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Inside: Dizzee Rascal Steriogram Cliff Richard Daniel Bedingfield

MUSICWEEK



Silvas cued up for Christmas

Mercury Records-signed Lucie Silvas this week becomes one of the few new artists to launch a debut album targeting the mainstream into a fourth quarter dominated by superstar releases.

Other acts launching their debut albums in the next 10 weeks include Y2's Estelle, BMG's Il Divo, Island's V and Sony's The 411,

along with debut solo sets from the likes of Gwen Stefani (Interscope/Polydor) and Brian McFadden (Modest/Sony).

All are featured in a week-by-week round-up of key artist albums coming out in the run-up to Christmas included in this issue.

The campaign for Silvas' album *Breathe In* is already off to a strong start with a Top 10 placing yesterday (Sunday) for the album's lead single *What You're Made Of*. "It's the result of 12

months of planning with a great team around Lucie," says Mercury managing director Greg Gastell. "It can sometimes be hard launching a new act at this time of year but when the quality of the songs is as good as Lucie's it is strong enough to have impact."

Having shipped around 60,000 units, *Breathe In* is expected to make a strong chart debut this coming Sunday.

For the full rundown of key Q4 albums, see p7-9.

PR blitz follows file-sharing lawsuits

BPI grabs media spotlight

Downloads

by Martin Talbot

The UK record business has successfully emerged from a potential media minefield after last week launching its first legal actions against "serial uploaders".

The BPI's decision to start legal proceedings against 28 individuals, announced at a press conference last Thursday morning, attracted extensive coverage from radio, TV and the national press.

The organisation's executive chairman Peter Jamieson declared himself delighted with the way the issued had been covered.

"I couldn't be more pleased about the overall initial response," he says. "I don't think we could have expected a better result on such a controversial subject, though in the run-up the subject has become less and less controversial. The more people who want to look into the detail of this becomes better informed, the more they tend to come onside with what we're doing."

The BPI is seeking unspecified damages and injunctions preventing the individuals from continuing to upload recordings to file-sharing networks illegally. Further actions will follow, according to the trade body.

The announcement of the action was accompanied by messages of support from record com-

panies - major and indie - as well as retailers, publishers and the publishers and songwriters' organisation British Music Rights. It also drew a ringing endorsement from arts minister Estelle Morris.

The media blitz focused on TV throughout last Thursday, with Jamieson and his BPI communications officials, Steve Redmond and Matt Phillips, together with general counsel Geoff Taylor and BPI council member Pete Waterman contributing to 16 separate items across broadcast media ranging from Channel Four News to Radio Four's Today programme.

One major-label chairman told *Music Week*, "The press conference went better than we could have expected. The immediate media reaction has also been very strong. On the face of it, the media relations have been a big success."

The BPI's action coincided with the news that the IFPI is stepping up its legal battle across Europe, with the first actions in France announced among a further 459 legal actions. Some 650 actions have now been launched in six markets across Europe.

At the BPI press conference IFPI chairman Jay Berman said the message to those engaging in file-sharing was simple: "File-sharing is illegal; you can be found; there are consequences; there are legal alternatives."

martin@musicweek.com

● Analysis, p4-5

Founder pulling Fiddler's strings

In a spectacular U-turn, Vince Power has returned to the helm of the music company which he quit last week **p3**

US artists lead MTV Europe nods

US artists such as Outkast lead the field in nominations for the MTV Europe Awards, to be held in Rome next month **p6**

Indie deals offer stars fresh life

Independent distributors are capitalising on gaps in the market by picking up artists dropped by major labels **p11**



This week's Number 1s
Albums: REM
Singles: Robbie Williams
Airplay: Jo Jo



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Your guide to the latest news from the music industry

Bottom line
BMG and 19 in Pop
Idol court fight

● **BMG and 19** are due to meet in the High Court in London this week in a legal battle over rights to future series of *Pop Idol* and its global spin-off. The proceedings follow BMG issuing a claim against 19 after it tried to revoke all of BMG's options for rights to future *Idol* series in the UK, US and eight other territories. The High Court case is expected to last 10 days or more.

● **Warner Music** is returning up to \$350m to shareholders on the grounds that its restructuring plan is running ahead of time and under budget. Chairman and CEO Edgar Bronfman Jr, who has led the restructuring following the company's buyout from Time Warner, says working capital needs are "lower than forecasted". The company had a cash balance of \$519m on August 31, up from the \$421m on May 31, 2004.

● **Free daily newspaper Metro** has become the first newspaper in the UK to offer a permanent music download service. MetroNews.com, which has been developed with ad agency BBH-affiliated offshoot Affinity Music, allows readers to purchase songs using their mobile phones as a payment system.

3000 and Kodime, the London-based mobile specialist.

● **The Streets'** second album *A Grand Don't Come For Free* has sold 1m copies in Europe, earning it a **IFPI Platinum Europe** award. It joins *No Doubt's* *Singles collection* in the IFPI's September 2004 Platinum awards. **Egg Cassidy's** *Scorched* picked up a 2m award within *North Jazz*'s debut *Come Away With Me* won its sixth platinum award.

● **Mercury Records** has successfully lobbied for a change in chart rules to assist its new Def Leppard best of p6

Exposure
Virgin opens
next to HMV

● **Virgin Megastores** last Thursday opened the doors on a store in Birmingham, right next door to rival HMV. The new store in the Pavilion Shopping Centre on the High Street is the fourth largest in the UK chain.

● **The Smash Hits T4 Poll Winners' Party** returns after a year's absence with acts including McFly, Girls Aloud and Sugababes booked to perform. The event takes place at Wembley Arena on November 21 and will be hosted by Vernon Kay and Jane Sampson and broadcast on Channel 4 on the day. **EMC cancelled** the show last year due to the difficulty of booking US acts.

● **Sage's** head of radio Tim Bull says the group will expand its radio interests following a management buyout announced last week. The buyout was led by chief executive Andrew Goodsell with financial support from investment firm Charterhouse. Bull says the group will aim to extend its coverage across more towns in the UK.

● **Jamella and Keane** walked off with

the respective best single and best album titles at this year's **Q Awards**. Razorfish were voted best new act and Mick Jones was named best Libertines' producer of second album. **Muse** won in the best live act category while the promo for Franz Ferdinand's *Take Me Out* was voted best video.

● **Outkast** led the MTV Europe Awards nominations p6

Sign here
Top acts line up
for Barbie album

● **Girls Aloud**, Sugababes, Christina Milian and Sophie Ellis-Bextor are some of the artists set to feature on the first Barbie-branded music compilation from **Universal Music International**, which is released on November 15. **Mattel** and **Universal** were previously engaged in legal action, settled in January 2003, over the use of the Barbie name in Universal-signed Aquina's hit *Barbie Girl*.

People
Anderson is to
head Real Radio

● **Scottish commercial station Real Radio** is undergoing a new change in management with Billy Anderson taking over the managing director's job from Susan Bowron. Bowron will now focus on his other role as group operations director for parent company Guardian Media Group Radio.

● **The International Confederation of Societies of Authors and Composers** plans to reward its president, Professor Christian Bruhn, at this month's CASC World Congress in Seoul, Korea. Bruhn, a jazz musician who set up the Hans-Musikproduktion company in Germany in the 1960s, will be among a record number of gold medal recipients at the October 18 ceremony.

● **Mötley Crüe** are preparing to reform with their original line-up of Tommy Lee, Nikki Sixx and Mick Mars for a reunion tour in 2005. Plans for a European tour, including several UK dates, are understood to be in the final stages of preparations by promoter Clear Channel.

● **EMI Music Publishing** has promoted Kenny McColff to senior A&R manager. McColff was involved in the signings of Goldie Lookin' Chain, Eric Prydz and The Zutons.

● **Reed Midem** has finalized a deal which will see its Midem event remaining in Cannes until 2014. The exhibition's organization has struck an agreement with the City of Cannes for a further 10 years, covering events including Mipim, Mipac, MipTV, Mipcom and Milia, as well as Midem.

● **EMI Music Publishing** has brought the song catalogue of Beverly Knight, including 10 *Love Train* Top 40 hits. The catalogue ranges from the 2002 number 10 *Shouda Woulda Coulda* to more recent hits including *Comes As You Are* and current single *Not Too Late For Love*.

● **Tony Toni Tone** and Lucy Pearl co-founder Raphael Saadiq has signed a pan-European label deal with London-based **Absolute Entertainment** and will see **Absolute** looking after a range of management services across Europe.

● **Black Eyed Peas** have struck a deal with Motorola and T-Mobile to provide exclusive content. The deal is designed to showcase T-Mobile Music and the Motorola F318 handset.

● **Death Row Records** has signed a deal with Buonomio which will make mobile phone content available to fans in the UK and South Africa. It will be the first time **Death Row** has made trustee, wallpaper and videos available for mobile phones.

● **Slipknot** members Corey Taylor and Joey Jordison are this week set to present shows on East Midlands station **Kerrang! 105.2** and its digital counterpart, as they embark on their UK **Union Alliance** tour. Taylor and Jordison will present exclusive shows from Monday to Friday night between 7 to 8pm. The shows will be broadcast live from various UK cities as the tour progresses. **Friday's** show will be broadcast backstage from the Slipknot show in Oslo.

Stone: success on Billboard 200

● **Joss Stone**, Keane and Snow Patrol have simultaneously hit new chart peaks on the **Billboard 200** albums chart. **Stone's** new album *Mind Body & Soul* enters at 11, while **Universal** acts Keane and Snow Patrol both benefit from a tie-up with the Best Buy chain where their albums are currently retailing at \$6.99.

Keane's **Interpose**-issued album *Hopes and Fears* moves 7-23, while **Snow Patrol's** A&M album *Final Straw* improves 120-114.

● **Telstar Records** liquidator Paul Williams at Menzies Corporate Restructuring is hoping to make a payout to creditors of the company before Christmas after asking them to submit claims. Williams says he has repeated his appeal for claims, but has yet to hear from many creditors, thus delaying him from being able to declare a dividend.

● **Aim** is leading a trade mission to China p6



No, it is not a sneaky exclusive from the wedding of the year. This is in fact **BMG's** self-styled "Team Britney", who are currently plotting to unleash the singer's first best of albums on November 8. **Sinca Spears** herself is not planning to make a promotional visit to support the release, **BMG** has instead come up

with an "I Love Britney" t-shirt campaign. The best of album, which features 16 **Top 10** singles, will be preceded by **10** Broadway-produced cover of **Bobby Brown's** *Icy Perogative* coming out as a single on November 1. **Pictured** is **BMG** music division president **Geoff Dalgarno** (right) with the rest of team Britney.

Reinstated bosses tight-lipped over 'issue' which led to CEO's exit and strategic U-turn

Power struggle rocks Mean Fiddler

Live

by Robert Ashten

Festival mastermind Melvin Benn is heading back to Mean Fiddler following a bizarre week for the group, which saw an unexpected 'issue' scupper a raft of radical changes, trigger the exit of newly-appointed CEO Dean James and put Vince Power back in charge.

Benn - who was the key broker in MF's deal to buy a stake in the Glastonbury Festival and oversee events such as the Reading/Leeds festivals - is expected to have his return to the company's board officially ratified this week just days after stepping down and exiting from his position as managing director. However, it is not confirmed whether he will be occupying what is his old MD post.

Benn's resignation at the beginning of this month coincided with a series of new deals at the company, which involved Power selling his remaining 35% stake and swapping his chairmanship for a non-executive role, while MF's long-standing COO Dean James was elevated to CEO. Power had previously rein-

quished an initial 24% share in the company to Irish promoter Denis Desmond.

Other developments which have been canned include plans for a placing of more than 10m shares to raise £5.6m, a deal to acquire Media Internet Telecom (MIT) - which owns a 50% stake in the company's music download division Mean Fiddler Media - and an agreement to install MIT boss Richard Clingen in Power's chairman's seat. Power also retains his chairman's seat.

"The deals have gone," confirms Benn, who says he was unhappy at the structure of the board under the new proposals, which he believes would have given him a diminished role. However, he scotches suggestions that his decisions to step down from the board and then rejoin were based on a personal dispute with James over the strategy James and Clingen may have had for the company. "It was the structure of the board. I was not willing to be on a board in a more junior position," he says.

With the acquisition of MIT, MF had big plans to capitalise on the legitimate downloads market. But Benn says this strategy was



Mean Fiddler's Reading Festival: concert and new boardroom line-ups subject to change

already in place and the group will continue to focus on "meantunes" alongside its festivals and venues businesses. "The business model has not changed at all, the only difference with the business model is we are not buying MIT so we won't have that turnover," he adds.

However, Benn does concede that at the end of the very public U-turn the company has lost "a good board director" in James. James also denies that a personal

confrontation was at the centre of the corporate reversal, which some insiders blame on "an issue" suddenly cropping up in the few days between the announcement of the deals and their planned closing date last Tuesday.

Neither James nor Benn will elaborate on what this "issue" was or if it was more than a power struggle over job titles, although it was clearly unexpected, insurmountable and had the support of

the rest of the board. James says, "There was no personal disagreement with Melvin and myself." However, the "issue" meant James felt he had to make a stand, leading to his departure from the group.

Some sources have also suggested that MCD founder Denis Desmond, the Irish promoter who took an initial 16.21% stake in MF in December last year before increasing it to 24% this year, had made 11th-hour objections to the changes being planned. However, Benn denies other shareholders were involved, and a Mean Fiddler spokesman adds that Desmond will remain a shareholder in the group.

The shenanigans have left the City under-welcomed. Although Benn says Power has told him he intends to continue for "a long time", questions remain about Power's commitment since he appeared willing to sell out and take a back-seat role. The group is also now searching for a new COO or CEO. One media analyst says, "It's not the best track record [in the City]." Mean Fiddler Group's shareprice closed last Friday at 45p, 5p lower than a week earlier. robert@musicweek.com

Warner digital expert to steer HMV's download project

HMV has significantly stepped up the launch preparations for its revamped downloads offer by appointing Warner executive Mark Bennett to the newly-created position of head of digital.

Bennett, who joins the retailer after nearly two years as the major's commercial manager and head of digital sales, has been put in charge of project managing the launch of the digital service with immediate effect. Before joining Warner, he spent four years at EMI Recorded Music.

"It's a really good step forward," says HMV Europe e-commerce director Stuart Rowe. "We've got somebody who really complements our retail side of things. He's got commercial record company experience and that, together with our retail skills, means we're really putting the building blocks in place."

The announcement of Bennett's appointment comes just a week after HMV Group CEO Alan Gales announced to the City and his group's AGM that it planned to

unveil details about its digital downloading strategy before the end of the year.

Rowe will not be drawn into what will be announced between now and Christmas or give any indication of when the service will be launched, but he says, "We are sticking to our plan. We've always said we're very serious about this. We will be making an announcement and it will be done in true HMV fashion. We're not going to be doing anything to undermine the HMV brand."

Despite a series of high-profile digital launches in the UK this year, including Apple's iTunes Music Store, Napster, Sony Connect and latterly a new Woolworths online service, Rowe says HMV has felt no pressure to rush in with a launch. In fact, he believes his group may be at an advantage as it will avoid any "confusion" over various changes in technology happening over the next couple of months. This will include new players arriving in the market using Microsoft's Janus technology,

which allows music to be downloaded from a subscription service to be transferred from a PC to a portable device. "That will make a hell of a difference," says Rowe.

He adds that, unlike many of the current online players, HMV will be able to take advantage of its High Street store portfolio to push its digital offer. "We've got nearly 200 stores and the big players in the market at the moment don't have stores and it doesn't take a brain surgeon to realise that's very important," he says.

THE MUSIC WEEK PLAYLIST



DANNI MINOGUE
You Won't Forget About Me (CAATW)
By mixing club hit Flower Power with a celebrity vocal, CAATW have pulled it off again (single, Oct 25)



BULLET FOR MY VALENTINE
Bullet For My Valentine (Visible Noise)
This mini-album is a neat introduction to what could be one of 2005's hottest new UK rock acts (album, Nov 15)



MYLO
Drop The Pressure (Benefted)
Still acquiring plenty of new fans, Mylo is the word-of-mouth success story of the year (single, Oct 18)



KASABIAN
Pressed Roasts (RCA)
The re-release of this limited early single continues to be one of the best-designed campaigns of the year (single, out now)



EL PRESIDENTE
Rocket (One Records)
With Scissor Sisters currently in ballad territory, these new recruits eye up their disco pop crown (EP, Dec 13)



THE BRAVERY
The Bravery EP (Loose)
As ASIR flock to New York for CMJ, NY's finest prepare their debut UK release to coincide with a London residency (EP, Nov 15)



BLOC PARTY
Helicopter (Wichita)
Now on their fourth release with this spiky bundle of post-punk, each single takes this buzz band to the next level (single, Oct 25)



FANS OF KATE
Fans Of Kate EP (Newcastle)
Indie newcomers build on their showing at ITC with this sturdy debut (EP, Nov 15)



GWEN STEFANI
What You Waiting For? (Interscope)
This mainstream single manages to straddle rock, electro and hip-hop and still sound cool (single, Nov 8)



DIZZEE RASCAL
Dreams (XL Recordings)
Doubters should suspend judgement on this Captain Saneble update until they've seen the video. Brilliant (single, Nov 8)

Lawsuits could become "routine" in battle against illegal file-sharing following the 28 actions

BPI lawsuits are vital weapon

Downloads

by Martin Talbot

After launching landmark legal proceedings against major uploaders last week, the BPI confirmed that such actions could become a routine part of the UK record industry landscape over the coming years.

The record industry association announced last Thursday that it had set in motion legal proceedings against 28 "major uploaders". The action, seven months after the organisation began a programme of instant messaging to transgressors, focuses on the users of a number of peer-to-peer services, including KaZA, iMesh, Grokster, Bearshare and WinMX.

The BPI will be seeking damages and injunctions preventing the individuals from continuing to upload recordings illegally to file-sharing networks. It is also promising further actions.

Acknowledging the "sensational" nature of the announcement, executive chairman Peter Jamieson told the gathered media at a press conference at the BPI's London headquarters. "It is quite possible that, in the future, the type of litigation we are announcing could be as routine in our campaign against copyright theft as

Piracy is theft. Whether it's Jamelia or a jobbing musician, the artist suffers

Estelle Morris, arts minister

any music retailer taking action against shoplifting and any BPI raid in a street market against counterfeit CDs."

The BPI launched its legal process in the High Court last Thursday afternoon, after the organisation's legal team – led by Geoff Taylor and Ros Groome – and external advisors Wiggins & Co worked through the night to get the paperwork in place.

Taylor told the same day's press conference that, having established the internet protocol (IP) addresses for the 28 individuals who are being targeted, the BPI is now applying for an order to force internet service providers (ISPs) to hand over their contact names and addresses.

Once these details are gathered – hopefully with the support of the ISPs – the BPI will write to each of the individuals, outlining their intention to take legal action and offering them the opportunity to reach a settlement. Most of this process is expected to be concluded



BPI press conference: Geoff Taylor, Jay Berman, Peter Jamieson and Pete Waterman stack up the arguments

within a month or so, prompting the hope that the first settlements may even be reached before Christmas. Taylor refused to divulge the level of damages which will be sought.

In response to a question asking whether the BPI had screened the individuals it was targeting to avoid repeats of the US PR own goal when the RIAA launched a legal action against a 12-year-old schoolgirl, IFPI chairman and CEO Jay Berman was forthright. "We don't screen for political correctness," he said.

The 28 individuals being targeted by the BPI are among those who its investigators found to be uploading the most files, with one in particular making available up to 7,000 music files, said Jamieson. He declined to reveal the lowest level at which it would take action.

Jamieson made no apologies for the action. When the US's RIAA launched its own actions 13 months ago, he said. "Many said that this was the right thing to do, but others also said 'how can you sue your customers?'"

Such individuals "are not our customers," he continued, "unless you regard a person who regularly steals truckloads of beer from a brewery and drives around the UK and further afield giving the products away as a customer, because he occasionally buys a pint in the pub as well."

Over the past year, the BPI has launched a programme to raise public awareness, sending out 350,000 messages warning transgressors. Although the result has been a rise in awareness of the illegal nature of file-sharing – which

Lawsuits are result of months of deliberation at BPI about the best way to push its message about

How the decision was taken on legal

by Martin Talbot

The key moment in the UK record industry's campaign against major file-sharers came at just around 10.33am last Thursday.

As BPI executive chairman Peter Jamieson began to read a prepared statement at the BPI's headquarters at County Hall, on London's South Bank, BPI lawyers were preparing to lodge legal papers at the High Court across the Thames in Fleet Street.

While the big decisions have been taken over the past month – confirmed by a conference call among members of a BPI sub-committee devoted to the question last Tuesday – the debate over whether to go to war against uploaders has raged for more than 18 months.

Back in the summer of 2003 – a couple of months before the US record industry took its own action in September last year – the BPI Council met to first dis-

miss the possibility of action and rejected it. The time simply wasn't right.

"There has always been a reluctance among some people," says Tim Bowen, BPI council member and Sony BMG's new head of the UK, South Africa, Australia, New Zealand and Canada. "But it has all been a matter of timing – about doing the right thing at the right time."

Universal Music chairman and CEO Lucian Grange believes the effects of file-sharing have finally now begun to bite. "Everyone has suffered," he says, "artists, musicians, publishers and labels. We now have felt the reality of another 12 months."

"We also wanted to see what happened in America and what the effects of it were," adds fellow council member, EMI Recorded Music's UK chairman and CEO Tony Wadsworth. "We also wanted to see how the whole landscape

It has all been a matter of timing – about doing the right thing at the right time

Tim Bowen, Sony BMG

changed with unofficial file-sharing and the emergence of new business models.

"There was an effect both in terms of reducing the amount of file-sharing and changing public perception."

Many senior record executives now advocate legal action because of a belief that the US lawsuits have made an impact on illegal file-sharers (see p5).

New figures from the IFPI show that the period between January and the end of the summer saw users of FastTrack's KaZA download 20% from 3m to 2.6m, while CD sales are rising again in

the US (up 9% in the first half of this year).

The BPI action also follows a year in which the number of legitimate online music services has multiplied in the UK, offering a range of different models and bringing the kind of high-profile operators to the UK which were present a year earlier in the US.

In the context of the growing availability and penetration of broadband, this is particularly crucial. According to current Jupiter research, some 38% of all UK households are internet-connected, with more than half of those – some 20% – connected via broadband. By the end of 2006, Jupiter predicts this broadband figure will have risen to 31%.

It is not just an issue of quantity either, with quality also relatively high in the UK. The growth of broadband has been accompanied

by a separation into different strands: low-tier (constant access, but low speed); mid-tier (normal good-quality connection); and high-tier (top quality, as high as 2Mbps).

While mid-tier packages make up around 68% of all broadband subscribers across Europe, on average, this figure is closer to 84% in the UK.

The spread of broadband not only builds potential for legitimate download services but also increases the number of computers which are permanently connected to the internet, thus magnifying the problem of file-sharing. In a dial-up world, uploaders can only offer their wares when they are actively connected to the web; as broadband subscribers, their doors are constantly open.

Nobody, even those within the BPI, believes that the lawsuits will be popular, either with the public or the media. But there is

started last week

Peapon

Jamieson says has risen above 70% – a hardcore of uploaders has remained, with 15% accounting for 75% of all files available.

The broad spectrum of support for the action included a message from arts minister Estelle Morris.

"Piracy is theft – pure and simple," she says. "Whether it's Jamieson or a jobbing musician, the artist suffers. We owe it to them to make sure they get a fair return for their creativity, flair and inspiration."

"The Government supports the principle of proportionate legal action against the worst-offending uploaders."

The BPI also issued a series of supporting statements from individuals including Sony BMG's Rob Stringer, EMI's Tony Wadsworth, Beggars' Martin Mills, V2's David Steele, Chrysalis Music's Jeremy Lascelles, Revolver Records' Paul Birch and First Night's John Craig, as well as HMV and Bard's Steve Knott. British Music Rights' Emma Pike and In The City's Tony Wilson.

Although independent labels association Aim did not specifically support the action, an independent label source indicates that this is declining to take a position because its members are not unanimous on the issue.

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Put illegal file-sharing

action

a view that there is little alternative.

Wadsworth says, "We have got to stop apologising for defending our business. We are sitting here with a physical product which has been going down in price for the past six or seven years, yet we still get regularly attacked for rip-off CDs, a claim which doesn't bear scrutiny. But just because it is a PR minefield doesn't necessarily mean it is something that is wrong to do."

What further helps the music industry's cause is the strong support from high circles, too, as underlined by arts minister Estelle Morris's statement of support. "The Government is definitely beginning to understand that we are an important business," says Wadsworth. "If we had taken the action 18 months ago, I don't think it would have been robust at that sense."

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Legal action against file-sharers spreads though approaches vary among territories

Since the US led the music world – in September 2003 – in issuing lawsuits against illegal file-sharers, there is growing evidence that such action is effective.

The decisions in the UK, France and Sweden to launch legal actions last Thursday have inevitably been encouraged by reports filtering in from the US and trade bodies in Germany, Denmark, Italy and Canada, which all began prosecutions in March.

There is no shortage of statistics to draw on: between June 2003 and June 2004 – by which time Canada and the three European countries had brought 247 cases against file-sharers – infringing music files available via peer-to-peer sites fell by one quarter from 1.1bn files to 800m. By this summer, with new prosecutions in the US taking the global lawsuit count to several thousand, seven out of 10 people said they were now aware that file-sharing was illegal. Legal

online sites have also blossomed with more than 100 sites now available internationally.

Finding illicit users is not straightforward, though.

The demographic of file-sharers runs the range from teenagers downloading a few tunes for friends to retired professionals hunting out thousands of tracks.

However, now the UK is resorting to law alongside France and Austria, one music executive warns that countries which have opened the legal door could find it difficult to close again.

Prosecutors have consistently stated they are only after "serial abusers" or "major uploaders", but a common definition of how many illicit tracks those terms constitute is difficult to find, which may explain the massive discrepancies between the numbers of people prosecuted in different countries.

To date the US has issued copyright infringement lawsuits

against 5,700 alleged illegal file-sharers, including 762 just last week, while Germany, the world's fifth largest music market, has only launched 168 cases in the past six months, including 100 new ones last week. Italy has only charged 30 people to date with seven recent raids; Denmark has filed a total of 300 claims, including 174 launched last week; Austria brought 100 cases in its first round; France is taking 50 uploaders to court; and the UK is launching just 28 lawsuits.

Sources say the average number of illegal tracks held by people sued by the RIAA is 800 songs, although the organisation will not reveal the threshold for instigating proceedings. The RIAA and IFPI also say differing legal processes throughout Europe and the rest of the world could affect the numbers of people sued.

"You can't make an apples-to-apples comparison," says the RIAA spokesman.

