO/RONALD VAN GELDEREN/DOOR FJ/NEMAN ETC MIXES)	Hot 40/Club
22	MASTER BLASTER HYPNOTIC TANGO (PEZZ TELLETT VS NORTHSTARZ ETC MIXES)	Hot 40/Club
23	DANNI MINOUE VS FLOWPOWER YOU WON'T FORGET ABOUT ME (MIXES)	All Around the World
24	DEEPEST BLUE GIVE IT AWAY (DEEPEST BLUE/CAMEL RIDERS/MICHAEL WOODS MIXES)	Hot 40/Club
25	DANZEL PUMP IT UP (UNITED NATIONS/REG/GIADRIOR/HI/CHPASS ETC MIXES)	Hot 40/Club
26	LOU REED SATELLITE OF LOVE (DAB HANDS/GROOVE/INDER MIXES)	Hot 40/Club
27	KHIA MY NECK MY BACK (LICK IT) (DOM NEVILLE/FRIDAY NIGHT POSSE ETC MIXES)	Hot 40/Club
28	B3 NIGHT FEVER/100 (MIXES)	All Around the World
29	POPI HEAVEN & EARTH (WIP/TW MIXES)	Hot 40/Club
30	NARCOTIC THRUST I LIKE IT (NARCOTIC THRUST/TOM MANGAN ETC MIXES)	Hot 40/Club
31	UP PROJECT SATURDAY NIGHT (DJ FRANK/DJ HARDEWELL MIXES)	Hot 40/Club
32	ATOMIC KITTEN SOMEONE LIKE ME (SODA CLUB MIX/DISCOVER WITH US MEDLEY)	Hot 40/Club
33	LEANN RIMES HOW DO I LIVE (RH FACTOR MIXES)/TIC TOC (THUNDERPUSS MIX)/MEGAMIX	Hot 40/Club
34	JANET JUST A LITTLE WHILE (MAURICE JOSHUA/PETER RAU/HOPPER MIXES)	Hot 40/Club
35	STONEBRIDGE FEAT. THERESE TAKE ME AWAY (STONEBRIDGE/MAUIVE ETC MIXES)	Hot 40/Club
36	DUSTY VS MYSTERY & MATT EARLY SON OF A PREACHER MAN (MIXES)	Hot 40/Club
37	ALISTAIR GRIFFIN YOU & ME (TONIGHT) (CLUBSTAR/JANT MIXES)	Hot 40/Club
38	BOOGIE PIMPS SUNNY (BOOGIE PIMPS/QUASAR/ANTEK/LAUREN PAUTRAIT MIXES)	Hot 40/Club
40	CERI RIDE IT (HEX/ROCK/IAN MASTERSON/FULL INTENTION MIXES)	Hot 40/Club

2004 URBAN TOP 30

1	USHER FEAT. LUDACRIS & LIL KIM YEAH	Hot
2	TERROR SQUAD FEAT. FAT JOE (AKA JOE CRACK) & REMY LEAN BACK	Hot 40/Club
3	USHER/USHER & ALICIA KEYES CONFESIONS PART II/MY BOO	Hot
4	J-KWON TIPSY	Hot 40/Club
5	CASSIDY FEAT. R KELLY HOTEL	Hot 40/Club
6	MARIO WINANS I DON'T WANNA KNOW	Hot 40/Club
7	MAE AKA MASON BETHA WELCOME BACK/BREATHE, STRETCH, SHAKE	Hot 40/Club
8	BENIE MAN HOUSTON	Hot 40/Club
9	MAROUS DUDEEN LP SAMPLER	Hot 40/Club
10	DESTINY'S CHILD I OSE MY BREATH	Hot 40/Club
11	NELLY FEAT. JAZZE PHA/NELLY & C AGUILERA NA-NA-NA/ITLY VA HEAD BACK	Hot 40/Club
12	SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT	Hot 40/Club
13	ANCIE FEAT. SNOOP DOGG I WANNA THANK YA	Hot 40/Club
14	NINA SKY FEAT. JABBA MOVE VA BOOY	Hot 40/Club
15	NELLY FLAP YOUR WINGS/YA PLACE	Hot 40/Club
16	BRANDY FEAT. KANYE WEST TALK ABOUT OUR LOVE	Hot 40/Club
17	USHER BURN	Hot 40/Club
18	TWISTA FEAT. KANYE WEST OVERNIGHT CELEBRITY/SUNSHINE	Hot 40/Club
19	OUTKAST FEAT. SLEEPY BROWN THE WAY YOU MOVE	Hot 40/Club
20	CASSIUS HENRY FEAT. FREWEY THE ONE	Hot 40/Club
21	JOE RIDE WITH U	Hot 40/Club
22	LIL FLIP SUNSHINE/BABY BOY, BABY GIRL	Hot 40/Club
23	TWISTA SLOW JAMZ	Hot 40/Club
24	JILL SCOTT GOLDEN	Hot 40/Club
25	CIARA GOODIES	Hot 40/Club
26	G-UNIT FEAT. JOE & MARVIN GAYE WANNA GET TO KNOW YOU	Hot 40/Club
27	THE 411 FEAT. GHOSTFACE KILLAH ON MY KNEES	Hot 40/Club
28	LL COOL J HEADSPIN/FEEL THE BEAT	Hot 40/Club
29	HOUSTON I LIKE THAT	Hot 40/Club
30	ATL CALLING ALL GIRLS	Hot 40/Club
31	G-UNIT/5 CENT POPPIN THEM THINGS/IF I CAN'T	Hot 40/Club
32	OBIE TRICE THE SET UP (YOU DON'T KNOW MY RAP NAME)	Hot 40/Club
33	KANYE WEST FEAT. SYLEENA JENSON ALL FALLS DOWN	Hot 40/Club
34	CASSIDY FEAT. MASHONA GETS NO BETTER	Hot 40/Club
35	CHRISTINA MILIAN FEAT. FABOLOUS DIP IT LOW	Hot 40/Club
36	KANYE WEST THROUGH THE WIRE/TWO WORDS	Hot 40/Club
37	KELIS MILKSHAKE	Hot 40/Club
38	CHRISTINA MILIAN FEAT. JOE BUDDEN WHOEVER U WANT	Hot 40/Club
39	KANYE WEST JESUS WALKS	Hot 40/Club
40	MARIO FEAT. CASSIDY 16	Hot 40/Club

4

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Halfway through the first decade of the Millennium, British talent dominates consumer tastes

Domestic artists lead the pack

EDITORIAL
MARTIN TALBOT



A review of the biggest-selling artists of the Millennium in the UK to date makes pretty positive reading for British artists.

Since we all celebrated the turn of the century five years ago, talent from these shores has dominated consumer tastes. While Robbie Williams has sold 9m albums and Dido a further 5.6m, the five biggest-selling albums are all by British acts, with 65% of the Top 40 biggest-sellers coming from British or UK-signed acts.

It all indicates that the exceptional year we have just witnessed in the UK for new (predominantly British) acts is no flash in the pan.

As many executives gather in Cannes for Midem this weekend, such British optimism will not be matched by many other markets, which will be celebrating simply because, perhaps, their sales declines have started to plateau.

It is worth noting that the UK is yet to experience a significant downturn, with album sales continuing to rise consistently, year after year, with units up 2.6% in 2004 to reach a record 163m. Of course, singles sales slumped in 2004, too. But what emerges from an analysis of the number of units sold across all formats,

singles and albums, over the past five years is that substitution has become a clear reality.

In each of the past five years, around 190m physical music units – ranging from a high of 196.1m in 2001 to 189.9m in 2004 – have been sold every year in the UK. In effect, it seems, while singles have slid, they have been replaced by albums.

This should not come as too much of a surprise, of course. With album prices falling so closely towards those for singles, there is bound to be substitution.

And anyone strolling round record shops last week would have found an array of album bargains in the January sales, from Outkast's Speakerboxxx/The Love Below for £4.99 to the entire Radiohead catalogue of seven albums for less than £45 (£6.50 per title, on average).

The only consolation for those in the business concerned about the erosion of the value of music is that the CD's audio-visual counterpart, the burgeoning DVD, is even more challenged.

But with many classic movies declining to singles price levels, below £5 a title, the challenge for the industry will be in resisting such price pressures in the months ahead.

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Arguments of the top-slot's merits will always rage on

VIEWPOINT
DAVID ROBERTS



Should we be celebrating the 1,000th number one single or organising a wake? Number one hits, and the charts in general, have taken a bit of a hammering of late. It's difficult to know whether the quality of the music (or lack of it) or the declining sales figures are what generate most bad press these days.

Certainly, the critical outrage in chart-watching as bizarre records hit the top at the expense of "classics", is nothing new. Witness such miscarriages of justice as Engelbert Humperdinck

large percentage of the British population these number one soundbites are their only contact with music. These are the people who, clearly out of touch with anything other than pop headlines, still buy the odd CD at Christmas. The music industry needs them.

And wouldn't life be dull without a weekly reminder of the best-selling songs? Perhaps, just perhaps, we are due another positive chapter in the history of the chart.

Alongside our book, the Top 75 is proving increasingly useful as a music shopping list of prompts and reminders for downloads, and when these downloads are added to the physical CD sales, the way forward to the next 1,000 number ones would seem assured.

What's wrong with a predominantly download based chart anyway? What could be more logical than a singles chart that is made up of single tracks?

For me, that just leaves the quality of the chart-topping music to worry about, but that's an argument that will rage on forever. There'll always be an Engelbert.

David Roberts is editor of the Guinness Book of British Hit Singles & Albums

Who is going to take over the world this year?

The big question

Which UK act do you think will make an international breakthrough for the first time this year?

Jeff Smith, Napster
"Doves – I've supported them from the beginning and I think on this album they could finally make the international breakthrough they've always promised."

Lucian Grainge, Universal Music
"Lucie Silvas. She's a great singer and she writes great songs. It's a very uncomplicated reason, really."

James O'Doherty, Loop Records

"I hope it's going to be Nine Black Alps. I think their singer Sam Forrest is really cool and I expect their record will be, too. They're referencing that classic grunge/Sub Pop sound, so they're totally disconnected from all the other British bands at the moment. Also, none of them wear ties, which has got to be a bonus. If I see another band that look like they're off to the bank, I'll throw myself in the Thames."

Caroline Sullivan, the Guardian
"It's hard to imagine Jam not becoming very big everywhere, especially in America. She's got all the bits Americans adore: melodic wistfulness, a Madonna connection and a Welsh accent. Think a less beige Dido – how can she fail?"

Andy Copping, Clear Channel
"Bullet For My Valentine. At a time when the world seems full of Kerrang!-friendly acts, one band comes through and blows all others out of the water. They have a sound more powerful than Metallica at their peak and a twin guitar action which pushes Iron Maiden into second place. Couple this with great songs that are delivered at a frenetic but melodic pace, you might as well forget all other bands – Bullet For My Valentine have everything you need."

Ray Cooper, US-based media and marketing company Zama
"Kasabian could clear the several hurdles that continue to stump British artists in America. The music has pace and great dynamics and visually they really cut it. KCRW in Los Angeles, the true artist development station, have embraced the music and if Kasabian spend significant live time here, it could pay off for them."

Harry Leff, Forward Thinking Records
"Kasabian. One of the bands I am working for these days. Man On Earth, has just signed on to be the opening act at the Kaiting Factory for the Brit Bus tour. Maybe one of the Brit bands that is part of that US tour will make it big."

Ed Stringfellow, The Agency
"The Editors because the singer sounds like Rick Astley. They're going all the way."

Having become the biggest selling album act in the UK in 2004, **Scissor Sisters' Babydaddy** looks back on the New York group's whirlwind year

Quickfire

So, how does it feel to be the biggest selling act in the UK?
It's a little weird for us. We're still getting our heads around it. Do your friends in the US realise how successful the band are over here?

The news has spread, but we still go from playing festivals in the UK to playing 200 capacity clubs when we go back to America. We sit in the same apartments we were in before we were signed and we can walk down the street in relative anonymity.

Do you think that Scissor Sisters make British-sounding music?
The perception that we are UK-style songwriters is a little strange. People say that we have a very British style of songwriting but it's not something we're conscious of. We all feel very American, we're not trying to be British. I guess it is the reverse of someone like Elton John, who is such an American-sounding songwriter, but couldn't be more British. We all grew up in the heart of America. We're suburbanites.

Why do you think your music has been embraced by such a wide range of people in the UK?
There is a love of music in the UK that I don't see to the same extent anywhere else. The UK has always shown its support for our music. It was the first country to show its support for the band, right back from when we only had demos floating around. It was the UK & R people that were first onto us.

Do you think you will be able to eventually break your home market?

It's not like we're doing badly in



Give 'em enough rope: Scissor Sisters, with Babydaddy far right

America, but it's much slower. It took six months to get a label to release the album, and I don't know that we were so excited about having the same level of success in America, but a slow start is OK. Maybe it's a fluke in the UK - I don't know. America has a tendency to chew things up and spit them out very quickly, but I guess that's just consumerism in general. **What are your plans for 2005?** We've got more touring to do. First up is a US tour, then Australia and Japan.

Your current single Fifty/Thirty Gorgeous is the last to be taken from your album. Is the pressure on to deliver a speedy follow up?

We're not going to rush into it. We're not going to put it out until it's ready. We write at every chance we can when we're home, and we've already got some songs brewing for the second album. But it will be the same approach and process as the first one. We won't set a date when it will be finished by. We'll just keep working until we have enough good songs. When we do, that's when we will put it out.

Babydaddy is the bass player in the Scissor Sisters, who sold 1594,259 copies of their eponymous debut album in the UK last year

to be blasted with white noise. So, which composers are the best law enforcers?

Pavarotti and loud tenors in general clear stations within seconds apparently. Hornchurch hoologans are also not partial to the soothing sound of Handel's Water Music, Nigel Kennedy's interpretation of the Four Seasons or Mozart. "This is particularly efficacious," adds the spokeswoman, but LU leaves the choice of music played up to the local station managers. **Rather than turning anti-social youth off, could this turn a whole new generation onto classical music?** After all, a lot of older underground customers are quite keen on the toe-tapping tunes.

