



20.11.04/£4.00

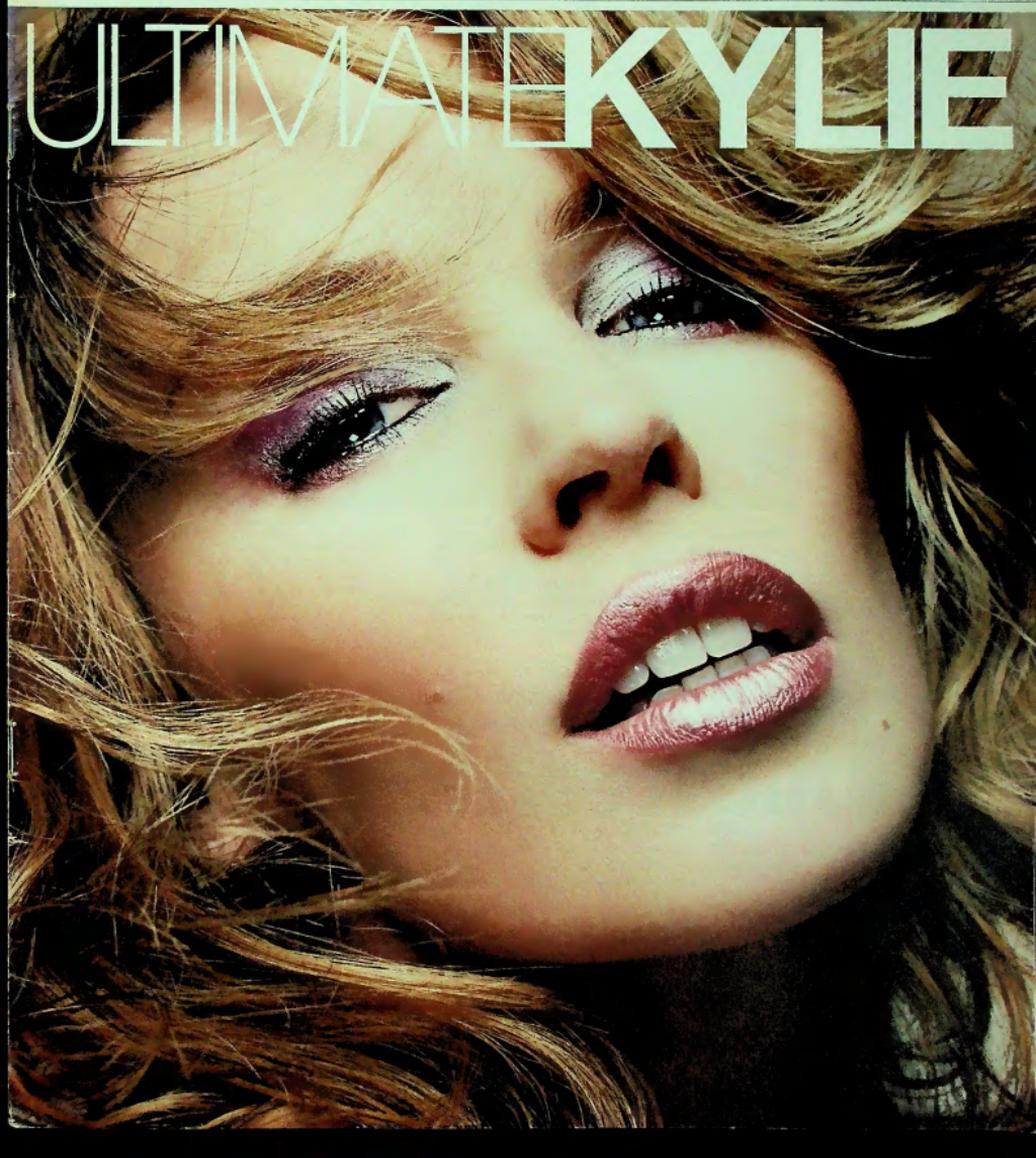
**In this week's issue: Warner reshuffles frontline posts;  
Live Aid DVD flies off the racks. Plus: the charts in full**

# MUSICWEEK



Conrad Business Media

# ULTIMATE KYLIE



# ULTIMATE KYLIE

THE ULTIMATE POP COLLECTION FROM THE ULTIMATE POP ARTIST



Nov 22 - 2xCD/DVD

## Radio

I believe in you 'A' listed at Radio 1, Radio 2 and Capital FM  
Radio 2 album of the week 15.11  
Radio 2 album show 22.11  
Heart breakfast show 7.12  
Capital breakfast show 8.12  
Radio 2 Steve Wright show 8.12  
Major ILR interviews

## TV

The new single 'I believe in you' is playlisted at MTV dance, MTV hits, TMF, VH1, the BOX, KISS TV, Q and HITS.  
Appearing and performing on the following:  
Ant and Dec show 6.11  
Top of the pops 12.11  
Top of the pops Saturday 13.11  
Children in need 19.11  
Top of the pops Saturday 20.11  
Smash Hits poll winners party 21.11  
Des and Mel 22.11  
CD:UK 4.12  
Record of the year 4.12  
Des and Mel 7.12  
CD:UK 11.12  
Top of the pops Saturday 11.12  
T4 special 12.12  
Christmas day top of the pops 25.12

## Press

Covers confirmed in:  
GQ  
Sunday times style  
Sunday magazine | News of the world |  
Music week - supplement to run 22nd November  
Asda magazine | 3 million copies |

## Outdoor

Major pre-awareness campaign to run from November 16th  
National 48 sheet campaign  
Underground campaign

## Cinema

National advertising in 'Bridget Jones - the edge of reason'

## TV advertising

Heavyweight tv spend from launch through to Christmas



Parlophone



[www.kylie.com](http://www.kylie.com)



The new single 'I believe in you'  
is released on the 6th December

# Inside: Terra KT Tunstall Hot Chip Live Aid Chemical Brothers

# MUSICWEEK



## ✓ Eminem on the fast track

Eminem's *Encore* album claimed the number one spot yesterday (Sunday) with sales of 122,000 after just two days in stores.

Having been moved forward by Polydor from its original release date of today (Monday) after

online leaks, *Encore* entered a head-to-head race last Friday with fellow new releases Britney Spears' *Greatest Hits* and Westlife's *Allow Us To Be Frank*.

However, sales did not live up to the early optimism of some retailers. On the basis of its experience last Friday, after less than one full day's sales, HMV was projecting total two-day sales of more than 200,000 copies across

all retailers, while Indies were also reporting heavy traffic. "It has done even better than I anticipated," says Richard White of Challo's in Banbury.

Polydor joint managing director David Joseph credited his marketing, sales and distribution teams for powering the result at a week's notice.

"I'm proud of what everyone has achieved in the past seven

days," said Joseph last Friday. "You plan everything and it is nice when you get this kind of challenge."

Meanwhile, EMI Music Publishing is celebrating a new international rights agreement with Eminem's 8 Mile Style Music, having exploited the 8 Mile soundtrack two years ago. The deal covers the *Encore* album. **● The Market, p33**

## Live Aid breaks sales records

Live Aid DVD flies off the racks to become the fastest-selling title to date, while organisers eye biggest-selling trophy **p3**

## Sony BMG marks Elvis anniversary

The King's 18 UK number one singles are to be re-released week-by-week from January 3, starting with Jailhouse Rock **p6**

## MW celebrates Cure landmark

As The Cure mark their 25th year with a deluxe reissue of their 1979 debut album, MW covers the band's career to date **p16**

## This week's Number 1s

Albums: **Eminem**

Singles: **U2**

Airplay: **Lemar**



9 776669 776099  
20.11.04/£4.00

Korda Marshall's move to control Warner Bros allows Max Lousada to take Atlantic hot seat

# Major shuffles frontline

## Companies

by Martin Talbot

Korda Marshall and Max Lousada will attempt to spread some independent spirit across Warner UK after being put in charge of the company's two frontline labels.

Marshall has taken over as managing director of Warner Bros, moving across from Atlantic where his former A&R director Max Lousada has stepped up to managing director. The pair will report to Nick Phillips, whose reshuffle resolves a management

vacancy which has existed since last May.

"The success of labels is based on the music that it makes," says Phillips. "We didn't want to have a marketing person running the label. This is the perfect scenario because both Korda and Max are A&R people."

Both Lousada and Marshall hope to confirm new signings over the coming weeks, as they look to refresh and rebuild their rosters respectively. Lousada says he intends to continue evolving Atlantic along similar lines to those pursued since he and Mar-

shall arrived at the label in May last year, but says he is keen to impose his own personality on the company.

"I want to build Atlantic from what Korda and I have developed, into my own style, and get my identity across," he says. "We have been talking about being the biggest independent and that is starting to become a reality, with both of us being put into this position, with Nick's support."

Marshall says the two executives will be able to inject the "entrepreneurial spirit" which they have been able to bring from

the independent sector into Atlantic across the entire Warner Music UK operation.

Marshall says his first job at Warner Bros will be to install an A&R team, which has been missing from the company for more than a year. One of his first appointments is Neil Ridley, who joins as A&R manager from BMG, while The Subways have become his first signing.

The Infectious name and logo will move across from Atlantic, along with Ash, Garbage and Muse, three acts which Marshall first signed in their earliest years.

Marshall, who only takes on the Warner Bros role today (Monday), has already acted quickly to find a new Kensington headquarters for the company and hopes to move by the beginning of January.

He says he is keen to bring his company closer to Atlantic's offices just off Kensington High Street and the Warner Music HQ in Kensington Church Street. The two companies will be looking to work together on developing shared functions covering various areas of digital, mobile and "lateral marketing," he says.

mart@musicweek.com

2011/04

Digest

There is a real need for a showcase for the UK's contribution to the globe's musical heritage' - Editorial, p14

# MUSICWEEK

Incorporating from, M&A, Industry News, Green Sheet, Hit Music, Record Mirror and Tiers Report

**CMP Information**  
United Business Media, 8th Floor,  
Langside House,  
200 Blackfriars Road,  
London SE1 9UR.  
Tel: (020) 7921  
+ ext (see below)  
Fax: (020) 7921 4326



**For direct fees, fill (020) 7921 phn**  
The extension below:  
For e-mails, type in name as shown, followed by @musicweek.com

**Classified sales executive**  
Marti Hinton (020) 7921 4326  
**Circulation manager**  
David Phipps (020) 7921 4326  
**For CMP Information Group production manager**  
Debbie Peeson (020) 7921 4326

**For CMP Information Group production manager**  
Debbie Peeson (020) 7921 4326  
**Classified ad production**  
John Farrant (020) 7921 4326  
**Business support**  
Liam Davey (020) 7921 4326

**© CMP Information 2004**  
VAT registration  
202 922 979  
**Company number**  
370721

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information system or retrieval system without the express prior written consent of the publisher. The contents of MusicWeek are subject to reproduction in any form and in any medium without the express prior written consent of the publisher. Registered at the Post Office as a newspaper.

**ABC**  
A weekly creative  
publication. July  
2002 to 30 June  
2003: 206,555

**© 2004**  
Member of Periodical  
Publishers' Association  
ISSN - 0265 1543

**SUBSCRIPTION HOTLINE: 01858 438816**  
**NEWS/TRADE HOTLINE: 020 7638 3666**  
UK & overseas  
including free Music  
Week Directory every  
January from Music  
Week Subscriptions,  
CMP Information,  
Tuesmor House,  
Langside Street,  
London SE1 9UR.  
Tel: (020) 4388929  
Fax: (01858) 4384253

To read all the news as it happens each day, log on to musicweek.com

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

### Sign here Post Office in downloads move

● **Napster** has linked up with the Post Office to sell pre-paid download cards featuring 16,000 branches across the UK. The vouchers are colour-coded either for buying permanent digital downloads or accessing Napster's subscription service.

● **Universal Music International** is partnering with Ministry of Sound to launch a series of MoS-branded compilation albums in overseas territories. The deal covers key MoS brands such as The Annual, Clubbers Guide, The Chillout Session and Trance Nation. The first, The Annual 2005, will be released in time for the Christmas market.

on the same period last year. Sales in North America and the UK offset market weakness in continental Europe, Asia and Australia.

● **Bertelsmann** has reported greatly improved margins for the first nine months of 2004, although its figures do not take account of BMG's merger with Sony. Group pre-tax profit for the nine months to September 30 2004 was €834m, up from €375m in the equivalent period last year, following a relatively stable turnover of €11956m (£11733bn).

● **Babyface, Sheryl Crow** and The Eagles are among a number of artists, industry organisations and legal figures who are supporting legal action against file-sharing services Grokster and Morphix. It follows an August court ruling that the sites were not responsible for the thefts made when using the programmes.

● **Vodafone** has launched a download service of 3,000 full tracks, p4

● A series of **IMMF-backed** concerts designed to raise money for victims of the Sudan crisis have been postponed rather than cancelled as previously reported, organisers say. The concerts have been put back from December 11 to next summer to give organising committees time to put line-ups together.

● **EMI Music** is tightening its pre-release policy, p5

● **19** unveils details of a new label, p5

● **EMI artist Robbie Williams' Greatest Hits** has been recognised for 2m sales in the October IFPI Platinum Europe Awards, U2's Universal album the Best of 1990-1993 won an IFPI award for 2m sales, while Sony's self-titled Antibalaz album and EMI artist Norah Jones' *Feels Like Home* both hit the 3m mark.

● A digital download service called **TuneTrife** is launching on November 22, following a deal with Aim to

license 10,000 tracks from independent labels. TuneTrife is positioning itself as a supporter of the artist and of the independent label, delivering 80% of royalties back to them.

● Changes to chart rules are set to allow CDs to carry ringtones, p6



Chemical Brothers: On festival draw

### Expense

## Kerrang! and Xfm vie for licence

● **Emap's Kerrang!** and **Capital-owned Xfm** will both be subject to licence bids for a newly advertised Manchester licence. Last Wednesday, radio regulator Ofcom advertised a new FM licence covering an adult population of around 13m across Manchester and the surrounding area. The deadline for applications is February 9.

● **The Glastonbury Festival** leads the nominations with four mentions for the UK Festivals Awards 2004. The public will vote online to decide the winner in each category, with polls opening today (Monday) and closing on December 6. The full shortlist is available on musicweek.com.

● **Franz Ferdinand, Dizzee Rascal** and **Hanson** are part of a line-up of events organised by **MTV Italy** as a build-up to the MTV Europe Music Awards, taking place in Rome this Thursday.

● **Liquid State** is staging its first **Neighbourhood festival** on Wednesday and Thursday in London's Lambeth Grove, with a line-up designed to showcase the best in new hip hop and rock.

● **Sony BMG** is preparing a huge Elvis singles campaign to mark his 70th birthday, p6

● **The Streets, The Chemical Brothers, Carl Cox** and **The Music** will

join acts from around the world to play **Australia's Big Day Out 2005**, starting on January 21.

### People

## Hundreds pay tribute to Peel

● Hundreds of mourners including **Paul Gambaccini, Fergal Sharkey** and **The White Stripes** flocked to **Bury St Edmunds, Suffolk**, last Friday, to pay their respects to the late **John Peel**. The broadcaster's funeral took place at **St Edmundsbury Cathedral**, where 1,000 people gathered inside, while others listened to the service outside via loudspeakers.

● Six music industry figures have made it onto the latest annual list of the **most creative UK business people** published by the **Financial Times**. **OD2's Peter Gabriel** (at 23), **Radio 2's Colin Murrin** (34), **Chrysalis Radio's Phil Riley** (42), **Academy Music's John Northcote** (45) and **Domino Records' Laurence Bell** (47) are represented in the 2004 Creative Business 50.

● **EMI Music** has appointed former MTV Networks adviser **Adam Klein** as vice president of strategy and business development. He will be based in London.



Star turn: Estelle performs in D&C show

● **Dazed & Confused** magazine is transposing its trademark conversations between current stars and their musical heroes onto the live scene. Organised with mobile service provider **OD2**, the three HeroHero concerts at London's **Shepherds Bush Empire** from December 7 to 9 include **Estelle, The Charlatans, Roy Ayers** and **Ronnie Wood**.

● **Universal Music Group** is understood to have signed a deal with **Napster founder Shinn Fanning's** peer-to-peer technology company **Snapcast**. **Fanning's Snapcast** technology offers peer-to-peer sites a legitimate means of operating by blocking tracks from being downloaded unless the user pays a fee. Universal declined to comment as **MW** went to press on Friday.

manager and brother **Dylan Chambers** of **Organismat Music**, says: "We are delighted to re-sign a great deal with EMI." Pictured, l-r, publishing executive **Paul Head** of **EMI** and **Europe A&R Guy McKeown**, **A&R senior VP Midge Smith**, chairman & CEO **Peter Reichardt**, film, TV & media senior VP **Jonathan Clannan** and head of business development senior VP **William Booth**.

### Bottom Line

## Sony BMG set to unveil structure

● **Sony BMG** is expected to confirm its future structure over the coming week. Employees at both **Sony** and **BMG** were presented with a proposed structure a week ago and are due to give their views as part of a consultation process, which has been launched as a result of the consolidation.

● **Universal Music Group** has reported an increase in third-quarter turnover thanks to sales growth in North America and the UK. Revenue for the three months to September 30 were €1164m, a 4% increase



Collaborations with **Annie Lennox** will be among the first fruits of a newly inked deal between songwriter **Guy Chambers** and **EMI Music Publishing**. **Chambers**, who was hired away from **BMG Music Publishing** by **EMI** after 10 years in 2000 - before **BMG** poached his then **EMI**-signed co-writer **Robbie Williams** - is also continuing to write with **Bryan McEldon**, and an unsigned 16-year-old punk pop act, called **Litchinai**. **Chambers'**

● **MCPs-PRS Alliance CEO John Hutchinson** is leading a MusicThink debate tomorrow (Tuesday) on the future of collecting societies. Panelists at the 6.30pm event at **Bertelsmann in Firth St, London** will also include **Bass** chairman **David Ferguson**, **AD&A's** **Andy Heath** and **PPL's Peter Leaham**.

● **Chris Moyles' Radio One** breakfast show will set the internal BBC action following **Elton John's** objective-strewn appearance on the programme last week.

● **Ronan Keating, Katie Melua** and **Jamie Cullum** are among the acts taking part in an evening of music organised by **MasterCard**. The event, called **Prizeless**, takes place at **London's Cafe de Paris** this Wednesday and is set to be broadcast by **Channel 4** on Sunday from 11pm.

● **UK Music Hall of Fame** organisers are considering a 2005 event, p5

### Correction

● Contrary to a piece in **MusicWeek** last week, **BMG** sales director **Neil Boots** still works for the company and is still integrally involved in the merger process.

## Stores gearing up for rush on MP3 players for Christmas

The UK's high street retailers are preparing for a sales boom in portable digital music players during the run-up to Christmas - providing supply can keep pace with over-rising demand.

Retailers and industry experts are predicting that portable MP3 players will fully establish themselves as mainstream purchases in the fourth quarter, fuelled by expanded product choice and increased public awareness of available technology.

According to the Dixons Group,

the UK's leading electronics retailer, this year has been a year of acceleration for MP3 product.

"A year ago, internet audio devices, MP3 players and iPods, accounted for around 7% of all personal stereo equipment that Dixons were selling," says Dixons spokeswoman Melissa Urry. "Today they account for a third, so they have grown from one in 14 to one in three sales in the space of a year."

Although most portable music devices sold in the fourth quarter will be based on traditional

technologies, it is a period which will mark a watershed in the development of digital music.

But a fight is on between manufacturers to get products to market. At Argos, the product offering has trebled compared to last year, across both Portable Solid State (PSS) and more expensive Hard Disc Drive (HDD) formats. The company says early Q4 sales suggest a "significant incremental sales" increase in the next six weeks, with Mini iPods, Sony HDD and the Phillips ZOGB

HDD expected to be the best sellers in terms of value, while Ministry of Sound and Creative Labs 128MB PSS will lead the way in sales volume.

However, many stores are reporting problems in availability for Apple devices. Maplin Electronics product manager for hi-fi Amanda Cross says, "The iPod is certainly a sought-after device, but we don't get much stock. Awareness of MP3 has increased hugely since last Christmas and we're selling a broader product

range, but there's not much we can do if the products aren't available."

"This is the year it has started to expand beyond central London and certain smaller metropolitan areas," says Rip & Burn editor Tom Dunmore, whose digital music magazine was launched last month. "It's still a small market compared to sales of MiniDisc players and CD Walkmans, but there is going to be a huge amount of MP3 players sold before Xmas and it's going to blow the doors open for the technology." **● Portable music feature, p10**

## After breaking the fastest-selling barrier, organisers are eyeing the biggest-selling record

# Live Aid DVD breaks sales record

### Retail

by Robert Ashton

The 20th anniversary Band Aid bandwagon has got off to a flying start with the newly-issued Live Aid boxed-set yesterday (Sunday) on course to become the fastest-selling music DVD of all time.

Despite the fact that the four-disc DVD retails at between £28 and £35, Warner Vision was confident last week that Live Aid would outsell the 37,175 units which Robbie Williams achieved with first-week sales of his Knebworth concert DVD last year.

With Band Aid 20's version of Do They Know It's Christmas? due to have been recorded at Air Studios yesterday in readiness for the single's November 29 release date, Christmas looks set to be dominated by the global aid projects. And, with Chancellor Gordon Brown now committed to waiving the VAT due on both the CD single and the DVD, more than £250,000 which was destined for the taxman from the Live Aid DVD sales has already been diverted to the charity coffers.

Live Aid set a rapid pace from day one, selling nearly 11,000



Live Aid DVD: footage from July 1985 comprises 10 hours of footage over four discs

copies last Monday and hitting the 20,000 mark by midweek, outstripping its nearest music DVD rival by a factor of eight sales to one.

Although Warner Vision president Ray Sall says he does not want to "tempt fate", he believes that, in addition to having the fastest-selling first week of sale, Live Aid could eventually become one of the biggest music DVD sellers of all time. The top overall seller to date are Robbie Williams' What We Did

Last Summer - Live At Knebworth, which has sold around 300,000 copies, and last year's two-disc Led Zeppelin set, which opened with 27,969 DVD copies in its first week and has sold around 200,000 so far.

"Music DVD seems to be more a place in the gifting process so it is the right time with Christmas coming up," says Still. "I don't think video would ever have done justice to Live Aid that DVD can provide

with its accessibility and additional information." Still, whose team has been working six months on the project in tandem with Live Aid organiser Bob Geldof, adds that both the former Bonobo-owned Rat and Band Aid trustees are "thrilled" with the sales.

Mercury senior product manager Shane Murray, who is product manager for Band Aid 20, believes the success of the Live Aid DVD will also help sales of the new Band Aid single when it is released later this month. "It's fantastic that the agenda is being set once again," he says.

Murray adds that the new CD, which will be mastered at Abbey Road today (Monday), will hopefully feature three tracks: the new version, the original version and the live version recorded by the acts performing at Wembley's Live Aid on July 13, 1985. He adds that negotiations are already in hand to secure this track, which would be the first audio release from the day itself - Geldof has consistently resisted the temptation to take such as step.

With the new recording also expected to become one of the biggest internet downloads to date, Murray says online plans are high-

ly advanced with Mercury aiming to have a download track available about a week before the physical product is released.

The video team behind the original Band Aid single is being reunited for the project. The 1984 video for Do They Know It's Christmas? was originally shot as a special for the TV music show The Tube and produced by Malcolm Gerrie and directed by Geoff Wornor. Wornor was scheduled to direct Sunday's latest video for Gerrie's Endemol-owned Initial outfit and the pair are also shooting an hour-long exclusive documentary on the making of the new track, which will be aired on BBC1 in early December.

The Band Aid 20 track will receive its first radio play at Sam tomorrow (Tuesday) via Musicpoint UK's online music service for radio stations. Musicpoint will then make the single available as a DRM-protected preview accessible through programmers' desktops.

Meanwhile, Woolworths and Virgin have become the first retailers to announce they will donate all their profits from the 2004 single remake to the Band Aid Trust. **report@musicweek.com**

### THE MW PLAYLIST



**EMINEM**  
Like Toy Soldiers  
(Aftermath/  
Interscope)  
This highlight from the new album provides a surprise sample of Eminem's punk/retro Marika (album, out now)



**BULLET FOR MY VALENTINE**  
Bullet For My Valentine (Visible Noise)  
This track boasts some morose riffage, which is helping its cause among the rock media (mini-album, out now)



**THE TOMMYS**  
The Boy From The Car Wash (unsigned)  
Along with Love Bits and The Faders, these guitar-wielding teens are laying claim to the "emule busted" crown (demo)



**THE CHEMICAL BROTHERS**  
Galvanize (Virgin)  
Featuring Q-Tip, this is the best thing the Chems have produced for a long time (single, Jan 17)



**THE BRAVERY**  
The Bravery EP (Loop)  
Favourites of the MW playlist for months, this rising New York troupe make their debut this week (EP, out now)



**KT TUNSTALL**  
Other Side Of The World (Releasess)  
This is a gorgeous lead track from this great new talent's debut album (Nov 29)



**NIRVANA**  
With The Lights Out (Getten)  
This exclusive 81-track collection offers an honest insight into the group legends (album, Nov 22)



**MOUSSE T**  
Right About Now (Free 2 Air)  
This studio disc another hit for the reinvigorated producer, hot on the heels of 15 11 Cos I'm Crazy (single, Dec 6)



**NELLY & CHRISTINA AGUIERA**  
Tix Ya Head Back (Island)  
This is one of the best pop/R&B tracks of the year and a real slice of between-albums profile for Xina (single, Nov 22)



**THE DARKNESS**  
Get Your Hands Off My Woman... Again (Must Destroy/Atlantic)  
This re-recorded version is set, as a commercial debut of their lithe arena rock (download)

Vodafone is first to new market following 3G roll-out

# Download service arrives for mobiles

## Downloads

by Adam Woods

Vodafone unveiled the UK's first high-speed, full-track download service for mobile last week, as it beat the rest of the large mobile operators to a full 3G network launch.

The 3,000-song service offers content from all majors barring Universal and prices tracks at £1.50 each. Music is one of the central pillars of Vodafone's initial 3G proposition, along with video messaging, football highlights and one-minute TV clips known as "mobisodes".

Vodafone launched its download service simultaneously in the UK, Germany, Spain, Portugal, Italy and Sweden last Wednesday, at the same time rolling out other versions of its 3G service in a further six European markets, plus Japan.

Its live catalogue of tracks is compiled on a territorial basis in close co-operation with record companies and strikes a balance between chart material, recent hits and catalogue tracks, with songs updated on a weekly basis. Although the size of the catalogue is modest compared to those being offered by online music services, Vodafone Global head of music Edward Kershaw says the sealed-down service is in keeping with the unique strengths of mobile handsets.

"Clearly, our ambition is not to



3G mobile; tracks at £1.50 a pop

say, 'here's everything, make your mind up', he says. "Some 800,000 tracks on a mobile handset – that is just not a mobile experience at the moment for us."

Instead, key content is flagged up in new releases and most-popular sections, and then organised in genres, with the aim of recreating the physical retail experience. "There is the huge window display, then you walk through the door and the gondola units have the new releases and the chart material, and then you go upstairs for jazz, downstairs for something else," says Kershaw.

Tracks typically take between 40 seconds and a minute-and-a-half to download, depending on file size and network coverage.

3G customers can use the serv-

ice in any of the 13 territories in which Vodafone offers a 3G network, but initial UK coverage will stand at only around 60%. Where no 3G network is available, the customer has the option of downloading on a slower 2.5G connection, or else waiting until back in 3G range.

Vodafone has partnered with manufacturers to offer 10 3G handsets for the Christmas market and intends to build its 3G marketing strategy on the brand of its existing Vodafone Live! portal, under the name Vodafone Live! with 3G.

"The whole message around this is not that this is 3G from Vodafone; it is that Vodafone Live! is now enhanced and enriched through better networks, faster data transfer and better coverage," says Kershaw.

Vodafone has set a target of 10m 3G subscribers in all territories by March 2006 and will drive its Christmas 2004 campaign with a heavyweight, music-focused TV campaign and generic 3G advertising across all media platforms.

Vodafone becomes the second of the five 3G licence-holders to launch its network, after Hutchison Whamport's 3, which launched in March 2003 and now claims 1.2m subscribers. Orange and BT's mm02 are expected to launch their own services before Christmas, while T-Mobile is set to follow in 2005.

adam.woods@btinternet.com

## HOT CHIP

This year has seen acts ranging from Blue Party to New Rhoades benefit from the growing influence of indie label Mosh! Mosh!, which is growing in reputation as one of the premier breeding grounds for new UK music.

The role of incubator imprints and singles labels is becoming increasingly important as a lifeline to emerging bands, as majors become increasingly cautious about signing acts before they have proven themselves.

"It's a good time to be an indie," says Mosh! Mosh! label manager Michael McCatchey. "This year we've established the brand name. Now, even if people don't know all the bands, they know the label," he says.

Initially formed as a part-time venture six years ago, McCatchey began working at

the label on a full-time basis in June 2003. The label's A&R is handled by Stephen Bass, who also works for Island Records.

One of the key acts to emerge on the label this year has been eclectic London outfit Hot Chip (pictured), who have been building a strong following on the back of their acclaimed debut album *Coming On Strong* and impressive live shows. The act last just completed a stint on MTV's *Gonzo* tour.

Bass says, "We've also started a bi-monthly night at the Barfly in London and we've got lots of releases lined up for next year."

Meanwhile, the label has also just signed a deal with iTunes, which will see the label's full catalogue available for download via the service.

CAST LIST: A&R: Stephen Bass, Mosh! Mosh! Label manager Michael McCatchey, Mosh! Mosh!, Online: Kristian Pien, Mosh! Mosh!, Press: Drake Bice

## SNAP SHOT



# EMI opts for safer internal network

EMI is to distribute its pre-release music internally via a secure online network, in a move which could have implications for the future delivery of upfront tracks to radio and press.

The company has signed up to the Share! platform which employs voice and data network operator Interoute's own secure system to transmit music online, while strictly controlled usage terms ensure each recipient enjoys only the necessary rights.

Individuals are informed of the music's arrival by e-mail and do not require specialist equipment to take delivery of the tracks apart from having a computer and a web connection.

Share!, which has also been adopted by Warner Music, is currently used by its record industry clients to distribute tracks within the company during the internal approval process. But Interoute media director Lee Myall says tracks can be routed securely online to any destination and believes the service can compete with radio distribution specialists

such as Independent Media Distribution's Fastrax.

"We are trying to work very closely with the labels and hopefully what we will find is, as they use this service through their working day, the logical extension will be to use it to deliver to radio and press as well," says Myall.

Interoute already has distribution relationships with all four majors through its parallel business supplying promotional music and video clips online.

Myall cites the examples of the recent online leaks affecting Eminem and U2 as an example of the perils of the complete compatibility between production formats and consumer ends. And video, he suggests, is now every bit as vulnerable as audio.

But Sarah Drayson, account manager at Fastrax, which services digital music to radio using its own, non-internet-based network, questions the safety of online distribution for sensitive material. "Internet delivery does not provide the security and reliability of our own private network," she says.

# Live sector to crack down on eBay

The live industry is preparing an assault on the increasing practice of online ticket touting with an attempt to persuade eBay to crack down on the reselling of concert tickets by commercial touts.

Wembley Arena sales and marketing director Peter Tudor attacked the practice on several counts in an open letter to last Monday's *Evening Standard* and now says he is expecting promoters and venues to take steps to stamp out e-touting.

Tudor, who as chairman of the National Areas Association (NAA) represents 18 other arenas across the UK, says that as well as inflating prices, a rush on tickets through official channels can create a sense of artificial demand for a live act.

"If you are a promoter weighing

up whether to do one or two nights and you sell out your first night in half an hour, you are going to need to go to eBay to figure out whether the demand is coming from the fans or the touts," says Tudor.

