

Inside: Yeah Yeah Yeahs Robbie Williams Alter Ego Elton John U2

MUSICWEEK

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U2 target core Apple market

U2 are joining forces with Apple CEO Steve Jobs at a press conference in California tomorrow (Tuesday) to unveil details of their extensive new partnership.

The pair will present the new customised U2 iPod, which will

appear with distinctive black casing. The U2 iPod will carry the November 22-released album, *How to Dismantle an Atomic Bomb*, plus a number of songs from the band's back catalogue.

The launch of the new iPod looks set to be part of a far-reaching relationship between U2 and Apple, although a U2 source denies that the computer giant is

being lined up as a sponsor for the band's forthcoming world tour. This kicks off in Miami next March and will arrive in the UK in August, with at least two dates scheduled to take place at Twickenham Stadium in south west London.

U2 have already recorded an ad for the iPod, which features the four members appearing in

silhouette and uses the album's first single Vertigo as its soundtrack. Clips of the ad can be seen on the iTunes website.

This is the first time that the band have entered into a partnership with a big-name brand, having only licensed music out to TV networks once before with *Beautiful Day* in 2000 for ITV's coverage of The Premiership.

New era beckons for Robbie

Robbie Williams' new writing partnership bears fruit for EMI, as studio time for sixth album is booked for February **p3**

Radical reform transforms union

The Musicians' Union looks set to increase its influence after new rules were agreed to modernise the institution **p4**

Singles: they think it's all over

Dig below the surface of the "decline" in singles sales and the figures reveal an evolving sector, not one in terminal decline **p6**

This week's Number 1s Albums: Robbie

Singles: Eric Prydz
Airplay: Scissor Sisters



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20th anniversary single idea mushrooms into race against the clock with new cast of stars

Band Aid back for Xmas

Retail

by Paul Williams

A race against time is underway to turn a planned new Band Aid recording into the biggest hit single of the year.

Just days after news emerged last week that Band Aid co-founder Midge Ure was helping to co-ordinate a new version of *Do They Know It's Christmas?* on its 20th anniversary, work is now progressing around the clock to turn the proposal into reality.

A recording date for the new

version is being lined up for mid-November, while Mercury Records – which as Phonogram issued the original Band Aid single in 1984, with Polydor/PWL handling a second interpretation five years later – has been brought on board to release the new version in December in aid of famine relief.

Ure and his manager Chris Morrison are putting together the artist line-up for the recording, which was initially prompted by an approach from *The Sun*'s Dominic Mohan to Ure and Bob Geldof. Nigel Godrich has been confirmed as producer, while Coldplay's Chris

Martin, Fran Healy of Travis, The Darkness and Keane are among those already on board.

Meanwhile, LD Publicity's Bernard Doherty, who was responsible for press for the original Band Aid record and Live Aid, was brought in at the end of last week to handle PR for the project.

Universal chairman and CEO Lucian Grainge says it is an honour for his company to be involved in the new version, which is expected to be this year's Christmas number one. "It was natural because we have a long-standing relationship with the Trust because of the

administration and with Bob going back years," he says.

Mercury joint managing director Greg Castell says his company's phones have been "ringing off the hooks" by media contacts wanting to know what is going on. "I can't believe the wave that has got behind the project since Tuesday," he says. "It's gone from half an idea to the whole world being excited about the record and event."

Such is the speed at which events have been unfolding, as *Music Week* went to press last Friday the single's tracklisting had not been confirmed, although it has

been suggested the new version would head the release with the second track as the song's original recording.

Chris Morrison says it is a fitting way to mark Band Aid's 20th anniversary. "There's an opportunity for new people to participate, some of whom were very young at the time of the first record. The criteria we wanted it to be [for] the next generation," he says.

Morrison adds that all record company royalties will go to the trust, although the position on other royalties is yet to be finalised. pa2w@musicweek.com

MUSICWEEK

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Your guide to the latest news from the music industry

Bottom line

US CD shipments on the increase

■ US CD shipments rose 10.2% in the first six months of the year, marking the first half-year growth in the market since 1999. Newly-released RIAA figures show all CDs and audio and video product grew by 8.5% to 289m units in the period compared to 267m units in the first half of 2003. The mid-year shipment numbers include digital downloads for the first time with 56m single tracks downloaded from legal sites during the half-year.



Dizee Rascal: to perform at awards

■ Dizee Rascal is among the performers at this year's **Shortlist Music Prize** ceremony, taking place in Los Angeles on November 15. The XL act's *Boy In Da Corner* is one of 10 albums nominated for the award, which is seen as the US equivalent of the *Natlionwide Mercury* Prize. Fellow finalists Air, TV On The Radio and Nellie McKay will perform at the event. Other contenders include Franz Ferdinand and The Streets.

■ EMI has confirmed that it has received a request, along with other music and broadcasting companies, from New York State attorney general Eliot Spitzer for information about practices connected with promoting records to New York radio stations.

According to US reports last week, Spitzer has served subpoenas against EMI, Sony BMG, Universal and Warner demanding they supply all of the documentation relating to their contracts with independent radio programmers.

■ **Tan Waterstone** says he remains a potential suitor for beleaguered retailer **WH Smith** but believes music cannot feature highly in its long-term plans. He told *Music Week*: "I don't think it can ever recover its position in music. HMV is so good now and the supermarkets have encroached so much." Waterstone has long been interested in bidding for the group but says the current price does not take into account the extent of money needed for investment.

■ **Impala** is expecting to make a decision on whether to mount a legal challenge to the Sony BMG merger this week. The indie body has been considering its options, possibly involving a hearing at the Court of First Instance, since the EC gave the two majors the green light to combine in July. However, it was only able to analyse the case fully when the EC finally posted its 'public version' a few weeks ago giving the reasoning behind its decision.

■ **The International Confederation of Societies of Authors and Composers (CISAC)** has re-worked and voted in various new statutes in recognition of the changing face of the music industry. The revisions, first to be made since 1966, were announced at the organisation's conference in Seoul last week and include provisions to clarify membership status, the introduction of an annual general assembly and a streamlined board of directors to guarantee regional and repertoire representation.

■ **The MU** is undertaking its biggest shake-up in 111 years, part
■ **The Sweet's guitarist Andy Scott** has won a court case against DVD

producer Waterfall preventing the company from continuing to distribute *The Sweet Here And Now DVD*. He took legal action when it produced a DVD incorporating material beyond what Scott said could be used. Judge Pith at the Patents County Court issued an injunction for the DVD to be withdrawn and all copies deleted Scott.

■ **A combined UK singles chart** combining both physical and download sales is moving a step closer. p7

Exposure

Kylie tickets sold out in two hours



Minogue: telephone exchange crashed

■ **Tickets for Kylie Minogue's 2005 UK leg of the tour, Kylie - Showgirl, The Greatest Hits tour**, were sold out within two hours last week. The phone and online requests were so high that the main telephone exchange and the website handling the London and Birmingham shows repeatedly crashed. The Manchester date also sold out with extra dates added.

■ **Online ringtone provider Symbios** is using this week's **MUSICWORKS** conference in Glasgow to launch **RingtoneMix**, an application enabling users to transfer tracks from ringtone and realtone formats via the web to WAP phones. p4

■ **IPC weekly magazine the NME** is preparing to scrap its 50-year-old **singles reviews** in favour of a new approach called **Tracks**. The double page will review songs as soon as they appear in the media and as singles/downloads, as opposed to on the week of the physical release.

■ **Destiny's Child** will kick-start the campaign for their new signing by making a rare in-store signing session at London's Piccadilly Circus branch of Virgin Megastores. The trio will appear next Monday, the day of release of their new single *Love My Breath*. The album *Destiny Fulfilled* follows two weeks later on November 15.

■ **A new report suggests domestic music guides for BBC digital radio services**, p5

president in 1996 from Hard to Handle Management, has overseen a number of successful campaigns at the record division this past year, including seeing Franz Ferdinand's self-titled album reach gold status. **Stilette**.
■ **One-time British Music Rights director general Frances Lowe** has been appointed to the board of performers organisation **Pnma** as an independent director.

■ **The journalist who gave the Northern Soul genre its name, Dave Griffin**, has died. **Obituary** p11
■ **Robin Miller** has made further appointments at **Watfield Street Studios**, which he bought from Sony in March. Former Power Plant engineer David Anderson joins as general manager, while Town House studio manager Rebecca Duncan is made **Watfield Street** bookings manager and Jo Harrison marketing and client services manager.

■ **Radio 2** producer Paul Walters, singer Suzi Quatro and artist manager Gail Colson will be among the recipients of the **30th BaCS Gold Badge of Merit** awards at London's Savoy on Wednesday. Paul Brady, Julie Rogers, Bob Clifford, Vic Lewis, Isabel Griffiths, Tony Hadley, David Howarth, Justin Hayward and Vernon Handley CBE will also be honoured.

■ **Entertainment UK** has promoted its commercial financial controller Graham Barnstone to the role of Finance Director. Before joining the wholesale distributor, he had worked as CFO of marketing group Branded and held senior finance roles with retailers Aldays and Early Learning Centre.
■ **Andrew Lloyd Webber's new musical marks the start of a new relationship with EMI**, p5

Sign here

Memory card deal for EMI

■ **EMI** has struck a deal with **Carphone Warehouse** and as a result, **Robbie Williams' Greatest Hits** album available on a memory card. It is the first complete album to be made available on the stamp-sized device, which slots straight into a mobile phone to deliver music on the move. The Carphone Warehouse will be selling the cards exclusively across its 600 UK stores from next month.

■ **Ascap and the Radio Music Society Committee** in the US have reached an online licensing agreement worth \$1.7m, providing commercial stations in the US with the right to broadcast Ascap-affiliated music over the web. The deal secured by the US royalties collection society will retrospectively cover the years 2001-2003, while also covering 2004-2009.

■ **The deadline to qualify for a 40% discount for a pass to attend the 39th Miden** in Cannes is a week away. For the second consecutive year, first-time regular participants can benefit from a special price of £500 by registering for the January 23-27 event by November 2.

Video-C is one of the winners at last Tuesday's **BT Digital Music Awards** at London's Shepherd's Bush Empire, collecting the gong for best use of broadband. The victory came in the same week that the company announced that its digital design and online marketing arm **Digital-C** is to create and manage the official online video game for Saturday night TV show *X Factor* on behalf of **BMG**. The major's new media

team in turn scooped a quarter of the prizes at the **DMA's** for **Westlife (People's Choice)**, **Will Young (artist of the year)**, **Faithless (dance artist)** and **Kasabian (digital promotional campaign)**. Other winners included **Virgin Radio (radio station online)**, **iTunes (download service)** and **Orange Fireflyer (use of mobile)**. Pictured are **Video-C's Oisín Lunny (left)** and **Carl Badger**.



People

Barnett named US Epic president

■ **Epic Records' vice president and general manager Steve Barnett** has been named as the group's new US-based president. Barnett, who joined Epic as senior international vice

New writing partnership earmark next February to begin recording sixth studio album

Robbie back in studio for new album

Talent

by James Roberts

Robbie Williams will swiftly capitalise on the extraordinary success of his first retrospective by returning with a sixth new studio album in mid-2005.

Following the conclusion of promotional duties for his Greatest Hits – which opened last Monday with 83,000 sales on its way to becoming the fastest-selling album of the year – Williams will in February begin recording in Los Angeles with producer and co-writer Stephen Duffy, with mixing set to be taken care of by Bob Clearmountain.

"Robbie will release two or three new singles from the album next year, and begin the touring cycle at the start of 2006," says Williams' co-manager David Enthoven of IE Music, who adds that the two new tracks included on the best of – current single Radio and Misunderstood – are a good indicator of where, musically, things are heading.

"Radio is the most radical single Robbie has ever made, but it



Robbie, co-written up to 50 songs with new writing partner Stephen Duffy

needed to be radical as a statement that this is the start of a new era in his career," he says. "The greatest hits is a big full stop and Robbie's moved on. He couldn't have come back with a pastiche of a Robbie and Guy Chambers song, which I think is what some people might have expected."

Williams has already co-written between 40 and 50 songs with Duffy for recording during sessions for the album, which will be the

first full studio album of new material for the artist since his high-profile split from long-time collaborator Guy Chambers.

"They [Williams and Duffy] have established a very good writing partnership over the past year," says Enthoven. "I've been privy to hearing the material and I know how good the songs are."

Although Williams' first studio album following the Greatest Hits will be hugely important in his

career, Enthoven adds that there is no great pressure to rush into anything. "I would be feeling pressure if we didn't have any songs but I know that isn't the case," he says.

Mike McMahon, EMI Recorded Music's commercial director, sales, says the best of album's strong initial showing put it ahead of his last two studio albums Swing When You're Winning and Escapology, which became 2002's biggest-selling title. "It's at the upper end of expectations and looking extremely positive and shows there's huge demand for Robbie in the marketplace following his gap year after Knebworth," he says.

Meanwhile, the promotional focus for Greatest Hits is now turning to mainland Europe, where the album was on course to debut at number one in Germany, Holland, France, Spain and Italy. Williams kicked off European promotion at the weekend with an appearance at the Nordic Awards in Oslo alongside fellow EMI artists Kylie Minogue and Joss Stone. "The campaign runs right through to December with major TV appearances in France, Germany, Spain,

Italy and then onto Latin America," says EMI director of international Kevin Brown.

In addition, the UK campaign for the album will move into its next phase this week, when Misunderstood is serviced to radio as a single this Friday and to TV the following day. It is due for commercial release on December 12. The track is also featured in Working Title's Christmas blockbuster film Bridget Jones: The Edge Of Reason, which opens on November 12, and the accompanying soundtrack, released on November 8 through Island. It also features exclusive tracks from Will Young and Jamie Cullum, and duets from Rufus Wainwright and Dido, and Sting and Annie Lennox.

Ahead of the Misunderstood video's TV debut later this week, the promo was exclusively made available to 3 Mobile users from last Saturday as part of an ongoing deal with Williams' publisher BMG Music Publishing. 3 Mobile users are also able to access exclusive behind-the-scenes footage from the promos of both Misunderstood and its predecessor Radio.

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2004 still on course for best albums sales total to date

Robbie Williams's runaway Greatest Hits set was bidding to take artist album sales back into the black for the year and kick-start the pre-Christmas market.

The EMI retrospective, an early favourite to be this year's festive number one, was a welcome arrival last week into an artist albums market that has struggled to keep up the pace of 2003's record-breaking sales.

Although artist album sales had narrowly been ahead of last year's figures from the beginning of the year, they slipped into the

red for the first time a week ago to 0.1% down on 2003's cumulative total. In contrast, compilations continue to enjoy strong business, currently bettering last year's over-the-counter performance by 4.5%.

Until now the UK has been dubbed the "miracle market" as it has defied falling global music sales to record rise after rise. But it has been bettered this year by the US market, where CD unit shipments rose 10.2% in the first six months of 2004, according to RIAA figures released last week.

HMV Europe product director Steve Gallant is confident there are strong enough releases in the fourth quarter to turn the UK's deficit back into a surplus and points to Williams's strong opening sales as a possible indicator of the start of Christmas trading.

However, Gallant criticises labels for their usual habit of trying to pack in too many releases in too short a period. "It's far to say there are too many big releases coming far too late in November," he says. "It didn't hurt Dido coming out in October last year whereas

this month we've had REM and Rosan and that's about it before Robbie. I know one of the international releases are driven by Thanksgiving in the US, but a lot of the UK artist albums are coming out in November."

Following Robbie into the market, there are new albums out today (Monday) by Darius, Kellie Jay-Z and Cliff Richard with albums released next week by The Bee Gees, Busted, 11 Diva, The Manics, Travis and Tina Turner.

Woolworths head of commercial for entertainment Jim

Batchelor says trying to compete with yet another new set of record-breaking album sales figures the previous year becomes more challenging every year, especially with competition from DVD and mobile phones.

"Ultimately what it will come down to is the quality of the music," he adds. "People have gone as low as they can on price, so what it comes down to is if the music will inspire the public to buy with the best part of 10 or 12 guild. Looking at what is coming out, the answer is 'yes'."