Much as LU would like that - it is pains to point out that it loves classical music and pays its PRS fees - the transport group doesn't see its future as a promoter of the arts. However, it does accept that its licensed busking programme could be extended with more emphasis given to violinists and cello players with a spot for Stockhausen.



test stations the experiment is being extended to other hoologan-affected stations on the underground network.

Is there a science behind this? According to the sociologists and psychologists LU consulted, it was being hanging around places that play The Marriage of Figaro. Also, if the style of music is unfamiliar, unruly youth are apparently less able to cope.

As an LU spokeswoman says, "If they only listen to rap they simply don't connect with the woodwind." However, it is not known what effect the move will have on classical crazy criminals such as Alex from A Clockwork Orange. The LU spokeswoman suggests musically literate hoologans will need to

DOOLEY'S DIARY



MC Pete comes from da street

Remember where you heard it: It was "Happy New Year" all round as last Monday's Brit Awards nominations event gave the London-based business its first get-together of 2005. Brits chairman Peter James provided a sterling performance, croaking through a bad case of Christmas throat, even proving his "street" credentials by using the word "Yo" to the Brits students. But, it was good to see some of the attendees in one piece. Pinnacle founder Steve Mason turned up after being in Phuket when the tsunami struck last month. Mason was staying in the same hotel as former hit & Run executive Jon Crawley and Gut Records' Guy Holmes. At the moment of impact, Mason was fortunate to be playing golf on high land - the previous day he had been in the same hotel gym where five people were killed. Perhaps the year's biggest Brits oversight is the lack of a nomination for Katie Melua, the former Brit School student who played last year's Midem minister's conference and is generally a BPI favourite. Katie missed out because her Georgian roots mean she qualifies for the international categories and simply did not earn enough votes. On the positive side, it spikes any lingering

suggestions that the nominations could be rigged... After bagging 100 Grammy nominations, **EMI Music Publishing** is boasting 25 mentions in last week's Brits shortlist. Former Virgin signing **Jayvine** could be entering to be the UK's 2005 Eurovision entry after last week linking up with Jonathan Shalit's Shalit Global Entertainment & Management...

Which high-profile indie dance act is close to securing a new major deal? Or is it? **Coldplay** are clearly feeling confident about their new album, as they are already booking huge outdoor UK shows... Last week was obviously one for gaffes. At a press conference in London to launch the **iPod Shuffle**, a product manager showcasing the waterproof capability of the tiny MP3 player could have chosen a more sensitive phrase than "if a wave comes up, you and your iPod will be OK". **Apple** also refused to comment on the EC enquiry into potential over-pricing issues.

Subsequently the company's product managers admitted that the Shuffle costs less in the US. After different taxes and exchange rates, they admitted that if you buy the product in the UK you will pay an extra £5...

Bono may have the biggest mouth in U2, but he is not the best painter, so an eBay auction has revealed two of the pictures designed by Bono and Larry Muller for the How to Dismantle an Atomic Bomb campaign have appeared on the site. Larry's - a globe in primary colours - sold for £180, while Bono's - a mere scribble of the outline of a face - went for £20 less. Calling all Redd! **HMV** is holding its annual Football Extravaganza on March 29 and none other than Manchester United boss **Sir Alex Ferguson** will be there to pick up a lifetime achievement award. Organisers are hoping the Governor House event can raise £500,000 for **Norfolk-Robbins**. Tables can be booked by calling Realee Poon on 020 7723 0105...

Crib Sheet

London Underground is piping "uncool" music onto station platforms in an attempt to drive away unruly youths, and prevent unsociable behaviour.

What you mean cheesy old records by former Aussie soap stars?

Not exactly. It is about to blast classical music out of the PA systems to problem stations as part of a package to curb vandalism, graffiti, loitering and a whole host of musical activity perpetuated by the capital's youth. **What's this? Don't kids dig Mozart?**

Apparently not. Experiments in the US and Australia prove that an up to an 18-month scheme at District Line stations such as Elm Park shows that teenagers shun Schubert and run at the sound of Rachmaninov's piano. Now that it has been proved that classical music diminishes the incidence of kids hanging around and intimidating staff and customers at the



The Brits is not all about artist egos, overblown performances and hotly debated judging decisions, you know. Some of it is quite serious. And a reminder of the more altruistic nature of the event came last week with the presentation of a £1m cheque showing the funds raised last year that go to the Brit Trust for its mission to use music to help young

people in various ways. Nestled in between BPI executive chairman Peter James (left) and Universal chairman Lucian Grainge - Brits co-chairman both - was Katie Melua who, as a Save The Children Ambassador, was delighted to hear that at least £500,000 from this year's event will go to STC help young survivors of the tsunami disaster.

Classified

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Week 03

TV & radio airplay p32 > Cued up p36 > New releases p38 > Singles & albums p40

KEY RELEASES

ALBUMS

JANUARY 24
LCD Soundystem LCD Soundsystem (DFA); Mercury Rev Secret Migration (V2); Chemical Brothers Push The Button (Freestyle/Dust/Virgin); Erasure Nightbird (Mute); The Used In Love And Death (Reprise)

JANUARY 31
Athlete Tourist (Parlophone); Lemon Jolly 6195 (XL); The Others The Others (Mercury); Roots Manuva Awfully Deep (Big Dada); Ashanti Concrete Rose (Def Jam); Feeder Pushing The Senses (Echol)

FEBRUARY 7
Tears for Fears Tears Fall Down (Mercury); Elvis Costello The Delivery Man (Vertigo); Hanson Underneath (Cooking Vinyl); The Transformers Vibe Industrial (Sony); Electric Six (Rushmore); Michael Bublé It's Time (Q3/Reprise)

SINGLES

JANUARY 24
Good Charlotte I Just Wanna Live (Sony); Hanson Penny & Me (Cooking Vinyl); Brian McFadden & Delta Goodrem Almost Here (Molde); Mylo Destroy Rock & Roll (Blast Feed); ...The Trail Of The Dead Worlds Apart (Interscope); Lemon Jelly The Shouty Track (XL); Elvis Presley It's Now Or Never (RCA)

JANUARY 31
Askani Only U (Def Jam); Duran Duran What Happens Tomorrow? (Sony); The Flaming Lips SargeBob & Patrick Confront The Psychic (Warner Bros); Ludacris the Def Jam; Raghuwari Angel Eyes (V2); Bloc Party So Here We Are (Wichita); Enimem Like You Soldiers (Interscope); Elvis Presley You Younesse Tonight? (RCA)

FEBRUARY 7
Destiny's Child Soldier (Columbia); Brandy Who Is She 2 U? (Atlantic); Shania Twain No (Mercury); U2 Sometimes You Can't Make It On Your Own (Island); Daniel Bedingfield Wrap My Wrands Around You (Polygram); Doves Black And White Town (Polygram); Alicia Keys Karma (J); The Roots The Good Ones (Dorland); Elvis Presley Wooden Heart (RCA)

KEY MUSIC WEEK ONLINE

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

The Market

Great week for breaking records

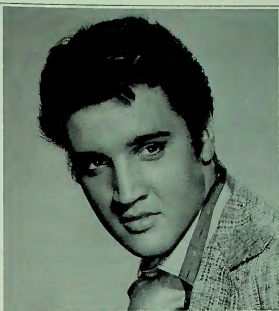
Alan Jones

In an act of great synchronicity, Elvis Presley's double A-sided reissue I Got Stung/One Night becomes simultaneously the 1,000th number one and the 300th record to make its maiden Top 40 appearance at number one, while Presley himself registers his 1,000th week on the Top 40 and his 1,200th week on the Top 75 - and it all happens 40 years to the week after I Got Stung/One Night made its first appearance on the chart.

In 1959, it had to settle for a number three debut. No sales data from that time exists but it seems likely that even in that position (it jumped to number one the following week) it would have shifted more than the 20,463 copies it sold last week to become Presley's 20th number one.

That is the lowest tally recorded for a number one single, beating the 21,262 set by Presley's Jailhouse Rock reissue last week. I use the phrase 'lowest tally recorded' because the record industry has only had reliable data on weekly sales since February 1969. It is possible that one or more of the 265 number ones prior to that sold fewer copies in a week, but can never be proven.

However sad it is that the chart's all-time biggest star



Elvis Presley replaces himself at the top for the 1,000th number one

achieves the lowest sale for a number one, we should actually be grateful for Presley's reissue programme - without it the new low for sales of a number one would be much worse, with, presumably, this week's number two - the Manic Street Preachers' Empty Souls - claiming the unwanted title with sales of just 12,763. **N62**

Jailhouse Rock, incidentally, slumps 1-10 this week, as stock runs out, and suffers the biggest dip from number one since January 14, 1984, when the Flying Pickets' Only You took an identical tumble.

*To clarify the point that One Night/I Got Stung is the 300th

single to debut at number one on the Top 40, it should be noted that records which charted between 41 and 75 on import or because of distribution leakages are number one debuts as far as the Top 40 is concerned. DJ Otzi's Hey Baby, for example, moved 77-94-77-70-55-41-47-45 before jumping to number one. This total does not include Al Martino's Here In My Heart, the very first number one. Some sources (Guinness, for example) list it as debuting at number one but it is accepted that we must also accept the fact that the very first Top 10 was made up entirely of new entries, and we do not.

FAST CHART

SINGLES

NUMBER ONE
ELVIS PRESLEY ONE NIGHT/I GOT STUNG RCA

The Beatles replaced themselves at number one in 1963, then the late John Lennon achieved the feat, more than 17 years later. Elvis Presley becomes the third act to do it, more than 24 years posthumously, with Jailhouse Rock making way for One Night/I Got Stung.

ALBUMS

NUMBER ONE
THE KILLERS HOT FUSS Lizard King Viva Las Vegas! While the desert city's former number one cabaret attraction Elvis Presley shows he's king of the singles chart, the city's top contemporary band The Killers are the Lizard King (after their label) of the albums chart, with Hot Fuss moving 2-1. The album peaked at number 24 in America last week.

COMPILATIONS

NUMBER ONE
R&B ANTHEMS 2005 BMG/Sony Sales of R&B Anthems are down 8.1% week-on-week to 172,911 but it still enjoys a comfortable second week at number one with an 18.2% lead over the more rapidly fading Clubbers Guide 05.

RADIO AIRPLAY

NUMBER ONE
KYLIE MINOUGE I BELIEVE IN YOU Parlophone Down 11-23 on sales but Kylie Minogue's latest single is showing great tenacity on the airplay chart, where it is number one for the sixth week in a row, and commands a 5.6% lead over Lemar's If There's Any Justice - runner-up for the fourth time - despite being played on 226 fewer occasions.

SCOTTISH ALBUMS

NUMBER ONE
THE KILLERS HOT FUSS Lizard King Second week at the summit north of the border for the Las Vegas band, with a big 62.14% lead over runners-up the Scissor Sisters.

MARKET INDICATORS

SINGLES

Sales versus last week: +9.9%
Year to date versus last year: -41.8%
Year to date versus last year: +0.8%
Market shares
Sony BMG 37.3%
Others 21.5%
Universal 19.1%
EMI 15.4%
Warner 6.6%

ALBUMS

Sales versus last week: -20.5%
Year to date versus last year: +0.8%
Market shares
Sony BMG 33.9%
Universal 30.0%
Others 13.0%
EMI 12.7%
Warner 10.4%

COMPILATIONS

Sales versus last week: -22.7%
Year to date versus last year: -15.8%
Market shares
Universal 29.6%
Sony BMG 22.5%
EMI 22.3%
MCA 14.1%
Warner 8.6%

THE BIG NUMBER: 291,381

Physical singles last week ranked by 99.9% to reach 291,381 - their highest level for three weeks.

RADIO AIRPLAY

Market shares
Universal 29.6%
Sony BMG 29.2%
EMI 23.3%
Others 15.3%
Warner 2.3%

UK SHARE

Origin of singles sales
Top 75: UK: 62.7%
US: 29.9%
Other: 8.0%
Origin of albums sales
Top 75: UK: 62.7%
US: 37.3%
Other: 0%

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Roots manuvus for cross over

The Plot

Roots Manuva's third album could be his biggest to date, as Big Dada eyes the mainstream

ROOTS MANUVA ANVILLY DEEP (BIG DADA)
The release of Roots Manuva's third album on January 31 looks set to deliver the south London artist his biggest mainstream recognition to date.

"The first two albums both sold over long periods, with the last one reaching 100,000 sales in the UK," says Big Dada label manager Will Ashon, who believes in the market for Roots Manuva is now primed for a mainstream push.

"We're hoping that with this album we can mobilise some of these people earlier in the campaign to help give it some impact with mainstream media and retail."

Media already appears to be embracing the album's lead single Colossal Insight, which is B-listed on Radio One, while a Roots Manuva session will be broadcast this week as part of Zane Lowe's show. Widespread press support includes *The Times*, *The Independent*, Q and QJ.

The breakthrough of a number



of UK urban acts in the past year has played its part. "Roots Manuva himself pushed the door open for acts such as Dizzee Rascal and The Streets, who have really opened up the mainstream. Before, people weren't really used to hearing rap with a British accent," says Will Ashon. "It's not urban in the narrow sense of the genre and it's not alternative. He sits somewhere in between, which is his strength but it also makes it harder for people to place where he should fit."

With an extensive UK tour in late February, culminating in a gig at London's Britton Academy, already close to selling out, Roots Manuva is on course for his most successful year to date.

CAMPAIGN SUMMARY

PRESS: Ruth Drake, *Sainted Regional Press*; Zinedin RADJ; Zinedin TV: Karen Williams, *BritStar*; INTERNET: Laura, *Ninja Time Marketing*; Mark Mitchell, *King Harvest*

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Lawrence Larty, contributing editor, Touch magazine

NATE JAMES SET THE TONE (ONE/TWO RECORDS)

"This young man has bundles of potential, a thick slice of UK flavor. This track has everything - classic arrangements, diverse vocals, a catchy chorus. If it gets the support it deserves, it should make the top 20. I'm also tipping Jennifer Lopez's *Get Right*."

