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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: JoJo



16.10.04/£4.00

MUSICWEEK

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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.

● **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 Simon 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.

● **Jamela** and **Keane** walked off with

the respective best single and best album titles at this year's **Q Awards**. **Razorlight** were voted best new act and **Mick Jones** was named best performer for his work on *The Libertines'* eponymous 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 6-1.

● **Mercury Records** has successfully lobbied for a change in chart rules to assist its new **Def Leppard** best of 16 the IFFIs September 2004 Platinum awards. **Egg** Cassidy's *Scorched* picked up a 2m award while **Norah Jones'** debut *Come Away With Me* won its sixth platinum award.

3000 and Kodine, 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* *The Singles collection* in the IFFIs September 2004 Platinum awards. **Egg Cassidy's** *Scorched* picked up a 2m award while **Norah Jones'** debut *Come Away With Me* won its sixth platinum award.

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Exposure

Virgin opens new next to HMV

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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 roles 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 **CASA World Congress** in Seoul, Korea. **Bruhn**, a jazz musician who set up the Hans-Musikproduktion company in Germany in the **Societies**, 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**, **Vince Neil**, **Mick Slick** 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 McCall** to senior A&R manager. **McCall** was involved in the signings of **Goldie Lookin' Chain**, **Eric Prydz** and **The Zutons**.

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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 **Aquino's** hit **Barbie Girl**.

● **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**, **Magip**, **MipTV**, **Mipcom** and **Milia**, as well as **Midem**.

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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 albums, which features 16 **Top 10** singles, will be preceded by **10** Broadway-produced cover of **Bobby Brown's** *I've Got a Feeling* coming out as a single on November 1. **Pictured** is **BMG** music division president **Geoff Drieger** (right) with the rest of team Britney.

Milian to feature on Barbie compilation

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 overseas 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 Robots (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)



GIVEN STEFAN
What You Waiting For? (Interzone)
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 Wiggan & 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-

uss 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 saw 20% from 3m to 2.4m, 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 24mb).

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 more 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 pyramid-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 Bainwold 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 highlights, 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 Streets."

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* (2001)
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



Roman 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)

Her album debut follows the success of her summer anthem *1980* 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

October 18



Estelle: The 18th Day (J-Div/V2)

Her album debut follows the success of her summer anthem *1980* 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: 512,437



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: *Div* (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 Darkness 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 run-down

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.

Last album: Sleeping With Ghosts (2003)
First-week sales: 29,112
Total sales: 112,497



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.

Last album: Greatest Hits 1, II, III – The Platinum Collection (2000)
First-week sales: 5,546
Total sales: 1,162,452



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.

Last album: Cliff At Christmas (2003)
First-week sales: 17,454
Total sales: 325,165



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.

Last album: Reprise (2002)
First-week sales: 36,000
Total sales: 360,000

November 1



The Bee Gees: Number 1 (Polydor)
This latest retrospective – the first band release since the death of Maurice Gibb – comes three years on the double set of their Greatest Hits – The Record, is modelled on The Beatles' record-breaking 1 album. It will be supported by seven weeks of TV advertising.

Last album: Their Greatest Hits – The Record (2001)
First-week sales: 52,700
Total sales: 662,000



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.

Last album: Vagabond Italiano (2002)
First-week sales: 2,424
Total sales: 316,629



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.

Last album: A Present For Everyone (2003)
First-week sales: 117,583
Total sales: 938,419



Kings Of Leon: A-Ha Shake Heart Brake (Herald Music/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.

Last album: Youth & Young Manhood (2003)
First-week sales: 33,741
Total sales: 355,038



Manic Street Preachers: Lifefood (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 Lincey and The All Stars.

Last album: Forever Delayed – The Greatest Hits (2002)
First-week sales: 60,801
Total sales: 379,000



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.

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



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.

Last album: 12 Memories (2003)
First-week sales: 60,400
Total sales: 255,929



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 Tixas* cover feature.

Last album: Twenty Four Seven (1999)
First-week sales: 24,372
Total sales: 341,353



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*.

Last album: Urban Hymns (1997)
First-week sales: 250,054
Total sales: 2,864,441

November 8



Daniel Bedingfield: Second First Impression (Polydor)
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.

Last album: Gotta Get Thru This (2002)
First-week sales: 14,920
Total sales: 1,533,812



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*.

Last album: Innocent Eyes (2003)
First-week sales: 53,699
Total sales: 826,792



Elton John: Peachtree Road (Mercury)
Elton's first studio album in three years is projected on November 1 by the single All In (It's Thankful), while he is the subject of a BBC1 special marking an Ivor Novello fellowship. A December tour will include four nights at London's Hammersmith Apollo.

Last album: The Greatest Hits 1970-2002 (2002)
First-week sales: 74,209
Total sales: 1,236,505

de TRACK MAPS - ALL SIMILAR



Maroon 5: Songs About Jane (4)
Sales to date: 77,261



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



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



Rammstein: Mütter (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: Mezzanine & Soul (Rentless)
Sales to date: 75,132



The Streets: A Grand Don't Come For Free (679)
Sales to date: 723,656



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



Seal: Best 1991-2004 (Warner Bros)
This first retrospective also includes new covers of Bacharach & Davids Walk On By and Jacques Bros'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 (A&E)
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 to date. 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: In The Zone (2005)
First-week sales: 38,859
Total sales: 475,660



Shantae 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: 713,421

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, now double 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: 177,967
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: 344,051



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, Goldfrapp 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 Verve – all from EMI's Capital and Virgin units – as the major 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 MCS 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 Carlsby,
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 MC5 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 pluggers 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

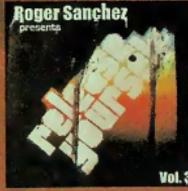
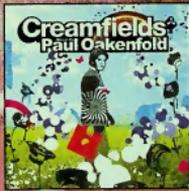
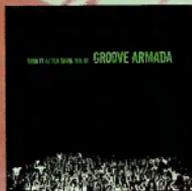
over the years however: "We're a bit more long in the tooth now we've been going for 14 years and we now know a lot of things ourselves."

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 Arnetto

"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.]

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



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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@tiscali.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, L'opéra: 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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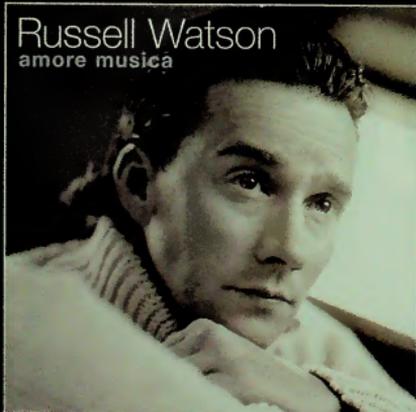
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artists and repertoire for this disc: traping high above the bar usually set for such compilations. In effect, this is a genuine best of album, underpinned by beguiling contributions from Magdalena Kozena and Sara Mingardo, among nearly a dozen very fine singers. The marketing noise generated by Nàiivè'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 record 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 Iwchutinsky, Prokofiev, Glazunov; Fischer; Russian National Orchestra; Kreiberg. (PentaTone Classics 5186 059)
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 Hnunicic, 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."

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Bonjamin Hnunicic, 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	BOogie	Mercury
4	MYLO DROp	THE PRESSURE	Mercury
5	DEERBUM SILENCE	DEERBUM SILENCE	Mercury
6	DANZEEZ	PINUP IT UP	Mercury
7	TIESTO	JUST BE	Mercury
8	SIR IVAN PEJACE ON EARTH	THEY'RE HERE	Mercury
9	CARL COX	GIVE ME YOUR LOVE	Mercury
10	AUGIEAN GIRL (JUH JUH YEAH YEAH)	YEAH YEAH	Mercury
11	SCISSOR SISTERS MARY	SCISSOR SISTERS MARY	Mercury
12	MICHAEL GRAY WEEKEND	WEEKEND	Mercury
13	ROBBIE WILLIAMS RADIO	RADIO	Mercury
14	TYLER JAMES WHY DO I DO?	WHY DO I DO?	Mercury
15	DIRTY VEGAS WALK INTO THE SUN	WALK INTO THE SUN	Mercury
16	DJ GEORGE FEAT. SEVYNA	NEVER GONNA LET YOU 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	SHUT UP	Mercury
22	DURAN DURAN	DEFACT UP FOR THE SUNRISE	Mercury
23	TIYNA	COSMOS HYMN	Mercury
24	U2	VERTIGO	Mercury
25	LSTO FEAT. ALISON JLEAR	JUST WANNA DANCE	Mercury
26	KRISTINE W	FEEL WHAT YOU 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	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	PHIL HOOTON	Mercury
38	PHIL HOOTON FEAT. TESTAMENT	KING OF KINGS	Mercury
39	KHIA	MY NECK AW BACK (LUCK IT)	Mercury
40	LORDA	MY CHILD (FEEL TRAI)GO EL MAMA	Mercury

TOP 10 UPFRONT CLUB BREAKERS

- 1 KEENE EVERETT
- 2 DIVINE INSPIRATION
- 3 GARDIO & ERIC FEAT. NIGHT BELL
- 4 VARIOUS

Danni comes out on top

By Alan Jones

Runner-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 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' Google 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 Levy 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 *Snoop Dogg* has the highest new entry, debuting at number 12 with Drop It Like It's Hot.