THE MUSIC WEEK PLAYLIST



NATASHA BEDINGFIELD
Unwritten
(Phonogenic)
This is the song that convinced us in January to highlight Natasha as one of the acts of 2004 (single, Nov 22)



APARTMENT 2B
I'm Paradise
(Fierce Panda)
Fresh from New York's CMA conference, the London hipsters deliver the first alternative smash of 2005 (single, Jan)



BUGZ IN THE ATTIC
Botty La La (V2)
This bumpin' B-Funk-esque track gives Bizz-n-ment Jaxx a run for their money. Surely a future single (from *Got The Bag* remix album, out now)



ALTER EGO
Rocker (Skint)
After building all year on the DJ circuit, this could be the oddest chart dance hit since Benny Benassi (single, Nov 29)



HOOBASTANK
The Reason
(Mercury)
This is a number one triple record in the US and a top three triple hit in the UK, but in Europe, but the US seems to have overlooked this anthem (single, out now)



ALEX CUBA
BAND
Homo De Tobacco (Shell)
Cool Cuban sound, showcased by the Radio Two-supported single *Lo Mismo Que Yo* (album, Nov 8)



3RD WISH
Obsession (SI Es Amory) (Three60)
Armed with a next video, the trio could end up replicating their European success in the UK by the year end (single, Nov 29)



MOVING UNITS
Dangerous Dreams (Palm Pictures)
A buzz about this LA three-piece is starting to circulate thanks to the fact that they really fit into the early Eagles scene (album, Jan)



THE DEEARS
Lost In The Plot (Bella Union)
First featured as an unsigned track on *MY'S SKXN CD*, this standout cut from debut album *No Cities Left* gets a well-deserved outing (single, Nov 8)



VARIOUS
Dave Godin's Deep Soul
Treasures Vol 4 (Kont)
A must for any soul fan, compiled by the biggest and most talented of them all (album, out now)

THE BPI AWARDS

ALBUMS
Various - The
Singles Album
(Silver)
Most Loaf - Bat
Out Of Hell Live
(Silver)

Iron Maiden -
Edward The Great
Lipidl
Joss Stone - Mind
Body & Soul
(platinum)
Katie - Tasty
(platinum)
Robbie Williams -

Live At Wembley
Live At Wembley
(platinum)
Guns N' Roses -
Greatest Hits (Three
Times platinum)
The Darkness -
Permission To Land
Four Times

platinum)
Robbie Williams -
I've Been Expecting
You (20 times
platinum)

SINGLES
Robbie Williams -
No Regrets (Silver)

Shipshivers -
Lola's Theme (Silver)



Musicians benefit as Union updates 80-year-old rules

Reform strengthens MU's industry status

Organisations

by Robert Ashton

The Musicians' Union is hoping to increase its influence within the music industry and at government level after undergoing its biggest reform since it was formed 111 years ago.

Following a radical strategic review and restructuring of the union, which comes into effect from January 1 2005, a new "streamlined" organisation will update the MU's old branch system and often unpaid and part-time local branch secretaries, who will be replaced by six new regions and a team of new, professional and full-time regional officers.

The move will pave the way for the union to create its own industry database called Musical Map, which aims to provide the most comprehensive resource tool for people in the music business wanting to locate venues, recording studios, rehearsal spaces, music teachers and shops.

By scrapping the branch system, the MU hopes to achieve annual savings of £200,000, which can be ploughed back into improving existing services and providing new ones to its 31,000 members.

MU general secretary John Smith says the review was prompted a few years ago by the union's financial problems, a drawn-out fight for the general secretary's post and other internal squabbles,



'We knew we had to put our house in order, so we can concentrate on the industry'

John Smith, Musicians' Union

which saw the union haemorrhage money spent on consultants and lawyers and contributed to losses of £1.9m in 2001 and £1.2m in 2002. Smith and the union's executive committee recognised that operating within a structure and adhering to rules that have remained unchanged since the Amalgamated Musicians Union merged with London Orchestral Association in 1921 was probably not the most efficient way to conduct business.

"The branch structure was a 19th century design, it was outdated," adds Smith, who believes the creation of the six new regional officers, reporting to new regional committees, with their own budgets, is more democratic and accountable. He also suggests it

provides clearer and faster lines of communication and is a more effective way of delivering services to members.

Consistency of service throughout the provinces is also expected to improve under the new regime. Assistant general secretary David Ashley adds that he believes the changes spell "a move away from willing amateurs to professionals, which is what is needed to be part of the modern music industry".

The executive committee received resounding support for the changes from its membership, but not all approved the destruction of branches and the restructuring was legally challenged.

In addition to giving musicians a stronger union to fight for their rights, the MU also believes the changes will give the union a louder and more influential voice within the whole music business and at ministerial level. "We knew we had to put our house in order, so we can concentrate on the industry," says Smith. The MU has already had an influence in how the Licensing Act will be implemented and Smith now believes it can lobby the Government more effectively when the Gambling Bill is introduced because he believes there are live opportunities in the sector.

The union's communications officer Keith Ames adds the changes will be accompanied by a new logo, website and format for *Musician* magazine. "We want the website to be a gateway for the music industry," he says.

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MusicWorks unveils agenda

Former Capitol Records senior A&R vice president Steve Schnur will be back among the music industry this week when he talks about the potential for music in computer games at MusicWorks.

Schnur, now worldwide executive of music for Electronic Arts, will deliver a keynote speech on the deepening relationship between the two industries, suggesting video games are a "natural destination" for pop music. EA Games features tracks from the likes of Franz Ferdinand, Green Day and Christina Aguilera and Schnur will discuss its future strategy.

Around 600 delegates are expected to make their way to Glasgow, where the event is taking

place at the Radisson SAS Hotel, backed by a programme of live music at venues around the city.

MusikWorks producer Michael Braithwaite believes the event, now its third year, is distinctly different to the recent In The City. He says, "In The City has more of a rock/nroll focus whereas MusicWorks is about cross-media. This year we're taking a broad-brush approach and looking at how music can be used across all areas of the media, from the internet and computer games to radio and television."

The two-day speaker programme starts on Thursday with a keynote from Sony Connect Director of online music services Greg Erkel, who will address

whether music downloads spell the end for the music album.

The other keynote is set to be delivered by Live Music Forum chairman Feargal Sharkey, who will look at the changes in touring that have made live music one of the industry's most buoyant sectors.

Other highlights include a session on ringtones by Symbios Group director Martin Montague and a discussion on new revenue streams in music videos moderated by David Knight, editor of *MusikWeek* sister title *Promo*.

The NightWorks programme of showcases will see performances from the hotly tipped Blue Party and Adem, as well as a number of unsigned acts.

YEAR YEAR YEARS

SNAP SHOT

New York art-rock trio Yeah Yeah Yeahs are likely to surprise their fans next month by providing the music to *Braveheart's* ad campaign.

Black Tongue, taken from their *Fever To Tell* album, will accompany visuals devised by ad agency W&P. The ad debuts in cinemas on November 12.

The deal is a coup for both the agency and Universal Music's sync team, as the band are said to be particularly choosy about the content in which their music is used. "In this case, the band need the visuals for the campaign," says Universal Music director of film, TV and advertising

Tracee London-Roswell. "I doubt they would have agreed to it had the visuals not been so cool and fancy."

Universal Music has this month secured \$18 sync deals for mainstream ad campaigns, ranging from Mercedes' use of Rammstein's *Meln Herz Brennt* to Fiat's use of The Cure's *In Between Days*, which was the first time the legendary British band had agreed to use their music to be used in such a TV campaign.

The older catalogue lends to sell itself for use in ads, but we have been pushing the newer catalogue really hard for the past 12 months and are starting to see the results of that work," says London-Roswell.

CAST LIST Manager: Azzf Ahmed, Press: Sam Blackburn, Hermuna, Rafiq, Dan Drake, Polydot, TV: Rachel Cook, Polydot, Publisher: Chrysalis Music.



PPL and PRS unite to spice up music push

PRS and PPL are looking to pool their resources on a series of initiatives this year to promote the value of music to businesses.

The two organisations' first joint operation got underway last week in a campaign targeting Indian restaurants. The initiative will give these businesses a single port of call through which to buy PRS and PPL licences.

If successful, the plan could lead to a further 12 such initiatives next year. In its first campaign, mailings were sent out to 7,000 Indian restaurants last week in an initial phase of the month-long targeting of the sector, which will act as a test of the effectiveness of the idea. The mailings were printed in English, Hindi and Bangali and are backed by a team of telemarketers fluent in these languages. An award-winning advertising campaign in trade and local press is also planned.

PRS performance sales director Clive Adams says he hopes 10% to 20% of those restaurants targeted will apply for licences. "From very early trials, we've found that 97%

of people saying they don't play music really don't, so there is a high degree of honesty out there. But this is very much about education, both for the restaurants and for us."

Because of the size of many Indian restaurants, licence fees for most will be less than 60p per day, but it may increase the amount of royalties paid out to often-overlooked sources such as specialist radio stations. The scheme will run for a month and will act as a litmus test of whether the resources put into the collaboration are justified.

"We've got three further trials scheduled for the first quarter of next year, plus nine more set to take place in the rest of the year," says Thomas. "If we can make this work customers will appreciate we're genuinely trying to make things easier for them."

The campaign is the first such joint initiative between the PRS and PPL and is operating under The Power Of Music banner. An accompanying website has been created and can be found at www.thepowerofmusic.co.uk.

KEY
CROSSOVER
RELEASES
THIS WEEK
Russell Watson
+ Arrivo Musica
(Decca)
NOV 1
Andrea Bocelli -

Andra (Polydor)
Il Divo - Il Divo
(BMG)
NOV 15
Original Cast -
The Woman In
White (EMI)
Classics)
DCC 6
Fabrizio D'Amore
The Italian
(Globe)

Crossover potential inspires bosses
and prompts string of new artists

Classical pop turns on labels

Talent

by James Roberts

Given the huge number of units that acts such as Russell Watson, Andrea Bocelli, Hayley Westenra and Bryn Terfel have sold over the past few years, it is perhaps surprising that more labels have not previously entered into the huge classical crossover market.

While the genre continues to be dominated by Universal Classics & Jazz - which handles most of the aforementioned artists plus other jazz-based names including Jamie Cullum - the coming months offer evidence that other players have woken up to the realisation that projects bridging the divide between mainstream pop and pure classical can reap huge rewards.

Newcomers eyeing up the classical crossover market this autumn include pop's very own Mr Nasty Simon Cowell, who launches his pop opera four-piece *Il Divo* on November 1, and UMTY's new Globe imprint, which is priming Italian crooner Fabrizio D'Amore for a similar audience.

"The musical snobishness in this area is evaporating with the realisation that these acts sell a lot of records and are actually what a lot of the public want to buy," says Tim Penna, managing director of Andrew Lloyd Webber's Really Useful Group, which recently signed a new major deal with EMI (after previously being affiliated to Polydor) and is itself looking to scope a mainstream hit with the Original London Cast Recording of Lloyd Webber's new musical *The Woman In White*, which is released on November 15.

The lead song from the musi-

cal, *I Believe My Heart*, has already provided a hit for Blue's Duncan James and newcomer Keeble, who will be launched as a classical crossover artist in her own right following exposure from the single.

EMI Recorded Music vice chairman David Munns, who struck the new Really Useful Group deal, has high hopes for the first project. "We are looking forward to turning *The Woman In White* into a fantastic milestone in Andrew's career," he says.

If Really Useful's plans turn out to be a milestone, the project will indeed be a milestone. The initial London run of the show in London is already sold out and plans are already underway to take it to Broadway next autumn.

In addition, the musical is also providing a host of spin-off opportunities. Penna says the success of the Duncan James & Keeble single has provided a perfect platform for not only the show, but also for EMI. "It was a three-pronged approach," he says. "Duncan James gets profile as a solo artist, EMI gets a platform for new solo artist Keeble and it also creates awareness for the musical itself."

The prospect of establishing an artist such as Keeble with a mature, album-buying audience is perhaps an attractive alternative to gambling on the fickle pop market, where acts come and go on a whim. "You only have to look at the success of Universal Classics & Jazz, which nobody can deny," says Penna. "When an act such as Jamie Cullum is established they can sell records for 15 years as opposed to 15 minutes which seems to be the norm for so many pop acts."

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Government-backed report suggests IExtra airplay quota

Targets dictating the percentage of airtime given to new and British-made music could be introduced within BBC Radio for the first time if the findings of a report into the Corporation's digital radio activities are endorsed by the Government.

The report, conducted by former Channel 4 and BBC executive Tim Gardem and commissioned and published by the Department of Culture, Media & Sport, was full of praise for the distinctiveness that had evolved "above and beyond" the conditions laid down at the inception of the services, which span stations such as iXtra, 6 Music and 5 Live. However, it made several radical recommendations to formalise current policy in order to protect this distinctiveness from being swept away by mainstream programme formatting.

These include a target system for iXtra in which, the report said, an unspecified percentage of music output should be British and new, particularly at prime time. In turn, 6 Music, which was described as representing "the best of the BBC's creative enthusiasm" was said to be playing more contemporary music

than was suggested in its original remit. The report advocated a new and more formal remit for the Radio Two-linked service, although it stopped short of suggesting airplay quotas.

The points were welcomed by some in the commercial sector. Capital Group strategy director Nathalie Schwarz says, "What's important about it from our point of view is that the report acknowledges the need to be distinctive and recommends detailed remits for the digital services, which is something we'd like to spread to the BBC's analogue services."

But not all agreed on the details of the remit system. Emap managing director of programming Mark

Storoy says, "You can understand why people want to do this and support indigenous music, but black music comes from all over the world and if you want to maintain a commitment to diversity it seems dangerous to confine it in this way. Having said that, part of the remit should be in encouraging a strong music scene in the UK."

The BBC is declining to comment on the report ahead of its formal response to the Government due next month. But director of BBC radio and music Jenny Abramsky has previously opposed the introduction of a quota-style system, believing it can limit creativity.

The report says the BBC has had a huge advantage in its funding status and its investment in the sector has encouraged manufacturers of digital radios to step up production. But whereas some in the commercial sector are spending 20% of their budget on an untested digital market, the study suggests the BBC is vastly outspending with an investment amounting to 8p per month in the £116 licence fee.



Storoy: cautious over quota-led playlists



Duncan James & Keeble single provides launch-pad for classical singer

Dig beneath the surface and the singles sales slump reveals an evolving market, not one in terminal decline

Singles format down but certainly not out

Market trends

by Paul Williams

Even ahead of a forthcoming ban, battering the singles chart is fast becoming the nation's favourite new blood sport.

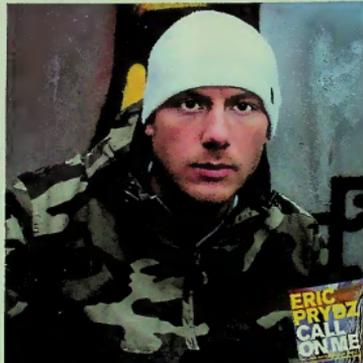
Only last week the beleaguered countdown found itself at the mercy of the buying pack as a string of media stories declared, with not exactly alarming originality, that its extinction was now a foregone conclusion.

On the face of it, at least, its detractors' evidence is compelling. This latest round of stories was sparked by the fact Eric Prydz's single *Call On Me* had reclaimed the number one spot from Robbie Williams with just 23,519 sales, the lowest figure for a chart-topper since such statistics began in 1969. And it came in a year when over-the-counter sales were 12.6% down on 2003, putting the industry on course for deliveries of just under 32m in 2004, making it the worst year on record for singles business.

But focusing on just the physical market these days to see how the singles market is performing is a bit like only counting terrestrial TV audiences to gauge how many people are watching TV. Just as the arrival of cable, digital and satellite has changed the way television is judged, so the singles business has grown extraordinarily from a mere physical business combining CD, cassette and vinyl to one which now also includes downloads – a format which has massively increased its market share from 1.7% in week 42 in 2003 to 29.0% for the same period in 2004.

"The Eric Prydz episode has been taken out of context," argues the Official Charts Company's chart director Omar Maskataya. "It may have been the lowest-selling number one, but it was in an odd week when there weren't any major releases and there have also been changes in the make-up of the market with downloads."

Sales of singles downloads alone – not including tracks which make up album "bundles" – are now pushing the 170,000 figure every week which, when added to the physical market sales of 413,000 over-the-counter sales a week ago, lifts the sector by 41%, comfortably above the 600,000 units mark. Viewed like this, the singles market has been showing a year-on-year improvement of



Eric Prydz's lowest weekly sales tally yet for a number one single

around 1% during the period since the download chart launched on September 1.

"The mechanics of consumption in terms of sales has changed," says Maskataya. "We've got ringtones and downloads too, which are comparable as singles if you see singles as a song. If you look at it from that perspective, the market is probably bigger than it was."

And, besides, the metamorphosis of singles into something different is hardly a new concept. As the Eighties turned into the Nineties, the same death-knell was being read for the format. Rather than being read for the one, the seven-inch simply began making way for the cassette single and, later, the CD, which subsequently took its place as the dominant format. Just as in today's market, however, the crossover period saw one, much-loved leading format decline, as its successor began to grow.

EMI Recorded Music commercial director, sales, Mike McMahon, whose company yesterday (Sunday) was aiming to score Top 10 singles new entries from Kelis and Depeche Mode, believes reports of the single's death are "unduly pessimistic" specifically because the digital market is beginning to take off. "The fact we now have a published download chart and a media in the shape of radio and the press getting behind it can only promote the digital offering," he says. "As far as we're

concerned, it's a change of format and the introduction of a new format. It doesn't mean the old format will just disappear."

Although already showing signs of great promise, the "new format" will make its most notable impact on the singles market next year, when download data will be incorporated into the main singles run-down for the first time. The OCC's Maskataya says the first combined test charts will go before the Charts Supervisory Committee this side of Christmas, with a full launch next year at a date still to be determined.