Melissa Johnson, Drivetime, Kiss 100

AKON FEAT. STYLES P LOOKED UP (UNIVERSAL)

"This is such a surprising track. Lyrically, it's not your typical 'I was a gangsta and got locked up blah, blah' song. It's deeper

than that. It's slow for a hip hop joint, with very basic beats, but it goes down a winner in the clubs - picture a whole dance floor with their arms raised and forming a cross with their arms to the beat. Amazing. It's best to pick this up on import, as there are three versions on the A and B sides and each version has a rap from a different country - German, French, Hispanic and English from 'Taz, who spits spot on."

Tim Ellis, What Records

FEEDER PUSHING THE SENSES (ECHO)



"I like the new Feeder album. I think it will do really well. It's that time of year when there is a lot of music, but the time is right for it anyway. There is a vinyl version which is limited to 1,000 copies and we will do very well with that. I also like the Mercury Rev single and album."

Miles Hyman, Xfm DJ/broadcaster

BEAT WATZ FEAT. ESTELLE POP A CAP IN VY ASS (BUZZIN' FYE)

"I haven't felt so instantly excited about an urban/grime single

with such serious crossover potential since first playing *The Streets*' *It's Come To This* on Xfm in 2001. Like a female Mike Skinner, Estelle's cheeky lyrics about shoplifting seams, air-pistol/pigeon shootings and faithful love for her Mikey, float phenomenally over Ben Watt's sublime soulful production, which is reminiscent of old skool Jimi Polo/Sterling Wood/Robert Owens' house classics. This musical marriage is class and sounds like a hit record."

Sheena Mason, Capital

ROOSTER TO DIE FOR (BRIGHTSIDE)

"I first saw this band six months ago when they were rehearsing tracks in a small studio in Putney and, even then, you could see the potential they had. Come Get Some and Starting At The Sun will be followed later by *Die For*, which should turn out to be the song that really makes people sit up and listen. Reminiscent of Aerosmith's *I Don't Want To Miss A Thing*, it's begging to be put on a blockbusting film soundtrack. They definitely have the talent and depth of songs and are ones to watch for 2005."

SNAP SHOT

JEM



British singer-songwriter Jem is following in the footsteps of Dido by establishing herself in the US before addressing the UK market. Jem's debut album, *Finally*

Woken, has sold over 200,000 copies in the US, fuelled by synchronization usage on programmes including *The O.C.* Desperate Housewives and

current movie *Closer*. Sony BMG in the UK is preparing to release *Finally* Woken on March 22, preceded by Jem's debut single, *They*. Jem is

something of a veteran of the UK music industry, having worked for Big Beat Boutique and helped set up Adam Freeland's Marica Parade imprint in Brighton.

GAST LIST: Management: Chris Griffiths, Sarah Stevens; Method Music: PR: Judy Shaw, JS Publicity; Marketing: Richard Connell; Song: BMG, The Body Walker; Sony BMG; Radio: Lightbulb Woods; Sony BMG; Sony BMG; Nick Gray

RADIO PLAYLISTS

RADIO 1

A LIST
Ashanti 101; Athlete Wivrs; Ciara Cookies; Destinys Child Soldier; Eminem Like Toy Soldiers; Feeder Jungle And Fall; Green Day Broken Of Broken Dreams; Gwen Stefani What You Waiting For; Keane This Is The Last Time; Kylie Minogue I Believe In You; Maroon 5 Sunday Morning; Myla Destroy Rock & Roll; Nelly & Christina Aguilera Teli Tu Head; Scissor Sisters Filthy Gorgeous; Soul Central feat. Kelly Rowland Strings Of Life; Stimpert On My Own; Stourbridge feat. Thelma Houston; The Chemical Brothers Galaxies; The Killers Somebody Told Me; U2 Sometimes You Can't Make It On Your Own; Xzibit Hey How (Moan Muggin').

B LIST

Ashlee Simpson Let a Bitch Party So Here We Are; Daniel Bedingfield Wrap My Words Around You; Doves Back & White; Doves Good Charlotte I Just Wanna Live; Fat Catz feat. Mack 10 & No You Can Do It; Kasabian Call Of Kings Of Leon Fair Cities; Kaisergriff Rap It Up; Ron Size feat. Beverly Knight & Dynamite MC More; Rooster Starting At The Sun; Roots Manuva Colossal Insight; The Levellers Show The Music Breaker; Thelma Houston Sometimes This Is The Grass.

C LIST

*Akon Looked Up *Angel City feat. Laza

McLean Summer *Embrace Looking As You Are *Ruhbar feat. Frankie Malek & Jussi D Angel Eyes *Stereophonic Delano *Vishar Knight Fly *Vercellous Don't Play Nice *Willy Mason Oxygen

RADIO 2

A LIST
Athlete Wivrs; Brian McEneaney & Delta Goodrem Almost Here *Daniel Bedingfield Wrap My Words Around You; Duran Duran What Happens Tomorrow; Jamie Scott Sometimes; Latae Sibana Breakin It; Mweene Driver Instable Get; Phixx Strange Love; U2 Sometimes You Can't Make It On Your Own

B LIST

Alan Krass & Union Station Presents: Elvis Costello & The Imposters There's A Story In Your Voice; Embrace Beattie; Fat Catz & C&C; No! What A Lovely Drama; Hanson Planet And Me; Michael McDonald & Tim Bruntson Spot; Luke Linton (Do Your Heart); Phixx Gang; Sarahs And Sinners; Ray Charles & Morné James Here We Go Again; Thelma Houston This The Grass.

C LIST

Big Kennedy Rock & Roll Heroes; Blue Fall Road & The One; L'Arc En Ciel Down In It; Darlene Love Teaser; Jungle; Fall *Hall & Oates I Can Dream About You; Hugh Cornwell Under Her Skin; John Legend Get

Lifted (Ghosts); Josh Ritter; Mike Bunting; Josh Rouse; Under In The Sunlight; Karine Polwart; Fairlie; Orlan; Kimberley Locke; Gosh; House; Music Street; Proclaimers; Young Soul's Mercury Rev In A Fairy Way; Rooster Starting At The Sun; The Beautiful South This Will Be Your Star.

CAPITAL

A LIST
Anastacia Welcome To My Truth; Ashanti 101; Athlete Wivrs; Atlantic Kitten Cookie; Ciara Cookies; Daniel Bedingfield Wrap My Words Around You; Darlene Love Teaser; Destinys Child Love My Destiny; Destinys Child Soldier; Eminem Like Toy Soldiers; *Good Charlotte I Just Wanna Live; Gwen Stefani What You Waiting For; Jamelia Solo; Jennifer Lopez Get Right; Joss Stone Right Kind Of Way; Keane This Is The Last Time; Kylie Minogue I Believe In You; Lene Lovace If There's Any Goodness; Maroon 5 We Will Be Loved; Maroon 5 Sunday Morning; Michael Ball The Weekend; Natasha Bedingfield Unwritten; Nelly-Fin McCrowe Over And Over; Phixx Strange Love; Pop! Sarina; Rooster Starting At The Sun; Scissor Sisters Filthy Gorgeous; Scissor Sisters Laboratory; Soul Central Strings Of Life; Stourbridge Take Me Away U2 Sometimes You Can't Make It On Your Own; Xzibit Hey How; Xzibit Hey How; Xzibit Hey How (Moan Muggin').

*Ads

TOP 10 RADIO GROWERS

THE ARTIST	Prev	This	Wks
1 DANIEL BEDINGFIELD/WRAP MY WORDS AROUND HERE	690	433	10
2 BRIAN MCFADDEN/DELTA GOODREM ALMOST HERE	425	378	10
3 SOUL CENTRAL/NATHAN BROWN STRINGS OF LIFE	1150	330	3
4 EMINEM/LET'S TOP SOLDIERS	1166	328	10
5 SCISSOR SISTERS/FILTHYGORGEOUS	1252	314	3
6 ROOSTER STARTING AT THE SUN	1118	297	3
7 JENNIFER LOPEZ GET RIGHT	426	249	24
8 ATHLETE WIVRS	619	242	10
9 U2 SOMETIMES YOU CAN'T MAKE IT TO YOUR OWN	884	193	10
10 CIARA FEAT. PETE PAVOL COODIES	688	183	10

Adds

BIG CITY
Good Charlotte I Just Wanna Live; The Killers Somebody
GALAXY
Angel City Starter; Daniel Guedes The World Is In Your Hands; DRC Project Victory
Green Street & Eve
Rich Kid; Houston Rich (Robbery) Wrenny
Mark & Moe
My Kabbala Come Little My Kabbala

Size feat. Beverly Knight; Nu Metal; The Game feat. 50 Cent; We Got Culture; Ice Cube; KISS FM; Ben West feat. XZIBIT; Pop A Cap In Vy Ass; Mariah Carey; Camp It In Life; That's What I Do; My Brown Nelly feat. The Sun; Nelly feat. Timbaland; XFM; Rooster Starting At The Sun; Eminem; Intellw; Love Stab!z; Kaiser Chiefs; On My Own; Ruff; Doves; Lush; Doves; The Beautiful South; The Futureheads; Heaven On Earth; The Game feat. 50 Cent; How We Do; The Killz; The Good Ones

TV Airplay Chart

Rank	Artist	Label	Wk	Pos
1	EMINEM LIKE TOY SOLDIERS	Aftermath	616	
2	JENNIFER LOPEZ GET RIGHT	EPIC	554	
3	ASHANTI ONLY U	Mercury	520	
4	CIARA FEAT. PETEY PABLO GOODIES	LaFace	458	
5	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC	427	
6	DESTINY'S CHILD FEAT. T.I & LI WAYNE SOLDIER	Columbia	387	
7	THE CHEMICAL BROTHERS GALVANIZE	Frostbite	379	
8	LEMAR IF THERE'S ANY JUSTICE	Sony	371	
8	SCISSOR SISTERS FILTHY/GORGEOUS	PolyGram	371	
10	GWEN STEFANI WHAT YOU WAITING FOR	Interscope	369	
11	KYLE MINOQUE I BELIEVE IN YOU	Parade	334	
12	BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE	Hollywood	330	
13	THE KILLERS SOMEBODY TOLD ME	Liberty	317	
14	GREEN DAY HOLIDAY	Reprise	317	
15	NATASHA BEDINGFIELD UNWRITTEN	Phonogenic	312	
16	ROOSTER STARING AT THE SUN	Capitol	311	
17	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise	303	
18	LUCIE SILVAS BREATHE IN	Mercury	302	
19	DESTINY'S CHILD LOSE MY BREATH	Columbia	301	
20	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	All Around The World	299	
21	UNITING NATIONS OUT OF TOUCH	Clive	279	
22	MAROON 5 SUNDAY MORNING	J	256	
23	ASHLEE SIMPSON LALA	Capitol	250	
23	STEVE BROOKSTEIN AGAINST ALL ODDS	Sire	250	
25	SOUL CENTRAL/KATHY BROWN STRINGS OF LIFE...	Capitol	243	
26	FEEDER TUMBLE AND FALL	EPIC	240	
27	BLUE FEAT. KOOL & THE GANG & LIL'KIM GET DOWN ON IT	Innocent	237	
28	ALICIA KEYS KARMA	J	232	
29	ATHLETE WIRES	Real Gone	227	
30	USHER CAUGHT UP	LaFace	206	
31	DARIUS LIVE TWICE	Mercury	205	
32	FATBOY SLIM THE JOKER	Sire	200	
33	KINGS OF LEON FOUR KICKS	Real Gone	198	
34	THE LOVEFEONZ SHINE	Hot Ink	195	
35	COMMANDER TOM ATTENTION	Elek	186	
36	U2 VERTIGO	Capitol	185	
37	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	PolyGram	182	
38	ELECTRIC SIX RADIO GAGA	Capitol	178	
39	HUSTER AIN'T NOTHING WRONG	Capitol	176	
40	USHER & ALICIA KEYS MY BOO	LaFace	171	



2. Jennifer Lopez Specified TV music stations take more risks than radio stations but it is still unusual—possibly unique—for singles that have yet to be commercially released. Strife performs among them is Get Right, Jennifer Lopez's first single for 13 months. It recedes 68-2 on the TV airplay chart, after airing 554 times on 13 stations in the week. Top supporters: MTV The Box (63), MTV News (62) and the Chart Show (48).



13. Green Day Green Day have a new winner in Holiday, which reaches 62-13 this week. Holiday accumulated 317 plays from a dozen studios last week, with prize contributors to its triple ton bonus (84 47 plays). The Box (43), Q TV (35) and Kerrang! (31), Radio support for the track is just beginning to build and it can easily stand at number 195 on the radio airplay chart.

Right Top 40 Day
Repeat Top 40 Chart

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Eminem moves above Ashanti to hit number one, but must now fight off Jennifer Lopez who climbs 66 places to two.