While touts in general have not noticeably abandoned the traditional methods of selling tickets outside venues, many are opting to do their business online, with the inevitable consequence that phone sales are also on the increase.

Tudor cites incidents of online vendors selling non-existent tickets to several buyers for collection at the venue's box office, leaving venue staff to deal with the disappointed gig-goers.

Attempts by Glastonbury to stamp out touting met with mixed success this year, with the

requirement for ID rapidly subverted by touts who simply offered ID along with the ticket.

Now the NAA aims to embark on a campaign of education among consumers, alerting them to the dangers of buying tickets through unofficial outlets by highlighting the risk of phantom seats. The association is attempting to build a dialogue with eBay, which has released a statement to suggest promoters can contact sellers directly through the site and ask that listings be removed if contracts have been breached.

"If the promoters obtain a court order or an injunction against any seller, eBay will always act in accordance with any court order," the statement adds. "Ticket promoters should get in touch with eBay with any concerns."

**UK MUSIC HALL OF FAME**

**Founding members**  
Elvis Presley, The Beatles, Bob Marley, Madonna, U2

**Voted members**  
Fifties: Sir Cliff

Richard, Sixties: The Rolling Stones, Seventies: Queen, Eagles, Michael Jackson, Nineties: Robbie Williams

**Performers**  
The Polyphonic Spree - Sgt Peppers' Lonely Hearts Club Band, Roger Taylor, Brian May & Paul Rodgers - We Will Rock You, Vegas, Robbie Williams -

Misunderstood: Beverley Knight & Jeff Beck - In This Land, Roger Taylor, Brian May & Paul Rodgers - We Will Rock You, All Right Now



## Artist manager launches label with financial backing from 19

19's Management's Nick Shymansky, who co-manages acts including Amy Winehouse and Tyler James, is launching his own record label under the umbrella of Simon Fuller's company.

Shy Records will be an independent venture. While Fuller has invested in the label, he will not be involved in day-to-day activities, such as signing acts.

"It is something we have talked about doing for a number of years and it feels like now is the right time to do it," says Shymansky, who will continue his management duties alongside developing the new label. "I can't remember a time when so many British bands have broken through from all the different genres of music. It's a very exciting time to be starting a label."

Fuller says, "I am delighted to be able to support this new venture. Nick has some brilliant ideas and I am playing a small part in helping him achieve his creative vision."

The first signing to Shy



Shymansky: "Time right for new label"

Records, which has secured a distribution deal with Universal, is Nottingham alternative band Story One, who are currently recording their debut album in France.

Shymansky says the group are signed on a "joint venture" deal which encourages everyone to work together as a team towards common goals.

"We wanted to structure things so the band have a vested

interest in making things happen for them, as much as we do," he says. "It's about building a team that works together."

Story One is led by the distinctive frontman Tom Evans, who combines vocals with violin parts. The act has evolved from Evans' former band Lidio, who have played extensively as a duo since 2001. Story One also works with the artist Nick Goss, who adds to various songs with samples and also works on artwork.

Story One's first release is expected in the first half of 2005. The new label is also understood to have made an offer to at least one other new UK band.

"This label isn't going to be about chasing the same acts as everyone else. It's going to be looking elsewhere," says Shymansky, who intends to build funds of independent PR and promotions specialists around each of his acts on a project-by-project basis, in-house hiring a full team of in-house staff.

## New commission on cards for C4 Hall of Fame event peaks on high note

By Martin Talbot

Initial TV and Channel 4 are in talks over a follow-up to the inaugural UK Music Hall Of Fame event after a triumphant climax to the first event last Thursday night.

Cliff Richard, The Rolling Stones, Queen, Michael Jackson and Robbie Williams were unveiled as winners of the public vote, representing the Fifties, Sixties, Seventies and Eighties and Nineties respectively, in the star-studded ceremony at London's Hackney Empire.

Although no firm decision has been made to re-commission the series, initial chief executive Malcolm Gerrie says he is confident that the event will return next year. "It would be remarkable given the reception we have had for the series if the Hall Of Fame wasn't here for many years."

Channel 4 head of scheduling for T4 and 4Music Jules Oldroyd also says she is pleased with the response to the show. "Channel 4 is extremely encouraged by the support that the music industry has shown for a new annual music event of this kind," she says. "Nothing demonstrates this support better than the sheer calibre and diversity of the music artists who were present at the UK Music Hall of Fame inaugural induction ceremony."

As well as TV audiences of up to 2m for the five initial shows, the UK Music Hall Of Fame website has been the biggest which Channel 4 has yet been involved with in terms of hits, barring only the Big Brother website, says Gerrie.

The site had attracted more than 1.7m impressions up to last Tuesday, also attracting 5,000 competition entries. The web forum is also among the fastest-growing forums www.channel4.com has yet

staged, receiving more than 500,000 page views and 20,000 posts so far.

Although a definitive decision on its future is yet to be reached, Gerrie says that a permanent home for the Hall Of Fame is a key aim. "It is very, very high on the agenda," he says. "We wanted to get the show right first before thinking of bricks and mortar. Neither Endeavour nor C4 are in that particular business, so we would probably have to do it as a partnership with someone who is in that business."

While Priscilla Presley, Sir George Martin and Rita Marley picked up awards for Elvis Presley, The Beatles and Bob Marley respectively, Midtowns and Bono turned up to accept their honours. Roger Taylor and Brian May of Queen, Robbie Williams and the Stones' Ronnie Wood also attended, while Sir Cliff sent a video message.

In receiving her award as a founding member, Madonna told the 1,200-strong audience, "I would like to think that this is because of my accomplishments, not to do with my fame. It is great being famous, but just because you are famous doesn't mean that you have got something to say."

Priscilla Presley said, "[Elvis's] dream was never realised, which was to do a world tour; he dreamed of touring Europe. Because of that, I know he would have been especially touched by this honour."

Bono received U2's award and also paid tribute to the night's honorary member the Island founder Chris Blackwell, who pulled out of the evening after his wife died following a decade-long battle against cancer. In an emotional climax to the evening, Bono said that Blackwell had "lost the love of his life, his wife Mary".

martin@musicweek.com



The Polyphonic Spree: among the acts performing live at the Music Hall Of Fame event

**THE BPI AWARDS**  
**ALBUMS**  
 Various Artists -  
 Let's Go Girls (Silver)  
 Michael Ball - Live  
 Changes Everything  
 (Silver)  
 Scott Bratt - 1991-  
 2004 (Silver)  
 Nick Cave and the  
 Bad Seeds -  
 Abolition Blues/The  
 Love of Grief (Silver)  
 Michael Ball - Live  
 Changes Everything  
 (Silver)  
 Scott Bratt - 1991-  
 2004 (Silver)  
 Various Artists -  
 Let's Go Girls (Silver)  
 Michael Ball - Live  
 Changes Everything  
 (Silver)  
 Scott Bratt - 1991-  
 2004 (Silver)

Collection (gold)  
 Various - Clubland  
 6 (gold)  
 Tavis - Singles  
 (gold)  
 Roots Manuva -  
 Run Come Save Me  
 (gold)  
 Olivia Newton John  
 - The Definitive  
 Various - Clubland  
 6 (gold)  
 Tavis - Singles  
 (gold)  
 Roots Manuva -  
 Run Come Save Me  
 (gold)  
 Olivia Newton John  
 - The Definitive  
 Various - Clubland  
 6 (gold)

2 (platinum)  
 Embrace - Out of  
 Nothing (platinum)  
 DJ Dava - I Divo  
 (platinum)  
 Westlife - Allow Us  
 to be Frank S  
 (platinum)  
 Snow Patrol - Final

Shows (three times)  
 platinum

## Company marks King's 70th birthday with novel set

# Sony BMG is set to box clever with Elvis

### Reissues

by Martin Talbot

Elvis Presley is poised to set new records for the UK singles market next year as the result of a groundbreaking reissues campaign planned by Sony BMG.

The company is preparing to release all of the singer's 18 UK number one singles week-by-week from January, in a campaign that should net the King a new chart hit every week for 17 weeks.

To mark the week that would have seen Presley celebrate his 70th birthday, the company will release Jailhouse Rock on limited-edition CD single and 10-inch vinyl on January 3.

In the same week, it will also reissue All Shook Up on the same formats, but as a chart-inelegible package, incorporating a free box big enough to store the full collection of singles. The boxes will come in CD and 10-inch size.

The strategy is designed to encourage Elvis fans to compile a unique 18-disc boxed set over the four-month period.

Each of the singles will feature three tracks - the original a-side, plus its b-side and a relevant additional track, such as an alternate take or a linked track. Both formats will be dealer priced to retail at around £4. The vinyl 10-inch will include the a-side on one side, with the two additional tracks on



Jailhouse Rock: the first of 17 2005 hits

the b-side, and will be packed in a reproduction of the original British single sleeve. The CD single will be packaged in a reproduction of the British sleeve, which will then slip inside a reproduction of the original American picture bag.

BMG head of reissues Charlie Stanford says the series is being planned in consultation with the Elvis fanbase. "The fanbase like seeing Elvis back in the charts, so there will be an incentive for them there, too," he says.

BMG marketing director, commercial, Darren Henderson adds, "The idea is to make something specific to the UK that is a celebration of Elvis's success. The Elvis fanbase likes authenticity, so we are doing everything we can to deliver that."

Peacock Design has painstakingly taken the artwork from original

works, then cleaned them up for the reissues.

The barcodes will be stickered onto the discs, which will allow collectors to remove them to create an identical replica to the original releases. The CDs will also be pressed on black plastic, with a lacquered finish added to mimic the grooves of a vinyl disc.

Initial discussions with retail began last week, as the major labels to assess demand - and set manufacturing levels - for the project, which will see each of the singles deleted on the day of release.

Henderson says that the company is looking to achieve sales of around 25,000 per release, a figure which should be attainable, given the sales of last summer's That's All Right single release, which reached three in the singles sales chart, ultimately selling 30,000 units.

Both the CD and 10-inch formats of the singles will be available across all retailers, unlike the That's All Right 10-inch, which was sold exclusively through HMV.

The campaign will be driven predominantly by PR, says Henderson, although BMG is close to securing the UK TV screening of a new documentary, titled At Home With The Presleys, in the spring.

The campaign will also be used to help boost sales of existing Elvis catalogue releases.

martin@musicweek.com



Unspined UK band Terra are featured alongside rapper Snoop Dogg and metal band Korn as the soundtrack to one of the biggest computer games of the year. The group's song Lost Generation is featured in the new X-Box game Halo 2, with an instrumental version of the track also being used in the advertising campaign for the

re-release. The exposure comes as a result of a drive by X-Box to feature music from developing acts in their games, not just the biggest names. The new game, which was released last Thursday, is the sequel to X-Box's original multi-million selling title, Halo, which became one of the format's most successful games to date.

### TOP 20 RINGTONES

Pos	Artist	Title	Label
1	ERIC PRYZG	CALL ON ME	EMI/Universal UK
2	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	EMI/Universal UK
3	KYLIA	MY BACK MY NECK (CLICK IT)	Big
4	CHRISTINA AGUILERA	CAR WASH	Universal
5	LETHAL BIZZLE	POW	CC
6	EMINEM	JUST LÖSE IT	Universal/EMI
7	GROOVE ARMADA	I SEE YOU BABY	Warner Classics/Universal/EMI
8	JA RULE	WONDERFUL	Universal/EMI
9	KELIS	MILKSHAKE	Capitol/EMI/Black Rod/Universal/EMI/Big
10	3 OF A KIND	BABYFAVES	EMI
11	ARMAND VAN HELDEN	MY MY MY	Universal/Black Rod/EMI/Big/EMI/Big
12	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Universal/EMI/Black Rod/EMI/Big/EMI/Big
13	GREEN DAY	AMERICAN IDIOT	Warner Classics
14	WYPER SPEARS	MY FERRARI	Universal/EMI/EMI/Big
15	MARON 5	WE WILL BE LOVED	EMI
16	DJ CASPER	CHA CHA CHA	Universal
17	DEEPTHOX	FLASHDANCE	Warner Classics/EMI/EMI/Big
18	GWEN STEFANI	WHAT YOU WAITING FOR	Capitol/EMI/EMI/Big
19	JOHN SULLIVAN	ANY FOOLS & HORSES THEME	EMI/EMI/EMI/Big
20	MIKE POST	A TEAM THEME	EMI/EMI/EMI/Big

Eric Prydz refuses

to surrender his position in the world of ringtones, with Call On Me returning to the top again after a minor dip in previous

weeks, when he was displaced by Kelis's Milkshake, which fails to match his new release, with Call On Me returning to the top again after a minor dip in previous

weeks, when he was displaced by Kelis's Milkshake, which fails to match his new release, with Call On Me returning to the top again after a minor dip in previous

weeks, when he was displaced by Kelis's Milkshake, which fails to match his new release, with Call On Me returning to the top again after a minor dip in previous

weeks, when he was displaced by Kelis's Milkshake, which fails to match his new release, with Call On Me returning to the top again after a minor dip in previous

## Busted lead pocket charge

Ringtones could soon be figuring in the UK singles countdown as Universal awaits a final decision on a move to allow its three-inch pocket format into the chart.

Bard and the BPI have already separately agreed in principle for the discs - which combine the main recording of the particular track with a code giving access to an official ringtone - into the chart on initially a six-month trial basis. However, it now awaits formal ratification from the Charts Supervisory Committee.

The expected rule-change, which will allow ringtones as an added extra on any single, follows a lengthy campaign spearheaded by Universal sales director Brian Rose, who used the platform of his company's London sales conference in September to press for an amendment.



Busted: exclusive pocket single

"It shows our commitment to the singles market," he says. "We've been trying to get different ideas off the ground this year. It seems other people are convinced the two-track single will stabilise and stop the decline of the business, but if you look at the figures for the third quarter it's not done that. We've always said it has to be more

about price - it's about adding excitement and value and adding a feature on the CD is one step."

As a show of its support for the new format, Universal is next week issuing a new Busted single exclusively as a pocket CD. The major is shipping around 15,000 pocket CDs of She Wants To Be Me, which features on the band's new live album, Live - A Ticket For Everyone. The pocket CD is expected to retail at around £3.99.

The Busted single will mark the first time HMV has stocked a release in the three-inch format, having not taken part in initial trials in July when 1,000 copies each of titles by the likes of Black Eyed Peas and Kenne were made available on the format in 400 stores. "It's pleasing we've got a full house this time," says Rose. "We really want this to work."

MEETINGS AT  
MIDEM 2005



**Martin Mills**  
Chairman  
BEGGARS GROUP



**Hadi Partovi**  
General Manager, MSN Entertainment & Digital Media  
MICROSOFT CORPORATION



**Guy Laurence**  
Global Marketing Director, Consumer  
VODAFONE



**Eric Korta**  
V.P. Music Director  
SAATCHI & SAATCHI



**Steve Schnur**  
Worldwide Exec Music  
ELECTRONIC ARTS



**Jason Bentley**  
Music Supervisor [The Matrix trilogy]  
MACHINEHEAD

**midem** 

The world's music market - 39th edition

More music content  
means more business for you

Only at Midem can you live, breathe, buy and sell music to 9,000 music professionals from all around the world.

No matter what the genre or format, this is where all the key decision makers come to meet, talk and forge new business deals almost non-stop for five full days. So you can discover new indie productions, licence your latest repertoire or place your artists in films, video games or mobile and online services - all at the same place. Only at Midem.

If it's got anything to do with the business of music, you'll find it at Midem 2005.

## Why wait?

Save 150€ on the regular participation\* fee by signing up now. But hurry - our early bird rate is only valid **until 21 December 2004**.

British companies wishing to exhibit may also qualify for a UK Trade & Investment subsidy, if booked in time.

**Register online today [www.midem.com](http://www.midem.com)**

or contact Javier Lopez on  
tel: +44 [0]20 7528 0086  
email: [javier.lopez@reedmidem.com](mailto:javier.lopez@reedmidem.com)

\* participation without a stand

 **Reed MIDEM**  
A member of Reed Exhibitions

23-27 January, 2005 • MidemNet [Music & Technology Forum] 22 January  
Palais des Festivals, Cannes, France • [www.midem.com](http://www.midem.com)

**KEY STATISTICS**  
 Population: 9.0m  
 Retail value (2003):  
 Krona 1.30n (US\$  
 187m)  
 Domestic repertoire  
 (units): 37%  
 International

repertoire (units):  
 63%  
 Platinum: 34,000  
 units; Gold: 120,000  
 units

**TOP DOMESTIC  
 ALBUMS 2004**  
**Artist/album/label:**  
 Gyllen Tider - *Film  
 5 Föl* (Globe/EMI)  
 Wikström - *Båda  
 Kamrarna* (Låtarna  
 NINE/CM)

Benny Anderssons  
 Orkester - *BAO!*  
 (Mono/Sony)  
 Agneta Falckings -  
*My Coloring Book*  
 (Warner Sweden/  
 Warner)  
 Gyllen Tider - *GT*

29/ Sankta Hets  
 (Parlophone/EMI)

**TOP  
 INTERNATIONAL  
 ALBUMS 2004**  
**Artist/album/label:**  
 Norah Jones - *Felt*

Lilo Home (Blue  
 Note/EMI)  
 Anastacia -  
*Anastacia*  
 (Columbia/Sony)  
 Gars N' Roses -  
*Greasy Hets* (TV  
 Marketing/Universal)

Seal - *Seal 4*  
 (Warner Bros/  
 Warner)  
 Norah Jones -  
*Come Away With  
 Me* (Blue Note/  
 EMI)

**KEY MUSIC  
 AWARDS**  
**The Grammis**, held  
 in February, are  
 organised by the  
 IFPI. ([www.ifpi.se](http://www.ifpi.se))  
 Main winners this  
 year include male

As the international music industry prepares to gather in Stockholm for Sweden's Access All Areas event, *Sonia Soltani* finds the country's scene buoyant

# Swedes set for northern exposure

It is now 25 years ago since the victory of Waterloos which changed the way the world perceived Swedish music.

But while the song which won Abba the top prize at the 1974 Eurovision Song Contest heralded the beginning of a new era for melodic pop from Sweden, the Scandinavian powerhouse has moved to a different level in the three decades since then.

Since those days, Roxette in the Eighties, and Ace of Base and The Cardigans in the Nineties have reaped international success. Today, a broad range of acts including The Hives, The Concrete, The Soundtrack Of Our Lives, The Whyte Seeds, Alcazar, The Knife, and Jens Lekman are all proud ambassadors of their country's ability to breed talent.

As Eddie Ruffett at Globe Records/Universal UK, which has signed Swedish singer-songwriter Lisa Miskovsky, underlines, it is not just the quality, but also the quantity, of the production that is remarkable. "Ten years ago, there were one or two big acts like Ace Of Base every couple of years; now there are great new acts every month," he says. "There is no uphill battle to convince the industry and the media that Swedish music is thriving."

But, while Swedish acts are arguably cooler than they have ever been, sales in the market itself are declining by 15% year-on-year. While Denmark and Finland remain strong markets right now, Sweden and neighbouring Norway are feeling the market slump, and industry players note that Sweden is the worst-affected Scandinavian market in the general recession.

IFPI Sweden's chairman Dag Häggquist, says, "The growth of a very substantial and healthy local production hasn't been sufficient to compensate for the loss of international products." He blames the increase on home copying and physical piracy, the limited opportunity to promote new acts on TV and, more specifically, the absence of a strong legal download service.

"We're tired of complaining about illegal downloading without offering alternatives," he says. "The local providers don't have any of the major international acts to offer to the download market."

Ludwig Werner, Bonnier Amigo Music Group president and CEO, shares this concern. "It is very odd that Sweden, which is the country with the most broadband and mobile connec-

tions in the world, is still waiting for a global download system."

With launches planned for next year, Werner is optimistic that decreasing sales do not reflect a lack of interest in music. "The good attendance at concerts and the high rates of downloads prove that there is no decline in interest. With the help of a download engine, we will reach the targeted audience," he says.

Indeed, if it needed confirming, last year's launch of the IFPI/GLF's Music DVD campaign, in collaboration with retailers, demonstrated that Swedish consumers retain a voracious appetite for music. The campaign, which took place for the second time in September, targeted consumers who do not regularly buy music DVDs through discounts. For that month, sales of music DVD grew by 51% in units and almost 30% in value compared with last year's figures.

Some independent labels, including Mariann Grammofon, S66 Recordings and Diesel Music have done particularly well, IFPI's Häggquist says. EMI dominates the market with 24% of market share; but Playground Music and Bonnier Amigo have increased their market share, the latter to 11%.

Moreover, industry players emphasise the current vitality of local repertoire. Singer Elin Lanto, currently tops Rodeo Records/Warner Sweden, signed two the charts with her debut single *I Won't Cry*. Ola Hakansson, the founder and managing director of Stockholm Records, says that Lanto's success is encouraging. "She was completely unknown and hasn't appeared on television," he says. "People don't think you can make it with a simple song; *I Won't Cry* is a very simple song, just a great song."

Other solo female artists to emerge in recent years include: Lisa Miskovsky, signed to Hakansson's label; Marit Bergman at BMG, who has been voted as best female artist by Swedish national radio and nominated four times for the Swedish Grammis awards; and Ana Johnsson, signed to Bonnier Amigo. Her single, *We Are*, from the Spiderman 2 soundtrack, made it to the UK Top 10 this summer, selling 200,000 copies, the soundtrack album more than 1m.

John Cloud, head of label and international at Playground Music, welcomes the trend towards singer-songwriters. "The quality never stops and success breeds more success," he says. "There is also a new pop and rock scene brought on by the



## The Swede sound of success

**Bergman Rock**  
 Established rock band switching from Swedish to English

Having sold gold albums for more than 10 years, the band Bob Hund decided to release their first album in English under the name of Bergman Rock in 2003. The six members had been touring the country for a decade, won awards and gained huge public and critical acclaim. Indeed, Graham Coxon claimed that he was

learning Swedish to be able to understand the band's lead singer and songwriter, Thomas Öberg and even performed a Bob Hund track in Swedish at a show in Stockholm earlier this month.

"The change of name was a challenge they set to themselves to start over and to shake things up," says Eva Wilke, managing director of their record company, Silence Records. "They have been so influential in Sweden that it is difficult not to hear that young bands have been inspired by them," she adds.

With a sound reminiscent of Pixies and Roxy Music, Bergman Rock's self-titled album was eagerly awaited ahead of its release last Christmas. But if it only sold 12,000 copies,

influence of the Eighties." Cloud cites Strip Music, Zandra, CDOASS, the Ark, Teddybeats Sthlm and Jose Gonzales as examples of recent breakthrough acts. Cloud signed Finnish band The Rasmus and notes it took five months before they broke through.

Over the years, there have many theories for the Swedish business's ability to punch above its weight internationally - remarkably, this tiny market is the world's third biggest in terms of music exports, after only the UK and the US - most notably its strong tradition for music education from a young age and a still-strong melodic sensibility.

Many also point to the vibrant Swedish live scene as a further advantage in the artists' ventures, both at home and abroad. The country's longest-running youth-oriented music festival, Hultsfred, which started in 1986, attracts almost

There are great new acts emerging every month

Eddie Ruffett,  
 Globe Records/  
 Universal UK

singer - Per Geogic  
female singer - Lisa  
Miskovsky, pop  
band - The Knife  
rock band - The  
Cardigans, solo  
albums -  
Moneybustler by

Blood Pank group  
album - Lonely Game  
Before Daylight by  
The Cardigans;  
newcomer - José  
Gonzales.  
In October, the

**Polar Music Prize**  
(www.polarmusic.se)  
prize), which  
was set up by late  
ABBA manager  
Stig Anderson, is  
organised by the  
Royal Swedish

Academy of  
Music. Next year's  
winners will be  
Brazilian composer,  
singer and guitarist  
Gilberto and  
German classical  
singer Dietrich

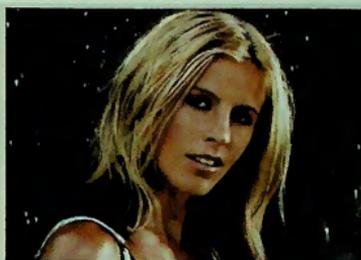
Fischer-DeSkae.  
**KEY ROCK AND  
POP FESTIVALS**  
Popganda  
(www.popganda.se)  
Hultsfred festival

(www.rockparty.se).  
Sweden Rock  
Festival  
(www.swedenrock.com).  
Avalis Festival  
(www.avalis.se)  
(www.avalis.se)

**INDUSTRY  
ORGANISATIONS**  
IFPI Sweden - Tel:  
+46 (0) 8 735  
4750; Fax:  
+46 (0) 8 733 7405;  
E-mail: info@ifpi.se.

**Export Music  
Sweden** - Tel: +46  
(0) 8 733 25 00;  
Fax: +46 (0) 8 783  
95 10; E-mail:  
info@emsw.com

Features are edited by Joanna Jones



Bergman Rock's (far left) first English-language album prompted a name change; Lisa Miskovsky (top left) is aiming for success in the UK; Melody Club (bottom left) got record in Sweden; first primed for UK market



with Sweden and Norway among the least receptive Scandinavian markets. It was more positively received in Denmark. Silence Records is placing high hopes on this year's AAA event, where the band will be showcased in the hope of finding favour with an international licensee.

## Melody Club

Up-and-coming indie retro pop

The dandy image of the five members of Melody Club's may evoke the likes of Salsouros Sisters and The Killers but their manager, Per Kivnan at Versity Music, insists that they were surfing on the late-Eighties wave before other bands were inspired by the glitz. "I picked up that they

had a style and a look that no other band had," he says. Their first breakthrough came when they toured with Swedish band Kent in 2001. Their debut album, *Music Machine*, released the following year in Virgin, was an immediate favourite with P3, the Swedish equivalent of Radio One. It went gold and the hit single *Electric* is set to be released in the UK by the end of the year, through Absolute Records, and plugged by Anglo. Three small London-circuit tours are also planned and Kivnan has further ambitions for them in the Italian and Spanish markets.

"People of all ages can relate to their music," Charlie Åberg, promotion manager at EMI Music Sweden, remarks. Unlike The Hives, who are

famous for dressing identically, Melody Club's members have developed their individual style. Led by the charismatic singer, Kristofer Östergren, they particularly appeal to the younger demographic, who are tuned in to the Eighties sound and style, Åberg says. The record company wants to extend the audience to a more mature, less urban, audience in Sweden and abroad.

## Lisa Miskovsky

Solo singer-songwriter

When Lisa Miskovsky's album, *Fallingwater*, is released in the UK during the first quarter of 2005, Eddie Ruffett at Globe Records/Universal is convinced the 29-year-old photogenic platinum-artist will seduce the

English audience. "She is perfect for Radio Two, as she will appeal to a more mature and sophisticated audience," Ruffett says. A national commercial radio tour of the UK is also planned. He has reason to be positive, as when the single, *Lady Stardust*, was presented as a teaser earlier this year at Universal's sales conference, the initial reaction from retailers was encouraging.

Multi-talented Miskovsky, who can play the guitar and the keyboard, is also a famous snowboarder in Sweden and a role model for young girls, for whom she wrote a book, *How Dare You Lisa*, which sold 10,000 copies.

David Mortimer-Hawkins, A&R for her home label Stockholm Records, which

counts The Cardigans among its stable, enthuses about Miskovsky's talent as a vocalist and a lyricist. "She's the best voice I've heard in ages. She has a natural ease performing her songs and a smart way of writing melodies," he says.

Her persona and mix of energetic rock and soft pop ballads mean she is well placed to connect with the 18-25-year-old audience. *Fallingwater* was written in collaboration with singer-songwriter Joakim Berg, from Kent, who also produced the album.

Mortimer-Hawkins has no doubt about the singer's determination to succeed in the UK. "She will make sure it will happen, because she's very stubborn."

30,000 people each June. Promoted by the non-profit organisation Rock-party, it has provided an early platform for bands such as The Hives, The Cardigans and Backyard Babies in the past.

Founded in 2002, the Popganda free festival takes place in May and its attendance has grown from 23,000 to 40,000 people in three years. While Bergman Rock, CDOASS and Marit Bergman played this year, José Gonzales, Loop-troop, Moneybrother, The Concretes, The Whyte Seeds, Mando Diao and Melody Club have used Popganda as a springboard to a wider audience.

One of the festival's organisers, Niklas Jonsson, says that the live scene is mostly confined to the three big cities, Stockholm - where the Globe Arena International can host 12,000 people, and other popular live venues include Debaser, Mondo and Fritz's Corner - Malmö and

Gothenburg. "However, cities in the north of Sweden have problems getting gigs due to high travel costs and less potential in audience - it's a divided country in terms of the live shows."

The past year has been a good one for Sweden on the international scene, with continuing success stories including The Hives, Sahara Hot Nights and The Soundtrack Of Our Lives. But agent Jim Morewood, who works at EMA Telstar exporting Scandinavian artists such as The Rasmus and Melody Club, says it is not all plain sailing on the international stage.

"The problem is the lack of managers with global vision," he says. "Artists get signed by Scandinavian labels for Scandinavia only. The deals do not include tour support for touring outside Scandinavia, so the artists can rarely afford to do that unless they get help from an interested label or licensee. It's a vicious circle."

Sweden is so export on sporting music because we are a small country

Christer Lundblad, Ex&IS

One opportunity for Swedish artists looking for international attention arrives in the form of Access All Areas (AAA), which takes place in Stockholm on November 24 and 25. Launched last year as a joint initiative between the British Council Sweden and EXMS to promote indie rock and pop music and attended by 1,700 people, the event helped The Concretes get a deal with the Licking Fingers label.

Some 180, most unsigned, acts, sent demos ahead of this year's event, which will showcase 26 bands from Sweden, the UK, France and Belgium and attract 2,000 delegates. AAA event manager, Phil Hopkin highlights The Tiny, Cicera, Weeping Willows, The Dandelions and Bergman Rock among this year's acts.

Given Sweden's track record on the international stage, they are names which may well be worth committing to memory.



**A HISTORY OF PORTABLE FORMATS**

**July 1877**  
Thomas Edison invents the first machine that can record sound, using an indenting stylus, a diaphragm, a telephone speaker and a gramophone paper.

**1931**  
Alan Blumlein invents stereo audio recording.

**1934**  
An Soviet Russian cabinet-maker named Moris Mergins develops the Plux-a-Gram - an electric turntable which plugs into the back of a standard wireless set. RCA Victor's Duo Acutor launches the same year, as does the Columbia Company's Radiograph.

**1951**  
Nagra's Sigmund Kurbad develops the portable audiocassette recorder.

**1952**  
The Casette is launched - effectively an update of the Plux-a-Gram with a Babolat-style autochanger. The first cassette is called the Casette Saver. Arguably the first portable record player, it is certainly the first aimed at the mass market.

**1963**  
Philips demonstrates its first compact audio cassette.

**1976**  
Marantz markets the SuperScope, which may well be the world's first boombox. Panasonic and Sony follow suit.

Since the Sony Walkman burst on to the scene, the market for portable music players has exploded, boosted by the iPod. Adam Woods looks at how the sector is planning to expand

# Small gadgets get a big hand

On the Northern line of the London Underground, a man is playing songs to his baby through headphones plugged into an MP3 phone; the *Evening Standard* billboards above ground announce that we will soon be able to buy Lottery tickets through our mobiles; and on Tottenham Court Road, the signs in the windows of the electronics stores proclaim that they do indeed have the iPod Mini in stock. All this begs the question - what did we do for entertainment before we had personal devices? And, how much more is still to come?

When the first Walkman model was introduced in July 1979, early Sony forecasts modestly estimated sales at 5,000 units per month, to the great scepticism of onlookers. But just two months later, the Japanese market was snapping up 10 times that number.