Danni Minogue: Upfront and Commercial Hit

Destiny's Child: Strong Urban gains

COMMERCIAL POP TOP 30

- 1 DANNI MINOQUE VS. FLOWERPOWER
- 2 RACHEL STEVENS
- 3 BRAND NEW HEAVENS
- 4 MICHAEL GRAY
- 5 DEERBUM SILENCE
- 6 U2
- 7 LISA SCOTT-LEE
- 8 KRISTINE W
- 9 INTENSO PROJECT
- 10 XTM & DJ CHUCKY
- 11 PHIL HOOTON
- 12 SNOOP DOGG
- 13 DESTINY'S CHILD
- 14 ERIC KUPPER
- 15 ANDREW LEVY
- 16 BRAND NEW HEAVENS
- 17 TERROR SQUAD
- 18 LEAN BACK
- 19 Usher
- 20 CONFESIONS PART II
- 21 MY BOO
- 22 ERIC KUPPER
- 23 ANDREW LEVY
- 24 BRAND NEW HEAVENS
- 25 SNOOP DOGG
- 26 DESTINY'S CHILD
- 27 ERIC KUPPER
- 28 ANDREW LEVY
- 29 BRAND NEW HEAVENS
- 30 TERROR SQUAD

MUSICWEEK

The Official UK Charts 16.10.04

SINGLES

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

ALBUMS

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



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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 Going 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 Old 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 1958, it's their only source of income. Cliff Richards' album *Something's Going On* is released on October 25.



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 fanatic.

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.



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-sleeping 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 pay to 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 Peter 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 Fightstar'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...



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 **Brushfire/Universal** - he hoofed off to 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 Northowram'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 Lantry, 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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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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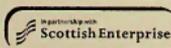


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Week 41

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

KEY RELEASES

ALBUMS

THIS WEEK
Sum 41 (Mercury); Massive Attack *Danny 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 *Lifeflood* (Sony); Travis *Travis* (Singles (Independent)); *See Gees Number One* (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 *Milanoire* (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) (Destiny); *Christina Aguilera* *Feel*, *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 Am* (Mercury); *Usher Confessions*... (Arista); *Destiny's Child* *Love My Breath* (Sony Music); *Kristian Bush* *Some Say* (Polydor); *Britney Spears* *My Precious Love* (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 *Feel* 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 **Janet**, who spent four weeks at number one in April and May with *I'm Not A Doctor (I Don't Want You Back)*, had to settle for 27th place after his follow-up *Love*. **Urban** found just 4,993 takers. **P*nk**'s 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 *Something Stupid* duet with actress Nicole Kidman topped the list. Radio attracted first week sales of 41,734. *Something Stupid* ended 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), *Reveal* (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 while slipping from the sales summit, *Eric Prydz's* single received 30 fewer plays than runner-up *JuJu's Leave (Get Out)* last week but edged to the top with an audience exceeded to exceed his young rival's by 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%

ALBUMS

Sales versus last week: -16.4%
Year to date versus last year: 0.0%

COMPILATIONS

Sales versus last week: -9.8%
Year to date versus last year: +4.5%

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
Universal TV 225%
Polydor 24%
EMI Virgin 24%
Mercury 14.1%
Sony 11.6%
Virgin 9.8%

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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16.10.04

Straight outta Blackburn

The Plot

An Ice Cube oldie looks set to become the surprise hit of the year after becoming one of the most requested tracks in UK clubs.



ICE CUBE: YOU CAN DO IT (ALL AROUND THE WORLD)

Every now and again an old track can take on a life of its own and build momentum that no record company or promotions expert could ever engineer.

One such track is US artist Ice Cube's You Can Do It, which featured on the rapper's 2000 album *War & Peace* Volume 2. Through various bootleg and remix versions, the song has become one of the most requested tracks in UK clubland, and now in turn looks set to become a mainstream hit.

Blackburn-based independent label All Around The World last week licensed the track from Ice Cube's label Priority Records, and will issue it as a single before the end of 2004.

"There have been loads of different versions of the track doing the rounds in the clubs over the last year and it has become hugely popular," says All Around The World's Matt Cadman. "Licensing this record is more of a reaction to the demand as opposed to us now going out and creating awareness. It's already massive," says Cadman.

The box is the first mainstream media outlet to realise the track's potential, and has already awarded it a handful of spot plays. The channel is showing the track's original video, which has also been licensed as part of the deal. A number of remixes are also planned for the single's full commercial release.

All Around The World hopes to release *You Can Do It* in late November or early December.

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Tom Dunmore, editor, Rip & Burn

STERIOGRAM WALKIE TALKIE MAN (EMI)

"I'm a big fan of sub-three-minute pop songs. This is a gloriously dumb slab of New Zealand skater punk, which would have been a hit even if it hadn't been featured on the latest iPod ad. As it is, it's destined to be absolutely massive - aided not only by Apple's marketing, but also also an amazing stop-motion video from Michel Gondry."

James Jam, journalist, NME

BECY OWEN THE SINGER KICKS (FRESH SNFU)

"I'm from sharing session time with Elvis Costello on BBC2's *Janie Long* show, this, the second album from the

Newcastle-based songstress, should by rights result in the institution of Becy as the new queen of blenny-eyed ivory-tinkling heartbreak. Imagine Carole King singing out of love after four pints of Special Brew, or Nina Simone skinning up the wings of crushed butterflies - Owen is a fallen, aggrieved dark angel, and a very, very special talent."

Iain Moffat, Playlouder.com



NO CITIES LEFT THE DEARS (BELLA UNION)

"Sometimes described as the Canadian Smittis, recent shows over here have shown The Dears to be a more experimental proposition and this debut UK album for an on-form Bella Union lives up to all that promise and more. Liable to appeal to lovers of heartfelt, widescreen alt-rock ranging from the intricate sketching of American Music Club to the soaring grandeur of Elbow, this bold, gorgeous album could well herald the most impressive word-of-mouth cut breakthrough since The Shins."

RADIO PLAYLISTS

RADIO 1

A LIST
Ashlee Simpson *Pieces Of Me*; Christina Milian *Feat. Joe Budden Whatzup U Want*; Daniel Bedingfield *Kissing Strangers Like Love*; Diddy *Dish*; Busta Rhymes *Destiny's Child Love My Breath*; Dido *Sand In My Shoes*; Emman Lewis *There*; Embrace *Graphic Evidence*; JAY-Z *Lost In Love*; Prydz *Call On Me*; Estelle *Free*; Green Day *American Idiot*; Jesse Stone *You Had Me Kells* *Feat. Audie*; 3000 *Mission*; Marilyn Manson *Personal Jests*; Maroon 5 *She Will Be Loved*; *Next Right Turn*; Robbie Williams *Road*; Scissor Sisters *Mary U2 Vertigo*.