THE AMP NUMBER ONE
Chemical Brothers
Greatest Hits
HIGHEST CLIMBER
Janet Jackson
Everytime Love
HIGHEST NEW ENTRY
Fatboy Slim The Joker

MTV MOST PLAYED

Rank	Artist	Label
1	EMINEM STEFANI WHAT YOU WAITING FOR	INTERSCOPE
2	JENNIFER LOPEZ GET RIGHT	EPIC
3	NATASHA BEDINGFIELD UNWRITTEN	PHONOGIC
4	EMINEM LIKE TOY SOLDIERS	AFTERMATH
5	SCISSOR SISTERS FILTHY/GORGEOUS	POLYGRAM
6	DOVES BLACK AND WHITE TOWN	HEARST
7	ASHANTI ONLY U	MERCURY
8	MAROON 5 SUNDAY MORNING	J
9	THE KILLERS SOMEBODY TOLD ME	LIBERTY
10	FEEDER TUMBLE AND FALL	EPIC

THE BOX MOST PLAYED

Rank	Artist	Label
1	JENNIFER LOPEZ GET RIGHT	EPIC
2	CIARA FEAT. PETEY PABLO GOODIES	MERCURY
3	ASHANTI ONLY U	MERCURY
4	SCISSOR SISTERS FILTHY/GORGEOUS	POLYGRAM
5	EMINEM LIKE TOY SOLDIERS	AFTERMATH
6	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC
7	DESTINY'S CHILD FEAT. T.I & LI WAYNE SOLDIER	COLUMBIA
8	BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE	MERCURY
9	SOUL CENTRAL/KATHY BROWN STRINGS OF LIFE...	EPIC
10	GREEN DAY HOLIDAY	REPRISE

KERRANG! MOST PLAYED

Rank	Artist	Label
1	ELECTRIC SIX RADIO GAGA	REPRISE
2	ELECTRIC SIX CAV BAR	J
3	THE KILLERS SOMEBODY TOLD ME	LIBERTY
4	EMINEM LIKE TOY SOLDIERS	AFTERMATH
5	MARILYN MANSON PERSONAL JESUS	POLYGRAM
6	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE
7	GOOD CHARLOTTE I JUST WANNA LIVE	EPIC
8	LOSTPROPHETS GODDIE'S TONIGHT	TYRONE MUSIC
9	KINGS OF LEON THE BUCKET	MERCURY
10	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE

MTV2 MOST PLAYED

Rank	Artist	Label
1	DOVES BLACK AND WHITE TOWN	HEARST
2	THE KILLS THE GOOD ONES	DEF JAM
3	KINGS OF LEON FOUR KICKS	MERCURY
4	THE KILLERS SOMEBODY TOLD ME	LIBERTY
5	THE CHEMICAL BROTHERS GALVANIZE	INNOCENT
6	RAZORLIP RIP IT UP	REPRISE
7	KASABIAN CUTT OFF	BMG
8	THE MUSIC BREAKER	EPIC
9	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
10	THE MOONEY SUZUKI ALIVE & AMPLIFIED	OUTRIGGER

MTV BASE MOST PLAYED

Rank	Artist	Label
1	CIARA FEAT. PETEY PABLO GOODIES	LAFACE
2	ASHANTI ONLY U	EPIC
3	JENNIFER LOPEZ GET RIGHT	EPIC
4	LIL'COOL J HUSH	DEF JAM
5	LUACRIS GET BACK	DEF JAM
6	LEMAR IF THERE'S ANY JUSTICE	SONY
7	HUSTER AIN'T NOTHING WRONG	CAPITOL
8	SNOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT	CAPITOL
9	EMINEM LIKE TOY SOLDIERS	AFTERMATH
10	THE TROOP SQUAD LEAN BACK	UNIVERSAL

FLAUNT NUMBER ONE
Busta Rhymes
The Gang and Lil' Kim Get Down on It
HIGHEST CLIMBER
Kimberly Locke
Ozella Bean
HIGHEST NEW ENTRY
Fatboy Slim The Joker

KISS TV NUMBER ONE
Public Enemies
HIGHEST CLIMBER
Sean Paul feat. Sade
The Skill in Love
Who You HIGHEST NEW ENTRY
Jennifer Lopez Get Right

SCUZZ NUMBER ONE
Good Charlotte I Just Wanna Live
HIGHEST CLIMBER
Bread 77 Shadows
HIGHEST NEW ENTRY
Blink 182 What's My Age Again?

THE HITS NUMBER ONE
Clara feat. Petey Pablo Goodies
HIGHEST CLIMBER
Green Day Holiday
HIGHEST NEW ENTRY
Jennifer Lopez Get Right

TMF NUMBER ONE
Lemar If There's Any Justice
HIGHEST CLIMBER
Jennifer Lopez Get Right
HIGHEST NEW ENTRY
Fatboy Slim The Joker

MTV2 NUMBER ONE
Doves Black and White Town
HIGHEST CLIMBER
Green Day Holiday
HIGHEST NEW ENTRY
Doves Black and White Town

Highest Climber and Highest New Entry refer to Top 50 only



MTV Base is proud to be associated with the British Urban Act Award for the third year running at the BRIT Awards 2005

Don't miss coverage from backstage at this year's BRITs, Friday 11th Feb, 7pm on MTV

The UK Radio Airplay

Kylie Minogue leads an unchanged top three for the third successive week, but just below pre-release Athlete vault 22-6 to score their biggest radio hit yet.

RADIO ONE		Weeks on chart	Peak	Points	Artist
1	THE CHEMICAL BROTHERS GALVANIZE FREESTYLE DUST	23	33	2962	
2	THE KILLERS SOMEBODY TOLD ME	25	30	2477	
3	SOUL CENTRAL/KATHY BROWN STRINGS OF LIFE...	30	30	2294	
25	ATHLETE I'VEZ'S MINDPROPHET	30	30	2022	
5	EMINEM LIKE TOY SOLDIERS AFTERMATH	27	27	2019	
6	SCISSOR SISTERS FILTHY/GORGEOUS	25	25	2018	
10	CIARA FEAT. PETEY PABLO GOODIES ALMOST HERE	24	24	1847	
7	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	24	24	1825	
9	STONEBRIDGE FEAT. THERESE TAKE ME AWAY	23	22	1827	
10	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	20	20	1841	
12	MYLO DESTROY ROCK & ROLL UNDISCOVERED	20	20	1841	
13	NATASHA BEDINGFIELD UNWRITTEN	21	19	1870	
8	GWEN STEFANI WHAT YOU WAITING FOR	22	19	1870	
14	KYLIE MINOGUE I BELIEVE IN YOU	23	18	1831	
14	XZIBIT HEY NOW (MCAN MUGGINS) COLUMBIA	18	18	1843	
17	KEANE THIS IS THE LAST TIME	15	17	1671	
12	GREEN DAY BOULEVARD OF BROKEN DREAMS	19	17	1678	
16	ASHANTI ONLY U	17	17	1651	
16	KINGS OF LEON FOUR KICKS	16	17	1652	
19	SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT	13	15	1610	
19	THE MUSIC BREAKERS	13	15	1610	
22	ROOSTER STAIRING AT THE SUN	14	14	1578	
20	SNOW PATROL HOW TO BE DEAD	6	14	1579	
26	KASABIAN CUTT OFF	16	13	1414	
4	DEEP DISH FLASHDANCE	13	13	1652	
20	ROCKY MONTANA CLOSING INSIGHT	6	13	1392	
4	RONI SIZE/BEVERLY KNIGHT/DYAMANTE MC NO MORE HELL CYCLE	7	13	1385	
12	LEMAR IF THERE'S ANY JUSTICE	19	12	1406	
19	FEDER THUMBLE AND FALL	13	12	1441	
30	RAZORLIGHT RIP IT UP	8	11	1552	

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SNAP SHOT **TOWERS OF LONDON**

Having emerged from 2004's In The City Manchester as one of the most-talked-about new bands, punk rock act Towers of London have found themselves a record label.

home withTVT Records. The Udridges-based five-piece, who are managed by former Happy Mondays manager Nathan McGough, are planning to release their debut single On A Noise on February 14.

The single has already received radio support from 6Music's Steve Lamacq, Radio One's Zane Lowe and XFM's John Kennedy - with the station also adding the track to its evening playlist - and press support from *Korrespondent*, *Classic Rock*, *NME* and *Rocksound*. The band will play an exclusive UK tour kicking off on January 27 running through to February 22 at London's Underworld.

CAST LIST: Manager: Nathan McGough, Marketing: Stuart Moxie, TVT Records, Press: Mike Wilson, Hall Of Nothings

Weeks on chart	Label	Artist	Points	Peak	Points	Artist
1	PARLOPHONE	KYLIE MINOGUE I BELIEVE IN YOU	2290	-7	57.68	-21
2	SONY	LEMAR IF THERE'S ANY JUSTICE	2416	-17	54.61	-23
3	PHONOGRAM	NATASHA BEDINGFIELD UNWRITTEN	2034	-12	45.61	-16
4	ISLAND	KEANE THIS IS THE LAST TIME	1716	-8	43.46	-5
5	PARLOPHONE	GWEN STEFANI WHAT YOU WAITING FOR	1843	4	43.46	-14
6	PARLOPHONE	ATHLETE I'VEZ'S MINDPROPHET	671	54	43.36	69
7	DEFECTIVE	SOUL CENTRAL/K BROWN STRINGS OF LIFE...	1150	40	42.35	29
8	J	MAROON 5 SUNDAY MORNING	1789	7	40.49	-15
9	AFTERMATH	EMINEM LIKE TOY SOLDIERS	1169	39	40.11	14
10	POLYGRAM	SCISSOR SISTERS FILTHY/GORGEOUS	1252	33	38.67	15
11	GUSTO	UNITING NATIONS OUT OF TOUCH	1952	8	38.60	3
12	COLUMBIA	DESTINY'S CHILD LOSE MY BREATH	1723	-14	36.35	-17
13	LONDON KING	THE KILLERS SOMEBODY TOLD ME	911	22	35.43	25
14	MERCURY	LUCIE SILVAS BREATHE IN	1200	15	34.88	5
15	ISLAND	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	884	28	33.07	-2
16	REPRISE	GREEN DAY BOULEVARD OF BROKEN DREAMS	1129	6	33.01	62
17	ARRY	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	822	-19	30.89	-11
18	FREESTYLE DUST	THE CHEMICAL BROTHERS GALVANIZE	484	37	29.44	63
19	WAVE	ERASURE BREATHE	369	47	28.89	30
20	RED KAREZ	STONEBRIDGE FEAT. THERESE TAKE ME AWAY	730	20	28.60	25
21	EYE INTERESTERS	MICHAEL GRAY THE WEEKEND	1318	-8	27.89	-21
22	ISLAND	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	657	34	27.69	-12
23	EMERALD	BLUE/KOOL & THE GANG & LIL'KIM GET DOWN ON IT	1043	-31	27.28	-5
24	IMPACT	CIARA FEAT. PETEY PABLO GOODIES	688	36	26.21	4
25	MODERNOUSITY	B MCFADDEN/D GOODREM ALMOST HERE	670	168	25.62	22

RADIO TWO

Weeks on chart	Label	Artist	Points	Peak	Points	Artist
1	IMPACT	ERASURE BREATHE	1076	1	45.55	-1
9	LIBERTY	MINIE DRIVER INVISIBLE GIRL	1076	1	45.55	-1
3	EPIC	DURAN DURAN WHAT HAPPENS TOMORROW	1076	1	45.55	-1
1	MERCURY	LUCIE SILVAS BREATHE IN	1076	1	45.55	-1
2	MODERNOUSITY	B MCFADDEN/D GOODREM ALMOST HERE	1076	1	45.55	-1
1	PARLOPHONE	ATHLETE I'VEZ'S MINDPROPHET	1076	1	45.55	-1
7	SONY	JAMIE SCOTT SEARCHING	1076	1	45.55	-1
6	ISLAND	BLUE/KOOL & THE GANG & LIL'KIM GET DOWN ON IT	1076	1	45.55	-1
9	ISLAND	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	1076	1	45.55	-1
10	REPRISE	ALISON KRAUSS & UNION STATION RESTLESS	1076	1	45.55	-1

EMAP BIG CITY

Weeks on chart	Label	Artist	Points	Peak	Points	Artist
1	PARLOPHONE	GWEN STEFANI WHAT YOU WAITING FOR	1076	1	45.55	-1
2	PARLOPHONE	KYLIE MINOGUE I BELIEVE IN YOU	1076	1	45.55	-1
3	J	MAROON 5 SUNDAY MORNING	1076	1	45.55	-1
4	ISLAND	KEANE THIS IS THE LAST TIME	1076	1	45.55	-1
5	SONY	LEMAR IF THERE'S ANY JUSTICE	1076	1	45.55	-1
6	COLUMBIA	DESTINY'S CHILD LOSE MY BREATH	1076	1	45.55	-1
7	GUSTO	UNITING NATIONS OUT OF TOUCH	1076	1	45.55	-1
8	PHONOGRAM	NATASHA BEDINGFIELD UNWRITTEN	1076	1	45.55	-1
9	MERCURY	LUCIE SILVAS BREATHE IN	1076	1	45.55	-1
10	ISLAND	U2 VERTIGO	1076	1	45.55	-1

NUMBER ONES
CLIVE BENTON
Scholar Sliders
Filthy/Gorgeous
LUCAS FLM
Blue/Kool & The Gang Get Down On It
EMAP

Natasha Bedingfield
Uniting Nations Out Of Touch
BEAT 100
The Killers
Sorebody Told Me

RED DRAGON FM
Lemar If There's Any Justice
LUCAS FLM
Uniting Nations Out Of Touch
LUCAS FLM
The Killers
Sorebody

BEAT 106

Weeks on chart	Label	Artist	Points	Peak	Points	Artist
1	LONDON KING	THE KILLERS SOMEBODY TOLD ME	1076	1	45.55	-1
2	PHONOGRAM	EMBRACE ASHES	1076	1	45.55	-1
3	EYE INTERESTERS	MICHAEL GRAY THE WEEKEND	1076	1	45.55	-1
4	REPRISE	GWEN STEFANI WHAT YOU WAITING FOR	1076	1	45.55	-1
5	ISLAND	GREEN DAY BOULEVARD OF BROKEN DREAMS	1076	1	45.55	-1
6	ISLAND	KEANE THIS IS THE LAST TIME	1076	1	45.55	-1
7	AFTERMATH	EMINEM LIKE TOY SOLDIERS	1076	1	45.55	-1
8	ARRY	ICE CUBE/MACK 10/MS TOI YOU CAN DO IT	1076	1	45.55	-1
9	ISLAND	SOUL CENTRAL/KATHY BROWN STRINGS OF LIFE...	1076	1	45.55	-1
10	POLYGRAM	SCISSOR SISTERS FILTHY/GORGEOUS	1076	1	45.55	-1