The move will significantly

increase the number of sales counting towards the main singles chart, although it is initially unlikely to make a great impact on the profile of the top end of the chart. Although overall download sales are reasonably strong, sales in this market are spread far more thinly over more titles than in the physical world. Maskataya notes the Top 20 of the physical chart contributes around 50% of all sales within the sector, while the Top 20 of the download countdown only 10% of digital music sales.

At present, the sales achieved by the biggest-selling download are not strong enough to make an impact on a combined chart, with a typical digital number one selling just 2,000 to 3,000 units. As was the case with last week's download chart-topper, Vertigo by U2, that would barely be enough to push a title into the Top 40 of a combined survey. However, Maskataya says sales of the biggest-selling downloads are rising all the time and, going forward, will increasingly make more of an impact on a combined singles chart.

Ministry of Sound Recordings' managing director Lohan Presencer, whose *Call On Me* has achieved sales of more than 200,000 over-the-counter, also argues in favour of including ringtones in the chart. To date Presencer says the official ringtone for the Prydz hit has achieved around 20,000 to 30,000 sales. "You're getting people spending £2 to £3 on these ringtones," he says. "There's a strong argument for ringtones to be included."

But, while the new areas of business are helping to boost the overall singles market, as far as some quarters are concerned, labels are not doing enough to support the traditional physical business. Despite initiatives such as the two-track single and the Universal-backed three-inch "pocket" format, the lack of a uniform approach by labels has created some consumer confusion and retailer frustration. "I'd be more optimistic if record companies spoke with one voice on the likes of

PHYSICAL SINGLES SALES
2001: 59.6m
2002: 52.5m
2003: 36.4m

The above shows UK annual track deliveries
Source: BPI

the three-inch single," says HMV product director Steve Gallant.

Despite the physical market's shrinking size, EMI's McMahon says his company remains committed to the sector and is backing the single "all ways" – physical, digital and mobile.

But Virgin Retail's senior product manager for singles Ian Spillman believes labels' priorities are now elsewhere. "The majors have been aggressive in what they're doing with downloads, especially since the third quarter, where they're making music available before physical release," he says.

Spillman adds that even the £2, two-track single – brought in to support the ailing physical market – has only provided partial help because there are limited quantities of the format being made available by labels, possibly creating yet more customer confusion as stocks dwindle and are replaced by a dearer format.

Record companies also need to be wary that simply incorporating download data into the main chart might not be enough to prop up a chart whose presence on the high street is rapidly diminishing. Virgin Retail earlier this year joined the likes of Woolworths and Asda by dropping the OCC countdown from its displays for "cost control" reasons and replacing it with its own chart, leaving just HMV and the indies as the official survey's store supporters.

But Gallant says HMV would review its policy on that if download-only singles end up in a combined chart, as the retailer would otherwise face awkward gaps in its chart racks. "The quality of releases is an issue with the singles chart," says HMV's Gallant. "We don't want download-only singles in the chart. If that were to happen we'd reconsider our policy."

So, while the encouraging take-off of download sales suggests a brighter tomorrow for the singles chart, it may also have to counter-balance that with a shrinking high street presence in the future. There is certainly no doubt that there are plenty of challenges to come for the much-loved single.

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Singles formats: changes in market share over the past year

WEEK 42 2003: FORMATS' SHARE OF SINGLES MARKET



WEEK 42 2004: FORMATS' SHARE OF SINGLES MARKET



SOURCE: NIAB/PIRG/ASA

Watson rises above setbacks with comeback

In the time since Russell Watson's last album *Reprise* hit the shelves in November 2002, the chart-topping tenor has experienced the fallout from a much-publicised split with his manager and, rather more seriously, surgery to correct a condition affecting his vocal cords.

"I was diagnosed with a larynx pressing on one vocal cord," he recalls. "I thought it was all over and was absolutely devastated." The artist adds that an operation cured the problem, since when he has taken his regular lessons with Manchester-based teacher and former opera singer, Patrick McGuigan. "The operation was the just the start of a very difficult road back to recovery. I've spent months rebuilding and learning, with Paddy's help. I no longer take for granted what I've got, and am loving every minute of singing now."

Watson's career veered off track following his appearance – in company with a group of scantily-clad dancers – on the 2002 Classical Brit Awards show to



Watson: recovered from throat surgery

sing an upbeat arrangement of Jerusalem. "There have been several things I've done over the past two years that probably haven't been in the best taste," he admits. "They were just wrong for me."

His latest album, *Amore Musica*, provides a strong corrective to any past musical misjudgements, placing the People's Tenor firmly back in MOR territory with a mix of new songs and canny classical crossover arrangements. Grammy Award winner Simon Franglen was enlisted to produce the Decca title, which has the makings of another big hit for Universal Classics & Jazz.

"This is completely the right album for me at the moment," says Watson. "When I went into the studio, it really felt like I'd

been given another opportunity. It wasn't so long before that when I thought it was going to be curtains. I can't begin to describe how I feel when I sing now. Even when I'm doing my warm-ups, I hear this sound coming from my mouth and can't quite believe it. That's a fantastic feeling to have."

British talent set for top guest slot

Young British talent has received the thumbs up from one of the country's oldest classical music organisations.

Daniel Harding, widely regarded as one of the most gifted conductors of his generation, is set to become principal guest conductor of the London Symphony Orchestra in the 2006/07 season.

The 29-year-old – whose Virgin Classics recording of Britten's opera *The Turn Of The Screw* won a Gramophone Award in 2002 – will conduct around 12 concerts with the LSO each year. "I think this orchestra shows such tremendous pride, in the most positive of ways," he says. "It really cares about how it makes music and that is a great thing." andwestward1@btccal.co.uk

Vivaldi II
Concerto for 2 violins RV519 & RV507, Concerto in A minor RV356, etc. Kennedy, Berlin Philharmonic. (EMI Classics 557 8592).

Nigel Kennedy is back on the Vivaldi trail in his second collaboration with the Berlin Philharmonic in the Venetian composer's music. The results here are typically individual and spontaneous, especially so in the works for two soloists and orchestra. When it comes to marketing product, EMI Classics can count on the bonus of an extensive Kennedy tour, billed as the Vivaldi Experience, which includes dates at the Barbican Centre (November 30) and Edinburgh's Usher Hall (December 1).

Impressions On Chopin
Jacques Loussier. (Telarc SACD-43602).

Gramophone Award-winning label of the year, Telarc, offers the ideal album to mark the 70th birthday of one of the first of all classical crossover artists, French jazzman Jacques Loussier. "This album represents a new colour in my recordings," says Loussier. "I don't play exactly what was written [by Chopin], but if you know Chopin's music, you will recognise my starting point." The

Jacques Loussier Trio is in London on October 30 for a celebratory birthday gig at the Royal Festival Hall.

Sibelius
Symphony No.2: Dvorak: Symphony No.8. RPO/Beecham. (BBC Legends, BBCL 4154-2)



Thanks to seriously fine remastering from original BBC tapes, BBC

Legends has restored one of the treasures of Thomas Beecham's discography to the catalogue in impressive sound. This release, advertised in the specialist classical press, presents white-hot concert performances from 1954 and 1959, with Beecham's intensely dramatic Sibelius and poetic Dvorak readings crying out for new listeners.

Beethoven
String Quartet Op.127: Piano Sonata Op.101. ASMF/Perahia. Any new recording from Murray Perahia is virtually self-recommending. The London-based American pianist's latest release on Sony Classical presents him in the unusual guise of conductor, heard here in his recorded debut from the podium

It's coming



- More production information on more music videos.
- More industry contact listings.
- More than just music videos.
- More new talent – including a special DVD showcasing the 20 hottest new directors.

Out November 2004 the all new Promo

in a transcription for string orchestra of Beethoven's Op.127 String Quartet. The disc also contains the premiere recording of Perahin's new critical edition of Beethoven's Piano Sonata Op.101, a performance of great eloquence and insight.

Ireland

Sonata No.1 in D minor for violin and piano; Trio No.2 for violin, cello & piano; Sonata in G minor for cello and piano. Lloyd Webber, Hope, McCabe. (ASV Gold GLD 4009).

Under Chris

Craker's care, Sanctuary Classics launched its Gold label last

year to serve as a platform for recordings by outstanding artists.

This release – a mix of new and archive material – more than justifies the label branding, thanks to exquisite playing from Classical Brit Award winner Daniel Hope, Julian Lloyd Webber and the inspirational John McCabe. Their shared feeling for John Ireland's style brings his music to vivid, full-blooded life.

Mahler

Symphony No.9. RCO/Chailly. (Decca 475 6191 (2SACD)). This double hybrid SACD set was

recorded under studio conditions immediately after Riccardo Chailly performed Mahler's testamentary Ninth Symphony for his final concert as principal conductor of the Royal Concertgebouw Orchestra. The compelling results provide a fitting close to Chailly's complete Mahler cycle for Decca, which has drawn critical praise over the past decade.

Rachmaninov

Rhapsody on a theme of Paganini; Corelli Variations; Chopin Variations; Lutosky. CBSO/Dramo. (Warner Classics ZS64 60613-2).

Core classical values lie at the heart of Warner Classics' autumn release schedule, ideally expressed in this thrilling new recording from Russian keyboard wizard Nikolai Lugansky. The extraordinary breadth of sounds at Lugansky's disposal places him in company with the great Rachmaninov interpreters of the past, not least Rachmaninov himself. This release is backed by extensive advertising in the specialist classical press.

Tallis

Instrumental music and songs. Various artists. (Signum Records SIGCD 042 (2CD)). Signum came into being in 1997



to carry Alastair Dixon's project to record the complete works of Thomas Tallis, one of the 16th century's finest composers. The label has gone from strength to strength since, built securely on the progress of the Tallis series.

The ninth and final Tallis volume is a triumph, packed with rarities and exquisite instrumental miniatures. From November, HMV will offer an

exclusive 10-disc box of the complete set for the price of five discs; the deal will be offered to all other retailers from January 2005 to mark the composer's 500th anniversary year.

Beethoven

The complete music for piano trio - 4. Florestan Trio. (Hyperion CDA67466). Hyperion's November disc of the

ALBUM OF THE WEEK

Bryn Terfel Silent Noon

Songs by Quilter, Britten, Somervell, Gurney, Stanford, etc. Terfel, Martineau. (Deutsche Grammophon 474 2192).

Last year's campaign to deliver the voice of the world's finest bass-baritone to a mass audience proved a success for the yellow label, which reached an audience otherwise untouched by Terfel's work in the opera house and concert hall. This latest release revisits the English song repertoire which a decade ago helped establish Terfel as one of the finest classical recording artists around. The emotional force and musical intelligence shown by the singer and accompanist Malcolm Martineau should guarantee critical superlatives and good sales.

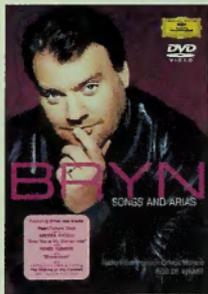
month offers another winning disc in the Florestan Trio's complete cycle of Beethoven's works for piano trio, crowned by a delightful account of the composer's early Piano Trio in C minor, Op.1 No.3. Critical acclaim is certain from the national and specialist press, boosting the high regard in which this series is already held.

BRYN TERFEL

A new album and special edition DVD from
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DVD 073 400-6

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A bunch of huge tunes and a peak-time Saturday night TV show are a marketing dream

Robbie shows how to show off

EDITORIAL MARTIN TALBOT



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A week ago, things looked a little ominous.

While the singles chart was topped by a single selling little more than 23,000 copies in a week, it became clear that year-to-date artist albums sales had fallen behind the equivalent total in 2003 for the first time. A sharp intake of breath was audible around the business.

But then, like the James Bond persona he admires so much, in stride a certain Mr Williams to lift the mood. After selling 170,000-plus copies in its first three days, Williams could go on to enjoy the biggest album of this year for the second time in three years.

In this ever more complex business, Williams' hits package highlights a simple message – that there is no substitute for a bunch of decent tunes.

It is also fair to say that no new record would be harmed by the hour-long, peak-time Saturday night TV advertisement – The Show Off Must Go On – which was broadcast by Channel Four just over a week ago.

It was a neat marketing move, a piece of television which worked for everyone concerned. For label, management and retail, it provided the perfect set-up for the hits package; for those who didn't see it, it comprised 60 minutes of documentary, telling the

story of Robbie Williams as he walked the audience through his best songs from the past eight years of his solo career – a selection of songs which, coincidentally, just happen to make up his greatest hits.

For Channel Four it was good television, full of the witticisms and self-deprecation we are used to seeing from one of the UK's biggest superstars, not to mention some classic live performances.

And it is a perfect example of forward investment. Last week, IE Music insisted it has no concrete future plans for the documentary, which was put together by In Good Company, the joint venture co-owned by IE, EMI and Williams himself. Yet it is hard to imagine that this is the last we will see of it.

Bite-sized chunks could be delivered as added-value extras with downloads, perhaps to the mobile, for example, or simply as extras on Robbie's greatest hits DVD, which will surely come.

Perhaps, though, such thoughts are simply premature. Alongside the live TV films at the centre of campaigns for both Escapology and Swing When You're Winning, The Show Off Must Go On has already done its job in catapulting Robbie's greatest hits to number one. It looks like a very cute piece of business.

The music industry must meet its social obligations

VIEWPOINT RICHARD UTTING



A huge number of young people have directly benefited from the staggering £1.3m raised by the BPI with sales of the Abbatina CD in 1999, but much has changed in the five years since.

Although charities need increased funding in order to maintain levels of activity, the decline in record sales means that they can no longer approach the music industry cap in hand. That is not to say that the industry is not doing its bit – collectively it contributes in excess of £6m a year to music-related charities such as Nordoff Robbins and the Bri Trust.

The concept of 'giving something back' has moved on

The industry is very aware of how positively its product is perceived by young people in particular and how it can use this influence as a way to reach the socially excluded. The good news is that charities benefit hugely from artist endorsement, which involves an industry commitment of time rather than just money. Moby award winner Estelle is the latest artist to support Youth Music's Donate-A-Date campaign by invit-

ing young people who might otherwise lack opportunity to meet her backstage after a show.

The opportunity to see her perform live and meet her in person was an inspiring and unforgettable experience for these young people and the supporting PR campaign is also beneficial to the artist, enabling them to reach new audiences in different ways.

The support of media partners such as YOUTV, MTV and Sky allows Youth Music to promote further the educational and social benefits of music-making. Engaging a wider audience means that longer term, charities are a more attractive prospect to corporate sponsors.

The British music industry is one of the most innovative and dynamic in the world and its continuing success relies upon its ability to channel this creativity into new ways of working. This includes fulfilling its social obligations by developing mutually beneficial partnerships with charities. The concept of 'giving something back' has moved on and is no longer just about money.

Richard Utting is head of fundraising and development at Youth Music, a national charity funding music-making for 0-18 year olds in areas of social and economic hardship.

Should possible targets for digital radio be welcomed?

The big question

An in-depth Government-commissioned report on BBC digital radio has recommended the introduction of targets to maintain the percentage of new and British-made music being played on 1Xtra. Should the music industry welcome such a step?

Corinne Micaelli, French Music Bureau

"The system of quotas has proved positive in France. It has developed the production of young talents and increased sales of French records. As labels know there is a window on radio to distribute young French artists so they invest more in those, which is really beneficial. It has enabled stations to develop less mainstream programmes and cater for niche markets."

Trevor Dann, former BBC head of music entertainment

"Personally I don't think it is a good idea. The thing about music radio is I don't think you can regulate it, in that way because it is an art not a craft. I can see the argument that you might want 3% of new music, but once you introduce rules and the civil service into radio you lose a lot of its vibrancy and create something else instead."

Ninder Johal, Nachural Records
"For too long new British music such as Asian music has been ignored. If it

requires some form of targets then it should be welcomed because in this way new innovative forms of music

which hitherto would not get an airing may get a chance of exploitation."

Chris Goss, Hospital Records

"I believe 1Xtra has been the best thing to emerge from BBC HQ in over a decade. I'd say their programming is spot on, like-wise the DJs who present the content; just look at the dedicated international following they have around the world through the On-Demand player. As a UK label I'm all for home-grown promotion, but not at the expense of playing what the people truly want to hear."

Peter Quicke, Ninja Tune

"Conceptually radio quotas make me want to barf, but in the face of sickeningly homogeneous daytime radio across BBC and commercial sectors I'm sure they are a necessary tool to nurture good music, domestic artists and enterprise, cultural pride and diversity."

Najma Afshar, Nasha Records

"These targets are a great way to encourage new musicians and producers, giving them a fair deal. If a digital radio station has an established reputation for a particular style of music, and the artist's work reflects this, any tools which can be used to explore similar, UK talent should be implemented. With rising numbers in digital radio listeners, British artists can showcase their music to a global community."

MCPS chairman **Tom Bradley**, who will present the Bacs Gold Badge Awards this week, talks about his new role and his progressive opinions on file-sharing

Quickfire

You're speaking to us from Korea. What are you doing there?