B LIST
Angel City *You Know (I Go Crazy)*; Brandy *Autofocus*; Bentley Sparks *My Precipitation*; Christina Aguilera *Feat. Mick Fleetwood Car Wash*; Daniel Minogue *vs Flower Power*; You Won't Forget About Me *Good Charlotte*; *Proclamation*; Graham Coxon *Friday's Got*; Jimmy Eat World *Patience*; *Processed*; *Black*; *My Neck My Back (Lack It)*; Michael Gray *Black*; *Andie*; Kelly Rowland *Spot*; *Put Your Hands Up*; *Do It Right*; *Scary*; *Feat. Jay-Z & Remy Leon*; *Black*; *The Liberties*; *Two Tring*; *Touch And Broken Bones*; *The Zutons*; *Don't Be Afraid Of The Lark*; *Lark*; *The Zutons*; *Don't Ever Think About Me*; *Taste Just In Time*; *Teavis*; *Walking The Sun*; *Usher*; *Confessions Part II*; *U2*; *Box*.

C LIST
Dizzee Rascal *Dread*; Goldie *Lookin' Chain*

Your Mother's Got A Penis; *Good Steffan* *What U Writing (4 A Rule Part 2)*; *Ricky & Ashanti*; *WooFool*; *Jamella*; *Do It*; *Jay-S*; *Don't Stop*; *Kingz Of Love*; *The Backlist*; *Myke Dog*; *The Peepaz*; *"Has Not*; *One Dara*; *Bringing The Gap*; *Stoneworks*; *Walkie Talkie Man*.

RADIO 2

A LIST
Anita Baker *You're My Everything*; *Elton John* *All The Things I Am (I'm That)*; *Jamella* *Stop*; *Lacie Sives* *What You're Made Of*; *Mike Jagger & Dave Stewart*; *Old Habits Die Hard*; *Nancy Sinatra*; *Merisroy*; *Let Me Kiss You*; *Norah Jones*; *Thru*; *Swamp*; *Winko*; *Scissor Sisters*; *Mary*; *The Turner Open Arms*; *Teavis*; *Walking In The Sun*.

B LIST
Anita Baker *You're My Everything*; *Elton John* *All The Things I Am (I'm That)*; *Jamella* *Stop*; *Lacie Sives* *What You're Made Of*; *Mike Jagger & Dave Stewart*; *Old Habits Die Hard*; *Nancy Sinatra*; *Merisroy*; *Let Me Kiss You*; *Norah Jones*; *Thru*; *Swamp*; *Winko*; *Scissor Sisters*; *Mary*; *The Turner Open Arms*; *Teavis*; *Walking In The Sun*.

C LIST
Beautiful South *Little Thing*; *Boyz n the Bay*; *Knitout*; *Not To Lure For Love*; *Cliff Richard*; *Smother*; *Is Goin' On*; *Ed Harcourt*; *Sam In The 70's*; *Embrace*; *Out Of Nothing*; *Alban*; *James Hunt*; *High*; *Low*; *Lenny*; *Boys*; *Hovers*; *Marco*; *Street*; *Presellers*; *The Love*; *Of Richard Miles*; *Misty*

Kate Verity, head of music, Mix 107

U2 VERTIGO (ISLAND)

"After picking up a prestigious Q Icon Award and making a celebrity appearance at the recent Labour Party conference, it would appear Bono's on fire. If U2's new single *Vertigo* is any reflection on what's to come in their long-awaited 11th studio album, *Bow To Dismantle An Atomic Bomb*, the band are set to explode back onto the UK music scene. More guitars and addictive lyrics, shame about the inability to count in Spanish, mind."

Ali B, Capital Radio/ Fabric resident

SCRATCH PERVERTS FEAT MOS DEF & MCKAY COME GET IT (SCRATCH PERVERTS)

"The Scratch Perverts have a hometown UK hip-hop sound that genuinely rivals the US counterparts. This double A-side features Mos Def & Stephanie McKay, and even though, to my knowledge, the Scratch Perverts haven't been shot nine times, hopefully that won't disqualify them from playlist eligibility and UK radio stations will be falling over themselves to support them."

CAPITAL

Anita Baker *You're My Everything*; *Elton John* *All The Things I Am (I'm That)*; *Jamella* *Stop*; *Lacie Sives* *What You're Made Of*; *Mike Jagger & Dave Stewart*; *Old Habits Die Hard*; *Nancy Sinatra*; *Merisroy*; *Let Me Kiss You*; *Norah Jones*; *Thru*; *Swamp*; *Winko*; *Scissor Sisters*; *Mary*; *The Turner Open Arms*; *Teavis*; *Walking In The Sun*.

B LIST
Anita Baker *You're My Everything*; *Elton John* *All The Things I Am (I'm That)*; *Jamella* *Stop*; *Lacie Sives* *What You're Made Of*; *Mike Jagger & Dave Stewart*; *Old Habits Die Hard*; *Nancy Sinatra*; *Merisroy*; *Let Me Kiss You*; *Norah Jones*; *Thru*; *Swamp*; *Winko*; *Scissor Sisters*; *Mary*; *The Turner Open Arms*; *Teavis*; *Walking In The Sun*.

C LIST
Beautiful South *Little Thing*; *Boyz n the Bay*; *Knitout*; *Not To Lure For Love*; *Cliff Richard*; *Smother*; *Is Goin' On*; *Ed Harcourt*; *Sam In The 70's*; *Embrace*; *Out Of Nothing*; *Alban*; *James Hunt*; *High*; *Low*; *Lenny*; *Boys*; *Hovers*; *Marco*; *Street*; *Presellers*; *The Love*; *Of Richard Miles*; *Misty*

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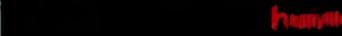


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TOP 10 RADIO GROWERS

Rank	Artist/Track	Plays	Start	End
1	ASHLEE SIMPSON <i>PIECES OF ME</i>	1763	5/10	
2	CHRISTINA AGUILERA & MISSY ELLIOTT <i>CAR WASH</i>	1299	4/67	
3	ROBBIE WILLIAMS <i>RADIO</i>	1247	3/95	
4	SCISSOR SISTERS <i>MARY</i>	1211	3/66	
5	EMINEM <i>JUST LOST IT</i>	439	3/14	
6	DANIEL BEDINGFIELD <i>NOTHING HURTS LIKE LOVE</i>	467	2/72	
7	DESTINY'S CHILD <i>LOVE MY BREATH</i>	421	2/70	
8	DURAN DURAN <i>REACH UP FOR THE SUNRISE</i>	628	2/17	
9	U2 <i>VERTIGO</i>	403	2/15	
10	RACHEL STEVENS <i>MORE MORE MORE</i>	860	2/11	

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Adds

Rank	Artist/Track	Plays	Start	End
1	BIG CITY <i>Destiny's Child Love My Breath</i>	1	10/10	
2	My Bivola <i>Jamella Do It</i>	1	10/10	
3	Scissor Sisters <i>Mary</i>	1	10/10	
4	U2 <i>Vertigo</i>	1	10/10	
5	GALAXY <i>Brandy Autofocus</i>	1	10/10	
6	Carole King <i>Thru</i>	1	10/10	
7	Mc Clung <i>Do It Right</i>	1	10/10	
8	Christina Aguilera & Missy Elliott <i>Car Wash</i>	1	10/10	
9	Many <i>Ellees Car Wash</i>	1	10/10	
10	Lenny <i>Kramel</i>	1	10/10	
11	Jay-Z <i>Destiny's Child Love My Breath</i>	1	10/10	
12	Cliff Richard <i>Smother</i>	1	10/10	

Mylo Drop *The Pressure: The 41*
Tearsheet, United
Naildrip Out Of Tracks
Usher & Alicia Keys
My Box

KISS FM
Blaze *Carlin* *Fall*
Dizzee Rascal *Dread*
Mista *Welcome Back*

THE MIX
Blaze *Carlin* *Fall*
Winko *Carlin* *Fall*
Lenny *Kramel* *Fall*
The Fantasy *Lake* *Fall*
Lacie *Sives* *What You're Made Of*
Rogue *Wave* *Every*
Muscov *The Best* *Ever*

VERTIGO
Embrace *Andie* *Kiss*
The Libertines *What Became Of The Liberty*
Lark
XFM
Blaze *Party* *Helicopter*
Childhood *Eyes* *Do*
Me *Bad* *Things* *Time*
For *Delaware* *Evolution*
Dreamchild *Embrace*
Anita *Baker* *Free*
Lore *B* *Rainfall* *For*
The *Fantasy* *Lake* *Fall*
Lacie *Sives* *What You're Made Of*
Rogue *Wave* *Every*
Muscov *The Best* *Ever*
Usher & Alicia *Keys*
Cliff *Richard* *Smother*
Cliff *Richard* *Smother*

TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Peak
1	1	ERIC PRYDZ	CALL ON ME	REPLICA	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	10	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 3000	MILLIONAIRE	VIRGIN	268
11	11	BRANDY AFRODISIAC		ATLANTIC	257
12	5	NATASHA BEDINGFIELD	THESE WORDS	PHONOGRAM/SONY	260
13	10	MUSE	BUTTERFLIES & HURRICANES	ATLANTIC	251
14	19	KHIA	MY NECK, MY BACK (CLICK IT)	EPIC	233
15	15	NELLY	MY PLACE	BMG/REAL	223
16	23	SCISSOR SISTERS	MARY	POLYGRAM	222
16	25	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	BELLY PRESS/VERGIL	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)	DIVA	185
28	12	OUTKAST	PROTOTYPE	LANCZ	184
29	17	BRIAN MCFADDEN	REAL TO ME	MCDONALD'S	182
30	11	THE 411	DUMB	SONSBEETLES/EPIC	174
31	8	EMAMON	LOVE THEM	JIVE	172
32	10	DEEP DISH	FLASHDANCE	POLYGRAM	170
33	16	R. KELLY	HAPPY PEOPLE	JIVE	169
34	10	RONAN KEATING	I HOPE YOU DANCE	POLYGRAM	168
35	14	JAI RULE FEAT. R. KELLY	WONDERFUL	DEF JAM	165
36	14	BRANDY AFRODISIAC		COLUMBIA	164
37	19	LIL' FLIP	SUNSHINE	EPIC	163
38	14	STERIOGRAM	WALKIE TALKIE MAN	EPIC	161
39	14	BIG BROVAX	YOURS FATALLY	MERCURY/DEF SOUL	145
40	18	DANZEL	PUMP IT UP	AMIN	142
41	10	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

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/SONY
5	THE MUSIC FREEDOM FIGHTERS		VIRGIN
5	FATBOY SLIM	SLASH OUT DASH	SONY
7	RAZORLIGHT	VICE	VERGIL
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 3000	MILLIONAIRE	VIRGIN

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	MARILYN MANSON	PERSONAL JESUS	POLYGRAM
2	SLIPKNOT	DUALITY	ROSEAVENUE
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/RESONANCE
8	PAPA ROACH	GETTING AWAY WITH MURDER	GFFNY
9	LEON	KINGS OF LEON THE BUKKET	EPIC
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 BUKKET	ISCARING
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	EPIC
8	GRAMM COXON	FREAKIN' OUT	BRANDY/SONY/ATLANTIC
9	RAZORLIGHT	VICE	VERGIL
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	JAI RULE FEAT. R. KELLY	WONDERFUL	DEF JAM
4	BRANDY AFRODISIAC		ATLANTIC
5	NELLY	MY PLACE	BMG/REAL
5	LIL' FLIP	SUNSHINE	COLUMBIA
7	KHIA	MY NECK, MY BACK (CLICK IT)	EPIC
7	ESTELLE	FREE	VP
9	ATI	MAKE IT UP WITH LOVE	EPIC
10	CHRISTINA MILIAN	WHATEVER YOU WANT	DEF JAM/UK

THE AMP NUMBER ONE
Embrace
Gravity

HIGHEST CLIMBER
Geddy Lee
Chain of Fools

HIGHEST NEW ENTRY
People's Choice
Do It Right

FLAUNT NUMBER ONE
Dierks Bentley
Positivity

HIGHEST CLIMBER
Ashlee Simpson
Pieces of Me

HIGHEST NEW ENTRY
Prince
Cinnamon Girl

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

HIGHEST NEW ENTRY
Christina Aguilera & Missy Elliott
Car Wash

SCUZZ NUMBER ONE
Marilyn Manson
Personal Jesus

HIGHEST CLIMBER
Slipknot
Vermin

HIGHEST NEW ENTRY
Nickelback
Way Too 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

Full Chart Top 100
Full Chart Top 100

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GONZO ON TOUR

Other 2004

The Second Coming

After last years success, were back for another installment with thirteen songs, Eighties nostalgia, Brian Auger & The Trinity, Santana & Soulwax. Make sure you watch Gonzo on tour, with an MTV2 broadcast on 11th 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	Wks On Chart	Peak	Wk	Wks On Chart	Peak
1	2	ASHLEE SIMPSON PIERCES OF ME	POLYDOR	27	29	27	29	2080	
1	1	ERIC PRYDZ CALL ON ME	DATA	27	29	27	27	2207	
1	1	ERIC PRYDZ CALL ON ME (GET OUT)	VELOCITY	27	29	27	27	2124	
3	11	DEEP DISH FLASHDANCE	INDEPENDENT	27	27	27	27	1737	
8	8	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERIGN	27	27	27	27	1576	
4	2	GREEN DAY AMERICAN IDIOT REPRISÉ	REPRISE	25	26	26	26	1564	
6	2	EMMON LOVE THEM LIVE	VE	27	25	25	25	1536	
7	13	ESTELLE FREE	VE	23	23	23	23	1530	
7	13	JOSS STONE YOU HAD ME KISSING YOU	VE	23	23	23	23	1520	
9	15	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEFAR	22	22	22	22	1500	
9	9	ROBBIE WILLIAMS RADIO	CAPITOL	21	22	22	22	1383	
11	9	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIAC	21	21	21	21	1361	
11	11	JOJO LEAVE (GET OUT)	VELOCITY	21	20	20	20	1492	
13	24	EMBRACE GRAVITY	INDEPENDENT	13	19	19	19	1492	
14	26	SCISSOR SISTERS MARY	POLYDOR	12	18	18	18	1380	
14	5	MAROON 5 SHE WILL BE LOVED J	VE	24	18	18	18	1226	
13	13	RAZORLIGHT VICE VERSA	VE	19	18	18	18	1226	
17	17	LOSTPROPHETS LAST SUMMER	VERIGN	8	17	17	17	1226	
18	18	U2 VERTIGO	ISLAND	15	16	16	16	1217	
16	16	MARILYN MANSON PERSONAL JESUS	POLYDOR	17	16	16	16	1215	
20	20	EMINEM JUSTICE IS MINE	ROSEBUD	7	15	15	15	1205	
21	21	CHRISTINA MILIAN WHATEVER YOU WANT	GET JAM UK	14	14	14	14	1084	
21	18	THE THRILLS WHATEVER HAPPENED TO COREY HALL	VERIGN	15	14	14	14	1015	
21	21	BRITNEY SPEARS MY PRECIOUS	JIVE	11	14	14	14	999	
27	27	TERROR SQUAD LEAN BACK	UNIVERSAL	5	14	14	14	787	
20	20	KASABIAN STOLEN BEATS	BMG	10	13	13	13	650	
25	25	JAY SEAN PROUDEN FOLKLESS	VE	9	13	13	13	610	
17	17	THE MUSIC FREEDOM FIGHTERS	VERIGN	16	12	12	12	598	
23	23	NAS RAGING THROUGH THE GAP	COLUMBIA	13	12	12	12	642	
29	29	SHAPESHIFTERS LOLA'S THEME	POSITIVA	8	11	11	11	830	
29	30	ANGEL CITY DO YOU KNOW (I GO CRAZY)	DATA	10	11	11	11	767	

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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 0-101 - 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 Gonsky, 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 Hiscor; F&M; Radio: Tina Salthair; EMI.