There is also some variance in the levels of penalties, although this depends on the scale of abuse. For example, none of the cases in the US has yet gone to court, with 1,050 settlements averaging \$3,000 each. Likewise, in Denmark several file-sharers dodged further proceedings by paying average compensation of €3,000, although one penalty reached €13,000. Compensation demands against users in Germany, however, have averaged €4,000, with the highest settlement at €10,000. In Italy no one has yet been fined, but the expectation is that file-sharers will face penalties of between €5,000 and €25,000.

The RIAA says there is no mathematical formula for setting the penalty, which it wants to be "fair", while also acting as a deterrent. But, with copyright law in the US allowing up to \$150,000 fine for each work infringed, it clearly has plenty of leeway.

Legal P2P services gather steam

Once a phrase which epitomised the perceived threat of the internet, "peer-to-peer" could finally soon take on a sheen of respectability if some new operators have their way.

While last week's press conference emphasised the importance of offering UK transgressors the opportunity to acquire music legitimately via the internet, those who are addicted to the file-sharing experience would currently be facing cold turkey. But that may be on the verge of changing, with a string of new services and technologies set to take file-sharing legit.

Seattle-based Weedshare has proposed a revenue-sales-style model to bring revenue from sharing files, while new start-up PassAlong Networks linked with eBay for a six-month US pilot making 200,000 tracks available for sharing from last July. In the UK, the Open Royalties Gateway project being developed by Richard Branson includes a file-sharing element, while just over a week ago Playloader MSP won an IMEA award at Popkomm with an innovative new model which includes a "walled garden" file-sharing service.

However, perhaps the most significant gesture towards the legitimisation of peer-to-peer came in the form of the \$4.1m out-of-court settlement between file-sharing operation iMesh and



iMesh building legal frameworks for file-sharing

the RIAA back in July. As part of the deal, iMesh agreed to migrate to an online business which abides by US copyright laws.

It was a move which prompted RIAA chairman and CEO Mitch Bainwol to declare, "Peer-to-peer technologies hold real promise. This settlement with iMesh is an opportunity to demonstrate that promise in the legitimate marketplace."

What unites all such moves is the promise to feed back revenue from file-sharing activity – thus discovering the holy grail of a monetised peer-to-peer service.

"As a concept, any thinking person can see that consumers turning other people on to music can be a good thing," says EMI

Recorded Music UK chairman and CEO Tony Wadsworth.

"At the moment, everyone is losing out," says Paul Hitzman, founder of Playloader MSP, which is currently trying to strike deals with major companies ready for a quarter one launch next year. The peer-to-peer experience is crap, because of the quality of the recordings and all of the spoofs. But if everyone comes together, everyone can win."

Many believe the enduring obstacle to labels embracing legitimate peer-to-peer services is the issue of control. The recording sector derives the vast majority of its revenues from physical product sales – over which it exerts a high level of control. But any legal

peer-to-peer offer might need labels to cede such control and take the same approach as they do in blanket licensing organisations such as MTV and the BBC to broadcast their music. Under such a scenario, a body such as PPL could act as a central clearing agency – just as MGPS-PRS Alliance offers equivalent licences for broadcast and online distribution.

Tony Wadsworth believes the broadcast model raises the more important issue of value. "One of the concerns for lots of the services being proposed at the moment is that we don't really get sufficient value back," he says. "With radio, we get paid for every play of a track. Many of the services being proposed at the moment don't do that."

As another label source believes, such a model would pay a superstar the same for an exclusive track as an unknown band would receive for a demo recording.

MCPs PRS Alliance chief executive John Hutchinson believes the peer-to-peer issue is irrelevant, however. Ultimately, as the business moves towards small payments for a large volume of transactions, the broadcast licensing model will have to kick in. "Once the digital model develops into the great jukebox in the sky, peer-to-peer will become irrelevant," he says.

THE EPI AWARDS
ALBUMS
 Alexander O'Neal -
 Greatest Hits
 (gold)
 Various - Best
 Worship Songs Ever
 (gold)
 Various - The Now

Years - 21 Years
 (gold)
 Anastacia - Not
 That Kind (three-
 times platinum)
 Anastacia - Freak
 Of Nature (three
 times platinum)
 Anastacia -

Anastacia (three
 times platinum)

Outkast and Usher up for most awards in Rome US artists lead MTV Europe nominations

Awards

by Jim Larkin

US acts have maintained their usual domination of the MTV Europe Awards by this year filling 43 of the 60 shortlist places in the international categories.

Nominations in the song, group, female, hip hop and R&B categories announced last Wednesday are made up entirely of acts from North America, while La Face/Arista-signed Outkast head the list overall with five nominations and labelmate Usher has four.

The UK, whose sole international-category winners at 2003's event were Coldplay and Goldfrapp, claims 12 international nominations with the greatest concentration in the alternative act section. Here the nominations include Domino's Franz Ferdinand, Atlantic's Muse and XL-signed the Prodigy. Robbie Williams is a contender for the male and pop awards with fellow EMI singing Jamella nominated for best new act alongside the band's Keane.

Sony BMG's Dido has a best album nomination for Life For Rent, while The Darkness give Atlantic a presence in the rock category. In the best video category, Interscope's The Cure have a nomination for The End Of The World, as do The Streets, for Fit But You Know It.

But it is Franz Ferdinand who, following a hugely successful year so far, leads the way for UK acts with three nominations, including



Outkast: five MTV Europe nominations

best new act, best alternative and best UK and Ireland act. The band will also be performing a version of Take Me Out at the ceremony.

Domino head of international Mireille Davis says the awards will be significant for the band, even in comparison to previous successes at the Nationwide Mercury Prize and the MTV Video Music Awards in the US. "These awards are among the most important because they reach further than the UK and Europe. They're also important because Franz will be performing, so it's a chance for many people to see them. I think they're the only indie label band who'll be playing so it'll be great to see them alongside The Beastie Boys."

The eponymous Franz Ferdinand debut has currently sold just under 2m copies and Davis believes it can reach 2.6m-3m by the end of the year, thanks in

part to the awards, which take place in Rome on November 19.

MTV Networks Europe president and chief executive Brent Hansen says there is not an automatic link between an appearance at the show and huge sales across Europe but he says they do at least provide an opportunity. He says, "It's a credible stamp to have a great performance on MTV and this can be especially helpful as the awards always take place in the run up to Christmas."

Hansen also believes they are different to most music awards due to the work that goes into making them a television spectacle. "Television is a compromise for music. The majority of live shows have the hell cut out them before they reach the public, but we put effort in so that the event is all about seeing the artists onstage and that can be shown in its entirety. It's difficult to do it right and I don't think we get enough credit for it," he says.

The awards are now in their 11th year and Hansen calls the 2004 line-up the most exciting yet. Acts currently booked to perform include The Beastie Boys, Eminem, Gwen Stefani, The Hives, Maroon 5, Nelly and Usher. In addition to the 12 international categories, there are a further 11 regional awards which give acts a chance to be seen outside their local territory. UK and Ireland nominations this year comprise Natasha Bedingfield, Franz Ferdinand, Jamella, The Music and The Streets. jim@musicweek.com



Van Morrison (pictured) was hailed for his "extraordinary creative efforts" at a ceremony last week as he was honoured with a BMI icon award. The legendary singer-songwriter picked up the prize at last Tuesday's US performing rights society's annual London awards held in recognition of the most-performed songs on the radio and TV by members of BMI's overseas sister societies. BMI

president emeritus Frances Preston told Morrison, "You've lived a life and career unique in the modern music era." Meanwhile, The Shania Twain hit Forever And For Always won the Robert S. Muesel Award as song of the year, while LATA's global smash All The Things She Said was named global radio song of the year.

© See musicweek.com for full list of winners.

Def Leppard help force change in charts rules

Def Leppard have added a new feat to their many chart accolades by helping to overturn a rule which penalised "special edition" albums.

Under the previous regulations, albums such as U2's Best Of 1990-2000 initially found themselves with two separate chart entries because sales of the standard album could not be combined with a limited-edition version carrying a second audio disc.

However, that rule has now been scrapped by the charts supervisory committee in time for a new Def Leppard best of following an approach to the Official Charts Company by the band's label Mercury Records.

Mercury plans to put out two versions of the retrospective on October 25, the first comprising a 17-track single CD containing their biggest hits such as Animal and Let's Get Rocked, and the second coming with an additional bonus disc of 17 more tracks.

To have the sales combined into one chart position under the previous rules, the second version of the release would have had to have at least 80% of its material in common with the standard album.

Mercury senior product manager Celine Cawley, who requested the rule change, says he was prompted to take action after



Def Leppard: two-disc set now eligible

the band's lead singer Joe Elliott said he wanted the new retrospective to carry an extra disc aimed at their fans. "I conveniently had a meeting already set up with OCC and I said it was about time the rule was changed," he recalls. "Why should an artist be punished for putting out a product they want?"

Cawley also noted that the meeting there were no such restrictions placed on bonus DVDs with special-edition albums. "The insanity was I could put out a DVD audio containing 17 tracks and it would be chart-eligible," he says.

OCC and new media co-ordinator James Gillespie says, "The change brings it more into line with bonus DVDs, but we will only combine sales if the two are released simultaneously," he adds. "We don't want albums' chart lives artificially extended by new additions coming into the marketplace on a regular basis."

Aim in trade mission to China

Eleven independent record companies are this week exploring opportunities in the Chinese market on an Aim-oriented trade mission to the country.

The territory was highlighted during a 2001 Aim scoping mission to the Far East as offering the greatest potential in the region, and delegates will be given the chance to make contacts among the television and radio networks as well as meeting content promoters, lawyers, retailers, record companies and distributors.

Aim chief executive Alison Wenham says, "Our interest in the Far East started three years ago when we were looking at potential target markets, and it felt China offered the most opportunity. It's not great in terms of record sales at the moment but in population and

potential it's unmatched."

The mission was offered to all record companies, not just Aim members and is being subsidised by Aim and UK Trade Investments. The need for an organised visit is particularly keen in a territory such as China, which has unique trading conditions.

Wenham says, "There's thought to be 85% piracy rates while the market structure means you have to form joint ventures to do business so it presents certain challenges, but they are by no means insurmountable."

She adds that she hopes the UK can take a lead in exploiting live opportunities in China by taking acts to tour the country.

The Indies taking part in the mission are 3rdKind Music Production, Cooking Vinyl, Deceptive

Records, Invisible Hands Music, Key Production, Lead Label, Media Records, Outer Recordings, Proper Records, P3 Music and TwoPointNine. They left the UK yesterday (Sunday) on a 10-day trip that takes in Hong Kong, Shanghai and Beijing, and will encompass a range of cultures from Western-style markets to traditional Chinese.

Delegates will see presentations from Sony Music China, HMV, MTV Networks Asia and China Record Co among others. Aim is specifically looking to enable participants to make contacts to develop opportunities in live performances, licensing, sync licensing and new media initiatives.

Aim plans to produce a report listing the contacts made through the visit which will be made available to member companies.

**CURRENT ALBUM
PROMOTIONS**

* Extra tracks
† Extra disc

Sales data supplied
by the Official UK
Charts Company



Anastacia: Anastacia (Epic)
Sales to date:
781,567



Natasha Bedingfield: Unwritten (BMG)
Sales to date:
180,059



Michael Buble: Michael Buble (Capitol)
Sales to date:
111,830



Jamie Cullum: Twentysomething (CUP)
Sales to date:
650,000

Counting down to Christmas glory

As the biggest two months of retail activity rapidly draw near, *Music Week* throws the spotlight on a selection of the biggest artist albums being lined up for this year's festive market

Eleven weeks, 76 days or 1,824 hours – however you cut it, there is no escaping the relentless countdown to Christmas. And that means relentless grind for people across the business as they try to extract maximum sales from the busiest retail period of the year.

Over the next three pages, *Music Week* highlights a selection of the biggest forthcoming artist album releases set to fight it out in the chart for Christmas glory. Space dictates that no listing can ever be exhaustive, but the aim is to provide a snapshot of releases across different genres that are likely to do big business.

Inevitably this cannot provide a complete picture. There are other big compilation albums and even soundtracks such as *Bridget Jones 2: The Edge Of Reason* yet to be released. Meanwhile, many of the records that will ultimately emerge as the biggest sellers of 2004 are already out in the marketplace. Some of these – such as REM, Green Day and Joss Stone's albums – are only just out, while others have been out for months and are set for re-promotion with additional tracks or even bonus discs. A selection of these is featured across the top of the feature.

There is certainly no shortage of quality in depth among the artist albums still to hit the racks. Among them are six albums by artists whose last offerings sold more than 1m units, and five who sold more than 200,000 in their first week. And at the other end of the scale are newcomers who are also set to make an impact.

Historic sales data has been provided by the Official UK Charts Company. Meanwhile, all of the albums have been colour-coded to identify four broad categories of release – debut releases, second albums by new stars, superstar studio releases and greatest hits.

- Debut albums
- Second albums
- Superstar albums
- Greatest hits

October 11



Duran Duran: Astronaut (Epic)
The return of the classic line-up looks set to improve Duran's fortunes dramatically. Their following is – thanks to their 2004 UK tour – already primed for this album, and has this week taken last single *Summer* into the Top Five. The album is backed by a strong TV pilot.

Last album: *Pop Trash* (2000)
First-week sales: 29,466
Total sales: 9,857



Celine Dion: Miracle (Epic)
Featuring six new tracks and seven cover versions, *Miracle* is supported by strong mainstream exposure including an interview feature on *GMTV* and press including *Heat* and *The Mail On Sunday*.

Last album: *One Heart* (2002)
First-week sales: 73,669
Total sales: 180,558



Good Charlotte: Chronicles Of Life & Death (Columbia)
The US band's last album only ever reached number 15 in the chart, but has sold nearly 400,000 copies. Current airplay and sales hit *Predicatable* is the album's lead single, and is supported by a UK promo visit by the band.

Last album: *The Young & The Hopeless* (2002)
First-week sales: 3,358
Total sales: 373,301



Ronan Keating: 10 Years of Hits (Polydor)
Including current single *I Hope You Dance*, this first solo "best of" is backed by press coverage including a spread in the *Sun* as well as features in the *Sunday Times*, *Country*, *PHM* and the *Daily Mail*. There will be an extensive British tour in December.

Last album: *Turn It On* (2003)
First-week sales: 30,500
Total sales: 205,511



Lucie Silvas: Bestie In (Mercury)
Featuring six new tracks, *Bestie In* launched successfully into the fourth quarter market, *Silvas* is already off to a good start with a Top 10 placing for single *What You're Made Of*. She has toured with Will Young and Jamie Cullum and appeared on *GMTV* and *The Box*.

Last album: n/a
First-week sales: n/a
Total sales: n/a

October 18



Estelle: The 18th Day (J-Did/V2)
Her album debut follows the success of her summer anthem *180* and is supported with the single *Free*, which was released last week, as well as a third single due out in November. Estelle will be appearing on *Late With Jools andTOTP*.

Last album: n/a
First-week sales: n/a
Total sales: n/a



Rod Stewart: The Great American Songbook Volume III (J)
A BBC TV special being filmed at the Royal Albert Hall this Wednesday is the promotional centrepiece for this third covers album, which will also be supported by a Radio Two live special and a £700,000 TV special. Album tracks include Eric Clapton and Steve Winwood.

Last album: *The Great American Songbook Volume II* (2003)
First-week sales: 1,108
Total sales: 517,437



Robbie Williams: Greatest Hits (EMI)
Bringing together 19 Robbie hits new tracks *Radio and Misunderstood*, this compilation is backed by relentless promo, including TV appearances on Jonathan Ross and Parkinson, a T4 special and Airplay Top 10 placements for Radio.

Last album: *Escapology* (2002)
First-week sales: 264,000
Total sales: 1.5m

October 25



Darius: Live Twice (Mercury)
Darius's second album is supported with the single *Kinda Love* (released next Monday), which is preceded by a string of TV appearances including *TOTP*, *MTV*, *CBBC*, *GMTV*, *Ministry of Mayhem* and *This Morning*.

Last album: *Live In* (2002)
First-week sales: 72,345
Total sales: 382,828



Def Leppard: Best Of (Mercury)
This new hits collection is being released on the back of the resurgence demand for classic rock among the teenage market. The *Darkest* have reintroduced the arena rock sound to a new generation newly discovering bands such as Guns N' Roses and Def Leppard.

Last album: *Last Album X* (2002)
First-week sales: 12,277
Total sales: 430,326



The Beautiful South: Goldbiggs, Headchoppers And Pholk Songs (Sony)
The band's Sony debut and first covers album includes six versions of ELO's *Live! Thing* (out as a single today) and the Grease classic *You're The One That I Want*. An all-star UK tour begins in Nottingham on November 26.

Last album: *Guns* (2003)
First-week sales: 20,400
Total sales: 75,000

Festive roundup

CURRENT ALBUM PROMOTIONS

• Extra tracks
• Extra disc

Sales data supplied by the Official UK Charts Company



Franz Ferdinand:
Franz Ferdinand
(Ominine)
Sales to date:
535,493



Goldie Lookin Chain:
Greatest Hits (Atlantic)
Sales to date:
60,925



Green Day:
American Idiot (Reprise)
Sales to date:
141,154



Kasabian:
Kasabian (RCA)
Sales to date:
75,823



Keane:
Hope & Fears (Island)
Sales to date:
963,508



Avril Lavigne:
Under My Skin (Arista)
Sales to date:
381,559



The Libertines:
The Libertines (Rough Trade)
Sales to date:
134,625



Katie Melua:
Call Off The Search (Dramatic)
Sales to date:
107,421

Debut albums

The fourth quarter

market is perhaps not the easiest time to launch a debut album, but for those that can manage to win the battle for airplay and profile, the benefit of the potential high volume of sales in a relatively short timescale is worth the risk.

Lucie Silvas (Mercury) and JJ Divó (BMG) are two of the key acts launching debuts in the coming weeks, along with rising urban voice Estelle. Other new debut albums have already had longer for the public to warm to the artists delivering them. Both girl band The 413 (Sony) (pictured) and boy band V (Island) will have each released three singles before their albums are out.

Meanwhile, another category of singers launching debuts this autumn are already no stranger to chart success, as they have already enjoyed successful careers as part of multi-platinum groups. Former Westlife singer Brian McFadden follows up his debut solo album one single Real To Me with a second single and album, while No Doubt singer Gwen Stefani will also be hoping to ride the wave of her band's No Doubt's profile with her own solo album.

Many of the big debuts in contention this Christmas have, however, already arrived and begun to make an impact, among them Keane, Natasha Bedingfield, Scissor Sisters, Franz Ferdinand, Razorlight and Goldie Lookin Chain.

Second albums

The second album in any band or singer's career is often labelled the most difficult one to get right – but it is also often the one with greatest potential, acting as a stepping stone from initial impact to superstar status.

A string of autumn releases falling into this category look set to be embraced by the fanbases which helped launch the acts first time around.

Daniel Bedingfield (Polydor) (pictured) returns with his second album, Second First Impression, which is sure to be one of the autumn's biggest sellers, following a debut which sold 1.6m copies in the UK.

Other solo artists on the comeback trail include Delta Goodrem (Sony), whose debut has sold an impressive 800,000 UK copies to date, together with Sony labelmate Lemar, whose debut dedicated sold 430,000 copies last year. Meanwhile, Razorlight returns with second album Dive In aiming to match the 380,000 sales of his debut.

Kings Of Leon follow their festival gigs at Glastonbury and V with their second album A-Ha Shake Heart Brake (BMG). In turn, Girls Aloud (Polydor) could surprise everyone with their second album What Will The Neighbours Say? On its release, the album will include four Top 10 singles, which should make it highly marketable.

Already off the starting blocks are second albums from acts such as Avril Lavigne, Dizzee Rascal, The Streets, Joss Stone, The Thrills and The Libertines which are set to sell up to the end of the year.



Placebo:
Once More With Feeling (Virgin)

Although they are strong sellers thanks to a loyal fanbase, this hits collection should have a wider appeal than their last studio set, and will be supported by TV advertising and a high profile gig at Wembley Arena on November 5.



Queen:
Queen On Fire – Live At The Bowl (EMI)

Recorded at the Milton Keynes Bowl during their 1982 Hot Space Tour, these previously-unissued recordings capture the band at their live peak and take in the likes of We Will Rock You across 110 minutes. An accompanying DVD is released the same day.



Cliff Richard:
Something's Goin' On (Decca)

Mainly recorded in Nashville, this first album for Decca includes a Barry Gibb collaboration. The title track is released as a single today (Monday), while the campaign will include a Parkinson appearance and direct marketing to his 150,000 fan database.



Russell Watson:
Amore Musica (Decca)

One of the UK's most popular classical crossover acts returns with features confirmed in Hello and Radio Times and a TV slot including The Big Sing, Remembrance Day Concert, BBC Breakfast, Des & Mel Sound of Music Special and Xmas Glory.



Andrea Bocelli:
Andrea (Polydor)

After a Wembley Arena date on November 7 and a Radio 2 performance the following day, Bocelli will be back in the UK in December for television promotion, with slots on Des & Mel and on prime-time show.



Busted:
Live (Island)

This live album recorded at the Manchester MEN earlier this year will be promoted with a television-led advertising campaign leading up to the release of the accompanying DVD on November 23. The group will be touring extensively in November and December.



Kings Of Leon:
A-Ha Shake Heart Brake (BMG/RCA)

The Buckle is the first single from this second album and is already off to a strong start at radio. Having introduced new material at festival appearances in the summer, they will play a handful of UK shows around release.



Manic Street Preachers:
Lifeblood (Epic)

The album's lead single The Love Of Richard Nixon is released next Monday ahead of a seven-date UK tour beginning in Brighton on December 4, while the band will also be appearing on CD UK, Later and Tim Lincecum and The All Stars.



JJ Divó:
JJ Divó S/BMG

Few label executives attempt to launch untested acts into the Christmas market. But few have the clout and confidence of Simon Cowell, who is launching his new pop opera four pieces with a high profile run of TV appearances.



Travis:
Singles (Independiente)

The band's first retrospective features new track Walking In The Sun (out as a single next Monday) and will be backed by TV appearances and an eight-date UK club tour, which last week included The Crown in Liverpool and ends this Thursday at London's Mean Fiddler.



Tina Turner:
All The Best (Parlophone)

This album features 33 of Turner's greatest hits and is supported by Radio 2 A-listed new single Open Arms (out Oct 25). There will be a Parkinson performance and *Rico Tivoli* cover feature.



The Verve:
This Is Music (Virgin)

This compilation of singles also features two hitherto unreleased tracks from the Urban Hymns sessions. The ad campaign will consist of 30-second spots on television and radio, including ITV and Sky, as well as press adverts in *Q*, *NME* and *Uncut*.



Delta Goodrem:
Mistaken Identity (Columbia)

The album is being supported with the November 8 release of single Out Of The Blue, co-written with Guy Chambers. Support includes four pages in the current issue of *Glamour* magazine as well as slots in *Night And Day*, *Sugar* and *Now*.



Elton John:
Peachtree Road (Mercury)

Elton's first studio album in three years is projected on November 1 by the single All In My Mind (in *ThankU*), while he is the subject of a BBC1 special marking an *Ever Now* follow-up. A December tour will include four nights at London's Hammersmith Apollo.



Gotta Get Thru This (2002)

After claiming the biggest selling debut album of any UK-signed artist in the last three years, Bedingfield returns with a new single, Nothing Hurts Like Love, preceding his second album. Polydor expects to sell 1m copies before the end of the year.



Innocent Eyes (2003)

The album is being supported with the November 8 release of single Out Of The Blue, co-written with Guy Chambers. Support includes four pages in the current issue of *Glamour* magazine as well as slots in *Night And Day*, *Sugar* and *Now*.



The Greatest Hits (1970-2002) (2002)

First-week sales: 14,920
Total sales: 1,533,812

Sleeping With Ghosts (2003)

First-week sales: 29,112
Total sales: 112,497

Greatest Hits 1, 11, 11 - The Platinum Collection (2000)

First-week sales: 5,546
Total sales: 1,162,452

Cliff At Christmas (2003)

First-week sales: 17,454
Total sales: 325,165

Reprise (2002)

First-week sales: 36,000
Total sales: 380,000

Their Greatest Hits - The Record (2001)

First-week sales: 52,700
Total sales: 682,000

Voglio Italiano (2002)

First-week sales: 2,424
Total sales: 316,629

A Present For Everyone (2003)

First-week sales: 17,583
Total sales: 938,419

Youth & Young Manhood (2003)

First-week sales: 33,741
Total sales: 355,038

Forever Delayed - The Greatest Hits (2002)

First-week sales: 60,801
Total sales: 379,000

n/a

First-week sales: n/a
Total sales: n/a

12 Memories (2003)

First-week sales: 60,400
Total sales: 255,929

Twenty Four Seven (1999)

First-week sales: 24,372
Total sales: 341,353

Urban Hymns (1997)

First-week sales: 250,054
Total sales: 2,864,441

Gotta Get Thru This (2002)

First-week sales: 14,920
Total sales: 1,533,812

Innocent Eyes (2003)

First-week sales: 53,699
Total sales: 826,792

The Greatest Hits (1970-2002) (2002)

First-week sales: 74,209
Total sales: 1,236,505



Maroon 5
Songs About
Jane (4)
Sales to date:
771,261

George Michael
Patience
(Aegean)
Sales to date:
605,546

Kelly
Suit
(Universal)
Sales to date:
53,297

Rammstein
By All Means
(Mercury)
Sales to date:
222,016

REM
Around
The Sun
(Warner Bros)
Sales to date:
n/a

Scissor Sisters
Scissor Sisters
(Polydor)
Sales to date:
849,429

Snow Patrol
Final
Straw (Fiction)
Sales to date:
676,601

Joss Stone
Mind Body & Soul
(Real Gone)
Sales to date:
75,132

The Streets
A Great Day
For The
Free (679)
Sales to date:
723,656

Usher
Confessions
(Arista)
Sales to date:
795,565



Seal: Best 1991-2004 (Warner Bros)
This retrospective also includes new covers of Bacharach & Davids Walk On By and Jacque Brés's Ne Me Quitte Pas. He will be part of the Prince's Trust Produced By Trevor Horn event at Wembley Arena on November 11.

Last album: Seal IV (2003)
First-week sales: 21,372
Total sales: 109,402



Britney Spears: Greatest Hits (Jive)
If new single My Prerogative makes it to number one, it will be Spears' third of the year in the UK making it her most successful year yet. In the absence of any artist promotion around this release, BMG has devised an "I Love Britney" teaser campaign to run across TV.

Last album: The Onyx Storm (2005)
First-week sales: 38,859
Total sales: 475,660



Shanté Twain: Greatest Hits (Mercury)
Twain will be in the UK for high-profile TV appearances for several days around the release date of this first retrospective, which takes in three new songs, including lead single Party For Two (out November 1).

Last album: U2 (2003)
First-week sales: 72,768
Total sales: 738,498



V: You Stood Up (Island)
Forthcoming single You Stood Up should take by bond V's tally of Top 10 hits to three this year, providing a stable platform from which to launch their debut album. The group are currently on a UK tour with label-mates McFly.