Few have underestimated the appeal of pocket-sized hardware in the intervening 25 years, culminating in the avalanche of personal music players which are now landing in the pre-Christmas market with a view to ridding the coat-tails of the iPod. According to a study released in September by IDC, the worldwide market for MP3 players will hit \$5.8bn (£3.2bn) by 2006.

Certainly, there are signs that the cult of the portable music player has scarcely begun. Technology forums are abuzz about Apple's 60GB iPod Photo with its colour screen.

Meanwhile, Apple's hard-disk competitors are hoping they finally have the products to cut into the lead that the cigarette packet-sized white tablet has enjoyed since its launch, in its original 5GB version, in 2001.

Somewhat is certainly going to do well, as IDC figures released in August claim that the worldwide MP3 player market in 2004 is likely to double in size compared with last year. The technology research company recorded global hardware sales of 15.2m units in 2003, while its 2004 forecast suggests this year's market will stand somewhere in the region 30.4m.

Of those, 8.1m will be iPod-style hard-disk players - up from 2.7m the year before - and old-style flash players, with smaller memories and a much smaller price tag than the smallest iPod, continue to rule the roost, albeit by a shrinking margin. In the UK market, however, manufacturers believe the split between genres of device is closer to 50:50.

Increasingly, the portable music player market is reasonably well-charted by statistical research and hard figures, but in the wider family of portable music, more imagination is called for if we are to predict which will suc-

ceed and which will flounder in the long term. Imagination is what it is all about on the wilder shores of a market which embraces everything from Oakley's new MP3 sunglasses to bone-conduction devices, in development at UK company Feonic, which channel music through the wearer's jaw or skull, filling their ears with music that is inaudible to anyone around them.

In a more mainstream vein, a range of portable media centres or "video jukeboxes" from manufacturers such as Creative and Samsung, have the enthusiastic technological support of Microsoft, which is gambling that the long-proven demand for portable music will extend seamlessly to video-on-the-move.

"That is an embryonic market and there is lots of debate about the real usage of that type of technology, because music devices are reasonably passive, while watching portable video is an active process," says Clive Hudson, managing director of Rio Europe, whose global parent occupies second place behind Apple in the portable player market worldwide.

Multimedia players such as Gizmondo and Sony's promised PlayStation portable are attempting to take on all portable markets at once with staggeringly diverse functionality,

encompassing the ability to play



"This game has just started. In the end we are confident we will win"

Hideli Konyama, Sony Electronics

Bits out of the market rivals to Apple have lined up a range of MP3 players, including Sony's hard disk "iPod killer" (NW-HD) and flash memory players (NW-E95, below)

ing flash-based music technology. Smart phones such as the Sony Ericsson P900, the Siemens SX1 and many 3G-enabled handsets all boast the ability to store varying quantities of music.

And, of course, Robbie Williams' hits package is soon to be released in a £30 chip, exclusively available through Carphone Warehouse, which can be played on a mobile phone.

Meanwhile, in Japan in September, Samsung unveiled what it claims is the world's first phone with a hard drive. The SPH-V5400 has a one-inch, 1.6GB drive as well as a TV output, so while the phone may not have the memory to function meaningfully as an all-purpose hard drive in the vein of a Microsoft Portable Media Player, it clearly has that kind of ambition.

For now, the real market tension revolves around the challenge Apple faces in holding onto its crown in a covetous sector also populated by well-regarded manufacturers such as Sony, iRiver, Creative Labs and Digital Arts' Rio brand.

Apple is generally held to have around half of the worldwide MP3 player market, although given that the estimated size of the sector is vague, a market share is hard to pin down. Where figures are calculated by value, iPod scores highly, given its high price in comparison to the far cheaper Flash-based players; on shares which include only hard-drive players, iPod can be relied upon to take by far the largest share.

In its company results, announced in mid-October, Apple declared worldwide iPod sales of 4.42m units in the financial year ending in September - more than doubling the device's installed base to 8m overall.

According to NPD Group, the iPod accounted for 65.8% of all units shipped in the US in the month of August - a figure that rises to 92% if you only count hard-drive portables. Rio was the second-highest biggest-selling

games, video and music. Gizmondo's manufacturer, Tiger Telematics, a producer of GPS systems by trade, has signed a deal with Loudeye's OD2 to supply downloads for the device. And that is before we even arrive at mobile phones, which, at the top end of the market, are routinely pack-

July 1979  
Sony unveils the  
TPS-L2 Walkman,  
the first personal  
cassette. The  
Walkman was  
initially launched as  
Soundbook in the  
US. Shown to

England and  
France in  
Australia. The  
number of players  
brought back to  
the West from  
Japan rapidly  
increases. Sony to  
standardise the  
Walkman appars

international  
branding. Over  
the next 20 years,  
Sony ships 180m  
units of its various  
tape Walkmans.  
1961  
Walkman appars

in the Petri Larousse  
French dictionary

1962  
Philips and Sony  
introduce the CD  
digital audio format

1983  
Pre-recorded  
cassette sales jump  
to 236m in the  
US, surpassing sales  
of LPs for the  
first time, largely  
due to the impact  
of the Walkman

1984  
In November, 10  
months after Apple  
introduces the  
Macintosh  
computer, Sony  
brings in the  
first CD Walkman -  
the D-50. It is

designed to breathe  
new life into the  
CD format, which  
has yet to enter  
the mainstream  
after two years in  
the shops for two  
years.

1986  
The word  
"Walkman" appears  
in the Oxford  
English Dictionary  
for the first time

1987  
Frontierr Institute

Features are edited by Joanna James



brand, with 6.4% of the overall market, thanks to its strength in the MP3 market, into which it was the first entrant, while iRiver was the third-biggest of MP3, with 5.6% of the market.

No-one expects anything but iPod to claim the number one spot again this season, but Apple meets with little resentment among its competitors in the hard-disk market, simply because it has brought the kind of marketing cash of which its rivals could only dream. If they are honest, every one of the player manufacturers lining up this Christmas has to concede that they would not be here were it not for Apple.

"Three or four years ago, Apple brought out a great product, put a lot of money behind it and they have established themselves very well," says John Moseley, Creative's marketing manager, UK & Ireland. "Apple deserves a great deal of recognition for how much it has grown the market, but this Christmas we will see a really credible challenge to Apple's position."

Apple's bigger rivals are equally complimentary and rather more malevolent, suggesting iPod's tenure at the top of the tree is one it is unlikely to sustain - particularly given historical precedents in the home computer market. "Apple did a great job with this product," Hideo Kojima, president of Sony Electronics, told online technology newswire CNET News recently. "But this game has just started. It's the first inning of a nine-innings game and in the end we are confident we will win."

The desirability of the iPod has famously been cemented, supply having been repeatedly outstripped by demand. In Apple's case, the sticking point has been the availability of the hard drives, which it sources from Toshiba.

Apple has not been the only one caught out by the demand for its highly sophisticated, labour-intensive product. Creative suffered similar difficulties last Christmas, although Moseley believes this year should see improved demand and, with luck, a better ability to cope with it.

Apples iPod remains ahead of the competition with the launch of the iPod Mini, the iZ and iPod Photo

**"Every bit of logic says converging devices are the solution to everybody's problems, but exactly how that will work is still hard to imagine"**  
Jack Horner, Frakt

"Last Christmas, we were caught out by the way the market took off," he says. "We don't want to be caught out in the same way again, but without a crystal ball it is hard to tell how many players we are going to need."

"Managing production is a balancing act, but we have got a good relationship with our drive supplier, so we are confident as we can be that we are going to have supply through Christmas."

As the market grows, the hardware manufacturers themselves anticipate that an increasingly important marketing route will be in forging alliances with digital music retailers, but they acknowledge that these services still have to wait for their time to come.

"It is more of a positioning and long-term statement of intent when you open a music service," says Clive Hudson at Rio. "It is certainly not a licence to print money at the moment."

While no-one needs to be told once again that Apple allegedly makes no money out of the iTunes Music Store, recent developments in the mobile-phone sector, of all places, suggest the service could come to stand for rather more than just the Trojan Horse most have it figured as.

In July, the notoriously isolationist Apple agreed to license a customised version of its iTunes jukebox software to Motorola.

The deal stands not only to give Apple an introduction into the budding mobile music market and potentially establish its Music Store as a revenue centre in its own right, but it also does so without cannibalising the sales of Apple iPods and iPod Minis.

In the medium term, and certainly in the short term, the odds of music-enabled mobile phones posing a serious threat to the growth of the music player market are not yet seriously worth weighing up.

The quality of add-on players in most multi-function devices is low in terms of features such as memory, functionality and battery life, at a time when standards in all three of those categories are being pushed forward in stand-alone players virtually every month.

The belief of the portable hardware industry is that, for the immediate future, audio players in phones might provoke competition between phone manufacturers, but they are unlikely to force music fans into an awkward choice between a stand-alone player and a mobile.

But Moseley says, "Someone who wants a music player will buy a music player and somebody who wants a mobile phone will buy a mobile phone."

With most network operators on the brink of 3G roll-outs, the potential of phones as a vehicle for music can only increase, but both the network operators and their colleagues in the handset industry have they have yet to hit on the right formula.

"Every bit of logic says converging devices are the solution to everybody's problems, but exactly how that will work is still hard to imagine," says Jack Horner, joint managing director of music consultancy Frakt.

"How much functionality do people use on the devices they already own, when you consider that most people who have mobile phones do precious little with them other than sending texts and occasionally using the diary function?"

But then, who could have predicted the cultural and behavioural impact of the iPod? In view of the speed at which portable music technology is advancing - and the energy with which handset and hardware specialists are probing the market - it would take a brave man to bet against the portable music market taking another quantum leap forward in the near future. Christmas 2005, perhaps?

## Pocket rockets: what is available

If the bite were perhaps just a little bigger, that famous logo of an Apple with a mouthful taken out of it could almost double as a venn diagram depicting the breakdown of the hard-disk personal music player market.

Since the launch of the iPod in 2001, the player has had no short-term rivals, but it is only relatively recently that its competitors have actually attempted to go head-to-head. Perhaps underestimating the extent to which the iPod's selling point is the absolute purity of its functionality, Apple's main rivals have so far concentrated on trying to build killer applications of their own out of their music players, from voice recording to FM radios to video playback features. Having failed to turn up anything that holds a candle to the consumer appeal of the iPod (whose iZ edition is pictured above), a remarkable number of hardware manufacturers are coming to market this Christmas with virtually indistinguishable players of their own, building on key iPod attributes such as unfussy design, a choice of colours, minimum weight and extreme portability.

### MINI MUSIC PLAYERS

Effectively, the standalone personal music player market will now be fought on three fronts, two of which Apple controls - and effectively defines.

Steve Jobs has apparently only missed one trick so far in failing to add a cheap, relatively low-capacity flash player to Apple's product range, although the rumour mill has pencilled a flash iPod in for a launch into that market in the coming months.

In the iPod Mini race, competitors include Creative's MuVo2, which also features an FM radio, and the newer, more focused Zen Micro - both of which offer 5GB of memory and a range of colours.

Dell's recently launched Pocket DJ5 has the same-straitjacket and can run for nine hours on a single charge, while Archos's Gmini XS200 aims to outgun the iPod Mini with a 20GB hard drive at the same US (\$249) price point. UK details are yet to trickle down.

Rio Audio, a descendant of the formerly Diamond-owned company that developed the first MP3 player in 1999, began distributing its 5GB Rio Carbon in early September.

That same month, European PC provider Packard Bell launched a 5GB hard-drive model of its own - the Pocket Maestro - to add to its successful Flash players, and also added a 2.5GB model for around £150, in the hope of finding a lucrative gap between the two markets. Of the big-name models, Sony's new flash-drive players are expected to sit very soon, with 10GB, 20GB and 60GB models likely to retail at around £200, £225 and £325 respectively.

### FLASH LOOKS TO TAKE BITE OUT OF APPLE

In the flash market, there is a proliferation of players and branding carries less significance. Of the big-name models, Sony's new flash-drive player, the Network Walkman NW-E75, sells at around £155.

Rio - which offers Apple its closest competition in digital music players with an estimated 11-12% of the UK market overall - is attacking the market this year with both hard-drive models and the latest versions of the Flash players it pioneered, including the Rio



- **More** profiles of the best new creative work, from music video to DVD, live visuals, animation, TV programming and advertising.
- **More** emphasis on new directorial talent.
- **More** features on the business of creativity.
- **More** data, including full production credits for UK and US music videos.
- **More** contacts in the directory with twice as many company listings.
- **More** extended charts of the most played videos on the UK's music TV channels.
- **The all new Promo magazine – coming soon.**

**PLUS A QUARTERLY DVD**

**To receive Promo every month contact:**

David Pagendam 020 7921 8320 – [dpagendam@cmpinformation.com](mailto:dpagendam@cmpinformation.com)

**To advertise contact:**

Maria Edwards 020 7921 8315 – [maria@musicweek.com](mailto:maria@musicweek.com)

Portable music

begin work on a new audio codec, later formulated as MP3

1992 The first MiniDisc Walkman, Sony's MZ-1, goes on sale

1996 The Apple iMac launches

1999 Diamond Multimedia unveils its Rio PMP300 portable MP3 audio

player. The RIAA sues for a temporary restraining order to halt shipment of the player, but ultimately cannot stop the device going on sale

2001 On January 9, Apple introduces iTunes for the Macintosh. The software converts audio CDs into compressed digital audio files, organizes digital

music collections, and plays internet radio. On October 23, while no advance warning, Apple announces the launch of iPod, with a 5GB memory and a capacity for

1,000 songs. The device is a departure from most – though not all – MP3 players in its use of a hard drive in preference to Flash memory. Apple sells a total of

125,000 units by the end of the year

2002 Apple rolls out a 10GB iPod model in March and a 20GB version in July. It also

launches the first iPod for Windows, using Microsoft's rather than Apple's, and drops its price for the first time

2003 In April, Apple

## Picture this: devices for video on the move

Observers are quick to point out to Apple that interfering with the iPod's perfect simplicity by adding extra features could prove to be an own-goal, but that has not stopped the competition from gambling on the power of the converged device.

Microsoft's Portable Media Player takes a bow this Christmas in a number of different consoles from manufacturers including Creative and Samsung, whose main point of difference is in their ability to play video as well as music.

The Creative Zen Portable Media Player was the first to market – at £370, with a 400GB hard drive offering storage for up to 10,000 songs, 175 hours of video or 100,000 pictures. Another Microsoft-based product, Samsung's 20 GB YH-9991 player, debuted in the US in September and is expected over here before Christmas.

Japanese manufacturer iRiver is also due to offer its PMP140 and PMP120 portable media players onto the UK market in the coming weeks in 40GB and 20GB versions, both with a 3.5in colour display. They run on a Linux-based system rather than that of Microsoft, but accept MP3, ASF, WMA and WAV audio files along with numerous video formats including AVI in MPEG4, DivX and XviD.

Sony's Vaio Pocket has a very similar specification, with a 2.2in screen and an internal converter that allows the unit to play MP3 and WMA files as well as Sony's own Atrac codec – a rare feature in a Sony machine.

Sony's flagship portable media player, the HMP-A1, is only available in Japan, but boasts a 3.5in colour screen, a 20GB hard drive and a battery life of four hours for MPEG 2 playback, six for MPEG 4 playback and eight for MP3.

The drawback for all these players is the price, however, which typically hovers at £400 to £500 – a

significant premium over and above a pure music player, particularly given the limited availability of legal, downloadable video content in the UK.

"Our data suggests it is music that really drives these players, not video," says Ian Fogg, an analyst at Jupiter Research. "What is going to win in the market this autumn will be the best player for music."

Consoles that target the games market offer an interesting opportunity, however, given that gaming devices are significantly more popular than music hardware. Sony recently confirmed that its forthcoming PlayStation Portable will offer MP3 playback, for storage on a Sony Memory Stick Duo card. The device, which may or not be released before Christmas in Japan, will also play video and jpeg images.

But at the most extreme end of the converged market this Christmas is the multiple hit of Gizmodo – a near-legendary creation from Tiger Telematics, a Japanese GPS developer – which encompasses advanced gaming, music, video, a camera, SMS, GPS features such as in-car satellite navigation and the potential to receive highly targeted advertising. Tiger aims to take roughly 10% of the 140m-strong Game Boy user base, with sales expectations of 15-16m over the next few years.

Gizmodo chief executive Carl Freer is fond of describing the console thus: "It is the most advanced handheld gaming console you've ever seen, on steroids, crossed with the best quality MP3 player – and then some – which plays MPEG4 movies, has a digital

camera and a really accurate GPS tracker."

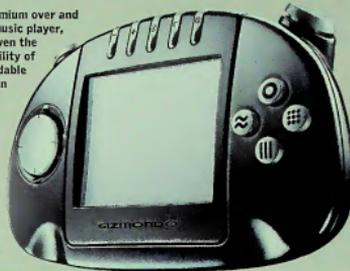
Gizmodo hit the shelves on October 29 and is unlikely to take direct aim at the music player market this Christmas, having opted to target its marketing most substantially at the gaming sector. "It has a whole bundle of stuff and that makes launching it difficult, because if you were to say, 'it does everything', I'm not sure that means anything – it's almost confusing," says marketing co-ordinator Peter Lilly, who also heads Gizmodo's Smartads advertising channel.

"We have picked a market where it is demonstrably head and shoulders above anyone else. The competition is GameBoy Advance, which has 95-odd percent of the portable gaming market. But really, that is like comparing a calculator to a computer, which isn't to say we expect to sell more than them, because they do well."

In music terms, what the player lacks is a substantial hard drive of its own. Music files are stored on SD cards – with up to 22 hours of WMA9 or 11 hours of MP3 on each – although the interface with a PC allows for easy drag-and-drop loading of the card.

In this respect, Gizmodo is not likely to take many sales off the iPod, but the company plans to grow organically into a section of the music hardware market which overlaps with the gaming console constituency. "A lot of people who are seriously into gaming are also seriously into music, so there is a big overlap," says Lilly. "So we will be pushing it into the music market pretty damn quickly."

Gizmodo: encompasses advanced gaming, music, video, camera, SMS and GPS features



## Pocket rockets: what is available

Forpe, Rio Cali and Rio Chiba players, which are broadly designed with sport in mind and come in at between 128MB and 512MB. Creative, too, unveiled its latest flash player recently – the MuVo Micro comes in 128MB, 256MB, 512MB and 1GB versions and a variety of colours, at a UK price yet to be specified.

### THE BIG MEMORY

The competition for the big-memory territory is rather less fierce, although Apple still has good reason to look over its shoulder.

Receiving positive reviews in direct competition to the grow-up 20GB and 40GB iPods are the 20GB Rio Karma (pictured), iRiver's 40GB IHP-140 and Sony's 20GB NW-HDI.

The iRiver device has taken the top spot in certain comparative surveys in the PC press, but in terms of music and portable player experience, many hold Sony, developer of the Walkman, the Discman and, less successfully, the MiniDisc, to be the key threat to Apple's supremacy.

The NW-HDI, Sony's "iPod killer" (pictured below) which was unveiled in October, is a 20GB hard-disk jukebox with significantly longer battery life than the iPod, and Sony-patented shock protection, retailing from around £255 in the UK.

While much is made of the interoperability between platforms in the online music space, Apple and Sony are essentially the corporate entities that offer the biggest obstacle to the simultaneous growth of the hardware and download markets.

Apple's refusal to license its FairPlay DRM to anyone other than Hewlett-Packard in the stand-alone player market is renewed, although the iPod does at least accept MP3s.

In Sony's proprietary Atrac format, so Sony Connect is the only service that

sells compatible downloads, and even plain old MP3s need converting.

Sony has pledged to remedy the situation with future models, but the current situation is symptomatic of a market that remains of relatively little interest to the music industry until a standard format is found.

While almost all other players run WMA and MP3 files, making them more or less compatible with a range of download stores, Apple holds the market's most important card, both for online retailers and rival manufacturers.

"It is a closed shop in terms of what Apple will do and what Apple will cooperate with," says Clive Hudson at Rio. At the moment, they are probably doing the right thing in terms of keeping it all closed, but once the market starts exploding, you may see them looking for interoperability with other devices.

"Otherwise, they will have a rerun of the whole Mac/PC thing. They need to know when to change their minds."



smells the thinner, smaller, third-generation iPod with memory of up to 30GB. All models are now compatible with both Mac and PC. On May 1, the

Tunes Music Store launches and sells 1m tracks in its first week online at 79c each. In June, Apple announces the sale of its wireless iPod, at roughly \$399 each.

**2004** On January 6, Apple launches the 5GB iPod Mini and upgrades its next model from 10GB to 15GB, with a declining sales of 2m players.

Two days later, Hewlett-Packard announces an agreement to license the iPod from Apple rather than develop a competing product. In February, the

iPod Mini ship and immediately sells out. In June, Apple launches the iTunes Music Store in France, Germany and the UK. A week later, 800,000

songs have been sold to European customers, 450,000 of them in the UK alone. In July, precisely 25 years on from the date of birth of the first ever Walkman.

Sony extends the brand to a hard-disk player for the first time with the 20GB Sony Network Walkman NW-HD1. That same month, the iTunes Music

Store reaches the 100m downloads mark and launches the fourth generation, 40GB iPod. Apple also releases a 40GB iPod Photo in time for Christmas.

## The next generation of mobile phones are set to enhance music and video playback

# Mobiles ring the changes

How seriously are retailers taking the emerging market for music-enabled phones this Christmas? Not as seriously, it would seem, as South Korean pop stars. Household names such as Uhm Jung-hwa and Kang Ta waved placards and shouted slogans a few months ago outside the Seoul headquarters of LG Telecom in protest at the mobile giant's latest MP3 phone, which they say will contribute further to the country's crippling piracy problem.

Clearly, no network operator wants pop stars picketing its offices, but at this early stage of the game, most of them will no doubt take heart at the impression mobile music players have made on the Far East. Our domestic pop heroes need not start working on their placards just yet, but the arrival of a full set of UK 3G networks from the major operators is neither imminent. Vodafone made a raft of 3G announcements recently - and launched 10 3G handsets in the UK and elsewhere last week, while T-Mobile is also gearing up for a 2004 3G launch.

Orange, meanwhile, said it would be launching commercial 3G services to customers in the UK and France before the end of the year with additional handsets from Samsung, Sanyo, Nokia and Motorola. O2 is taking a less bullish approach while it takes its time over its consumer proposition, but it is fair to say that, barring disasters, the UK will host a fully competitive 3G phone market by next year.

The only domestic case study so far was that of 3, which launched in 2002 and this summer was claiming 1.2m customers, having braved the chilly winds of the start-up market alone.

3 offers content from MTV alongside football clips, comedy and a variety of quietly lucrative adult services, but its key music service is its video-on-demand offering, which launched in August with BMG on board.

No other majors have yet taken the bait, but through a tie-up with VidZone, 3 has since added indie labels including Beggars Group and XL, V2, Ministry of Sound, Sanctuary and Domino, and says it is selling tens of thousands clips a month at £1.50 a time. "It has catapulted music into our top content categories - it is up there with football and comedy," says 3 marketing director Graeme Oxby.

Consequently, 3-branded phones are expected

to top the best-seller lists in their category this Christmas. The LG8120, with a 32MB built-in flash memory, is currently the best-selling of all 3's phones, but NEC phones such as the 19MB E228 and the forthcoming E338 are of some interest in musical terms. Also in the 3 range, Motorola's E1000 is reported to rival the iPod in terms of its audio separation, if not its capacity.

Another high-profile music phone is the O2-backed Siemens SX1 Digital Music Player, essentially

by a variant of the Siemens SX1 phone which, with a 16MB memory and room for a further 256 MB on MMC cards, can play full MP3s using its integrated MP3 player. The Orange-branded Sony Ericsson P900 smart phone, meanwhile, with 16MB of built-in storage, a free 32MB memory stick and a maximum memory of 128MB, is another to look out for.

But to compare the musical capacity of even the leading edge of British mobile product with that of even a relatively basic stand-alone player is to overstate the degree of competition which currently exists.

While music may represent a key part of the future, the pre-3G mobile networks are far more interested in selling picture messaging and limited video playback at this stage, with the result that music-enabled devices get hardly a look-in in the average mobile phone shop.

For another, the most advanced commercially available music-enabled phone in the world - the Samsung SPH-V9400, unveiled in Japan in September - offers less than one-third of the hard disk storage of an iPod Mini. While a 1.5GB hard drive in a mobile phone is an impressive step forward - Samsung is claiming a world first - it is hard to see a gap in the music gadget market at this stage for an item which underperforms its nearest competitor at a considerably higher price. The phone launched in South Korea, naturally enough, at a price of roughly \$800 (£445).

But while there are no signs of similar products arriving in the UK market for quite some time, the player does at least float the possibility of a future in which our two favourite personal devices exist inside a single plastic shell.

With such a scenario in mind, there are signs that Apple has already earmarked the mobile channel as a means to attract young consumers to iTunes, having licensed a version of the software to Motorola in July for a range of phones due to debut in the first six months of next year. When the phones do launch, users will not initially be able to download songs direct to phones, but will be required to beam them from their computer to their mobile over Bluetooth or via a USB port.

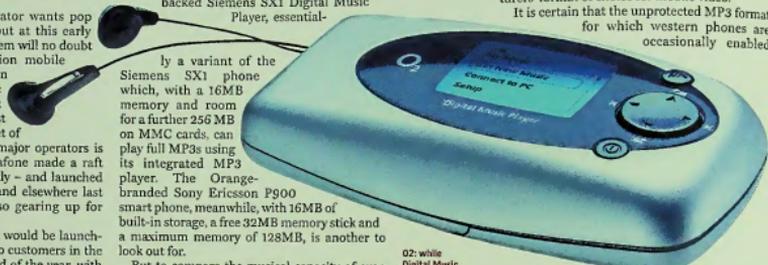
The following month, Nokia announced its own tie-up with Loudeye to create an all-purpose transactional platform for mobile music.

The deal raises the clear possibility that other mobile brands will be able to buy in and brand

their own versions of the service, apparently picking Apple against virtually everyone else in the market once again.

But if a Loudeye/Nokia joint venture favours the Apple-friendly AAC file format over a Windows Media equivalent, the situation may yet be avoided. Indeed, there is a good chance that it may do so, given that MPEG-4, of which AAC is an audio component, is the handset manufacturers' format of choice for mobile video.

It is certain that the unprotected MP3 format for which western phones are occasionally enabled



O2: while Digital Music Player is off to good start, the company is taking a less bullish approach to its forthcoming 3G mobile range

will not survive the move into a serious commercial marketplace. If record labels have a mantra in their online dealings, it is "DRM". Elsewhere, as former O2 head of music Leslie Golding left his last post for a new job heading Siemens' new Music2You division, he revealed that users of the O2 Music service are downloading an average of a track a week onto their O2 Digital Music Players. So, while the artists are not picketing the offices just yet, there now seems to be a base for music downloads, however small. All we are waiting for now are some serious handsets.



Motorola's E398 mobile (right): MP3 playback is now commonplace on many phones



Oxby: 3's tie-up with record labels has made music a priority

Packaging

with a

# Bang!

CMCS Group Plc provides for all your creative packaging requirements, from graphic design through manufacture, fulfilment and distribution.



© 2008 CMCS Group Plc. All rights reserved. CMCS Group Plc is a registered trademark of CMCS Group Plc.

ATCHBOOK PACK // UNIQUE PACKAGING SOLUTIONS



CMCSGROUPPLC 

CMCSGROUPPLC / UNIT 1 KENNET ROAD, DARTFORD, KENT, DA1 4QN  
CMCS SALES T: 0203 308 5000 F: 0203 308 5005 E: sales@cmcs.co.uk W: www.cmcs.co.uk

# THE CURE

three imaginary boys

THE LEGENDARY 1979 DEBUT ALBUM

2 CD DELUXE EDITION

2 CD SET COMPILED BY ROBERT SMITH

Digitally Remastered from the Original Master Tapes

Features 6 previously unreleased songs and 17 tracks on CD for the very first time

Deluxe package contains a 16 page booklet including sleeve notes with rare and previously unseen photographs

982 482-8

fiction



The Cure, 1979. Just out of their teens: (l-r) Lol Tolhurst, Robert Smith, Michael Dempsey

"Ross Robinson re-awakened all the old passion for The Cure that was dormant in me; he reminded me why people love what we do so much"

Robert Smith, 2004

The seminal goth band, who continue to fill stadiums around the world, mark their 25-year landmark with a series of deluxe reissues, starting with their debut album. By *Johnny Black*

# The Cure mark 25 years in style

It was Sunday, July 16, 1978, and Polydor Records A&R man Chris Parry was sitting at home leafing through the papers while listening to a demo tape. "I just heard the lyric, 'Drip drip drip,' and I thought, That's rather nice! So I played the tape again," he says.

The song, 10:15 Saturday Night, had been sent to him by The Cure, a young Crawley band who, despite having already had their fingers burned once courtesy of a short-lived contract with Hansa Records, were coming back for more.

The Hansa deal had floundered because the label wanted the band to record cover versions including, according to legend, It Might As Well Rain Until September. "I was determined that we had to do our own songs," remembers Robert Smith, with evident distaste.

Fortunately, it was Smith's songs that attracted Parry. Even more fortunately, Parry was an enviably shrewd A&R man – he had already tried to

sign both The Sex Pistols and The Clash to Polydor. Undeterred when both of those were lured elsewhere, he hit paydirt by discovering The Jam and there is little doubt that The Cure also being a trio was a significant factor in their favour.

"We met in a pub near Polydor, and he had bird-shit on his shoulder," laughs Smith. "We liked that because he was the first person we'd met in the music business who didn't take himself too seriously."

Parry was so convinced of The Cure's shining future that, instead of signing them to Polydor, he quit his highly paid job and started his own label, Fiction Records, in order to be able to work on them full-time.

Just a month after releasing their debut single, Killing An Arab, in December 1978, The Cure found themselves on the front cover of influential rock weekly *Sounds* and never looked back.

Their first album, *Three Imaginary Boys*, fol-

lowed early in 1979, along with second single *Boys Don't Cry*, signalling the start of a 25-year career which has seen The Cure – despite personnel changes and rock'n'roll dramas that would wipe out lesser bands – surge from strength to strength, selling more than 27m albums worldwide without making concessions to the mainstream.

To celebrate The Cure's first memorable quarter century, Polydor is now set to release a Deluxe edition of *Three Imaginary Boys*, much to the delight of the label's product manager Joe Black. "The original album was released in the same week that I started a Saturday job in The Other Record Shop in Stirling," he recalls fondly. "So I've loved this album since my first day in the music business."

Black's personal love affair with the album has been intensified by the opportunity to work closely with Robert Smith on its historic re-issue. "The idea of Deluxe editions," he explains, "is to take classic albums and transform them into his-

toric documents by adding a CD of bonus tracks from the same period, plus memorabilia, previously unseen photographs and detailed sleeve notes. Robert has such an acute understanding of what Cure fans want that his participation has been invaluable."

The album was re-mastered at Abbey Road by senior mastering engineer Chris Blair who reveals that working with Smith can present its own little problems. "I tend to start work at 6.00am which is, as near as I can make out, just about the time that Robert Smith goes to bed. As a result, this was the first project that I've mastered entirely by e-mail."

The job was further complicated because Blair found himself working from source material that varied from good quality studio masters of original album tracks to what he refers to as "cassettes of dubious quality" of rarities and demos. "Sometimes Robert would transfer rare source tapes onto Pro-Tools, then send those to me on 24-bit DAT and I'd EQ and doctor them up here."

Although The Cure were perceived at first as a punk band, it is obvious in retrospect that the songs on *Three Imaginary Boys* were far removed from the studied simplicity of punk and that The Cure were destined to be much more than part of a passing wave.