	The Last	ARTIST TITLE	Label	Wk	Wks On Chart	Peak	Wk	Wks On Chart	Peak
1	3	ERIC PRYDZ CALL ON ME	DATA	27	26	26	26	6,447.9	13
2	1	JOJO LEAVE (GET OUT)	VELOCITY	27	26	26	26	6,457.7	4
3	2	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIAC	27	26	26	26	5,722.2	5
4	4	JOSS STONE YOU HAD ME	REPRESENTATIVE	27	26	26	26	4,768.8	13
5	5	MAROON 5 SHE WILL BE LOVED	J	27	26	26	26	4,865.4	4
6	6	ROBBIE WILLIAMS RADIO	ORION	27	26	26	26	4,547.27	12
7	10	ASHLEE SIMPSON PIERCES OF ME	POLYDOR	27	26	26	26	4,114.0	0
8	6	SCISSOR SISTERS MARY	POLYDOR	27	26	26	26	4,154.7	0
9	9	SHAPESHIFTERS LOLA'S THEME	POSITIVA	27	26	26	26	3,814.4	0
10	11	NELLY MY PLACE	UNIVERSAL	27	26	26	26	3,142.2	32
11	11	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	PHONOGENIAC	27	26	26	26	3,009.9	7
12	24	LUCIE SILVAS WHAT YOU'RE MADE OF	VELOCITY	27	26	26	26	3,053.28	28
13	11	DEEP DISH FLASHDANCE	INDEPENDENT	27	26	26	26	2,984.48	10
14	15	MAROON 5 THIS LOVE	VE	27	26	26	26	2,985.10	0
15	16	ESTELLE FREE	VE	27	26	26	26	2,971.11	11
16	17	RONAN KEATING I HOPE YOU DANCE	POLYDOR	27	26	26	26	2,960.11	11
17	18	REM LEAVING NEW YORK	WARNER BROS	27	26	26	26	2,874.11	11
18	7	BRIAN MCFADDEN REAL TO ME	INDEPENDENT	27	26	26	26	2,685.55	55
19	24	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	VERIGN	12	26	26	26	2,664.72	30
20	20	KELIS FEAT. ANDRE 300 MILLIONAIRE	VE	27	26	26	26	2,634.72	30
21	27	TRAVIS WALKING IN THE SUN	INDEPENDENT	27	26	26	26	2,536.15	15
22	26	CHRISTINA MILIAN WHATEVER U WANT	GET JAM UK	27	26	26	26	2,593.26	10
23	26	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEFAR	27	26	26	26	2,585.10	10
24	33	U2 VERTIGO	ISLAND	27	26	26	26	2,536.26	26
25	22	DURAN DURAN (REACH UP FOR THE) SUNRISE	EPIC	27	26	26	26	2,130.0	0

RADIO TWO

	The Last	ARTIST TITLE	Label	Wk	Wks On Chart	Peak
1	3	NANCY SINATRA LET ME KISS YOU	ATLACK	27	27	27
1	4	NORAH JONES THOSE SWEET WORDS	BLUE NOTE	27	27	27
1	1	ELTON JOHN ALL THAT I'M ALLOWED	ROCKET	27	27	27
3	3	RONAN KEATING I HOPE YOU DANCE	POLYDOR	27	27	27
3	11	TINA TURNER OPEN ARMS	PHONOGENIAC	27	27	27
6	10	LUCIE SILVAS WHAT YOU'RE MADE OF	VELOCITY	27	27	27
6	5	TRAVIS WALKING IN THE SUN	INDEPENDENT	27	27	27
8	2	REM LEAVING NEW YORK	WARNER BROS	27	27	27
8	1	SCISSOR SISTERS MARY	POLYDOR	27	27	27
8	9	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	PHONOGENIAC	27	27	27

GALAXY

	The Last	ARTIST TITLE	Label	Wk	Wks On Chart	Peak
1	3	ERIC PRYDZ CALL ON ME	DATA	27	27	27
1	3	ARMAND VAN HELDEN MY MY MY	SOUTHERN	27	27	27
3	2	ANGEL CITY DO YOU KNOW (I GO CRAZY)	DATA	27	27	27
3	5	NELLY MY PLACE	UNIVERSAL	27	27	27
7	7	KHIA MY NECK, MY BACK (CLICK IT)	EPIC	27	27	27
6	4	MOUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	FREEFAR	27	27	27
8	6	ULTRABEAT BETTER THAN LIFE	ALL ABOUT THE WORLD	27	27	27
8	8	JOJO LEAVE (GET OUT)	INDEPENDENT	27	27	27
9	9	STONERIDGE FEAT. THERESA PUT EM HIGH	HEXAGON	27	27	27
10	14	DEEP DISH FLASHDANCE	POSITIVA	27	27	27

NUMBER ONES

BELFAST CITY	Achieve Simpson	Bowling For Soup
BEAT	Pieces Of Me	TRIPS
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
CLOVE 1 FM	COOL FM	Eric Prydz Call On Me
LINC'S FM		

VIBE 101

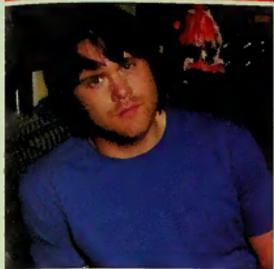
	The Last	ARTIST TITLE	Label	Wk	Wks On Chart	Peak
1	1	ERIC PRYDZ CALL ON ME	DATA	27	27	27
2	2	MOUSSE T/EMMA LANFORD IS IT COS I'M COOL?	FREEFAR	27	27	27
4	4	JOJO LEAVE (GET OUT)	VELOCITY	27	27	27
4	4	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIAC	27	27	27
5	11	CHRISTINA MILIAN WHATEVER YOU WANT	GET JAM UK	27	27	27
5	7	STONERIDGE FEAT. THERESA PUT EM HIGH	HEXAGON	27	27	27
7	7	ESTELLE FREE	VE	27	27	27
7	14	JENTINA FRENCH KISSES	VERIGN	27	27	27
9	7	NELLY MY PLACE	UNIVERSAL	27	27	27
10	10	R. NELLY HAPPY PEOPLE	JIVE	27	27	27

CHRYSALIS GROUP

	The Last	ARTIST TITLE	Label	Wk	Wks On Chart	Peak
1	4	ERIC PRYDZ CALL ON ME	DATA	27	27	27
2	2	NELLY MY PLACE	UNIVERSAL	27	27	27
3	3	JOJO LEAVE (GET OUT)	VELOCITY	27	27	27
4	4	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIAC	27	27	27
5	5	ARMAND VAN HELDEN MY MY MY	SOUTHERN	27	27	27
6	6	KHIA MY NECK, MY BACK (CLICK IT)	EPIC	27	27	27
7	7	TWISTA SUNSHINE	ATLANTIC	27	27	27
8	8	UNISER CONFESSIONS PART II	BMG	27	27	27
9	9	SHAPESHIFTERS LOLA'S THEME	POSITIVA	27	27	27
10	10	STONERIDGE FEAT. THERESA PUT EM HIGH	HEXAGON	27	27	27

HIGHEST NEW ENTRY

BELFAST CITY	Recht! Stevens More	COOL FM
BEAT	Marek M	U2 Vertigo
The 412 Dumb	Walker & Alicia Keys	BEAT 106
OREGAN SCOTM	My Eye	Snow Patrol How
Lucie Silvas What	CLOVE 1 FM	Galaxy 102
Yours Made Of	Angel City Do You...	Usher & Alicia Keys
		My Do



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 LAMWMS07)
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

take 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 GD00BE379)
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 called 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
Golddigger's Headcruders and Pink Songs (Sony 6183624)

Their first outing for Sony may be a covers album, but *The Beautiful South* 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 like the US-flavoured *Better Man* and the uptempo *How Do You Like It*.

Depeche Mode
Remixes 81.84 (Mute XLDM12E8)
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 9632)
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 Lister-Jones, James Robert, Sara Saltman, 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	KHIA MY NECK MY BACK (LICK IT)	Mercury
5	DURAN DURAN REACH UP FOR THE SUNRISE	EMI
6	NATASHA BEINGFIELD THESE WORDS	Phonogram
7	DEEP DISH FLASHDANCE	Excite
8	MAROON 5 SHE WILL BE LOVED	Mercury
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 MILIAN 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	Mercury
15	BRANDY AFRODISIAC	Mercury
16	BRIAN MCFADDEN REAL TO ME	Universal
17	SHAPESHIFTERS LOLAS THEME	Phonogram
18	RONAN KEATING I HOPE YOU DANCE	Polygram
19	ESTELLE FREE	Capitol
20	ANASTACIA SICK AND TIRED	Y&J
21	MAROON 5 THIS LOVE	J
22	BRANDY AFRODISIAC	Atlantic
23	GIRLS ALLOUD LOVE MACHINE	Polygram
24	THE 411 DUMB	Shelby/Interscope
25	KEANE BESHAMER	Island
26	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	Polygram
27	113 TWISTA SUNSHINE	Atlantic
28	STONEISLAND FEAT. THERESA PUT EM HIGH	Mercury
29	SCISSOR SISTERS LAURA	Polygram
30	GOOD CHARLOTTE PREDICTABLE	Excite
31	REM LEAVING NEW YORK	Warner Bros
32	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	Phonogram
33	HELIX TRUCK 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 IN MY SHOES	Decca
38	TU CASPER FEAT. QPR THE GAP BAND OPS UPSIDE YOUR HEAD	AD Around The World
39	MOLISSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Fox
40	KEANE EVERYBODY'S CHANGING	Island