Last album: n/a
First-week sales: n/a
Total sales: n/a



Westlife: Allow Us To Be Frank (S/BMG)
Westlife's first album as a four piece comes with perhaps the group's strongest yet promotional campaign. The group will star in their own prime-time TV programme titled She's The One documenting a talent search for a fan to duet with them.

Last album: Turnaround (2003)
First-week sales: 154,169
Total sales: 713,417

November 15



Blue: The Best of Blue (Innocent)
One of the UK's most successful pop acts of recent years bow out with a new single, Carfax Falls, and a retrospective album. The album will be supported by a UK arena tour in March.

Last album: Gully (2003)
First-week sales: 88,879
Total sales: 614,374



Destiny's Child: Destiny Fulfilled (Columbia)
New single Lose My Breath is already on course to be one of the biggest airplay hits of the year worldwide with UK support across the board including Capital and Radio One. The album will undoubtedly be one of the biggest studio releases of the fourth quarter.

Last album: Gully (2003)
First-week sales: 179,967
Total sales: 1,010,501



Eminem: Encore (Interscope)
The album's lead track Just Lose It (out as a single on November 8) is already Radio One B-listed, while its video debuted last Friday on Channel 4. The release will be supported by a significant TV campaign, plus stadium, underground and outdoor advertising.

Last album: The Eminem Show (2002)
First-week sales: 228,297
Total sales: 1,350,000



Donny Osmond: What I Meant to Say (Decca)
Lead single Breeze On By is B-listed at Radio Two with a full-house of mainstream TV to follow, including Children in Need, Des & Mel, Paul O'Grady Show, Heaven & Earth, Strictly Come Dancing and Xmas Mania.

Last album: Love Songs (2004)
First-week sales: 48,000
Total sales: 405,000

November 22



The 411: Between The Sheets (Streetside/Sony)
The R&B girl band precede their debut album with third single Yearnings. By the time the album is released, it is likely to be their third Top 10 hit of the year following On My Knees and Dumb.

Last album: n/a
First-week sales: n/a
Total sales: n/a



Owen Stefank: Love Angel Music Baby (Interscope/Polydor)
The debut solo album from the No Doubt frontwoman is backed by a heavyweight promo campaign. Profile will be boosted by cover features in GQ and Q, a UK visit in November for key TV appearances, and exposure around the launch of her new clothing brand LAMB.

Last album: n/a
First-week sales: n/a
Total sales: n/a



Kylie Minogue: Ultimate Kylie (Parlophone)
A double album uniquely covering her PNL, BMG and Parlophone repertoire, this takes in 31 of her Top 40 hits and two new recordings, including the December 6-issued single I Believe In You, written and recorded with Scissor Sisters.

Last album: Body Language (2003)
First-week sales: 68,866
Total sales: 344,015



U2: How to Dismantle an Atomic Bomb (Island)
A double album uniquely covering her PNL, BMG and Parlophone repertoire, this takes in 31 of her Top 40 hits and two new recordings, including the December 6-issued single I Believe In You, written and recorded with Scissor Sisters.

Last album: Best of 1990-2000 (2002)
First-week sales: 95,322
Total sales: 492,000

November 29



Girls Aloud: What Will The Neighbours Say (Polydor)
By the time this is released, the Girls' next single – a cover of The Pretenders' I'll Stand By You – should be established as the fourth big hit from their second album. The campaign includes press coverage ranging from covers in Top Of The Pops magazine to The Big Issue.

Last album: Sound Of The Underground (2003)
First-week sales: 37,077
Total sales: 271,653



Lemar: Time To Grow (Sony)
Last year's debut album became one of the surprise hits from the Fame Academy TV show. Comeback single Is There Any Justice? has already been warmly received by the media and looks set to ensure a strong set-up for this campaign.

Last album: Dedicated (2003)
First-week sales: 43,836
Total sales: 426,443



Brian McFadden: Irish Son (Modest)
McFadden's first solo album will be supported by TV appearances on the likes of TOTP and CD:UK, while a crop of other high-profile performances are also being lined up. The album's title track will appear as a single on November 22.

Last album: n/a
First-week sales: n/a
Total sales: n/a

Superstar albums

To borrow a phrase from Morrissey, this Christmas will spawn not so much a monster as a three-headed hydra of superstars releases.



Christmas is always a natural time to drop offerings from the biggest stars on the planet, and this year it is no different. In two consecutive weeks in November, new album releases will be released from a trio of the biggest names in the music world: U2 (pictured), Destiny's Child and Eminem.

On November 15 the two US acts go head to head in what is a battle between Sony and Universal. Both are eagerly awaited returns following their creators' forays into other projects. In the case of Destiny's Child, this has meant solo projects from each member of the trio, while Eminem has been busy with film soundtracks and his work with D12 and 50 Cent. Then, on November 22, Universal pushes rock into the battle in the shape of the new studio album from U2.

They are not the only established stars releasing new material, of course. While some titles have slipped back into 2005 – Black Eyed Peas, Goldplay and Jamiroquai among them – there are also acts coming from Westlife – in the form of a Robbie Williams-esque cover of Rat Pack classics – the Manics, Andrea Bocelli, Celine Dion and the pair of Knights, Sir Cliff and Sir Elton, who created some fortuitously high-profile headlines last week.

And, of course, back with their original line-up, Duran Duran will be confident of beating the performance of their last studio offering, when Astronaut is released this week.

Greatest hits

Greatest hits albums at Christmas are as traditional as Only Fools And Horses, but this year will come with far fewer repeats than the BBC TV mainstay.



The "best of" line-up this season is notable for the high calibre of artists experiencing the retrospective treatment for the first time. Robbie Williams, Britney Spears, Stania Twain and Travis are just a handful of the acts who will be making their first assaults into the market, with past form alone placing Williams as favourite for the Christmas number one. He has topped the festive albums chart twice out of the last three years, while he finished third in 2002. First-time retrospectives are also on the way from Blue, Placebo and the Major – all from EMI's Capital and Virgin units – as the veteran will also be boosted by the first Kylie Minogue (pictured) set covering her entire career to date.

In addition to other first best of from the likes of Ronan Keating, The Verve, Marlyn Manson and Seal, several acts will make their latest foray into the best of career overviews. The Bee Gees' Number 1 record comes just three years after the double set For The Record, while the biggest hits from Def Leppard, Billy Joel, Tears For Fears, Phil Collins, Eurythmics, Michael Jackson, Neil Young and Tina Turner have been assembled again.

Whichever releases them, the best of sets are sure to figure high in the charts: an average of more than three has figure in the Christmas Top 10 in the past five years, and accounted for six of the past 14 festive chart-toppers.

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As mergers begin to impact at major-label level, many of the smallest indie distributors are changing their models to capitalise on gaps in the market, writes *Adam Webb*

Indies could profit from major rejects

In an era of consolidation and contraction within the record business, fall-out is inevitable.

Even the very smallest companies, watching the change from afar, are experiencing the impact. As the biggest companies move out of unprofitable areas of their business, opportunities are opening for the fastest-moving independents.

No-where is this truer than in the world of talent. With the likes of EMI Recorded Music chairman and CEO Alain Levy explaining that majors must globally focus on a hierarchy of "two or three superstar acts with five or six second-tier stars", large numbers of artists are becoming available for smaller companies to build a business from. There are ex-Spice Girls, former superstars, seminal rock icons, even artists widely regarded as geniuses.

As one UK chairman says, "In today's market, there is no point in us having acts which sell 100,000 units, album after album. If there is no prospect of a 250,000-seller, we can't make a business in the long term."

But, while such sums are difficult to make pay for a major group which is constantly searching for the next international star – and the promise of million-plus sales, over an extended period – they make plenty of sense for those operating at the other end of the record business.

The much-heralded Sanctuary Group has built a business model out of it – building significant profits from what were supposedly major-label discards, but even smaller companies are making the most of the opportunity too. With the additional potential offered by digitisation – and the opportunity to direct market and direct deliver to consumers – and the new-found accessibility to niche markets is offering clear potential for the independent sector, both labels and distributors.

RSK Entertainment joint managing director Simon Carver believes that, by targeting the projects which offer quickest returns, many of the major companies run the risk of losing their connection with the grass roots, leaving gaps for the smallest companies.

"We're essentially more of a fashion business than anything else and we're selling luxury goods," he says. "There's nothing FMCG [fast-selling consumer goods] at all about the record industry but I think there are certain major companies who would prefer that. And if you gear up your model accordingly then you have to diversify – everything you see the majors doing – and as you do that you remove yourself further away from some of the cutting edge of the music industry."

"There are loads of great bands out there, but they won't all sell 250,000 units. However, you can have a perfectly valid business with bands who sell



10,000 or 20,000. But that's probably incompatible with most major label business models."

Steve Cursley at Proper broadly agrees with this analysis. "I think that what's happening is that majors are really having to concentrate on their priority acts these days," he says. "It's more about one or two acts selling thousands of units rather than 20 acts selling hundreds of units, because you've got to take your retail mark and your advertising expenditure into consideration. So, there's a feeling among major labels that 'these are the acts that we're concentrating on...and the rest will just put out and see what they can do'."

"I think the bottom line is, a major label has to sell at least 50,000 units but we can make lots of money on 10,000."

Yet, for Susan Rush, general manager at Pinnacle, while the gap between major and independent has grown wider, there is also a significant gap between independent and independent. Even with the demise of JMV, Rush says that Pinnacle's core business and outlook remains essentially unchanged. The distinctions between themselves as a distributor and the record labels they represent remains clearly defined, although she concedes this may be less clear in other sectors of the independent market.

"What I've seen over the years is that independent distribution has become quite polarised," she says, "in that the bigger ones have got bigger and the smaller ones have not really grown. You've seen Rough Trade go, then RTM with their con-



Joining forces: Absolute has linked up with Melanie C, while Carve has worked with M2S and Proper struck a deal with Prince

solidation with Vital and then JMV, and what you've seen is the move away from sales and distribution companies to sales companies who have outsourced to distributors.

"I think what this is telling us is that independent distribution is not big enough to sustain several companies of a similar size, so this polarisation occurs and I think this is where the blurring of the lines between distributors and labels can occur."

"Where we've expanded," she continues, "is more laterally as opposed to vertically. We're not doing the manufacturing and promotion, but we are developing our service nationally and into digital sales. We're not trying to take on the role of a record label. We've got to hope that record labels can do that themselves."

Peter Thompson, managing director at Vital, echoes such sentiments. He says, if anything, major label cutbacks and the demise of JMV – combined with a strong and diverse independent sector represented by everything from Domino to Dramatico – have actually cemented the company's position within the independent sector, allowing them to be more selective with the artists and labels they work with.

As with Pinnacle, their business operates most effectively with the fundamental label-distributor roles unchanged – with the label driving the breaking and marketing artists and the distributor getting their products into stores.

"At the end of the day," he says, "we still have to provide a strong sales and distribution service."

You can have a perfectly valid business with bands who sell 10,000 or 20,000

Simon Carver, RSK Entertainment

That's what we're being paid for and that's what we have to focus on – things like the reporting side, where things are selling and what formats are selling at what price and where to pitch a release.

"I don't think it has changed that dramatically, although I think it could potentially start changing over the coming years, especially as the digital business becomes more appropriate."

Thompson says that his company will always be positive on issues such as press and promotion, and always has been – especially regarding new labels – but for a mid-to-top range independent artist to become successful they must have the backing of an ambitious and well-structured label.

"I don't feel like we're doing anything dramatically different," he says, "because I think we've always tried to provide our labels with a lot of information and to share our knowledge with them. But there's still a case where the record companies, if they are going to break their artist, have a major role to play in the marketplace. They shouldn't rely on the distribution company to do it."

"They should utilize what information and knowledge the distribution company has got, but I think that if you rely on the distribution company too heavily then there's a very slight difference in mindset that may not necessarily be in the best interest of that company. It needs people working together rather than needing other people to do the work. The genuinely successful records and the big records will always have a good record label marketing the records behind them."

However, like Rush, Thompson also concedes that, even if the likes of Vital and Pinnacle had not deviated from their traditional game plan,

We're definitely positioning ourselves so that, when the majors shake that stuff out of the tree, we're underneath on the ground, catching it as it falls

Steve Cursley,
Proprietor Music
Distribution

there has been polarisation and change elsewhere in the market. "The independent sector at the top end is absolutely brilliant and better than it's ever been," he says, "but at the other end it's very hard because it's very expensive to break things, and it's getting harder and harder for the labels to actually maintain the cash flow to get to the point where they can break artists."

Certainly, for those not working with the Franz Ferdinand and Katie Melours of this world, there is evidence of change – with some significant distributors assuming the functionalities usually associated with record labels as they attempt to exploit the fallout from the majors and the potential of their own niche markets.

Good examples of this are Absolute Marketing & Distribution and Cadiz Music – both of which are blurring the boundaries and becoming, in the words of Absolute's managing director Henry Semmence, "virtual record labels".

As evidence, Semmence points to recent deals with individual artists such as Mel C, Raphael Saadiq, Marillion, Hall & Oates and The Polyphonic Spree – all major-label refugees with significant fanbases in need of access to retail markets.

"We are basically a rights management business for independent labels," he says, "and part of that business model includes the distribution, the sales and the manufacturing and it also includes the marketing, the promotion, the download capabilities, the online retail, we put together and market their copyrights for syncs and advertising use and we have the same operations throughout Europe as well."

"So we've become a virtual record label. The labels come to us with their copyrights in place

and the funding to take that record to market and then we run that business for them."

Such an approach can capitalise on the consolidation at majors, he says, while also providing the perfect solution for artists and labels who do not want the time demands and expense of running a full-time label. "While they have the talent in terms of making the records and A&R and all of those creative aspects, the business side is something they may not have come across before, so we can offer all those services."

Cadiz is also pitching itself along similar lines according to managing director Richard England. "I think we have to be a lot more flexible now," he says. "Instead of a label coming along and us distributing it – and that's it – we're going right back to artists and helping them to manufacture, to do their publishing and deal with MCPS, and take it all the way through to the sales and promotion. For a company like us that's definitely the way we're going."

"The company is currently working on projects as varied as an MCFS boxed set and the recent album from Knife & Fork, who recently supported PJ Harvey."

With retail margins on CDs continuing to decline, such a set-up provides an opportunity for the distributor to hit their committed niche audience in addition to handing the label or artist a degree of flexibility and control that might not have existed under a major.

"Basically every skill that they want is hireable," says Absolute's Henry Semmence. "The pluggers, the marketing people – all that can be brought in. So, if their pockets are deep enough, then they can fund it all themselves. **cont. on p14**

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All Around The World and Absolute prove to be ideal partners

With three number ones already this year and quarter four singles still to come from DJ Casper, Dannii Minogue (pictured) and N-Trance, the long-running partnership between All Around The World and Absolute Marketing & Distribution is a key example of how the latter's involvement as a rights management business can reap rewards.

In practice, it means the two businesses can complement each other – with the distributor assuming control of the time-consuming nuts and bolts of the business (from distribution and marketing to royalty accounting) and thereby freeing up the label to concentrate on more creative aspects.

Essentially, says Absolute managing director Henry Semmence, it is a system which works to both companies' strengths.

"The areas that the label specialises in, because it has been going so long and it has its own direct relationship with all the promotion companies, is the A&R and the promotion," he says. "Working with us allows them to

get on with the creative side of things while we get on with the mechanical royalty accounting, the PPL and VPL registrations, and basically all the technical detail that generates income and gets money back in the pot."

For All Around The World managing director Matt Cadman devolving these duties to the distributor allows the label to run flexibly, proactively and cost-effectively – all prerequisites for success in the dance market. Consequently, the Blackburn-based independent can run on a skeleton staff and hire help when needed.

"Our employees for All Around The World actually number about four or five," says Cadman, "but, when you need them, you're obviously paying the pluggers and the production staff and the sales people – so all the people that a major would normally rely on from their normal departments you can hire from outside. A particular pluggie might be good at one aspect of it, but another track might not fit in with what they do."

Cadman says, "It works really well, because you're effectively paying people as you sell records,



rather than paying people a salary even when you're not getting anything out there."

"I think it's a great thing for a small emerging label," he adds, "where everyone's employed on the creative side, like A&R or recording, but they don't know anything about the retail aspects

of the business. That's the part where people fall down. It's the forgotten part that people aren't that interested in learning – they want to make music or sign music and they don't want to learn about manufacturing or retail."

Cadman does acknowledge that the partnership has been refined

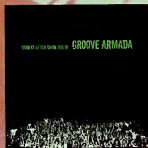
over the years however: "We're a bit more long in the tooth now we've been going for 14 years and we now know a lot of things ourselves."

But he is quick to emphasise that hooking up with the right distributor is essential for any label starting out.

"If you've got a good record, you've got a better chance of it selling than a crap record. But, that said, I think a few good records get lost along the way because people don't understand the intricacies of retail and marketing and the actual machinations of getting a track out there into the market place in sufficient numbers – and not too many numbers – to make it a profitable hit. I think that's where a company like Absolute is invaluable."

"We get loads of people phoning asking, as an independent label, how we do this and that. And we just say 'speak to these guys' – they'll be able to press records for you and organise everything. It's not the glamorous side and that's why people tend not to know."

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Paul Oakenfold:
Creamfields
compilation jointly
funded by Armita

"All the record company is really offering now is being a bank and to some extent A&R, but, if they don't need that, and they can raise their own funding, then they can do it all themselves."

RSK's Simon Carver essentially agrees that independents are better off capitalising on the gaps left by the majors, although he is more cautious in his assessment of the sort of role distributors should play. For Carver, the sheer proliferation of media means it is now economically unfeasible to chase a diluted mass audience.

"If you wanted to describe our company, you could call us a 'sum of many niches'," he says, "whether that be a classical niche, a rock niche or a metal niche. It's relatively easy to communicate with those audiences now - if you've got a classic rock act it is quite obvious which publications you drop into, which radio stations you hit, etc."

The independent sector at the top end is absolutely brilliant and better than it has ever been

Peter Thompson,
Vital

However, while the company is active in these niches and certain artists are becoming more empowered, RSK has predominantly benefited from the growing strength of their traditional partners - such as metal label SPV - rather than encroaching upon their partners' roles.

"The problem for those artists [who control their own copyrights] is that they've still got this strange thing called the High Street and how you deal with that," he says. "And that's where distributors come in."

"From RSK's perspective business is very good. Our long-term partners are doing well and we're doing well with them. In some ways there's no blurring of the lines in that there are so many niches to hit out there. So in our view at the moment, record labels are very much being record labels and distributors are being distributors."

Taking a slightly different angle again is Mario Howell at Amato, who believes the fundamental role of distribution has not changed. However, since Amato has recently undertaken their first jointly funded album with Paul Oakenfold's Creamfields compilation, there is scope to adapt your business when opportunities arise.

"You're still moving product from A to B," he says, "but because of the stance that majors have had, particularly over the past 12 months, there are a lot more opportunities out there."

"In the past, it has been very locked off. A label does what a label does and a distributor does what a distributor does. Whereas, in my experience, this year the boundaries have started to cross."

Steve Cursley at Proper Music Distribution also acknowledges that distributors will benefit from fallout of the majors. With their core business tar-

geting what he terms the CD-buying "Baby Boomer" demographic, Cursley remains bullish that consolidation will throw up opportunities regardless of how a distributor is placed itself.

"We're moving to a new building in November, which will increase our capacity in terms of product by 100%, so we firmly believe that there is a future in physical distribution of product," he says. "We liken it to the continuing strong sales of vinyl. People like us will always have a market and we're definitely positioning ourselves so that, when the majors shake that stuff out of the tree, we're underneath on the ground, catching it as it falls."

While Proper has struck direct deals with the likes of Prince and Michelle Shocked, it is not planning to get involved with either marketing or promotion, preferring instead to rely on its Proper Access scheme, which promises to carry and register stock on the databases of all retailers for a very low fee.

"What we're saying to these labels is, 'if you come to us saying you can sell thousands of units if only you had the chance - well here's your chance.' It's something we've developed because the major distributors charge things like storage fees and line charges, but because we own our own building we don't."

For Cursley, with so many positive opportunities in the distribution sector, there is no point "running to the hills and sobbing that the world is falling apart".

One thing is clear, while players higher up the food chain remain relatively unaffected by major consolidation, elsewhere in the indie world there is a greater debate about what a distributor's role should be.

americana **R&B** metal **COUNTRY** blues JAZZ world folk roots ROCK

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

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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.
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More labels commit to SACD

by Andrew Stewart

Although the authors of the Penguin Guide To Compact Discs & DVDs Yearbook 2004/5 have declared that the future of SACD "still remains an unknown quantity", the new format's classical market penetration should receive a boost this month with the launch of 10 surround sound titles from RCA's Living Stereo catalogue.

The BMG Classics initiative, which draws on some of the greatest early stereo recordings, should be seen in the context of a wider increase in the number of classical hybrid SACDs reaching the marketplace. Universal Classics is firmly behind the SACD format, turning most recently to its own catalogue for the launch of 10 titles in the Mercury Living Presence

series, while the outreach to collectors is also being stimulated by the release of key titles by the likes of Naxos, Harmonia Mundi and BIS. Nimbus, meanwhile, has placed its faith in the hybrid DVD Audio format, reissuing its second batch of surround sound albums this month.

John Cronin, head of classics and imports for BMG Classics UK, is convinced that the appearance on mid-price SACD of such essential recordings as Fritz Reiner's 1954 legendary reading of *Also Sprach Zarathustra* or Van Cliburn's account of Tchaikovsky will encourage collectors to investigate the surround sound medium. "These give us access to the hi-fi market and also to classical collectors," says Cronin. "With Living Stereo, we've done our best to put two original albums on one SACD. It's a way to get new people to explore our catalogue and there will be more titles to come."



Ventures into SACD: Living Stereo boosts new format with classical series launch

Preisner readies new film score

Mentioning the word Hollywood to Zbigniew Preisner is enough to risk an almighty verbal onslaught from the Polish composer, best known for his soundtrack collaborations with Dekalog director Krzysztof Kieslowski.

"Hollywood works like a narcotic," he says. "It's not my dream to work in this stupid world. Everything is a question of taste, not money. I don't dream to be richer. I want to spend time with people I like working with, where I feel comfortable."

Preisner's latest film score accompanies *It's All About Love*, a film by Thomas Vinterberg, whose *Festen* recently translated to the West End stage. The OST, just released on the new First Name Soundtracks label, was added to Vinterberg's movie after the final edit had been made, replacing its original score. "Everything was finished when we met in Paris," he says. "I told him it was boring for me to compose for a finished film, but he said he wanted to change the music. He was not afraid of collaborating with me. If the director trusts you, then the collaboration is easy," and ewstewart@iscall.co.uk

Mozart

Piano Concertos Nos. 9 & 18. Andsnes; Norwegian CO. (EMI Classics) 557 8032



Having scored a Gramophone Award with his second recording of Grieg's Piano

Concerto, Leif Ove Andsnes moves into fresh repertoire territory with these elegant, unannounced interpretations of Mozart's early Jeunehomme Concerto and the noble Piano Concerto in B flat major K.456. Andsnes directs from the keyboard, connecting passionately with his fellow Norwegian musicians.

Berlioz

Requiem, *Lopardo*; Atlanta SO & Chorus/Spaño. (Telarc CD-80627) Gramophone's label of the year offers a stunning reading of Berlioz's monumental Requiem setting from the team that scooped last year's Grammy Classical album award. The intensity, both emotional and sonic, more than justifies Telarc's decision to add a second recording of the French composer's personal favourite among his works. Conductor Robert Spano, favouring swift

speeds, manages to convey the cumulative force of each movement with compelling directness. This high profile release is backed by ads in the specialist classical press.

Adams

Shaker Loops; The wound-dresser. Short ride in a fast machine, etc. Gunn; Bournemouth SO/Alsop. (Naxos 8.559033)

Marin Alsop has given ample musical reasons to envy the inhabitants of Poole since taking on the music directorship of the Bournemouth Symphony Orchestra, adding to the band's credit with this sensational new Naxos recording. The conductor has the habit of refreshing musicians that others among her profession cannot reach, drawing edge-of-the-seat playing in John Adams' seminal minimalist score, *Shaker Loops*.

Vivaldi Operas

Various works and artists. (Naive Opus 111 OP 30401)



Naive's repackaging of arias from its complete Vivaldi Edition amounts to far more than canny catalogue exploitation, with the choice of

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artists and repertoire for this disc: traping high above the bar usually set for such compilations. In effect, this is a genuine best of album, underpinned by beguiling contributions from Magdalena Kozena and Sara Mingardo, among nearly a dozen very fine singers. The marketing noise generated by Nave's Gramophone Award-winning recording of Vivaldi's *La Verità in Cimento* should add to the retail appeal of this disc.

Elgar

Violin Concerto; Vaughan Williams *The Lark Ascending*; Hahn; LSO/C. Davis. (Deutsche Grammophon 474 8732 (SACD))



The London Symphony Orchestra recorded Elgar's elegiac Violin

Concerto under the composer's direction, with the young Yehudi Menuhin as soloist. Hilary Hahn, not so long out of her teens, brings a maturity to this work that raises her interpretation high on the list of cornerstone recordings, helped by moving work from today's LSO under its principal conductor, Sir Colin Davis. This release deserves to be one of the autumn's outright classical winners.

Rachmaninov

Piano Concertos; Paganini Variations; Hough; Dallas SO/Litton. (Hyperion CDA67501/2 (2CD))



The spark of these live performances has survived inevitable patching sessions to place Stephen Hough's complete account of Rachmaninov's works for piano and orchestra into the top flight. Hough has two Gramophone records of the year prizes to his name, while conductor Andrew Litton has the qualities as a concert pianist to record these works himself. The partnership slips into overdrive within the opening bars of the First Concerto and never wanes in intensity thereafter.

The Ligeti Project V

Aventures; Nouvelles Aventures; Old Hungarian Ballroom Dances; The Big Turtle Fanfare, etc. Various artists. (Teldec Classics 8573-88262-2)

Teldec took over the project to record György Ligeti's complete works from Sony Classical in the late Nineties, a task that might easily have perished in favour of the bottom line. Considerable credit to Warner Classics for



ALBUM OF THE WEEK

Handel – Renee Fleming
Opera and oratorio arias.
Fleming; OAE/Bickett

Decca 475 6186 (SACD)
Classical Brit Award winner Fleming has gained a darkness of tone in recent years that could easily overload these Handel arias. The disc's sensitivity to Handelian style and the emotional content of his set-pieces songs rise to the surface, especially of such dramatic numbers as Scoglio D'immorta Fronte and Let The Bright Seraphim. Fleming, accompanied in the pit by Harry Bickett, is set to sing Handel's *Rodelinda* at New York's Met, marking this hybrid SACD album as a key international release for Universal Classics.

seeing the enterprise to its conclusion with the release of this remarkable disc, which includes world premiere recordings of works written shortly after Ligeti graduated from the Franz Liszt Academy in Budapest in 1949.