I was invited to come to the Cisc World Congress here. It's a chance to lake topical subjects like the online debate and talk about how to make collection societies more up to date. It's my first time here and it's interesting thing is how modern it is - it's rather like Beverly Hills and the weather is certainly like California.

Why did you decide to take the MCPS job? Was the quiet life away from EMI not your liking?

I was director of the MCPS board for 10 years. I held a number of positions within the industry which means I love a unique experience and thought I should bring it all together.

You were appointed chairman back in July, so how have the first few months been?

I'm probably biased but I think things have gone well. Hopefully I've managed to achieve a situation where management and members get their say. The MCPS is only an agent for its public members so it's got to be a good job otherwise they'd go elsewhere, so my first goal was to make meetings a worthwhile experience for all.

You've recently said that peer-to-peer file-sharing is like sampling. Can you expand on this?

Peer-to-peer is seen as illegal and therefore we shouldn't touch it. But if you look at sampling, 12 years ago people were taking a bassline from there or a backing vocal from elsewhere which was stealing so some people called for us to clamp down.



But the more positive approach was to say 'if you can't control it, let's license it'. That's what happened and it's become very complementary to back catalogue and drawn attention to artists that fans wouldn't have known about. My point about peer-to-peer is we shouldn't not license it because it's illegal. We have to rethink who are our ultimate consumers. It's traditionally been the retailers but now it's the public.

What's been the response of the wider industry to these views?

Mixed. Music is in more demand than it ever has been but business is going down. So something's going wrong. Companies have tried to protect their traditional business model but I think if we're still in this position in a year's time we'll be in serious trouble. There are people who privately take this position but publicly have to take the corporate line.

What did you make of the BPI's recent anti-piracy initiative?

I congratulate them on the way they did it and in PR terms they did it fantastic job in getting the message out. Hopefully it will set the scene for a future legal framework.

Where do you stand on the issue of the 50-year copyright rule on sound recordings?

I wouldn't say I'm against copyright extension. There seems to be resistance in some quarters but rock'n'roll has been around since the 1950s and Elvis is as in demand now as he was 50 years ago, which no one could have foreseen, so why shouldn't people involved in making these records and the Elvis estate continue to be paid for it.

You're presenting this year's gold badge awards. Is it something you're looking forward to?

It's going to be special as I'll be presenting an award to Justin Hayward. I was with him in the same local pop group when I was 17 and he was 15 so it's like completing a circle. His career has gone one way and mine another.

You were a musician for 10 years. Why did you cross over to the publishing side of things?

I didn't go into publishing initially. I realised when Justin went to London that you have to be single-minded and put your career before anything else. And maybe I wasn't so confident in my talent and took a more conservative route. But my first job was with George Martin and I couldn't believe I was working with The Beatles' producer. I continued to play in a semi-professional way but it was not something that I wanted to make a career of. But this has helped me get on with artists as I realise the sacrifices they've made and I have the utmost respect for them.

Tom Bradley, former chairman of EMI Publishing is now MCPS chairman

DOOLEY'S DIARY



Services offered free for Band Aid

Remember where you heard it: The call of **Band Aid III** is stretching far beyond the likes of Chris Martin and Justin Hawkins. Mercury Records' Greg Castell, whose company is putting out the new record, says he received phone calls last week from two former Phonogram staffers who worked on the original, offering to do anything this time free of charge to help out. "It knocked me out a little bit really," says Castell. "The Sun newspaper isn't always everybody's best friend, but Travis co-manager Ian McAndrew is full of praise for its associate editor Dominic Mohar's role in getting the new charity record off the ground. It was Mohan who initially approached Bob Geldof and Midge Ure about a re-record. "It snowballed because of Dominic," says McAndrew. "One minute we're having a chat about it and then it was in the paper. That certainly had the effect of pushing it to the front page - literally." So who is looking a good bet this week to become the first UK act to top the **Billboard 200** chart in nearly four years? Take a bow please **Rob Stewart** whose third American Songbook saga was outelling the rest of the pack at the end of last week. Universal Music's **synchronisation guru** Tracie London Rowell has scooped a top ad campaign for **Polytor** turns **Yay** Yay Yeahs (see story page 4-5), but has also secured a tidy sum for the

hand's publisher **Chrysalis**, which is the company she quit last year to join Universal. Unsung country Pop punk bard **Towers of London** have been getting themselves talked about in the US with showcases in Los Angeles and New York, although Dooley hears that they could end up finding a label deal closer to home with someone associated with **Pop Idol**. Award for nicest people of the week goes to **Mercury PR's** Kas Mercer and Susie Ember, who mailed their entire press database in a bid to re-home a poor **stranded black kitten** found near their offices. More than 60 people replied offering it a permanent home with a writer from **Kerrang!** pushing the stringer **Mercury** cat-rehoming text to walk off with the grateful **moggie**. Bless... How many times do people say 'it's all Greek to me?' Or "So just looks like Japanese" when they see pages of complex rules and statutes? But the **Musicians' Union** was on a steady ground when it drew up a new constitution and passed through the first major rule changes for more than a century as the union's inhouse legal man, ex-The Vapors guitarist **David Fenton**, had already turned **Japanese** once so he was perfect to deal with all the complex contract law. Party of the week was the launch bash for **Rip & Burn** magazine, held at Great Marlborough Street, as yet unopened **Courthouse**, a conversion of the famous courthouse where the likes of **Jagger** and **Lawrence** were hauled before the **beat**. **Primal Sound** bassist and DJ for the night **Paul Kinley Afro** on the decks and **Gave** Gave of people the chance to realise an ambition and dance along to it with **Bez**. There were boisterous celebrations of a different kind at the **BT Digital Music Awards** as **Westlife's** triumph in the people's choice award (again) was met with an onslaught of **good-natured booing**. Worthy of particular note otherwise were the sterling efforts of performer **Estelle** to coax a call-and-answer routine from the techie crowd. Go girl...

Obituary

Dave Godin, the man who gave The Northern Soul genre its name

The music of Motown Records had many champions in Britain, but a one-time telephonist from Lambeth is entitled to be known as the first.

Dave Godin, who died of cancer on October 15 at age 66, was founding secretary of the Tamla/Motown Appreciation Society, proprietor of the first specialist soul and R&B music retail outlet in Europe, music journalist and compiler of deep-soul albums issued on Ace Records' Kent imprint.

Yet those credentials do not fully reveal that Godin was also one of a handful of idiosyncratic British evangelists for American R&B - another was **Gary Stevens** of **Sue Records** - who introduced the British music business of the Sixties.

When Tamla-Motown was granted its own UK label identity by licensee **EMI Records** in 1965, Motown founder **Berry Gordy Jr** wrote to Godin: "It is as a result of such loyal and devoted efforts as yours that such a historic event is possible."

Godin was seduced by American rhythm & blues in the 1950s. His



Godin (right) with Marvin Gaye

achievement was to channel the ardour of other like-minded Britons by forming the **Mary Wells Fan Club** and **Tamla/Motown Appreciation Society** in 1963, while holding a day job as a telephonist in London.

The support of **TMAS** members - they welcomed visiting Motown enthusiasts and information to the media, and, of course, bought the records - made clear to Gordy the global appeal of his company's sound. That, in turn, led to EMI's creation of the iconic Tamla-Motown label in March 1965.

Another society member, **Vicki Wickham**, produced that year's **The Sound of Motown TV show**, featuring **Martha** & the **Vandellas**, **Stevie Wonder**, the **Miracles** and the

Supremes. These acts toured also played 21 UK concert dates, although **Godin** thought the tour was premature, and was proved right by low audience turnout.

TMAS was disbanded in 1966. Godin turning his evangelism into a record shop (first in south London, later the West End) and a label, both called **Soul City**. There, he lived his dreams by selling soul 45s by some of his favourite artists, such as **Bessie Banks** **Go Now**. The ventures eventually failed. Godin was no capitalist at heart.

Credited with coining the term **Northern Soul**, Godin was a literate, challenging columnist for **Blues & Soul** and other publications. He respectfully kept the spotlight on the artists and music he loved, as he did with the Kent compilations, which have now sold 50,000 units across the series; the fourth volume was issued only weeks before his death.

The unique role that Britain plays in Motown's history, spurred by Godin and those he brought together through TMAS, was solidified this past March, when EMI increased to 100% its shareholding in **Berry Gordy's** treasured, the 15,000-song **Jobete** publishing catalogue.

Adam White



No, not a surprise late entry for this year's **X-Factor** but part of the team who staged a mini-**Live Aid** last week and managed to raise more than £2m for charity through the sheer power of rock'n'roll. Well kind of. **Erasmus** prog-rock and keen drummer **Richard Desmond**, who has not always enjoyed the kindest press coverage, assembled a band called the **RO Dancers** (geddit?) featuring the likes of

Roger Daltrey, **Gary Moore**, **Zoot Money** and **Greg Lake**, who played two shows (which, along with a little help from an auction conducted by **BDO** chairman **Michael Reed**, raised money for the **Tenage** Cancer Trust and **Norwood** children's charity. Pictured are (l-r) **Daltrey**, **The Who** **PR** **Alvin Edwards** who was instrumental in bringing the shows together, **Daltrey** and **Desmond**.

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Club Charts 30.10.04

The Upfront Club Top 40

Rank	Artist	Track	Label
1	UP FRONT	UP FRONT	UP FRONT
2	1	DEPERISM SILENCE	Mercury
3	2	FATHLESS MISS ULESS SEE U MORE	Mercury
4	3	BRAND NEW HEAVIES BOOGIE	Cherry
5	3	SIR YAKI FACE ON EARLH	Avant
6	7	CANDEE JAY BACK FOR ME	Mercury
7	4	DANNI MINOQUE VS FOWERPWER YOU WONT FORGET	Mercury
8	2	UNTING NATIONS OUT OF TOUGH	Mercury
9	8	MYLO BROP THE PRESSURE	Mercury
10	10	MICHAEL GRAY WEEKEND	Mercury
11	17	C-SIXTY FOUR ON A GOOD THING	Mercury
12	2	BRITNEY SPEARS MY PRECIOUS	Mercury
13	2	ALTER EGO FOCKER	Mercury
14	14	DANZEL PLUMP IT UP	Mercury
15	4	CARL COX GIVE ME YOUR LOVE	Mercury
16	4	ONYX FEAT. GEMMA J EVERY LITTLE TIME	Mercury
17	11	TIESO JUST BE	Mercury
18	18	COPO BONG BURNING SUNSHINE	Mercury
19	9	CHRISTINA MILLAN FEAT. JOE BUDDEN WHATEVER U WANT	Mercury
20	21	QUANCO & ZINNE FEAT. NIKKI BELLE MUSICS IS MY LIFE	Mercury
21	11	POURCASH GIRL (OH OH YEAH YEAH)	Mercury
22	25	DIVINE INSPIRATION SONEBAY	Mercury
23	18	KTM & DJ ULTRASONIC PRESENTS ANNIA GIVE ME YOUR LOVE	Mercury
24	NEW	MOUSSE T FEAT. EMMA LANGFORD RIGHT ABOUT NOW	Mercury
25	20	TYER JAMES WHY DO I DO?	Mercury
26	31	DIRTY VEGAS WALK INTO THE SUN	Mercury
27	NEW	LOST WITNESS FEAT. ANDREA BRITTON WANT FOR YOU	Mercury
28	8	DANNI MINOQUE WITH LEA LOREN HOW WOULD U FEEL	Mercury
29	NEW	VARIOUS FLOORFLENS 2 (ALBUM SAMPLER)	Mercury
30	28	R.I.P. SHUT UP	Mercury
31	16	ROBBIE WILLIAMS RADIO	Mercury
32	22	SCISSOR SISTERS MARY	Mercury
33	20	DEEP DISH FLASHDANCE	Mercury
34	31	VARIOUS DISCO KANDI (LP SAMPLER)	Mercury
35	NEW	DREAM DREAMING	Mercury
36	31	PIPIX STANCE LOVE	Mercury
37	31	DURAN DURAN (RE-AR) UP FOR THE SUNRISE	Mercury
38	NEW	NICKI FRENCH I SURRENDER	Mercury
39	18	FLASH BROTHERS JAMEN (DON'T BE AFRAID)	Mercury
40	NEW	DEPECHE MODE REMIXES	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	GARDO	SO MANY THINGS	Mercury
2	DIGITAL FEAT. BEAT MEANS HEADPHONE PROBLE WITH ME	Mercury	
3	ESCAPE FLYING AWAY	Mercury	
4	MULTIPLY HOWARD JONES SIB BAWI	Mercury	
5	STAYAWAY	Mercury	

Chart survivors reign

By Alan Jones

In a quiet week, old favourites take over at the top of all three of our club charts. U2's Vertigo returns the Irish veterans to number one on the Upfront Chart some 17 years after they first topped it in 1987 with Where The Streets Have No Name, while Britney Spears extends her run of Commercial Club Chart number ones to nearly six years - dating back to her Baby One More Time debut - with her cover of Bobby Brown's My Precious. On the Urban Chart, Destiny's Child's Lose My Breath assumes pole position, more than six years after Billie Bilis Bilibis provided their first number one on that list.

U2's victory on the Upfront Chart was a narrow one, with Vertigo taking over from Deperism's powerful Silence, which remains the most widely played record, but which loses the points battle to U2. My Precious is included on Britney Spears' upcoming Greatest Hits album and with mixes by the eternally credible Armand Van Helden and Xpress 2 it steals a march on the oddly named new All Around The World artists Quanico & Zinne to top the Commercial Pop Chart, while also claiming 29-12 on the Upfront Chart, where it's the week's biggest mover. Originally serviced on CD-R, My Precious has recently been given the double-pack treatment, with a megamix of Britney hits added - although no DJ has yet reported playing the megamix, so that has not been added to the record's chart credit. Overall, the Commercial Pop Chart experiences one of its quietest weeks to date, with no new entries at all - although slight increases in support for the previously massive Deep Dish single Paradise and Khatia's My Back My Neck earn those two titles re-admission to the chart.

The Urban Chart saw a very close three-way battle for superiority, which was resolved in favour of Destiny's Child, who jumped 3-1, swapping places with Terror Squad's Lean Back. The latter disc has been an enormous hit, spending all of its 10 weeks in the chart to date in the top five, including five weeks at number one. Unfortunately, for all its displacement at retail as a result, Meanwhile, Usher's Confessions/My Boo double-header, which has now spent the past three weeks at number two, continues to grow its audience.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	2	BRITNEY SPEARS MY PRECIOUS	Mercury
2	1	TERROR SQUAD LEAN BACK	Mercury
3	3	DESTINY'S CHILD LOSE MY BREATH	Mercury
4	4	CANDEE JAY BACK FOR ME	Mercury
5	5	U2'S VERTIGO	Mercury



Destiny's Child new holders on Urban random



Britney Spears new holder on Commercial Pop

MUSICWEEK

The Official UK Charts 30.10.04

SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21																				
	ERIC PIVDZ CALL ON ME	MANIC STREET PREACHERS THE LOVE OF RICHARD NIXON	KELIS FEAT. ANDRE 3000 MILLIONAIRE	KHRIA MY NECK MY BACK (LICK IT)	DUNCAN JAMES & KEEDIE I BELIEVE MY HEART	R KELLY HAPPY PEOPLE/U SAVED ME	DEPECHE MODE ENJOY THE SILENCE 04	DARIUS KINDA LOVE	ROBBIE WILLIAMS RADIO	DEEP DISH FLASHDANCE	RACHEL STEVENS MORE MORE MORE	ROOSTER COME GET SOME	ANGEL CITY DO YOU KNOW (I GO CRAZY)	LIL' FLIP SUNSHINE	THE ZUTONS DON'T EVER THINK (TOO MUCH)	BRANDY AFRODISIAC	LUCIE SILVAS WHAT YOU'RE MADE OF	PLACEBO TWENTY YEARS	MYLO DROP THE PRESSURE	TRAVIS WALKING IN THE SUN	THE DUALERS KISS ON THE LIPS																				
Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy	Buy																				
1	ERIC PIVDZ CALL ON ME	2	MANIC STREET PREACHERS THE LOVE OF RICHARD NIXON	3	KELIS FEAT. ANDRE 3000 MILLIONAIRE	4	KHRIA MY NECK MY BACK (LICK IT)	5	DUNCAN JAMES & KEEDIE I BELIEVE MY HEART	6	R KELLY HAPPY PEOPLE/U SAVED ME	7	DEPECHE MODE ENJOY THE SILENCE 04	8	DARIUS KINDA LOVE	9	ROBBIE WILLIAMS RADIO	10	DEEP DISH FLASHDANCE	11	RACHEL STEVENS MORE MORE MORE	12	ROOSTER COME GET SOME	13	ANGEL CITY DO YOU KNOW (I GO CRAZY)	14	LIL' FLIP SUNSHINE	15	THE ZUTONS DON'T EVER THINK (TOO MUCH)	16	BRANDY AFRODISIAC	17	LUCIE SILVAS WHAT YOU'RE MADE OF	18	PLACEBO TWENTY YEARS	19	MYLO DROP THE PRESSURE	20	TRAVIS WALKING IN THE SUN	21	THE DUALERS KISS ON THE LIPS

ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21																				
	ROBBIE WILLIAMS GREAT EST HITS	ROMAN HEATING 10 YEARS OF HITS	ROD STEWART STARDUST - THE GREAT AMERICAN...	MAROON 5 SONGS ABOUT JANE	SCISSOR SISTERS SCISSOR SISTERS	DANIEL O'DONNELL WELCOME TO MY WORLD	REM AROUND THE SUN	GREEN DAY AMERICAN IDIOT	JOSS STONE MIND BODY & SOUL	CELLINE DION MIRACLE	OLIVIA NEWTON-JOHN THE DEFINITIVE...	USHER CONFESSIONS	NATASHA BEDINGFIELD UNWRITTEN	MEAT LOAF BAT OUT OF HELL - LIVE	KEANE HOPES AND FEARS	KATHERINE JENKINS SECOND NATURE	DURAN DURAN ASTRONAUT	KATIE MELUA CALL OFF THE SEARCH	GROOVE ARMADA THE BEST OF	CLARE TEAL DON'T TALK	KASABIAN KASABIAN																				
Class	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock	Pop/Rock																				
1	ROBBIE WILLIAMS GREAT EST HITS	2	ROMAN HEATING 10 YEARS OF HITS	3	ROD STEWART STARDUST - THE GREAT AMERICAN...	4	MAROON 5 SONGS ABOUT JANE	5	SCISSOR SISTERS SCISSOR SISTERS	6	DANIEL O'DONNELL WELCOME TO MY WORLD	7	REM AROUND THE SUN	8	GREEN DAY AMERICAN IDIOT	9	JOSS STONE MIND BODY & SOUL	10	CELLINE DION MIRACLE	11	OLIVIA NEWTON-JOHN THE DEFINITIVE...	12	USHER CONFESSIONS	13	NATASHA BEDINGFIELD UNWRITTEN	14	MEAT LOAF BAT OUT OF HELL - LIVE	15	KEANE HOPES AND FEARS	16	KATHERINE JENKINS SECOND NATURE	17	DURAN DURAN ASTRONAUT	18	KATIE MELUA CALL OFF THE SEARCH	19	GROOVE ARMADA THE BEST OF	20	CLARE TEAL DON'T TALK	21	KASABIAN KASABIAN

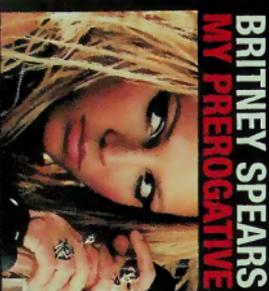
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PRE-RELEASE AIRPLAY TOP 20

Rank	Artist	Label
1	DESTINY'S CHILD (USE MY BSSAHN)	Columbia
2	MICHELLE GRIFFIN (THE WEEKEND)	Erchanna
3	CHRISTINA AGUILERA (FEEL MISSY FEEL) (LA WASH)	Arista
4	ENHANCER (JUST T.I.P.)	Interscope
5	LA RUE (WONDERFUL)	Meraj
6	DANNI MINNIPAO (YOU WON'T FORGET ABOUT ME)	At Home By Me! Inc.
7	BRITNEY SPEARS (MY PRECIOUS ONE)	Jive
8	JAY SEAN (STOLEN)	Elektra
9	JAMIE L (I)	Priority
10	UNITED NATIONS (OUT OF TOUCH)	Globe
11	ONDA FERRARI (I'VE GOT)	Interscope
12	FRODO BAGGINS (THE HOBBIT)	Meraj
13	JURASSIC (SILENT WARRIOR)	Columbia
14	LOZ (PERFECT)	Label
15	21 AVENUE FEEL THOMAS (MAMA & PAPA) (DANCELESS WINSHER)	21st
16	WYDE (WYDE) (BELIEVE IN YOU)	Priority
17	OUTRAGE (WYDE) (BELIEVE IN YOU)	Priority
18	EDDIE WYDE (WYDE) (BELIEVE IN YOU)	Priority
19	PRODIGY (FRESH) (USE MY BSSAHN)	Meraj
20	LEAHAN (I'VE GOT) (USE MY BSSAHN)	Meraj

These charts are also available online at musicweek.com



BRITNEY SPEARS
MY PRECIOUS ONE

THE SINGLE
OUT NOVEMBER 1

WONDERFUL **WYDE** **I'VE GOT** **USE MY BSSAHN**



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COOL CUTS CHART

Rank	Artist	Label
1	PORTOBELLO (FEEL LA INTERFERE)	Meraj
2	MUSSEY (FEEL SAM) (LONGBOW) (FEEL ABOUT NOW)	Meraj
3	ONE CHANCE (FEEL LA INTERFERE) (FEEL ABOUT NOW)	Meraj
4	ONE EVERY LITTLE TIME (FEEL ABOUT NOW)	Meraj
5	BRITNEY SPEARS (MY PRECIOUS ONE)	Jive
6	WANGONG (HONEY WANG) (FEEL ABOUT NOW)	Meraj
7	BRITNEY SPEARS (MY PRECIOUS ONE)	Jive
8	STEWART (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
9	HEAD RIDE	Meraj
10	PRIMA (SOUND) (FEEL ABOUT NOW)	Meraj
11	BUNTING (MATIONS) (OUT OF TOUCH)	Globe
12	BUCKLE UP (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
13	SMALL (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
14	ACT + (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
15	DANCE ASSESSORS (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
16	FEEL MESSY (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
17	FEEL MESSY (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
18	FEEL MESSY (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
19	FEEL MESSY (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
20	FEEL MESSY (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj

URBAN TOP 30

Rank	Artist	Label
1	DESTINY'S CHILD (USE MY BSSAHN)	Columbia
2	DEBBIE GIBBERN & ALMA (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
3	TRON (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
4	SHOON (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
5	MARCO (FEEL ABOUT NOW) (FEEL ABOUT NOW)	Meraj
6	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
7	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
8	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
9	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
10	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
11	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
12	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
13	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
14	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
15	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
16	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
17	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
18	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
19	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
20	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
21	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
22	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
23	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
24	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
25	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
26	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
27	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
28	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
29	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj
30	FEEL ABOUT NOW (FEEL ABOUT NOW)	Meraj

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Week 43

TV & radio airplay p16 > Cued up p20 > New releases p22 > Singles & albums p24

KEY RELEASES

ALBUMS

THIS WEEK
Placebo Once More With Feeling (Virgin); The Beautiful South Gold Diggs; Hood & Prok Songs (Sony); Darius Live Twice (Mercury); R Kelly Jay-Z Best Of Both Worlds; R Kelly/Clay A Richard Something's Going On (Decca)

NOVEMBER 1

Tina Turner All The Best (Parlophone); Busted A Ticket For Everyone (Island); Manic Street Preachers Lifeblood (Sony); Travis Trains Singles (Independiente); Bee Gees Number Ones (Polydor); II Divo II Divo (BMG)

NOVEMBER 8

Elton John Peachtree Road (Mercury); Shania Twain Greatest Hits (Mercury); Jay Sean Me Against Myself (Virgin); Daniel Bedingfield Second First Impression (Polydor); Tears For Fears Best Of (Mercury); Britney Spears Greatest Hits (BMG); Westlife Allow Us To Be Frank (Mercury); Various Bridget Jones 2 (OST) (Island)

SINGLES

THIS WEEK

Goldie Lookin' Chain Your Mother's Got A Penis (Must Destroy); Christina Aguilera feat. Missy Elliott Car Wash (Polydor); Daniel Bedingfield Nothing Hurts Like Love (Polydor); George Michael Road Show (Sony Music)

NOVEMBER 1

Jamella Stop/DJ (Parlophone); Elton John All That I'm Allowed (I'm Thankful) (Mercury); Usher Confessions Part 2/My Boo (Arista); Destiny's Child Lose My Breath (Sony Music); Britney Spears My Prerogative (Live); Michael Gray The Weekend (Eye Industries)

NOVEMBER 8

U2 Vertigo (Island); Gwen Stefani What U Waiting For? (Interscope); Delta Goodrem Out Of The Blue (Sony); Blue Curtain Falls (Innocent); Busted She Wants To Be Me (Island); Eminem Just Lose It (Mercury)

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The market

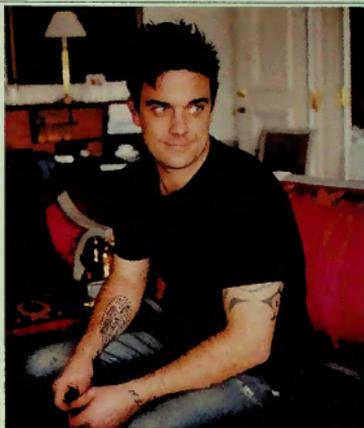
Singles dip as Robbie album soars

by Alan Jones

There are contrasting fortunes for the singles and albums sectors this week, with the number one single recording another all-time low, while the number one artist album registers the highest sale for more than a year.

On the singles chart, Eric Prydz's Call On Me is number one again – and for the second week in a row it clawed its way back to the top after trailing in the midweek sales flashes. Last week it overcame Duncan James & Keedie's I Believe My Heart to return to number one, albeit with record low sales of 23,619. Now it overturns the midweek advantage enjoyed by the Manic Street Preachers' The Love Of Richard Nixon to register its fifth week on top – the longest residency since Black Eyed Peas completed six weeks at the summit with Where Is The Love? just more than a year ago – although it does so while losing a further 7.5% of its sales strap, selling just 21,749 copies in the week. Oddly enough, even as the number one's sales slip again, the number five single sold a comparatively respectable 16,829 copies, up 19% on the same position last week.

Overall singles sales last week, at 401,492, were only 20% higher than the new number one album, Robbie Williams' Greatest Hits, which exploded onto the chart



Williams: sitting comfortably in the albums top spot

with a first-week tally of 320,051. While that is 14,264 fewer than the fabulous first frame enjoyed by Now 57 in April, it comprehensively trounces the 2004 best one-week sales tally for any artist album of 274,816 achieved by George Michael's Patience some 31 weeks ago. In fact, Williams' sales last week are the highest by an artist album for more than a year, the last to sell more in a week being Dido's Life For Rent, which opened its account with a spectacular sale of 400,351 some 54 weeks ago. The only other artist album to exceed 300,000 sales in a week

any time in the past two years was Williams' own last studio effort Escapology, which sold 310,237 copies in Christmas week 2002.

Williams' Greatest Hits is the 12th different album to top the artist albums chart in as many weeks, a new record, beating a run of 11 made in 1992.

His success helped boost the overall albums market by 9.8% last week to 2,709,551. That is up 9.7% week on week, and 3.4% on the same week last year, marking the first time 2003's album sales have been improved upon in five weeks.

FAST CHART

SINGLES

NUMBER ONE

ERIC PRYDZ CALL ON ME Data
Top of the list for the fifth time – the longest reign for a dance record this century and for any record this year – Prydz's single has now sold 225,938 copies, making it the 10th biggest seller of 2004.

ALBUMS

NUMBER ONE

ROBBIE WILLIAMS GREATEST HITS
Chrystals
In a chart dominated by the three fives – Robbie, Ronan and Rod – Williams' album provides his own best showing since sales week ending December 22, 2001, when Swing When You're Winning sold 365,208 copies.

COMPILATIONS

NUMBER ONE

BIG TUNERS – LIVING FOR THE WEEKEND Ministry Of Sound
Leading a low-volume compilation chart for the third time in five weeks despite sales of just 19,704 in its latest frame, Big Tuners' cumulative tally of 141,888 makes it only the 24th biggest-selling compilation of the year.

SCOTTISH ALBUMS

NUMBER ONE

ROBBIE WILLIAMS GREATEST HITS
Chrystals
It won't please Scots wannabe Rod Stewart that his new album Stardust sold just 11.8% as many copies as the Robbie Williams' Greatest Hits nor of the border. On the singles chart, Eric Prydz hangs on, while genuine Scot Darius (duets at number two with Kirsty Love).

MUSIC VIDEO

NUMBER ONE

CLIFF RICHARD CASTLES IN THE AIR
Universal Pictures
Concert souvenirs from veterans rule the most in the music video chart, where David Bowie's Reality Tour and Meat Loaf's Live In Australia debut at three and two respectively, though neither can match Cliff Richards' Castles In The Air, which enjoys a second week at number one and a victory margin of 23%.

MARKET INDICATORS

SINGLES

Sales versus last week: +2.8%
Year to date versus last year: +3.2%

Market shares
Sony Music 16.6%
Virgin 15.0%
BMG 10.2%
Polydor 9.4%
Ministry of Sound 8.7%

ALBUMS

Sales versus last week: +2.4%
Year to date versus last year: +3.3%

Market shares
EMI 23.3%
Polydor 15.0%
Sony Music 13.3%
Mercury 7.8%
BMG 4.8%

COMPILATIONS

Sales versus last week: +6.5%
Year to date versus last year: +4.3%

Market shares
EMI Virgin 31.7%
Universal TV 25.1%
Sony Music 11.2%
Ministry of Sound 10.3%
BMG 7.6%

THE BIG NUMBER: 37.8%

Singles sales are down 2.8% compared to last week but 27.8% versus the same week in 2003

RADIO AIRPLAY

Market shares
Polydor 16.7%
BMG 16.3%
Sony Music 11.7%
Virgin 9.0%
Island 8.3%

UK SHARE

Origin of singles sales
(Flow %): UK: 69.3%
US: 26.7% Other: 4.0%
Origin of albums sales
(Flow %): UK: 56.0%
US: 41.3% Other: 2.7%

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MUSICWEEK 2005 Year Planner

Contact Maria: 020 7921 8315 maria@musicweek.com

TV Airplay Chart

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1		1	EMINEM	JUST LOSE IT	482
2	7	2	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	464
3		3	ROBBIE WILLIAMS	RADIO	371
4	3	4	ERIC PRYDZ	CALL ON ME	350
5		5	KHIA	MY NECK, MY BACK (LICK IT)	350
6		6	KELIS FEAT. ANDRE 300	MILLIONAIRE	328
7		7	SCISSOR SISTERS	MARY	320
8	41	8	BLUE CURTAIN FALLS		317
9		9	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	317
10	10	10	GWEN STEFANI	WHAT U WAITING 4	317
11	12	11	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	308
12	9	12	AVRIL LAVIGNE	NOBODY'S HOME	306
13		13	STERIOGRAM	WALKIE TALKIE MAN	300
14	107	14	GERI HALLIWELL	RIDE IT	289
15	20	15	JAMELIA DJ		286
16	12	16	BRITNEY SPEARS	MY PREROGATIVE	277
17	46	17	MCFLY	ROOM ON THE 3RD FLOOR	269
18	44	18	DIZEE RASCAL	DREAM	268
19		19	ANASTACIA	WELCOME TO MY TRUTH	257
20	24	20	JOSS STONE	YOU HAD ME	252
21	20	21	LUCIE SILVAS	WHAT YOU'RE MADE OF	234
22	11	22	NATASHA BEDINGFIELD	THESE WORDS	230
23		23	DANNI MINOUE	V FLOWER POWER YOU WON'T FORGET...	229
24		24	ASHLEE SIMPSON	PIECES OF ME	229
25		25	RACHEL STEVENS	MORE MORE MORE	229
26		26	DEEP DISH	FLASHDANCE	227
27		27	DANZEL	PUMP IT UP	226
28		28	SNOW PATROL	HOW TO BE DEAD	225
29	23	29	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	224
30	18	30	THE 411	TEARDROPS	222
31	11	31	GOOD CHARLOTTE	PREDICTABLE	220
32		32	USHER & ALICIA KEYS	MY BOO	202
33	30	33	LEMAR	IF THERE'S ANY JUSTICE	195
34		34	ROOSTER	COME GET SOME	194
35		35	USHER	CONFESSIONS PART II	191
36	29	36	JA RULE	FEAT. R KELLY WONDERFUL	190
37		37	CHRISTINA AGUILERA	WHATEVER U WANT	188
38	20	38	BRANDY	MILRODISIAC	185
39	37	39	GOLDIE LOOKIN CHAIN	YOUR MOTHER'S GOT A PENIS	184
40	31	40	ESTELLE	FREE	183



2. Christina Aguilera & Missy Elliott
Aguilera's collaborations with her hip-hop homies don't earn her a number one TV airplay chart hit this week, but they do make hers the most visible image on the specialist music stations. Eminem's Just Lose It video continues to top the most-played list, but Aguilera's Car Wash collaboration with Missy Elliott is growing ever closer, and gets up at number two just 18 spins behind its rival, with 464 plays last week.

Meanwhile, her Tilt Ya Head Back collaboration with Kelly Rowland, 51-9, registering 317 plays.



14. Geri Halliwell
Back after a break of nearly three years, Geri Halliwell's barely registered on the radio yet with Ride It, but the video has been serviced to TV stations and was 289 plays on its first full week, entering it 180s-190s. Nine of the 21 monitored stations aired it last week.