By the time of their first hit single, *A Forest*, in 1980 the band's original bassist Michael Dempsey had departed, to be replaced by Simon Gallup, who has remained, through numerous line-up changes, The Cure's most constant member apart from Smith himself.

Their second album, *Seventeen Seconds* (1980), was a more accomplished and consistent



Reissues: The Cure's albums are set to be re-released as historical documents, with bonus tracks, memorabilia and unseen photos. Smith is at the helm of the project.

offering, but it took off in Europe before gaining a foothold at home.

George McManus, Polydor's marketing head at the time, remembers Chris Parry resorting to desperate measures to overcome the difficulty of explaining The Cure to the company's European executives. "Chris worked very hard on their behalf and I'll never forget one international marketing conference where he ended up doing a pogo dance in front of all the European representatives to get the idea of punk bands across to them. People forget how new and different it all was."

Smith too acknowledges the part Parry played.

"He got us touring abroad from the very early days, which made me realise that we didn't have to depend entirely on Britain." This knowledge proved particularly comforting over the years on several occasions when, baffled by The Cure's frequent innovations and stylistic changes, the UK rock press turned against them.

By the established standards of early Eighties music business logic, their third album, *Faith*, was an almost suicidal move. Here, from a band perched on the brink of potentially huge mainstream success, was an album of morbid, brooding introspection, where every despair-laden track was clearly designed to scrape hard against the fragile sensitivities of daytime radio airplay programmers like squeaky chalk on a blackboard.

Nevertheless, The Cure's popularity was not only maintained but increased by *Faith* because their fans recognised and responded to the passionate intensity of the music. "We got very little airplay in those days," says Robert, "except from John Peel. Our first Peel session was such a big deal, and when we played at the Reading Festival, even though we were very low on the bill, he invited us into his caravan and plied us with drink all day."

Smith was, however, fast approaching disaster. Mike Hedges, who worked with them first as engineer, then producer, on the first three albums, watched his deterioration at close quarters. "Robert was well brought up," points out Hedges, "so he was always polite and personable as well as exciting to work with. But people under-estimate how hard he had to work back then. He was writing the songs and making the decisions. He would record an album then immediately set off on tour.

Congratulations to  
**The Cure**

for 25 years of music  
that keeps "Taking Off"!

Here's to many more..  
Love, Your Geffen Family



1985-1990 (Geffen)

#### TIMELINE

**February 1978:** Robert Smith of Cranley-based punk band *Enter the Cure* - soon to become *The Cure* - befriends Simon Gallup of

local rival band *Lockjaw*. Gallup will become their long-term bassist.

**July 1978:** Polydor A&R man Chris Parry, having enjoyed their

demo, contacts *The Cure*. Soon after, he leaves Polydor to manage them on an independent basis.

**December 1978:** With their debut

single, *Killing An Arab*, just released by *Small Wonder* records, *The Cure* play their first Peel Session.

**February 1979:** *Killing An Arab* is

re-released on *Fiction Records*, a new label started by Parry which is financed by Polydor.

**June 1979:** Debut album *Three Imaginary Boys*

peaks at number 44 in the UK chart. Second single, *Days Don't Stop, Boys*, from their first Top 50 entry.

**September 1979:** On tour supporting

## Fiction returns for host of contemporary acts

The Cure's ability to control its own destiny from the start was due in no small part to the fact that the band was never signed directly to a powerful major label.

Chris Parry, the Polydor A&R man who discovered them, took the bold move of quitting Polydor to start his own label, Fiction. It was risky but meant that The Cure were given his undivided attention. Signed to Fiction, but with manufacturing and distribution handled by Polydor, The Cure had the best of both worlds - small label attention with big label marketing muscle.

The Cure and Fiction parted company in 2001, after which Parry sold the label to Universal. Rather than see the goodwill attached to such a well-loved brand name go to

waste, the major has since revived Fiction as a vehicle through which to promote young, indie-oriented acts within the Polydor family.

Paul Smarshole, one of three former Polydor staffers now helming Fiction, explains, "Certain acts can benefit from having a distinctive label identity that sets them apart from the mainstream. Typically, these would be artists that we intend to develop over a long period rather than acts from which we're expecting a rapid return."

The roster may be small, but already *Snow Patrol* is approaching 1m sales of its

debut album *Final Straw*, which shows encouraging signs for the label's other acts, Ian Brown, *Yeah Yeah Yeahs*, *YOURCODENAMEIS: MILO*, 10,000 Things and the new singer-songwriter Stephen

**The Cure, 1979:** inspired A&R man Chris Parry to quit Polydor and launch Fiction



There was never any rest."

Their work-method in the studio, Hedges says, involved "drinking until they dropped, but working until they were no longer capable."

Hedges had moved on by the time they recorded the fourth album, *Pornography*, but Smith's account of its making reveals the band sinking to even lower depths. "We'd all arrive, laden down

with booze, and dump our cans and drugs on the mixing desk and then we'd each set out our own little areas of the studio where we'd work. There was even an extra area set aside for visitors."

Smith was living the excessive life; his music seemed to demand, pumping almost every chemical stimulant known to mankind into his body. His resulting erratic behaviour caused so much

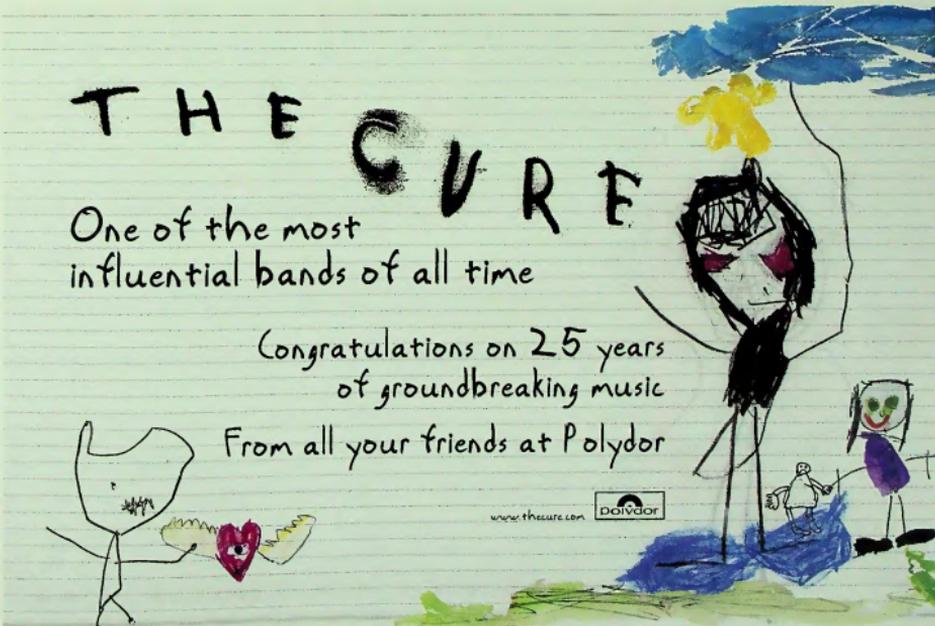
## 25 years of The Cure's albums

Three *Imaginary Boys* (1979) *Fiction/Polydor*

"The 80s start here," was the prescient headline when *Melody Maker* reviewed the first Cure album. With punk fast vanishing up its own piercings, here was that genre's formerly vibrant spirit re-energised by a fresh, sophisticated approach to songwriting. Here too were sparkling guitar lines and dream-like lyrics that set The Cure apart from the mob. Although still teenagers, they had already mastered the classic three-minute pop song, but spiked it with lyrics that could encompass the starkly documentary suburban alienation of 10:15 *Saturday Night* and the literary eloquence of *Killing An Arab's* take on war and racism.

Seventeen Seconds (1980) *Fiction/Polydor*

The Cure's sound underwent a radical overhaul for the second album, on which the band had more time and greater creative control. It includes their first significant hit single, the minimal, electronic-sounding *A Forest*, which Smith identifies as, "An archetypal Cure sound." Bravely overturning listener expectations by opening with the almost *Eno*-esque instrumental *A Reflection*, the music of *Seventeen Seconds* was altogether darker



# CREATIVE ARTISTS AGENCY

congratulates

---

## The Cure

---

On 25 years of trendsetting music and touring

Always evolving, always improving, always compelling

Thank you for letting us be part of your team

---

CREATIVE ARTISTS AGENCY

**CAA**

friction that, after a post-gig fist fight in Brussels, Simon Gallup briefly left the band.

The darkest hour, traditionally, is just before the dawn, and it was in the midst of this chaotic situation, with Smith and drummer-turned-keyboardist Lol Tolhurst the only remaining members of the band, that things began to turn around. They recorded the song Let's Go To Bed as a throwaway slice of superficial pop, to which Smith remains surprisingly dismissive. He recalls, "I had a meeting with Chris Parry where I said, 'OK, what do you want for the next single? I've got Let's Go To Bed, which is crass and stupid, and I've got Just One Kiss which is soft and dreamy.' And, of course, he wanted Let's Go To Bed."

A major new player entered The Cure story at this point. "I had made a very bizarre video for Soft Cell," says director Tim Pope. "In fact, I was probably the only really quirky video director around at the time, which made me ideal for The Cure." Let's Go To Bed was the first of a remarkable run of 21 videos that Pope would ultimately make with The Cure. "Let's Go To Bed was quite a structured shoot," he notes. "We had a storyboard and everything and we stuck to it. As time went by, however, the process became much more spontaneous and fluid, because we developed such a shared under-

**"We got very little radio play in the early days, except from John Peel"**

Robert Smith

standing of what we were trying to do."

What emerged from Pope's Let's Go To Bed video was a hitherto unexpected aspect of The Cure – surreal humour. Smith and Tolhurst were seen goofing around in an almost cartoon-like bedroom and the overt sexuality of the title was completely undermined by a closing shot in which the pair jump into separate bunk beds. Was this really the same Robert Smith who had sung of slaughtered pigs, bleeding ground and worms eating his skin on Pornography?

Let's Go To Bed was also The Cure's first single to be released in the US, where it served the function of breaking them in California, but the band's inherent instability around this time prevented them from capitalising on this potentially lucrative new market.

It was not until 1985, when Simon Gallup returned along with guitarist Porl Thompson and new drummer Boris Williams, that The Cure pulled itself back together. That summer's single, In Between Days was by far the most potentially commercial thing they had ever done, and the attendant album, The Head On The Door, charted well in the US, confirming that a whole new Transatlantic audience had discovered the band.

"That album," says Smith, "was the first time I

Slowly & The Banshees, Smith is drafted in as a Banshee after their guitarist unexpectedly quits.

**May 1980:** Second album, Seventeen Seconds, reaches number 20 in the UK chart, while fourth single, A Forest, earns them their first Top 10 of The Pops appearance.

**April 1981:** The unexpectedly bleak third album, Faith, debuts at number 34 in the UK.

**May 1982:** Fourth album, Pornography, delivers them with their first Top 10 piece.

**December 1982:** A more pop-oriented

single, Let's Go To Bed, becomes a cult hit on the US West Coast.

**November 1983:** After a year in which personal differences almost

ended the band, The Cure score their first UK Top 10 single with The Lovecats.

**September 1985:** Going from strength to strength, their

## The Cure's albums

and more atmospheric than anything on their debut. Intriguingly, the distorted guitar of At Night... now sounds so uncannily like a combination of prunge and Smith's intense vocal style clearly pre-figures what we now know as emo.

**Faith (1981) Fiction/Polydor**



A concept album in all but name, Faith is a suite of songs exploring the nature of religious faith, death and the afterlife, written at a time when Robert Smith was coming

to terms with the realisation that he had no faith of his own. This depressing thought, intensified by a potentially lethal combination of over-work and cocaine abuse, produced songs of nerve-shredding intensity that had little chance of finding a wide mainstream audience, but which communicated powerfully to the disaffected and disillusioned, offering them hope in their despair. The Cure's association with the emerging gothic rock movement started here.

**Pornography (1982) Fiction/Polydor**



For sensitive souls who found the unrelenting despair of Faith cutting into them like a knife, Pornography was that knife twisting slowly in the wound. Once again, Smith was

using his music to channel his horror at the world he found himself in, but now things had gone so far that he no longer wanted to be part of that world. "I wanted to make the ultimate fuck-off record," he has said, "then The Cure would stop." Often cacophonous and lyrically inscrutable, it was nonetheless utterly compelling to fans and out-performed its predecessor, securing their first Top 10 placing.

**Japanese Whispers (1983) Fiction/Polydor**



Not so much an album as a mini-hits compilation, this exquisite eight song set brought together irresistibly catchy hits like the jazz-

inflected The Lovecats and the whimsical Let's Go To Bed, which had introduced the world to a whole new Cure, seemingly re-invented as a chirpy synth-pop combo in the style of Human League or Tears For Fears. What gives this often overlooked collection its edge though is that beneath their superficially shiny electronic keyboard coatings, the lyrics of tracks such as LaMent and Just One Kiss are every bit as bleak and haunted as anything from Pornography.

**The Top (1984) Fiction/Polydor**



Typically, having established a new and massively commercial style with Japanese Whispers, and with Polydor begging for a Lovecats follow-up, Smith

opted to make what is, effectively, a quirky and eclectic solo album – largely because the band barely existed at this point. Although Smith himself has dismissed The Top as an all-time Cure low, the opener Shake Dog Shake stands proudly among the most powerful Cure songs ever written, and remains a staple of the stage show. Elsewhere it ranges in style from the charming Bird Mad Girl to the nightmarish Give Me It and the memorable hit, The Caterpillar.

## The Cure's influence travels wide

In the recent MTV Icon show honouring The Cure, Robert Smith revealed, "It was only when Dinosaur Jr covered Just Like Heaven that it occurred to me that we could be inspiring other people."

By that point, though, The Cure had existed for a decade, so it was likely that aspiring young musicians would be listening to them and might feel moved to make music by their influence. To hear Deftones vocalist Chino Moreno acknowledge that, "it was listening to Robert Smith that got me interested in writing lyrics." It perhaps not too surprising because both bands have stylistic similarities. But to learn that Shakira has name-checked The Cure as an influence, or that members of The Polyphonic Spree count themselves as Cure fans, suggests that Smith's influence has reached places that most pop icons cannot.

All of the bands who went out as part of the recent Curiosa tour – including such vibrant young artists as Interpol, The Rapture and Mogwai – were avowedly Cure fans, but it is revealing to hear Interpol bassist Carlos Dengler admit that when they first met Smith, "we weren't able to converse with him because we were stars-struck."

In person, Smith goes out of his way to avoid rock star behaviour or attention yet, for reasons of passionate devotees, merely basking in his

unassuming presence is overwhelming.

If the musical diversity of the artists who claim kinship with The Cure seems remarkable, it is worth noting there is one thing which draws them all together – passion. Artists who feel compelled to perform after hearing Robert Smith do not necessarily adopt a Cure-like sound or write Cure-style lyrics, but they are virtually without exception artists for whom their music is their very reason d'être.

Metallica and the Red Hot Chili Peppers, for example, stand as two of the most uncompromising bands of the Nineties. No Cure influence is immediately evident from a casual listen to their music, but both have nevertheless acknowledged it. "The music on Californication," says Chili's guitarist John Fogerty, "a lot of it was really influenced by The Cure and no critic has ever picked up on that."

At first glance, to have influenced such a wide range of

artists seems extraordinary but one clue lies in Chester Bennington of Linkin Park's observation that, "they're one of the most important bands because they changed the way people think about music."

Very few artists, no matter how many CDs they sell, can change the way people think. Michael Jackson inspired countless imitators who mimic him. The Rolling Stones inspired a thousand bands to get up and bash out three-chord rock'n'roll riffs. Only a handful of artists – Bob Dylan and The Beatles among them – can claim to have changed how people thought.

The reason why is self-evident. Such artists are originals. They are innovators. What they inspire in other artists is not a desire to copy them, but a determination to follow their own paths. As Alicia Keys, another unlikely Cure fan, says, "I love groups that say things in ways that are different – and that's what I love about The Cure."



## The Cure's albums

### The Head On The Door (1985) Fiction/Polydor



By the middle of the decade, Smith had putted himself together, cheered up immeasurably and was working with a five-man band that knew how to help him

transform his quirky demos into world-beating hit singles. The speedily strummed acoustic intro of *In Between Days* is one of pop's most uplifting moments; the nagging keyboard hooks of *Close To Me* are once-heard never-forgotten gems; and the world music-tinged *Kyoto Song* is an overlooked classic. On closer inspection, though, the grand guignol lyric of *Close To Me* comes from a deep, dark well of childhood nightmare that Smith, however poppy, can never shake off.

### Kiss Me, Kiss Me, Kiss Me (1987) Fiction/Polydor



*Head On The Door* had made The Cure one of Europe's hottest tickets, and this experimental, eclectic double album made them a staple of the burgeoning alternative

radio station network in the US, giving them a platform from which to leap into the stadium circuit. With four major hits on board - *Just Like Heaven*, *Why Can't I Be You?*, *Catch and Hot Hot Hot!!!* - it would eventually go platinum. Beyond the hits, though, lie other timeless delights, such as the labyrinthine

felt I had a band that could play all the things I was hearing inside my head. I could suggest an idea or a sound to them and they could make it happen."

Their internal problems, however, were not entirely over. Lol Tolhurst's increasing drink dependency was making him impossible to work with. Although he remained in the band through the making of the next album, keyboardist Roger O'Donnell was drafted in to play any parts that were beyond Lol's abilities.

May 1986 saw the release of The Cure's first compilation, *Standing On A Beach*, which delivered their first US Top 50 album placing, paving the way for the next release, *Kiss Me Kiss Me Kiss Me*, to become their most successful album internationally. It went platinum in the US and provided a bumper crop of hit singles, including *Just Like Heaven*, which Smith calls, "The best pop song The Cure has ever done. All the sounds meshed, it was one take and it was perfect."

This was the point at which the ears of every intelligent young American music fan were turning towards The Cure. "Hearing Robert Smith play a guitar solo for eight minutes to open up *Kiss Me, Kiss Me, Kiss Me*", says Marilyn Manson, "it was so arrogant, in some way, that it was beautiful and it was hooked from then on."

As Manson's stage image shows, apart from the music, Smith's trademark look of teased-out black hair framing a heavily made-up pale face gashed open by bright red lips, was fast becoming a youth cult style all its own, with countless clones walking around in his image all over the world. Even though, as he himself frequently points out, his hair has often been cropped short and he is often seen without make-up, that image



US breakthrough: *Kiss Me, Kiss Me, Kiss Me* went platinum in the States in 1987 and provided the band with a slew of hits

remains the quintessential badge of Curedom.

Smith took the unhappy decision to excise Tolhurst from The Cure in February 1989, just before the release of *Disintegration*. An artistic triumph, and one of Smith's proudest achievements, it was also their bleakest album since *Pornography* so, understandably, Polydor released it with some trepidation.

To the delight of all parties, on release in May 1989, *Disintegration* delivered The Cure's highest album placings yet, soaring to number three in the UK and propelling them into the US Top 20 for the first time, where it earned another platinum certification. Now, with a stable band at the peak of its live power, they easily translated their performances onto the stages of the most massive US stadia and watched as the album's second single, *Lovesong*, soared to number two in the *Billboard* chart.



[www.primary.uk.com/primary](http://www.primary.uk.com/primary)

# Club Charts 20.11.04

## The Upfront Club Top 40

Position	Weeks on Chart	Artist	Track	Label
1	1	STONEBRIDGE FEAT. THERESA	TAKE ME AWAY	Mercury
2	6	RED CARPET AL RIGHT	TAKE ME AWAY	Mercury
3	11	ALTER EGO ROCKER	TAKE ME AWAY	Mercury
4	2	EMMA LANGFORD	RIGHT ABOUT NOW	Mercury
5	2	FATBOY SLIM	WONDERFUL NIGHT	Mercury
6	1	GERI RIDE IT	TAKE ME AWAY	Mercury
7	NEW	SONASSO V. BANANARAMA	REALLY SAVING SOMETHING	Mercury
8	7	ONYX FEAT. GEMMA J. ANDREY	LITTLE TIME	Mercury
9	4	LOST WINNERS FEAT. ANOIBA BRITTON	WAIT FOR YOU	Mercury
10	7	BRITNEY SPEARS	MY PREROGATIVE	Mercury
11	8	FATHLESS MISS JESS	SEE U MORE	Mercury
12	18	UNITED NATIONS OUT OF TOUCH	TAKE ME AWAY	Mercury
13	12	DANA RAYNE	OBJECT OF MY DESIRE	Mercury
14	5	CEL MASSIS FACTORY/FREEDOM WILLIAMS VS. RANDI SWEDAI	TAKE ME AWAY	Mercury
15	NEW	MARIE WILDER	PIA AROUND	Mercury
16	NEW	ODDISEY FEAT. MARIA WALTER	OVER AGAIN	Mercury
17	12	C-SIXTY FOUR	ON A GOOD THING	Mercury
18	12	GIRLS ALOUD	I'LL STAND BY YOU	Mercury
19	13	LUZ LEE	TAKE ME AWAY	Mercury
20	13	MICHAEL GAN	WEEKEND	Mercury
21	26	GIVEN STEFANI	WHAT YOU WAITING FOR	Mercury
22	11	DELIRIOUS SILENCE	TAKE ME AWAY	Mercury
23	NEW	DANCE ASSASSINS FEAT. KAREN PERRY	HERE I AM	Mercury
24	2	KID MASSIVE	IT WILL BE ALRIGHT	Mercury
25	NEW	SPECIAL D	NOTHING I WON'T DO	Mercury
26	NEW	STEVE MAC DA CANTO	TAKE ME AWAY	Mercury
27	17	BRAND NEW	HEAVENS BOogie	Mercury
28	12	ICE CUBE FEAT. MACK 10 & MS. TOI	YOU CAN DO IT	Mercury
29	NEW	MARQUIS	CLUBLAND 6 (LP SAMPLER)	Mercury
30	NEW	NORTHERN HEIGHTS	FLY TO YOU	Mercury
31	12	NELLY & CHRISTINA AGUILERA	TITL VA HEAD BACK	Mercury
32	12	HARRY CHOO CHOO	ROMERO WHAT HAPPENED	Mercury
33	12	UNITED IN DANCE	SHINING GEMIN	Mercury
34	12	MYLO DROPP	THE PRESSURE	Mercury
35	NEW	WARRIORS	DISCO KANDI (LP SAMPLER)	Mercury
36	15	STYLES & BREEZE FEAT. KAREN DANZIG & HEARTBEATZ	TAKE ME AWAY	Mercury
37	29	DESTINY'S CHILD	LOSE MY BREATH	Mercury
38	NEW	KYLE	TAKE ME AWAY	Mercury
39	NEW	COCO BONGO	BURNING SUNSHINE	Mercury
40	17	NEW	TAKE ME AWAY	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track
1	STONEBRIDGE FEAT. THERESA	TAKE ME AWAY
2	RED CARPET AL RIGHT	TAKE ME AWAY
3	ALTER EGO ROCKER	TAKE ME AWAY
4	EMMA LANGFORD	RIGHT ABOUT NOW
5	FATBOY SLIM	WONDERFUL NIGHT
6	GERI RIDE IT	TAKE ME AWAY
7	SONASSO V. BANANARAMA	REALLY SAVING SOMETHING
8	ONYX FEAT. GEMMA J. ANDREY	LITTLE TIME
9	LOST WINNERS FEAT. ANOIBA BRITTON	WAIT FOR YOU
10	BRITNEY SPEARS	MY PREROGATIVE



### Stonebridge back on top

by Alan Jones

Three months after 'His Put Em High' single completed a two-week tour of duty at number one on the Upfront Chart – Christina Milanes Do It Low and Lashes. Theme by Sheghosts are the only other records to spend more than a week at the top this year – Stonebridge returns to pole position with Take Me Away. He does so with a fairly comfortable 99.9% margin over Red Carpet's single, although these two records and third placed Alter Ego's Rocker all registered more support in the latest audit than Geri Halliwell's It's secured when it was number one last week.

Take Me Away also rockets 10-1 on the Commercial Pop Chart, where it has a 10% lead over Girls Aloud's I'll Stand By You. Put Em High also topped both charts simultaneously and is undoubtedly one of the biggest club records of the year – it subsequently reached number six on the OCC sales chart – and its continuing popularity means that the commercial release of Take Me Away has been delayed until next year.

It is another busy week on the Upfront Chart, with 10 new entries to the top 40, including Fatboy Slim and Bananarama in the top 10. Fatboy Slims Wonderful Night takes highest debut honours, arriving in a hurry at number five. With Alter Ego's Rocker at number three, that makes two in the top five for the Skint label. By contrast to Wonderful Nights explosive start, Fatboy Slim's last single Slush Dot Dash did not chart at all, having been given very low key and limited promotion. The Bananarama track at number seven is credited to Salasso V.

Bananarama and features some radical remixes by Salasso of the latter group's Really Saying Something. It's officially described as a bootleg, although there's a suspicion that Salasso – who are new labelmates of Stonebridge at their Kandii – were given at least an unofficial nod, with the possibility that the track will appear as at least a B-side for an upcoming single by Babadabada, who recently reconnected.

On the Upfront Chart, Destiny's Child are top for the fourth week in a row with Lose My Breath, but its lead over Snoop Dogg's Drop It Like That – which remains at number two – is reduced to just 2%.

### COMMERCIAL POP TOP 30

Rank	Artist	Track
1	STONEBRIDGE FEAT. THERESA	TAKE ME AWAY
2	GIRLS ALOUD	I'LL STAND BY YOU
3	GERI RIDE IT	TAKE ME AWAY

As used by Top Of The Pops and Radio 1

# MUSICWEEK

## The Official UK Charts 20.11.04

### SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	U2	DESTINY'S CHILD	EMINEM	BLUE CURTAIN FALLS	USHER	CHRISTINA AGUILERA/MISSY ELLIOTT	BRITNEY SPEARS	ERIC PRYDZ	DELTA GOODREM	JAMIELIA	JA RULE FEAT. R KELLY & ASHANTI	V YOU	MICHAEL GRAY	DIZZEE RASCAL	KHIA	EYE OPENER	KELIS FEAT. ANDRE 3000	NAS	STEREOGRAM	JAMIE CULLUM	JAY SEAN
	Vertigo	Cherry Red	Interscope	Interscope	Mercury	Capitol	Mercury	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	XL	Def Jam	Def Jam	At The World	Virgin	Columbia	EMI	UCL
	Myself	Columbia	Interscope	Interscope	LaFace	Wash	Mercury	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol	Capitol

### ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	EMINEM	BRITNEY SPEARS	WESTLIFE	ROBBIE WILLIAMS	IL DIVO	SHANIA TWAIN	RONAN KEATING	DANIEL BEDINGFIELD	TRAVIS	SCISSOR SISTERS	BEE GEES	ROD STEWART	WET WET WET	GREEN DAY	TINA TURNER	KINGS OF LEON	PHIL COLLINS	BUSTED LIVE	MAROON 5	KEANE	ELTON JOHN
	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury	Mercury
	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore	Encore



**ULTIMATE KYLIE**  
THE ULTIMATE POP COLLECTION FROM THE ULTIMATE POP ARTIST

Now 22 - 2XCD/DVD  
Features the single 'I Believe in You' - Dec 6

20 **U** JAMIE COLLIER EVERLASTING LOVE

Rank	Artist	Album	Genre	Label
21	JAY SEAN	STOLEN	R&B	Capitol
22	R KELLY	HAPPY PEOPLE/U SAVED ME	R&B	A&M
23	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	Pop/Rock	Capitol
24	DEEP DISH	FLASHDANCE	Pop/Rock	Capitol
25	DANZEL	PUMP IT UP	Pop/Rock	Capitol
26	DUNCAN JAMES & KEEDIE	I BELIEVE MY HEART	Pop/Rock	Capitol
27	DANNI MINOGUE	VS FLOWER POWER YOU WON'T...	Pop/Rock	Capitol
28	TWISTA FEAT. R KELLY	SO SEXY	Pop/Rock	Capitol
29	MASE	WELCOME BACK/BREATHE THE STRETCH SHAKE	Pop/Rock	Capitol
30	TYLER JAMES	WHY DO I DO	Pop/Rock	Capitol
31	THE FINN BROTHERS	NOTHING WRONG WITH YOU	Pop/Rock	Capitol
32	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	Pop/Rock	Capitol
33	WET WET WET	ALL I WANT	Pop/Rock	Capitol
34	JO JINGLES	WIND THE BOBBIN UP	Pop/Rock	Capitol
35	ASHLEE SIMPSON	PIECES OF ME	Pop/Rock	Capitol
36	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Pop/Rock	Capitol
37	ROBBIE WILLIAMS	RADIO	Pop/Rock	Capitol
38	THE NOISE NEXT DOOR	LOCK UP YA DAUGHTERS	Pop/Rock	Capitol
39	ROOSTER	COME GET SOME	Pop/Rock	Capitol
40	RACHEL STEVENS	MORE MORE MORE	Pop/Rock	Capitol



U2: RAPIDLY ASCENDING TO NUMBER ONE

Features the single 'I believe in you' - Dec. 6

Rank	Artist	Album	Genre	Label
1	POP PARTY 2	THE VERY BEST OF	Pop/Rock	Capitol
2	CLUBLAND 6	THE VERY BEST OF	Pop/Rock	Capitol
3	BRIDGET JONES	- THE EDGE OF REASON (OST)	Soundtrack	Capitol
4	THE ANNUAL 2005	THE VERY BEST OF	Pop/Rock	Capitol
5	WESTWOOD	- THE BIG DAWG	Pop/Rock	Capitol
6	THE BEST OF R&B	- HIT SELECTION	Pop/Rock	Capitol
7	CREAM CLASSICS	- VOL. 2	Pop/Rock	Capitol
8	ESSENTIAL R&B	- WINTER 2004	Pop/Rock	Capitol
9	SCHOOL REUNION	- THE DISCO	Pop/Rock	Capitol
10	CAPITAL GOLD	- THE VERY BEST OF LEGENDS	Pop/Rock	Capitol
11	THE WORLD'S GREATEST	R&B SONGS	Pop/Rock	Capitol
12	R&B LOVE 2	THE VERY BEST OF	Pop/Rock	Capitol
13	SAD SONGS	THE VERY BEST OF	Pop/Rock	Capitol
14	CLASSIC FM	- RELAX & ESCAPE	Pop/Rock	Capitol
15	ULTIMATE R&B	THE VERY BEST OF	Pop/Rock	Capitol
16	THE HISTORY OF HIP HOP	THE VERY BEST OF	Pop/Rock	Capitol
17	ULTIMATE ALL TIME CLASSIC TEARJERKERS	THE VERY BEST OF	Pop/Rock	Capitol
18	THE VERY BEST OF SCHOOL/DISCO/POP	THE VERY BEST OF	Pop/Rock	Capitol
19	NOW YEARS	THE VERY BEST OF	Pop/Rock	Capitol
20	CELTIC CHILLOUT	- THE VERY BEST OF	Pop/Rock	Capitol

## COMPILATIONS

Rank	Artist	Album	Genre	Label
1	BLUE THE BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
2	DUSTY SPIN	THE VERY BEST OF	Pop/Rock	Capitol
3	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
4	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
5	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
6	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
7	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
8	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
9	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
10	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
11	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
12	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
13	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
14	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
15	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
16	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
17	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
18	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
19	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
20	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol

## FORTHCOMING

Rank	Artist	Album	Genre	Label
1	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
2	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
3	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
4	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
5	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
6	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
7	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
8	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
9	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
10	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
11	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
12	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
13	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
14	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
15	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
16	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
17	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
18	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
19	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
20	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol

### KEY SINGLES RELEASES

Rank	Artist	Album	Genre	Label
1	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
2	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
3	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
4	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
5	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
6	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
7	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
8	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
9	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
10	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
11	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
12	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
13	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
14	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
15	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
16	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
17	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
18	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
19	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
20	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol

### KEY ALBUMS RELEASES

Rank	Artist	Album	Genre	Label
1	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
2	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
3	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
4	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
5	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
6	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
7	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
8	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
9	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
10	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
11	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
12	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
13	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
14	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
15	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
16	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
17	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
18	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
19	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol
20	THE VERY BEST OF	THE VERY BEST OF	Pop/Rock	Capitol

20 **U** KEANE HOPES AND FEARS

Rank	Artist	Album	Genre	Label
21	ELTON JOHN	PEACHTREE ROAD	Pop/Rock	Capitol
22	NATASHA BEDINGFIELD	UNWRITTEN	Pop/Rock	Capitol
23	SNOW PATROL	FINAL STRAW	Pop/Rock	Capitol
24	USHER	CONFESSIONS	Pop/Rock	Capitol
25	DEF LEPPARD	BEST OF	Pop/Rock	Capitol
26	JOSS STONE	MIND BODY & SOUL	Pop/Rock	Capitol
27	SEAL	BEST 1991-2004	Pop/Rock	Capitol
28	THE VERVE	THIS IS MUSIC - THE SINGLES 92-98	Pop/Rock	Capitol
29	JAY SEAN	WE AGAINST MYSELF	Pop/Rock	Capitol
30	KATHERINE JENKINS	SECOND NATURE	Pop/Rock	Capitol
31	FOSTER AND ALLEN	SING THE SIXTIES	Pop/Rock	Capitol
32	OLIVIA NEWTON-JOHN	DEFINITIVE COLLECTION	Pop/Rock	Capitol
33	LA RULE	RULE	Pop/Rock	Capitol
34	MICHAEL BALL	LOVE CHANGES EVERYTHING...	Pop/Rock	Capitol
35	RUSSELL WATSON	AMORE MUSICA	Pop/Rock	Capitol
36	KATIE MELUA	CALL OFF THE SEARCH	Pop/Rock	Capitol
37	ANASTACIA	ANASTACIA	Pop/Rock	Capitol
38	JOJO	JOJO	Pop/Rock	Capitol
39	DANIEL O'DONNELL	WELCOME TO MY WORLD	Pop/Rock	Capitol
40	ANDREA BOCELLI	ANDREA	Pop/Rock	Capitol



EMINEM: TYING UP THE TOP SPOT



fifth studio album, *The Head On The Door*, significantly dents the US chart.