Verdi

Falstaff; Pertuis; C. Alvarez; Ibarra; Domascherka; Henschel, etc. LSO/C. Davis. (LSO Live LS00055 (2CD))

Although there is much to be said for Sir Colin Davis's RCA recording of Verdi's late, great operatic masterpiece, this live account of Falstaff carries the added excitement generated in performance and, from a retail perspective, the bonus of super-budget price. The LSO's own-brand label is set to issue the work in November as its first contribution to the hybrid SACD catalogue.

Russian Violin Concertos

Works by Iwachutau, Prokofiev, Glazunov; Fischer; Russian National Orchestra; Kreiberg; PentaTone Classics 5186 0599
Dutch label PentaTone releases its first disc with Julia Fischer. The acclaimed German artist signed a contract with PentaTone last year, repaying the label's faith with richly imaginative and voluptuous playing in favourite Russian concertos.

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The BPI's legal action against serial file-sharers shows sensitivity and strength of purpose

Getting the message through

EDITORIAL
MARTIN TALBOT



The action by the BPI in announcing the first set of legal actions against 28 British file-sharers was a significant moment for the music business in the UK.

It was also an event in which any sense of triumphalism seems inappropriate. It was a sad day. But it was probably inevitable.

When the BPI took the first tentative steps down this road in March, announcing an instant messaging programme targeting serial uploaders, *Music Week* made it clear that it supported such action – if handled in the right way.

And the evidence last week was that the BPI has got the balance, between sensitivity and strength of purpose, just about right. That is why it is carrying the bulk of the wider music industry with it.

The primary aim of this latest campaign is, of course, to stop the industrial uploaders in their tracks, either by legal force or simply scaring them with the very simple threat: if you give away other people's music, you will face the legal consequences.

As I walked away from the BPI's County Hall home last Thursday, it was clear that the BPI had also gone a long way towards achieving the other key objective of its campaign. With billboards and the front page of

London's *Evening Standard* proclaiming, "Internet music cheats in court", the record business's desired PR message was plastered on every Tube and railway station in the capital.

The BPI's broader aim is further to ram home the message that uploading hundreds or thousands of music files is illegal. This is not sharing a few tracks with your friends, it is effectively distribution.

To offer an alternative to Peter Jamieson's brewery analogy – and steal a metaphor from a certain major label managing director – scrumping the odd apple is one thing, but driving in with a truck and raiding the entire orchard is a different matter entirely.

Within hours of last Thursday's announcement, the media was focussing on the possibility of 12-year-olds being targeted. But this misses the point.

The record industry is not actively targeting kids; it has no idea who the 28 are. And whoever they turn out to be – 12-year-olds, stockbrokers, GPs, priests – they will be given the same opportunity to admit culpability, settle and promise not to do it again.

What is clear is that any action will be proportionate. Anyone who fights on a point of principle will face the toughest sanctions.

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Impala's European awards set to highlight diversity

VIEWPOINT
MICHEL LAMBOT



The idea behind the Impala European sales awards is to reflect the diversity of European music and also the realities of how independents do business.

Success, like beauty, is in the eye of the beholder. To independent companies, pan-European sales success begins before you've sold 1m units, yet many of them have been celebrating alone.

The Impala European awards will help independent record companies market themselves and their artists internationally. The other issue for us was that many releases sell reasonable amounts

but in different territories, so they don't make the sales levels for national awards.

Instead of continuing to celebrate alone, we got busy and launched our own awards. They are Impala silver for 30,000 sales, Impala gold for 250,000 and Impala platinum for 500,000. Albums which reach the 1m mark will be double platinum.

We chose the sales levels and the names after months of consul-

tation with our members in the different territories. The consultation was led by a committee with Alison Wenham (Impala vice president and chair and chief executive of Aim), Patrick Zelnick (Impala vice president and president of Embrace and Lucie Silvas. They're not massive surprises as they're expected to do well and Embrace's album has already got to number one, but I think that on the back of performing live and single releases, they'll do even better than a lot of people think."

Garrett Perry, Virgin Retail
"In previous years you had the likes of Katie Melua, who did not sell an enormous amount before Christmas, but introducing the album into the market at that time meant you got that sales effect afterwards. I'd be surprised if we saw any fewer than six or seven hits sets in the Top 20 and I think The Verve best of will do very well – it has hits and missing tracks from Urban Hymns, which for fans is a real must-have."

Bonjamin Hunnicke, Fopp buyer
"The Chunching album could really break out in a big way – although it was released under a different title last year, it never received the push it deserved. Hopefully this time the record company will get behind it, as it could fit snugly between the likes of

What will be the surprise hit records of quarter four?

The big question

As record companies prepare to launch their big albums for quarter four, which record do retailers think will be the surprise success of the period?

Gary Rolfe, HMV

"The two that spring to mind are Embrace and Lucie Silvas. They're not massive surprises as they're expected to do well and Embrace's album has already got to number one, but I think that on the back of performing live and single releases, they'll do even better than a lot of people think."

Garrett Perry, Virgin Retail

"In previous years you had the likes of Katie Melua, who did not sell an enormous amount before Christmas, but introducing the album into the market at that time meant you got that sales effect afterwards. I'd be surprised if we saw any fewer than six or seven hits sets in the Top 20 and I think The Verve best of will do very well – it has hits and missing tracks from Urban Hymns, which for fans is a real must-have."

Bonjamin Hunnicke, Fopp buyer

"The Chunching album could really break out in a big way – although it was released under a different title last year, it never received the push it deserved. Hopefully this time the record company will get behind it, as it could fit snugly between the likes of

Norah Jones and Zero 7. You only need to look at the success of these artists to see the potential of this record, and if Radio Two, Parkinson, or Jonathan Ross pick it up, Chunching's reputation will blossom not only during the Christmas period, but also throughout 2005."

Russel Coultart, Recordstore.co.uk

"Manic Street Preachers' new album. It's not a surprise that it will be a hit, but I think it will be a really big hit. It's their first all-new album for over three years and fans like me have been waiting a long, long time. Also watch out for the new album from The Cure."

Gary Turner, Loco Records, Chatham

"The record we're selling more than anything of at the moment is Mylo's *Destroy Rock & Roll*, so I think that could be the surprise hit. It's a really good album and it's also British, which is even better."

Miko Efen, Pondulum, Melton Mowbray

"I think the Gwen Stefani album will be the surprise package. We always do well with No Doubt so I expect a lot of people will be interested in the solo album."

Phillips Jarman, Piccadilly Records, Manchester

"It's not necessarily a surprise but I think the new Elliott Smith album will do well. His albums have been building with each release and the press that's surrounded his death has raised awareness to new levels."

Club Charts 16.10.04

The Upfront Club Top 40

Position	Artist	Title	Label
1	DANNI MINOQUE VS. FLOWERPOWER	YOU WON'T FORGET	Mercury
2	CHRISTINA MILLAN FEAT. JOE BUDDEN	WHATEVER U WANT	Mercury
3	BRAND NEW HEAVENS BOogie		Mercury
4	MYLO DROp	THE PRESSURE	Mercury
5	DEERBUM SILENCE		Mercury
6	DANZEEZ	PINUP IT UP	Mercury
7	TIESTO	JUST BE	Mercury
8	SIR IVAN PEJACE ON EARTH		Mercury
9	CARL COX	GIVE ME YOUR LOVE	Mercury
10	AUGIEAN GIRL (JUH JUH YEAH YEAH)		Mercury
11	SCISSOR SISTERS MARY		Mercury
12	MICHAEL GRAY WEEKEND		Mercury
13	ROBBIE WILLIAMS RADIO		Mercury
14	TYLER JAMES WHY DO I DO?		Mercury
15	DIRTY VEGAS WALK INTO THE SUN		Mercury
16	DJ GEORGE FEAT. SEVYNA NEVER GONNA LET U GO		Mercury
17	RACHEL STEVENS MORE MORE MORE		Mercury
18	DAVID MORALES WITH LEA LOREN HOW WOULD U FEEL		Mercury
19	CANDEE JAY BACK FOR ME		Mercury
20	DEEP DISH FLASHDANCE		Mercury
21	R.I.P. SHUT UP		Mercury
22	DURAN DURAN (RE)ACT UP FOR THE SUNRISE		Mercury
23	TIYNA COUSINS HYMN		Mercury
24	U2 VERTIGO		Mercury
25	LITO FEAT. ALISON JLEAR I JUST WANNA DANCE		Mercury
26	KRISTINE W FEEEL WHAT U WANT		Mercury
27	INTENSO PROJECT FEAT. LISA SCOTT-LEE GET IT ON		Mercury
28	ALTER EGO ROCKER		Mercury
29	GOOD BONDO BURNING SUNSHINE		Mercury
30	XTM & DJ CHUCKY PRESENTS ANNA GIVE ME YOUR LOVE		Mercury
31	SALIF KEITA MADAN		Mercury
32	FLASH BROTHERS AMEN (DON'T BE AFRAID)		Mercury
33	A STUDIO FEAT. POLINA SPS		Mercury
34	ERIC PRYDA CALL ON ME		Mercury
35	ELEMENTS WALK RIGHT NOW		Mercury
36	PHLIXA STRANGE LOVE		Mercury
37	NEW! HARRY STRANGE LOVE		Mercury
38	PHIL HOOTON FEAT. TESTAMENT KING-OF KINGS		Mercury
39	KHIA MY NECK IN YOUR BACK (LUCK IT)		Mercury
40	LORDA NANI CHILDO (FEI TRAI)GO EL MAMA		Mercury

TOP 10 UPFRONT CLUB BREAKERS

- 1 KESNÉ EVERETT ON EARTH
- 2 DIVINE INSPIRATION SONGDOY
- 3 GARDIO & ENNE FEAT. NIGHT BELL I ASK U MY LIFE
- 4 VARIOUS FLOORBLESSES 2 IN BIRMINGHAM

Danni comes out on top

By Alan Jones

Rummer-up on the Upfront, Commercial Pop and Cool Cuts charts last week, You Won't Forget About Me by Danni Minogue Vs. Flowerpower now takes all three titles – but in very different ways. On the Commercial Pop Chart it only won its title with Rachel Stevens More More More by 427 points to 426, a margin of less than a quarter of a percent. It is rough justice on Stevens, as More More More is a full 32% ahead of the next highest scorer and actually logged three more supporters than Minogue's title despite its narrow points deficit. On the Upfront Chart, though, Minogue's victory was extremely comprehensive with You Won't Forget About Me logging a massive 827 points, compared to runner-up Christina Milian's 637 – a margin of 190 points or 30%.

We should note that some titles which stalled or underachieved on the Upfront Chart last week appear to have regained impetus. In fact, last week's chart was based on a smaller, earlier sample than usual due to hardware problems. This caused movement to be minimised. This week, the chart is back to normal.

Brand New Heavens' Boogie needed number three on the Upfront Chart last month as Blacksmith mix, but was recently serviced in more lively mixes by Eric Kupper and Andrew Lassy and now rockets 26-5 on the Upfront, but while winning top debut honours on the Commercial Pop Chart, where it enters at number 11.

Although Terror Squad's Lean Back has failed to become as big a retail hit here as in the States – it is on schedule at press time to debut around 25 in the UK, having topped the *Billboard* Hot 100 – it continues to enjoy massive support from the Urban Club Chart. Fraternally, the hip-hop hotle dipped 1-2 last week, its decline being due more to a big surge by the newly consolidated Usher titles Confessions Part II and My Boo than it was to any weakening of its own support. It stands from this week while Usher suffers a 9% diminution, all of which means Lean Back is back on top for a fifth week. Among the closing pack, Destiny's Child make the biggest move, leaping 30-5 with Lose My Breath, while Sinooop Doggo has the highest new entry, debuting at number 12 with Drop It Like It's Hot.

COMMERCIAL POP TOP 30

Position	Artist	Title	Label
1	DANNI MINOQUE VS. FLOWERPOWER	YOU WON'T FORGET	Mercury
2	RACHEL STEVENS MORE MORE MORE		Mercury
3	BRAND NEW HEAVENS BOOGIE		Mercury
4	MYLO DROp	THE PRESSURE	Mercury
5	DEERBUM SILENCE		Mercury
6	DANZEEZ	PINUP IT UP	Mercury
7	TIESTO	JUST BE	Mercury
8	SIR IVAN PEJACE ON EARTH		Mercury
9	CARL COX	GIVE ME YOUR LOVE	Mercury
10	AUGIEAN GIRL (JUH JUH YEAH YEAH)		Mercury
11	SCISSOR SISTERS MARY		Mercury
12	MICHAEL GRAY WEEKEND		Mercury
13	ROBBIE WILLIAMS RADIO		Mercury
14	TYLER JAMES WHY DO I DO?		Mercury
15	DIRTY VEGAS WALK INTO THE SUN		Mercury
16	DJ GEORGE FEAT. SEVYNA NEVER GONNA LET U GO		Mercury
17	RACHEL STEVENS MORE MORE MORE		Mercury
18	DAVID MORALES WITH LEA LOREN HOW WOULD U FEEL		Mercury
19	CANDEE JAY BACK FOR ME		Mercury
20	DEEP DISH FLASHDANCE		Mercury
21	R.I.P. SHUT UP		Mercury
22	DURAN DURAN (RE)ACT UP FOR THE SUNRISE		Mercury
23	TIYNA COUSINS HYMN		Mercury
24	U2 VERTIGO		Mercury
25	LITO FEAT. ALISON JLEAR I JUST WANNA DANCE		Mercury
26	KRISTINE W FEEEL WHAT U WANT		Mercury
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31	SALIF KEITA MADAN		Mercury
32	FLASH BROTHERS AMEN (DON'T BE AFRAID)		Mercury
33	A STUDIO FEAT. POLINA SPS		Mercury
34	ERIC PRYDA CALL ON ME		Mercury
35	ELEMENTS WALK RIGHT NOW		Mercury
36	PHLIXA STRANGE LOVE		Mercury
37	NEW! HARRY STRANGE LOVE		Mercury
38	PHIL HOOTON FEAT. TESTAMENT KING-OF KINGS		Mercury
39	KHIA MY NECK IN YOUR BACK (LUCK IT)		Mercury
40	LORDA NANI CHILDO (FEI TRAI)GO EL MAMA		Mercury



Danni Minogue: Upfront and Commercial Hit

Destiny's Child: Strong Urban gains

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MUSICWEEK

The Official UK Charts 16.10.04

SINGLES

	Chart	Artist	Title	Genre
1	6	ROBBIE WILLIAMS	RADIO	Pop/Rock
2	1	ERIC PRYDZ	CALL ON ME	Dance
3	4	RACHEL STEVENS	MORE MOORE	Pop/Rock
4	4	KHIA	MY NECK MY BACK (LICK IT)	Dance
5	4	DURAN DURAN	REACH UP FOR THE SUNRISE	Pop
6	3	DEEP DISH	FLASHDANCE	Pop/Rock
7	4	LUCIE SILVA	WHAT YOU'RE MADE OF	Pop/Rock
8	4	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Dance
9	4	CHRISTINA MILLIAN/J BUDDEN	WHATSOEVER U WANT	Dance
10	2	RONAN KEATING	I HOPE YOU DANCE	Pop/Rock
11	4	BRANDY AFRODISIAC		Adult
12	4	GOOD CHARLOTTE	PREDICTABLE	Pop/Rock
13	4	MARILYN MANSON	PERSONAL JESUS	Pop/Rock
14	4	ASHLEE SIMPSON	PIECES OF ME	Pop/Rock
15	4	ESTELLE	FREE	Pop/Rock
16	4	DJ CASPER/THE GAP BAND	OOPS UPSIDE... At Home In The World	Dance
17	6	NELLY	MY PLACE/FLAP YOUR WINGS	Pop/Rock
18	8	GIRLS ALoud	LOVE MACHINE	Pop/Rock
19	9	GREEN DAY	AMERICAN IDIOT	Pop/Rock
20	11	3 OF A KIND	BABYCAKES	Pop/Rock
21	7	JUJU	LEAVE (GET OUT)	Pop/Rock

ALBUMS

	Chart	Artist	Title	Genre
1	6	REM	AROUND THE SUN	Pop/Rock
2	1	JOSS STONE	MIND BODY & SOUL	Pop/Rock
3	2	GREEN DAY	AMERICAN IDIOT	Pop/Rock
4	3	MAROON 5	SONGS ABOUT JANE	Pop/Rock
5	5	T JONES/J HOLLAND	TOM JONES & JOOLES HOLLAND	Pop/Rock
6	6	GROOVE ARMADA	THE BEST OF	Pop/Rock
7	9	KEANE	HOPES AND FEARS	Pop/Rock
8	4	MARILYN MANSON	LEST WE FORGET - THE BEST... Introspective	Pop/Rock
9	6	BARRY MANILOW	ULTIMATE MANILOW	Pop/Rock
10	32	USHER	CONFESSIONS	Pop/Rock
11	10	NATASHA BEDINGFIELD	UNWRITTEN	Pop/Rock
12	8	EMBRACE	OUT OF NOTHING	Pop/Rock
13	14	SCISSOR SISTERS	SCISSOR SISTERS	Pop/Rock
14	4	FATBOY SLIM	PALOOKAVILLE	Pop/Rock
15	12	RAZORLIGHT	UP ALL NIGHT	Pop/Rock
16	4	TOM WAITS	REAL GONE	Pop/Rock
17	7	BRIAN WILSON	SMILE	Pop/Rock
18	6	SUPER FURRY ANIMALS	SONGBOOK - THE SINGLES... Epic	Pop/Rock
19	40	SHOW PATROL	FINAL STRAW	Pop/Rock
20	20	FRANZ FERDINAND	FRANZ FERDINAND	Pop/Rock
21	23	FRANZ DENVER	A SONG'S BEST FRIEND - THE VERY... RCA	Pop/Rock



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Rank	Artist	Album	Label	Genre	Release Date
20	11	3 OF A KIND BABYBACKS	Mercury	Rock	Nov 21
21	7	JOOJO LEAVE (GET OUT)	Atlantic	Pop	Nov 21
22	12	TWISTA SUNSHINE	Phonogenic	Pop	Nov 21
23	14	NATASHA BEDINGFIELD THESE WORDS	Universal	Pop	Nov 21
24	10	TERROR SQUAD FEAT. FAT JOE & REMY LEAN BACK	Universal	Pop	Nov 21
25	10	THE STREETS BLINDED BY THE LIGHTS	Local 100.9	Pop	Nov 21
26	5	REMY LEAVING NEW YORK	Warner Brothers	Pop	Nov 21
27	6	EAMON FEAT. GHOSTFACE LOVE THEM	Jive	Pop	Nov 21
28	13	BRIAN MCFADDEN REAL TO ME	Motown	Pop	Nov 21
29	19	JOSS STONE YOU HAD ME	Relativity/Wige	Pop	Nov 21
30	10	THE DEAD 60'S RIOT RADIO	Pelotonic	Rock	Nov 21
31	18	MAROON 5 SHE WILL BE LOVED	J	Pop	Nov 21
32	17	GROOVE ARMADA I SEE YOU BABY	Jive	Pop	Nov 21
33	15	BIG BROVAVZ YOURS FATALITY	Epic	Pop	Nov 21
34	22	MCFLY THAT GIRL	Universal	Pop	Nov 21
35	6	BOWLING FOR SOUP 1985	Jive	Pop	Nov 21
36	14	THE PIRATES & FRIENDS YOU SHOULD REALLY...	Revelation	Pop	Nov 21
37	23	THE 411 DUMB	Sony/Interscope	Pop	Nov 21
38	6	JIMMY EAT WORLD PAIN	Interscope	Rock	Nov 21
39	27	MOUSSE T/EMMA LANFORD IS IT COS I'M COOL?	Freemove	Pop	Nov 21
40	28	HOUSTON I LIKE THAT	Capitol	Pop	Nov 21



ROBBIE WILLIAMS: STRAIGHT TO THE TOP WITH RADIO ODE

COMPILATIONS

Rank	Label	Album	Genre
1	INNOV YEARS	EMI/Virgin/Atlantic	Pop
2	BIG TUNES	Melody of Sound	Pop
3	FLOORFILLERS 2	UM/Virgin	Pop
4	RACK CHICKS	Sony Polygram TV	Pop
5	SAD SONGS	Virgin/EMI	Pop
6	HITS 59	EMICapitol/EMI	Pop
7	URBAN LICKS	Virgin/BMI	Pop
8	ULTIMATE FAME	BMI	Pop
9	KISS JAMS	EMICapitol/Universal	Pop
10	THE SIXTIES ALBUM	Sony Music TV	Pop
11	ULTIMATE FEELGOOD ANTHEMS	Sony Music TV	Pop
12	THE SOUL BOX	Sony TV/Universal TV	Pop
13	THE ALL TIME GREATEST LOVE SONGS	EMI/Virgin/Universal	Pop
14	NOW THAT'S WHAT I CALL MUSIC! 58	Universal TV	Pop
15	DANCE DECADES	Melody of Sound	Pop
16	EXTREME EUPHORIA	Virgin/EMI	Pop
17	POWER BALLADS II	BMG TV/Int'l	Pop
18	BOY CRAZY	Red Earth	Pop
19	DISCO KANDI 05/04	BMG TV Projects	Pop
20	ESSENTIAL R & B THE LOVE COLLECTION	BMG TV Projects	Pop

FORTHCOMING

Rank	Artist	Album	Label	Genre	Release Date
1	ATYLE	MINDFUL BELIEVE IN YOU	Dec 6	Pop	Nov 29
2	FORBIE WILLIAMS	RUSH HOUR	Dec 6	Pop	Nov 29
3	BRIAN MCFADDEN	IRISH SON	Dec 6	Pop	Nov 29
4	CELEB	HALLWAY RIDE II	Nov 22	Pop	Nov 29
5	MICKY BE	UNIVERSAL	Nov 15	Pop	Nov 29
6	EMILY	JUST GET IT INTERSCOPE	Nov 8	Pop	Nov 29
7	VERTIGO ISLAND	NOV 8	Nov 8	Pop	Nov 29
8	BRETT SPEARS	MY FREQUENTATIVE JIVE	Nov 1	Pop	Nov 29
9	DISTINY'S CHILD	LOVE MY BREATH	Nov 1	Pop	Nov 29
10	CHRISTINA AGUILERA	FEAR MISSY ELLIOTT	Nov 1	Pop	Nov 29
11	DANIEL BEDINGFIELD	WORKING HOURS	Nov 1	Pop	Nov 29
12	ROBBIE WILLIAMS	RADIO ODE	Nov 1	Pop	Nov 29
13	THE STREETS	BLINDED BY THE LIGHTS	Nov 1	Pop	Nov 29
14	REMY	LEAVING NEW YORK	Nov 1	Pop	Nov 29
15	THE STREETS	LOOKING FOR SHANGRI LA	Nov 1	Pop	Nov 29
16	JOSS STONE	THE SOUL SESSIONS	Nov 1	Pop	Nov 29
17	PAUL WELLS	STUDIO 150	Nov 1	Pop	Nov 29
18	BRYAN ADAMS	ROOM SERVICE	Nov 1	Pop	Nov 29
19	DAVID BOWIE	BEST OF BOWIE	Nov 1	Pop	Nov 29
20	ALISON MOYET	VOICE	Nov 1	Pop	Nov 29
21	KANYE WEST	THE COLLEGE DROPOUT	Nov 1	Pop	Nov 29
22	THE LIBERTINES	THE LIBERTINES	Nov 1	Pop	Nov 29

KEY ALBUMS RELEASES

NOV 29	BRIAN MCFADDEN	IRISH SON	Nov 29
NOV 29	ATYLE	MINDFUL BELIEVE IN YOU	Nov 29
NOV 29	FORBIE WILLIAMS	RUSH HOUR	Nov 29
NOV 29	CELEB	HALLWAY RIDE II	Nov 29
NOV 29	MICKY BE	UNIVERSAL	Nov 29
NOV 29	EMILY	JUST GET IT INTERSCOPE	Nov 29
NOV 29	VERTIGO ISLAND	NOV 8	Nov 29
NOV 29	BRETT SPEARS	MY FREQUENTATIVE JIVE	Nov 29
NOV 29	DISTINY'S CHILD	LOVE MY BREATH	Nov 29
NOV 29	CHRISTINA AGUILERA	FEAR MISSY ELLIOTT	Nov 29
NOV 29	DANIEL BEDINGFIELD	WORKING HOURS	Nov 29
NOV 29	REMY	LEAVING NEW YORK	Nov 29
NOV 29	THE STREETS	LOOKING FOR SHANGRI LA	Nov 29
NOV 29	JOSS STONE	THE SOUL SESSIONS	Nov 29
NOV 29	PAUL WELLS	STUDIO 150	Nov 29
NOV 29	BRYAN ADAMS	ROOM SERVICE	Nov 29
NOV 29	DAVID BOWIE	BEST OF BOWIE	Nov 29
NOV 29	ALISON MOYET	VOICE	Nov 29
NOV 29	KANYE WEST	THE COLLEGE DROPOUT	Nov 29
NOV 29	THE LIBERTINES	THE LIBERTINES	Nov 29

KEY SINGLES RELEASES

NOV 29	BRIAN MCFADDEN	IRISH SON	Nov 29
NOV 29	ATYLE	MINDFUL BELIEVE IN YOU	Nov 29
NOV 29	FORBIE WILLIAMS	RUSH HOUR	Nov 29
NOV 29	CELEB	HALLWAY RIDE II	Nov 29
NOV 29	MICKY BE	UNIVERSAL	Nov 29
NOV 29	EMILY	JUST GET IT INTERSCOPE	Nov 29
NOV 29	VERTIGO ISLAND	NOV 8	Nov 29
NOV 29	BRETT SPEARS	MY FREQUENTATIVE JIVE	Nov 29
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NOV 29	PAUL WELLS	STUDIO 150	Nov 29
NOV 29	BRYAN ADAMS	ROOM SERVICE	Nov 29
NOV 29	DAVID BOWIE	BEST OF BOWIE	Nov 29
NOV 29	ALISON MOYET	VOICE	Nov 29
NOV 29	KANYE WEST	THE COLLEGE DROPOUT	Nov 29
NOV 29	THE LIBERTINES	THE LIBERTINES	Nov 29