Eminem controversial video for Just Lose It holds on to its lead as most-played track on TV, but it is a closely fought contest

MTV BEST MOST PLAYED

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	EMINEM	JUST LOSE IT
2	41	GWEN STEFANI	WHAT U WAITING 4
3	5	GOLDIE LOOKIN CHAIN	YOUR MOTHER'S GOT A PENIS
4	9	KELIS FEAT. ANDRE 300	MILLIONAIRE
5	3	SCISSOR SISTERS	MARY
6	2	ROBBIE WILLIAMS	RADIO
7	6	STERIOGRAM	WALKIE TALKIE MAN
8	85	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK
9	8	BRITNEY SPEARS	MY PREROGATIVE
10	11	KASABIAN	PROCESSED BEATS

THE BOX MOST PLAYED

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	12	BLUE CURTAIN FALLS	
2	19	DIZEE RASCAL	DREAM
3	8	ANASTACIA	WELCOME TO MY TRUTH
4	16	MCFLY	ROOM ON THE 3RD FLOOR
5	4	AVRIL LAVIGNE	Nobody's Home
6	25	DEEP DISH	FLASHDANCE
7	19	ROOSTER	COME GET SOME
8	8	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE
9	5	DANNI MINOUE	V FLOWER POWER YOU WON'T FORGET...
10	6	EMINEM	JUST LOSE IT

KERRANG! MOST PLAYED

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	8	EMINEM	JUST LOSE IT
2	3	SLIPNOT	DUALITY
3	2	MARILYN MANSON	PERSONAL JESUS
4	1	AVRIL LAVIGNE	Nobody's Home
5	4	THE HVES	TWO-TIMING TOUCH AND BROKEN BONES
6	3	MUSE	BUTTERFLIES & HURRICANES
7	10	STERIOGRAM	WALKIE TALKIE MAN
8	3	KINGS OF LEON	THE BUCKET
9	7	GOOD CHARLOTTE	PREDICTABLE
10	34	TENACIOUS 3	TRIBUTE

MTV2 BEST MOST PLAYED

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	58	RADYSHABANILES	KILL AMANGIRO
2	16	THE FUTUREHEADS	MEANTIME
3	7	KASABIAN	PROCESSED BEATS
4	3	KINGS OF LEON	THE BUCKET
5	7	THE KILLERS	ALL THESE THINGS THAT I'VE DONE
6	13	THE EIGHTIES MATCHBOX 4 LINE	DISASTER RISE OF
7	13	THE ZITONS	DOVET HOLE (TODD MCGOON)
8	8	SNOW PATROL	HOW TO BE DEAD
9	3	GRAHAM CORON	FREAKY CUT
10	3	MUSE	BUTTERFLIES & HURRICANES

MTV BEST MOST PLAYED

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	JA RULE	FEAT. R. KELLY WONDERFUL
2	4	TERROR SQUAD	LEAN BACK
3	7	ESTELLE	FREE
4	10	LIL' FLIP	SUNSHINE
5	27	FABOLOUS	BREATHE
6	6	KHIA	MY NECK, MY BACK (LICK IT)
7	12	R KELLY	HAPPY PEOPLE
8	26	TYLER JAMES	WHY DO I DO?
9	72	NAS	BRIDGING THE GAP
10	1	EMINEM	JUST LOSE IT

THE AMP NUMBER ONE
The Hives Two Timing Touch & Broken Bones
HIGHEST CLIMBER
Beast Rebellion Code Red
HIGHEST NEW ENTRY
CherryFalls in Your Arms Again

FLAUNT NUMBER ONE
Christina Aguilera & Missy Elliott Car Wash
HIGHEST CLIMBER
Blue Curian Falls
HIGHEST NEW ENTRY
Geri Halliwell Ride It

THE HITS NUMBER ONE
Eric Prydz Call On Me
HIGHEST CLIMBER
Lemar If There's Any Justice
HIGHEST NEW ENTRY
Sean Paul I'm Still In Love With You

KISS TV NUMBER ONE
Khia My Neck My Back (Lick It)
HIGHEST CLIMBER
Lemar If There's Any Justice
HIGHEST NEW ENTRY
Ice Cube You Can Do It

SOZZ NUMBER ONE
Placebo Twenty Years
HIGHEST CLIMBER
Sum 41 We're All to Blame

TMF NUMBER ONE
Eric Prydz Call On Me
HIGHEST CLIMBER
Gwen Stefani What You Waiting For
HIGHEST NEW ENTRY
Moby Room The Third Floor

© Music Control UK. Compiled from data obtained from 200 UK radio stations from 00:00 on Sun 17 Oct 2004 to 24:00 on Sat 23 Oct 2004. The TV airplay chart is compiled from airplay on the following stations: BBC1, MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

GONZO ON TOUR
The Second Party
After last year's success we're back for another installment with thirteen songs/Epitaph's melodic & hard disastor/rocking lineup! Here @ the states/beatdown + soulwerk. Make sure you watch Gonzo on MTV. From 21:00 - 24:00 for live sets a backstage champagne.

Scissee Sisters score their first number one airplay hit with Mary, while Daniel Bedingfield, Destiny's Child and U2 all make strong gains

The UK Radio Ai

RADIO ONE

Pos	Weeks on Chart	Artist/Title	Label	Pos	Last	Wk	Chg
1	1	THE SCISSOR SISTERS MARY	VEVO	29	29	12340	
2	1	KELIS FEAT. ANDRE 300 MILLIONAIRE	VEVO	28	20027		
3	2	SCISSOR SISTERS MARY	VEVO	25	28	18300	
4	1	DEEP DISH FLASHDANCE	POSITIVE	27	19901		
5	1	EMINEM JUST LOSE IT	INTERSCOPE	27	3642		
6	1	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	26	19960		
7	1	ERIC PRYDZ CALL ON ME	SABA	25	12616		
8	1	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	POSITIVE	24	12017		
9	1	GREEN DAY AMERICAN IDIOT	REPRISE	20	13950		
10	20	BRITNEY SPEARS MY PREROGATIVE	JIVE	19	9040		
11	8	ESTELLE FREE V	VEVO	18	10370		
12	1	CHRISTINA MILIAN WHATEVER U WANT	DEF JAM	18	13340		
13	1	MICHAEL GRAY THE WEEKEND	THE WEEKEND	18	10390		
14	1	MARILYN MANSON PERSONAL JESUS	TOYBOX	18	10320		
15	6	ROBBIE WILLIAMS RADIO	CHRYSALIS	26	17	9453	
16	5	SNOW PATROL FROM TO BE OR NOT TO BE	REPRISE	18	10320		
17	1	MARON 5 SHE WILL BE LOVED	J	15	9800		
18	1	BAZORLIGHT VICE	WARRIOR	20	15	9465	
19	1	ASHLEE SIMPSON PIECES OF ME	POSITIVE	20	16	9075	
20	1	GRAHAM COOK BREAKIN' OUT	TRANSWORLD	19	104	7899	
21	1	JOSS STONE YOU HAD ME	REBELTUS/VEVO	17	14	7930	
22	1	STERIORGRAM WALKIE TALKIE MAN	EMI	5	13	6583	
23	1	NAS BRIDGING THE GAP	COLUMBIA	12	7	7102	
24	1	EMINEM CRYPTIC	INTERSCOPE	19	12	7213	
25	1	DANNY MINDOCK FLOWER POWER YOU WANT TO FORGET	ARTIST	12	2887		
26	1	R KELLY HAPPY PEOPLE	JIVE	12	8750		
27	1	NATASHA BEDINGFIELD THESE WORDS	PHENOMENIC	11	7295		
28	1	KHIA MY MEDIC MY BACK (DUK IT UP)	EPIC	11	7136		
29	1	THE LIBERTINES WHAT BECAME OF THE LIKELY LEADS	ROUGH TRADE	11	6395		
30	1	JAMIELLA IT	REPUBLIC	7	10	6609	
31	1	JAY SEAN STOLEN	REPUBLIC	10	10	6066	
32	1	ANGEL CITY DO YOU KNOW I GOT RAZOR TAYN	VEVO	14	10	5744	
33	1	USHER CONFESIONS PART II	EPIC	7	10	5480	
34	1	MYLO DODD THE PRESSURE	EMERSON	7	10	4517	

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



SNAP SHOT

ALTER EGO

One of the most distinctive underground club hits of the year is shaping up to become a mainstream hit, now it has been granted a

commercial release on November 29 through Skit. Backed by Alter Ego emerged at the start of 2004 in limited quantities, going on to become a favourite with

DJs such as Jovan Sinagage, DJ Hell, End Alkan and Erick Morillo. Since being featured on the *MV* playlist in early September, it has been adding

mainstream profile with Radio 6's Jo Whalley and Zane Lowe among the early adopters. Alter Ego are German duo Roman Paegel and Joey Elling.

CAST LIST: Label: Damian Harris, Dave Pilbott, Skit Records. Press: Ed Cartwright, Tom March, Darling Department. Cue: Paul Coleman, Leo Walton, Darling Department, Radio 6/9/11/14. Airplay: Pro Line, Aaron, Anglo Playgroup.

Pos	Weeks on Chart	Artist/Title	Label	Pos	Last	Wk	Chg
1	3	THE SCISSOR SISTERS MARY	VEVO	1425	-48	64.04	25
2	1	ERIC PRYDZ CALL ON ME	SABA	2120	-14	56.00	12
3	2	JOJO LEAVE (GET OUT)	MERCURY	2092	-8	45.38	26
4	6	MARON 5 SHE WILL BE LOVED	J	1812	-7	45.24	3
5	18	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	POSITIVE	1297	-41	41.89	57
6	5	JOSS STONE YOU HAD ME	REBELTUS/VEVO	2175	-1	40.96	34
7	13	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	1306	-24	40.93	34
8	4	ROBBIE WILLIAMS RADIO	CHRYSALIS	1717	-2	38.21	23
9	21	U2 VERTIGO	VEVO	1681	-14	36.38	27
10	7	NATASHA BEDINGFIELD THESE WORDS	PHENOMENIC	1894	-14	36.34	44
11	9	ASHLEE SIMPSON PIECES OF ME	POSITIVE	1794	-3	34.64	22
12	8	TRAVIS WALKING IN THE SUN	INDEPENDENT	2175	23	33.78	25
13	14	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	POSITIVE	1855	19	33.32	10
14	16	KELIS FEAT. ANDRE 300 MILLIONAIRE	VEVO	630	51	33.32	12
15	12	MARON 5 THIS LOVE	J	951	2	32.22	4
16	27	EMINEM JUST LOSE IT	SHADY/INTERSCOPE/VEVO	866	30	31.55	37
17	11	SHAPESHIFTERS LOLA'S THEME	POSITIVE	1040	-15	29.69	42
18	15	DEEP DISH FLASHDANCE	POSITIVE	529	7	28.03	7
19	29	BRITNEY SPEARS MY PREROGATIVE	JIVE	1178	-21	27.25	19
20	44	JAMIELLA STOP	REPUBLIC	500	238	25.53	50
21	19	CHRISTINA MILIAN WHATEVER U WANT	DEF JAM	841	-1	25.37	41
22	66	GEORGE MICHAEL ROUND HERE	ATLANT	207	22	23.91	93
23	28	MICHAEL GRAY THE WEEKEND	EYE RECORDS	717	21	23.80	7
24	36	MICK JAGGER & DAVE STEWART OLD HABITS DIE HARD	VEVO	151	180	23.09	23
25	83	ESTELLE FREE	VEVO	789	-3	22.80	36

RADIO TWO

Pos	Weeks on Chart	Artist/Title	Label
1	1	GEORGE MICHAEL ROUND HERE	ATLANT
2	1	SCISSOR SISTERS MARY	VEVO
3	4	ELTON JOHN ALL THAT I'M ALLOWED (TM.)	ROCKET
4	6	MICK JAGGER & DAVE STEWART OLD HABITS DIE HARD	VEVO
5	8	TINA TURNER OPEN ARMS	PHENOMENIC
6	1	TRAVIS WALKING IN THE SUN	INDEPENDENT
7	2	THE FINN BRONERS NOTHING WRONG WITH YOU	VEVO
8	1	PRINCE CINDERELLA GIRL	W&A/COLUMBIA
9	1	JAMIELLA STOP	REPUBLIC
10	1	PAUL WELLS THINKING OF YOU	VEVO

KISS

Pos	Weeks on Chart	Artist/Title	Label
1	1	ERIC PRYDZ CALL ON ME	SABA
2	1	CHRISTINA MILIAN WHATEVER U WANT	DEF JAM
3	1	KELIS TRICK ME	VEVO
4	1	STONEISLAND FEAT. THERESA PUT EM HIGH	RED BEAT
5	1	USHER CONFESIONS PART II	EPIC
6	1	R KELLY HAPPY PEOPLE	JIVE
7	1	LEMAR IF THERE'S ANY JUSTICE	SONY
8	1	JAY SEAN STOLEN	REBELTUS
9	1	JAY ROULE FEAT. R. KELLY WONDERFUL	DEF JAM
10	1	NELLY MY PLACE	INDEPENDENT

NUMBER ONES

CITY BEAT
Christina Aguilera
& Missy Elliott
Car Wash

MANX
Les Lemmy Boys
Honey
VIBE
Deep Dish
Flashdance

ESSEX
Joss Stone You Had Me
CWR FM
JoJo Leave (Get Out)
RAM
Jade Leve (Get Out)
U2 Vertigo

HIGHEST NEW
ENTRIES
Utter & Allick Boys
My Boo
LIMCS
Kobla Kanda
Love

MANX
Finn Brothers
Nothing Wrong With You
VIBE
Kobla Millionaire
COOL FM
Water Confessions

ESSEX
R Kelly Happy
People
CWR FM
Jamelia DJ
RAM
Mick Scissor Sisters
Mary

Cued up

IN-STORE NEXT WEEK



Single – Destiny's Child, *Album* – *Destiny's Music DVD* – Iron Maiden, *Compilation* – *Iron Classics 2*, *In-store* – Robbie Williams, Meatloaf, Def Leopard, II Divo, Phil Collins, Ronan Keating, Perfect Love, Travis

BORDERS

In-store – Andrea Bocelli, Atlantic God, Kings of Leon, II Divo, Phil Collins, Steve Wright Dishes, The Verve, Rolling Stones, Travis, Manic Street Preachers, **Listening posts** – Andrea Bocelli, Kings of Leon Travis



Album of the month – Fatboy Slim, *In-store* – Blues Explosion, Devendra Banhart, Marianne Faithfull, Interpol, County Soul Revue, Buffy Clyro, Rodney P, Elliott Smith.



Windows – New release audio and DVD, campaign audio and DVD, **In-store** – Westwood, The Verve, Travis, The Bee Gees, Björk, Phil Collins, Bustled, Rolling Stones, Manic Street Preachers, Defected, 213, Kings of Leon, John Lennon, David Morales, Hopesfall, Brooks & Dunn, Embroided, Snow Patrol, **Press ads** – Cream Classics, Usher



In-store – Depeche Mode, Queen, Cliff Richard, Placebo, Beautiful Soul, **Music DVD** – Paul Weller, **Offer of the week** – Depeche Mode, **Listening posts** – Beautiful Soul, Leonard Cohen, Zutons, Nancy Sinatra, Tom Waits, James Blunt



Mojo recommended retailers – RTX, The Autumns, Superheroes, Motormark, The Beach Shop, **The Curve**, **Select listening posts** – Liza, Pig Destroyer, Superheroes, Chunks, The O'Jays

TASTEMAKERS

MICHAEL CHARLES
DJ, Galaxy 105-106

- DESTINY'S CHILD: YOU MY BEATH (SONY)
- MADE BELIEVE (SOUNDTRACK: SHANE IZAKIAN)
- KELLY ROWLAND: PEOPLE (RCA)
- EMINEM: LOVE IT UP (GOSH)
- JANORRIS FEAR: MARIANNA CARTY U MAKE ME THINK (INTERSCORE)
- NAS: SPONGE THE CAP (SONY)
- MONK DEEP: OFF IT TWISTED DOWNY
- TERROR SOBOD: LEAK BACK (UNIVERSAL)
- JA HULE-FEAR: R KELLY & ASHANTI TOGETHER (RCA/RED)
- PITNEY PABLO FREER & LEEK: LIVE

I found it very hard to number these from one to 10, as they are all absolute rippers for me at the moment, both on radio and at club level. The North East urban scene is growing at a rapid rate at the moment as is the support for the nights and the music. This top 10 also reflects what I am playing out at the moment in clubs such as Privilege at Sunderland and Time in Middleton. I love the video for R Kelly's Happy People – the man has much style."