XFM

Weeks on chart	Label	Artist	Points	Peak	Points	Artist
1	PARLOPHONE	ATHLETE I'VEZ'S MINDPROPHET	1076	1	45.55	-1
2	ISLAND	U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	1076	1	45.55	-1
3	SONY	MANIC STREET PREACHERS EMPTY SOULS	1076	1	45.55	-1
4	IMPACT	HAL WHAT A LOVELY DAY	1076	1	45.55	-1
5	ISLAND	THE KILLERS SOMEBODY TOLD ME	1076	1	45.55	-1
6	REPRISE	GREEN DAY BOULEVARD OF BROKEN DREAMS	1076	1	45.55	-1
7	HARDY DODD	KINGS OF LEON FOUR KICKS	1076	1	45.55	-1
8	REPRISE	HAL WHAT A LOVELY DAY	1076	1	45.55	-1
9	EMERALD	THE MOONEY SZEKUNI ALIVE & AMPLIFIED	1076	1	45.55	-1
10	REPRISE	THE MUSIC BREAKERS	1076	1	45.55	-1

HIGHEST NEW ENTRIES
CITYBEAT 96.7FM
B MCFADDEN & D GOODREM Almost Here
SUGAR
Darling Live Twice
LUCAS FLM
Darling Live Twice
BEAT 106
Lionel Richie
Shine

BOOK FM
Darling Live Twice
LUCAS FLM
Nash Heat Door
Celtic FM
LUCAS FLM
B MCFADDEN/D GOODREM Almost Here

Play Chart

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
26	1	4	1	MINNIE DRIVER INVISIBLE GIRL	LIBERTY	114	5	2485	73
27	11	11	0	SCISSOR SISTERS MARY	POYCOR	1167	15	2240	67
28	10	2	5	ROOSTER STARING AT THE SUN	BROTHERS	1118	31	2243	31
29	37	7	18	THIRTEEN SENSES THRU THE GLASS	VERTIGO	562	27	2223	70
30	4	3	0	THE LOVEFREEKZ SHINE	POZITIVA	1122	9	20387	34
31	18	2	0	DURAN DURAN WHAT HAPPENS TOMORROW	ETIC	214	267	2041	53
32	20	11	10	JAMELIA STOP	PARADISE	943	27	2039	36
33	26	25	0	MAROON 5 SHE WILL BE LOVED	J	776	9	1942	15
34	17	0	10	RONAN KEATING FEAT. YUSUF FATHER & SON	POYCOR	045	45	1923	51
35	14	16	13	UZ VERTIGO	IRLAND	1112	30	1873	25
36	18	22	31	ERIC PRYDZ CALL ON ME	DELA	703	12	1810	8
37	37	3	13	JAMIE SCOTT SEARCHING	SOHO	179	111	1757	17
38	17	10	18	ROBBIE WILLIAMS MISUNDERSTOOD	DISPITALS	1209	5	1671	34
39	10	3	0	FEEDER TUMBLE AND FALL	EVRO	549	30	1637	2
40	11	1	7	DARIUS LIVE TWICE	MERCURY	581	44	1628	114
41	36	2	0	ASHANTI ONLY U	MERCURY	283	22	1616	32
42	49	3	27	KASABIAN CUT OFF	BMG	360	40	1556	14
43	29	2	0	SHAPESHIFTERS LOLA'S THEME	POZITIVA	529	27	1549	38
44	43	12	0	BRITNEY SPEARS TOXIC	JIVE	517	11	1519	4
45	45	2	0	XZIBIT HEY NOW (MEAN MUGGIN')	COLUMBIA	147	153	1444	4
46	37	16	4	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	POYCOR	596	38	1419	22
47	43	8	25	SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT	WILCOX	244	2	1411	34
48	57	7	0	SNOW PATROL HOW TO BE DEAD	J	421	33	1344	58
49	30	43	0	MAROON 5 THIS LOVE	J	421	33	1344	58
50	11	1	24	KINGS OF LEON FOUR KICKS	HEARST/RED OWNS	183	16	1326	33

These charts are compiled from data gathered by Nielsen Music Control on Sun 24 Jan 2002 at 20:00 on Sat 23 Jan 2002 at 20:00. See us online at www.musicweek.com and our Nielsen Music Control website.

7. Soul Central
Soul Central's classic chart is back, though it was *Daughn Berry's* "Stronger" that made it back to the top. Berry's "Stronger" has been a much sweeter Top 75 hit in 1999, when it peaked at 27. 16 years on, Soul Central's revival with a hotly debated *It's My Turn* vinyl and related *Stream Of Life* (reissue on My Own) - makes

a much bigger splash, debuting at six, thanks partly to club support (it topped the chart in December), and to rapidly escalating radio support. It follows 19-7 on the play chart with 1150 plays from 75 stations - through the 30 hit spot from Radio One shortly more than half of its audience of 42.3 m.

15. U2
Scrivener's You Can't Make It On Your Own continues its explosive growth

Out as a single today (Monday) *Quivran's* is the introductory single from *Pure The Button*, the Chemical Brothers' 10-4 album of new material since *Come With Us* in late 1999. Its eclectic sound is a big winner at Radio One, where 33 spins make it the station's most-played record for last week. It claimed 451 plays elsewhere, with *Care* way ahead of the rest on 70 plays, followed by *Radio One*, *Vibe*

debuting at 68 this week, but much better on airplay, currently standing at 20 dup from 46 on that chart. It did so with just 11.4 plays, but of these 20 and a massive 95.4% of its airplay came from Radio Two. *Dreer's* album, which shares its title with the first single, has sold 18,000 copies.

26. Minnie Driver
Access Minnie Driver reached 34 on airplay and 74 on sales with debut single *Everything I've Got In My Pocket* last September. Follow-up *Invisible Girl* fares well on sales.

INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
1	1	1	1	LEMAR IF THERE'S ANY JUSTICE SOON
2	2	2	2	KYLIE MINOGUE I BELIEVE IN YOU (REWORKED)
3	3	3	3	NATASHA BEDINGFIELD UNWRITTEN (REWORKED)
4	4	4	4	UNITING NATIONS OUT OF TOUCH (GOLD)
5	5	5	5	CWEN STEPHAN WHAT YOU WAITING FOR (REWORKED)
6	6	6	6	MAROON 5 SUNDAY MORNING
7	7	7	7	DESTINY'S CHILD LOSE MY BREATH (COLUMBIA)
8	8	8	8	KEANE THIS IS THE LAST TIME (GOLD)
9	9	9	9	MICHAEL CRAY THE WEEKEND (THE INDUSTRIES)
10	10	10	10	ROBBIE WILLIAMS MISUNDERSTOOD (CHRISTMAS)
11	11	11	11	LUCIE SILVAS BREATHE IN (MERCURY)
12	12	12	12	SCISSOR SISTERS MARY (POYCOR)
13	13	13	13	SCISSOR SISTERS FILTHYDIRTY (POYCOR)
14	14	14	14	THE LOVEFREEKZ SHINE (POZITIVA)
15	15	15	15	SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE... (REWORKED)
16	16	16	16	ROOSTER STARING AT THE SUN (BROTHERS)
17	17	17	17	BLUE FEAT. KOOL & THE GANG & LIL'KIM GET DOWN ON IT (MCA/ETIC)
18	18	18	18	UZ VERTIGO (IRLAND)
19	19	19	19	EMINEM LINE TOY SOLDIERS AFTERMATH
20	20	20	20	JAMIE SCOTT SEARCHING
21	21	21	21	RONAN KEATING FEAT. YUSUF FATHER & SON (POYCOR)
22	22	22	22	LUCIE SILVAS YOU CAN'T MAKE IT ON YOUR OWN (GOLD)
23	23	23	23	MAROON 5 SHE WILL BE LOVED (J)
24	24	24	24	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT (ARVY)
25	25	25	25	SHANE STONE RIGHT TO BE WRONG (LASCAR)
26	26	26	26	THE KILLERS SOMEBODY TOLD ME (LASCAR)
27	27	27	27	STONEISLAND FEAT. THESE TAKE ME AWAY (HEARST)
28	28	28	28	STEVE BROOKSTEEN AGAINST ALL ODDS (GOLD)
29	29	29	29	ERIC PRYDZ CALL ON ME (DELA)

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TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	ARTIST/TITLE
1	1	1	1	EMINEM WILDS (REWORKED)
2	2	2	2	ATLANTIA KEY TOY SOLDIERS AFTERMATH
3	3	3	3	LUCIE SILVAS BREATHE IN (REWORKED)
4	4	4	4	LUCIE SILVAS YOU CAN'T MAKE IT ON YOUR OWN (GOLD)
5	5	5	5	THE CHEMICAL BROTHERS GALVANIZE (REWORKED)
6	6	6	6	STONEISLAND FEAT. THESE TAKE ME AWAY (HEARST)
7	7	7	7	BLUE FEAT. KOOL & THE GANG & LIL'KIM GET DOWN ON IT (MCA/ETIC)
8	8	8	8	CLARA FEAT. PETER PABLO GOODIES (LASCAR)
9	9	9	9	BRIAN MCCANDEN & DELTA COODREN ALMOST HERE (HEARST/SONY)
10	10	10	10	SCISSOR SISTERS MARY (POYCOR)
11	11	11	11	THE LOVEFREEKZ SHINE (POZITIVA)
12	12	12	12	DURAN DURAN WHAT HAPPENS TOMORROW (ETIC)
13	13	13	13	MAROON 5 SHE WILL BE LOVED (J)
14	14	14	14	FEEDER TUMBLE AND FALL (EVRO)
15	15	15	15	ASHANTI ONLY U (MERCURY)
16	16	16	16	SHAPESHIFTERS LOLA'S THEME (POZITIVA)
17	17	17	17	BRITNEY SPEARS TOXIC (JIVE)
18	18	18	18	XZIBIT HEY NOW (MEAN MUGGIN') (COLUMBIA)
19	19	19	19	SNOW PATROL HOW TO BE DEAD (JIVE)

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IN-STORE NEXT WEEK



In-store - Joss Stone, Keane, Franz Ferdinand, Natasha Bedingfield, The Streets, Moby, Eminem, Usher; **Single** - Ashanti; **Album** - The Chemical Brothers; **Compilation** - Reggae Love Songs

BORDERS

In-store - Reggae Love Songs, U2, The Zutons; **Listening posts** - Rooster, Mercury Rev



In-store - Best of 2004



Windows - The Chemical Brothers; **In-store** - Of Dirty Bats, Kanye West, Angel G, Pitchshifter, The Chemical Brothers, Timbaland & Magoo, Tears For Fears, Laurent Garnier, Soft Rock Anthems, Rooster, Armin Van Buuren, Fu Manchu, Thirteen Floor Elevators, Harmonic 33, Longview, Terry Reid, Reggae Love Songs, Glenn Hughes, Mercury Rev, Gruff Rylands; **Press ads** - Destiny's Child, Lemon Jelly, Bad Boys R&B Hits; **TV ads** - Clara



Albums - Rooster, Erasure, Chemical Brothers, Mercury Rev, The Zutons; **Main Promotion**: 5 CDs For £20; **Offer of the week** - Chemical Brothers; **Listening posts**: Ashanti, Ja Rule, Jolo, Ludacris, Westwood, Kanye West



Major recommended retailers - Arco, Prewitt, Jeff Parker, Six Organs of Admittance, Adrian Legg, Penicillin Brothers, Hal Blaine; **Select listening posts** - Mercury Rev, Future's Burning, The Fall, Usurper, Jimmy Chamberlain, Complex

TASTEMAJKERS

JOANNA MASSIVE

Massive Records

1. **STONE LAMBLA & KING UNIQUE FEAT. ROWETTA** SKIDS ON ICE (EP/CD)
2. **YES OWNER OF ANOTHER HEART (MAX GRAMM)** ROCK PRODUCTIONS
3. **CHEMICAL BROTHERS PLUS THE BUTTER (LP)** (VIRGIN)
4. **SHAPESHIFTERS BACK TO BACK (POSTHUM)** SHAPESHIFTERS (LIKE THE WIND) (LABEL)
5. **TOTAL SCIENCE (EP/CD)** (THE ALBUM)
6. **TABLE & BENCHES** RIDE (NEW UNCLE RABBIT - INTERACTIVE BOTTLE)
7. **THE SCHWARZ (ISSUE #1)** (NINE)
8. **LED ZEPHYRUS LIVE AT MADISON SQUARE GARDEN** (EP/CD)
9. **STEVE KAWCZAK PRESENTS LOST HOPES** ALL THERE IS US (LETTING US GO)

"2005 doesn't have as exciting a selection of music including the fantastic album from The Chems showcasing a very mature sound. As always, there are some great records including *Souls On Ice* from Birmingham's finest instrumental DJ Steve Lawler teaming up with Matthew Roberts and featuring gargantuan vocals from Rowetta. Yes's soft-rock classic gets the dance treatment from one of Canada's finest DJ exports with clear crossover credentials. The Shapeshifters do it again, ready for Miami. On a drum & bass line, local breakbeat pioneers Total Science return, shredding Truus's Anastasia riff with a track causing serious drum & bass dancefloor damage."