**May 1986:** Compilation *Standing On A Beach - The Singles*

consolidates The Cure's growing worldwide status.

**July 1986:** In one of rock's most bizarre moments, an audience member clatters

onstage in Los Angeles and slaps himself. The audience, assuming it to be part of the show, cheers him on.

**August 1988:**

Smith marries his childhood girlfriend, Mary Poole, with Gallup as best man.

**June 1989:** Disintegration their first US Top 10 album, reaches

platinum status.

**October 1989:** Loveless reaches number two in the US singles chart.

**February 1991:** The Cure win a

long-overdue Brit Award for Best British Group.

**May 1992:** Latest album, *Wish*, debuts at number one in the UK and will go platinum in the US.



Although the band maintained a relatively low profile as the Nineties got underway, 1991 brought a Brit Award as Best British Group and in May 1992, the *Wish* album made its debut at number 1 in the UK and number 2 in the US.

Regrettably, much of Smith's time and energy was now unavoidably being channelled into a long-dreaded lawsuit brought by the embittered Lol Tolhurst who was claiming, among other things, ownership of the band's name. When the London High Court ruled against Tolhurst on all counts in September 1994, it was finally possible to get back to work in earnest.

By May 1996, when the next album, *Wild Mood Swings*, was released, a new Cure line-up had evolved, which remains to this day. Joining Smith, Gallup and O'Donnell were the band's former roadie Perry Bampton on guitar and Jason Cooper on drums.

**High Court, February 9, 1994:** five years of legal arguments with the band's original drummer, Lol Tolhurst, would be resolved seven months later

Despite Smith's conviction that he was now fronting, "the best Cure line-up ever", *Wild Mood Swings* suffered a lukewarm critical reaction in the UK, but nevertheless went Top 10 around the globe, enabling The Cure to mount their biggest tour to date, performing more than 100 concerts to ecstatic crowds in some of the world's most prestigious venues.

Creating the next album, the epic *Bloodflowers*, took up the bulk of 1999. Released in February 2000, and nominated for a Grammy, it is an uncompromising piece of work that Smith remains justifiably enamoured with - the third chapter of the dark trilogy, along with *Pornography* and *Disintegration*.

The end of an era came in 2001 with the dissolution of the band's career-spanning relationship with Fiction Records and Chris Parry.

These first years of the new Millennium also saw Smith exploring the potential of several genre-spanning side-projects. He collaborated with Blink 182, vocalist Saffron from Republica, not one but two of David Bowie's guitarists (Earl Slick and Reeves Gabrels), Junior Jack and Junkie XL, to name but a few, while the 1983 hit *The Lovecats* re-surfaced as a hip DJ bootleg, spiced with Missy Elliott, and as a cover version on the latest *Tricky* album.

Throughout his career, Smith had frequently declared that the next Cure album would be the last and that a solo album was imminent. The press had begun to take such claims with a pinch of salt, but this lengthy period of external collaboration did seem to suggest that, finally, The Cure might be a thing of the past.

Then, while in Switzerland for Festival Nyon,

## The Cure's albums

If *Only Tonight We Could Sleep*, a song in which any Cure fan could wander lost for days.

**Disintegration (1989) Fiction/Polydor**



"This music has been mixed to be played loud," read the legend on the album cover, "so turn it up." Sound advice.

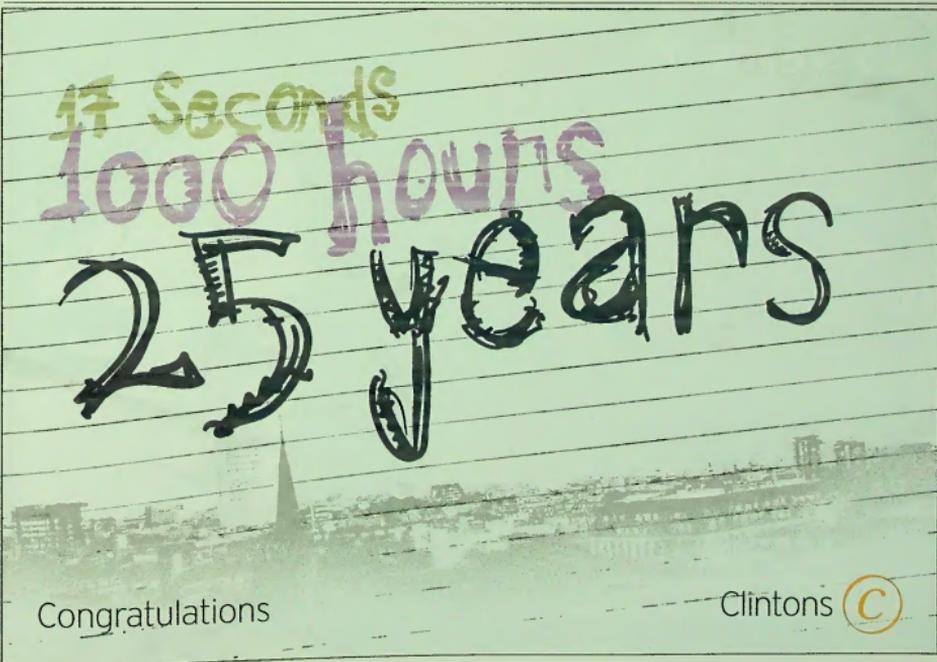
Another US platinum achiever, *Disintegration* found The Cure back to some extent in the vulnerable, tortured landscapes of despair that they had last visited during *Pornography*. Certainly not as eclectic as *Kiss Me*, it nevertheless offers some of the best-loved Cure songs ever, including the beguilingly lonesome *Pictures Of You*, the muted, melancholic *Love Song*, the spooky zombie-lurch of *Lullaby* and the rampaging *Fascination Street*. Much of it dark but, like a classic black and white horror movie, it is oddly comfortable.

**Wish (1992) Fiction/Polydor**



At the peak of their popularity, the guitar-orientated *Wish* went straight to number one in the UK and deservedly so, given that it contains one of the most euphoric pop hits ever written,

*Friday I'm In Love*, and one of Smith's most heartfelt lyrics in the plangent, richly melodic *Letter To Elise*. Once more, it entered the platinum ranks across the



## The Cure's albums

Atlantic and proved conclusively that, well into their second decade, The Cure were as potent and as creative a musical force as ever they had been, putting to shame many younger bands whose multi-platinum gifts had deserted them with undue haste.

### Wild Mood Swings (1996) Fiction/Polydor

This one took something of a critical pounding when it was released but, in retrospect, it is hard to understand why. It is certainly not an album that breaks much new ground for

The Cure, but in terms of musical accomplishment and intriguing arrangements, it is easily up there with the best. Smith never wrote a more affecting hymn to doomed love than *Jupiter Crash* and few hearts have ever ached as tenderly as his does on *Treasure*, an obvious contender for the greatest pure love song he has ever written, with one of the most perfectly understated guitar solos in the band's history.

### Bloodflowers (2000) Fiction/Polydor

Arguably the fourth album in the dark trilogy of *Faith*, *Pornography* and *Dintegration*, this was welcomed with open arms by the critical fraternity, but failed to achieve the sales peaks of

on July 25, 2002. Smith met up with legendary nu-metal producer and lifelong Cure fan Ross Robinson. "I knew after that first day of sitting talking to him that I wanted to work with him," says Smith. "He re-awakened all the old passion for The Cure that was dormant in me; he reminded me why people love what we do so much."

Come the spring of 2004, when Robinson and The Cure were working together in London's Olympic studios, another significant project was unveiled. Tying up virtually all of the loose ends from the *Fiction/Polydor* years, The Cure released a lovingly compiled compendium of hard-to-find B-sides, rarities and re-mixes, in the fascinating 4-CD box set, *Join the Dots*.

Given Robinson's track record with bands including Korn, Limp Bizkit and Slipknot, Smith saw an opportunity to make the most mind-bending all-out Cure sonic assault ever committed to disc and that is how it turned out, but not in quite the way he envisaged. He acknowledges that, "I assumed, the same as everyone else, that Ross's interest lay in our darker, bigger songs, but as work started I was surprised to discover that he was equally enthused by the pop side of the band and what he really loves is the stuff that has the combination of intense emotion and melody."

The resulting sessions were not easy. This was the first time ever that Smith had let go of the producer's reins and made an album where his role, like that of the other members, was simply as a performing musician. In the early stages of the relationship, as Robinson pushed them to achieve increasingly intense performances, there were tears and threats of violence but, as the sessions forged ahead, it was realised that Robinson's

obsessive quest for heightened emotion was resulting in the best album they had made for years.

"Ross made a very firm stipulation that I must sing live while the band played," explains Robert, "because the response I get from the band playing live is different from what happens if we record the parts separately. I'd never really noticed for real, ever, but it's the moment I start singing for real, everyone steps up. I'd never really noticed it like that before, but it's the reason why the performances on this album are different from anything we've recorded in the past. This is how I'd always imagined making records could be. Nothing comes close to what I felt while we were making this album."

Released on June 29, 2004, under a new global three-album deal with Geffen/Universal, the album was received as manna from heaven by fans and media alike, restoring The Cure's status as an all-time great band.

With acclaim for the album still ringing in their ears, the Cure set off on another ambitious venture – the *Curiosa* travelling festival. "When we played the KROQ festival in Los Angeles in September of 2003," says Smith, "Interpol and The Rapture were on the bill, which was the first time I'd seen either of them, and I was really taken with them. They were both very different but both really passionate and intense, and it started me thinking."

His train of thought was that if he could find enough bands who shared The Cure's spirit, or who had been directly influenced by the band, he could put together a festival that could transform the grind of touring into something that was enjoyable not just for the fans as a spectacle, but for the musicians as a shared experience.

Early indications were that US ticket sales for



25 years  
in the making...  
the 1st ever  
robert smith  
signature guitar.

exclusively made by,

**Schecter**  
GUITAR RESEARCH

WWW.SCHECTERGUITARS.COM

only available at,

**SOUNDCONTROL**  
The UK's Number One Musical Instrument Retailer  
WWW.SOUNDCONTROL.CO.UK

Schecter Guitar Research  
Congratulates THE CURE on 25 years  
of innovative, creative, influential music.



PHOTO BY KEVIN MAZUR

September 1994:

A long and bitter court case against former Cure member Lol Tolhurst is settled in Smith's favour.

February 1998: An

animated Smith appears in cult TV cartoon series South Park.

February 2000: New album Bloodflowers is critically acclaimed.

April 2004: The Cure sign a worldwide deal with Geffen Records.

June 2004: Their 13th album, The Cure sparks a

massive popular

renaissance.

August 2004: Cure branched touring festival, Curiosa, is an unexpected hit in the US.



the summer were low. Artists were re-locating to smaller venues and, most dramatically, the Lollapalooza tour was cancelled due to lack of interest. Even so, Smith persisted, and Curiosa went ahead, as a travelling caravan of 11 like-minded artists - The Cure, Muse, Mogwai, Interpol, Thursday, Curves, Auf Der Maur, Scarling, Cooper Temple Clause, Head Automatica and The Rapture.

Stuart Braithwaite of Mogwai thoroughly enjoyed the experience. "The first gig I ever went to was The Cure at the SEC in Glasgow on the Disintegration tour. Ever since, I've been fascinated by the diversity of the music they make, from very

2004: The release of The Cure's 13th studio album, The Cure, saw Smith hand over control to a producer (Ross Robinson) for the first time

poppy to utterly morbid, so it was great to be able hang out with them and get to know them properly, at a time when they seem to have more enthusiasm for what they're doing than ever before."

Against the trend, Curiosa was the surprise hit of the summer, after which The Cure returned to the UK to be honoured with an MTV Icon Show, presented by Marilyn Manson, and featuring Blink 182, the Deftones, AFI and Razorlight all performing their favourite Cure songs.

An exhilarating show, it presented Smith as a complex and committed artist with an endearingly wide streak of self-deprecation - an English eccentric, seemingly bemused by his own success.

And yet, there is another Robert Smith. Throughout their existence, Smith has guided The Cure, employing the skills and wielding the power more usually associated with business-hardened rock managers. He controls not only their music but also their image, through album and poster art work, frequently created within the confines of the band. Cure guitarist, Porl Thompson, created many covers over the years and the new album features artwork drawn by several of Smith's nieces and nephews.

Smith's imaginative imprint can be easily seen in their eccentric and atmospheric videos as well as in their stage shows. It is Smith too who has always shouldered responsibility for who to hire and fire for the ultimate good of The Cure as an entity, sometimes finding himself hated by former close friends as a result.

Loveably eccentric visionary or canny businessman? To survive and thrive in a notoriously unforgiving industry, Robert Smith has to be both and - over 25 years - nobody has done it better.

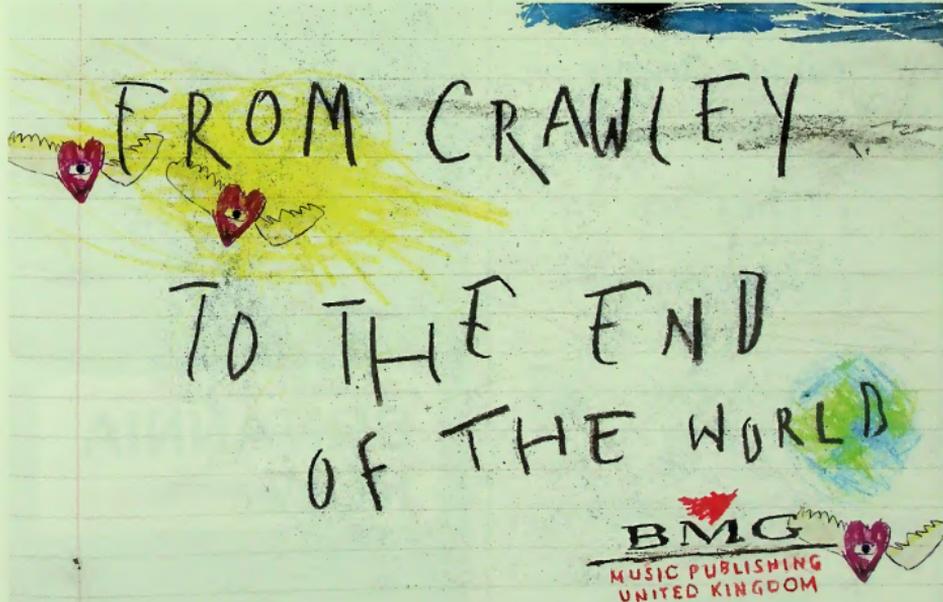
## The Cure's albums

earlier releases, probably because, in the four-year gap between this and its predecessor, the scene had changed radically and the student-besit angst of Travis had become flavour of the day. Bloodflowers was, in many ways, the subtlest of Cure albums, displaying all the classic traits in abundance, but lacking any obvious hit singles or any soaringly optimistic gems. For Cure fans, it is utterly essential, but it left the masses largely unmoved.

The Cure (2004) Interscope



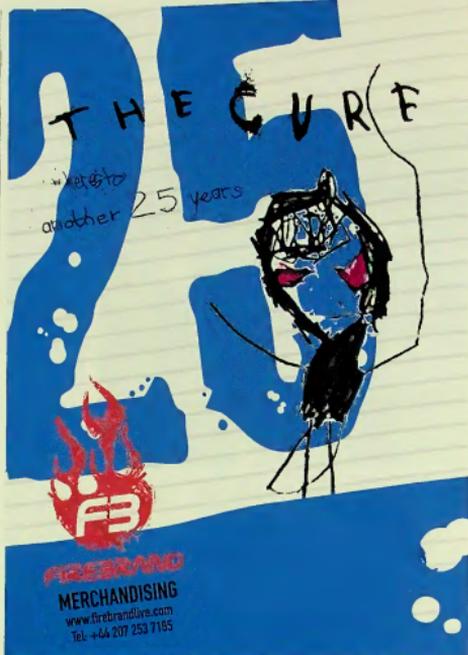
Acclaimed nu-metal producer Ross Robinson's intention with The Cure's 13th studio album was to create their definitive sonic document, exploring all the different facets of Smith's songwriting, but unifying those styles by pushing the band to the limits of its performing ability. Smith let go of the producer's role for the first time, allowing Robinson to bring a whole new flavour to the recording and insisting that Smith sing live while the band played to achieve that extra edge of intensity. On release, critics recognised immediately that Robinson had achieved his aim. *NME* called them, "a band on the verge of a whole new future" and *The Guardian* reckoned they were now, "One of the most influential bands of all time". In the exceedingly unlikely event that they never make another album, this would be one hell of a way to go out.



**XL Video  
Congratulates**

**The Cure**

**on 25 years  
of innovation.**



**Gerald Greene**

*Congratulates*

**The Cure**

*On their 25th Anniversary*

— The —  
**Greene**  
*Partnership*

- Accountants and Business Advisers -

The Greene Partnership, Durkan House, 5th Floor  
155 East Barnet Road, New Barnet, Hertfordshire EN4 8QZ  
Tel: 020 8275 8484 Fax: 020 8275 8598  
Email: info@greenepart.co.uk  
Web: www.greenepart.co.uk

Gerald Greene F.C.A. M.C.M.I. Steven Gordon F.C.C.A.  
Consultant: Abdul Bhugaloo A.T.T. A.C.I.S.

'Congratulations'  
from  
Bryan, Mike  
and all at  
Britannia Row

LONDON BOROUGH OF WANDSWORTH

**BRITANNIA  
ROW** PRODUCTIONS

WORLD CLASS AUDIO

www.britanniarow.com

Robert Smith talks to *Music Week* about his career highlights and future Cure projects

# Smith: in his own words

**In a career filled with highlights, what would you regard as the first great moment for you?**

"Seeing our first album in the shops was a fine moment. I felt very proud. And I'm delighted to have had the opportunity to be so closely involved in the new Deluxe edition, because it meant I could personally go through all the unreleased material and put it in order, so the album can finally be heard in the context of everything we were doing at the time."

**Can you remember your first Top Of The Pops appearance, with *A Forest* in April 1980?**

"I had very mixed emotions. First of all, I'd broken my thumb trying to change a tyre on the band's van in America just a couple of days before the broadcast and I was still in some pain. Also, I hated Top Of The Pops because I was getting to this phase where I was really anti-pop and everything like that. I didn't want The Cure to be a pop band. On the other hand, it was such a big deal because I knew that everybody I knew was watching. It's not such a big thing now though."

**Winning the Brit Award as Best British Band in 1991 must have been a buzz.**

"Well, yes. Finally getting some recognition in the UK for everything we achieved. But what was even more exciting was the next album, *Wish*, going straight in at number one. And I'm still as thrilled now to have got all the acclaim we've got for the new album at this stage in our career."

**What about less business achievements?**

"Becoming a cartoon character on South Park was a wonderful ambition to achieve. It's the kind of recognition or honour that very few people can hope to get. I was also really pleased when I was asked to play at David Bowie's 50th birthday party in Madison Square Garden, especially when I realised I was the only British artist there apart from Bowie himself."

**You had high hopes for the *Curiosa* tour as a means of breaking out of the restrictions of a normal Cure tour. Did it work out as you'd hoped?**

"*Curiosa* was the best live touring experience of my life so far. It exceeded all my expectations. Being on tour with a bunch of bands who all had



some sort of kinship with The Cure was fantastic and watching how great these bands like Interpol are, it really spurred us to play better. Backstage was great as well, because we'd all hang out together and it was completely different from a normal Cure tour. There were nights when I could just sit and listen to everybody else talking and I didn't feel I even had to say anything. I was just enjoying being there."

**And, in a year of low attendances, I gather *Curiosa* was financially successful?**

"Lollapalooza was cancelled and lots of other tours lost money, so it was particularly satisfying that we managed to do *Curiosa* without sponsorship and keep ticket prices low and still make some money. The Sting and Annie Lennox package, for example, was more than \$100 a ticket. They did reasonably well for sales, but prices like that are crippling promoters and artists further down the ladder, because when fans spend that much on one ticket, they can't afford to go to see so many other shows."

**So will you do it again?**

"I'd love to do another *Curiosa* tour, maybe even next year. I might even try to do a British version, but with the kind of weather we have here in the early part of the year, it would probably have to be an indoor thing."

**Being chosen as an MTV Icon band must have been very satisfying for you.**

"It was great fun on the night we recorded it, and I thought it also looked great when it went out on TV. It was great that MTV allowed me to have a lot of input into the show. There were, for example, some bands up for inclusion who I knew were not really big Cure fans, so I was pleased that I was able to have my say in making sure that people like the Deftones and Blink 182 were on there. The funniest moment was when Marilyn Manson walked up to me and knelt down in front of me. Simon Gallup, our bass player, was winding me up, nudging me and saying, 'Here he comes! He's going to do something.' When he got on his knees and put his arms round me, I was wondering if he was going to put his tongue down my throat or something."

**How do you feel about some of the burning issues of the day, like downloading?**

"As an artist, I earn my living from people buying my music, so I have to be against illegal downloading. But I do think that charging people 79p a song is ridiculous and completely defeats the object. Downloading should obviously be cheaper because there's no middlemen, no transportation costs, no packaging costs. But, at 79p a track, it can be as expensive to download an album as to buy it."

**Finally, what's next for The Cure?**

"The Three Imaginary Boys re-issue is actually just the start of a programme of re-issuing all of our back catalogue and it will all have the same care and attention lavished on it. For example, the sound on Three Imaginary Boys is now exactly as we heard it in the studio when we recorded it. The vinyl sound was good, but the early CD versions lost all the richness and the detail. It's great to have it sounding like it should again."

"I'd love to do another *Curiosa* tour, maybe even next year. I might even try to do a British version."

Robert Smith

25  
years

THE CURE. CONGRATS ON 25 YEARS.



Abbey Road  
Mastering & Re-Mastering

Abbey Road Studios

3 Abbey Road  
St John's Wood  
London NW8 9AY

w. www.abbeyroad.com  
e. bookings@abbeyroad.com  
t. 020 7265 7000  
f. 020 7266 7250



Olympic  
studios

Olympic Studios

117 Church Road  
Barnes  
London SW13 9HL

w. www.olympicstudios.com  
e. sash@olympicstudios.com  
t. 020 8286 8500  
f. 020 8286 8625



Abbey Road  
Interactive

Abbey Road Interactive

117 Church Road  
Barnes  
London SW13 9HL

w. www.abbeyroad.com  
e. sash@abbeyroad.com  
t. 020 8286 8500  
f. 020 8286 8625

Television event should act as catalyst for the country to celebrate Britain's musical heritage

# Hall of Fame must not fade away

EDITORIAL  
MARTIN TALBOT



As the final of the UK Music Hall Of Fame came to town last Thursday, the centre of Hackney can seldom have appeared so glitzy.

In one small venue, last Thursday, gathered the former wives of Elvis Presley and Bob Marley, alongside Madonna, Bono, Robbie Williams, two members of Queen, Free's Paul Rodgers and many others.

It was a triumph of which Channel 4 and Endemol should be proud, as they managed to pull off something that has been discussed by the industry for many years but which it could never deliver.

Sure, for those on the night, it was pretty disjointed, but that is the nature of TV recordings. For anyone with an interest in music it was an inspiring evening, when the focus was on not just the best of recent months, but the very greatest of all time.

And it should not be allowed to stop there. A repeat performance next autumn is yet to be confirmed and there are inevitable problems to overcome; pre-empted among them is finding a format that could work in a second year.

Asking viewers to vote for their favourite act among the 10 greatest artists of each decade is unlikely to work satisfactorily again, creating the repetitive

prospect of launching another poll on the nine leftovers plus one new contender, or scrapping the lot to create a brand new Top 10. But while there is no easy solution, it is an obstacle which should be overcome.

Playing on its music heritage has never been Britain's strongest suit. Despite its outstanding contribution award, this is not the priority of the Brit Awards, a show designed to applaud the talents which have burnt brightest most recently.

But there is a real need for a showcase for the UK's contribution to the globe's musical heritage, something which is too often underplayed by the media and the industry itself. A greater sense of this heritage would inevitably help the music community in the debate on the value of creativity and copyright. It might also serve to remind our most creative individuals – both artists and executives – what can be achieved through the magic of music.

Whether or not Channel 4 or Endemol decide to push forward with the UK Music Hall Of Fame, it is a concept which should not be allowed to drop.

There may well come a point when the Hall Of Fame concept doesn't work for TV. But it will always work for the music community.

martin@musicweek.com  
Martin Talbot, executive editor,  
Music Week, CMP Information, 8th Floor,  
Ludgate House, 245 Blackfriars Road,  
London SE1 9UR

## Despite ignorant attacks, dance is alive and well

VIEWPOINT  
JANET BELL



The Brits' decision to pull the dance category from its awards acted as a cue for a number of newspapers to publish articles claiming that dance is on its knees; creatively moribund, commercially misfiring, it has sold out to corporations, its drugs don't work any more and guitar bands have stolen its glamour.

But these familiar criticisms show remarkable ignorance. The attacks were based mainly on old news – this dance magazine folding, that superb club closing – but the real news is that dance has turned a corner this year.

**With exceptions, dance has never really been about artist albums**

Shapeshifters were the top act in airplay terms in the third quarter. Eric Prydz has produced one of the biggest-selling singles of the year. Deep Dish went top three, Flower Power top five and Michael Gray reached the top 10, all among extremely stiff competition.

To say that dance artist albums now contribute less than 1% of the albums market is over-stressing one fact while conveniently ignor-

ing others: the clear and significant contribution made by dance to the British music industry in the shape of singles, compilations and airplay.

With notable exceptions, dance has never really been about artist albums. That is the nature of the beast. Accept it.

Indeed, the continued pressure to be taken seriously in the media by producing, promoting and marketing artist albums has often caused labels to haemorrhage the money they made through singles in the first place.

Meanwhile, the benefits dance gives the publishing business in the UK music industry are huge. The loss of the Brit category is not, in itself, a great one because the Brits has been getting it wrong for years. And the relentless attempts by the press to bang nails in the coffin of dance are now almost laughably out of touch.

Continued success by the likes of Data, Positiva, AATW, Hed Kandi and Defected, not to mention the burgeoning of hundreds of self-funded indie labels such as my own Big Love prove the community thrives.

Jives (BPI) jointly owns and runs Big Love Music and works with Skint Records on a franchise basis.

## Is it time for singles chart rules to be relaxed?

The big question

Both Sony BMC's Elvis campaign and Universal's pocket CDs are examples of creative approaches to singles. Given the declining singles market, should chart rules be relaxed to allow more creative thinking?

Jim Batchelor, Woolworths

"The customer research the BPI undertook on singles last year showed customer confusion with the different formats on offer and their pricing eg. is a two-track CD single £1.99/£2.99 or £3.99? More formats are not the answer. The key is to get behind ringtones on singles and re-engage the customers who have stopped buying singles, but buy ringtones from the web and magazines."

Brian Ross, Universal

"Where someone has a credible idea that could be good for the business and is not about hyping the chart, that idea should be considered and action taken quickly. But we don't want to go back to having 10 different formats – it doesn't help us, retailers or consumers."

David Rowell, Echo

"All marketing people want to be creative, but there needs to be one rule for all. People can then be creative within the confines of it. We can't compare how many singles are selling now with before because the

rules have changed, but we can ask 'was the content better?' If the music is good it will sell."

Louise Hart, BMG

"The issue is more one of education to the consumer. We have a potential answer in the two-track and maxi-CD but the consumer is not aware of their existence, and the fact that if you wanted to take a punt on a record you can for a reasonable price. Singles in general need to be racked out in a more prominent position and the limited and maxi formats should be on clearly-marked racks."

Steve Kincaid, Virgin Retail

"Only if it helps create genuine demand that doesn't also create confusion. It's a question of striking the balance between those two things, but, ultimately, it comes down to the fact that good music sells. Having too many formats creates too much confusion for consumers."

Steve Gallant, HMV Europe

"Chart success for a release should ultimately depend on it being a strong song, that's in some way original and is well produced. It should be effectively promoted with labels and retailers working together to achieve sensible pricing and marketing. If this wide package is right, then you shouldn't really need additional features or gimmicks to sell it. Our first consideration must surely be the integrity of the charts, so that buyers continue to feel that singles are relevant and important to them."

**Nihal** and DJ partner **Bobby Friction** now have a mainstream slot on Radio One. He talks about the compilation album that the pair have released

## Quickfire

**How has the Asian scene changed since you started your Radio One programme?**

Our show started in October 2002. By February, an Asian from Coventry had re-released the biggest urban record to come out of the UK in 2003. Pajabi MCs Munkid To Bach Ke was amazing and the way it captured the imagination of everyone globally cannot be underestimated. Jay Sean and Raghu have become Asian superstars. There are so many talented artists budding under the radar of the mainstream. Hardkaur, Rouge, Sona Family, Sarig, Gunjan, Dr Zeus, AMS, and Khiza, the list goes on. Bobby and I get drowned by a tidal wave of talent on a weekly basis. **Have you noticed the scene having a wider influence on pop culture?**

All the moment pop culture is not looking at the Asian scene. It did that a year and a half ago, then moved on to whatever comes next. The media mandarins these days, it's still too early for them and there are cultural barriers that have to be overcome. There's a perception that only Asians are buying Jay Sean and Raghu so there's no reason for them to support the artists. The TV support of Jay Sean was pitiful and displayed the media at some of those who programme the channels. Yet he still went in at number four.