Rank	Artist	Album	Label	Genre
20	20	JOHN DENVER A SONGS BEST FRIEND - THE VERY...	BMG	Pop
21	23	KORN GREATEST HITS VOL. 1	WGN	Rock
22	25	JEAN MITCHEL JARRE AERO	BMG	Pop
23	24	KASABIAN KASABIAN	BMG	Rock
24	26	ANASTASIA ANASTASIA	Atlantic	Pop
25	28	GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic	Pop
26	13	CHRISTINA AGUILERA STRIPPED	BMG	Pop
27	24	JOHN LENNON LENNON LEGEND - THE VERY BEST...	Parade	Pop
28	11	MARK KNOPFLER SHANGRI LA	Melody	Pop
29	17	THE STREETS A GRAND DON'T COME FOR FREE	Local 100.9	Pop
30	27	ASHLEE SIMPSON AUTOBIOGRAPHY	Virgin	Pop
31	27	JOSS STONE THE SOUL SESSIONS	Relativity/Int'l	Pop
32	33	PAUL WELLS STUDIO 150	YZ	Pop
33	35	BRYAN ADAMS ROOM SERVICE	Folwyer	Pop
34	22	DAVID BOWIE BEST OF BOWIE	BMG	Pop
35	30	USHER 8701	Arca	Pop
36	39	ALISON MOYET VOICE	Stardust	Pop
37	38	KANYE WEST THE COLLEGE DROPOUT	Red-Eyed Def Jam	Pop
38	40	THE LIBERTINES THE LIBERTINES	Rough Trade	Pop



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1	PANACHE	INTEGRATED	Rock
2	DESTINY'S CHILD	USE MY BEATIN'	R&B
3	HONOLULU POLA	HAWAIIAN JONES SIP PA'AI	Pop
4	THE J. LOUIS	CHERRY WINTER	Pop
5	10/31	CALLING	Pop

PRE-RELEASE AIRPLAY TOP 20

1	DESTINY'S CHILD	USE MY BEATIN'	Rock
2	USHER	COMING SOON PART II	R&B
3	CHRISTINA AGUILERA	FEAT. MISSY ELLIOTT CAR WASH	Pop
4	KELIS	FEAT. ANGELO 3000 HELLBOUND	Pop
5	LT	FLIP	Pop
6	JAY-Z	FEAT. STOKES	Pop
7	JAY-Z	FEAT. MONSIEUR	Pop
8	BRITNEY SPEARS	MY PREROGATIVE	Pop
9	MICHAEL GALE	THE MESSIAH	Pop
10	DANIEL JES	USE IT	Pop
11	SHANTI	HONOLULU POLA HAWAIIAN JONES SIP PA'AI	Pop
12	USHER	WY 9100	Pop
13	JAY-Z	FEAT. MONSIEUR	Pop
14	JAY-Z	FEAT. STOKES	Pop
15	MADE	FEAT. P. DUBOY	Pop
16	FLASH BROTHERS	FEAT. DUBOY	Pop
17	DANIEL JES	FEAT. UP	Pop
18	BRAND NEW HEAVENS	BOODIE	Pop
19	SESSON SISTERS	HONEY	Pop
20	KASABIAN	PROCESSED FEELS	Pop
21	RATNESS	WISS USLESS SEE U MORE	Pop

These charts are also available online at musicweek.com

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1	SHANTI	HONOLULU POLA HAWAIIAN JONES SIP PA'AI	Pop
2	DESTINY'S CHILD	USE MY BEATIN'	R&B
3	RATNESS	WISS USLESS SEE U MORE	Pop
4	HONOR	FEAT. DANIEL JES	Pop
5	BRITNEY SPEARS	MY PREROGATIVE	Pop
6	PORTUGUESA	VIVA LA VIDA	Pop
7	HELIX	DA HONOLULU POLA HAWAIIAN JONES SIP PA'AI	Pop
8	BRAND NEW HEAVENS	BOODIE	Pop
9	BRAND NEW HEAVENS	BOODIE	Pop
10	COCO BOND	SESSON SISTERS HONEY	Pop
11	LOST IN THE MIST	THE MESSIAH	Pop
12	TIM WRIGHT	TOUCH	Pop
13	ANTHONY CAMPANO	DEPENDENCE	Pop
14	SUPER 303	FEEL	Pop
15	MICHAEL SPAIN	STOKES	Pop
16	SESSON SISTERS	HONEY	Pop
17	SESSON SISTERS	HONEY	Pop
18	SESSON SISTERS	HONEY	Pop
19	SESSON SISTERS	HONEY	Pop
20	SESSON SISTERS	HONEY	Pop

URBAN TOP 30

1	TIERRA SQUARE	FEAT. JAY-Z & EMINEM	LEAN BACK	Rock
2	USHER	COMING SOON PART II	R&B	Pop
3	MARCO BELTRACCHI	FEAT. JAY-Z	LEAN BACK	Rock
4	DESTINY'S CHILD	USE MY BEATIN'	R&B	Pop
5	CHRISTINA AGUILERA	FEAT. MISSY ELLIOTT	CAR WASH	Pop
6	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
7	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
8	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
9	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
10	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
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13	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
14	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
15	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
16	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
17	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
18	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
19	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
20	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock

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1	TIERRA SQUARE	FEAT. JAY-Z & EMINEM	LEAN BACK	Rock
2	USHER	COMING SOON PART II	R&B	Pop
3	MARCO BELTRACCHI	FEAT. JAY-Z	LEAN BACK	Rock
4	DESTINY'S CHILD	USE MY BEATIN'	R&B	Pop
5	CHRISTINA AGUILERA	FEAT. MISSY ELLIOTT	CAR WASH	Pop
6	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
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19	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock
20	REBECCA ZAMBER	FEAT. JAY-Z	LEAN BACK	Rock

Sir Cliff Richard talks about his new deal with Decca after four decades with EMI, recording with Barry Gibb and being 'banned' by Classic Gold

Quickfire

Your new album Something's Got/ On marks a new beginning for you as it is your first with Decca. How do you end up there?

I hadn't had the kind of excitement they were throwing my way for a long time. I'd spent so much time with EMI and I just felt I needed a fresh approach with things, maybe work with new people, and I wanted to go out of the country to record. But didn't they turn you down back in 1957?

Yes, I joined EMI and five years later they did the same to The Beatles. How were the songs selected for the album.

They have writing camps in the States; the writers come together and write as teams and then try to sell the songs. What made this unique was they got together to write for a single artist. There were 21 writers and they wrote six songs that sounded so fantastic that I found it difficult to reject any, so in the end I chose 12. The problem was I had to knock it down to 13 for the album, but the other songs will be bonus tracks on singles or internet tracks.

One of the tracks, I Cannot Give You My Love, is a co-write between Barry Gibb and his son Ashley.

The Bee Gees are my favourite band of all time. I love the way they blend together and I love their voices individually. About two-and-a-half years ago I plucked up the courage to ring Barry and asked him about writing for me. He said they were fans of mine and had previously written a

song for me, but didn't know how to get to me. He told me the song was Words, which in fact I used to sing on stage and I thought "that was me". Barry wanted to take his voice off (the new track), but if I'm going to work with Barry Gibb I want the song to sound like The Bee Gees and the other thing is his voice is so distinctive, so we blend well together. I'm hoping it will be the next single from the album.

You've publicly protested over the last few years about radio not supporting you, so what did you make of Tony Blackburn being briefly sacked by his Classic Gold bosses for playing your tunes?

It put a bit of fun back into rock'n'roll and the press seemed to like the story. I don't think it's the extent of the truth of it. Tony said there was a policy not to play me, but in the end it might have just been a scam. Maybe the industry is now catching up with you - suddenly labels seem obsessed with the over-40s market.

I've always felt I was ahead of my time. About 16 years ago I read an article in *Roller* - the headline was Moulty O'D Dough and it said there were more people aged 30 to 60 than below that. I remember talking to EMI, saying we have to make music for these people. It must have helped your case when Channel 4 programme, The Ultimate Pop Star, earlier this year named you the biggest-selling singles artist of all time. I liked that. What I liked about it was it was a fact of history. They added up singles record sales of all the artists on the planet and I had sold more than anybody in the UK. I was bowled over by that because I didn't think it was possible when you think Elvis, The Beatles and Elton. What do you make of efforts to extend the EU copyright period on sound recordings from its present 50 years? I'm getting together with my lawyer about this. In four years anyone who wants to put out Move It on a CD won't have to pay anything. I won't have any control over it whatsoever, although the writer's royalties will still be paid until 70 years after their death which seems unfair. And for some of the artists who were around in 1950, it's their only source of income. Cliff Richards' album *Something's Got/ On* is released on October 25.



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And for some of the artists who were around in 1950, it's their only source of income. Cliff Richards' album *Something's Got/ On* is released on October 25.

What is the best piece of business advice you've ever received?

My first boss at Feldmans, Ben Nisbet, told me that you are not a real publisher if you receive £1,000 as PRS statement on one song, but only when there are 1,000 songs that have earned £1 each. In the first case, it was unlikely it would be repeated in the following statement - in the second case it was probable that it would be.

What is your most embarrassing moment? Realising I was standing naked and half-sleepy at 2am in our front garden trying to silence my car alarm with the TV remote control. **What do you predict will be the most significant music industry development over the next five years?** I think that downloading will not be the final business model for music. Once broadband is everywhere and movies as well as music are downloaded, storage will again become an issue. I predict a box piping in music and visual entertainment on a rental basis. Consumers will pay a small amount to hear the latest album or see a new film, but won't keep it. They will see or hear it again.

DOOLEY'S DIARY



Elton vs Madge: a convenient spat

Remember how you heard it:

Conspiracy theory for the week: Labour as both Elton John and Madonna came out smelling of roses after last week's spat. Sir Elton appears credible and a supporter of playing music live, while Madonna gets the opportunity to deny categorically that she did not lip-synch on her most recent tour (something to which Dooley can certainly attest). Funny how they are both PRed by Barbara Chone and Moira Bella's MBC PR. **Expert:** Michael Stipe to tag off Brian McCadden this week.

The Premiership transfer window may be closed until January, but is one music company planning to move one of its football mad executives into a vacant MD post before then?... **If Pete Waterman** wasn't already a big enough star, he came out of the BPI's landmark press conference last Thursday as the undoubted star of the show. The first question certainly riled him: the one about O2 being too expensive. "Hold on pal," he told the poor BBC business reporter, "I don't know where your high street is, but it's not the same as mine." CDs have fallen in price from £14 to £8 in recent years, he continued. "I certainly don't get paid on £14 anymore..." Later came the NME track's question about Franz

Fordland and Blur supporting financing. "Very few of us have the bank accounts to make statements like, 'we don't want paying,'" he went on. "This is not the NHS, this is music..." Finally, as Channel Four attempted to interview Pete on the lawn in front of the London Eye, a security guard tried to move them along. "Hold on, I own this lawn," said Pete, in vain. But, he does you know... If you thought about himself as a young Conservative would damage his credibility (such as it is), then think again. **Busted's Charlie** has found a surprisingly cool label home for his rock band Fingert's first single in the new year, which will be coming via respected earlybird talent spotters

Fierce Panda. Are the Tories trying to usurp Labour as the party of rock'n'roll? Well, kind of. Just days before **Busted** came out as Tony Boys (That's What I Went To Vote For, etc), the party took time out of their party conference in Bournemouth to reveal their musical tastes to a grateful nation. With the likes of co-chairman Liam Fox being a fan of Scissor Sisters and MP David Cameron liking Snow Patrol, Lucian Grainge will be delighted to know **Universal** acts secured four out of the nine votes. However, Dooley is sad to report that rock chick Ann Widdecombe did not participate...

Remember the 17-year-old Jessica Leaver who spoke at the Tory conference? Her performance was organised by none other than former Church of England minister and godfather of one of Michael Howard's children) **Jonathan Shalit**. So is Jessica about to embark on a pop career? "No," says Shalit. "She's the daughter of a very good friend of mine. I knew she was going so I just said 'Why don't you speak?'. I'm not sure the Tory Party conference would be the best platform to launch my next single!" he added. Meanwhile, with one eye on the US, Shalit's turn **Janelle** has been busy writing with hit machine Diane Warren...

Inside track

Ellis Rich is CEO of Independent Music Group and on January 1 he will become PRS chairman when he succeeds David Bedford for a three-year term.

Name: Ellis Rich.

Born: London, January 1947.

First job in the music business: Post boy at Feldmans Music, which eventually became part of EMI Music Publishing. I'm more proud of my second job when I became a music copyist.

Where would you like to end up before you retire: Back playing piano in a big band (nothing beats it). **First record you bought:** The Night Has A Thousand Eyes - Bobby Vee (from 1963).

First gig: George Forme And The Blue Flames at the Framingham Club. I saw them again at Ronnie Scott's two weeks ago and nothing's changed - they still sound great and I still love them.

Your current favourite book, DVD, game or gadget: Alan Clark Diaries

Vol 3, Fahrenheit 9/11 and my iPod, the biggest version of course.

Best friend(s) in the music business: All the writers, without whom I would have had to do a "real" job.

Best thing that has happened to you in the past 12 months, personally or professionally: PRS is for boring but being elected PRS chairman did it for me.

Tell us a secret about yourself that most people in the business wouldn't know: Too many to list.

I had a hit record in 1972. I was in partnership with Simon Cowell. I can't swim. I can't ride a bike, and I've been to Disneyland more than 50 times.



When our US singer-songwriter Donovan Frankenreiter arrived in the UK last week to promote the release of his eponymous album - which is issued through Brunswick/Universal - he hoofed it straight down to Cornwall, where he and his pal and surf legend Jack Johnson are already big names. News of last Monday's gig at Northtown's Blue Bar spread so quickly throughout the surfing

community that tickets sold out within two hours. Pictured below the gig - which was organised by leading South West music promoters SW1 Productions - are Universal/Island's Shirie Larrby, SW1's Katie Thomas, Frankenreiter, SW1's Susie Moore and manager Mike Soss. Apparently, Donovan was so stoked by the reception he is already planning a return visit next year.

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MUSICWORKS ANNOUNCES KEY GUESTS

FEARGAL SHARKEY, CHAIR OF THE LIVE MUSIC FORUM

GUEST INTERVIEW
THURSDAY 28TH OCTOBER

With a career spanning over 20 years in the music industry from work as an international performer and lead singer with the Undertones to A & R for Polydor Records, membership of the Radio Authority and his current position as Chair of the Live Music Forum, Feargal Sharkey promises to bring a wealth of information to MusicWorks.

STEVE SCHNUR, WORLDWIDE EXECUTIVE OF MUSIC AND AUDIO AT ELECTRONIC ARTS (USA)

GUEST INTERVIEW
FRIDAY 29TH OCTOBER

A 15-year music industry veteran, Schnur has brought both established stars and new breakthrough artists to EA Games. Artists including Snoop Dogg, Avril Lavigne, Radiohead and Fat Boy Slim have all been part of Electronic Arts in the games market. Other accomplishments include the collaborative partnership with legendary hip-hop lifestyle company Def Jam to produce the top-selling, groundbreaking Def Jam Vendetta. Find out why he believes video games are a natural cultural destination for popular music.

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Week 41

TV & radio airplay p24 Cued up p28 New releases p30 Singles & albums p32

KEY RELEASES

ALBUMS

THIS WEEK

Sum 41 Chuck (Mercury); Massive Attack Dony The Dog (OST) (Virgin); Duran Duran Astronaut (Sony); Ronan Keating 10 Years Of Hits (Polydor)

OCTOBER 18

Robbie Williams Greatest Hits (Chrysalis); Tunde Tunde (BMG); Elliott Smith From A Basement On The Hill (Domino); Rod Stewart American Songbook Vol. 3 (J); Estelle The 18th Day (V2)

OCTOBER 25

The Beautiful South Gold Diggas, Head Hoppers & Pinok Songs (Sony); Darius Love Twice (Mercury); R. Kelly/Jay-Z Best of Both Worlds (A&E); Cliff Richard Something's Going On (Decca)

NOVEMBER 1

Tina Turner All The Best (Parlophone); Busted Live (Island); Manics Lifeblood (Sony); Travis Travis: Singles (Independent); Bee Gees Number Ones (Polydor); Il Divo Il Divo (BMG)

SINGLES

THIS WEEK

Kasabian Processed Beats (BMG); Scissor Sisters My (Polydor); VS Make It Hit (Virgin); Duncan James & Keelie I Believe My Heart (Innocent)

OCTOBER 18

Kelis Millonaire (Virgin); Darius Kinda Love (Mercury); Outkast Protogoye/Ghetto Music (Arista); Manics The Love Of Richard Nixon (Sony); R. Kelly Happy People (Jive)

OCTOBER 25

Goldie Lockin' Chain Your Mother's Got A Penis (Mud/Destroy); Christina Aguilera feat. Missy Elliott Car Wash (Polydor); Daniel Bedingfield Nothing Hurts Like Love (Polydor); George Michael Round Here (Sony Music)

NOVEMBER 1

Jamelia DJ (Parlophone); Elton John All That, I'm Allowed (Mercury); Usher Confessions... (Arista); Destiny's Child Love My Breath (Sony Music); Kristian Bush Some Say (Polydor); Britney Spears My Precious One (Jive)

KEY MUSIC WEEK ONLINE

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

The Market

New singles boost market

Alan Jones

An extraordinarily busy week for new releases helped the singles market to improve by 20.8% last week but even though there were a record-equalling seven new entries to the Top 10, and 17 to the Top 40, overall sales remained slightly but stubbornly below the 500,000 mark at 496,521. They have topped the half million mark on 15 occasions and missed it 26 times so far this year.

Particularly disappointing was the inability of Radio, Robbie Williams' first single of the year, to crack the 50,000 sales mark. Radio was issued on DVD, enhanced CD and regular CD editions, with mutually exclusive mixes of the track but although the record makes its expected debut at number one, with a 40.4% margin over its nearest challenger, it registered only 41,734 sales. That is more than the first week tallies of the last three Williams singles but less than the 54,693 copies Feid sold when debuting at number four less than two years ago.

To Williams' credit, he was one of four acts with prior number ones to release a single last week, and sold far more singles than any of the rest. Duran Duran, who had their two number ones more than 20 years ago, made their Sony debut with (Reach Up For The Sunrise, which sold 18,816



Robbie Williams: the week's singles top-seller with more than 40,000 units sold

copies to debut at number five but two acts who had number ones with their debut hits earlier this year – and lead the year-to-date rankings with those hits – failed to rise to the challenge this time around. DJ Casper – number one with Cha Cha Slide in March – sold 8,532 copies of his Cap Band cover Oops Upside Your Head to earn a number 16 debut, while Jamn, who spent four weeks at number one in April and May with P*rk It (I Don't Want You Back), had to settle for 27th place after his follow-up Love. Teen found just 4,993 takers. P*rk It's year to date sales of 551,601 make

it easily the number one single of 2004, with Cha Cha Slide in second place with sales of 351,421. No other single has sold even 300,000 copies.

Although REM's new offering Around The Sun takes over at the top of the artist album chart, sales in the sector declined by 16.4% week-on-week, reversing the prior week's trend, as the artificial boost given to the market by HMV's sales fides. Compilation sales were similarly subdued last week, dipping 9.9%, with the highest placed new entry, Urban Licks, debuting at number seven with sales of 11,962.

FAST CHART

SINGLES

NUMBER ONE

ROBBIE WILLIAMS RADIO Chrysalis Williams' first number one since December 2001, when his Somethin' Stupid duet with actress Nicole Kidman topped the list. Radio attracted first week sales of 41,734. Somethin' Stupid opened with 98,506 sales.

ALBUMS

NUMBER ONE

REM AROUND THE SUN Warner Bros. REM's seventh UK number one album, following Out Of Time (1991), Automatic For The People (1992), Monster (1994), New Adventures In Hi-Fi (1996), Revel (2000) and In Time (2003). They are not nearly so popular at home in the States, where only Out Of Time and Monster have reached number one.

COMPILATIONS

NUMBER ONE

THE NOW YEARS EMI/Virgin/UMTV The top four compilations are all movers this week, and all see their sales slip week-on-week. The smallest decline comes from The Now Years, which remains at number one, with second week sales of 27,903 – 19.5% less than the previous week, and just 816 sales more than runner-up Big Tunes.

AIRPLAY CHART

NUMBER ONE

ERIC PRYZZ CALL ON ME Data Topping the airplay chart for the first time, Eric Prydz's Call On Me, which dips this week after three weeks at number one, Britney Spears' single received 30 fewer plays than runner-up, JuJu's Leave (Get Out) last week but edged to the top with an audience interested to exceed his young rival's at 217,000.

SCOTTISH ALBUMS

NUMBER ONE

REM AROUND THE SUN Warner Bros. In the UK as a whole, REM's Around The Sun is 75% ahead of runner-up Joss Stone's Mind Body & Soul. In Scotland, Stone's album ranks at number four, while Around The Sun has a more commanding 109% lead over number two disc American Idiot by Green Day.

MARKET INDICATORS

SINGLES

Sales versus last week: +20.8%

Year to date versus last year: -12.1%

Market shares

Polydor	16.0%
Sony	16.3%
EMI	13.5%
M&S	10.1%
Mercury	7.8%

ALBUMS

Sales versus last week: -16.4%

Year to date versus last year: 0.0%

Market shares

BMG	20.3%
Warner Bros.	14.0%
Polydor	10.3%
Virgin	8.0%
Parlophone	5.5%

COMPILATIONS

Sales versus last week: -9.8%

Year to date versus last year: +4.5%

Market shares

Universal TV	22.5%
EMI Virgin	24.5%
M&S	14.3%
Sony	11.6%
BMG	9.8%

THE BIG NUMBER: 180,670

Sales in date of Eric Prydz's Call On Me, which dips to two this week after three weeks at number one.

RADIO AIRPLAY

Market shares

BMG	12.8%
Polydor	13.3%
Mercury	10.1%
Sony	9.5%
Virgin	8.0%

UK SHARE

Origin of singles sales

(Top 75): UK: 65.3%
US: 30.7% Other: 4.0%
Origin of albums sales
(Top 75): UK: 61.3%
US: 36.0% Other: 2.7%

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TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	ERIC PRYDZ	CALL ON ME	REPL	342
2	3	USHER	CONFESSIONS PART II	BMG	337
3	6	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM/UK	309
3	7	ROBBIE WILLIAMS	RADIO	CHRISLIPS	309
5	38	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	POLYGRAM	297
6	7	BRITNEY SPEARS	MY PREROGATIVE	JIVE	282
7	14	RACHEL STEVENS	MORE MORE MORE	POLYGRAM	278
8	8	MARILYN MANSON	PERSONAL JESUS	POLYGRAM	271
9	13	GIRLS ALLOUD	LOVE MACHINE	POLYGRAM	270
10	17	KELIS FEAT. ANDRE 300	MILLIONAIRE	VIRGIN	268
11	11	BRANDY AFRODISIAC		ATLANTIC	257
12	5	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM/REPL	260
13	18	MUSE	BUTTERFLIES & HURRICANES	ATLANTIC	251
14	19	KHIA	MY NECK, MY BACK (CLICK IT)	EPIC	233
15	15	NELLY	MY PLACE	BMG/REPL	223
16	28	SCISSOR SISTERS	MARY	POLYGRAM	222
16	23	ESTELLE	FREE	VP	222
18	9	MARON 5	SHE WILL BE LOVED	J	220
19	105	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	POLYGRAM	217
20	10	JOJO	LEAVE (GET OUT)	MERCURY	215
21	17	ASHLEE SIMPSON	PIECES OF ME	POLYGRAM	212
22	16	GOOD CHARLOTTE	PREDICTABLE	EPIC	208
23	4	JOSS STONE	YOU HAD ME	REPL/VERVO/IRGIN	202
24	16	LUCIE SILVAS	WHAT YOU'RE MADE OF	MERCURY	197
25	11	TWISTA	SUNSHINE	ATLANTIC	192
26	23	3 OF A KIND	BABYCAKES	WORLDWIDE	187
27	10	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	DWA	185
28	12	OUTKAST	PROTOTYPE	LANCZ	184
29	17	BRIAN MCFADDEN	REAL TO ME	MCDONALDSONY	182
30	17	THE 411	DUMB	SONSBEET/EPIC	174
31	8	EMAMON	LOVE THEM	JIVE	172
32	10	DEEP DISH	FLASHDANCE	POLYGRAM	170
32	17	R. KELLY	HAPPY PEOPLE	JIVE	169
34	10	RONAN KEATING	I HOPE YOU DANCE	POLYGRAM	168
35	14	J.A. RULE FEAT. R. KELLY	WONDERFUL	DEF JAM	165
36	14	BRANDY AFRODISIAC		COLUMBIA	164
37	14	LIL' FLIP	SUNSHINE	EPIC	163
37	14	STERIOGRAM	WALKIE TALKIE MAN	EPIC	161
38	14	BIG BROVAV	YOURS FATALLY	MERCURY/DEF SOUL	145
39	18	DANZEL	PUMP IT UP	AMIN	142
40	14	DANNI MINOGUE/FLOWER POWER	YOU WON'T FORGET...	AMIN	142



Eric Prydz extends his lead, but making rapid progress beneath him are duet partners Christina Aguilera and Missy Elliott.

1. Usher
Usher's *Confessions Part II* continues to grow in popularity, and moves 3-2 on the TV chart. The song - still a modest 55 on the radio - is now at 337 times by monitored stations last week, just five fewer than Eric Prydz's *Call On Me*, which continues at one of Usher's top supporters include MTV (over 155 plays last week), The Box (46) and MTV Hits (29). The Galaxy network of four stations provide a hefty 158 of its 562 radio plays.



14. Khia
My Neck, My Back (Click It) can thank TV exposure rather than radio for its high OCC sales chart placing. The record - a modest 42 sales hit in America - now - from two years ago - endures the sales chart here at four this week. It holds the 49 slot on the radio airplay chart but rockets 59-14 on the TV airplay chart, with a total of 233 plays, including 41 from MTV Base, and 21 from The Box.

Eric Prydz extends his lead, but making rapid progress beneath him are duet partners Christina Aguilera and Missy Elliott.