In-store - The Chemical Brothers, Soft Rock Anthems

Sainsbury's

In-store - Rooster, Joss Stone, Franz Ferdinand, The Chemical Brothers, Moby, Mercury Rev, The Game, Ciara, Stonebridge, The Music, Reggae Love Songs 2, Nat King Cole, Soft Rock Anthems, Music For Inner Peace

TESCO

In-store - One World Project, Elvis Presley, Lovefreetz, Adnan, Tom Commander, Hanson, Pixie, Ashlee Simpson, Xhibit, Madsen - Clara, Rooster, The Music, Hed Kandi, Game, Moby Soft Rock Anthems, The Chemical Brothers, Jungle Drum & Bass; **Promotions** - Super budget CDs from £2.97, January sale CDs from £3.97, double compilations at £5.97, full price CDs at £2.97, artists chart marked down CDs from £7.97, CD boxsets at £5.97, January sale headline CDs from £2.97, January sale budget titles at £3.97



Windows/In-store - Music Campaign, Brits, Rooster, Mercury Rev, The Game, Chemical Brothers

WHSmith

Deals - The Chemical Brothers, Soft Rock Anthems; **Album** - Jane McDonald; **Classical** - Sir Simon Rattle/Orf; **Music DVD** - Oasis; **In-store** - The Music

WOOLWORTHS

Albums of the week - Rooster, Hed Kandi; **Mix Winter 2004**; **In-store singles** - Freefaller, Hanson, Phix, Commander Kim, Ashlee Simpson; **In-store albums** - Rooster, Hed Kandi; **Mix Winter 2004**, Soft Rock Anthems, Moby, Mercury Rev, Jane McDonald, The Music

TV LISTINGS

CD:UK
Clara (Confess), Daniel Bedingfield (Wop), Your Arms Around Me, Feeder (Tumble And Fall), Rooster (Blame It On The Sex), The Killers (Somebody Told Me), The Roots (The Glass Thru The Glass)

THE HITS
Alicia Keys (No One), The Roots (The Glass Thru The Glass), The Killers (Somebody Told Me), The Roots (The Glass Thru The Glass)

GMY
Ashanti (Fri), Daniel Bedingfield (Fri), Lenny (Fri)

HIT 40 UK
Darius Love (Twice Over), The Roots (The Glass Thru The Glass), Night, Eminem (Like You Said), Free Faller (Kings Of Leon), Kings Of Leon (Kings Of Leon), Kicks (Music Street), Smash Producers (Empire's Best), Popcorn

POP WORLD
Ashanti (Fri), Alicia Keys (Sat), Ciara (Sat), The Roots (The Glass Thru The Glass), Hanson (Lovefreetz), The Roots (The Glass Thru The Glass)

TOP OF THE POPS FRIDAY
Darius Love (Twice Over), The Roots (The Glass Thru The Glass), Night, Eminem (Like You Said), Free Faller (Kings Of Leon), Kings Of Leon (Kings Of Leon), Kicks (Music Street), Smash Producers (Empire's Best), Popcorn

TOP OF THE POPS SATURDAY
Alicia Keys (No One), The Roots (The Glass Thru The Glass), The Killers (Somebody Told Me), The Roots (The Glass Thru The Glass)

14 SUNDAY
Gaelic Lullaby Choir (Fife), Darius Love (Twice Over), The Roots (The Glass Thru The Glass)

THE BOX
Alicia Keys (No One), The Roots (The Glass Thru The Glass), Hanson (Lovefreetz), The Roots (The Glass Thru The Glass)

BBC 4
The Wonderful and Frightening World of Mark E. Smith (Fri)

CHANNEL 4
SA (Mon-Fri), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

RADIO LISTINGS

RADIO ONE
Linnex Live (Aldate), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

RADIO THREE
Awards For World Music (Sat), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

RADIO 4
Archive Hour (Lost America's Lost), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

6 MUSIC
The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

RADIO TWO
Kane (Mon-Fri), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

Courtesy Pine's Jazz
The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

One Nation Under A Groove
The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

Album of the week
The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass), The Roots (The Glass Thru The Glass)

RETAIL INSIDER

SFR
SFR returns to the fray

Martin Thomas proprietor, Sound Fusion Records (SFR)

Established for four years in Bromley on the outskirts of London, SFR reopened in November after being closed for refurbishment for five months.

The bigger and better new shop is now open over three floors, with a main selling area of 475 sq ft on the ground floor.

It also has two rooms on the first floor, one equipped with listening posts, the other a mini internet cafe with six computers. On the second floor there is a mixing room, with equipment where - for a membership fee of £25 a year and a charge of £10 per hour - DJs, MCs and the like can make their own tapes.

Proprietor Martin Thomas is banking with business since the shop reopened.

"It picked up straight away, and we're back to the same levels of

At first, SFR was a garage specialist, but there's a huge demand for drum & bass

business as we had before," he says. "Records and tapes still account for the bulk of our sales, with drum & bass making up about a third of our business. We also sell a lot of garage, and introduced house for the first time in November. That's going very well so far - everything we bought has sold out, and we have had to double our orders."

"When we first opened, SFR was a specialist garage shop, but there's a huge demand for drum & bass, so it is now our main thing. We can sell about 40 copies of top tunes in a week. At the moment, Capture The Flag by Fresh, VIP's Trust Me and the Roni Size/Beverly Knight single No More are our best-sellers."

"We don't really stock the more commercial releases; we leave that to HMV and Virgin. We are doing okay with the more underground stuff."

"In the future, we are looking to expand our online customer base, and are also considering adding a games console room." Address: 209 High Street, Bromley, Kent. BR1 1NY. Telephone: 020 8464 8123. Website: www.sfrrecords.co.uk. E-mail: info@sfrworld.com

SINGLE OF THE WEEK

Eminem

Like Toy Soldiers

Shady 2103964

With the *Encore* album turning three times platinum just nine weeks after its release, it seems the Eminem handwagon is yet to falter. This highlight from the album looks set to continue his run of good fortune, with airplay taking a shine to the military beats and Afro-sounding sample of Marika's Toy Soldiers. It will deliver another top three hit for the rapper. As for Marika, a rush-released hit album means she may also be onto a winner.



ALBUM OF THE WEEK

Athlete

Tourist

Parlophone 5607402

Athlete's follow-up to *Vehicles & Animals* is, at times, a grandiose album which embraces orchestral settings that they had only toyed with before. There are refreshing changes of pace, especially with the gentle title track and the more jaunty *Modern Mafia*. The result is another album relying on Britpop and post-Super Furry Animals tints. However, single *Wires* is A-listed at Radio One and Capital and, with a tour in March, Tourist's sales should be strong.

Singles

The 22-20s

Such A Fool (Heavenly HMV148CD)

The fourth single from The 22-20s' self-titled debut album was originally released on seven-inch in limited numbers in early 2003. Crisp guitar work gives this hypnotic track the structure which it would otherwise be lacking within its swirling drum-led sound and could provide a boost for their modest-selling album, which was released in September 2003.

Bloc Party

Who We Are/Positive Tension

(Wichita WEBB076CD5)

Highlighting their versatility with a reflective anthem very different from their Top 30 hit *Helicopter*, the lead track of this double-header will doubtless be lapped up by radio (it is B-listed at Radio One). In contrast, *Positive Tension* is a gloriously tense bass-driven monster. Backed by just including an *NME* cover story, the band are currently on the *NME* Awards Tour, which should provide the perfect set-up for their album *Silent Alarm*, released on February 14.

Ray Charles with Norah Jones

Here We Go Again (EMI 8709920)

With *Ray*, the biopic, in the nation's cinemas at the moment, this is a timely release. Taken from the million-selling duets album *Charles* recorded shortly before his death, this slow, soulful song matches the soul legend's deep, honeyed growl with Jones's lighter timbre. With sweeping organ courtesy of Billy Preston, this is a fine re-recording of a track Charles originally cut for his 1967 *Listen* album.

Elvis Costello & The Imposters

There's A Story In Your Voice (Lost Highway ECST070CDP1)

This download-only track, called from the *Cranium* animated track from *The Delivery Man* album, sees Costello in fine form, joined by the stunning raving-voiced Lucinda Williams. Driven by sharp guitars and pounding

drums, this rousing song will be followed by a nine-date UK tour in February.

Duran Duran

What Happens Tomorrow (Epic 6735501)

This is the second single to be taken from the group's comeback album *Astronaut*, which made the top three on its release last October. It is possibly the best track on the album and offers much more depth than its predecessor *Reach Up For The Sunrise*. Promotion for the single includes a special gig for broadcast on Radio Two. The band will also play a stadium gig in their home town of Birmingham in the summer.

Freefaller

Do This Do That (Velocity VELOC1)

Led by a former member of pre-Busted guitar trio *Point Break*, this pop-punk four-piece will no doubt now be hoping to fill the slot left by *Charlie, James and Matt*. They have borrowed plenty of Busted's moves and sounds, but the song itself is a little one-dimensional. Unless they can develop their own style, they seem destined to be boxed alongside the woeful *Noise Next Door*.

New Rhymes

You've Given Me Something That I

Can't Give Back (Moshi Moshi MOS115CD)

This is the second single from the London-based combo emerging from the same stable as *Bloc Party*. They share the same ego-free angular rock stance and supported them on their recent UK tour, but have enough vim and individuality to carve out a niche of their own.

Clare Teal

Falling For You (Sony Jazz XPCD3001)

Michael Parkinson favourite *Teal* sees her reputation as the Barbara Streisand of Harrogate, with this self-penned power ballad from her Don't Think album surprisingly holding its own alongside the jazz standards and pop classics on her major-label debut. Meanwhile, the singer-songwriter's grueling touring schedule criss-crosses the UK throughout February.

Trick Daddy

Let's Go (ATO193CD)

Riding the current wave, old hand Trick Daddy - recently racking up his sixth studio album - dishes up this spiky slice of Crunk. The Lil Jon-produced track sports a hefty guitar riff and chunky bassline and has already received backing from Radio One's Jo Wiley.

Albums

Clara

Goodies (LaFace 82876674362)

This set of Crunk-inspired gems from LaFace's new face is released hot on the heels of the storming Crunkin' B hit *Goodies*. Already a platinum album in her homeland, and featuring appearances from the likes of *Missy Elliott*, *Ludacris*, *R. Kelly* and *Pete Dinklage*, the debut set has the hallmarks of success, but it is still the angular title track which stands head and shoulders above the crowd.

Feeder

Pushing The Senses (Echo ECH06CD)

Feeder have matured with grace on this, their fifth album. Gone are the thrashy guitars in favour of a more mainstream, melodic set of heartfelt songs which are decidedly radio-friendly, as the lead single *Tumble And Fall* testifies with its Radio One A-listing. Support slots on REM's UK arena tour should help Feeder remain in the big league.

Rilo Kiley

More Adventurous (Brute/Beaute 2488762)

Already hailed by *Word* magazine and *BBC6 Music* as one of 2005's most-promising acts, this is female-fronted US four-piece which dallies with a variety of genres, but essentially delivers country-tinged alt. rock.

Midnight Movies

Midnight Movies (Erperor Norton/Rykodisc ERK0792)

This debut from a three-piece that won best new artist at the LA Weekly Music Awards in 2003 inhabits an atmospheric rock landscape. Tracks such as the

single, *Perimion Tree*, feature edgy, echoey guitars and Sixties-style vocals. There is an echo of *Stereobal* in *Mirage*, with its *Parfums* and barbed wire guitars, but quieter tracks such as *Tide And Sun* make bring out the best in singer *Gena Oliver's* voice.

Lemon Jelly

'64-'95 (XL FLXCD182)

The downtempo duo take another leftward turn with this largely upbeat set of tracks based around unlikely samples from acts as diverse as *Gallagher & Lyle*, *R&B Star Monica*, heavy metal act *Masters Of Reality* and Nineties dance act *Atlantic Ocean*. Certain to delight their many fans, it is also being released as a DVD with animated promos for every track. A UK tour next month will help to keep their profile high.

Moving Units

Dangerous Dreams (Palm Pictures RXCD8004)

LA trio *Moving Units* add their contribution to this 12-track debut album. Angular guitars, angry vocals and a thumping rhythm congregate for a mixed bag of results - for example, *Going For Adds* is an instantly likable track which would sound great in a club, but other tracks let the side down a bit.

The Others

The Others (Vertigo 2103607)

Hailing from the murky London scene created in *The Libertines* wake, *The Others* are a band who inspire huge devotion in their teenage fanbase. Those fans will find much to love in this raucous and passionate debut, with singles *This Is For The Poor* and *Stan Bowles* standing out. But it is doubtful whether it contains enough tunes to win more mainstream appeal.

Roots Manuva

Awfully Deep (Big Dada BDD0072)

Following the Mercury-nominated *Run Come Save Me*, this debut album from south London's *Rodney Smith* delivers the out. *Manuva's* bass-heavy production has moved on since his last album and his rapping is a typical blend of hard-hitting lyrics and witty insights.

Emiliana Torrini

Fisherman's Woman (Rough Trade RTACDD185)

Returning on *Rough Trade* with her second album after a hiatus following her split from *One Little Indian* - which released her 1999 debut *Love In The Time Of Scars* - Torrini's time since the last release has not been wasted, writing *Kylie's* number one hit *Slow* among other projects. She is on form here with an intimate acoustic set of songs which could not be more different.

Various

The Message: The Dizzy Of Sugar Hill Records (Sanctuary SMXB130)

Never shy of exploiting its sizeable but patchy back catalogue in the past, *Sugar Hill* releases possibly its definitive compilation to date. Virtually a who's who of New York's nascent hip-hop scene, it includes tracks from the likes of *Spoonie Gee* and *Grandmaster over four CDs*.

Various

Run The Road (679 5046701612)

UK's doggedly grubby taste for the late release - throwing urban music into the blender with elements of drum & bass, garage and hip-hop - is perfectly encapsulated in this round-up of the scene's main players. *Kano*, *Dizzee*, *Shyatte* and others deliver the goods alongside a gaggle of newcomers to see into the mainstream in 2005.

Various

Wake Up With Probe Plus (Probe Plus PROBES5CD)

Since its beginnings as a record shop in the early Seventies at the foot of *Probe's* *Probe Records* has remained firmly led of centre. This compilation celebrates the label's diverse history of acts, many of which were favourites of the late *John Peel*. From *Half Man Hall* *Biscuit* to *Marlowe*, it features *Probe's* deleted singles and previously unreleased tracks, all of which highlight its weird and wonderful variety.

This week's reviewers: *Duggal Baird*, *Phil Bristle*, *Adam Dawson*, *Joanna Jones*, *David Knight*, *Owen Lister*, *James Roberts*, *Nicola Shute*, *Nick*, *Steve* and *Simon Ward*.

Elvis Presley becomes the first act in 24 years to replace himself at one as he holds off the Manics and The Killers to score the 1,000th number one.