**Does your new time slot reflect a growing mainstream demand to hear more Asian sounds?**  
There is a growing demand from the specialist audience to hear the artists that we provide exposure for. Some will cross over, others never will, but there will be enough people both here and internationally to sustain the



hard-earned reputation that Britain is the most pioneering provider of music in the world.

**What do you think of artists such as Jay Sean having Top Ten hits?**

I compare it to Run DMC being on MTV in 1986, and how African-American kids must have felt. For Asians to finally have an artist that is as comfortable on MTV Base as is on Top Of The Pops is a huge step forward. Relentless Records' marketing and A&Ring of Jay Sean has been amazing and they have to take credit for making him an aspirational artist and only slightly unattainable. The 2Pac era management camp is so strong, with so much depth in the Asian scene, through Rizki Rich and Juggy D, that Jay has an infrastructure that will see him go all the way.

**Where did the idea come from to release the album?**

The listeners who wanted to hear the tracks that they couldn't get hold of. **What balance did you set out to achieve with the tracks you selected for the album?**

Our album is a knowing nod to the connoisseurs and a warm welcoming hug to those who are yet to be animated by the Sounds Of The British Asian Urban Nation. You could not not love this album. Go on I dare you.

**What are your predictions for the Asian scene in 2005? Which artists, labels or people should we look out for?**

Rouge; three beautiful desi divas who have killer songs. Sarig; the most versatile and productive producer in the scene. Fusing Naked Beats: creating twisted Asian house and breaks. Nandep; the Asian DJ. Shroov, turntablist, tabla player and beat programmer. Kay Trwis and the Truillazerz; two separate remix teams and producers who have been criminally ignored. There are so many more but you'll have to listen to the show to know the realness. Ignore it at your peril.

**Bobby Friction & Nihal is broadcast on Radio One every Wednesday at 9-11pm. The album, Bobby Friction & Nihal Presents, is out now on V2**

## DOOLEY'S DIARY



## West meets East and scarpers

**Remember where you heard it:**

There was plenty of glamour in Hackney for the **UK Music Hall Of Fame** final last Thursday, even if most of the west London-oriented music industry delegation did not hang around for the post-event party at Ocean, just across the road from the Hackney Empire. Apart from Johnny Vega's bizarre, if hugely entertaining, rant touching on Cliff's interest in tennis and his apparent (but completely fictitious) suicide on a yacht, the speech of the evening came from **Bono**. After being presented with U2's gong by none other than Dennis Hopper, young Mr Hewson spoke for many in the audience by pointing to the legendary artist and proclaiming, "When I want to grow up, I want to be like him." There were precious few music-biz name-checks, except when Bono lamented his inability to recall any stories of terrible industry excess. "It is kind of embarrassing, but our group was never taken advantage of," he explained. "Have you seen Lucian Grainge?" He is kind of cuddly. And Dylan White just pines up Alex at Radio One and said, "There is a new U2 album; it's really good." There's no payola. I have no stories at all in 20 years doing this". **More tributes to John Peel** at the Hall Of Fame bash,

too, with Gamba announcing that the evening would be dedicated to his memory. **BPI top man Peter Jamieson** is discovering that there is such thing as karma. After contributing a 'romantic weekend' at Combe House, which he co-owns, to the Mts Dinner raffle a fortnight ago, said hotel was in the awards at the weekend, selected as the best country hotel in the country by *The Sunday Times Travel Magazine*. The music business is keeping **removal firms** busy. Besides Warner Bros' newly announced move, Island, Mercury and Polydor are set to move to a new joint HQ near Olympia in the new year, while the Sony half of Sony BMG is due to head for Bedford House in Fulham by sometime in the first quarter of 2005. Remarkably, given the WE-bias of the business just a decade ago, it will have Atlantic Records in Kensington as the eastern-most major record company in the business. It has been a good week for **Warner Visions Ray Stitt** as he watches the Live Aid DVD sales grow. With Led Zeppelin's recently released two-disc set occupying the second-best-selling music DVD spot, the company is likely to be able to boast two of the top three biggest sellers of all time... **Iron Maiden** may have missed out on the UK Music Hall Of Fame, but they have topped a new poll - **best ever T-shirt**. An image of the band's mascot, Eddie, was named the best in an online vote conducted by e-tailer TeeShirtstore.co.uk, with Joy Division taking second spot and Nirvana third. Good luck to G&P's head of **UD Stefan Demetriou**, who has held 1,000 entrants to today (Monday) be among the final shortlist for the Entertaining Young Brits competition, as part of Enterprise Week. Chancellor Gordon Brown announces the winners at lunchtime. **Franki Dooey** this week asks his readers to spare thoughts for both Island founder **Chris Blackwell** and his family, and the family of **John Peel**...

## Inside track

**Kenny McGoff** has been appointed **senior A&R manager at EMI Music Publishing**. He has been involved in the signs of acts such as **Goldie Lookin' Chain, Eric Prydz** and **The Zutons**.

**Name:** Kenny McGoff  
**Born:** Glasgow, 1975

**First job in the music business:** assistant at 23rd Precinct Records. I had always wanted to work in a record shop and did so for the next eight years and loved it.  
**Where would you like to end up before you retire:** Peter Reichardt's office.

**First record you bought:** *Trans X Live On Video*.  
**Biggest Stone Roses at Glasgow rooftop, 1989.** Too young to see Led Zeppelin, but that would be my dream gig.

**Your current favourite music DVD, game or gadget:** Tiger Woods 2005  
**Best friends in the music business:**



**Guy Moot, Kevin Doran, Nathan Leeks.** **Greatest passion other than music:** Glasgow Celtic Football Club.

**Best thing that has happened to you in the past 12 months, personally or professionally:** Really enjoyed working with my roster and seeing them grow and sell records. I was well chuffed to get promoted, too.

**Tell us a secret that most people in the business wouldn't know:** I'm really good at kung fu.

**Who is your all-time hero, professionally or otherwise:** Henrik Larsson - seven years of pure joy. Professionally I have not met anyone with the passion and charm of Mike Smith. He is a joy to listen to when talking about music and he has taught me loads.

**What is the best piece of business advice you've ever received:** "It's all about picking the right ones."

**Who would be your fantasy boss:** Mike Banks of Underground Resistance and Berry Gordy of Motown. But I'm very happy working under Guy Moot.

**What is your most embarrassing moment:** Handing my expenses in after a few nights out with the GLC.  
**What do you predict will be the most significant music industry development over the next five years:** I would like to think that more great bands will be able to sell records and break in the US. Franz Ferdinand have set it up perfectly and there is some quality stuff such as Nine Black Alps, Bloc Party and Kasabian coming through that have a real shot.



The newly-reformed **Wet Wet Wet** were given top honours in their home town of Glasgow with the presentation of a **Miller Tartan Claf Award** last weekend. After being given the gong, the most prestigious of the evening, they played one of their first performances in years, in front of a 500-strong crowd at the **Radisson SAS Hotel**. The Wets joined acts including **Donovan, Edwin Collins, The Darkness, former Simple**

**Mads** manager **Bruce Fairley** and testatee violin virtuoso **Nicola Benedetti** in being honoured at the event, which lasted £130,000 for the **Nordoff Robbins** music therapy charity. **Picard** at above are **John Spenn** from Scottish **Licence** **Trade News**, who presented the award, with **Marti Pellow, Neil Mitchell, Graeme Clark**, behind-the-scenes gaffer **Graeme Durfin** and **Tommy Cunningham** from the band.

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs & Courses: £40 (incl. 4cm x 2 col)  
Business to Business: £21 (incl. 4cm x 1 col)  
Notice Board: £18 (incl. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Friday at [www.musicweek.com](http://www.musicweek.com)  
Bookings deadline: Thursday 10am for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication)

## JOBS AND COURSES

# BRAND BLAND

## KNOWLEDGEABLE, ENTHUSIASTIC, POSITIVE PEOPLE WANTED

### Store Management and Head Office Opportunities

If you want to feed your hunger for entertainment contact the Resourcing Manager,  
Virgin Megastores, 50 Brook Green, Hammersmith, London W6 7RR. Or, email your  
CV and covering letter to [recruitment@virginmegastores.com](mailto:recruitment@virginmegastores.com)



[virgin.com/megastores](http://virgin.com/megastores)

[www.handle.co.uk](http://www.handle.co.uk)

FINANCE DIVISION

020 7569 9999

[finance@handle.co.uk](mailto:finance@handle.co.uk)

# handle

### FINANCE DIRECTOR - ACQUISITIONS c£80,000

This is a unique position working within the international head office of this global firm company. Having experienced significant growth and success in the area of local acquisitions, the business has decided to step up its investment financially and organisationally. As part of the organisational requirement, the leadership of the business has identified the need to have a strong Finance Director to oversee this area. You must be ACA qualified with an exceptional academic background and a demonstrable track record of success. You will clearly have transaction experience gained within a music environment.

Ref: MW5850

### BUSINESS ANALYST

£50,000+

Highly commercial role for a CIMA/ACA qualified Analyst with experience gained within the music environment. You will be a key member of a newly created team focusing on a major worldwide project. Excellent communication and a thorough understanding of the music industry are essential. Ref: MW5723

### ACCOUNTANT (INDIE)

£30,000

Rare opportunity for an industry-focused financially qualified CIMA Accountant to play an integral and progressive role as the financial face of the established and fast growing indie.

Ref: MW5854

FINANCIAL RECRUITMENT TO THE MUSIC INDUSTRY

Urban PR, Radio. Street smart with the right connections. 2 yrs in house or agency exp working popular youth brands/music. £25k



Regional Plugger. Rock/Metal specialist to cover all regional & college radio, regional TV and Rock clubs. Min 2 years regional exp. Driver. £25k

Int. Mkt. Mgr. Major Jazz specialist with 3 years marketing to work hugely successful roster. Free to travel, 2nd language ideal. Contract. £31k+bonus

Staff/Sales Manager. Experienced Studio or A&R Manager to expand and develop business at top facility. Super contacts and proven track record essential. £30k+ comm

Press Office. Indie, Rock. To work both national and regional. Proven contacts. 2 years relevant experience. £25k

Radio Sales Exec. Music Co. Proven business developer to generate revenue and build visibility at top station. 2 yrs exp with media sales essential. £24k+ comm

Database Administrator. Online Entertainment. Full responsibility for all database and business systems, install, upgrade, maintain and contribute to technical strategies. £35k

• the music market • 4 paddington street • london • W1U 5QE •  
t +44 (0)20 7486 9102 f +44 (0)20 7486 7512

Contact Maria Edwards on  
020 7921 8315 to book your ad

## THE MUSIC RECRUITMENT CONSULTANTS 25 YEARS AND STILL No. 1

**PA/OFFICE MANAGER** £25K  
Perfectionist PA with amazing organisational and communication skills to support key exec and all office functions.

**STUDIO RECEPTION** £16K  
Lively, young multi-tasker to front reception of this funky, top-drawer recording studio.

**LEGAL GRAD** £18.5K  
Responsible for administration and coordination of license agreements and contracts.

**MARKETING COORDINATOR** £21.5K  
Client facing role coordinating all international marketing activities.

**STUDIO MANAGER** c£28K  
Business developer/studio coordinator with a hit list of exceptional music contacts and previous experience within either A&R or studios.

**JUNIOR PRESS OFFICER - ROCK**  
Encyclopaedic knowledge of rock. 2 years plus label press experience.

[music@handle.co.uk](http://music@handle.co.uk)  
020 7569 9999  
[www.handle.co.uk](http://www.handle.co.uk) **handle**

[www.musicweek.com/jobs](http://www.musicweek.com/jobs)

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ladgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates per single column cm  
Jobs & Courses: £40 (incl. 4cm x 2 col)  
Business to Business: £21 (incl. 4cm x 1 col)  
Holiday Board: £10 (incl. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Friday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 10am for  
publications on the following Monday (except  
printing). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication)

## JOBS AND COURSES

# Ocean

Ocean is a dynamic and vibrant music venue in Hackney, East London, comprising three venues with a combined capacity of 2,700. Since opening Ocean has programmed a variety of diverse artists and has played host to broadcasts by Radio 1, BBC1, London Live, Xfm, Radio 3, Channel 4 and MTV.

### BOX OFFICE MANAGER up to £25,000

We are recruiting a Box Office Manager from 1 January 2005 to join our existing team.

The successful candidate will have worked in a busy music or arts venue and will have experience of a computerised ticketing system. Maybe you have good customer care skills including an excellent telephone manner, and experience of monitoring sales patterns and providing management information from a customer database.

Ideally you will have a wide understanding of musical genres and audiences, enabling you to advise the public on the types of events we are programming.

Please send your CV and a covering letter quoting reference MW1104 by 26 November to: Personnel Department (BOM), Ocean, 270 Mare Street, London E8 1HE.

reg charity no. 1862287

mean fiddler  
music group plc



EXPERIENCED PROMOTER/VENUE BOOKER

The UK's leading Festival Promoter (Reading and Leeds Festival, HomeMade, Flexid, Jazz Cafe Picnic) & Venue Operator (Asotia, Jazz Cafe, The Forum, Mean Fiddler, The Borderline, The Garage) invite applications for venue booker and promoter positions within the company. Successful candidates will have at least one year's relevant experience. A travel based knowledge of all styles of music essential.

Please post current Curriculum Vitae with covering letter to: Natasha Ward, Human Resources, Mean Fiddler Music Group plc, 16 High Street, London NW10 4LX. [www.meanfiddler.com](http://www.meanfiddler.com)

ASTORIA **LAZZE** THE FORUM  
mean fiddler **Birdrise** **the garage**

## BUSINESS TO BUSINESS

### WANTED

### CASH PAID

We buy CD Albums & Singles, LPs, 12" & 7", White Labels, Promo's, Acetates, Video's, POS Material, Artwork, Awards and Memorabilia. Complete Collections, Overstocks, Inventories and Libraries cleared! call Julian or Mark... office: 01474 815999 mobile: 07850 405064 e-mail: mw@eol.com

### GIVE ME A BREAK!

Need a bright, driven honours graduate with enviable past music industry experience?

My CV: [daveadcock.com](http://daveadcock.com)  
m: 07891 957050

### SERVICES

### WEST LONDON STUDIO FOR SALE

FULLY EQUIPPED 24 TRACK ANALOG  
PRO-TOOLS  
LARGE LIVE ROOM  
GRAND PIANO IN SEPARATE ROOM  
SUBSTANTIAL OFFICE SPACE  
KITCHEN, TOILETS  
PARKING FOR 5 CARS  
LEASEHOLD  
FULL SPEC AND PRICE CALL  
Dylan CN 07911 911897  
07916 302884

### MANUFACTURING

**CDDUPLICATION**  
NO1 SUPPLIER TO THE INDUSTRY  
PROFESSIONAL SERVICE WITH COMPETITIVE PRICES  
**020 7385 2299**  
24HR TURNAROUND  
[WWW.MEDIADISC.CO.UK](http://WWW.MEDIADISC.CO.UK)  
**mediaDISC**  
SINCE 1988

### FAST TURNAROUND DUPLICATION

...WITH TOP CLASS RESULTS

- CD & DVD Duplication with 24 hour or next day printing
- VHS Duplication PAL, NTSC, SECAM
- Broadcast Video Dubbing & Duplicating Conversion
- DVD Authoring, MPEG 1 & MPEG 2 Encoding & Web Streaming
- Storage of Video Masters
- Packaging & Fulfillment
- Free Delivery & Collection to London W1

Call 020 8504 0271 now!  
Delivering top quality and value ...fast

## BUSINESS TO BUSINESS

### TO LET

### PROGRAMMING ROOM/STUDIO TO LET WITHIN THE ROUNDHOUSE STUDIOS COMPLEX, CLERKENWELL EC1

Control room with over-dub booth, air-conditioning, 24 hour access, phone lines and intercom system.  
Tenants can also enjoy the use of a large communal lounge and kitchen with pool table, table football, Sky TV, internet connection, stereo and the chance to be part of a dynamic and creative environment.

Contact: Lisa or Maddy on 020 7404 3333

E-mail: [isa@roundhouse.com](mailto:isa@roundhouse.com)  
[www.rounderound.com/venuehouse](http://www.rounderound.com/venuehouse)

**round**  
HOUSE STUDIOS

# do you run courses for the music industry?

whether you target those whose building their skills as they move up in the industry or those trying to break into the industry.

never has the need been stronger for staff to develop and diversify.

music week has the readers you need to reach.

advertise your services to those committed to moving forward.  
call maria 020 7921 8315 email [maria@musicweek.com](mailto:maria@musicweek.com)

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ladgate House,  
245 Blackfriars Road, London SE1 9UR  
T: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

Rates (per single column cm)  
Jobs & Careers: £40 (min. 4cm x 2 col)  
Business to Business: £22 (min. 4cm x 1 col)  
Notice Board: £28 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online  
every Friday at [www.musicweek.com](http://www.musicweek.com)  
Breaking deadline: Thursday 10am for  
publication on the following Monday (space  
permitting). Correction deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).

## BUSINESS TO BUSINESS

### RETAIL

**MUSIC SHOPFITTING SPECIALISTS**  
slatwall • flooring • counters • browsers • displays • signage



www.displaysstands.net

AMA Displays Ltd  
email sales@ama-fabs.co.uk

**01924 507 217**  
Fax 01924 507 216

cd dvd vinyl + games  
**red displays** + storage  
storefitings • displays • storage • counters  
browsers • chart • gondolas • slatwall • shelves



www.reddisplays.com tel: 01733 239001

### WANTED

#### 'Top of the Pops'

S D Creative - session work agency  
Experienced Vocalists & Musicians wanted for work within  
the music industry. Books currently open.  
Send CV, Demo & Photo to: PO Box 156  
Deadline 20.12.04

#### Singers/Songwriters/Musicians Wanted

World Class Production Company based in Portobello  
seeks fresh new talent to develop and record.  
An opportunity to work with top producers and other  
quality artists in a creative and professional environment.  
Send demo/photo/bio to:  
Ice PR Ltd  
Unit 5, 10 Acklam Rd, London W105QZ

### TO SELL

**For Sale**  
"Music To Your Eyes"  
Your personal number plate  
**JAZ 8290**  
£7500.00 o.n.o.  
Contact John Schroeder  
07958 641141

Call Maria  
020 7921 8315  
Email  
maria@musicweek.com

### DISTRIBUTION

EXCLUSIVELY **SCOTTISH**  
**Gordon Duncan DISTRIBUTION**  
OVER 2,500 SCOTTISH TITLES IN STOCK



Dougie MacLean  
"Who Am I"  
CD - DUNCD026



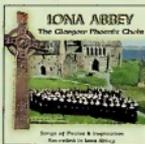
Alison Kinnaird  
"The Silver String"  
CD - COMD2096



Francie & Josie  
CD - CDELM4123



McCalman "Singular"  
Songs By Ian, Sung By  
Friends  
CD - CDTRAX269



"Iona Abbey"  
The Glasgow Phoenix Choir  
CD - CDITV 709



"A Piping Hot Christmas"  
Christmas Hits On The  
Bagpipes  
CD - LCOM5269

Order from Gordon Duncan Distribution Newtown Street Glasgow G65 0LY  
Tel: 01236 827550 Fax: 01236 827560 Email: [gordon-duncan@sol.co.uk](mailto:gordon-duncan@sol.co.uk)

Get year-round promotion  
alongside the dates  
for major award shows  
and key music events  
throughout 2005.

# MUSICWEEK

# 2005 Year Planner

The year planner will be  
inserted into Music Week's  
December 18th issue  
Copy deadline is November 26th

Contact Maria: 020 7921 8315 [maria@musicweek.com](mailto:maria@musicweek.com)

# Datafile

Britain's most comprehensive charts service

Week 46

TV & radio airplay p34 > Cued up p38 > New releases p40 > Singles & albums p42

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Blue: The Best Of (Innocent); Eminem: Encore (Interscope); Destiny's Child: Greatest Hits (Columbia); Neil Young: Comes With Hell (Reprise)

### NOVEMBER 22

The 411: Between The Sheets (Sony); Shredheads: U2: How To Dismantle An Atomic Bomb (Island); Gwen Stefani: Love Angel Music Baby (Interscope); Delta Goodrem: Mistaken Identity (Sony); Kylie Minogue: Ultimate Kylie (Parlophone).

### NOVEMBER 29

Girls Aloud: What Will The Neighbours Say? (Polydor); Brian McFadden: Irish Son (Mosaic); Lemar: Time To Grow (Sony)

### SINGLES

**THIS WEEK**  
Anastacia: Welcome To My Truth (Epic); McFly: Room On The 3rd Floor (Universal); Lemar: If There's Any Justice (Sony); Jolo: Baby It's You (Mercury); Girls Aloud: 11 Stand By You (Polydor); Nelly Furtado: Christina Aguilera: Tilt Ya Head Back (Universal)

### NOVEMBER 22

Aklati: Only U (Def Jam); Outkast: Prototypes/Ghetto Musick (Arista); The Streets: Could We Be In (Locked Out/679); Brian McFadden: Irish Son (Mosaic/Sony); Kristian Lemaire: Some Say (Polydor); Geri Halliwell: Ride It (Virgin); Busted: She Wants To Be Me (Island)

### NOVEMBER 29

Green Day: Boulevard Of Broken Dreams (Reprise); Joss Stone: Right To Be Wrong (Polygram/Virgin); Natasha Bedingfield: Unwritten (Phonogenic); Babyshambles: Killamangoro (Rough Trade); Aidan 20: Do You Know It's Christmas? (Mercury)

### DECEMBER 6

Mouse: T. Right About Now (Free2Air); Kylie Minogue: I Believe In You (Parlophone); Robbie Williams: Rauscherwood (Chrysalis); Westlife: Settle (BMG)

### SEE MUSIC WEEK ONLINE

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

## The Market

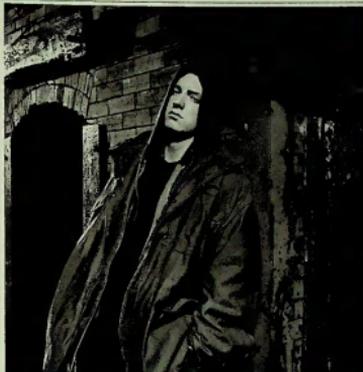
### Eminem just wins it after rush release

by Alan Jones

Predictions that Eminem's *Encore* – released on Friday – would sell more than 200,000 copies in its first two days proved to be too optimistic, with the reality being a less stratospheric sale of 122,450, which is actually the lowest number one tally for four weeks, and only the seventh highest sale for a number one this year.

Nevertheless, it was enough for the album to debut at number one, ahead of Britney Spears' *Greatest Hits: My Prerogative* and Westlife's *Allow Us To Be Frank*, which debut at two and three respectively, with full-week sales tallies of 115,341 and 91,253. A further eight albums made their debuts in the Top 75, helping overall albums sales, including compilations, to reach \$4,622,578 last week, the third highest level of 2004, beaten only by Easter and the first week of the year. Even more encouragingly, after trailing 2003 levels for several weeks, sales last week were 1.67% up on the same week last year – a week when *Dido's Life For Rent* album topped the chart with sales of 83,674.

Eminem's *Encore* not only fell short of dealers' expectations – it also fell short of the record first week sales tally for a non-Monday release. Michael Jackson's *Dangerous* sold more than 200,000 copies in three days



Eminem album sprays to the summit after only two days of sales

after a Thursday release in 1991. *Encore* is Eminem's third solo number one – and he also played a leading role in D-12's *D-12 World*, which topped the chart in May. Only two other hip-hop albums have ever topped the chart, the Beastie Boys' *Hello Nasty* and Wu Tang Forever by the Wu Tang Clan.

Meanwhile, the Scissor Sisters' self-titled debut album became the third album to top a million sales in 2004 last week, reaching the target on Monday (8). By close of business on Saturday the album, which drifts 8-10 this week, had sold 1,026,818 copies, trailing only Keane's *Hopes And Fears* (1,073,737) and Katie Melua's *Call Off The Search* (1,186,749).

From this week, *Music Week* is changing its policy on market shares to reflect changes within the business. The market shares published below will, henceforth, reflect the corporate group data compiled by OCC, to allow for a more direct comparison to be made between the various companies. This week's shares see Universal on top of both singles and albums, but the new combination of Sony and BMG takes second place in both lists and will provide a strong rival. ● Owing to calculation errors, last week's compilations market shares were incorrect. The top five should have been Universal TV 26.4%, EMI Virgin 22.2%, Ministry Of Sound 17.2%, BMG 12.9% and Warner 12.1%.

## MARKET INDICATORS

### SINGLES

Sales versus last week: -6.7%  
Year to date versus last year: -13.0%

**Market shares**  
Universal 99.8%  
Sony BMG 28.7%  
EMI 17.7%  
Others 12.3%  
Warner 1.5%

### ALBUMS

Sales versus last week: +12.3%  
Year to date versus last year: +0.9%

**Market shares**  
Universal 31.5%  
EMI 27.9%  
Sony BMG 16.5%  
Warner 9.4%  
Others 7.6%

### COMPILATIONS

Sales versus last week: +15.5%  
Year to date versus last year: +3.2%

**Market shares**  
Universal 38.2%  
EMI 21.4%  
Sony BMG 12.4%  
Others 10.6%  
Ministry Of Sound 8.6%

## THE BIG NUMBER: 651,826

Number of copies Robbie Williams' *Greatest Hits* album has sold since its release four weeks ago

### RADIO AIRPLAY

**UK SHARE**  
Market shares  
Universal 32.0%  
Sony BMG 31.4%  
EMI 25.9%  
Others 9.3%  
Warner 1.4%

**Origin of singles sales**  
(Top 75): UK: 64.0%  
US: 32.0% Other: 4.0%  
**Origin of albums sales**  
(Top 75): UK: 68.9%  
US: 22.0% Other: 4.1%

## FAST CHART

### SINGLES

#### NUMBER ONE

U2: Vertigo Island  
Second number one single of the year for the veteran Irish band, following their success with LMC in February.

### ALBUMS

#### NUMBER ONE

EMINEM ENCORE: Interscope  
Sales of 122,549 in two days earn Eminem a number one with *Encore*, which was released on Friday. His last album, *The Eminem Show*, sold 228,297 copies on its first week in the shops in 2002 – a tally which included 103,794 sales from its first two days in-store, though these were the more traditional, less busy Monday and Tuesday.

## COMPILATIONS

#### NUMBER ONE

POP PARTY 2: BMG/EMI/Virgin/UMTV  
Five new arrivals in the Top 10 – including the Bridget Jones soundtrack at number three and Ciara's *6* at number two – help lift the compilation sector's sales by more than 16% week-on-week, but the chart clamp for the third week in a row is Pop Party 2, which defies convention by raising its own sales by a further 33% to a best yet weekly tally of 674,908, while raising its 20-day total to 162,989. It is 5.1% ahead of last year's original Pop Party album – which went on to sell 758,000 copies – at the same stage.

## SCOTTISH ALBUMS

#### NUMBER ONE

BRITNEY SPEARS GREATEST HITS – MY PREROGATIVE: Jive  
Pipped at the post by Eminem's *Encore* in the UK as a whole, Spears' "best of" finds of the rapper north of the border, where she has a victory margin of 4.3%.

## RADIO AIRPLAY

#### NUMBER ONE

EMAR: IF THERE'S ANY JUSTICE: Sony  
Let the most played record of last week – even Maroon 5's *This Love* in 24th place – be played more often – but is *Justice*. Any. Action by Lemar provides the FanE.com graduate with his first airplay chart clatter by dint of having the largest audience of the week, thanks primarily to Radio One and Radio Two.

**SXSW** Music 2005  
MARCH 16-20 AUSTIN, TX  
sxsw.com

Announcing: 2005 Keynote Speaker Robert Plant

DISCOUNT REGISTRATION DEADLINE NOV. 19th

SXSW EUROPE  
Eva Johnson: eva@sxsw.com  
C/O Room 7, Arthouse, Grosvenor, London, W1A 0AB, UK  
Tel: +44 (0)20 7462 2112  
Fax: +44 (0)20 7462 2112

SXSW USA HEADQUARTERS  
PO Box 4999 • Austin, TX 78765 USA  
512/467-7379 • Fax 512/451-0754  
sxsw@sxsw.com • www.sxsw.com

TRANS-ATLANTIC AIR-MEDIA TRAVEL LTD.  
Gay Lindsay-Watson: gw@redtravelltd.com  
444-207-7627-2112  
www.mediatele.com

TalentMatch.com  
The First Industry Net  
Find, build and hire the talent you need today.

2011/04

## New spin on the Eighties

### The Plot

BMG adds extra appeal to its Eighties compilation, with a bonus karaoke disc part of the package.

**VARIOUS ULTIMATE 80'S (BMG)**  
In the crowded market of Eighties nostalgia compilations, where differentiation is the holy grail, BMG believes it may have found the latest killer application with its forthcoming two-disc Ultimate 80's set.

The 40-track release comes bundled with a bonus karaoke DVD which will feature prominently in the heavyweight TV and press marketing campaign around the release in November. The bonus DVD offers a choice of straight playback of videos featured on the compilation, karaoke with backing vocals and purely instrumental karaoke. BMG believes it may be the first company to offer karaoke on DVD featuring original material. "Our big point of difference is the karaoke DVD," says BMG marketing manager Andy Tribe. "The karaoke element came about as an amalgamation of the likes of Pop Party, which is obviously for a much younger demographic, along with the fact



that we have realised we can market effectively to the 25- to 45-year-old female age group, as we have done with Dirty Dancing," says Tribe. While women are the main target market, the split is actually a surprisingly gender-neutral 60:40 split on the grounds of the album's main function as a through Eighties collection.

TV spots around Bridget Jones's Diary, GMTV, House Doctor, Emmerdale and Coronation Street provide the focus of the TV campaign, while press ads will add to the mix. While reluctant to reveal sales targets, Tribe suggests that the 300,000 sales achieved by Virgin TV's School Reunion - The 80's album sets the bar.

**CAMPAIGN SUMMARY**  
Marketing manager: Andy Tribe, BMG TV. DVD production: Andy Thomas. Radio: Sandra Fontana, Qute Great. Press: Lisa Freeman, Qute Great. Online and cross promotions: Sarah Aikler, Qute Great. Media Buying: Vizion.

### SNAP SHOT KT TUNSTALL



As a result of a recent performance on Jojo Whildent's Later... the forthcoming tour from new singer-songwriter KT Tunstall sold out within two days

of the show's transmission. The performance also scored more than 50% of the viewer vote for best performance on the show's website. The track Tunstall

performed on the show, Black Horse & The Cherry Tree, is also being added to the artist's debut album *Eye* on the website, which is set to be released at the track's launch.

November ahead of full promotion in 2005. Tunstall is already attracting clumps of mad, wild do Radcliffe among her supporters.

**CAST LIST:** Manager: Simon Barnes, SB Management. Agent: Mike Gusk, Heller Skoloff, TV. Form: Williams, Big Show. National Radio: Roland Hill, Reuters, Regional Radio: Martin Finn. Virgin: Press: William Ross, C&F Copy, Parity Entertainment. Publisher: C&F Marketing/SonyTV

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### Krissi Murison, staff writer, NME

**WILLY MASON WHERE THE HUMANS EAT (VIRGIN)**

"The most impressive thing about Willy is how mature he sounds. How the hell does a small-town 17-year-old kid get so blue? Someone here called him Bob Dylan for the OC generation and that kind of sums him up. The single Oxygen is such a timely call to arms for anyone who has been paying attention to what has been going on in the world. I expect it will strike a chord with a lot of people when it comes out."

#### Jonathan Sharif, editor, Between The Grooves

**MPHO SKEEF IN THE MIDDLE (EP) (DUCKENT)**

"One of the most mouthwatering

prospects for British urban music next year has to be the release of soul sensation Mpho Skeef's solo debut EP *In The Middle* (working title). A combination of neo-soul, R&B, jazz, funk, hip hop and reggae, this record is of an undeniable quality that echoes the sound of Lauryn Hill and Jill Scott at their best."