INDEPENDENT SINGLES

Pos	Artist	Label
1	ESTELLE FREE	303/4AD
2	ARMAND VAN HELDEN MY MY MY	Southern Rock (NME)
3	DOGS DIE IN HOT CARS	123 PM
4	HUNDRED REASONS HOW SOON IS NOW	Seven Point (NME)
5	MOLISSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	Fox/4AD
6	SOOPA HOPZ FEAT. QPR MASSIVE SOOPA HOOPZ	Silver Line (NME)
7	DANNY HOWELLS & DIKIE TREVOR OUSK TIL DRAWN	CD 1930
8	FATBOY SLIM SLASH OUT DASH	Street (NME)
9	STONEISLAND FEAT. THERESA PUT EM HIGH	Mercury (NME)
10	SUNS & DAUGHTERS JAHVY CASH	Dominion (NME)
11	SPECIAL NEEDS FRANCESKA - THE MACKENING GRACE/WINTER	Postcards (NME)
12	RONI SIZE FEAT. RAHEEL OUT OF BREATH	V1 (NME)
13	TV ON THE RADIO NEW HEALTH ROCK	4AD/5 (NME)
14	NIGHTBREED PACK OF WOLVES	Rain (NME)
15	NIGHTWISH WISH I HAD AN ANGEL	Nuclear Blast (NME)
16	THE CHEEKY GIRLS CHEEKY PLAMENOD	JBW (NME)
17	THE GOLDEN VIRGINS RENAISSANCE KID	XL (NME)
18	RODNEY P PROUBLE	Black (NME)
19	JAMMIN KINDA FLUNKY DJ	Binge Beat (NME)
20	BUFFY CYLRO MY RECOVERY INJECTION	Bogdan Bumped (NME)

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The Official UK

Chart-Topper

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 (LICK IT)	Mercury
5	DURAN DURAN REACH UP FOR THE SUNRISE	EMI
6	DEEP DISH FLASHDANCE	Excite
7	LUCIE SILVAS WHAT YOU'RE MADE OF	Mercury
8	ANGEL CITY DO YOU KNOW (I GO CRAZY)	Decca
9	CHRISTINA MILIAN FEAT. JOE BUDDEN WHATEVER U WANT	Decca
10	RONAN KEATING I HOPE YOU DANCE	Polygram
11	BRANDY AFRODISIAC	Mercury
12	GOOD CHARLOTTE PREDICTABLE	Excite
13	MARILYN MANSON PERSONAL JESUS	Interscope/Warner
14	ASHLEE SIMPSON PIECES OF ME	Universal
15	ESTELLE FREE	Capitol
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 ALLOUD LOVE MACHINE	Polygram
19	GREEN DAY AMERICAN IDIOT	Reprise
20	3 OF A KIND BABYCAKES	Mercury
21	JOJO LEAVE (GET OUT)	Mercury
22	TWISTA SUNSHINE	Atlantic
23	NATASHA BEINGFIELD THESE WORDS	Phonogram
24	TERRAPIN SQUAD FEAT. FAT JOE & REMY LEAN BACK	Decca
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	Universal
29	JOSS STONE YOU HAD ME	Mercury
30	THE DEAD 60'S RIOT RADIO	Revelation/Warner
31	MAROON 5 SHE WILL BE LOVED	Mercury
32	GROOVE ARMADA I SEE YOU BABY	Mercury
33	BIG BROVAVZ YOURS FATALLY	Excite
34	MCLY THAT GIRL	Excite
35	BOWLING FOR SOUP 1985	Universal
36	THE PIRATES & FRIENDS YOU SHOULD REALLY KNOW	Mercury
37	THE 411 DUMB	Reprise
38	JIMMY EAT WORLD PAIN	Interscope

THIRTEEN	BLIZZARD	DOUBT	GET HIM FROM THE	IS IT COS I'M COOL?
CHUCK D	DOUG FENYON	DOUG FENYON	GARY NAY	EMMA LANFORD
AMERICAN FOOT 2	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 1	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 3	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 4	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 5	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 6	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 7	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 8	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 9	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 10	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 11	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 12	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 13	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 14	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 15	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 16	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 17	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 18	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 19	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 20	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 21	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 22	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 23	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 24	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 25	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 26	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 27	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 28	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 29	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 30	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 31	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 32	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 33	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 34	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 35	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 36	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 37	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 38	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 39	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 40	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 41	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 42	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 43	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 44	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 45	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 46	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 47	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 48	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 49	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 50	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 51	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 52	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 53	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 54	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 55	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 56	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 57	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 58	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 59	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 60	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 61	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 62	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 63	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 64	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 65	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 66	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 67	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 68	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 69	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 70	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 71	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 72	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 73	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 74	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD
AMERICAN FOOT 75	CHUCK D	DOUG FENYON	DOUG FENYON	EMMA LANFORD

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Singles Chart

Wk	Artist	Title	Label
39	MUSSE T FEAT. EMMA LANFORD	IS IT COS I'M COOL?	Real Gone Music (UK) Ltd
27	HOUSTON I LIKE THAT	Capitol (UK) Ltd	
41	ARMAND VAN HELDEN MY MY MY	Capitol (UK) Ltd	
42	JENTINA FRENCH KISSES	Southern Fried (UK) Ltd	
43	DOGS DIE IN HOT CARS LOUNGER	Virgin (UK) Ltd	
44	ALCAZAR THIS IS THE WORLD WE LIVE IN	Real Gone Music (UK) Ltd	
45	THE DUKE SPIRIT CUTS ACROSS THE LAND	Real Gone Music (UK) Ltd	
46	DONNY OSMOND BREEZE ON BY	Decca (UK) Ltd	
47	HUNDRED REASONS HOW SOON IS NOW	Universal (UK) Ltd	
48	FATBOY SLIM SLASH DOT DASH	Universal (UK) Ltd	
49	BUSTED THUNDERBIRDS/3AM	Universal (UK) Ltd	
50	EMBRACE GRAVITY	Independent (UK) Ltd	
51	SUPER FURRY ANIMALS THE MAN DONT GIVE A F*CK	Funkzone (UK) Ltd	
52	GOLDIE LOOKIN CHAIN GUNTS DONT KILL PEOPLE RAPPERS DO	Atlantic (UK) Ltd	
53	SHAPESHIFTERS LOLAS THEME	Parlophone (UK) Ltd	
54	SOOPA HOOPZ FEAT. QPR MASSIVE SOOPA HOOPZ	Decca (UK) Ltd	
55	THE CHEEKY GIRLS CHEEKY FLAMENCO	Mercury (UK) Ltd	
56	DANNY HOWELLS & DICK TREVOR DUSK TIL DAWN	Capitol (UK) Ltd	
57	ANASTASIA SICK AND TIRED	Capitol (UK) Ltd	
58	YOURCODENAMES:MILO SCHEEVE	Capitol (UK) Ltd	
59	THE STREETS DRY YOUR EYES	Capitol (UK) Ltd	
60	MINNIE DRIVER EVERYTHING I'VE GOT IN MY POCKET	Capitol (UK) Ltd	
61	BEVERLY KNIGHT NOT TOO LATE FOR LOVE	Capitol (UK) Ltd	
62	STONEBRIDGE FEAT. THERESE PUT EM HIGH	Capitol (UK) Ltd	
63	THE CORRS ANGEL	Capitol (UK) Ltd	
64	IAN BROWN KEEP WHAT YA GOT	Capitol (UK) Ltd	
65	PAUL McCARTNEY TROPIC ISLAND HMM/W/WE ALL STAND TOGETHER	Capitol (UK) Ltd	
66	MUSE BUTTERFLIES & HURRICANES	Capitol (UK) Ltd	
67	BELLEFEIRIE THE WHEEL	Capitol (UK) Ltd	
68	SONS & DAUGHTERS JOHNNY CASH	Capitol (UK) Ltd	
69	SPECIAL NEES FRANCESCO - THE MADDENING CLARE/VINER	Capitol (UK) Ltd	
70	SUGABBABES CAUGHT IN A MOMENT	Capitol (UK) Ltd	
71	RONI SIZE FEAT. RAHEL OUT OF BREATH	Capitol (UK) Ltd	
72	KANYE WEST JESUS WALKS	Capitol (UK) Ltd	
73	CASSIDY FEAT. MASHONDA GET NO BETTER	Capitol (UK) Ltd	
74	RAZORLIGHT VICE	Capitol (UK) Ltd	
75	PETER ANDRE THE RIGHT WAY	Capitol (UK) Ltd	

As used by Top Of The Pops and Radio One

Chart compiled from actual sales data. See www.bpi.co.uk for details.
 * In the UK for the week ending 20th January 2004.
 ** Includes sales from the UK and Ireland.