HIT 40 UK

Pos	Artist	Title	Label
1	ELVIS PRESLEY	ONE NIGHT/I GOT STUNG	USA
2	MANIC STREET PREACHERS	EMPTY SOULS	Sony
3	THE KILLERS	SOMEBODY TOLD ME	London/UK
4	UNITING NATIONS	OUT OF TOUCH	Sony
5	LEMAR	IF THERE'S ANY JUSTICE	Defected
6	SOUL CENTRAL/KATHY BROWN	STRINGS OF LIFE (STRONGER ON MY OWN)	Defected
7	ROOSTER	STARING AT THE SUN	Defected
8	GWEN STEFANI	WHAT YOU WAITING FOR	Interscope
9	STEVE BROOKSTEIN	AGAINST ALL ODDS	Sony
10	KYLIE MINOGUE	I BELIEVE IN YOU	Parlophone
11	DARIUS LIVE	THWICE	Mercury
12	SCISSOR SISTERS	FILTHY/GORGEOUS	Mercury
13	NATASHA BEDINGFIELD	UNWRITTEN	Phonogenic
14	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise
15	DESTINY'S CHILD	LOSE MY BREATH	Columbia
16	ELVIS PRESLEY	JAILHOUSE ROCK	USA
17	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT		All Around The World
18	IRON MAIDEN	THE NUMBER OF THE BEAST	EMI
19	KEANE	THIS IS THE LAST TIME	Sire
20	JAMELIA	OLUPTOP	Parlophone
21	MICHAEL GRAY	THE WEEKEND	Interscope
22	MARON 5	SUNDAY MORNING	Epic/Interscope
23	DANA RAYNE	OBJECT OF MY DESIRE	Island
24	JAY-Z & LINKIN PARK	NUMB/ENCORE	Mercury
25	ERASURE	BREATHE	Mercury
26	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Island
27	RONAN KEATING & YUSUF FATHER & SON		Mercury
28	SCISSOR SISTERS	MARY	Mercury
29	THIRTEEN SENSES	THRU THE GLASS	Mercury
30	ERIC PRYDZ	CALL ON ME	Mercury
31	POPI SERIOUS	BREATH	Defected
32	RORRIE WILLIAMS	MISUNDERSTOOD	Capitol
33	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Mercury
34	UZ VERTIGO		Mercury
35	MARON 5	SHE WILL BE LOVED	Mercury
36	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Capitol
37	EMINEM	LIKE TO MY SOLDIERS	Mercury
38	THE MUSIC BREAKS		Virgin
39	NARCOTIC THRUST	WHEN THE DAWN BREAKS	Mercury
40	KASABIAN	CUTT OFF	EMI

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INDEPENDENT SINGLES

Pos	Artist	Title	Label
1	THE KILLERS	SOMEBODY TOLD ME	London/UK
2	SOUL CENTRAL/KATHY BROWN	STRINGS OF LIFE (STRONGER ON MY OWN)	Defected/UK
3	UNITING NATIONS	OUT OF TOUCH	Mercury/UK
4	RONI SIZE FEAT. BEVERLY KNIGHT	NO MORE	Virgin/UK
5	NARCOTIC THRUST	WHEN THE DAWN BREAKS	Mercury/UK
6	INTERPOL	EVIL	Island/UK
7	BUGZ IN THE ATTIC	BOOBY LA LA	WYB
8	SEADILLS	SKA TONK (WE WANT FALMER)	Edible/UK
9	JOON FEAT. JENNIFER JOHN	JUST CAN'T WAIT (SATURDAY)	UK/USA
10	BABYSHAMBLES	KILLASANGELO	Rough/UK
11	ARMAND VAN HELDEN	JAY MY MY	Southern/Defected/UK
12	MORRISSEY	I HAVE FORGIVEN JESUS	Atlantic/UK
13	GAZ WEST	PLAYIN WITH FIRE	Tony/UK
14	DELERIUM FEAT. SARAH MCLACHLAN	SILENCE 2004	Mercury/UK
15	STONEISLAND	FEAT. THERESA PUT EM HIGH	UK/USA/UK
16	Q PROJECT	ANGEL WOZ NOT WUZ	CD/USA
17	MOUSE FEAT. EMMA LANFORD	RIGHT ABOUT NOW	Mercury/UK
18	DILLINJA	THUGGED OUT BY TONKASANG	Island/USA
19	ARMAND VAN HELDEN	HEAR MY NAME	Southern/Defected/UK
20	ERIC PRYDZ & STEVE ANGELLO	WUZ NOT WUZ	CD/USA

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2. Manic Street Preachers

Twelve weeks after debuting and peaking at number two behind Eric Prydz's Call On Me with The Love Of Richard Nixon, the introductory single from their new album *Lifeblood*, the Manic Street Preachers return to number one slot with the follow-up, *Empty Souls*. The 29th and 30th Top 40 hits of the Manics' career, they represent the first time the band has ever had consecutive top two singles back-to-back - yet *Lifeblood* has struggled, selling little more than 50,000 copies since its release 11 weeks ago, something of a comedown for a band with two million sellers to its credit.



5. Rorrie Williams

Something to crow about for Rooster, who consolidates the success of their number seven debut hit *Come Get Some* by debuting at number five this week with follow-up *Staring At The Sun*. At the Sun, no first at 02's 1997 top three hit, it sold 9,316 copies, little on *Come Get Some's* opening tally of 10,923. The London-based band, who say they want to bring back classic rock, have their first album refused next Monday.

Pos	Artist	Title	Label
1	ELVIS PRESLEY	ONE NIGHT/I GOT STUNG	USA
2	MANIC STREET PREACHERS	EMPTY SOULS	Columbia
3	THE KILLERS	SOMEBODY TOLD ME	London/UK
4	STEVE BROOKSTEIN	AGAINST ALL ODDS	Sony
5	ROOSTER	STARING AT THE SUN	Defected
6	SOUL CENTRAL/KATHY BROWN	STRINGS OF LIFE..	Defected
7	DARIUS LIVE	THWICE	Mercury
8	IRON MAIDEN	THE NUMBER OF THE BEAST	EMI
9	UNITING NATIONS	OUT OF TOUCH	Sony
10	ELVIS PRESLEY	JAILHOUSE ROCK	USA
11	DANA RAYNE	OBJECT OF MY DESIRE	Island
12	SCISSOR SISTERS	FILTHY/GORGEOUS	Mercury
13	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise
14	ERASURE	BREATHE	Mercury
15	GWEN STEFANI	WHAT YOU WAITING FOR	Interscope
16	POPI SERIOUS	BREATH	Defected
17	JAY-Z/LINKIN PARK	NUMB/ENCORE	Mercury
18	THIRTEEN SENSES	THRU THE GLASS	Mercury
19	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT		All Around The World
20	THE MUSIC BREAKIN'		Virgin
21	LEMAR	IF THERE'S ANY JUSTICE	Defected
22	CLIENT PORNOGRAPHY		Mercury
23	KYLIE MINOGUE	I BELIEVE IN YOU	Parlophone
24	KINGS OF LEON	FOUR KICKS	Mercury
25	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Capitol
26	RONI SIZE FEAT. BEVERLY KNIGHT	NO MORE	Virgin
27	KASABIAN	CUTT OFF	EMI
28	NARCOTIC THRUST	WHEN THE DAWN BREAKS	Mercury
29	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Island
30	RONAN KEATING & YUSUF FATHER AND SON		Mercury
31	BAND ID 20	DO THEY KNOW IT'S CHRISTMAS?	Mercury
32	LONGVIEW	COMING DOWN/WHEN YOU SLEEP	Island
33	JAMIE SCOTT	SEARCHING	Sony
34	NATASHA BEDINGFIELD	UNWRITTEN	Phonogenic
35	ERIC PRYDZ	CALL ON ME	Mercury
36	PINK GREASE STRIP		Mercury
37	LETHAL BIZZLE	POW (FORWARD)	Mercury
38	USHER	CONFESSIONS PART II/ MY BOO	LaFace

Pos	Artist	Title	Label
39	THE MUSIC BREAKIN'		Virgin
40	THE MUSIC BREAKIN'		Virgin
41	THE MUSIC BREAKIN'		Virgin
42	THE MUSIC BREAKIN'		Virgin
43	THE MUSIC BREAKIN'		Virgin
44	THE MUSIC BREAKIN'		Virgin
45	THE MUSIC BREAKIN'		Virgin
46	THE MUSIC BREAKIN'		Virgin
47	THE MUSIC BREAKIN'		Virgin
48	THE MUSIC BREAKIN'		Virgin
49	THE MUSIC BREAKIN'		Virgin
50	THE MUSIC BREAKIN'		Virgin

singles Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
39	18	2	INTERPOL EVIL (The Saturdays)	Melody 04/07/07 (V)14
40	22	9	GIRLS ALOUD I'LL STAND BY YOU (The Saturdays)	Parade 04/07/07 (3)
41	35	11	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH (The Saturdays)	Demolition 03/04/07 (3)
42	29	13	MICHAEL GRAY THE WEEKEND (The Saturdays)	EMI 04/07/07 (3)
43	10	10	U2 VERTIGO (The Saturdays)	Epic Interscope/MY 04/06/06 (3)
44	1	10	BUGS IN THE ATTIC BOOTY LA LA (The Saturdays)	Navet 03/07/07 (3)
45	1	10	SEAGULLS SKIA TOM PARK (WE WANT FALMER) (The Saturdays)	Capitol 03/06/07 (3)
46	19	5	100% FEAT. JENNIFER JOHN JUST CAN'T WAIT (SATURDAY) (The Saturdays)	Capitol 03/06/07 (3)
47	40	11	BRYAN SPEARS MY PREROGATIVE (The Saturdays)	EMI 03/06/07 (3)
48	14	6	ROBBIE WILLIAMS MISUNDERSTOOD (The Saturdays)	Chrysalis 03/06/07 (3)
49	38	8	BRIAN MCFADDEN IRISH SON (The Saturdays)	Motown/Sony Music 05/04/07 (3)
50	36	11	JAMELIA DJ/STOP (The Saturdays)	Parade 03/06/07 (3)
51	38	8	GRIFF RIDE IT (The Saturdays)	Island 03/06/07 (3)
52	31	2	URBAN COOKIE COLLECTION THE KEY THE SECRET 2005 (The Saturdays)	Empire 03/06/07 (3)
53	28	10	BLUE CURTAIN FALLS (The Saturdays)	Island 03/06/07 (3)
54	8	8	ELVIS PRESLEY THAT'S ALL RIGHT (The Saturdays)	Capitol 03/06/07 (3)
55	33	6	3RD WAVE OBSESSION (SI ES AMOR) (The Saturdays)	Third 03/06/07 (3)
56	37	11	EMINEM JUST LOSE IT (The Saturdays)	Interscope 03/07/06 (3)
57	17	10	AVID MERRION/D MCCALL/P KENSIT I GOT YOU BABE/SODA POP (The Saturdays)	Island 03/06/07 (3)
58	41	7	BABYSHAMBLES KILLAMANGIRO (The Saturdays)	Parade 03/06/07 (3)
59	32	12	DESTINY'S CHILD SOLO MY BREATH (The Saturdays)	Columbia 05/04/07 (3)
60	50	2	LE TIGRE TKO (The Saturdays)	Island 05/04/07 (3)
61	54	8	SHANIA TWAIN FEAT. MARK MCGRATH PARTY FOR TWO (The Saturdays)	Motown 03/07/06 (3)
62	42	9	MCFLY ROOM ON THE 3RD FLOOR (The Saturdays)	Capitol 03/06/07 (3)
63	45	8	MAROON 5 SUNDAY MORNING (The Saturdays)	Island 03/06/07 (3)
64	52	8	HOUSE OF PAIN JUMP AROUND (The Saturdays)	Tommy 05/07 (3)
65	16	10	DEEP DISH FLASHDANCE (The Saturdays)	Parade 03/07/07 (3)
66	46	5	GOLDIE LOOKIN CHAIN YOU KNOWS I LOVES YOU (The Saturdays)	Atlantic 03/07/07 (3)
67	44	5	ELECTRIC SIX RADIO GAGA (The Saturdays)	Island 03/07/07 (3)
68	1	10	MINNIE DRIVER INVISIBLE GIRL (The Saturdays)	Island 03/07/07 (3)
69	47	5	DAMIAN RICE THE BLOWERS DAUGHTER (The Saturdays)	Island 03/07/07 (3)
70	43	5	SECRET MACHINES SAD AND LONELY (The Saturdays)	Island 03/07/07 (3)
71	40	5	MORRISSEY I HAVE FORGIVEN JESUS (The Saturdays)	Atlantic 03/07/07 (3)
72	54	8	ARMAND VAN HELDEN MY MY MY MY (The Saturdays)	Island 03/07/07 (3)
73	3	8	AKON FEAT. STYLES P LOCKED UP (The Saturdays)	Island 03/07/07 (3)
74	49	9	JOJO FEAT. BOB BOWW BABY IT'S YOU (The Saturdays)	Motown 03/07/07 (3)
75	63	9	DELTA GOODREEM OUT OF THE BLUE (The Saturdays)	Island 03/07/07 (3)

As used by Top Of The Pops and Radio 2



Out of the Top 100 and Radio 2
Out of the Top 100 and Radio 2
Out of the Top 100 and Radio 2
Out of the Top 100 and Radio 2
Out of the Top 100 and Radio 2

16. Jay Z & Linkin Park
In the Top 20 for eight weeks, but never in the Top 10 - this is the old chart history of the first Jay-Z & Linkin Park collaboration Numb/Encore, which has sold 45,276 copies to date. The album peaked at one in America, but in the UK it enters the Top 20 for the first time this week, having moved 38-44-46-41-21-24-16 since its November 2004 release.



20. Christina Aguilera & Missy Elliott Car Wash
The album peaked at one in America, but in the UK it enters the Top 20 for the first time this week, having moved 38-44-46-41-21-24-16 since its November 2004 release.

23. Gwen Stefani What You Waiting For
The album peaked at one in America, but in the UK it enters the Top 20 for the first time this week, having moved 38-44-46-41-21-24-16 since its November 2004 release.