#### Michael Dale, director of Scottish Events



**BOBBY DARIN BEYOND THE SEA (3) (RHINO)**

"November 26 sees the release of *Beyond the Sea*, Kevin Spence's biopic of the truly great Bobby Darin, a singer whose star has slowly but surely climbed since his untimely death in 1973. His fanbase is now at a level where it only needs one more push to be Sinatra-sized. The film soundtrack will catapult this dark-suited, finger-snapping kind of cool into the charts for Christmas. Move over Tar Packer Men, Bobby Darin is the real thing and I'm sure he will sell big-time. It's a pity he's no longer around to hear his classic Kurt Weill song *MacK the Knife* top the charts again."

#### Stuart Winterton, MTV Networks

**HANDSOME BOY MODELING SCHOOL THE WORLD'S GONE MAD (ATLANTIC)**

"This is taken from Prince Paul & Dan The Automator's fantastic second album *White People*. The single features West Coast rapper Del The Funky Homosapien, Barrington Levy and Alex Kapranos from Franz Ferdinand and is a heavily reggae-influenced tune with a lovely laid back groove. The tongue-in-cheek video is also hilarious. The rest of album is of the highest order and doesn't disappoint and will surely win you new fans."

#### Letitia ND, IXtra

**LETHAL B, D DOUBLE E HUMAN NEED AND JAMACABE AT THE FORWARD RIDDIM (RELENTLESS)**

"This is the biggest underground track of this year - grinding, hard-hitting, forward and sexy feel. The MCs grab a verse, while an addictive beat accompanies this ruthless street comedy. Seriously infectious grown-up grime. Lethal B did it one before with Top 10 hit *Oh*, and I have a strong feeling he'll do it again."

### RADIO PLAYLISTS

#### RADIO 1

- 1 **Daniel Bedingfield** Nothing Hurts Like Love
- 2 **Destiny's Child** Losing My Breath
- 3 **Enrique Iglesias** Hero
- 4 **Enrique Iglesias** Hero
- 5 **Enrique Iglesias** Hero
- 6 **Enrique Iglesias** Hero
- 7 **Enrique Iglesias** Hero
- 8 **Enrique Iglesias** Hero
- 9 **Enrique Iglesias** Hero
- 10 **Enrique Iglesias** Hero

#### RADIO 2

- 1 **Brian McFadden** Irish Son
- 2 **Enrique Iglesias** Hero
- 3 **Enrique Iglesias** Hero
- 4 **Enrique Iglesias** Hero
- 5 **Enrique Iglesias** Hero
- 6 **Enrique Iglesias** Hero
- 7 **Enrique Iglesias** Hero
- 8 **Enrique Iglesias** Hero
- 9 **Enrique Iglesias** Hero
- 10 **Enrique Iglesias** Hero

#### RADIO 3

- 1 **Enrique Iglesias** Hero
- 2 **Enrique Iglesias** Hero
- 3 **Enrique Iglesias** Hero
- 4 **Enrique Iglesias** Hero
- 5 **Enrique Iglesias** Hero
- 6 **Enrique Iglesias** Hero
- 7 **Enrique Iglesias** Hero
- 8 **Enrique Iglesias** Hero
- 9 **Enrique Iglesias** Hero
- 10 **Enrique Iglesias** Hero

### TOP 10 RADIO GROWERS

Artist/Track	Peak	Pos	Wks
1 <b>ROBBIE WILLIAMS MISUNDERSTOOD</b>	544	476	
2 <b>LEAMAR IF THERE'S ANY JUSTICE</b>	1405	450	
3 <b>KYLIE MINOGUE I BELIEVE IN YOU</b>	1303	369	
4 <b>GIRLS ALONE I'LL STAND BY YOU</b>	698	342	
5 <b>KEANE THIS IS THE LAST TIME</b>	687	340	
6 <b>GIVEN STEFANI WHAT U WANTING 4</b>	1063	303	
7 <b>NATASHA BEDINGFIELD UNWRITTEN</b>	905	299	
8 <b>UZ VERTIGO</b>	1190	271	
9 <b>JAMIELIA STOP</b>	1512	258	
10 <b>BOB FIDEL IT</b>	493	202	

You Know I Love You Jay-Z/Linkin Park  
Number One: Nelly & Christina Aguilera  
The Way Back (V2) How To Dismantle An Atomic Bomb

#### RADIO 5

- 1 **Brian McFadden** Irish Son
- 2 **Enrique Iglesias** Hero
- 3 **Enrique Iglesias** Hero
- 4 **Enrique Iglesias** Hero
- 5 **Enrique Iglesias** Hero
- 6 **Enrique Iglesias** Hero
- 7 **Enrique Iglesias** Hero
- 8 **Enrique Iglesias** Hero
- 9 **Enrique Iglesias** Hero
- 10 **Enrique Iglesias** Hero

#### RADIO 6

- 1 **Delta Goodrem** Out Of The Blue
- 2 **Enrique Iglesias** Hero
- 3 **Enrique Iglesias** Hero
- 4 **Enrique Iglesias** Hero
- 5 **Enrique Iglesias** Hero
- 6 **Enrique Iglesias** Hero
- 7 **Enrique Iglesias** Hero
- 8 **Enrique Iglesias** Hero
- 9 **Enrique Iglesias** Hero
- 10 **Enrique Iglesias** Hero

#### RADIO 7

- 1 **Enrique Iglesias** Hero
- 2 **Enrique Iglesias** Hero
- 3 **Enrique Iglesias** Hero
- 4 **Enrique Iglesias** Hero
- 5 **Enrique Iglesias** Hero
- 6 **Enrique Iglesias** Hero
- 7 **Enrique Iglesias** Hero
- 8 **Enrique Iglesias** Hero
- 9 **Enrique Iglesias** Hero
- 10 **Enrique Iglesias** Hero

### Adds

- BIG CITY** 3rd World Obsession
- SI** Ex Amore

### Williams

- Williams** Misunderstood

# TV Airplay Chart

Rank	Weeks on Chart	Artist	Title	Label	Points
1	1	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	556
2	19	KYLIE MINOUGE	I BELIEVE IN YOU	REPUBLIC	434
3	3	EMINEM	JUST LOSE IT	INTERSCOPE	433
4	7	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND	421
5	36	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGRAM	376
6	3	U2	VERTIGO	ISLAND	387
7	17	AVRIL LAVIGNE	NOBODY'S HOME	ARISTA	337
8	4	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	POLYBOR	316
9	4	GIRLS ALoud	I'LL STAND BY YOU	POLYBOR	313
10	9	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRISTIAN	300
11	13	THE 411	TEARDROPS	STREETSLIDE	294
12	18	GWEN STEFANI	WHAT U WAITING 4	INTERSCOPE	291
13	8	JA RULE FEAT. R. KELLY & ASHANTI	WONDERFUL	DEF JAM	278
14	7	ERIC PRYDZ	CALL ON ME	DATA	263
14	27	JAMELIA	STOP	PHONOGRAM	263
16	37	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE	262
17	21	BRITNEY SPEARS	MY PREROGATIVE	POLYBOR	250
18	15	USHER & ALICIA KEYS	MY BOO	BMG	248
19	18	BUSTED	SHE WANTS TO BE ME	INDEPENDENT	242
20	13	KELIS FEAT. ANDRE 300	MILLIONAIRE	VERBEN	239
21	31	JOJO	BABY IT'S YOU	MERCURY	235
22	14	LEMAR	IF THERE'S ANY JUSTICE	SONY	233
23	10	DIZEE RASCAL	DREAM	XL	230
24	24	ANASTASIA	WELCOME TO MY TRUTH	EPIC	224
25	19	BLUE CURTAIN FALLS		INNOVATIVE	223
26	35	FRANZ FERDINAND	THIS FFIRE	EMERSON	215
27	23	KEANE	THIS IS THE LAST TIME	ISLAND	212
28	22	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	POLYBOR	199
29	16	STERIOGRAM	WALKIE TALKIE MAN	CAPITOL	189
30	42	ICE CUBE	YOU CAN DO IT	ALL ABOUT THE VIBES	188
30	78	BLINK 182	ALWAYS	ISLAND	188
32	26	GERI RIDE IT		INDEPENDENT	186
33	31	OUTKAST	GHETTO MUSICK	BMG	181
34	23	SCISSOR SISTERS	MARY	POLYBOR	180
35	11	MCFLY	ROCK ON THE 3RD FLOOR	ISLAND	178
35	43	MICHAEL GRAY	THE WEEKEND	EVERETT RECORDS	178
37	47	MAROON 5	SHE WILL BE LOVED	EPIC	167
38	35	DELTA GOODREEM	OUT OF THE BLUE	EPIC	164
39	15	EMBRACE	ASHES	INDEPENDENT	163
40	41	THE HIVES	TWO-TIMING TOUCH AND BROKEN BONES	POLYBOR	160



**Destiny's Child**  
 1. Destiny's Child Number three on radio airplay and number two on sales. Lose My Breath - Destiny's Child's first single in three years - powers 5-1 on the TV airplay chart this week. Its tally of 556 plays on specialist music stations last week put it a massive 28% ahead of nearest challenger Kylie Minogue's I Believe In You. Thirteen stations aired the video last week, with The 411 being the show's 79 plays giving the pack. It was also aired 63 times on MTV Hits and 57 times on Smooth Hits TV.



**Green Day**  
 16. Green Day Following their biggest yet hit single American Idiot, Green Day's Boulevard Of Broken Dreams is the highest new entry on the Top 50 this week, fetching 57.1A, with support more than doubling to 262 plays. Kieran Hayler continues its long-term love affair with the band, and provides the top tally of 43 plays, but MTV2 is close behind (41), followed by Q TV (37) and The Box (29).

Destiny's Child are the clear leaders in TV airplay, outperforming Kylie and Eminem in the top three

## MTV MOST PLAYED

Rank	Artist	Title	Label
1	BEASTIE BOYS	AN OPEN LETTER TO NYC	PARLOPHONE
2	GWEN STEFANI	WHAT U WAITING 4	INTERSCOPE
3	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
4	KELIS FEAT. ANDRE 300	MILLIONAIRE	VERBEN
5	SCISSOR SISTERS	MARY	POLYBOR
6	SNOW PATROL	HOW TO BE DEAD	FLECTION
7	THE STROKES	THE END HAS NO END	RYE ON TRACK
8	U2	VERTIGO	ISLAND
9	STERIOGRAM	WALKIE TALKIE MAN	CAPITOL
10	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE

## THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	THE STREETS	COULD WELL BE IN	LOOKED UP
2	BUSTED	SHE WANTS TO BE ME	INDEPENDENT
3	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGRAM
4	KYLIE MINOUGE	I BELIEVE IN YOU	REPUBLIC
5	GIRLS ALoud	I'LL STAND BY YOU	POLYBOR
6	AVRIL LAVIGNE	NOBODY'S HOME	ARISTA
7	BLUE CURTAIN FALLS		INNOVATIVE
8	MICHAEL GRAY	THE WEEKEND	EVERETT RECORDS
9	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND
10	U2	VERTIGO	ISLAND

## KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	EMINEM	JUST LOSE IT	INTERSCOPE
2	BLINK 182	ALWAYS	ISLAND
3	SLEIPNIR	DUALITY	STARDUST
4	KINGS OF LEON	THE BUCKET	NATIONAL COUNTRY
5	GOOD CHARLOTTE	PREDICTABLE	EPIC
6	AVRIL LAVIGNE	NOBODY'S HOME	ARISTA
7	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE
8	MARILYN MANSON	PERSONAL JESUS	RECORD
9	HOOBASTANK	THE REASON	DEF JAM
10	THE RASMASIN	IN THE SHADOWS	UNIVERSAL

## MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	BEASTIE BOYS	AN OPEN LETTER TO NYC	PARLOPHONE
2	KINGS OF LEON	THE BUCKET	BMG
3	FRANZ FERDINAND	THIS FFIRE	EMERSON
4	BADBYSHAMBOLES	KILAJAJANGIRO	EMERSON
5	GRANHAM COXON	FREAK ON	TRANS-SIBERIAN
6	THE LIBERTINES	WHAT BECAME OF THE LIKELY LADS	SONY
7	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE
8	KILLERS	ALL THESE THINGS THAT I'VE DONE	UNIVERSAL
9	THE DIZONS	DON'T EVER THINK TOO MUCH	OLYMPIA
10	KAISER CHIEFS	I PREDICT A Riot	INNOVATIVE

## MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	USHER & ALICIA KEYS	MY BOO	BMG
2	AKON	LOCKED UP	ISLAND
3	JA RULE FEAT. R. KELLY & ASHANTI	WONDERFUL	DEF JAM
4	SNOOP DOGG FEAT. PHARELL	DROP IT LIKE A HOT	WATTS
5	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
6	BRANDY	AFRODISIAC	ATLANTIC
7	R. KELLY	HAPPY PEOPLE	JIVE
8	KELIS FEAT. ANDRE 300	MILLIONAIRE	VERBEN
9	10	MAS BRIDGING THE GAP	COLUMBIA
11	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND

**THE AMP NUMBER ONE**  
 U2  
 Vertigo  
**HIGHEST CLIMBER**  
 Delays  
 Lost In A Mindy  
**HIGHEST NEW ENTRY**  
 Kaiser Chiefs  
 I Predict A Riot

**TMF NUMBER ONE**  
 Joss Stone  
 You Had Me  
**HIGHEST CLIMBER**  
 Eminem  
 Lose  
**HIGHEST NEW ENTRY**  
 Green Day  
 Boulevard Of Broken Dreams

**THE HITS NUMBER ONE**  
 Blue  
 Cur-Lyn Falls  
**HIGHEST CLIMBER**  
 Eric Prydz  
 Call On Me  
**HIGHEST NEW ENTRY**  
 Jajo  
 Day Is It You

**SCUZZ NUMBER ONE**  
 Sum 41  
 We're All To Blame  
**HIGHEST CLIMBER**  
 U2  
 Vertigo  
**HIGHEST NEW ENTRY**  
 The Killers  
 Somebody Told Me

**KISS TV NUMBER ONE**  
 Justin Love  
 I Believe In You  
**HIGHEST CLIMBER**  
 Fabolous  
 Be-Weave  
**HIGHEST NEW ENTRY**  
 2Pac  
 Changes

**FLAUNT NUMBER ONE**  
 Kylie Minogue  
 I Believe In You  
**HIGHEST CLIMBER**  
 Dan-Lee  
 Keri-Love  
**HIGHEST NEW ENTRY**  
 Kylie Minogue  
 I Believe In You

Highest climber and highest new entry apply to the Top 50

Original New Entry  
 Highest Top 40 Climber

Official Sponsors:

**18.11.04**  
 Watch all the winners live from Rome at 8pm this Thursday only on MTV

**1** DESTINY'S CHILD  
 Lose My Breath

MTV Base Most Played

1 USHER & ALICIA KEYS MY BOO  
 2 AKON LOCKED UP  
 3 JA RULE FEAT. R. KELLY & ASHANTI WONDERFUL  
 4 SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT  
 5 DESTINY'S CHILD LOSE MY BREATH  
 6 BRANDY AFRODISIAC  
 7 R. KELLY HAPPY PEOPLE  
 8 KELIS FEAT. ANDRE 300 MILLIONAIRE  
 9 MAS BRIDGING THE GAP  
 10 NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK

Hopes for Lemar's new single have been boosted by the Fame Academy star achieving his first airplay number one, with Kylie also enjoying strong radio support

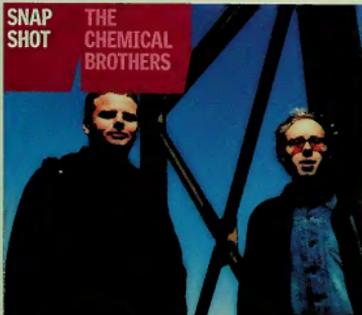
# The UK Radio Air

## RADIO ONE

Rank	Artist/Title	Prev	Wks	Wks	Airplay
1	U2 VERTIGO	26	31	2350	
2	DESTINY'S CHILD LOSE MY BREATH	33	27	3335	
3	EMINEM JUST LOSE IT INTERCUBE	23	27	3365	
4	JAMIELIA STOP	29	26	3756	
5	EMBRACE ASHES UNWRITTEN	35	25	3867	
6	MICHAEL GRAY THE WEEKEND	29	25	3882	
7	USHER & ALICIA KEYS MY BOO	14	24	4212	
8	KYLIE MINOGUE I BELIEVE IN YOU	36	23	3432	
9	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	24	21	4978	
10	NAS BRIDGING THE GAP	31	21	3203	
11	STEREOGRAM VULVUE TALKIE MAN	15	20	3474	
12	KELIS FEAT. ANDRE 300 MILLIONAIRE	29	20	3334	
13	GWEN STEFANI WHAT U WAITING 4	36	19	3242	
14	SCISSOR SISTERS MARY	36	19	3316	
15	DEEP DISH ELASTIC BEAN	36	19	3075	
16	FRANK FERRIGNANO THIS FINE DIVID	18	19	3073	
17	ANGEL CITY DO YOU KNOW (I GO CRAZY)	37	18	3086	
18	LEMAR IF THERE'S ANY JUSTICE	10	17	3886	
19	NATASHA BEDINGFIELD UNWRITTEN	13	16	3113	
20	KEANE THIS IS THE LAST TIME	12	16	3984	
21	GREEN DAY BOLEVARD OF BROKEN DREAMS	12	16	3984	
22	BRITNEY SPEARS MY PREROGATIVE	36	15	3216	
23	ICE CUBE YOU CAN'T DO IT ALL	7	15	3216	
24	ESTELLE FREE LO	9	13	3621	
25	DIZZEE RASCAL DREAM	16	13	3497	
26	LETHAL BIZZLE POW (FORWARD)	6	13	3463	
27	FABULOUS BEAST SPOONMATIC	6	12	4230	
28	AVRIL LAVIGNE HORROR'S HOME	7	11	3711	
29	THE STREETS COULD WELL BE IN LON	7	11	3528	
30	SHAPESHIFTERS LOLA'S THEME	6	11	3491	
31	JAY SEAN STOLEN	17	11	4243	

## GET MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)



**SNAP SHOT**  
The return of The Chemical Brothers gets underway this Wednesday, followed by Jo Whiley on Thursday, and Pete Tong on Friday, after on Radio One. Zane Lowe will debut the track on his show this Wednesday, followed by Jo Whiley on Thursday, and Pete Tong on Friday, after which it will be serviced generally to radio. The single features rapper Q-Tip and is the first track from the dance duo's album due on January 26. The single is scheduled for January 17. The album features a number of guest appearances, including one from up-and-coming band The Magic Numbers.

**CAST LIST:** Manager: Robert Linnay. Agent: Alex Nightingale, ECI Music. Radio: Bjorn Hull, Pirella Göttsche, Amanda Warren, Vicki Ellis, Jason, Virgin Records. Press: Julie Bland, 99R. Online: Sarah Shepp, Virgin Records.

## RADIO TWO

Rank	Artist/Title	Label
1	KYLIE MINOGUE I BELIEVE IN YOU	PARLOPHONE
2	LEMAR IF THERE'S ANY JUSTICE	SONY
3	GEORGE MICHAEL ROUND HERE	ATLANTIC
4	TYLER JAMES WHY DO I DO?	ISLAND
5	PRINCE & NEW POWER GENERATION	WEA/COLUMBIA
6	PAUL WELLER THINKING OF YOU	X2
7	ELTON JOHN ALL THAT I'M ALLOWED (I'M THANKFUL)	ROCKET
8	BRIAN MCCADDEN IRISH SON	SOCKET
9	THE FINEBROTHERS NOTHING WRONG WITH YOU	PARLOPHONE
10	JAMIELIA STOP	PARLOPHONE

## KISS

Rank	Artist/Title	Label
1	JA RULE FEAT. R. KELLY & ASHANTI WONDERFUL	DEF JAM
2	CHRISTINA MILIAN WHATEVER U WANT	IMP JAM
3	R. KELLY HAPPY PEOPLE	JIVE
4	LEMAR IF THERE'S ANY JUSTICE	SONY
5	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
6	ERIC PRYZD CALL ON ME	BMG
7	JAMIELIA STOP	PARLOPHONE
8	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	POLYGRAM
9	BRITNEY SPEARS MY PREROGATIVE	JIVE
10	ZPLATYMONOS JULES/JACK O'CARLESS WHISPER	SPS

**NUMBER ONES**  
CITYBEAT 96.7FM  
R. Kelly Hisop  
Janelle 102.7  
People Star  
LINC'S FM  
U2 Vertigo  
MANN  
Scissor Sisters  
U2 Vertigo  
TFM  
Britney Spears My Prerogative  
MANSTER FM  
CHOICE FM  
Ja Rule Wonderful  
ROCK FM  
U2 Vertigo  
TFM  
Britney Spears My Prerogative  
MANSTER FM  
LINC'S FM  
U2 Vertigo

## CAPITAL

Rank	Artist/Title	Label
1	MAROON 5 SHE WILL BE LOVED	J
2	JAMIELIA STOP	PARLOPHONE
3	SCISSOR SISTERS MARY	POLYGRAM
4	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	POLYGRAM
5	GWEN STEFANI WHAT U WAITING 4	INTERCUBE
6	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
7	JOSS STONE YOU HAD ME	REDELFESS
8	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	POLYGRAM
9	ANASTACIA SICK AND TIRED	EPIC
10	SHAPESHIFTERS LOLA'S THEME	POSITIVA

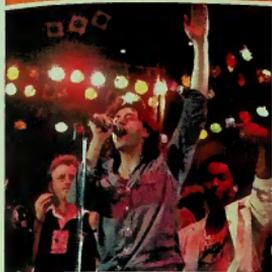
## GWR GROUP

Rank	Artist/Title	Label
1	SCISSOR SISTERS MARY	POLYGRAM
2	JOJO LEAVE (GET OUT)	MERCURY
3	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	POLYGRAM
4	BRITNEY SPEARS MY PREROGATIVE	JIVE
5	ASHLEE SIMPSON PIECES OF ME	POLYGRAM
6	KEANE BEDSHAPED	ISLAND
7	JAMIELIA STOP	PARLOPHONE
8	ROBBIE WILLIAMS RADIO	CHRISLES
9	KYLIE MINOGUE I BELIEVE IN YOU	PARLOPHONE
10	ERIC PRYZD CALL ON ME	BMG

**HIGHEST NEW ENTRIES**  
CITYBEAT 96.7FM  
Nelly feat. Ciara  
The Vx Head Back  
DREAM 102.7  
Joss Stone Right To My Truth  
LINC'S FM  
Bian Carran Falls  
MARK  
The Thrills Not For All The Love  
CAPITAL FM  
Anastacia Welcome To My Truth  
CHOICE FM  
Mase Welcome Back  
ROCK FM  
Kylie Minogue I Believe In You  
TFM  
Girls Aloud I'll Stand By You



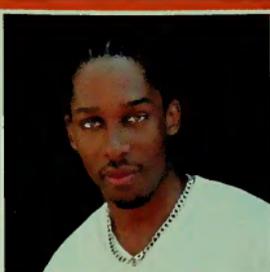




## SINGLE OF THE WEEK

### Band Aid 20 Do They Know It's Christmas

Mercury 9869413  
After being recorded at Air Studios over the weekend, the team behind the remake will be working flat out to ensure everything goes to plan in order to cue up its release in two weeks. With media interest close to fever pitch, it could end up the biggest single of the year and should easily be number one through to Christmas, with the only obvious threat coming from X Factor's winning single on December 20.



## Singles

### Bryan Adams

Flying (Polydor 9869276)  
This is a rather lacklustre special and probably lacks the dynamism to revive the fortunes of the under-performing album Room Service. However, it's Christmas at Radio 2 might improve matters.

### Alter Ego

Rocker (Skint SKINT103CD)  
A club hit since its release on Playhouse's Klang offshoot in Germany early this year, this squelchy electro-house monster now sees a full UK release. Early support from the likes of Ivan Smuggie and Erol Alkan was followed by heavy plays by DJs such as Eric Morillo in Ibiza, highlighting its broad appeal. With an Eric Prydz remix adding a funkier bassline and layers of synths, it is now poised for a wider breakthrough. Support from Radio One's Jo Whiley and Zane Lowe has been backed by a Christmas at the station.

### Aventura

Obsession (Hit Mania HIT002CD)  
This Spanish track has already been a big hit in Europe and is aiming to conquer the UK market. However, a rival version of the song by 3rd Wish is threatening to eclipse this original version by adapting the lyrics for a more radio-friendly English version and is due for release one week earlier this version. So this version may only be heard in your local tapas restaurant.

### Babyshambles

Killamangiro (High Society RTRDASHCD201)  
Although this track deals with the familiar issue of Peter Doherty's fractured relationship with his estranged Libertines co-frontman, there is enough here to suggest a life beyond Carl Barat et al. It is an open-hearted love song which sits triumphantly in a murky world somewhere between The Smiths and The Clash.

### Natasha Bedingfield

Unwritten (Phonogenic 8287666352)  
Sitting comfortably on the Radio

One A-list alongside her brother, Ms Bedingfield drifts into Nelly-Furtado-meets-the-Lion-King territory with this infectious duet. It is the third single from her debut album, which should benefit from an uplift in sales following airplay for this single.

### The Black Velvets

Get On Your Life (Vertigo 9868330)  
This is the Liverpool band, who sound like a cross between The Zutons and Led Zeppelin. They seem on a mission to wrestle the mantle of classic British rock from The Darkness, albeit with an indie spin. A strong introduction from a name to watch.

### The Corrs

Long Night (Atlantic AT0190CD2)  
This is the third single to be lifted from the Borrowed Heaven album, which far from being the group's most successful release in the UK. Having cleaned up with their take on traditional Irish music, then moving into Shania Twain-territory, they appear to have lost their momentum. This track is so MOR it is almost too dull for even the most conservative station.

### Green Day

Billie Jean of Broken Dreams (Reprise W6590D1/CD2)  
The second single from the excellent career-reviving American Idiot album sees Green Day in angry mood. B-listed at Radio One, you can expect to hear this through the closed doors of many misunderstood teenagers' bedrooms - as it should be.

### The Longcut

Transition EP (Deltasonic DLTD029)  
Although this track ripples with energy and confidence, The Longcut recall many classic northern bands, with its insistent guitar work and arrogance-tinted vocals. The band have picked up many tired ears in the industry and this sounds like the beginning of something special.

### Nadia

A Little Bit Action (Popsicle/Virgin CDX6)  
The Big Brother winner rolls out the obligatory post-vestny-coast

single. This release is destined to fill the gap left by the Cheeky Girls in the under-fives and novelty pop market, which is surprisingly quiet at the moment. This is a light-hearted addition to the Christmas schedule.

### Razorlight

Ris II Up (Vertigo 9869077)  
This is the second release for Razorlight's debut single, now in its re-recorded album version, and represents Razorlight at their rabbi-rousing best. It is the track the band are opening their live shows with and no wonder, since there are few songs more likely to get today's indie kids in the mood for a good time.

### REM

Aftermath (Warner W658CD2)  
This quietly catchy song is the second single from the Around The Sun album. Even though a first listen may not make an impact, REM have produced a song that gets into your head and stays there. Radio Two has added the track to its B-list, while the band gear up for a string of arena dates in the UK in February.

### Joss Stone

Right To Be Wrong (Relentless REDLX13)  
Everybody loves La Stone. Radio One and Two have her on their B-lists, her face is every here and the press are showing the usual unhealthy interest in her earnings. This probably will not be much of a hit, but it isn't meant to be; it is more of a signpost to the album for those who have not bought it yet.

### Brian Wilson

Good Vibrations (Nonesuch 7559 798 842)  
Previously a chart-topper in 1966, this Beach Boys classic sees an all-new recording as part of Wilson's Smile album project. Although the harmonies fall short of the original, the instrumentation is spot on. And, as a part of the newly-restored Smile song cycle, the tune makes a perfect finale.

### Xzibit

Hey Now (Mean Mugging) (Epic PRELX CD5 70011)  
A sideline in television presenting - which has led to him being

chosen to host this week's MTV Europe Awards - has not mellowed Xzibit. This single from new album Weapons Of Mass Destruction is intriguing, with simple minimalist beats acting as a backdrop for Xzibit to rap about his days of street hustle, before a female-vocal chorus takes the listener to the more bling delirium of the club.

## Albums

### Barenaked Ladies

Barrenwood For The Holidays (Desperation 5037703039223)  
Not enough humour in Christmas records? The Barenaked Ladies believe they can help. Here are 20 songs, including themed originals, traditional covers (Jingle Bells, God Rest Ye Merry Gentlemen etc) and some less traditional ones (Do They Know It's Christmas, Wonderful Christmas Time), in praise of Christmas and Hanukkah.

### Girls Aloud

What Will The Neighbours Say (Polydor 9868949)  
This second Girls Aloud album is written and produced by Brian Higgins' Xenomania team and, as a result, sounds compact and solid, representing the sound of modern British pop. As well as the two dynamic singles, Love Machine and The Show, other notable tracks are the hook-laden Brad Brother and the rooking Deadlines And Diets.

### The Kinison

What Are You Listening To? (La Sala Atlantic 7557-9319-2)  
Hailing from an American backwater called Oblong, those new punkers will be supporting Blink 182 on their forthcoming UK arena tour. They offer a more laid-back sound to that of the usual pop punk masses. The album's highlight track, You'll Never Guess Who Died, is issued as a single in December.

### Nirvana

With The Lights Out (Geffen 9864638)  
One of the most comprehensive collections of rarities yet compiled, this three-CD and single DVD boxed set offers a

## ALBUM OF THE WEEK

### Lemar Time To Grow

Sony S90822  
Unashamedly retro, Lemar's second album plays to his strengths displaying his classic soul vocal against slick production from a host of names including Brian Rawling and Brian McKnight. With the first single from the album, If There's Any Justice, currently followed by radio programmers and among the obvious stand-outs, this follow-up to his debut set Dedicated is generally as accomplished as it is polished.

warts-and-all insight into one of modern music's seminal bands. Of the 81 tracks included, 69 are previously unreleased, including fascinating unreleased demos of songs which went on to become alternative anthems. It is sure to regenerate interest in the band from ardent fans along with younger fans who recognise the band's importance.

### Brian McFadden

Irish Son (Modest/Sony S190022)  
Following the success of his single Real To Me, anticipation has been building for the former Westlife singer's debut. Largely written by McFadden in collaboration with Guy Chambers, Paul Barry and Mark Taylor, this is a departure from the ballad-heavy pop of yore. The standout gems are the driving rock-pop of the title track, the reflection of Demons and the sublime duet with Delta Goodrem, Almost Here.

### Nas

Street's Disciple (Sony S177249)  
Two years after the critically acclaimed album God's Son, this double CD sees Nas recruiting the producing skills of the likes of LES and Salaam Remi, as well as the creative talents of his own father, jazz/blues artist Olu Dara, who features on Bridging The Gap. The latter track is currently A-listed at Radio One.

### Jim Noir

Ennie Meane EP (My Dam My 004)  
This idiosyncratic singer-songwriter from Manchester dabbles with childish lyrics and retro aesthetics to create something quite unique. The EP veers from the 60's jangle of the title track to odd instrumental asides. A captivating debut.

### KT Tunstall

Eye To The Telescope (Robertless)  
This new Scottish singer-songwriter is quickly making a name for herself thanks to a string of great performances. With plenty of competition in the singer-songwriter genre, KT stands out from the pack with some exceptional songwriting.

This week's reviews: David Hill, Benji B, Bruce, James Jaram, David Knight, Owen Lawrence, James Roberts, Nicola Sade, Nick Tesco and Simon Ward.