THE BOX NUMBER ONE
Daniel Bedingfield
Nothing Hurts Like Love

HIGHEST CLIMBER
R. Kelly
Happy People

HIGHEST NEW ENTRY
Daniel Bedingfield
Nothing Hurts Like Love

THE AMP NUMBER ONE
Embrace
Gravity

HIGHEST CLIMBER
Geddy Lee
Chain

HIGHEST NEW ENTRY
Prince
Cinnamon Girl

FLAUNT NUMBER ONE
Dierks Bentley
Posable

HIGHEST CLIMBER
Ashlee Simpson
Pieces of Me

HIGHEST NEW ENTRY
Scissor Sisters
Mary

KISS TV NUMBER ONE
Khia
My Neck, My Back (Click It)

HIGHEST NEW ENTRY
Christina Aguilera & Missy Elliott
Car Wash

HIGHEST NEW ENTRY
Jojo
Leave (Get Out)

HIGHEST CLIMBER
Marilyn Manson
Personal Jesus

HIGHEST CLIMBER
Slicked
Vermin

HIGHEST NEW ENTRY
Way 2 Da Damn Good

THE HITS NUMBER ONE
Duncan & Kindie
I Believe My Heart

HIGHEST CLIMBER
Eric Prydz
Call On Me

HIGHEST NEW ENTRY
Khia
My Neck, My Back (Click It)

TMF NUMBER ONE
Maroon 5
She Will Be Loved

HIGHEST CLIMBER
SterioGram
Walkie Talkie Man

HIGHEST NEW ENTRY
Christina Aguilera & Missy Elliott
Car Wash

MTV MOST PLAYED

Rank	Artist	Title	Label
1	ROBBIE WILLIAMS	RADIO	CHRISLIPS
2	SCISSOR SISTERS	MARY	POLYGRAM
2	MARILYN MANSON	PERSONAL JESUS	POLYGRAM
4	THE STREETS	BLINDED BY THE LIGHTS	GOODBYE
5	THE MUSIC FREEDOM FIGHTERS		VIRGIN
5	FATBOY SLIM	SLASH DOT DASH	SONIC
7	RAZORLIGHT	VICE	VERTEL
7	COLDIE	LOOK IN CHAIN YOUR MOTHER'S GOT A PENIS	ATLANTIC
9	BRITNEY SPEARS	MY PREROGATIVE	JIVE
10	TRAVIS	WALKING IN THE SUN	INDEPENDENT

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	POLYGRAM
2	ESTELLE	FREE	VP
3	RONAN KEATING	I HOPE YOU DANCE	POLYGRAM
4	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	POLYGRAM
5	BRITNEY SPEARS	MY PREROGATIVE	JIVE
6	USHER	CONFESSIONS PART II	BMG
6	ROBBIE WILLIAMS	RADIO	CHRISLIPS
8	RACHEL STEVENS	MORE MORE MORE	POLYGRAM
8	DANNI MINOGUE/FLOWER POWER	YOU WON'T FORGET...	AMIN
10	KELIS FEAT. ANDRE 300	MILLIONAIRE	VIRGIN

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	MARILYN MANSON	PERSONAL JESUS	POLYGRAM
2	SLEIGHROTT	DUALITY	ROSEBUD
3	THE HIVES	TWO-TIMING TOUCH AND BROKEN BONES	POLYGRAM
3	MUSE	BUTTERFLIES & HURRICANES	ATLANTIC
5	GOOD CHARLOTTE	PREDICTABLE	EPIC
6	D-12	GET UP	INTRUSION
7	HOORSTANK	THE REASON	DEF JAM/REPL
8	PAPA ROACH	GETTING AWAY WITH MURDER	EPIC
9	LEON	KINGS OF LEON	REPL
10	VELVET REVOLVER	SLITHER	EPIC

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	COLDIE	LOOK IN CHAIN YOUR MOTHER'S GOT A PENIS	ATLANTIC
2	KINGS OF LEON	THE BOX	RECARBING
3	THE EIGHTIES	MATCHBOX B-LINE DISASTER RISE OF...	ISLAND
3	THE KILLERS	ALL THESE THINGS THAT I'VE DONE	UNIVERSAL
5	MUSE	BUTTERFLIES & HURRICANES	ATLANTIC
6	KASABIAN	PROCESSED BEATS	BMG
7	THE FUTUREHEADS	MEANTIME	REPL
8	GRAMM COXON	FREAKIN' OUT	BRANDY/ATLANTIC/PANAMA
9	RAZORLIGHT	VICE	VERTEL
10	THE ZUTONS	DONT EVER THINK (TOO MUCH)	DELMONACO

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	USHER	CONFESSIONS PART II	BMG
2	TEBORG SQUAD	LEAN BACK	UNIVERSAL
3	J.A. RULE FEAT. R. KELLY	WONDERFUL	DEF JAM
4	BRANDY AFRODISIAC		ATLANTIC
5	NELLY	MY PLACE	BMG/REPL
5	LIL' FLIP	SUNSHINE	COLUMBIA
7	KHIA	MY NECK, MY BACK (CLICK IT)	EPIC
7	ESTELLE	FREE	VP
9	ATL	MAKE IT UP WITH LOVE	EPIC
10	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM/UK

Full Chart Top 100
Repeat Top 40 Chart

© Music Control. Compiled from data gathered from 10,000 on 31 Oct 2004 to 10:00 AM on 31 Oct 2004. The TV airplay chart is compiled based on play in the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

gonzo on tour

Other 2004

After last years success, were back for another installment with thirteen songs, Eighties nostalgia, funk, disco, soul, funk, hip hop, and the best of britain & soulwax. Make sure you watch gonzo go over with us on MTV2 from 22nd Nov at 9pm for live sets & backstage changes.

Eric Prydz follows his singles and TV chart-topping triumphs by climbing to the peak of the radio airplay countdown as JoJo drops to two and Natasha Bedingfield to three.

The UK Radio Airplay

RADIO ONE

The Last	ARTIST TITLE	Label	Wk	Pos	Wk	Pos	Wk	Pos	Wk	Pos
1	2	ASHLEE SIMPSON PIECES OF ME	POLYDOR	27	29	2098				
1	1	ERIC PRYDZ CALL ON ME	DATA	29	29	2207				
3	11	DEEP DISH FLASHDANCE	INDEPENDENT	29	27	2124				
8	8	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERIGN	27	27	1877				
4	2	GREEN DAY AMERICAN IDIOT	REPRISE	25	26	1864				
6	2	EAMON LOVE THEM LIVE	VP	25	25	1756				
7	13	ESTELLE FREE	VP	23	23	1711				
13	7	JOSS STONE YOU HAD ME	REBELLETS/VERIGN	25	23	1540				
9	15	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEFAR	22	22	1570				
9	9	ROBBIE WILLIAMS RADIO	CAPITALS	21	22	1383				
11	9	NATASHA BEDINGFIELD THESE WORDS	PHONOGEN/VERIGN	21	21	1361				
12	11	JOJO LEAVE (GET OUT)	HEAVY	20	20	1492				
13	24	EMBRACE GRAVITY	INDEPENDENT	13	19	1492				
14	26	SCISSOR SISTERS MARY	POLYDOR	12	18	1340				
14	5	MAROON 5 SHE WILL BE LOVED J	VP	18	18	1228				
13	13	RAZORLIGHT VICE	VERTIGO	19	18	1226				
17	10	LOSTPROPHETS LAST SUMMER	VERIGN/NOISE	8	17	1226				
18	12	U2 VERTIGO	ISLAND	15	16	1217				
16	11	MARILYN MANSON PERSONAL JESUS	POLYDOR	17	16	1215				
20	6	EMINEM JUSTICE IS BUILT UPON SUFFERING	POLYDOR	7	15	1245				
21	21	CHRISTINA MILIAN WHATEVER YOU WANT	GET JAM UK	14	14	1084				
21	18	THE THRILLS WHATEVER HAPPENED TO COREY HALL	VERIGN	15	14	1015				
21	1	BRITNEY SPEARS MY PREROGATIVE	JIVE	5	14	999				
27	27	TERROR SQUAD LEAN BACK	UNIVERSAL	11	11	787				
20	30	KASABIAN STOLEN BEATS	BMG	10	13	650				
25	10	JAY SEAN PROUDEN FOLKS	VP	9	13	650				
17	17	THE MUSIC FREEDOM FIGHTERS	VERIGN	16	12	648				
23	23	NAS RAGING THROUGH THE GAP	COLUMBIA	13	12	642				
29	30	SHAPESHIFTERS LOLA'S THEME	POSITIVA	8	11	834				
29	30	ANGEL CITY DO YOU KNOW (I GO CRAZY)	DATA	10	11	367				

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



SNAP SHOT

STERIOGRAM

Kiwi five-piece Steriogram are the subject of one of the fastest-selling media pilots of the year so far, which kicked-started when their track *Wack*

Talkin' Man was selected as the music for the current iPod TV ad. The pop-punk single - which was last Thursday added to Radio One's 0-list - is

getting re-released in the UK by EMI on November 8, followed by the group's debut album *Schmack* a week later. Music TV has already

embraced the live animation video to *Wack* in the UK which was followed by Michael Gough, who has worked with the likes of Björk and The Beastie Boys.

C&S LIST: Agent: Paul Bolton; Hitter: Skeeter; Manager: Chloë Quigley; Kingdom Entertainment; Product Manager: Chris Farrow; EMI; Press: William Luff; EMI; To: Katie Hiscov; F&M; Radio: Tina Salthair; EMI.

The Last	Wk	Pos	Wk	Pos	Wk	Pos	Wk	Pos	Wk	Pos
1	3	1	3	1	2	2	2	2	6	44.79
2	1	30	21	21	21	21	21	21	5	64.57
3	2	13	23	23	23	23	23	23	11	50.84
4	4	8	29	29	29	29	29	29	4	48.65
5	5	18	31	31	31	31	31	31	4	48.65
6	6	6	1	1	1	1	1	1	4	47.68
7	10	5	14	14	14	14	14	14	4	47.68
8	6	4	5	5	5	5	5	5	4	45.47
9	9	10	18	18	18	18	18	18	4	45.47
10	11	8	17	17	17	17	17	17	4	41.14
11	11	4	16	16	16	16	16	16	4	41.14
12	24	5	7	7	7	7	7	7	4	38.14
13	11	4	16	16	16	16	16	16	4	38.14
14	15	29	0	0	0	0	0	0	4	32
15	16	5	11	11	11	11	11	11	4	32
16	17	4	16	16	16	16	16	16	4	32
17	18	6	26	26	26	26	26	26	4	30.89
18	7	8	28	28	28	28	28	28	4	30.89
19	24	2	0	0	0	0	0	0	4	30.89
20	20	2	0	0	0	0	0	0	4	30.89
21	27	2	0	0	0	0	0	0	4	30.89
22	26	4	19	19	19	19	19	19	4	30.89
23	26	9	19	19	19	19	19	19	4	30.89
24	33	2	0	0	0	0	0	0	4	30.89
25	22	5	5	5	5	5	5	5	4	30.89

RADIO TWO

The Last	ARTIST TITLE	Label
1	3	NANCY SINATRA LET ME KISS YOU
1	4	NORAH JONES THOSE SWEET WORDS
166	1	ELTON JOHN ALL THAT I'M ALLOWED
3	3	RONAN KEATING I HOPE YOU DANCE
3	11	TINA TURNER OPEN ARMS
10	10	LUCIE SILVAS WHAT YOU'RE MADE OF
5	5	TRAVIS WALKING IN THE SUN
8	2	REM LEAVING NEW YORK
1	1	SCISSOR SISTERS MARY
8	9	BEVERLY KNIGHT NOT TOO LATE FOR LOVE

GALAXY

The Last	ARTIST TITLE	Label
1	3	ERIC PRYDZ CALL ON ME
1	3	ARMAND VAN HELDEN MY MY MY
2	2	ANGEL CITY DO YOU KNOW (I GO CRAZY)
3	5	NELLY MY PLACE
7	7	KHIA MY NECK, MY BACK (CLICK IT)
6	4	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?
8	8	ULTRABEAT BETTER THAN LIFE
8	8	JOJO LEAVE (GET OUT)
9	9	STONERIDGE FEAT. THERESA PUT EM HIGH
10	10	DEEP DISH FLASHDANCE

NUMBER ONES

BELFAST CITY	Achieve Simpson	Bowling For Soup
BEAT	Pieces Of Me	THES
Darko Knight Love	GALAXY 102.2	BEAT 106
OREGAN SCOTM	UP Flip Sunshine	Eric Prydz Call On Me
Achieve Simpson	CLOVE 1 FM	GALAXY 102
Pieces Of Me	Eric Prydz Call On Me	Leicester Sound
COOL FM	COOL FM	Eric Prydz Call On Me
LNCS FM		

VIBE 101

The Last	ARTIST TITLE	Label
1	1	ERIC PRYDZ CALL ON ME
2	2	MOUSSE T/EMMA LANFORD IS IT COS I'M COOL?
4	4	JOJO LEAVE (GET OUT)
2	4	NATASHA BEDINGFIELD THESE WORDS
16	5	CHRISTINA MILIAN WHATEVER YOU WANT
5	7	STONERIDGE FEAT. THERESA PUT EM HIGH
17	17	ESTELLE FREE
7	14	JENIFERA FRENCH KISSES
9	7	NELLY MY PLACE
20	20	R. NELLY HAPPY PEOPLE

CHRYSALIS GROUP

The Last	ARTIST TITLE	Label
1	4	ERIC PRYDZ CALL ON ME
2	2	NELLY MY PLACE
3	3	JOJO LEAVE (GET OUT)
4	4	NATASHA BEDINGFIELD THESE WORDS
5	5	ARMAND VAN HELDEN MY MY MY
6	6	KHIA MY NECK, MY BACK (CLICK IT)
7	7	TWISTA SUNSHINE
8	8	UNISER CONFESSIONS PART II
9	9	SHAPESHIFTERS LOLA'S THEME
10	10	STONERIDGE FEAT. THERESA PUT EM HIGH

HIGHEST NEW ENTRY

BELFAST CITY	LNCS FM	COOL FM
BEAT	Rachel Stevens More	U2 Vertigo
The 412 Dumb	Marek Myski	BEAT 106
OREGAN SCOTM	Walker & Alicia Keys	Snow Patrol How To...
Lucie Silvas What You're Made Of	My Eye	GALAXY 102
	CLOVE 1 FM	Usher & Alicia Keys My Doo
	Angel City Do You...	

Play Chart

music control

Week	Label	Artist	Title	Genre	Wk	Peak	Wks on Chart	Wk	Label	Artist	Title	Genre	Wk	Peak	Wks on Chart
26	Capitol	ANASTACIA	SICK AND TIRED	POP	1382	4	24.07	-2	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
27	Capitol	SCISSOR SISTERS	LAURA	POP	1035	-7	23.8	-4	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
28	Capitol	GREEN DAY	AMERICAN IDIOT	ROCK	409	9	23.43	-1	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
29	Capitol	KEANE	BESHAPED	ROCK	1227	8	23.17	-7	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
30	Capitol	R. KELLY	HAPPY PEOPLE	R&B	502	28	21.66	77	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
31	Capitol	EMBRACE	GRAVITY	POP	370	-16	21.55	24	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
32	Capitol	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	POP	672	24	21.21	42	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
33	Capitol	DESTINY'S CHILD	LOSE MY BREATH	R&B	821	49	21.20	25	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
34	Capitol	DIDO	SAND IN MY SHOES	POP	1025	-10	20.85	43	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
35	Capitol	ELTON JOHN	ALL THAT I'M ALLOWED...	ROCK	45	137	20.82	800	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
36	Capitol	BRITNEY SPEARS	MY PREROGATIVE	POP	707	23	20.43	59	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
37	Capitol	THE 411 DUMB		POP	1297	-11	20.21	38	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
38	Capitol	DONNY OSMOND	BREEZE ON BY	POP	215	21	19.94	14	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
39	Capitol	NORAH JONES	THOSE SWEET WORDS	POP	46	25	19.69	25	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
40	Capitol	EAMON	LOVE THEM	POP	232	25	19.37	9	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
41	Capitol	TINA TURNER	OPEN ARMS	POP	162	67	19.35	45	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
42	Capitol	NANCY SINATRA	LET ME KISS YOU	POP	26	30	19.07	5	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
43	Capitol	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	POP	467	139	18.78	109	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
44	Capitol	KELLS	TRICK ME	POP	658	34	18.19	18	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
45	Capitol	STONEBRIDGE FEAT. THERESA PUT	EM HIGH	POP	719	34	18.03	4	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
46	Capitol	EMJINEM	JUST LOSE IT	POP	439	251	18.05	245	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
47	Capitol	KEANE	EVERYBODY'S CHANGING	POP	584	-1	16.48	-7	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
48	Capitol	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM	POP	429	-10	16.46	12	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
49	Capitol	KHIA	MY NECK, MY BACK (LICK IT)	POP	490	8	16.28	13	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8
50	Capitol	RACHEL STEVENS	MORE MORE MORE	POP	860	33	15.93	-21	Capitol	JAY-Z	THE BLACK ALBUM	HIP HOP	1035	-7	23.8

INDEPENDENT LOCAL RADIO

Wk	Label	Artist	Title	Genre	Wk	Peak	Wks on Chart
2	Capitol	JAY-Z	LEAVE GET OUT MERCURY	HIP HOP	229	248	15.67
3	Capitol	ERIC PYZDE	CALL ON ME ROCK	POP	301	220	41.67
1	Capitol	NATASHA BEDINGFIELD	THESE WORDS PHOTOGENIC	POP	212	226	41.58
4	Capitol	MAROON 5	SHE WILL BE LOVED	POP	391	243	34.28
5	Capitol	JOSS STONE	YOU HAD ME KILLING ME	R&B	176	192	24.24
6	Capitol	NELLY	MY PLACE LOCAL	HIP HOP	341	191	23.63
7	Capitol	BRANDY	REAL TO ME	R&B	173	197	23.00
8	Capitol	ASHLEY SIMPSON	PIECES OF ME	POP	168	181	22.67
9	Capitol	ROBBIE WILLIAMS	ROAD TO NOWHERE	POP	156	185	22.26
10	Capitol	ANASTACIA	SICK AND TIRED	POP	164	189	22.17
11	Capitol	SHAPESHIFTERS	LOLAS THEME	ROCK	103	148	21.42
12	Capitol	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	POP	167	125	20.09
13	Capitol	THE 411 DUMB		POP	148	128	20.00
14	Capitol	KEANE	BESHAPED	ROCK	116	165	20.66
15	Capitol	SCISSOR SISTERS	LAURA	POP	116	166	20.64
16	Capitol	DIDO	SAND IN MY SHOES	POP	109	130	19.57
17	Capitol	BEVERLY HILBURY	NOT TOO LATE FOR LOVE	POP	116	140	18.28
18	Capitol	RACHEL STEVENS	MORE MORE MORE	POP	115	141	18.50
19	Capitol	MAROON 5	THIS LOVE	POP	115	123	19.90
20	Capitol	DURAN DURAN	REACH UP FOR THE SUNRISE	POP	162	181	18.69
21	Capitol	CHRISTINA AGUILERA	WHATEVER YOU WANT	POP	163	177	18.95
22	Capitol	SCISSOR SISTERS	MARY Poppins	POP	116	171	18.92
23	Capitol	LUCIE SIMONS	WHAT YOUR MIND OF	POP	116	171	18.92
24	Capitol	THE 411 DUMB	LOSE MY BREATH	POP	148	179	17.18
25	Capitol	GIRLS ALoud	LOVE MACHINE	POP	147	176	17.18
26	Capitol	ESTELLE	FREE	POP	151	172	17.08
27	Capitol	BRITNEY SPEARS	MY PREROGATIVE	POP	151	172	17.08
28	Capitol	STONEBRIDGE FEAT. THERESA PUT	EM HIGH	POP	148	171	16.78
29	Capitol	ROMAN KATEATING	I HOPE YOU DANCE	POP	148	171	16.78
30	Capitol	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	POP	148	171	16.78

Headlines: 1. This week's top release is Jay-Z's new album 'The Black Album' (Capitol, 1035) which is currently the most popular album on the chart. 2. The 411 Dumb's 'All That I'm Allowed...' (Capitol, 1025) is the most popular single on the chart.

TOP 20 PRE-RELEASE

Wk	Label	Artist	Title	Genre	Wk	Peak	Wks on Chart
1	Capitol	SCISSOR SISTERS	MARY Poppins	POP	116	171	18.92
2	Capitol	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	POP	167	125	20.09
3	Capitol	KELLS	TRICK ME	POP	165	141	18.50
4	Capitol	THE THRILLS	WHATEVER HAPPENED TO COREY HAIM	POP	148	171	16.78
5	Capitol	THE 411 DUMB		POP	148	128	20.00
6	Capitol	R. KELLY	HAPPY PEOPLE	R&B	502	28	21.66
7	Capitol	DESTINY'S CHILD	LOSE MY BREATH	R&B	821	49	21.20
8	Capitol	ELTON JOHN	ALL THAT I'M ALLOWED...	ROCK	45	137	20.82
9	Capitol	BRITNEY SPEARS	MY PREROGATIVE	POP	707	23	20.43
10	Capitol	NORAH JONES	THOSE SWEET WORDS	POP	46	25	19.69
11	Capitol	TINA TURNER	OPEN ARMS	POP	162	67	19.35
12	Capitol	NANCY SINATRA	LET ME KISS YOU	POP	26	30	19.07
13	Capitol	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	POP	467	139	18.78
14	Capitol	EMJINEM	JUST LOSE IT	POP	439	251	18.05
15	Capitol	JAY-Z	LEAVE GET OUT MERCURY	HIP HOP	229	248	15.67
16	Capitol	THE STONED EYES	HEAVENLY	POP	148	171	16.78
17	Capitol	MICHAEL GRAY	THE WEDDING DAY	POP	148	171	16.78
18	Capitol	USHER	CONFESSIOES PART II	POP	148	171	16.78
19	Capitol	DANNI MOORE	WILL YOU FLOWER POWER YOU WON'T FORGET ABOUT ME	POP	148	171	16.78
20	Capitol	MICK JAGGER & DAVID STEWART	OLD HABITS ARE HARD TO BREAK	POP	148	171	16.78

Headlines: 1. This week's top pre-release is Scissor Sisters' 'Mary Poppins' (Capitol, 116) which is currently the most popular pre-release on the chart. 2. The 411 Dumb's 'All That I'm Allowed...' (Capitol, 1025) is the most popular single on the chart.

35. Christina Aguilera
Missy like this week's biggest in-chart jump - from 44 to 19 - Christina Aguilera and Missy Elliott's new cover of 'Car Wash' now plays in 50% and receives a climb by 72% last week. The disc was aired on 65 of the 111 stations on the Nielsen Music Control panel.

his upcoming *Positive* Road album. It is the follow-up to his spectacularly successful release of *Are You Ready For Love*, which spent four weeks at the airplay apex last year, and debuts at number 35 this week, primarily thanks to Radio Two where it is third most-played (50%) with 15 cuts. It got 30 plays from the other stations on the Music Control panel, but Radio Two provided 92% of its airplay.

36. Britney Spears
Ms. Spears - or should that be Mrs. Ferrellina? - which ever - returns with her cover of Bobby Brown's 'My Prerogative' jumping 53-36, as its audience swells by 59% to more than 20m. Video 101 aired it 28 times last week.

43. Daniel Bedingfield
Back in business and apparently well on the music after his road accident in New Zealand, Daniel Bedingfield joins sector *Natasha* in the top 50 of the airplay chart, with *Nothing Hurts Like Love* - the introductory single from his upcoming second album, *Jumping 78-43* this week, the single - written by Diane Warren - was aired eight times on Radio Two and five times on Radio Two last week. It has now moved from the B-list to A-list on Radio One, a fact which should increase plays, and a follow-up is being placed next week.

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MUSIC 2005
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16.1004 MUSICWEEK 27

IN-STORE NEXT WEEK



Single – Rooster: Albert – Lucie Silvas; **Compilation** – School Discs; **Music DVD** – Page & Plant; **In-store** – Tom Jones & Julie Holland, Duran Duran Lisa Stansfield, Usher, Ashlee Simpson, Natasha Bedingfield, Brian Wilson, Damien Rice, Razorlight

BORDERS

In-store – Elliott Smith, Talking Heads, Meat Loaf, Affix OST, John Hughes, The Zutons, Clare Teal, Vanessa Mae, Estelle; **Listening posts** – Katie Melua, Rod Stewart, Robbie Williams, Minnie Driver



Album of the month – Fatboy Slim; **In-store** – Blues Explosion, Devendra Banhart, Marianne Faithfull, Interpol, County Soul Revival, Billy Cyro, Rodney P, Elliott Smith



Windows – Robbie Williams, Day After Tomorrow, Fahrenheit 9/11; **In-store** – Cake, Robbie Williams, Chris Jones, Morrissey, The Zutons, Gold Chains, Snog Doggy Dogs, Rod Stewart, Burning Spear, Whitmore, Haunted, Scissor Sisters; **Press ads** – R Kelly, Travis, Depeche Mode, Manic Street Preachers, Hives, Missy Elliott



In-store – Meatloaf, Rod Stewart, Robbie Williams, Olivia Newton-John; **Offer** – Robbie Williams, **Listening posts** – Burning Spear, Whitmore, Cohen, The Zutons, Nancy Sinatra, Tom Waits, James Blunt



Mojo recommended retailers – RTX, The Autumns, Superheroes, Motormark, The Beauty Shop, The Czars; **Selects listening posts** – Brand New Heavies, Mad Capsule Markets, The Bears, Tom Waits, Nancy Sinatra

TASTEMAKERS

DJ HELL
DJ/producer

- ERIC PRYDZ FEAT. ADEVA IN & OUT (GIGA FEEL KENZO) (VICTORIA)
- LOTTIE BATES (PINK LABEL)
- PAUL McCARTNEY (TEMPORARY SECRETARY) (EVA)
- 4 JUNE 10 (BLOOM BYS MUSIC FOR FRIENDS)
- 5 MY SUPREMACY (OUTLIT)
- 6 SIBBIL (JULIER 202) (WHITE LABEL)
- 7 UNUSUAL FUSION (ONITE LABEL)
- 8 KELLS TRICK ME (THE SHAWNEE REMIX) (GIGAWATT)
- 9 WARWICK (ESTON) AUTHORITY OF (WIRE LABEL)
- 10 MY FISHES (LIVE OUTLIT)

"Following his number one chart smash, Eric Prydz is on a roll with a new house stormer featuring Adeva. A long time ago, Paul McCartney made what turned out to be an electronic Balearic classic with Temporary Secretary showing just what a musical genius he really is. The Schwarz brothers deliver another solid remix, this time of Kelis' Trick Me. My's Paris Hilton is one of the craziest tunes right now, and brings us family and electro – it's completely insane and totally rocking."