DOWNLOADS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	3	1	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE
2	1	1	U2 VERTIGO	ISLAND
3	5	2	JAY-Z & LINKIN PARK NUMB/ENCORE	WARNER MUSIC
4	2	1	DESTINY'S CHILD SOLO MY BREATH	COLUMBIA
5	12	1	EMINEM LIKE TOY SOLDIERS	INTERSCOPE
6	4	1	LEMAR IF THERE'S ANY JUSTICE	SONY MUSIC
7	16	1	FRANZ FERDINAND TAKE ME OUT	SONOHO
8	6	1	SNOOP DOGG FEAT. PHARRELL DROPP IT LIKE IT'S HOT	GITTER
9	9	1	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM
10	8	1	GREEN DAY AMERICAN IDIOT	REPRISE
11	11	1	KYLIE MINOQUE I BELIEVE IN YOU	REPRISE
12	7	1	EMINEM JUST LOSE IT	INTERSCOPE
13	13	1	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	UNIVERSAL
14	14	1	MAROON 5 SHE WILL BE LOVED	J
15	6	1	CHEMICAL BROTHERS GALANIZE	FRESHFIVE DUST
16	10	1	NATASHA BEDINGFIELD THESE WORDS	PHONOGRAM
17	15	1	MAROON 5 J LOVE	J
18	10	1	MICHAEL GRAY THE WEEKEND	EYE ENTERTAINMENT
19	18	1	USHER MY BOY	ARISTA
20	20	1	ASHANTI ONLY U	REPRISE

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DANCE SINGLES

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	1	1	SOUL CURE/NATHALY BROWN STRIPS OF LIFE (STRONGER ON MY OWN) (feat. NATHALY BROWN)	WYB
2	4	1	RONI SIZE FEAT. BEVERLY KNIGHT NO MORE	WYB
3	6	1	BRUCE IN THE ATTIC BOOTY LA LA	WYB
4	1	1	SCISSOR SISTERS TIT THYRIGOLUS	Hydrogen
5	6	1	Q PROJECT ASK NOTT MESS UP	Capitol
6	6	1	NARCIOTIC THRUST WHEN THE DAMN BREAKS	Mercury
7	2	1	LETHAL BIZZLE PORT (feat. JAY-Z)	Mercury
8	6	1	GAZ WEST PLAYIN WITH FIRE	Top Notch
9	6	1	A GUY CALLED GEMINI VOODOO RY 2004	Mercury
10	4	1	ARMAND VAN HELDEN MY MY MY	Sony
11	3	1	DELLIANE THUGGED OUT BITCH/BAD FOREST	Virgin
12	4	1	THE CHEMICAL BROTHERS GALANIZE	Virgin
13	6	1	SEAMUS HART LAST NIGHT A DAVE SAVED MY LIFE	Capitol
14	6	1	IN ZING FEAT. EKMAN DRIVE BY CARVIN	Mercury
15	9	1	FEEL DEEP ASSISTANCE	Mercury
16	6	1	DELLIANE FEAT. SARAH MULLICHAN SILENCE 2004	Mercury
17	6	1	STONEISLAND FEAT. TERRY MCGHEE TIT FM HIGH	Mercury
18	6	1	MICHAEL GRAY THE WEEKEND	Mercury
19	11	1	DANA RAYNE OBJECT OF MY DESIRE	Mercury
20	22	1	SCISSOR SISTERS COMFORTABLY NUMB	Hydrogen

TOP 20 RINGTONES

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	Label
1	5	1	EYE OPENER HUNGRY EYES	Sony
2	3	1	ICE PRYDZ CALL ON ME	EMI
3	13	1	UNITING NATIONS OUT OF TOUCH	Mercury
4	1	1	IC ICE CURVE FEAT. MACK 10 AND MS DOE YOU CAN DO IT	Mercury
5	6	1	GREEN DAY BULLDOZER OF BROKEN DEWES	Mercury
6	4	1	EMINEM JUST LOSE IT	Mercury
7	7	1	OH CREP	Mercury
8	15	1	ARMAND VAN HELDEN MY MY MY MY	Mercury
9	10	1	NELLY MY BACK MY NECK BLOK IT	Mercury
10	2	1	DESTINY'S CHILD SOLO MY BREATH	Mercury
11	17	1	GROOVE ARMADA I SEE YOU BABY	Mercury
12	14	1	U2 VERTIGO	Mercury
13	14	1	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	Mercury
14	22	1	NATASHA BEDINGFIELD UNWRITTEN	Mercury
15	11	1	LEMAR IF THERE'S ANY JUSTICE	Mercury
16	4	1	SNOOP DOGG FEAT. PHARRELL DROPP IT LIKE IT'S HOT	Mercury
17	55	1	NELLY FEAT. CHRISTINA AGUILERA TILT YA HEAD BACK	Mercury
18	18	1	MARCO LET ME LOVE YOU	Mercury
19	16	1	KYLIE I BELIEVE IN YOU	Mercury
20	23	1	GWEN STEFANI WHAT YOU WAITING FOR	Mercury

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Albums

22.01.05
Top 75

The Official UK

The Killers reach number one for the first time after a 32-week chart run, while Kasabian's self-titled album re-climbs to its original peak of four.

TOP 20 MUSIC DVD

Pos	Artist / Title	Label
1	VARIOUS LIVE AID	Warner Music UK (TM)
2	QUEEN ON FIRE - LIVE AT THE BOWL	EMI (E)
3	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	DURO
4	ELVIS PRESLEY '68 COMEBACK SPECIAL	BMG Music (UK)
5	CLIFF RICHARD CASTLES IN THE AIR	Universal Music (E)
6	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Viva Collection (E)
7	ELVIS PRESLEY ALOHA FROM HAWAII	BMG Music (UK)
8	THE SHADOWS THE FINAL TOUR	Empire Music (E)
9	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Polygram
10	GENESIS THE VIDEO SHOW	Virgin (E)
11	QUEEN LIVE AT WEMBLEY STADIUM	Polygram (E)
12	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysalis (E)
13	EVANESCENCE ANYWHERE BUT HOME	Cap (TM)
14	DAVID BOWIE BEST OF BOWIE	EMI (E)
15	WESTLIFE THE TURNAROUND TOUR - LIVE	SARNO
16	IL DIVO (SINGS MY HEART (REGRESA A MI))	Spa (UK) (IMP)
17	EVA CASASSY DIKES	Cap (TM) (IMP)
18	ELVIS - THAT'S THE WAY IT IS	Warner Home Video (TM)
19	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis (E)
20	VARIOUS NOW 2005 - THE DVD	Virgin (UK) (E)

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TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist / Title	Label
1	JAMIE CULLUM TWENTYSOMETHING	Cap (E)
2	NORAN JONES COME AWAY WITH ME	Parlophone (E)
3	AMY WINHOUSE FRANK	Island (E)
4	RAY CHARLES THE DEFINITIVE	WEA (UK) (E)
5	NORAN JONES FEELS LIKE HOME	Blue Note (E)
6	RAY CHARLES GENUINE LOVES COMPANY	Cap (E)
7	SADE THE BEST OF	Empire (E)
8	MICHAEL BUBLE MICHAEL BUBLE	Reprise (TM)
9	DIANA KRALL THE GIRL IN THE OTHER ROOM	Verano (E)
10	MILES DAVIS KING OF BLUE	Columbia (TM)

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THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist / Title	Label
1	SCISSOR SISTERS SCISSOR SISTERS	Polygram
2	KILLERS HOT FUSS	Long Island
3	CREEZY DAY AMERICAN IDIOT	Sygnis
4	MARON 5 SONGS ABOUT JANE	J
5	FRANZ FERDINAND FRANZ FERDINAND	Domino Recording
6	KEANE HOPES AND FEARS	Island
7	EMINEM ENCORE	Mercury
8	KASABIAN KASABIAN	Mercury
9	ZUTONS WHO KILLED THE ZUTONS	Outback
10	KYLIE MINOGUE ULTIMATE KYLIE	Parlophone
11	UZ HOW TO DISMANTLE AN ATOMIC BOMB	Island
12	IL DIVO IL DIVO	Spacemusic
13	ROBBIE WILLIAMS GREATEST HITS	Chrysalis
14	NATASHA BEDINGFIELD UNWRITTEN	Phonogram
15	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Phonogram
16	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	A&M
17	SNOW PATROL FINAL STRAW	Virgin
18	JAY-Z & LINKIN PARK COLLISION COURSE	Fiction
19	ROMAN KEATING 10 YEARS OF HITS	WVA
20	KATIE MELUA CALL OFF THE SEARCH	Polygram

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NET MUSIC WEEK ONLINE TOO

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1. The Killers

Thirty-one weeks after first entering the chart at number six, the Killers' debut album *Hot Fuss* has become one of the most critically acclaimed albums of 2004. Its peak coincides with reissued debut single *Somebody Told Me*'s arrival at number three on the singles chart, some 10 months after it reached number 20. Including largely un promoted dance mixes by Mylo and King



Somebody Told Me is the Las Vegas band's biggest hit, and spins *Hot Fuss* to 39,470 sales, and a 12.3% margin over the Scissor Sisters' album, which falls to number two.

18. Gwen Stefani Already far outstripping sales of the last two No Doubt albums added together, 2000's *Return Of Saturn* sold 26,500 copies and the following year's *Rocks* another 26,500. *Steady State 10,000* - Gwen Stefani's debut solo set *Love, Angel, Music, Baby* continues to prosper thanks to the sustained success of first single *Whatcha Think You Gonna Do*. Stefani's album, which debuted and peaked at number 14 last month, has improved 32-28-25-18 in the last three weeks, and has sold 241,494 copies in eight weeks.

Pos	Artist / Title	Label
1	THE KILLERS HOT FUSS	Long Island (UK) (IMP)
2	SCISSOR SISTERS SCISSOR SISTERS	Polygram (UK) (IMP)
3	GREEN DAY AMERICAN IDIOT	Reprise (UK) (IMP) (E)
4	KASABIAN KASABIAN	Mercury (UK) (IMP)
5	FRANZ FERDINAND FRANZ FERDINAND	Domino WEA (UK) (IMP)
6	MARON 5 SONGS ABOUT JANE	Island (UK) (IMP)
7	KEANE HOPES AND FEARS	J&R (UK) (IMP)
8	EMINEM ENCORE	Island (UK) (IMP)
9	ZUTONS WHO KILLED THE ZUTONS?	Dubstar (UK) (IMP)
10	UZ HOW TO DISMANTLE AN ATOMIC BOMB	Sony Music (UK) (IMP)
11	KYLIE MINOGUE ULTIMATE KYLIE	Polygram (UK) (IMP)
12	IL DIVO IL DIVO	Spa Music (UK) (IMP)
13	NATASHA BEDINGFIELD UNWRITTEN	Sony Music (UK) (IMP)
14	ROBBIE WILLIAMS GREATEST HITS	Chrysalis (UK) (IMP)
15	SNOW PATROL FINAL STRAW	Fiction (UK) (IMP)
16	JAY-Z & LINKIN PARK COLLISION COURSE	WEA (UK) (IMP)
17	OUTKAST SPEAKERBOXXX/THE LOVE BELOW	Arista (UK) (IMP)
18	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (UK) (IMP)
19	LEMAR TIME TO GROW	Sony Music (UK) (IMP)
20	EMBRACE OUT OF NOTHING	Island (UK) (IMP)
21	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Cap (UK) (IMP)
22	KATIE MELUA CALL OFF THE SEARCH	Burton (UK) (IMP)
23	NIRVANA NEVERMIND	Mercury (UK) (IMP)
24	DAMIAN RICE	DNR (UK) (IMP)
25	ROMAN KEATING 10 YEARS OF HITS	Polygram (UK) (IMP)
26	KINGS OF LEON AHA SHAKE HEARTBEAT	Mercury (UK) (IMP)
27	GIRLS ALOUD WHAT WILL THE NEIGHBOURS SAY?	Polygram (UK) (IMP)
28	DESTINY'S CHILD DESTINY FILLED	Cap (UK) (IMP)
29	CHRISTINA AGUILERA STRIPPED	Mercury (UK) (IMP)
30	JOSS STONE THE SOUL SESSIONS	Mercury (UK) (IMP)
31	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Mercury (UK) (IMP)
32	RAZORLIGHT UP ALL NIGHT	Mercury (UK) (IMP)
33	FLEETWOOD MAC THE VERY BEST OF	Mercury (UK) (IMP)
34	USHER CONFESSIONS	Mercury (UK) (IMP)
35	JOSS STONE MIND BODY & SOUL	Mercury (UK) (IMP)
36	ROD STEWART STARDUST - THE GREAT AMERICAN SONGBOOK	Mercury (UK) (IMP)
37	JAMELIA THANK YOU	Polygram (UK) (IMP)
38	BRIAN MCFADDEN IRISH SON	Mercury (UK) (IMP)

ARTISTS # - 2	ARTISTS # - 2	EMBRACE	GOLDIE LOOKIN CHIN # 2	KASABIAN # 15
AVANTAGE 50	BREITENBERGER BASTIEN 40	EVANESCENCE 20	GREEN DAY 9	KASABIAN # 15
BEYONCÉ 40	CHRISTINA AGUILERA 20	FLYBUDDY 18	GARY STRANGE 18	KASABIAN # 15
AGUILERA 40	DAMIAN RICE 24	FLYBUDDY 18	IL DIVO 12	KASABIAN # 15
BEYONCÉ 40	JAMIE CULLUM 24	GENESIS 18	JANET 17	KASABIAN # 15
BEYONCÉ 40	DAVID BOWIE 24	GENESIS 18	JAY-Z & LINKIN PARK 16	KASABIAN # 15
BEYONCÉ 40	DAVID BOWIE 24	GENESIS 18	JAY-Z & LINKIN PARK 16	KASABIAN # 15
BEYONCÉ 40	DAVID BOWIE 24	GENESIS 18	JAY-Z & LINKIN PARK 16	KASABIAN # 15

MUSICWEEK awards

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