IAN ANDERSON
editor, *Roots*

- DIAGRAMA CAKEWALK: LUTERIA DE LA CUMBRA (SONO) (TRUJILLO/ANIMATEDSYNDROME)
- MARTIN CARTHY: WAITING FOR ANGELS (IMPACT)
- THE MEXICOS HEAVEN & HELL (LOOKING VIVID)
- WARSON VILLAGE BAND: SPEECHING (WORLD)
- GREEN DAY: BOLLWORMS OR BROKEN DREAMS (REPRISE)
- CHINCO SPINOSA: TARTERO DE MIS RAZOS (PRAHSA)
- BEHAVIOR: JAZZ NATIONAL THE SYPHUNE (SONO) (SONO)
- ALI FARUKA TOURER: RED A GREEN (WORLD)
- ROVER CEE: KURUKAN (KALAN)
- MARAJA RAI BANDA: MAHALA RAI BANDA (GRAMMAD)
- BACAR BLA: NYSA (ROURCE)

"Charanga Cakewalk sit somewhere between Golan Project and Maná Cuba, Veteran English traditionalist Carthy continually amazing, as does The Mekons' 25-year retrospective. Warsaw Village Band have hard-edged energy, while Argentinian accordionist Spinosa is sweet and sublime. The Bembeke and Tours albums are both double-CD sets full of historic West African music. Ayur is a new voice of Kurdish music in Turkey. Mahala Rai Banda are a high-energy Brazilian brass band, while Sweden's Bak! Blam claim to play 'transglobal trip-hop'."

Safeway

Sainsbury's

TESCO



TV ads – Mega Deal, Chart CDs from £9.99, five for £30, Danzel, Jay Sean, The Noise Next Door, **In-store** – Mega Dish, **Press ads** – Mega Deal, Danni Minogue, Death From Above, Breda Benfield, Prodigy, Snow Patrol, Graham Coxon, Kaiser Chiefs

WHSmith

WOOLWORTHS

In-store – Céline Dion, Duran Duran, Pure Globe BO's Slowmays, Best Plu Jubokee

In-store – Tina Turner, Travis, II Divo, The Bee Gees, The Verve, Bustled, Phil Collins, Rolling Stones, Manic Street Preachers, Andrea Bocelli, Kings Of Leon, Foster & Allen, Michael Buble, Cliff Richard

Singles – Noise Next Door, Destiny's Child, Britney Spears, Christina Aguilera, Usher, Elton John, Michael Gray, Jamaica, Eminem, Deep Dish, **Albums** – II Divo, Travis, Bustled, Bee Gees, Tina Turner, Manic Street Preachers, Phil Collins, Kings Of Leon, Rolling Stones, The Verve, Andrea Bocelli, Michel Buble, Foster & Allen

In-store – Rolling Stones, *Album* – Phil Collins; *DVD* – Travis; *Classical* – Andrea Bocelli

Single – Christina Aguilera & Missy Elliott, **Albums** – Annual 2005, Tina Turner, **In-store** – Annual 2005, Tina Turner, Bustled, Kings Of Leon, Manic Street Preachers, II Divo, Bee Gees, Dizzee Rascal, The Verve, Cream Classics 2, Atlantic God, Now 59, Phil Collins, Andrea Bocelli, Christina Aguilera & Missy Elliott, Usher, Destiny's Child, Britney Spears, Jamaica

JOE RICHARDSON
editor, *Sandman York*

- HALEY WATKINSON: WINDY KEY (BAYMEDIA)
- KEYNO ALL REASON: MY LAST BEAT (DISCORD)
- ANNIE ET WORLD: FUTURES, FUTURES
- GREEN DAY: BOLLWORMS OR BROKEN DREAMS (REPRISE)
- BLACK NIGHT CRASH: DRAGON IN THE SKY (UNIVERSAL)
- THE BLUEPRINTS: MORNING LIGHT BAY ROSETTA STONE (R) (UNIVERSAL)
- TOGS: FIRE HOT CARS PLEASE DESCRIBE YOURSELF (FIC)
- BUFFY COOK: INFINITY LAND (DISCORD)
- BLACK NIGHT CRASH: RAINING BIRD (UNIVERSAL)
- MORRISSEY: FIRST OF THE GANG TO DIE (ARTIST)

"It's been a busy month from my point of view and on the York music scene. The first issue of Sandman York is out and the preparations for the second are well underway, with the front cover being hogged by the boys from Colour Of Fire. In the first edition we have revelations of ginger beards, hair straightening and being ex-members of Bustled from local favourites Beyond All Reason. On a musical front we have seen the continuing rise of Black Night Crash, who have released their second two-track CD, as well as a couple of good headline shows at the city."

TV LISTINGS

CDUK

April Lounge, *Defa*
Goodies Out Of The Blue, *Girls Aloud 18*
Stand By You, *Meryl*
Room On The Third Floor, *Robbie Williams*
Monday, *The 411*
Topdolls, *The 411*
Weekend, *The 411*

GNTV

Hit 40 UK
Barbie, *Anna Loo*
Kelis, *feat. Azealia*
3000, *My Inspiration*
Kings Of Leon, *Manic Street Preachers*
The Love Of Richard, *Now*
II Divo, *Happy People*
Travis, *Waiting For The Sun*

LATER

Fried, *Kings Of Leon*
Manic Street Preachers, *Has & Olu*
The Bad, *Sevens*
James, *Star*
Willy, *Moan*

MTV UK

U2, *Heartbreak*
U2, *Heartbreak*
U2, *Heartbreak*
U2, *Heartbreak*
U2, *Heartbreak*

POPWORLD

Destiny's Child, *Use My Words*
Jamie, *Use My Words*
Kelly, *Use My Words*
**Use My Words, *Use My Words*
Use My Words, *Use My Words***

T4 SUNDAY

Ed, *Robert Downey Jr*
Ed, *Robert Downey Jr*
Ed, *Robert Downey Jr*
Ed, *Robert Downey Jr*
Ed, *Robert Downey Jr*

RADIO LISTINGS

RADIO ONE
John Peel
Radio 2
Liam Neeson
Radio 3
The Beatles
Radio 4
The Beatles
Radio 5
The Beatles

RADIO TWO

Radio 1
The Beatles
Radio 2
The Beatles
Radio 3
The Beatles
Radio 4
The Beatles
Radio 5
The Beatles

RADIO THREE

Radio 1
The Beatles
Radio 2
The Beatles
Radio 3
The Beatles
Radio 4
The Beatles
Radio 5
The Beatles

THE BOX

Wendy, *Girls Aloud*
Wendy, *Girls Aloud*
Wendy, *Girls Aloud*
Wendy, *Girls Aloud*
Wendy, *Girls Aloud*

TOP OF THE POPS FRIDAY

Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*

TOP OF THE POPS SATURDAY

Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*

TOP OF THE POPS SUNDAY

Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*
Lenor, *It's Her*

BBC 1

Friday Night, *Use My Words*
Friday Night, *Use My Words*

BBC 2

Friday Night, *Use My Words*
Friday Night, *Use My Words*

BBC 3

Friday Night, *Use My Words*
Friday Night, *Use My Words*

BBC 4

Friday Night, *Use My Words*
Friday Night, *Use My Words*

BBC 5

Friday Night, *Use My Words*
Friday Night, *Use My Words*

BBC 6

Friday Night, *Use My Words*
Friday Night, *Use My Words*

RETAIL INSIDER

STUDIOBEATZ

StudioBeatz finds niche

Nick Smart, founder of StudioBeatz Speed garage is alive and well in the Midlands and the North, with interest in cities such as Leeds, Bradford, Derby, Nottingham, Birmingham and Sheffield. So popular is it in Sheffield that DJ Naughty Nick – Nick Smart – has set up StudioBeatz, a studio label and record shop, all run from premises in West Street, a busy street in the student area of the city, about five minutes from the centre.

"Speed garage makes up about half of what we sell," says Smart. "We stock about 300 current 12-inch speed garage releases, including 17 on our own label. We also sell a lot of funky house – Hed Kandi runs popular nights in Leeds – plus modern soul, breaks, classic house and drum & bass." "It was a bit of an uphill struggle to start with, but it's

We stock about 300 current 12-inch speed garage releases, with 17 on our own label

up scratch, but it's nice and steady now. We can sell 50 or 60 copies of a big speed garage record, charging anything from £6.99 up to £15 for test pressings.

"We don't sell any CDs, apart from a few mix CDs and it's quite competitive round here, with three or four other specialist shops in Sheffield."

"We have a website, which is gradually becoming more important. When it first started we would get an order a week, now we get a few a day, and it probably brings in about 15% of our total revenue."

"In addition to the shop, we run a club night every fortnight called Love To Be In Leeds. We play speed garage in one room and funky house in the other."

"I'm fairly confident about StudioBeatz – the speed garage scene is probably stronger than it has ever been around here. It's absolutely massive, and labels like ours, Echo, Jump, Grillock and Nocturnal are helping it to grow."

Address: 159 West Street, Sheffield, S1 4EW; tel: 0114 273 9107; website: www.studiobeatz.co.uk; e-mail: info@studiobeatz.co.uk

SINGLE OF THE WEEK
U2

Vertigo

Island U2CD2
Playlists on all of the UK's major radio stations, a TOPP exclusive, a deluge of press and a tie-up with Apple have put U2 firmly placed back on the radar. The single meets expectations, but instead of continuing the overall calm, collected feel of the 2000-released *All That You Can't Leave Behind*, this is a no-effects, no-trickery and impressive stamp through garage rock that willnesses U2 doing what they do best.



Singles

Blue
Curtain Falls (Innocent SINC067)
Based round the steatoly string stabs from Stevie Wonder's *Pastime Paradise*, this look-laden track could end up being one of Blue's biggest hits yet. Well sung, with a slaying-clear choral refrain and street-vibey clean production by StarGate make this an instant winner. It is taken from the act's forthcoming "best of".

The Dears
Lost In The Plot (Bella Union BELLCD86)
Sweeping strings and a gorgeously plaintive melody may smack of the Smiths, but any cynisims from this Montreal band should be overlooked because the songwriting here is pretty impressive. And when Murray Lightfoot's vocals go haywire in the closing refrain, you know this is a band with a passion.

Dizze Records
Dream (XL Recordings XLS2040CD1)
This new work of Captain Sensible's 1982 hit *Happy Talk* shows Dizze Records in a playful mood. Currently B-listed at Radio Two, it is an entertaining track that will certainly reach a wide audience through its equally light-hearted video. Dizze will be touring the UK in October and November.

Eminem
Just Lose It (Interscope 9864881)
Co-produced by Dr Dre, Eminem's new single has become the hot favourite on TV and radio - apart from with Michael Jackson's hardcore fans, that is. It will prove difficult for listeners not to like the irreverent rapper's clever, punchy and cheeky track. The album *Encore* is due a week later.

Delta Goodrem
Out Of The Blue (Epic 675473)
The Australian songstress returns with the first single from her forthcoming second album *Mistaken Identity*, co-written by Guy Chambers. The track, which debuted at the top of the chart in her home territory, will please her existing fanbase and has already won a playlisting at Capital.

LCD Soundsystem
Movement (DFA/EMI DFAEMI121498)
Although James Murphy's outfit must find it hard to follow their gloriously opening trio of singles, this first release after signing to EMI is nevertheless an impressive effort, marrying gabba techno rhythms, full-on raving and thrashy metal guitars.

Mase feat. P Diddy
Breathie, Stretch, Shake (Bad Boy/Island MCST040292)
The Harlem rapper is back after a five-year hiatus in which he found religion and became pastor of his own church. Although he boasts "I'm back like Moses to bring the law", there is little preaching here - just a born-again take on bling. With the Lord and Iabel boss P Diddy on his side, he will be aiming to take sales of his new album *Welcome Back* past those of his US smash *Harlem World*.

Mercury Rev
Secret For A Song (V2 VWR5030423)
This download-only single sets up the Rev's new album *The Secret Migration* nicely as it sees the band return in their sweeping, symphonic glory. It is closer to the eerie feel of debut album *Deserters* than the overblown *Technicolor* of their most recent album *All Is Dream*. Support slots with Nick Cave will help build interest.

Prince
Cinnamon Girl (Columbia 6750671)
Prince's first single from the top three album *Mustelogy* is the engaging song which tackles the controversial issues of racial harassment and terrorism. Its harassment and terrorism. Its perfectly executed pop rhythm and powerful chorus confirm that Prince is finally climbing back to his regal position.

Rebelski
Play The School Piano (Twisted Nerve TN058)
This is a quietly stunning single from Rebelski, best known for his day job as the *Doves*' keyboardist. Here he has enlisted the vocal talents of Roger Quilter from the Montgolfier Brothers, who adds another dimension to his gentle piano-led production.

Gwen Stefani
What You Waiting For? (Interscope 9864986)
This single from Stefani's debut solo album *Love. Angel. Music. Baby.* released on November 22, is a slick piece of dance-rock. The former No Doubt singer has teamed up with Linda Perry to create a song which skillfully combines Stefani's Lena Lovich-esque vocals and the catchy beats.

Steriogran
Walkie Talkie Man (EMI CD0M652)
At first glance this New Zealand group could be mistaken for a Busted clone with the same breed of slightly scrubbed faux-punk rock favoured by today's posters. Musically though they are a completely different proposition. Add that this is the theme to an iPod ad and comes with one of the most inventive videos in some time, plus a B-listing at Radio One, and this could chart high.

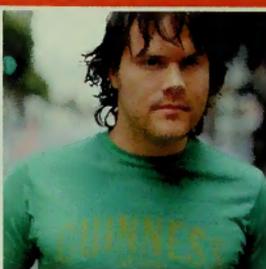
UNKLE feat. Ian Brown
Reign (Global Underground GUS100702)
Released from their recently re-released album *Never Never Land*, UNKLE's latest collaboration with Ian Brown is a characteristic fusion of the singer's hypnotic vocal and UNKLE's widescreen sound - and it features Mani on bass, the first time he and Brown have appeared together on record since the Stone Roses split up.

Albums

Handsome Boy Modelling School
White People (Atlantic 7599629412)
Four years after Dan The Automator and Prince Paul's acclaimed Tommy Boy debut, the duo return with another concept album packed full of guest turns from the likes of Ales Klapras, Mike Patton, Cat Power and, surprisingly, Jamie Cullum. While not as refreshing as their first outing, *White People* is a polished, funny and inventive ensemble piece which will find an audience beyond hip hop.

Elton John
Peachtree Road (Mercury 9868762)
Proving his last album *Songs From The West Coast* was no

ALSO OUT THIS WEEK
Singles
Twisted So Sexy (Atlantic); Rachel Vanapala; EP (RCA); Victor; Rufus; Waterweight; I Don't Know What It Is (Dunam/Works)



Records released 08.11.04

ALBUM OF THE WEEK
Daniel Bedingfield
Second First Impression

Polydor 9868837
The follow-up to five-times platinum debut *Gotta Get Thru This* is an impressive step forward for the UK's brightest solo artist. This album is packed with well-crafted songs which are both commercial and offer a fascinating depth in their production. Perhaps the only similarity with the first album is that the songs effortlessly straddle genres, from the U2-insps of *The Way*, to rhythmic *Complicated*, which wouldn't sound out of place as Justin Timberlake's next single.

experiencing something of a return to form, with the impeccable *Bloodyby* and *Avant-*produced tracks *My Prerogative* and *Toxic* opening proceedings. However, the appeal of a non-stop listen through these 50 tracks could lessen over the hour, rather like eating too many sweets, even though it is interesting to see how this artist has developed.

Various
Bridget Joneses: The Edge Of Reason OST (Island CD06150)
If *Bridget Jones* 2 has a tie-in album that has clearly been compiled by Bridget herself: there is an unruly mix of classic tracks (Carly Simon is followed by *Primal Scream*, *The Darkness* by *Army* *Winhouse* and *Minnie Riperton*). *Robbie Williams* and *Jamella* and some crowd-pleasing covers by *Will Young*, *Mary J Blige*, *Army Winhouse* and others, commissioned specially for the movie. This is destined to keep *Bridget-mania* going up to Christmas and beyond.

Wetfele
Allow Us To Be Frank (BMG 828766510522)
This collection of 13 swing standards is very ably produced by Wislitzki's long-time collaborator Steve Mac - every track is fully and beautifully orchestrated and should be a winner not only with their huge fanbase but also with all adult record-buyers. All the classics are here: *Moon River*, *Mac's The Knife*, *Fly Me To The Moon*, *Let There Be Love* and a stunning version of *Lefty My Heart In San Francisco*.

Wet Wet Wet
The Greatest Hits (Mercury 9868751)
To coincide with a UK tour in December, the Wets deliver an exhaustive tour through their hit-strewn career. Every hit is here, along with three new recordings. The second disc features lesser-known singles, album tracks and a brace of live recordings.

This week's reviews: David Gind; Phil Dodd; Jimmy Brown; Joanna Jones; David Knight; Jon Larkin; Owen Lawrence; James Roberts; Nicola Slatk; Sonia Solari; Nick Tesco and Simon Ward.