Safeway

In-store – Celine Dion, Duran Duran, Pure Grooves 80's Slowjams, Best Buy, Jukobbe

Sainsbury's

In-store – Robbie Williams, Rod Stewart, Talking Heads, Katie Melua, Clare Teal, The Zutons, Minnie Driver, Olivia Newton-John, Tunde, Katherine Jenkins, Meat Loaf, Vanessa Mae, Mick Jagger & Dave Stewart

TESCO

In-store – R Kelly, Manic Street Preachers, Kells, Travis, Darius, Depeche Mode, Robbie Williams, Meatloaf, Olivia Newton-John, Rod Stewart, Clare Teal, Katie Melua, Talking Heads, The Zutons, Tunde, Minnie Driver, Estelle, Vanessa Mae, Mick Jagger & Dave Stewart

TV ads

TV ads and – Mega Deal, Estelle; **Windows** – Mega Deal, Robbie Williams, sale; **In-store** – Mega Deal, Brand New Heavies, Estelle, Meatloaf, Katie Melua, Mos Def, Rod Stewart, Talking Heads, Tunde, VS, Robbie Williams, The Zutons; **Press ads** – Mega Deal, Alex Cuba Band, Goldie Lookin Chain, Bjork, Ja Rule, The Cure, The Departure, Placebo, Depeche Mode, Po Girl

WHSmith

In-store – Natural Woman – Now Dance; **DVD** – David Bowie; **Classical** – Yo Yo Ma

WOOLWORTHS

Single – Kellie; **Album** – Katie Melua; **In-store** – Katie Melua, Natural Woman Autumn Collection, Ultimate Girls Night, Clare Teal, Olivia Newton-John, Now Dance, Tunde, Rod Stewart, Kells, Rhian Bennett, Durancian James & Keele, Darius, R Kelly

TV LISTINGS

CBUK
David Bedingfield
Robbie Williams Like
Love: Music Street
Preachers: The Love
Of Richard Marx
Rachel Stevens
Foxy Shazam Sisters
Mary Elizabeth Ma
U2 Versus U2

GMTV
Celine Dion
(Fr) Daniel
Bedingfield Nothing
Hurts Like Love (Fr)
David Beckham
(Fr) Darius Kosta
Love (Fr) Duncan
James & Keele
(Mo) Travis (Fr)

HIT 40 UK
Christina Milian
feat. Joe Budden
Whitney U. Great Day
Good Charlotte
Predictable: Kyla Mi
New My Back Back
To My Mind: Maroon
5 Personal Jaxx
Rachel Stevens Here
More Green Day Live
The Sun Is You (Fr)
Lester Revolver

LATER
Eve Costello
Monkey To Man Elts
Costello: The Delivery
Man: Estelle (Fr)
Estelle 1980: Green
Day American Kid
Green Day: Live
Of Broken Dreams:
Green Day Bassist
Casey Kyles: Monkey
Ding Dong: Robbie
Williams Radio
Robbie Williams No
Foxy Shazam
Williams Feat

LATER
Eve Costello
Monkey To Man Elts
Costello: The Delivery
Man: Estelle (Fr)
Estelle 1980: Green
Day American Kid
Green Day: Live
Of Broken Dreams:
Green Day Bassist
Casey Kyles: Monkey
Ding Dong: Robbie
Williams Radio
Robbie Williams No
Foxy Shazam
Williams Feat

POPWORLD
Daniel Bedingfield
Nothing Hurts Like
Love: Sarah
Mingogue, Do Me Bad

RADIO LISTINGS

RADIO ONE
Lauryn Hill: The
Zutons (Mo)
Jo Wiley: Kazakhstan
In The Live Lounge
(Mo)
Zoe Lavee
Babydolls: Green Day
live from
Maida Vale (Su)
(We) Jo
Wiley Feat. sassette
PHI Project (Su)
Annie Maser
Annie Maser
Nina Hirt mix
(Th)

RADIO 2
Vanessa Mae
Kropfle Live (Tue)
Musi Holding Party
Victoria Beckham (Wed)
The Story Of
Britpop (Thu)
The Zutons (Su)
Jonathan Ross (Su)
Tom Robinson
guest (Su)
Record of the week
The Fire Brothers
Robbie Williams
Nancy Wright (Su)
Album of the week
Lucie Silvas: Breathe
In

RADIO 3
Vanessa Mae
Kropfle Live (Tue)
Musi Holding Party
Victoria Beckham (Wed)
The Story Of
Britpop (Thu)
The Zutons (Su)
Jonathan Ross (Su)
Tom Robinson
guest (Su)
Record of the week
The Fire Brothers
Robbie Williams
Nancy Wright (Su)
Album of the week
Lucie Silvas: Breathe
In

RADIO 4
Lauryn Hill: The
Zutons (Mo)
Jo Wiley: Kazakhstan
In The Live Lounge
(Mo)
Zoe Lavee
Babydolls: Green Day
live from
Maida Vale (Su)
(We) Jo
Wiley Feat. sassette
PHI Project (Su)
Annie Maser
Annie Maser
Nina Hirt mix
(Th)

RADIO 5
Lauryn Hill: The
Zutons (Mo)
Jo Wiley: Kazakhstan
In The Live Lounge
(Mo)
Zoe Lavee
Babydolls: Green Day
live from
Maida Vale (Su)
(We) Jo
Wiley Feat. sassette
PHI Project (Su)
Annie Maser
Annie Maser
Nina Hirt mix
(Th)

MEDIA INSIDER



3C cultivates cool country

Pat Geary
station manager, 3C
Previously broadcasting to a
potential UK audience of 10m via
five DAB multiplexes in Scotland,
one in Northern Ireland and six
in England, 3C went national a
fortnight ago when it became the
24th radio station to join the
Freeview digital TV platform.
This immediately resulted in a
much higher profile and an
avalanche of e-mails and phone
calls for 3C, which has been
available on DAB since 2000.

"The response has been
unbelievable," says station
manager Pat Geary. "We have
always had a lot of feedback but
nothing like this before."
3C's name is an acronym for
Continous Cool Country, and
also indicates its status as the
third service from Scottish Radio
Holdings-owned ILR veteran
Radio Clyde.

We play a much broader spectrum of music than US country stations

Geary is enthusiastic about the
station's link with Freeview, which
makes it the first ever national
24-hour country station. "We
were doing pretty well anyway,
with an estimated audience of
100,000, but Freeview allows us
to fill in all the geographical gaps
in our reception," he says.

"We play a much broader
spectrum of music than US
country stations. We play about
4,000 tracks and have 75 current
hits on our playlist – 35 on the
A-list and 40 on the B-list –
compared to as few as four on US
stations. About 60% of our output
is current, while US stations
typically include only 20%
current and 80% gold."

"Obviously, most of what we
play is of US origin but we have
four UK artists on the playlist at
present – Rachael Warwick,
Sands & Whitehead, Brian
Hughes and Evangeline. We don't
care where they come from, and
we don't play tracks just because
they are hits in the US – we play
them only because they are good."
Address: Clydebank Business Park,
Clydebank, Glasgow, G81 2RX. Telephone:
0141 565 2307. Website:
www.3cdigital.com. E-mail:
Pat.Geary@3cdigital.com

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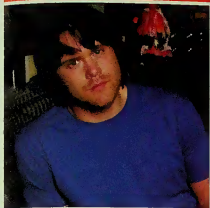
- DEPECHE MODE SOMETHING TO
BLACK STROBE REMIX (OUT)
- THE FAUNY (DISAPPEAR) (P. KAWAHA MIX)
(GIGGLE CREED)
- 1 SLEIGHTWAVE I CAN SEE CLEARLY NOW (ALBUM)
A CARTER & SMITH FEEL LOVE (PLASTIC RED)
- 5 KILL THE KING OF THE WORLD (BPTO CONTROL)
- NATHAN FARE THE SKY WAS PINK (MOLLEN
REDO (BROWN COMUNITA))
- THE MACHINES EVERYWHERE (NEW STATE)
- 5 PINK SNOOCHIE (METROSQUAD)
(BREATHCORE)
- 5 DAVEY CARBONATE (LIVELY TONY COLLOURS
(GIGGLE)
- 10 NEW ORLEANS (HINDRUM) CONFUSION (BOB
STATE 88 (NOICES REPLY))

"With the early Eighties continuing
to inspire so many new west-
coast producers, Depeche Mode's
return is both timely and welcome,
and the flood of brand new edits are
equally effective (Black Strobe's
being the best of a good bunch).
London newcomers The Machines
and ex-DXP don Kevin Swan are also
worthy riders on all cylinders with
their break-meets-electro club cuts
Everywhere and Feel Love tearing up
London's finer alternative circuit
from Electrotopo to Golf Sale
and Nag Nag Nag. Dave Culture's
reinvention continues."

TERRY UNDERHILL
group head of music, Real Radio

- GEORGE MICHAEL ROUND HERE (SDW)
- 2 ANASTASIA LEFT OUTSIDE (ALBUM) (SDW)
- 3 DUBIOUS (KID) (WE MARCH)
- 4 JOLIE (WE GET OUT OVERCURE)
- 5 NOVELY (BVOUS) (ISLAND)
- 6 DANITY BROWN (FEEL NOTHING HURTS LIKE YOU
(POLYDOR))
- 7 TUNGE (GREAT ROMANTIC (BING))
- 8 KEVIN CHEWROSE (S) (CHANGING (ISLAND))
- 9 MARK JOSEPH BRINGING BACK THESE
MEMORIES (OTHER PLACE)
- 10 ROBBIE WILLIAMS RADIO (CHRYSALIS)

"This year we've had some terrific
new songs from established artists
and some new names to the business.
We waited almost eight years for
a new album from George Michael and
the wait was more than worth it. His
new CD is packed with great songs,
including the hauntingly beautiful My
Mother Had A Brother, but the first
single Amazing helped him have one
of the biggest-selling CDs of the
decade. Darius has a new single from
his forthcoming album and it is sure
to be a big hit. I've heard the album
and it is set for a fantastic end to
2004. The great debut solo release
from Tunde, former lead vocalist with
The Lighthouse Family, sounds great
when we play it on Real Radio. The
charismatic and charming Mark
Joseph's first album and single are
one of the best of the year and he
truly deserves success."



SINGLE OF THE WEEK

Daniel Bedingfield
Nothing Hurts Like Love

Polydor 9668820
This lowering ballad – and a surefire hit – kicks off Bedingfield's second album *Second First*. Impression and finds him returning from a lengthy absence on fine vocal and lyrical form. He is also catching up with his younger sister in the airplay stakes – Nothing Hurts... is B-listed at Radio One and Two and A-listed alongside Natasha Bedingfield's *These Words* at Capital. Expect the parent album to be one of the biggest of the fourth quarter.

ALSO OUT
THIS WEEK
SINGLES
Puffy Casey –
Saints And Sinners
(Sony)
Gratiam Coan –
Fraskin! O.G.(A)
Over Me

(Parlophone)
Kato – Ps & Qs
(679)
ALBUMS
Freelance Five –
Strangled Things
(Ultramarine)
Graciously –
Below The Radio

(Ultra)
Jay Sean – Me
Against Myself
(Reinited)

Records released 25.10.04

ALBUM OF THE WEEK

Cliff Richard
Something's Going On

Decca 4756524
Richard marks his arrival at Decca with something of a return to form. It is a well-sounded package that contains all things Cliff – a bit of good-time rock'n'roll, a handful of dry-ice ballads and a brace of songs devoted to his relationship with God. You have to hand it to him – the 63-year-old has delivered a canny album that, while not doing his credibility any favours, will be embraced by his legions of diehard fans the world over. See *Quickfire*, p.19.

Singles

Christina Aguilera feat. Missy Elliott
Car Wash (Polydor 9664630)

The two divas resume their hit-making soundtrack partnership, which started with *Lady Marmalade* for *Moulin Rouge*, returning this time with the lead track from *Shark Tale*. A reworking of the disco classic *Car Wash*, the track finds Aguilera's characteristic belting vocals very much at home on this big production number.

Tom Baxter
My Declaration (Columbia 6753932)
As long as there will be a market for romantic singer-songwriters and lyrical instrumental arrangements, artists such as Baxter will thrive. The lead track of his debut album *Feather and Stone*, which has received enthusiastic reviews, might help Baxter to fulfil his ambition of becoming a household name.

Blac Party
Helicopter (Wichita WEBB0705CD)
Each single takes Blac Party to the next level, and this track, with its post-punk guitars and arresting vocals, should prick up more ears. Following the band's UK headline tour during October, they will support Interpol on their European dates in November.

Do Me Bad Things
Time For Deliverance (Must Destroy/Atlantic MDA002CD)
The second outing for the Northampton nine-piece outfit sees DMBT embrace the vocal histrionics favoured by their labelmates *The Darkness*. Though this is too big in places and overall a solid effort, one can't help but wonder whether they would be better served with some huge production behind them.

The Earlies
Morning Wonder (Name I AM/MS07)
Taken from their captivating debut *Those Were The Earlies*, and used in the *Dead Man Walking* soundtrack, *Morning*

Wonder is a strong slice of pulsating, kaleidoscopic rock brimming with a sense of adventure. The transatlantic quartet embark on a 12-date UK tour this weekend.

Goldie Lookin' Chain
Your Mother's Got A Penis (Atlantic GLCD02CD)
GLC are certainly popular with record buyers now, with their album, *Greatest Hits*, reaching the Top Five and many dates sold out on their UK tour. Cheeky and chesny in equal measure, this will get a resounding thumbs up from the youth market, even as others dismiss it as a novelty hit.

Michael Gray
The Weekend (Eye Industries 9668865)
With a killer hook, soulful vocal and simple yet universal lyric, Gray's first solo release – he is half of remix team Full Intention – is an old school dance anthem. With lots of radio support, and a video that rivals Eric Prydz for sexiness, it should be the next dance track to cross over.

Ja Rule feat. R. Kelly & Ashanti
Wonderful (Def Jam 9664605)
With Kelly producing as well as the chorus, this sounds more like one of his solo records than a Ja Rule single, which is possibly one of the reasons why it is receiving such heavy support from *Galaxy*, *Kiss*, *Vibe*, *MTV Base* and the *Box*. Now C-listed at Radio One, it is a strong Top 10 contender.

Kings of Leon
The Bucket (Hard Me Down HMD43)
The first single taken from the band's second album *As I Am*, *Shake Some Heat* is the sharpest and most radio-friendly song they have yet released. It shows they have developed songwriting and recording skills since the 500,000-selling *You and Young Manhood* which, if this is anything to go by, they should surpass with the follow-up.

George Michael
Round Here (Aegion 6754702)
This third single from Michael's double-platinum album *Patience* is a mid-tempo, autobiographical

tribute that is the aural equivalent of a Sunday afternoon round. George's spent flicking through the family photo album. It will further drive sales of the album in the run-up to Christmas.

Danni Minogue
You Won't Forget About Me (A1 Around and The World GD008379)
Minogue Jr adds vocals to a Flower Power instrumental that has already done the rounds in Ibiza and creates what is surely her best work to date. Already being named by *Galaxy*, *Vibe* and *The Box*, it has the makings of a sassy club anthem.

The Others
Stan Jowles (Poptones/Verano 9668522)
This is a song celebrating the London scene that has emerged in *The Libertines'* wake, of which *The Others* are an integral part. The title pays tribute to the Pete Doherty of Seventies football and the song is energetic, raw and tuneful. It should make their biggest chart impact to date.

Jay Sean
Stolen (Relentless RELD11)
Jay Sean continues the UK Asian crossover invasion with this, his second single, from his debut album *Me Against Myself*. This midtempo track – which follows the Top 10 hit *Eyes On You* – samples a track from the classic Bollywood movie *Chura Lya Hai Tumne* and drives home the message by featuring Bollywood star Bipasha Basu in the video.

Slipknot
Vermilion (Roadrunner RR39710)
The masked monsters continue to rule in the heavier end of the rock spectrum, with their recent UK tour proving them to be more popular than ever. This is the second single to be lifted from the group's Vol.3: *The Subliminal Verses* album, which is by far their most accomplished work to date.

Snow Patrol
How To Be Dead (Fiction 9868777)
This final single from the double platinum album *The Final Straw* is not as radio-friendly as *Run or Splitting Games*, but it will help keep the band's profile high ahead

of the release of their first DVD and a UK tour in late November.

Tina Turner
Open Arms (EMI DCCL62)
Turner's new single sounds strangely familiar; the raucous voice and ultra energetic rock tempo inscribe it in the direct line of her other well-known titles. It is one of the three tracks that will feature on her anthology, *All The Best*, released on November 1.

Albums

The Beautiful South
Golddiggers Headcrackers and Pickin' Songs (Sony 6183624)

Their first outing for Sony may be a covers album, but *The Beautiful South* manage to manage to reinterpret the selections here with their unique familiar style. From the light touch of *Don't Stop Movin' (S Club 7)* to the introspection of *Don't Fear The Reaper (Blue Oyster Cult)*, this is commercial enough to return them to the heights they enjoyed with *Carry On Up The Charts* in the mid-Nineties.

Bug In The Attic
Get The Bug (V2 VVR1029172)
Influential broken beat maestros Bug unleash their first full-length release. Reminiscent of the likes of Macy Gray, 4 Hero and Amy Winehouse plus two of their own tracks showcase their funky bottom-heavy sound.

Leonard Cohen
Dear Heather (Columbia 514768 2)
Along with Tom Waits, Leonard Cohen is one of the world's treasures. This is his 11th studio album and, once again, he wears his intellect on his sleeve. Downteat, intense and always listenable, *Dear Heather* is another gem in his crown.

Darius
Live Twice (Mercury 9868263)
The second album from Darius is very much a grown-up affair without managing to lose his pop accessibility. The first single *Kinda Love*, a rousing Sixties-flavoured tune, is followed by lots

of potential hit material – the classic melodic balladry of the 1960s that the US-flavoured *Better Man* and the uptempo *How Do You Like It*.

Depeche Mode
Remixes 81-84 (Mute XLDM12TEL)
For nearly 25 years, Depeche Mode have inspired rock, pop and dance artists. This three-CD set gathers together 36 remixes of their tracks, ranging from DM and Daniel Miller's *Schizo Mix* of *Just Can't Get Enough* from 1981, to Ulrich Schauss's 2004 reworking of *Little 15*.

The Eighties Matchbox B-Line Disaster
Royal Society (Island MCD60097)
Here is a UK band who sound different to other acts right now – other than perhaps *Nick Cave & The Bad Seeds*, that is. This second album from the Brighton-based band continues to plough what could be described as a gothably furrow to good effect.

Placebo
Onset (Mercury 9868263)
This collection brings together all the singles the band have released since 1996, called from their first four albums. It also includes *Protege Mo!* – previously only available in France – plus two new songs. In the twenty years, it will be enough to tempt their huge fanbase while mopping up sales from the casual buyer.

Queen
On Fire – Live At The Bowl (Parlophone 9832)
This double collection is from the band's 1992 concert at Milton Keynes Bowl. It captures perfectly one of the world's biggest rock acts at their performing peak – a full three years before their *Live Aid* masterstroke. Brimming with confidence, the tracks include a fast version of *We Will Rock You*, *Now I'm Here*, *Save Me*, the rarely performed *Under Pressure*, Roger Taylor's full-throttle punky *Sheer Heart Attack* and, of course, *Bohemian Rhapsody*.

This week's reviews: David Baird, Paul Brooke, Joanna Jones, David Knight, Owen Lavery, James Robert, Sara Saltani, Ann Scott, Nick Ticozzi and Simon Ward.

Singles

16.10.04
Top 75

Robbie Williams claims his first singles chart-topper in nearly three years to lead seven new entries in the Top 10, including Rachel Stevens, Khia and Duran Duran.

HIT 40 UK

Pos	Artist	Label
1	ROBBIE WILLIAMS RADIO	Chrysalis
2	ERIC PRYZD CALL ON ME	Decca
3	RACHEL STEVENS MORE MORE MORE	Polygram
4	JOJO LEAVE GET OUT	Virgin
5	KHIA MY NECK MY BACK (CLICK IT)	EMI
6	NATASHA BEINGFIELD THESE WORDS	Phonogram
7	DURAN DURAN REACH UP FOR THE SUNRISE	Esic
8	MAARON 5 SHE WILL BE LOVED	Decca
9	NELLY MY PLACE/FLAP YOUR WINGS	Polygram
10	ASHLEE SIMPSON PIECES OF ME	Universal
11	JESS STONE YOU HAD ME	Revelation/Warner
12	CHRISTINA MILLAN FEAT. JOE BUDDEN WHATEVER U WANT	Decca
13	ANGEL CITY DO YOU KNOW (I GO CRAZY)	Decca
14	LUCIE SILVAS WHAT YOU'RE MADE OF	History
15	DEEP DISH FLASHDANCE	Phonogram
16	BRIAN MCFADDEN REAL TO ME	Historia/Spinn
17	SHAPESHIFTERS LOLAS THEME	Phonogram
18	RONAN KEATING I HOPE YOU DANCE	Polygram
19	ESTELLE FREE	VC
20	ANASTACIA SICK AND TIRED	Capitol
21	MAARON 5 THIS LOVE	J
22	BRANDY AFRODISIAC	Atlantic
23	GIRLS ALCOOL LOVE MACHINE	Polygram
24	THE 411 DUMB	Shimmy/Sony
25	KEANE BESHAMER	Island
26	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	Polygram
27	13 TWISTA SUNSHINE	Atlantic
28	STONEISLAND FEAT. THERESA PUT EM HIGH	Mercury
29	SCISSOR SISTERS LAURA	Polygram
30	GOOD CHARLOTTE PREDICTABLE	Esic
31	REM LEAVING NEW YORK	Warner Bros
32	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	Phonogram
33	HELIX TRICK ME	Virgin
34	3 OF A KIND BABYCAKES	Mercury
35	MARILYN MANSON PERSONAL JESUS	Interscope/Warner
36	GREEN DAY AMERICAN IDIOT	Reprise
37	DIDD SAN'D IN MY SHOES	Decca
38	TU CASPER FEAT. THE GAP BAND OPS UPSIDE YOUR HEAD	AD Around The World
39	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Foxstar
40	KEANE EVERYBODY'S CHANGING	Island

INDEPENDENT SINGLES

Pos	Artist	Label
1	ESTELLE FREE	VC/Ad Lib
2	ARMAND VAN HELDEN MY MY MY	Southern Rock/WP
3	DOGS DIE IN HOT CARS	123 PM
4	HUNDRED REASONS HOW SOON IS NOW	Seven Point/WP
5	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Foxstar/WP
6	SOOPA HOOPZ FEAT. QPR MASSIVE SOOPA HOOPZ	Silver Line/WP
7	DANNY HOWELLS & DIKIE TREVOR OUSK TIL DRAWN	CD 1930
8	FATBOY SLIM SLASH OUT DASH	Street/WP
9	STONEISLAND FEAT. THERESA PUT EM HIGH	Mercury/WP
10	SUNS & DAUGHTERS JAHVY CASH	Dominion/WP
11	SPECIAL NEEDS FRANCESKA - THE MADDENING GARDEN/WINTER	Phonogram/WP
12	RONI SIZE FEAT. RAHEEL OUT OF BREATH	V1/WP
13	TV ON THE RADIO NEW HEALTH ROCK	4AD/WP
14	NIGHTBREED PRICK OF WOLVES	Rain/WP
15	NIGHTWISH WISH I HAD AN ANGEL	Nuclear Blast/WP
16	THE CHEEKY GIRLS CHEEKY PLAMENID	JBW/WP
17	THE GOLDEN VIRGINS RENAISSANCE KID	XL/WP
18	RODNEY P PROUBLE	Black Box/WP
19	JAMMIN KINDA FLUNKY DJ	Binge/Boss/WP
20	BUFFY CYRIL MY RECOVERY INJECTION	Bogdan Bumped/WP

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The Official UK

Chart

Pos	Artist	Label
1	ROBBIE WILLIAMS RADIO	Chrysalis
2	ERIC PRYZD CALL ON ME	Decca
3	RACHEL STEVENS MORE MORE MORE	Polygram
4	KHIA MY NECK MY BACK (CLICK IT)	EMI
5	DURAN DURAN REACH UP FOR THE SUNRISE	Esic
6	DEEP DISH FLASHDANCE	Phonogram
7	LUCIE SILVAS WHAT YOU'RE MADE OF	History
8	ANGEL CITY DO YOU KNOW (I GO CRAZY)	Decca
9	CHRISTINA MILLAN FEAT. JOE BUDDEN WHATEVER U WANT	Decca
10	RONAN KEATING I HOPE YOU DANCE	Polygram
11	BRANDY AFRODISIAC	Atlantic
12	GOOD CHARLOTTE PREDICTABLE	Esic
13	MARILYN MANSON PERSONAL JESUS	Interscope/Warner
14	ASHLEE SIMPSON PIECES OF ME	Universal
15	ESTELLE FREE	VC
16	DJ CASPER FEAT. THE GAP BAND OPS UPSIDE YOUR HEAD	AD Around The World
17	NELLY MY PLACE/FLAP YOUR WINGS	Polygram
18	GIRLS ALCOOL LOVE MACHINE	Polygram
19	GREEN DAY AMERICAN IDIOT	Reprise
20	3 OF A KIND BABYCAKES	Mercury
21	JOJO LEAVE GET OUT	Virgin
22	TWISTA SUNSHINE	Atlantic
23	NATASHA BEINGFIELD THESE WORDS	Phonogram
24	BRIAN MCFADDEN REAL TO ME	Historia/Spinn
25	THE STREETS BLINDED BY THE LIGHTS	Island
26	REM LEAVING NEW YORK	Warner Bros
27	EAMON FEAT. GHOSTFACE LOVE THEM	Mercury
28	BRIAN MCFADDEN REAL TO ME	Historia/Spinn
29	JOSS STONE YOU HAD ME	Mercury
30	THE DEAD 60'S RIOT RADIO	Revelation/Warner
31	MAARON 5 SHE WILL BE LOVED	Decca
32	GROOVE ARMADA I SEE YOU BABY	Phonogram
33	BIG BROVAVZ YOURS FATALLY	Esic
34	MCFLY THAT GIRL	Esic
35	BOWLING FOR SOUP 1985	Universal
36	THE PIRATES & FRIENDS YOU SHOULD REALLY KNOW	Esic
37	THE 411 DUMB	Reprise
38	JIMMY EAT WORLD PAIN	Interscope

THIRTEEN	BLIZZER ON MY 40	DOUBT	GET HIM FROM MY 40	IS IT COS I'M COOL?
39	40	41	42	43
44	45	46	47	48
49	50	51	52	53
54	55	56	57	58
59	60	61	62	63
64	65	66	67	68
69	70	71	72	73
74	75	76	77	78
79	80	81	82	83
84	85	86	87	88
89	90	91	92	93
94	95	96	97	98
99	100	101	102	103

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16.10.04
Top 75

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REM land their seventh UK number one album, while Barry Manilow returns to the Top 10 following a BBC1 special and Usher joins him with a new version of Confessions.