3. Rachel Stevens
A number five hit for pop actress Andrea Tripp in 1975, and a number 24 hit for Bomanianca in 1993, More More Mozzy returns to its highest position yet in the hands of Rachel Stevens. For what seems like a decade this week at three, Stevens' recording of the song was

delicately grafted onto her falling onto her falling debut solo album Family Dory in May, as was her first single Sooner Girls, which reached two. Despite their presence - and that of Stevens' number two Sweet Sooner My LA Ex and the number 26 title track - the album is outside the Top 75 for the fifth week in a row, and has thus far sold only 100,000 copies in exactly a year.



7. Lucie Silvas
Four years after her collaboration with previous single It's Too Late, Lucie Silvas fares better with What You're Made Of. The introductory single from Silvas' upcoming album Breathe, it has been getting support from radio, particularly Radio Two, and debuts at seven this week. Silvas co-wrote the song with Peter Cornejo and producer Mike Pedler.

DOWNLOADS

Rank	Artist	Title	Label
1	U2	VERTIGO	Island
2	GREEN DAY	AMERICAN IDIOT	Reprise
3	GROOVE ARMADA	I SEE YOU BABY	SABO
4	NATASHA BEDIINGFIELD	THESE WORDS	Phonogram
5	MARDON 5	SHE WILL BE LOVED	J
6	REM	LEAVING NEW YORK	Warner Bros
7	JOSS STONE	YOU HAD ME	Atlantic/UK
8	BRIAN MCFADDEN	REAL TO ME	Island/Sony
9	GIRLS ALLOUD	LE MATCH	Polydor
10	NELLY	MY PLACE	Universal
11	MARDON 5	THIS LOVE	J
12	ASHLEE SIMPSON	PIECES OF ME	Geffen
13	DEPECHE MODE	ENJOY THE SILENCE	Mercury
14	RAZORLIGHT	GOLDEN TOUCH	Virgin
15	JOJO	LEAVE GET OUT	Hollywood
16	SHAPESHIFTERS	LOLAS THEME	Parlophone
17	DURAM DURAM	REACH UP FOR THE SUNRISE	Epic
18	IF I KNEW	101 BARGAINICS	Real Gone
19	THE STREETS	DRY YOUR EYES	London/UK
20	MAXIMILIAN MANSION	PERSONAL JESUS	Sire/UK

DANCE SINGLES

Rank	Artist	Title	Label
1	DEEP DISH	FLASHDANCE	Parlophone
2	KOHA MY NECK MY BACK (DUKATI)	Dimension (UK)	
3	EVIDENCE	PRYZZ CALL ME	Decca
4	ARMAND VAN HELDEN	MY MY MY	Southern Fried (UK) Ltd
5	RONI SIZE FEAT. RAHEL	OUT OF BREATH	YIP/UK
6	DANNY HOWELLS & DICK TREVOR	DUSK TIL DAWN	Capitol (UK) Ltd
7	GROOVE ARMADA	I SEE YOU BABY	Capitol (UK) Ltd
8	DAVID GIETTA	STAY	Virgin (UK)
9	JAMMIN KIDSA	FUNKY/UK	Angels/BMG
10	PUMPKIN SQUAD	VIBRATES/DUJEL TRAIN	Mercury (UK) Ltd
11	AXWELL	FEEL THE VIBE	Mercury (UK) Ltd
12	MISS KITTIN	REQUIM FOR A HIT	Independent (UK) Ltd
13	STONEDHEART	PACK OF WOLVES	Real Gone
14	NIGHTBRIDE FEAT. THERESE	PUT EM HIGH	Mercury (UK) Ltd
15	ANGEL CITY	PRESENTS SLOTT, THEORY DRAMA	Decca (UK) Ltd
16	DJ RICHIE	DO YOU KNOW I GO CRAZY?	Decca
17	FATBOY SLIM	SLASH DOT DASH	Sire (UK) Ltd
18	KRIST FLOMM	DA VISION/RAPPER MASTER	Fat City (UK) Ltd
19	JUNIOR JACK	STUPIDSOX	Decca (UK) Ltd
20	LINDS LOVES	MUSIC/BENE & ANGELA	Decca (UK) Ltd

R&B SINGLES

Rank	Artist	Title	Label
1	CHRISTINA MILLAN	FEAT. JOE BUDDEN 'WHATEVER U WANT'	Capitol (UK) Ltd
2	BRANDY AKRODISIAC	Atlantic (UK) Ltd	
3	TERROR SQUAD	FEAT. FAT JOE & REMY LANE BACK	Universal (UK) Ltd
4	ESTELLE	FREE	YIP/UK
5	NELLY	MY PLACE/FLAP YOUR WINGS	Universal (UK) Ltd
6	THE STREETS	BLIND BY THE LIGHTS	London/UK
7	TIAMON	SUNSHINE	Atlantic (UK) Ltd
8	EWAN SPENCER	GHOSTFACE LOVE THEM	Capitol (UK) Ltd
9	JOSS STONE	YOU HAD ME	Atlantic/UK
10	HOUSTON I LIKE THAT	Capitol (UK) Ltd	
11	BIG BROTHER	YOU'RE FATALLY	Epic (UK) Ltd
12	THE 411	DUMB	Sony/Atlantic (UK) Ltd
13	THE PIRATES & FRIENDS	YOU SHOULD REALLY KNOW	Real Gone
14	JENTINA FRENCH	KISSES	Virgin (UK) Ltd
15	GOLDIE LOOKIN CHAIN	GUNTS DONT KILL PEOPLE RAPPERS DO	Atlantic (UK) Ltd
16	CASSIDY FEAT. MASHONDA	GET NO BETTER	Capitol (UK) Ltd
17	THE STREETS	DRY YOUR EYES	London/UK
18	KANYE WEST	JESUS WALKS	Real Gone
19	BEVERLY KNIGHT	NOT TOO LATE FOR LOVE	Parlophone (UK) Ltd
20	ROONEY P. TROUBLE	Capitol (UK) Ltd	

■ Sales increase ■ Sales increase >50% ■ Highest New Entry ■ Nielsen/RSB00000 ■ Sales >100,000

CHARTS BY THE WEEK
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16.10.04
Top 75

1033

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/Notes
1	1 OASIS DEFINITELY MARGE	Big Brother DVD
2	2 STATUS QUO XS ALL AREAS - THE GREATEST	Universal TV DVD
3	3 ABBA SUPER TROUPEURS	Polygram DVD
4	4 BARRY MANILOW ULTIMATE MANILOW	BMG Video DVD
5	5 THE RAMONES RAW	Shirley JAR
6	6 EDVIZ PRESLEY ALVA FROM HAWAII	BMG Video DVD
7	7 TUPAC RESURRECTION	Capitol DVD
8	8 QUEEN LIVE AT WEMBLEY STADIUM	Parade DVD
9	9 ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Capitol DVD
10	10 GUNS N' ROSES WELCOME TO THE WEDDING	Universal DVD
11	11 EDVIZ PRESLEY '68 COMEBACK SPECIAL	BMG Video DVD
12	12 AC/DC LIVE AT DONINGTON	Cap DVD
13	13 VARIOUS WARR VISION - THE VIDEOS 1989-2004	Virgin DVD
14	14 THE STONE ROSES THE DVD	Sirena DVD
15	15 THE EAGLES HELL FREEZES OVER	BMG Video DVD
16	16 RUSH IN RIO	Sirena DVD
17	17 GOLDFRAPP WONDERFUL ELECTRIC - LIVE IN LONDON	Virgin DVD
18	18 FUNERAL FOR A FRIEND SPILLING BLOOD IN SHAM	Warner Video UK DVD
19	19 ZED ZEPPELIN LED ZEPPELIN	Warner Music Video DVD
20	20 CHER THE FAZBEEL TOUR	BMG Video DVD