Singles

30.10.04
Top 75

A host of UK bands make a return to the chart this week, including Manic Street Preachers, Depeche Mode, Placebo and Travis

HIT 40 UK

LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	ERIC PRYDZ	CALL ON ME	5
2	MANIC STREET PREACHERS	THE LOVE OF RICHARD NIXON	5
3	KELIS FEAT. ANDRE 3000	MILLIONAIRE	5
4	ROBBIE WILLIAMS	RADIO	10
5	JULIO LEAIVE	GET OUT!	5
6	KHIA	MY NECK MY BACK (CLICK IT)	5
7	MAROON 5	SHE WILL BE LOVED	2
8	JOSS STONE	YOU HAD ME	1
9	R KELLY	HAPPY PEOPLE (I SAVED ME)	1
10	NATASHA BEDINGFIELD	THESE WORDS	1
11	ASHLEY SIMPSON	PIECES OF ME	1
12	DUNCAN JAMES & KEEDIE	I BELIEVE MY HEART	1
13	CHRISTINA AGUILERA & MARY ELIOTT	CAR WASH	1
14	SCISSOR SISTERS	MARY	1
15	MAROON 5	THIS LOVE	1
16	SHAPESHIFTERS	OLAS THEME	1
17	RACHEL STEVENS	MORE MORE MORE	1
18	NELLY	MY PLACE/FLAP YOUR WINGS	1
19	ANGEL CITY	DO YOU KNOW I GO CRAZY	1
20	DARIUS KING	LOVE	1
21	DEEP DISH	FLASHDANCE	1
22	TRAVIS	WALKING IN THE SUN	1
23	DURAN DURAN	REACH UP FOR THE SUNRISE	1
24	CHRISTINA MILLIAN FEAT. JOE BUDDEN	WHATEVER U WANT	1
25	DESTINY'S CHILD	OGCE MY BREATH	1
26	KEANE	BESHAPED	1
27	LUCIE SILVAS	WHAT YOU'RE MADE OF	1
28	ANASTACIA	SICK AND TIRED	1
29	DANIEL BEDINGFIELD	SOMETHING HURTS LIKE LOVE	1
30	ROOSTER	COME GET SOME	1
31	DEPECHE MODE	ENJOY THE SILENCE 04	1
32	BRIAN MCGUIDEN	REAL TO ME	1
33	ESTELLE	FREE	1
34	BRETHY SPEARS	MY PREROGATIVE	1
35	BRANDY AFRODISIAC	LOVE	1
36	JAMIELIA STODOL	REVENGE	1
37	SUGARBAES	CAUGHT IN A MOMENT	1
38	LIL FLIP	SUNSHINE	1
39	SCISSOR SISTERS	LAURA	1
40	STONEISLAND	FEAT. THERESA PUT EM HIGH	1

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INDEPENDENT SINGLES

LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	MILD DROP	THE PRESSURE	1
2	THE DUALLERS	KISS ON THE LIPS	1
3	BLACK VOYS	IS IT	1
4	ESTELLE	FREE	1
5	MORRISSEY	LET ME KISS YOU	1
6	ARMAND VAN HELDEN	MY MY MY	1
7	DU FRESH FEAT. ADAM	WHEN THE SUN GOES DOWN	1
8	TIESTO	FEAT. KIRSTY MANNING	JUST BE
9	STONEISLAND	FEAT. THERESA PUT EM HIGH	1
10	NANCY SINATRA	LET ME KISS YOU	1
11	DANNY HONNELL & DIK	TREVOR DUSK TIL DAWN	1
12	BONNIE PRINCE BILLY	TO MAKE WORKSHOPS BLUES	1
13	LARA COLE	WAGGON FEELING	1
14	BRAND NEW	HEAVEN'S FEAT. NICOLE BOOGIE	1
15	FABORY SIM	BLASH OUT DASH	1
16	PRADDITIONONS	ZUSCHIE O'D GIRL	1
17	MOUSE FEAT. EMMA LANGFORD	IS IT COS I'M COOL?	1
18	THE WONDER STUFF	BETTER GET READY FOR A FIST FIGHT	1
19	WAY OUT WEST	ANYTHING BUT YOU	1
20	RONI SIZE	FEAT. RAHEL OUT OF BREATH	1

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2. Manic Street Preachers
Two years after their last single *There By The Grace Of God* reached number six, Wales' most successful indie foursome return to the top of the chart with the Love Of Richard Nixon, the first single from their upcoming album *Lifeblood*. The 20th chart act in a 13-year chart career, it was number one in all the indie sales lists but was especially welcomed by Eric Prydz. Call On Me. Although its failure to provide the band with its third number one in the UK at a weeks end was disappointing, it does debut at the summit in Wales, where it easily beats Eric Prydz.

3. Kelis
Although the excellent *In Public* was banned to a supporting role on the 12-inch version, Kelis finds the third big hit from her current album *Tasty*, debuting at number three with *Millionaire*. Previous singles *Millichae* and *Trick Me* both reached number two in January and June respectively. Kelis' regular hit singles have kept interest in the album high, and it passed the 500,000 sales mark on Sunday to complete an astounding comeback for the wacky conceits who sold 100,000 copies of her debut album *Kalifornia* but only 17,000 copies of the follow-up *Wanda Land*.

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LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	ERIC PRYDZ	CALL ON ME	5
2	MANIC STREET PREACHERS	THE LOVE OF RICHARD NIXON	5
3	KELIS FEAT. ANDRE 3000	MILLIONAIRE	5
4	KHIA	MY NECK MY BACK (CLICK IT)	5
5	DUNCAN JAMES & KEEDIE	I BELIEVE MY HEART	1
6	R KELLY	HAPPY PEOPLE (I SAVED ME)	1
7	DEPECHE MODE	ENJOY THE SILENCE 04	1
8	DARIUS KING	LOVE	1
9	ROBBIE WILLIAMS	RADIO	10
10	DEEP DISH	FLASHDANCE	1
11	RACHEL STEVENS	MORE MORE MORE	1
12	ROOSTER	COME GET SOME	1
13	ANGEL CITY	DO YOU KNOW I GO CRAZY	1
14	LIL FLIP	SUNSHINE	1
15	THE ZUTONS	DON'T EVER THINK (TOO MUCH)	1
16	BRANDY AFRODISIAC	LOVE	1
17	LUCIE SILVAS	WHAT YOU'RE MADE OF	1
18	PLACEBO	TWENTY YEARS	1
19	MYLO DOP	THE PRESSURE	1
20	TRAVIS	WALKING IN THE SUN	1
21	THE DUALLERS	KISS ON THE LIPS	1
22	ASHLEE SIMPSON	PIECES OF ME	1
23	CHRISTINA MILLIAN FEAT. JOE BUDDEN	WHATEVER U WANT	1
24	ESTELLE	FREE	1
25	SCISSOR SISTERS	MARY	1
26	BJORK	WHO IS IT	1
27	CLIFF RICHARD	SOMETHIN' IS GOIN' ON	1
28	RONAN KEATING	I HOPE YOU DANCE	1
29	11 OF 13	A KIND BABYCAES	1
30	NELLY	MY PLACE/FLAP YOUR WINGS	1
31	SLIPKNOT	VERMILION	1
32	GIRLS ALLOUD	LOVE MACHINE	1
33	MORRISSEY	LET ME KISS YOU	1
34	DURAN DURAN	REACH UP FOR THE SUNRISE	1
35	NATASHA BEDINGFIELD	THESE WORDS	1
36	DJ CASPER FEAT. THE GAP BAND	OGS UPSIDE YOUR HEAD	1
37	GOOD CHARLOTTE	PREDICTABLE	1
38	RAMMSTEIN	AMERIKA	1

TITLES 2-4 WERE UP ON THE CHARTS LAST WEEK. 1-10 WERE ON THE CHARTS LAST WEEK. 11-13 WERE ON THE CHARTS LAST WEEK. 14-16 WERE ON THE CHARTS LAST WEEK. 17-19 WERE ON THE CHARTS LAST WEEK. 20-22 WERE ON THE CHARTS LAST WEEK. 23-25 WERE ON THE CHARTS LAST WEEK. 26-28 WERE ON THE CHARTS LAST WEEK. 29-31 WERE ON THE CHARTS LAST WEEK. 32-34 WERE ON THE CHARTS LAST WEEK. 35-37 WERE ON THE CHARTS LAST WEEK. 38 WAS ON THE CHARTS LAST WEEK.

Singles Chart

Pos	Weeks in Chart	Artist	Title	Label
39	NEW	THE CURE	TAKING OFF	Capitol
40	26	MARILYN MANSON	PERSONAL JESUS	Mercury
41	NEW	THE DEPARTURE	BE MY ENEMY	Capitol
42	17	KASABIAN	PROCESSED BEATS	Mercury
43	30	BRIAN MCFADDEN	REAL TO ME	Mercury
44	NEW	THE HIVES	20 TIMING TOUCH AND BROKEN BONES	Mercury
45	10	TWISTA	SUNSHINE	Mercury
46	10	MAROON 5	SHE WILL BE LOVED	Mercury
47	36	TERROR SQUAD FEAT. FAT JOE & REMY LEAN	BACK	Mercury
48	34	THE STREETS	BLINDED BY THE LIGHTS	Mercury
49	NEW	THE FUTUREHEADS	MEANTIME	Mercury
50	16	JOSS STONE	YOU HAD ME	Mercury
51	42	MCFLY	THAT GIRL	Mercury
52	24	THE BEAUTIFUL SOUTH	LIVIN' THING	Mercury
53	17	EAMON FEAT. GHOSTFACE	LOVE THEM	Mercury
54	33	GREEN DAY	AMERICAN IDIOT	Mercury
55	42	ARMAND VAN HELDEN	MY MY MY MY MY	Mercury
56	NEW	SHAZNAY LEWIS	YOU	Mercury
57	29	1VS	MAKE IT HOT	Mercury
58	49	THE 411 DUMB	THE 411 DUMB	Mercury
59	46	GROOVE ARMADA	I SEE YOU BABY	Mercury
60	27	RHIAN BENSON	SAY HOW I FEEL	Mercury
61	49	REM LEAVING NEW YORK	REMY LEAN	Mercury
62	41	JOJO	LEAVE (GET OUT)	Mercury
63	32	VELVET REVOLVER	FLAT TO PIECES	Mercury
64	42	EIGHTIES MATCHBOX B-LINE	DISASTER RISE OF THE EAGLES	Mercury
65	44	RUPEE	TEMPTED TO TOUCH	Mercury
66	15	SHAPESHIFTERS	LOLA'S THEME	Mercury
67	51	BIG BROVAZ	YOURS FATALLY	Mercury
68	NEW	DJ FRESH FEAT. ADAM F	WHEN THE SUN GOES DOWN	Mercury
69	33	MOUSSE T FEAT. EMMA LANFORD	IS IT COS I'M COOL?	Mercury
70	43	TIESTO FEAT. KIRSTY HAWKSHAW	JUST BE	Mercury
71	60	STONEBRIDGE FEAT. THERESE	PUT EM HIGH	Mercury
72	50	THE PIRATES/ENYA/SHOLA	AMA YOU SHOULD REALLY KNOW	Mercury
73	61	BUSTED	THUNDERBIRDS/3AM	Mercury
74	57	DONNY OSMOND	BREEZE ON BY	Mercury
75	65	ALCAZAR	THIS IS THE WORLD WE LIVE IN	Mercury

■ New release ■ Highest Chart ■ Platinum (300,000) ■ Silver (200,000)
■ Gold (100,000) ■ Highest Entry ■ Self-Released

As used by Top Of The Pops and Radio One
 Chart compiled from actual sales last Sunday to Saturday, using a sample of stores from 4,000 UK towns. The Official UK Charts Company. Produced with BPI and BADA cooperation.



20. Travis
 After reading number 48 with the beautiful Occupation last December, Travis improved to number 28 with the follow-up **When Will I Come Through In March** – both singles being from the band's album **12 Memories** – but regain their Top 20 spots with excellent new single **Waiting In The Sun**, which debuts this week at number 20. A new track from the band's Singles collection, it is their 11th Top 20 hit.



21. The Daulers
 While the internationally famous Björk has to settle for a number 26 debut with new single **Who Is It**, Croydon brothers **St Croix** and **Travis O'Neil** are buskers whose fame hardly spreads beyond Surrey, but they are so popular in places such as Brighton, Bournemouth and HMV, M.C. and Virgin were persuaded to stock their six single **Kiss On The Lips**. It now debuts at number 21 after selling 22,222 copies of which only 22 were sold outside their home area. Although **Kiss On The Lips** is the Daulers' first single, they have released two other **street** covers.

DOWNLOADS

The Last ARTIST TITLE	Label
1 102 VERTICAL	Virgin
2 MARILLION THE DAMAGE	Virgin
3 DESTINY'S CHILD LOSE MY BREATH	Capitol
4 CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	Warner
5 GREEN DAY AMERICAN IDIOT	Mercury
6 MAROON 5 SHE WILL BE LOVED	Mercury
7 NATASHA BEDINGFIELD THESE WORDS	Phonogram
8 STEREOGRAM WALKIE TALKIE MAN	Capitol
9 REM LEAVING NEW YORK	Mercury
10 WILLIAM SHATNER COMMON PEOPLE	Sony
11 GROOVE ARMADA I SEE YOU BABY	Mercury
12 RACHEL STEVENS MORE MORE MORE	Phonogram
13 DEEP DISH FLASH-FOHCE	Phonogram
14 DURAN DURAN REACH UP FOR THE SUNRISE	Capitol
15 ASHLEY SIMPSON PEECES OF ME	Capitol
16 JOSS STONE YOU HAD ME	Mercury
17 GIRLS ALoud LOVE MACHINE	Mercury
18 LUCE SILVAS WHAT YOU'RE MADE OF	Mercury
19 MAROON 5 THIS LOVE	Mercury
20 SCISSORS SISTERS MARY	Phonogram

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DANCE SINGLES

The Last ARTIST TITLE	Label
1 DEEPA DOP THE PRESSURE	Mercury
2 MYKEL MOC ENJOY THE SILENCE 04	Mercury
3 DJ FRESH FEAT. ADAM F WHEN THE SUN GOES DOWN	Mercury
4 DEEP DISH FLASH-FOHCE	Mercury
5 ERIC PRYZD CALL ON ME	Mercury
6 KHILA MY HECK MY BACK (CLICK IT)	Mercury
7 ARMAND VAN HELDEN MY MY MY MY MY	Mercury
8 DIRTY VEGAS WALK INTO THE SUN	Mercury
9 ASTUDIO FEAT. POLINA SOS	Mercury
10 STONEBRIDGE FEAT. THERESE PUT EM HIGH	Mercury
11 TIESTO FEAT. KIRSTY HAWKSHAW JUST BE	Mercury
12 GROOVE ARMADA I SEE YOU BABY	Mercury
13 ARTIST UNKNOWING GROOMY SHIPS	Mercury
14 BRAD CARTER MOOVING ALWAYS COMES TOO SOON	Mercury
15 DREEMOM FIVE EEEAAAWWW	Mercury
16 FRANK HOWELLS & LICK TRON DUSK TIL DAWN	Mercury
17 RONI SIZE FEAT. RAZREL OUT OF BREATH	Mercury
18 SHAPESHIFTERS LOLA'S THEME	Mercury
19 DUREX YOU'VE BEEN STRIPPED	Mercury
20 BIFF GUSTIA STAY	Mercury

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R&B SINGLES

The Last ARTIST TITLE	Label
1 KELLY FEAT. ANDRE 3000 MILLIONAIRE	Mercury
2 R KELLY HAPPY PEOPLE I SAID ME	Mercury
3 LIL' LUC SUNSHINE	Mercury
4 BRANDY AFRICASIA	Mercury
5 CHRISTINA MILLAN FEAT. JOE BUDDEN WHATEVER U WANT	Mercury
6 ESTELLE FRE	Mercury
7 TERROR SQUAD FEAT. FAT JOE & REMY LEAN BACK	Mercury
8 NELLY MY PLACE/FOR YOUR WINGS	Mercury
9 TWISTA SUNSHINE	Mercury
10 THE STREETS BLINDED BY THE LIGHTS	Mercury
11 JOSS STONE YOU HAD ME	Mercury
12 THE 411 DUMB	Mercury
13 GRIECE LOOK IN CHAIN GUYS DON'T KILL PEOPLE RAPPERS DO	Mercury
14 RHIAN BENSON SAY HOW I FEEL	Mercury
15 THE PIRATES/ENYA/SHOLA AMA YOU SHOULD REALLY KNOW	Mercury
16 EAMON FEAT. GHOSTFACE LOVE THEM	Mercury
17 1VS MAKE IT HOT	Mercury
18 YOUNG BUCK LET ME IN	Mercury
19 BRANDON I LIKE THAT	Mercury
20 HIGSON NEW HEAVES FEAT. NICOLE BOOGIE	Mercury

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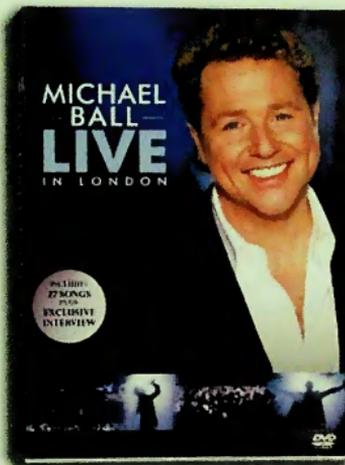
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