TOP 20 MUSIC DVD

Pos	Artist/Title	Label (Chart Date)
1	1 OASIS DEFINITELY MARGE	Big Brother (10/04)
2	2 STATUS QUO XS ALL AREAS - THE GREATEST	Universal (17/04)
3	3 ABBA SUPER TROUPERS	Polygram (12/04)
4	4 BARRY MANILOW ULTIMATE MANILOW	BMG Video (05/04)
5	5 THE RAMONES RAW	Shirley (14/04)
6	6 EDVIZ PRESLEY LIVE FROM HAWAII	BMG Video (05/04)
7	7 TUPAC RESURRECTION	Capitol (12/04)
8	8 QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (12/04)
9	9 ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Cyprus (12/04)
10	10 GUNS N' ROSES WELCOME TO THE WEDDING	Universal (04/04)
11	11 EDVIZ PRESLEY '68 COMEBACK SPECIAL	BMG Video (05/04)
12	12 AC/DC LIVE AT DOWNTOWN	Epic (10/04)
13	13 VARIOUS WARR VISION - THE VIDEOS 1989-2004	Virgin (10/04)
14	14 THE STONE ROSES THE DVD	Sire (04/04)
15	15 THE EAGLES HELL FREEZES OVER	BMG Video (05/04)
16	16 RUSH IN RIO	Sire (04/04)
17	17 GOLDFRAPP WONDERFUL ELECTRIC - LIVE IN LONDON	MCA (04/04)
18	18 FUNERAL FOR A FRIEND SPILLING BLOOD IN SHAM	Warner Music Int. (15/04)
19	19 ZED ZEPPELIN LED ZEPPELIN	Warner Music Video (15/04)
20	20 CHER THE FAZBEEL TOUR	BMG Video (05/04)

TOP 10 R&B ALBUMS

Pos	Artist/Title	Label (Chart Date)
1	1 JOSS STONE MIND BODY & SOUL	Atlantic (05/04)
2	2 KELIS TASTY	Yip! (12/04)
3	3 USHER CONFESIONS	Atlantic (05/04)
4	4 USHER 8701	Atlantic (05/04)
5	5 JOSS STONE THE SOUL SESSIONS	Mercury (05/04)
6	6 KANYE WEST THE COLLEGE DROPOUT	RCA (12/04)
7	7 WHITNEY HOUSTON THE GREATEST HITS	A&M (04/04)
8	8 GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic (12/04)
9	9 VARIOUS URBAN LIDKS	Virgin (12/04)
10	10 THE STREETS A GRAND DON'T COME FOR FREE	Island (04/04)

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist/Title	Label (Chart Date)
1	1 KATIE MELUA CALL OFF THE SEARCH	Dunamis
2	2 KEANE HOPES AND FEARS	Island
3	3 MORIAN JONES FEELS LIKE HOME	Blue Sky
4	4 SCISSOR SISTERS SCISSOR SISTERS	Polygram
5	5 GUNS N' ROSES GREATEST HITS	Geffen
6	6 USHER CONFESIONS	Atlantic
7	7 MAROON 5 SONGS ABOUT JANE	J
8	8 ANASTACIA ANASTACIA	Capitol
9	9 THE STREETS A GRAND DON'T COME FOR FREE	Island
10	10 JOSS STONE THE SOUL SESSIONS	Interscope
11	11 SNOW PATROL FINAL STRAW	Facedance
12	12 WILL YOUNG FRIDAY'S CHILD	S
13	13 GEORGE MICHAEL PATIENCE	A&M
14	14 BLAKE EYED PEAS ELEPHINK	A&M
15	15 FRANZ FERDINAND FRANZ FERDINAND	Dominion Recordings
16	16 OUTKAST SPEAKERSBOOK THE LOVE BELOW	Atlantic
17	17 DIBLO LIFE FOR RENT	Dreadful
18	18 KANYE WEST THE COLLEGE DROPOUT	RCA (12/04)
19	19 LEANN RIMES THE BEST OF	Columbia
20	20 ARIEL LEVINE UNDER MY SKIN	Atlantic

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



L REM
11 months after becoming the first American to reach number one albums in the UK, REM up the ante and move further ahead of their countrymen, landing their seventh number one in total – and their first since attempts in the 21st Century – with latest studio effort *Sun, The Sun*. The album sold 62,676 copies last week, 30.1% fewer than the 114,410 their hits compilation *In Time* sold when it entered at one last November, and 37.2% shy of the 110,753 start made by their 2001 chart-topper *Reveal*, but 20.6% ahead of 1998's *After Hours* album, up which opened at number two with first week sales of 57,768.



1. Barry Manilow
Media Week judged it a "distaster" after it attracted an audience of 3.5m, and a share of just 16.6% on 2 October but BBC1's *One Night With Barry Manilow* special did prompt a major review as the artist's Ultimate Manilow compilation. Having debuted and peaked at number eight in March, the album only took a 24 week absence from the Top 75 by rocketing 133-9 this week, with sales just week-on-week expanding by 534.7%, to allow sold 18,467 copies last week to lift his career came to 154,579.

The Official UK

Pos	Artist/Title	Label (Chart Date)
1	1 REM AROUND THE SUN	Capitol (05/04)
2	2 JOSS STONE MIND BODY & SOUL	Atlantic (05/04)
3	3 GREEN DAY AMERICAN IDIOT	Reprise (04/04)
4	4 MAROON 5 SONGS ABOUT JANE	J (12/04)
5	5 TOM JONES & JOOLS HOLLAND TOM JONES & JOOLS HOLLAND	Real Gone Music (12/04)
6	6 GROOVE ARMADA THE BEST OF	Crossroads
7	7 KEANE HOPES AND FEARS	Island (04/04)
8	8 MARILYN MANSON LEST WE FORGET - THE BEST OF	Mercury (05/04)
9	9 BARRY MANILOW ULTIMATE MANILOW	Atlantic (05/04)
10	10 USHER CONFESIONS	Atlantic (05/04)
11	11 NATASHA BEDINGFIELD UNWRITTEN	Island (04/04)
12	12 EMBRACE OUT OF NOTHING	Interscope (10/04)
13	13 SCISSOR SISTERS SCISSOR SISTERS	Polygram (12/04)
14	14 FATBOY SLIM PALOOKAVILLE	Cash
15	15 RAZORLIGHT UP ALL NIGHT	Vertigo (04/04)
16	16 TOM WAITS REAL GONE	Capitol (05/04)
17	17 BRIAN WILSON SMILE	East West (25/04)
18	18 SUPER FURRY ANIMALS SONGBOOK - THE SINGLES VOL 1	Real Gone Music (05/04)
19	19 SNOW PATROL FINAL STRAW	Facedance (12/04)
20	20 FRANZ FERDINAND FRANZ FERDINAND	Dominion (04/04)
21	21 JOHN DENVER A SONG'S BEST FRIEND - THE VERY BEST OF	RCA (05/04)
22	22 KORN GREATEST HITS VOL 1	Mercury (05/04)
23	23 JEAN MICHEL JARRE AERO	Virgin (12/04)
24	24 KASABIAN KASABIAN	WTA (26/04)
25	25 ANASTACIA ANASTACIA	RCA (04/04)
26	26 GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic (12/04)
27	27 CHRISTINA AGUILERA STRIPPED	RCA (12/04)
28	28 JOHN LENNON LEVINN LEGEND - THE VERY BEST OF	Polygram (05/04)
29	29 MARK KNOPFLER SHANGRI-LA	Mercury (05/04)
30	30 THE STREETS A GRAND DON'T COME FOR FREE	Island (04/04)
31	31 ASHLEE SIMPSON AUTOBIOGRAPHY	Columbia (05/04)
32	32 KELIS TASTY	Yip! (12/04)
33	33 JOSS STONE THE SOUL SESSIONS	Mercury (05/04)
34	34 PAUL WELLER STUDIO 150	Reprise (04/04)
35	35 BRYAN ADAMS ROOM SERVICE	VE (10/04)
36	36 DAVID BOWIE BEST OF BOWIE	Polygram (05/04)
37	37 USHER 8701	Atlantic (05/04)
38	38 ALISON MOYET VOICE	Sandwich (04/04)

ARCADE FIRE 2	BETH ORTON 17	DIZEL DUCK 19	GUNS N' ROSES 18	JAY-Z 54
BEYONCÉ 41	DAVID BOWIE 36	EMINEM 12	DAN BROWN 42	JAY-Z 55
BRITNEY SPEARS 15	BRITNEY SPEARS 15	FRANK SINATRA 30	JAY-Z 56	KATIE MELUA 23
CHRISTINA AGUILERA 27	CHRISTINA AGUILERA 27	FATBOY SLIM 14	JACQUES CHIRAC 13	KATIE MELUA 24
COLLEEN CLEGG 36	COLLEEN CLEGG 36	FRANK SINATRA 30	JAY-Z 57	KATIE MELUA 25
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 58	KATIE MELUA 26
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 59	KATIE MELUA 27
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 60	KATIE MELUA 28
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 61	KATIE MELUA 29
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 62	KATIE MELUA 30
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 63	KATIE MELUA 31
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 64	KATIE MELUA 32
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 65	KATIE MELUA 33
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 66	KATIE MELUA 34
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 67	KATIE MELUA 35
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 68	KATIE MELUA 36
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 69	KATIE MELUA 37
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 70	KATIE MELUA 38
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 71	KATIE MELUA 39
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 72	KATIE MELUA 40
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 73	KATIE MELUA 41
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 74	KATIE MELUA 42
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 75	KATIE MELUA 43
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 76	KATIE MELUA 44
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 77	KATIE MELUA 45
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 78	KATIE MELUA 46
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 79	KATIE MELUA 47
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 80	KATIE MELUA 48
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 81	KATIE MELUA 49
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 82	KATIE MELUA 50
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 83	KATIE MELUA 51
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 84	KATIE MELUA 52
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 85	KATIE MELUA 53
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 86	KATIE MELUA 54
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 87	KATIE MELUA 55
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 88	KATIE MELUA 56
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 89	KATIE MELUA 57
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 90	KATIE MELUA 58
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 91	KATIE MELUA 59
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 92	KATIE MELUA 60
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 93	KATIE MELUA 61
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 94	KATIE MELUA 62
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 95	KATIE MELUA 63
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 96	KATIE MELUA 64
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 97	KATIE MELUA 65
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 98	KATIE MELUA 66
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 99	KATIE MELUA 67
DAVID BOWIE 36	DAVID BOWIE 36	GOLDIE LOOKIN CHAIN 26	JAY-Z 100	KATIE MELUA 68

Albums Chart

Chart compiled from retail sales last Sunday to Saturday across a number of more than 4,000 UK shops.
 * If tied for chart position. Copyright 2004. Produced with EMI and SAEI cooperation.

WEEK	WEEKS ON CHART	ARTIST	ALBUM	LABEL
39	38	34	KANYE WEST THE COLLEGE DROPOUT	Ro-A-Rock/Columbia
40	42	6	THE LIBERTINES THE LIBERTINES	Virgin
41	46	50	DAMIAN RICE O	Real Gone Music
42	26	4	IAN BROWN SOLARIZED	Mercury
43	34	43	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Capitol
44	34	4	NELLY SUIT	Universal
45	44	3	DURAN DURAN GREATEST	EMI
46	55	20	AVRIL LAVIGNE UNDER MY SKIN	Arts & Crafts
47	1	1	BIFFY CLYRO INFINITY LAND	Virgin
48	48	14	MCFLY ROOM ON THE 3RD FLOOR	Mercury
49	43	67	50 CENT GET RICH OR DIE TRYIN'	Interscope
50	47	20	MICHAEL JACKSON THRILLER	A&M
51	43	18	THE KILLERS HOT FUSS	Capitol
52	17	2	DAVID BOWIE THE RISE AND FALL OF ZIGGY STARDUST	EMI
53	1	1	JACKSON BROWNE THE VERY BEST OF	Elektra
54	105	5	JOJO JOJO	Mercury
55	31	3	THE MUSIC WELCOME TO THE NORTH	Virgin
56	68	83	COLDPLAY A RUSH OF BLOOD TO THE HEAD	Parlophone
57	13	3	STATUS QUO XS ALL AREAS - THE GREATEST HITS	Universal
58	35	9	MORRISSEY THE BEST OF - SUEDEHEAD	EMI
59	56	5	DIZZEE RASCAL SHOWTIME	XL
60	54	52	WHITNEY HOUSTON THE GREATEST HITS	Arts & Crafts
61	72	124	NORAH JONES COME AWAY WITH ME	Capitol
62	63	133	DIDO NO ANGEL	Cherry
63	39	35	JET GET BORN	Mercury
64	21	2	INTERPOL ANITCS	Mercury
65	51	4	THE THRILLS LET'S BOTTLE BOHEMIA	Mercury
66	30	3	NICK CAVE & THE BAD SEEDS ABATTOIR BLUES/THE LYRE OF	Mercury
67	64	5	OUTKAST STANKONIA	LaFace
68	6	6	BEVERLY KNIGHT AFFIRMATION	Capitol
69	68	30	GUNS N' ROSES GREATEST HITS	Capitol
70	49	49	KATIE MELUA CALL OFF THE SEARCH	Capitol
71	34	34	NORAH JONES FEELS LIKE HOME	Capitol
72	73	58	SEX PISTOLS NEVER MIND THE BOLLOCKS	Virgin
73	58	6	RAY CHARLES GENIUS LOVES COMPANY	Mercury
74	20	20	COLDTRAPP BLACK CHERRY	Mercury
75	62	18	OASIS DEFINITELY MAYBE	Mercury

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75	62	18	OASIS DEFINITELY MAYBE	Mercury



Tom Waits
Real Gone
 Tom Waits has been making records for more than 30 years, and got some of the best reviews of his career for new album *Real Gone*, which debuts this week at 10. Its Waits' first album since May 2002, when - like Nelly a couple of weeks ago and Harry Connick Junior and Guns N' Roses in previous years - he released two new albums at once, charting at 20 with *Alice* and 21 with *Blood Money*. Waits' new album is the 54-year-old, 11th chart album, and a real family affair, with wife Kathleen Brennan co-writing the songs, and his 18-year-old son Casey Waits providing drums and 'background' on the album.



Usher
Liberia Free
 Already Usher's biggest selling album in the UK, *Confessions* just got hotter, with a special edition adding *III: My Boo* that with Alicia Keys, Red Light, Seduction and a remix of *Confessions II*. The 7th month previously saw its sales fall for 13 weeks in a row, as it slid from four to 32. Last week's version of the album sent it soaring back to number 10. Its sales increased by 68.1% last week to 18,031, while its six month sales tally topped the 300,000 mark. His previous best-seller was 2001's *8701*, which has sold 564,000 copies.

TOP 20 COMPILATIONS

WEEK	WEEKS ON CHART	ARTIST	ALBUM	LABEL
1	1	1	VARIOUS NOW YEARS	EMI
2	2	2	VARIOUS BIG TUNES	Mercury
3	3	3	VARIOUS FLOORFILLERS 2	Mercury
4	4	4	VARIOUS ROCK CHECKS	Sony
5	5	5	VARIOUS SMO SONGS	Virgin
6	6	6	VARIOUS HITS 99	BMG
7	7	7	VARIOUS URBAN LINKS	EMI
8	8	8	VARIOUS ULTIMATE FAME	EMI
9	9	9	VARIOUS KISS JAMS	EMI
10	10	10	VARIOUS THE SIXTIES ALBUM	Sony
11	11	11	VARIOUS ULTIMATE FEELGOOD ANTHEMS	Sony
12	12	12	VARIOUS THE SOUL BOX	Decca
13	13	13	VARIOUS THE ALL TIME GREATEST LOVE SONGS	Sony
14	14	14	VARIOUS NOW THAT'S WHAT I CALL MUSIC 58	EMI
15	15	15	VARIOUS DANCE DECADES	Universal
16	16	16	VARIOUS EXTREME HELLORIA	Mercury
17	17	17	VARIOUS POWER BALLADS II	Virgin
18	18	18	VARIOUS BORN CRAZY	BMG
19	19	19	VARIOUS DISCO MANIE 0504	Mercury
20	20	20	VARIOUS ESSENTIAL R&B THE LOVE COLLECTION	EMI

TOP 20 INDIE ALBUMS

WEEK	WEEKS ON CHART	ARTIST	ALBUM	LABEL
1	1	1	TOM WAITS REAL GONE	Capitol
2	2	2	FRANZ FERRONARD / FRANK FERRONARD	Domino
3	3	3	FATBOY SLIM PADDLEWATER	Third Man
4	4	4	BIFFY CLYRO INFINITY LAND	Virgin
5	5	5	THE LIBERTINES THE LIBERTINES	Virgin
6	6	6	THE KILLERS HOT FUSS	Capitol
7	7	7	INTERPOL ANITCS	Mercury
8	8	8	DIZZEE RASCAL SHOWTIME	XL
9	9	9	MORRISSEY YOU ARE THE QUARRY	EMI
10	10	10	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK	Capitol
11	11	11	PAUL WELTER VOICE 150	XL
12	12	12	ALAN MOYLER VOICE	Mercury
13	13	13	THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTLARNED	BMG
14	14	14	BLURSK DEBUT	Domino
15	15	15	EVA CASSIDY SONGBOOK	BMG
16	16	16	LOST PROPHETS START SOMETHING	Mercury
17	17	17	THE PRODIGY THE FAT OF THE LAND	XL
18	18	18	RONI SIZE RETURN TO V	XL
19	19	19	KATIE MELUA CALL OFF THE SEARCH	Capitol
20	20	20	NANCY SINATRA NANCY SINATRA	Mercury

TOP 10 CLASSICAL ALBUMS

WEEK	WEEKS ON CHART	ARTIST	ALBUM	LABEL
1	1	1	JAMES GALWAY WINGS OF SONG	Decca
2	2	2	LIBERIA FREE	EMI
3	3	3	JOHN WILLIAMS THE ULTIMATE GUITAR COLLECTION	Sony Classical
4	4	4	SIXTEEN CHRISTOPHERS RENAISSANCE	LCR
5	5	5	CRIMMOPHORE COLLETRY BAND THE VERY BEST OF	BMG
6	6	6	LUIGI ENEALDI UNA MATTINA	Decca
7	7	7	AMICI FOREVER THE OPERA BAND	Mercury
8	8	8	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Virgin
9	9	9	MAGNINI QUARTET MAXWELL DAVIES NAXOS QUARTETS NOS 1 & 2	Naxos
10	10	10	NANCY WESTERNA PURE	Decca

TOP 10 CLASSICAL COMPILATIONS

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4	4	4	SIXTEEN CHRISTOPHERS RENAISSANCE	LCR
5	5	5	CRIMMOPHORE COLLETRY BAND THE VERY BEST OF	BMG
6	6	6	LUIGI ENEALDI UNA MATTINA	Decca
7	7	7	AMICI FOREVER THE OPERA BAND	Mercury
8	8	8	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Virgin
9	9	9	MAGNINI QUARTET MAXWELL DAVIES NAXOS QUARTETS NOS 1 & 2	Naxos
10	10	10	NANCY WESTERNA PURE	Decca

BMI LONDON 2004 AWARDS

SONG OF THE YEAR
THE ROBERT S. MUSSEL AWARD

"FOREVER AND FOR ALWAYS"



BMI ICON



Written and performed by
SHANIA TWAIN (PRS)

VAN MORRISON

MILLION-AIRS

8 MILLION

YESTERDAY
John Lennon (PRS)

5 MILLION

BORN FREE
Don Black (PRS)
John Barry

IMAGINE
John Lennon (PRS)

YOU'RE STILL THE ONE
Shania Twain (PRS)

4 MILLION

BAKER STREET
Gerry Rafferty (PRS)
Universal Music Publishing (PRS)

CANDLE IN THE WIND
Sir Elton John (PRS)
Bernie Taupin

EVERYBODY WANTS TO RULE THE WORLD
Roland Orzabal (PRS)
Ian Stanley (PRS)
EMI Music Publishing Ltd. (PRS)

HONKY TONK WOMEN
Sir Mick Jagger (PRS)
Keith Richards (PRS)

THE LIVING YEARS
B A Robertson (PRS)
Mike Rusheford (PRS)
Hit & Run Music Publishing Ltd./
EMI Music Publishing Ltd. (PRS)
R and BA Music Ltd. (PRS)

MANDY
Richard Kerr (PRS)
Scott English
EMI Music Publishing Ltd. (PRS)
Warner/Chappell Music Ltd. (PRS)

STRANGER ON THE SHORE
Acker Bilk (PRS)
Robert Mellin
EMI Music Publishing Ltd. (PRS)

3 MILLION

ALL MY LOVING
John Lennon (PRS)

BLACK IS BLACK
Tina Turner (PRS)
Mark Paquin (PRS)
Steve Waddy (PRS)

CHICK SMILE WITHOUT YOU
Chris Arnold (PRS)
David Martin (PRS)
Geoff Morrow (PRS)
Universal Music Publishing (PRS)

CRAZY LITTLE THING CALLED LOVE
Freddie Mercury (PRS)
EMI Music Publishing Ltd./
Queen Music Ltd. (PRS)



FIELDS OF GOLD
Sting (PRS)
EMI Music Publishing Ltd./
Steepie Lk. (PRS)

FROM THIS MOMENT ON
Shania Twain (PRS)

GET OFF OF MY CLOUD
Sir Mick Jagger (PRS)
Keith Richards (PRS)

I WANT TO HOLD YOUR HAND
John Lennon (PRS)

LAY DOWN SALLY
Eric Clapton (PRS)
Marcella Ley
George Terry
E C Music Ltd. (PRS)
Warner/Chappell Music International Ltd. (PRS)

MAINT I FEEL LIKE A WOMAN!
Shania Twain (PRS)

NEVER GONNA GIVE YOU UP
Mark Aiken (PRS)
Mike Stock (PRS)
Peter Waterman (PRS)
All Boys Music International Ltd. (PRS)

ROCKET MAN
Sir Elton John (PRS)
Bernie Taupin
Universal Music Publishing (PRS)

SHE'S NOT THERE
Rod Argent (PRS)
Marquis Music Co. Ltd. (PRS)

THAT DON'T IMPRESS ME MUCH
Shania Twain (PRS)

WHAT KIND OF FOOL AM I
Anthony Newley (PRS)
Leslie Bricusse
Esser Music Group Ltd. (PRS)

WINCHESTER CATHEDRAL
Geoff Stephens (PRS)
peermusic UKO Ltd. (PRS)

2 MILLION

CIRCLE OF LIFE
Sir Elton John (PRS)
Sir Tim Rice (PRS)

HONEY, I'M HOME
Shania Twain (PRS)

HONKY CAT
Sir Elton John (PRS)
Bernie Taupin
Universal Music Publishing (PRS)



I JUST WANT TO DANCE WITH YOU
Roger Cook (PRS)

I SAW HER STANDING THERE
John Lennon (PRS)



LADY MADDONNA
John Lennon (PRS)

NOWHERE MAN
John Lennon (PRS)

ONLY TIME
Enya (PRS)
Nicky Ryan (PRS)
Roma Ryan (PRS)
EMI Music Publishing Ltd. (PRS)

RIGHT BACK WHERE WE STARTED FROM
J. Vincent Edwards (PRS)
Pierre Tubbs (PRS)
Oheiva Music Publishing Co. Ltd. (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

RUBY TUESDAY
Sir Mick Jagger (PRS)
Keith Richards (PRS)

TINY DANCER
Sir Elton John (PRS)
Bernie Taupin
Universal Music Publishing (PRS)

TUSHUMPING
Jude Abbott (PRS)
Dunstan Bruce (PRS)
Paul J. Greco (PRS)
Harry Hamer (PRS)
Dambert Hobacoon (PRS)
Lou Wasty (PRS)
Biff Whalley (PRS)
EMI Music Publishing Germany GmbH (GEMA)

WE WILL ROCK YOU
Brian May (PRS)
EMI Music Publishing Ltd./Queen Music Ltd. (PRS)

POP AWARDS

ALL THE THINGS SHE SAID
Trevor Horn (PRS)
Elena Kiper (RAD)
Ivan Shapovalov (RAD)
Martin Mierzenbaum
EMI Music Publishing Ltd. (PRS)
Neformat (RAD)

BEHIND BLUE EYES
Pete Townshend (PRS)
Fabelous Music Ltd. (PRS)

BREATHÉ
Fabrice Dumont (SACEM)
Stephan Haeri (SACEM)
Christophe Heter (SACEM)
Angele McCluskey
BMG Music Publishing France (SACEM)

FOREVER AND FOR ALWAYS
Shania Twain (PRS)

HAVE YOU EVER BEEN IN LOVE
Anders Bagge (BTM)
Darryl Hall
EMI Music Publishing Scandinavia AB (BTM)

I'M GONNA GETCHA GOOD!
Shania Twain (PRS)

IT'S MY LIFE
Mark Hollis (PRS)
Universal Music Publishing (PRS)

JENNY FROM THE BLOCK
Michael Ian Oliveira (PRS)
Jeanfer Lopez
Pala
EMI United Partnership Ltd. (PRS)

NO ONE KNOWS
Josh Homme
Mark Lanegan
Nick Oliveri
EMI Music Publishing Ltd. (PRS)

OUT OF MY HEART (INTO YOUR HEAD)
Mark Barry (PRS)
Christian Burns (PRS)
Stephen McHally (PRS)
Strongsons Ltd. (PRS)

SAY YES
Marsha Ambrosius
Natalie Stewart
Perfect Songs Ltd. (PRS)

SEND YOUR LOVE
Sting (PRS)
EMI Music Publishing Ltd./
Steepie Lk. (PRS)

SOMETHING
Peter Luts (SABAM)
David Vervoort (SABAM)
A and S Productions (SABAM)
BE'S Songs NV (SABAM)

WAITING FOR YOU
Seal (PRS)
Mark Batson
Perfect Songs Ltd. (PRS)

THE AMANDA SHOW
Stewart Copeland (PRS)

STRONG MEDICINE
David Bergaud (SACEM)

ALL THE THINGS SHE SAID
Trevor Horn (PRS)
Elena Kiper (RAD)
Ivan Shapovalov (RAD)

BEHIND BLUE EYES
Pete Townshend (PRS)
Fabelous Music Ltd. (PRS)

THE AMANDA SHOW
Stewart Copeland (PRS)

STRONG MEDICINE
David Bergaud (SACEM)

THE AMANDA SHOW
Stewart Copeland (PRS)

STRONG MEDICINE
David Bergaud (SACEM)

THE AMANDA SHOW
Stewart Copeland (PRS)

FILM MUSIC AWARDS

2 FAST 2 FURIOUS
David Arnold (PRS)

FREAKY FRIDAY
Raife Kent (PRS)

LEGALLY BLOODE 2: RED, WHITE & BLOODE
Raife Kent (PRS)

TV MUSIC AWARDS

CSI: CRIME SCENE INVESTIGATION
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)



CHRISTIAN MUSIC AWARDS

MY HEART GOES OUT
Chris Eatan (PRS)

COUNTRY MUSIC AWARDS

I'M GONNA GETCHA GOOD!
Shania Twain (PRS)

YOUNG (2nd Award)
Steven McEwan (PRS)
BMG Music Publishing Ltd. (PRS)
Tramfold Music Ltd. (PRS)

DANCE AWARDS

SOMETHING
Peter Luts (SABAM)
David Vervoort (SABAM)
A and S Productions (SABAM)
BE'S Songs NV (SABAM)

LATIN AWARDS

ALICHAUNO
Ignacio Ballesteros Diaz (SAGAT)
Izabela Ferro (SABAM)
EMI Music Publishing Italia SRL (SABAM)
Nina Edizioni Musicali (SABAM)

BESAME EN LA BOCA
José Alfonso Lora Gocua (SAGAT)
Universal Music Publishing SA (SAGAT)



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VIRTUALLY INDISPENSIBLE

"ALL THE THINGS SHE SAID"

as performed by
T.A.T.U.
Trevor Horn (PRS)
Elena Kiper (RAD)
Ivan Shapovalov (RAD)

COLLEGE RADIO SONG OF THE YEAR

Martin Mierzenbaum
EMI Music Publishing Ltd. (PRS)
Neformat (RAD)
Perfect Songs Ltd. (PRS)