TOP 10 R&B ALBUMS

Pos	Artist/Title	Label/Chart/Notes
1	1 JOSS STONE MIND BODY & SOUL	Atlantic/RCA
2	2 KELIS TASTY	Y&J
3	3 USHER CONFESIONS	Atlantic/RCA
4	4 USHER 8701	Atlantic/RCA
5	5 JOSS STONE THE SOUL SESSIONS	Mercury/RCA
6	6 KANYE WEST THE COLLEGE DROPOUT	Roc-A-Fella
7	7 WHITNEY HOUSTON THE GREATEST HITS	A&J/RCA
8	8 GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic/RCA
9	9 NARVOS URBAN LICKS	Virgin/UK
10	10 THE STREETS A GRAND DON'T COME FOR FREE	Island/Capitol

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist/Title	Label/Chart/Notes
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/Capitol
10	10 JOSS STONE THE SOUL SESSIONS	Mercury/RCA
11	11 SNOW PATROL FINAL STRAW	Facedance
12	12 WILL YOUNG FRIDAY'S CHILD	S
13	13 GEORGE MICHAEL PATIENCE	A&J/RCA
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 DIBO LIFE FOR RENT	Cherrytree
18	18 KANYE WEST THE COLLEGE DROPOUT	Roc-A-Fella
19	19 LEANN RIMES THE BEST OF	Capitol
20	20 ARIEL LAVEGNE 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 tour to have six 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 *Song of 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 37.3% shy of the 110,753 start made by their 2001 chart-topper *Reveal*, but 20.6% ahead of 1998's *After the Storm* album, 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 well over a week expanding by 534.7%, the album sold 18,467 copies last week to lift his career to 154,579.

The Official UK

Pos	Artist/Title	Label/Chart/Notes
1	1 REM AROUND THE SUN	Mercury/RCA
2	2 1 2 JOSS STONE MIND BODY & SOUL	Atlantic/RCA
3	3 2 3 GREEN DAY AMERICAN IDIOT	Reprise/RCA
4	4 1 39 MAROON 5 SONGS ABOUT JANE	J
5	5 2 2 TOM JONES & JOOLS HOLLAND TOM JONES & JOOLS HOLLAND	Reprise/RCA
6	6 2 2 GROOVE ARMADA THE BEST OF	Capitol
7	7 9 22 KEANE HOPES AND FEARS	Island
8	8 4 2 MARYLYN MANSON LEST WE FORGET - THE BEST OF	Mercury/RCA
9	9 8 4 BARRY MANILOW ULTIMATE MANILOW	Atlantic
10	10 32 29 USHER CONFESIONS	Atlantic
11	11 8 5 NATASHA BEDINGFIELD UNWRITTEN	Island
12	12 10 4 EMBRACE OUT OF NOTHING	Island
13	13 14 36 SCISSOR SISTERS SCISSOR SISTERS	Polygram
14	14 NEW FATBOY SLIM PALOOKAVILLE	Capitol
15	15 12 15 RAZORLIGHT UP ALL NIGHT	Virgin
16	16 7 1 TOM WAITS REAL GONE	Capitol
17	17 2 1 BRIAN WILSON SMILE	Capitol
18	18 NEW SUPER FURRY ANIMALS SONGBOOK - THE SINGLES VOL 1	Capitol
19	19 40 36 SNOW PATROL FINAL STRAW	Facedance
20	20 36 36 FRANZ FERDINAND FRANZ FERDINAND	Dominion Recordings
21	21 23 3 JOHN DENVER A SONG'S BEST FRIEND - THE VERY BEST OF	RCA
22	22 NEW KORN GREATEST HITS VOL 1	Capitol
23	23 3 1 JEAN MICHEL JARRE AERO	Capitol
24	24 36 5 KASABIAN KASABIAN	Capitol
25	25 20 28 ANASTACIA ANASTACIA	Capitol
26	26 8 4 GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic
27	27 13 88 CHRISTINA AGUILERA STRIPPED	RCA
28	28 41 1 JOHN LENNON LEVON LEGEND - THE VERY BEST OF	Capitol
29	29 11 2 MARK KNOPFLER SHANGRI-LA	Mercury/RCA
30	30 27 22 THE STREETS A GRAND DON'T COME FOR FREE	Island/Capitol
31	31 NEW ASHLEE SIMPSON AUTOBIOGRAPHY	Capitol
32	32 33 30 KELIS TASTY	Y&J
33	33 40 JOSS STONE THE SOUL SESSIONS	Mercury/RCA
34	34 18 4 PAUL WELLER STUDIO 150	Capitol
35	35 15 3 BRYAN ADAMS ROOM SERVICE	Capitol
36	36 22 13 DAVID BOWIE BEST OF BOWIE	Capitol
37	37 30 46 USHER 8701	Atlantic
38	38 39 5 ALISON MOYET VOICE	Sanctuary

ARCADE FIRE 2	BETH ORTON 17	DEEZI BUCCAL 19	CHRYN N ROSS 18	JAY-Z 54
BECK 49	DAVID BOWIE 17	EMERALD 12	DAN BROWN 42	JAY-Z 54
BRITNEY SPEARS 36	BRIAN AUGUS 36	FRANKIE 12	INTERLUDE 14	KATIE MELUA 23
ANASTACIA 25	CHRISTINA AGUILERA 27	FATBOY SLIM 14	JACQUES JOUANNE 33	KAROLINA 28
ASHLEE SIMPSON 31	COLLEEN 36	FRANZ FERDINAND 20	JEAN VEDRAL JARRE 23	KATIE MELUA 23
BARBARA STRISSAN 16	DANIEL REED 41	COLDFEET 24	JOHN DENVER 48	KEATY 17
BENNY BLISS 9	DAVID BOWIE 18 32	CRUIZ LOCKDOWN 28	JOHN DENVER 48	KEATY 17
BEVERLY DRUGS 48	DEVO 42	CROWN AHEAD 6	JOHN LENNON 28	KEATY 17
				KEATY 17

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)
EMI Music Publishing Ltd. (PRS)

CANT 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 Ltd. (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 *

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Bernie Taupin *

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Bernie Taupin *

ROCKET MAN
Sir Elton John (PRS)
Bernie Taupin *

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

I SAW HER STANDING THERE
John Lennon (PRS)

LADY MADDONNA
John Lennon (PRS)

NONWHERE
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)
Cheivea 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 *

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)

STRONG MEDICINE
David Bergaud (SACEM)

THE AMANDA SHOW
Stewart Copeland (PRS)

BREATHÉ
Fabrice Dumont (SACEM)
Stephan Haeri (SACEM)
Christophe Heter (SACEM)
Angeles 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)
Universal Music Publishing (PRS)

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

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Mark Batson
Perfect Songs Ltd. (PRS)

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Mark Batson
Perfect Songs Ltd. (PRS)

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

FILM MUSIC AWARDS

2 FAST 2 FURIOUS
David Arnold (PRS)
FREARY FRIDAY
Raife Kent (PRS)

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

CSI: CRIME SCENE INVESTIGATION
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

CSI: CRIME SCENE INVESTIGATION
Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

CSI: CRIME SCENE INVESTIGATION
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Pete Townshend (PRS)

CSI: MIAMI
Pete Townshend (PRS)

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)

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

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Mark Batson
Perfect Songs Ltd. (PRS)

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



HONKY CAT
Sir Elton John (PRS)
Bernie Taupin *

HONKY CAT
Sir Elton John (PRS)
Bernie Taupin *

HONKY CAT
Sir Elton John (PRS)
Bernie Taupin *

HONKY CAT
Sir Elton John (PRS)
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Bernie Taupin *

HONKY CAT
Sir Elton John (PRS)
Bernie Taupin *

HONKY CAT
Sir Elton John (PRS)
Bernie Taupin *

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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)

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

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