Albums listed this week: 223  
 Year to date: 11,262  
 Singles listed this week: 120  
 Year to date: 5,745

New releases information can be found on Owen Lawrence  
 on CD 7921 8327 or e-mailed to [owl@musicweek.com](mailto:owl@musicweek.com)

Records released 2011.04

4	TOPHER BEA TWIN THE BEST OF Musicland CD APR00 0019	MAG	C
5	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
6	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
7	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
8	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
9	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
10	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
11	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
12	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
13	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
14	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
15	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
16	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
17	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
18	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
19	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
20	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C

21	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
22	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
23	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
24	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
25	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
26	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
27	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
28	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
29	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
30	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
31	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
32	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
33	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
34	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
35	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
36	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
37	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
38	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
39	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C
40	TRAVIS ALICE (Deluxe Edition) Rock CD MAR02 0020	Rock	C

41	WILLIAMS BIG BLUE BLUES CASE PRESENTS Blues CD APR02 0021	MAG	Blues
42	WILLIAMS CLAUDE WYDEANT LINE Blues & Blue CD BR 0022	NOVAP	Jazz
43	WILLIAMS COOPER WYDEANT LINE Blues & Blue CD BR 0023	NOVAP	Jazz
44	WILLIAMS CHANCE WYDEANT LINE Blues & Blue CD BR 0024	MAG	Blues
45	WILSON GLEN TOWNSEND Rap/Rock CD APR02 0025	NOVAP	Jazz
46	WILSON TERRY TOWNSEND Rap/Rock CD APR02 0026	NOVAP	Jazz
47	WINDING MAN ONE DRETTI Blues & Blue CD BR 0027	NOVAP	Jazz
48	WITTHAMER JAMES THE GREAT BLUE BLUE CD BR 0028	NOVAP	Jazz
49	WOOD BOBBY ONE DRETTI Blues & Blue CD BR 0029	NOVAP	Jazz
50	WOODS DAVID ONE DRETTI Blues & Blue CD BR 0030	NOVAP	Jazz
51	WOOLFEY SUEE ONE DRETTI Blues & Blue CD BR 0031	NOVAP	Jazz
52	WOOLFEY MARIAN BLUES POWER Blues CD BR 0032	NOVAP	Jazz
53	WOOLFEY THE LITTLE SLOW RAP/Rock CD BR 0033	C	Rock/Pop
54	WYDEANT LINE WYDEANT LINE Blues & Blue CD BR 0034	NOVAP	Jazz
55	ZAMANI MARCO BLUES ADD VOYAGE Blues & Blue CD BR 0035	NOVAP	Jazz
56	ZIGALORE TONY TOWN IN WYDEANT LINE Blues & Blue CD BR 0036	NOVAP	Jazz

**Singles**

1	CHANCEZ MAKE THE NEW HIP VOLT/VAWA (Deluxe Edition) CD APR02 0027	ADD	House
2	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0028	UNI	House
3	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0029	UNI	House
4	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0030	UNI	House
5	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0031	UNI	House
6	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0032	UNI	House
7	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0033	UNI	House
8	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0034	UNI	House
9	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0035	UNI	House
10	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0036	UNI	House
11	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0037	UNI	House
12	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0038	UNI	House
13	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0039	UNI	House
14	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0040	UNI	House
15	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0041	UNI	House
16	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0042	UNI	House
17	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0043	UNI	House
18	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0044	UNI	House
19	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0045	UNI	House
20	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0046	UNI	House

21	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0047	UNI	House
22	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0048	UNI	House
23	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0049	UNI	House
24	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0050	UNI	House
25	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0051	UNI	House
26	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0052	UNI	House
27	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0053	UNI	House
28	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0054	UNI	House
29	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0055	UNI	House
30	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0056	UNI	House
31	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0057	UNI	House
32	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0058	UNI	House
33	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0059	UNI	House
34	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0060	UNI	House
35	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0061	UNI	House
36	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0062	UNI	House
37	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0063	UNI	House
38	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0064	UNI	House
39	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0065	UNI	House
40	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0066	UNI	House

**MUSIC DVD**  
**POP/ROCK**

1	ACQUINO NINA LINE Double Live CD APR02 0057	MAG	S&J
2	GENESIS INSIDE GENESIS CD APR 0058	NOVAP	Rock
3	KEP PAROLE LIVE KEEP PAROLE CD APR 0059	NOVAP	Rock
4	MCNIE HEAR FIRST EYES OF USHAR EPIC CD APR 0060	NOVAP	Rock
5	WARRIS HARV ROCK LEGENDS CD APR 0061	NOVAP	Rock
6	WARRIS HARV ROCK LEGENDS CD APR 0062	NOVAP	Rock
7	WARRIS HARV ROCK LEGENDS CD APR 0063	NOVAP	Rock
8	WARRIS HARV ROCK LEGENDS CD APR 0064	NOVAP	Rock
9	WARRIS HARV ROCK LEGENDS CD APR 0065	NOVAP	Rock
10	WARRIS HARV ROCK LEGENDS CD APR 0066	NOVAP	Rock
11	WARRIS HARV ROCK LEGENDS CD APR 0067	NOVAP	Rock
12	WARRIS HARV ROCK LEGENDS CD APR 0068	NOVAP	Rock
13	WARRIS HARV ROCK LEGENDS CD APR 0069	NOVAP	Rock
14	WARRIS HARV ROCK LEGENDS CD APR 0070	NOVAP	Rock
15	WARRIS HARV ROCK LEGENDS CD APR 0071	NOVAP	Rock
16	WARRIS HARV ROCK LEGENDS CD APR 0072	NOVAP	Rock
17	WARRIS HARV ROCK LEGENDS CD APR 0073	NOVAP	Rock
18	WARRIS HARV ROCK LEGENDS CD APR 0074	NOVAP	Rock
19	WARRIS HARV ROCK LEGENDS CD APR 0075	NOVAP	Rock
20	WARRIS HARV ROCK LEGENDS CD APR 0076	NOVAP	Rock

1	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0047	UNI	House
2	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0048	UNI	House
3	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0049	UNI	House
4	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0050	UNI	House
5	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0051	UNI	House
6	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0052	UNI	House
7	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0053	UNI	House
8	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0054	UNI	House
9	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0055	UNI	House
10	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0056	UNI	House
11	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0057	UNI	House
12	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0058	UNI	House
13	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0059	UNI	House
14	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0060	UNI	House
15	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0061	UNI	House
16	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0062	UNI	House
17	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0063	UNI	House
18	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0064	UNI	House
19	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0065	UNI	House
20	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0066	UNI	House

21	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0067	UNI	House
22	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0068	UNI	House
23	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0069	UNI	House
24	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0070	UNI	House
25	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0071	UNI	House
26	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0072	UNI	House
27	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0073	UNI	House
28	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0074	UNI	House
29	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0075	UNI	House
30	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0076	UNI	House
31	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0077	UNI	House
32	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0078	UNI	House
33	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0079	UNI	House
34	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0080	UNI	House
35	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0081	UNI	House
36	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0082	UNI	House
37	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0083	UNI	House
38	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0084	UNI	House
39	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0085	UNI	House
40	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0086	UNI	House

**ROCK**

1	ALBERTA HIGGINS THE STRAIN Rock CD APR 0067	UNI	Rock
2	BEAT BY BEAT BY BEAT BY BEAT Rock CD APR 0068	UNI	Rock
3	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0069	ADD	Rock
4	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0070	ADD	Rock
5	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0071	ADD	Rock
6	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0072	ADD	Rock
7	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0073	ADD	Rock
8	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0074	ADD	Rock
9	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0075	ADD	Rock
10	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0076	ADD	Rock
11	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0077	ADD	Rock
12	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0078	ADD	Rock
13	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0079	ADD	Rock
14	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0080	ADD	Rock
15	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0081	ADD	Rock
16	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0082	ADD	Rock
17	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0083	ADD	Rock
18	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0084	ADD	Rock
19	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0085	ADD	Rock
20	BROWN SCOTT LETS ALL GET DOWN/THE SPIN Rock CD APR 0086	ADD	Rock

1	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0047	UNI	House
2	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0048	UNI	House
3	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0049	UNI	House
4	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0050	UNI	House
5	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0051	UNI	House
6	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0052	UNI	House
7	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0053	UNI	House
8	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0054	UNI	House
9	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0055	UNI	House
10	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0056	UNI	House
11	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0057	UNI	House
12	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0058	UNI	House
13	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0059	UNI	House
14	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0060	UNI	House
15	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0061	UNI	House
16	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0062	UNI	House
17	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0063	UNI	House
18	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0064	UNI	House
19	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0065	UNI	House
20	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0066	UNI	House

21	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0067	UNI	House
22	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0068	UNI	House
23	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0069	UNI	House
24	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0070	UNI	House
25	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0071	UNI	House
26	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0072	UNI	House
27	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0073	UNI	House
28	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0074	UNI	House
29	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0075	UNI	House
30	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0076	UNI	House
31	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0077	UNI	House
32	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0078	UNI	House
33	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0079	UNI	House
34	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0080	UNI	House
35	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0081	UNI	House
36	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0082	UNI	House
37	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0083	UNI	House
38	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0084	UNI	House
39	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0085	UNI	House
40	DAVID GILBERT/VAWA (Deluxe Edition) CD APR02 0086	UNI	House

**ABC**  
 The Lexicon Of Love (Neutron 9824373)

In 1982, ABC's debut album was a stunning piece of work combining the group's melodic songs with an early but assured New Wave pop sensibility with Anne Dudley's arrangements. The result was an artistic triumph that spun off four stunning hit singles - Poison, Answer, Tears Are Not Enough, The Look Of Love and All Of My Heart. For this re-release, the album's 10 original tracks are supplemented by a further 21 12-inch mixes, demos and live recordings and are accompanied by a 32-page booklet, including a lengthy essay about the album. Overall, a marvellous package, though - with the exception of a couple of the 12-inch mixes - the bonus material is not in the same league as the original album.



# Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	35	<b>ROOSTER</b>	<b>COME GET SOME</b>	Real Gone Music
40	6	<b>RACHEL STEVENS</b>	<b>MORE MORE MORE</b>	Real Gone Music
41	24	<b>DEPECHE MODE</b>	<b>ENJOY THE SILENCE 04</b>	Island
42	23	<b>CANDEE JAY</b>	<b>BACK FOR ME</b>	Mercury
43	NEW	<b>PRINCE CINNAMON GIRL</b>	<b>PRINCE CINNAMON GIRL</b>	Mercury
44	36	<b>LUCIE SILVAS</b>	<b>WHAT YOU'RE MADE OF</b>	Mercury
45	3	<b>THE LIBERTINES</b>	<b>WHAT BECAME OF THE LIKELY LADS</b>	Mercury
46	34	<b>CHINGY BALLA BABY</b>	<b>CHINGY BALLA BABY</b>	Parlophone
47	40	<b>SCISSOR SISTERS</b>	<b>MARY</b>	Parlophone
48	33	<b>GOLDIE LOOKIN' CHAIN</b>	<b>YOUR MOTHER'S GOT A PENIS</b>	East West
49	NEW	<b>THE DEARS</b>	<b>LOST IN THE PLOT</b>	East West
50	4	<b>BRANDY AFRODISIAC</b>	<b>WINDUP</b>	Atlantic
51	22	<b>CHUCK CHEIFS</b>	<b>I PREDICT A RIOT</b>	Real Gone Music
52	NEW	<b>LCD SOUNDSYSTEM</b>	<b>MOVEMENT</b>	Real Gone Music
53	37	<b>TINA TURNER</b>	<b>OPEN ARMS</b>	Parlophone
54	48	<b>GIRLS ALoud</b>	<b>LOVE MACHINE</b>	Mercury
55	4	<b>DARIUS KINDA LOVE</b>	<b>DARIUS KINDA LOVE</b>	Mercury
56	4	<b>MYLO DODD</b>	<b>THE PRESSURE</b>	Real Gone Music
57	NEW	<b>ECHOLON PLUS</b>	<b>ECHOLON PLUS</b>	Real Gone Music
58	14	<b>3 OF A KIND</b>	<b>BABYCAKES</b>	Real Gone Music
59	27	<b>THE STROKES</b>	<b>THE END HAS NO END</b>	Real Gone Music
60	33	<b>GRAHAM COXON</b>	<b>FREAKIN' OUT/ALL OVER ME</b>	Real Gone Music
61	44	<b>LIL' FLIP</b>	<b>SUNSHINE</b>	Columbia
62	3	<b>GEORGE MICHAEL</b>	<b>ROUND HERE</b>	Ampex
63	62	<b>BRIAN MCFADDEN</b>	<b>REAL TO ME</b>	Mercury
64	4	<b>CHRISTINA MILLIAN</b>	<b>FEAT. JOE BUDDEN</b>	Atlantic
65	NEW	<b>HOUSE OF PAIN</b>	<b>JUMP AROUND</b>	Mercury
66	6	<b>ESTELLE</b>	<b>FEAT. JAY-Z</b>	Mercury
67	57	<b>RONAN KEATING</b>	<b>I HOPE YOU DANCE</b>	Mercury
68	43	<b>KINGS OF LEON</b>	<b>THE BUCKET</b>	Real Gone Music
69	NEW	<b>ED RUSH &amp; OPTICAL</b>	<b>REMIXES - VOL 2</b>	Mercury
70	50	<b>NATASHA BEDINGFIELD</b>	<b>THESE WORDS</b>	Mercury
71	66	<b>ARMAND VAN HELDEN</b>	<b>MY MY MY</b>	Real Gone Music
72	56	<b>NELLY</b>	<b>MY PLACE/FLAP YOUR WINGS</b>	Mercury
73	6	<b>DJ CASPER</b>	<b>FEAT. THE GAP BAND</b>	Mercury
74	7	<b>THE STREETS</b>	<b>BLIND BY THE LIGHTS</b>	Real Gone Music
75	45	<b>MANIC STREET PREACHERS</b>	<b>THE LOVE OF RICHARD NIXON</b>	Mercury

■ Sales increase ■ Sales increase +50%  
■ Highest New Entry ■ Highest Debut ■ Gold (100,000) ■ Silver (200,000)



**20. Jamie Cullum**  
 Britain has an ever-lovin' love affair with Everlasting Love. Written by Buzz Cason and Mike Cavelti, it topped the chart for Love Affair in 1969, and has since been a Top 40 hit for Robert Knight, Rex Smith & Rachel Sweet, Woodsy Apat, Gloria Estefan, the Cast of Casualty and now Jamie Cullum, whose version, from the new Bridget Jones movie, debuts this week at number 20. The song thus re-appears - Unleashed - as Melody's record of being a Top 40 hit for seven different artists. A dance version by German singer Samira reached number 45.



**22. R. Kelly**  
 A smooth 2001 R. Kelly had an impressive 25 Top 40 hits under his belt - now his hand is 20. Kelly's own solo single, Happy People/U Saved Me reached number three week after week. A week later, Jay-Rule's Wonderful, which features Kelly and Ashanti, topped the chart. And this week Kelly plays a scaggying role on Twitter's So So-Wh, which debuts at number 26. If all Kelly did was burn up and sing a few bars that would be impressive enough, but he also co-wrote all the new songs.

## DOWNLOADS

Pos	Weeks on Chart	Artist	Title
1	1	<b>LUKE BERTHOUD</b>	<b>LOVE</b>
2	1	<b>EMINEM</b>	<b>JUST LOSE IT</b>
3	6	<b>OWEN STEFANI</b>	<b>WHAT U WICKING 4</b>
4	0	<b>WISLIFE</b>	<b>AIN'T THAT A KICK IN THE HEAD</b>
5	5	<b>DESTINY'S CHILD</b>	<b>LOSE MY BREATH</b>
6	2	<b>DEEP DISH</b>	<b>FLASHDANCE</b>
7	14	<b>DANIEL BEDINGFIELD</b>	<b>NOTHING HURTS LIKE LOVE</b>
8	4	<b>GREEN DAY</b>	<b>AMERICAN IDIOT</b>
9	10	<b>KELIS</b>	<b>FEAT. ARNO</b>
10	0	<b>USHER</b>	<b>MY BOO</b>
11	7	<b>CHRISTINA AGUILERA</b>	<b>FEAT. MISSY ELLIOTT</b>
12	9	<b>SCISSOR SISTERS</b>	<b>MARY</b>
13	8	<b>MAROON 5</b>	<b>SHE WILL BE LOVED</b>
14	11	<b>NATASHA BEDINGFIELD</b>	<b>THESE WORDS</b>
15	13	<b>TRISTANOTRIM</b>	<b>WALKIE TALKIE MAN</b>
16	0	<b>BRIETNEY SPEARS</b>	<b>MY PROGRESSIVE</b>
17	0	<b>KINGS OF LEON</b>	<b>THE BUCKET</b>
18	18	<b>KHIA</b>	<b>MY NECK MY BACK (LUCK IT)</b>
19	0	<b>ROOSTER</b>	<b>COME GET SOME</b>
20	0	<b>NELLY</b>	<b>TILT YA HEAD BACK</b>

© The Official UK Charts Company 2004. Figures correct to 10.00pm on Sat 10th Oct 2004.

## DANCE SINGLES

Pos	Weeks on Chart	Artist	Title
1	1	<b>MICHAEL GRAY</b>	<b>THE WEEKEND</b>
2	2	<b>MYLO DODD</b>	<b>THE PRESSURE</b>
3	0	<b>ED RUSH &amp; OPTICAL</b>	<b>REMIXES - VOL 2</b>
4	3	<b>DEEP DISH</b>	<b>FLASHDANCE</b>
5	6	<b>SOUL CENTRAL</b>	<b>STRINGS OF LIFE</b>
6	1	<b>ERIC PRYDZ</b>	<b>CALL ON ME</b>
7	16	<b>DEEP PREZ</b>	<b>HIP HOP</b>
8	0	<b>FABIO &amp; PROTEK</b>	<b>PROTEK NO JOKE/BALTIMORE</b>
9	4	<b>ARMAND VAN HELDEN</b>	<b>MY MY MY</b>
10	5	<b>TOMMY TRAY</b>	<b>IF YOU WANT</b>
11	11	<b>SCISSOR SISTERS</b>	<b>COMFORTABLY NUMB</b>
12	18	<b>KHIA</b>	<b>MY NECK MY BACK (LUCK IT)</b>
13	0	<b>CALLIE BLUETOEMINI</b>	<b>BLUETOEMINI</b>
14	0	<b>SOURCE</b>	<b>FEATURING CAMD</b>
15	12	<b>THE EYE POKER</b>	<b>HUNGRY EYES</b>
16	12	<b>MIA KALLANG</b>	<b>THE EYE POKER</b>
17	26	<b>SHAPESHIFTERS</b>	<b>LOUIS THEME</b>
18	0	<b>E-Z ROLLERS</b>	<b>DUSTY DREAMS &amp; PUNISHMENT</b>
19	7	<b>DANNI MINOQUE</b>	<b>VS FLOWER POWER</b>
20	0	<b>KRIS KROSS</b>	<b>JUMP</b>

© The Official UK Charts Company 2004.

## R & B SINGLES

Pos	Weeks on Chart	Artist	Title
1	1	<b>DESTINY'S CHILD</b>	<b>LOSE MY BREATH</b>
2	1	<b>EMINEM</b>	<b>JUST LOSE IT</b>
3	3	<b>USHER</b>	<b>CONFESSIONS PART I/UMY BOO</b>
4	4	<b>JAY RULE</b>	<b>FEAT. R. KELLY &amp; ASHANTI</b>
5	5	<b>CHRISTINA AGUILERA &amp; MISSY ELLIOTT</b>	<b>CAR WASH</b>
6	6	<b>JAMIELLA DUSTOP</b>	<b>DUSTOP</b>
7	7	<b>DIZZEE RASCAL</b>	<b>DREAM</b>
8	8	<b>NAS</b>	<b>BRIDGING THE GAP</b>
9	7	<b>KELIS</b>	<b>FEAT. ARNO</b>
10	8	<b>JAY SEAN</b>	<b>STOLEN</b>
11	6	<b>TRISTANOTRIM</b>	<b>FEAT. KELLY SO SEXY</b>
12	12	<b>MICHELLE BUCKLE</b>	<b>BREATHE THE STRETCH SHAKE</b>
13	9	<b>R. KELLY</b>	<b>HAPPY PEOPLE/U SAVED ME</b>
14	0	<b>PRINCE CINNAMON GIRL</b>	<b>PRINCE CINNAMON GIRL</b>
15	11	<b>BRANDY AFRODISIAC</b>	<b>WINDUP</b>
16	11	<b>CHINGY BALLA BABY</b>	<b>CHINGY BALLA BABY</b>
17	12	<b>LIL' FLIP</b>	<b>SUNSHINE</b>
18	0	<b>HOUSE OF PAIN</b>	<b>JUMP AROUND</b>
19	13	<b>CHRISTINA MILLIAN</b>	<b>FEAT. JOE BUDDEN</b>
20	14	<b>ESTELLE</b>	<b>FEAT. JAY-Z</b>

© The Official UK Charts Company 2004.

## THIS WEEK ONLINE TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)

# Albums

2011/04  
Top 75

Eminem's *Encore* narrowly squeezes out Britney at the top of the chart after just two days on sale. Westlife, Shania Twain and Daniel Bedingfield also make Top 10 entries

# The Official UK

Reissues Live/Box Sets Various/Discs **NEW TITLE** (Last Week's Position)

## TOP 20 MUSIC DVD

Pos	Artist/Title	Label
1	VARIOUS LIVE AID	Warner Music Video (DVD)
2	QUEEN ON FIRE - LIVE AT THE BOWL	EMI (BD)
3	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Widescreen (DVD)
4	DONNY OSMOND LIVE AT EDINBURGH CASTLE	UCL (BD)
5	CLIFF RICHARD CASTLES IN THE AIR	Universal Video (BD)
6	PHIL COLLINS FINALLY - THE FAREWELL TOUR	Warner Video (DVD)
7	MICHAEL BALL LIVE IN LONDON	Universal Video (BD)
8	THE SHADOWS THE FINAL TOUR	Empire (DVD)
9	IRON MAIDEN THE HISTORY OF - PART 3: THE EARLY DAYS	EMI (BD)
10	MEAT LOAF LIVE IN AUSTRALIA WITH THE MASO	Warner Music Video (DVD)
11	SHANIA TWAIN UP CLOSE & PERSONAL	Mercury (BD)
12	PAUL WELLER MODERN CLASSICS ON FILM '90-01	EMI (BD)
13	DAVID BOWIE A REALITY TOUR	Columbia (DVD)
14	ELTON JOHN DREAM TICKET	Mercury (BD)
15	OASIS DEFINITELY MINE	Big Brother (DVD)
16	EVA CASSIDY SINGS	Decca (DVD)
17	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis (BD)
18	ELVIS PRESLEY ALBUM FROM HAWAII	BMG Video (DVD)
19	RAT PACK RAT PACK	Lucy International (DVD)
20	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (BD)

© The Official Charts Company 2004

## TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist/Title	Label
1	MICHAEL BUBLE MICHAEL BUBLE	Nonesuch (CD)
2	NORAH JONES COME AWAY WITH ME	Real Gone Music (CD)
3	CLARE TEAL DON'T TALK	Capitol (CD)
4	NORAH JONES FEELS LIKE HOME	Blue Note (CD)
5	RAY CHARLES GENIUS LOVES COMPANY	Liberty (CD)
6	JAMIE COLLUM PUNLESS NOSTALGIC	Casablanca (CD)
7	JAMIE COLLUM TWENTYSOMETHING	UCL (CD)
8	VARIOUS THE NUMBER ONE SWING ALBUM 2004	Decca (CD)
9	MILES DAVIS KIND OF BLUE	Columbia (CD)
10	RAY CHARLES THE NUMBER ONE SWING ALBUM 2004	WGN (CD)

© The Official UK Charts Company 2004

## THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist/Title	Label
1	KATIE MELUA CALL OFF THE SEARCH	Island
2	KEANE HOPES AND FEARS	Brushfire
3	SCISSOR SISTERS SCISSOR SISTERS	Polygram
4	NORAH JONES FEELS LIKE HOME	Blue Note
5	MARON 5 SONGS ABOUT JANE	Capitol
6	USHER CONFESSIONS	Arctis
7	CLIVE N ROSES GREATEST HITS	Capitol
8	ANASTASIA ANASTASIA	Capitol
9	SNOW PATROL FINAL STRAY	Fiction
10	STREETS A GRAND DON'T COME FOR FREE	678Marked (CD)
11	JOSS STONE THE SOUL SESSIONS	Real Gone
12	ROBBIE WILLIAMS GREATEST HITS	Chrysalis
13	WILL YOUNG FRIDAY'S CHILD	S
14	GEORGE MICHAEL PATIENCE	Capitol
15	FRANK FERDINAND FRANK FERDINAND	Parlophone
16	BLACK EYED PEAS ELEPHANT	A&M
17	OUTKAST SPEAKERSBLOOD THE LOVE BELOW	Jive
18	DIDO LIVE FOR RENT	Cherry
19	AVRIL LAVIGNE UNDER MY SKIN	Arctis
20	KANYE WEST THE COLLECTOR DROPOUT	Mercury

© The Official UK Charts Company 2004

## SET MUSIC WEEK ONLINE TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)



**2. Britney Spears**  
After leading the race for chart honours by some distance in all the midweek sales flashes, Greatest Hits My Prequelive by Britney Spears was inevitably tracked aside at the last moment by Eminem's late-arriving juggernaut of an album, *Encore*. It's a case of so near but so far again for Spears, who has long run up a tally of singles to her credit but no number one albums. Greatest Hits is her third number two, however, emulating Baby One More Time and follow-up Oops! I Did It Again, which were runners-up within 16 weeks of each other in 2000. On the plus side, her latest success takes Spears' UK chart sales past the 500 million mark.



**3. Westlife**  
Closing their fifth consecutive number one - a run which started after their self-titled debut, album reached number two - Westlife have to settle for a number three debut for their swing album *Call Me*. The album opens with sales of 91,253 - a fair start but down on the opening tallies of *Turnaround* (154,169 in 2003), *Unbreakable* (137,940 in 2002), *Count It Down* (134,767 in 2001) and *World Of Our Own* (172,106 in 2000).

Pos	Artist/Title	Label
1	EMINEM ENCORE	Aftermath (CD)
2	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Jive (CD)
3	WESTLIFE ALLOW US TO BE FRANK	Mercury (CD)
4	ROBBIE WILLIAMS GREATEST HITS 2	Chrysalis (CD)
5	IL DIVO IL DIVO	Sea (CD)
6	SHANIA TWAIN GREATEST HITS	Mercury (CD)
7	RONAN KEATING 10 YEARS OF HITS	Polygram (CD)
8	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Polygram (CD)
9	TRAVIS SINGLES	Indie (CD)
10	SCISSOR SISTERS SCISSOR SISTERS	Polygram (CD)
11	BEE GEES NUMBER ONES	Polygram (CD)
12	ROD STEWART STARDUST - THE GREAT AMERICAN SONGBOOK VOL III	Mercury (CD)
13	WET WET WET THE GREATEST HITS	Mercury (CD)
14	GREEN DAY AMERICAN IDIOT	Reprise (CD)
15	TINA TURNER ALL THE BEST	Parlophone (CD)
16	KINGS OF LEON AHA SHAKE HEARTBREAK	Island (CD)
17	PHIL COLLINS LOVE SONGS	Virgin (CD)
18	BUSTED LIVE - A TICKET FOR EVERYONE	Island (CD)
19	MARON 5 SONGS ABOUT JANE	Capitol (CD)
20	KEANE HOPES AND FEARS	Brushfire (CD)
21	ELTON JOHN PEACHTREE ROAD	Reprise (CD)
22	NATASHA BEDINGFIELD UNWRITTEN	BMG (CD)
23	SNOW PATROL FINAL STRAY	Fiction (CD)
24	USHER CONFESSIONS	Arctis (CD)
25	DEF LEPPARD BEST OF	Mercury (CD)
26	JOSS STONE MIND BODY & SOUL	Real Gone Music (CD)
27	SEAL BEST 1991-2004	Warner Brothers (CD)
28	THE VERVE THIS IS MUSIC - THE SINGLES 92-98	Capitol (CD)
29	JAY SEAN ME AGAINST MYSELF	Capitol (CD)
30	KATHERINE JENKINS SECOND NATURE	Capitol (CD)
31	FOSTER AND ALLEN SING THE SIXTIES	Mercury (CD)
32	OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION	Universal (CD)
33	JA RULE RULE	Mercury (CD)
34	MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL	Mercury (CD)
35	RUSSELL WATSON AMORE MUSICA	Capitol (CD)
36	KATIE MELUA CALL OFF THE SEARCH	Island (CD)
37	ANASTASIA ANASTASIA	Capitol (CD)
38	JOJO JOJO	Mercury (CD)

ARTIST & TITLE	WEEKS IN CHART	LAST WEEK'S POSITION	WEEKS IN CHART	LAST WEEK'S POSITION
BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	1	2	1	2
WESTLIFE ALLOW US TO BE FRANK	1	3	1	3
ROBBIE WILLIAMS GREATEST HITS 2	1	4	1	4
IL DIVO IL DIVO	1	5	1	5
SHANIA TWAIN GREATEST HITS	1	6	1	6
RONAN KEATING 10 YEARS OF HITS	1	7	1	7
DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	1	8	1	8
TRAVIS SINGLES	1	9	1	9
SCISSOR SISTERS SCISSOR SISTERS	1	10	1	10
BEE GEES NUMBER ONES	1	11	1	11
ROD STEWART STARDUST - THE GREAT AMERICAN SONGBOOK VOL III	1	12	1	12
WET WET WET THE GREATEST HITS	1	13	1	13
GREEN DAY AMERICAN IDIOT	1	14	1	14
TINA TURNER ALL THE BEST	1	15	1	15
KINGS OF LEON AHA SHAKE HEARTBREAK	1	16	1	16
PHIL COLLINS LOVE SONGS	1	17	1	17
BUSTED LIVE - A TICKET FOR EVERYONE	1	18	1	18
MARON 5 SONGS ABOUT JANE	1	19	1	19
KEANE HOPES AND FEARS	1	20	1	20
ELTON JOHN PEACHTREE ROAD	1	21	1	21
NATASHA BEDINGFIELD UNWRITTEN	1	22	1	22
SNOW PATROL FINAL STRAY	1	23	1	23
USHER CONFESSIONS	1	24	1	24
DEF LEPPARD BEST OF	1	25	1	25
JOSS STONE MIND BODY & SOUL	1	26	1	26
SEAL BEST 1991-2004	1	27	1	27
THE VERVE THIS IS MUSIC - THE SINGLES 92-98	1	28	1	28
JAY SEAN ME AGAINST MYSELF	1	29	1	29
KATHERINE JENKINS SECOND NATURE	1	30	1	30
FOSTER AND ALLEN SING THE SIXTIES	1	31	1	31
OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION	1	32	1	32
JA RULE RULE	1	33	1	33
MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL	1	34	1	34
RUSSELL WATSON AMORE MUSICA	1	35	1	35
KATIE MELUA CALL OFF THE SEARCH	1	36	1	36
ANASTASIA ANASTASIA	1	37	1	37
JOJO JOJO	1	38	1	38



channel 4 would like to congratulate the winners &  
thank everyone involved in uk music hall of fame:

*Initial*

*4Ventures*

*C4i*

*Jamie Theakston*

*LD Publicity*

*Hackney Council*

*Hackney Empire*

*Ocean*

*Sony Walkman*

*All the artists, contributors,  
steering group and  
record companies.*



every friday from midnight on channel 4

*Coming soon...*

*Popworld*

*hit40uk*

*Ear Candy*

*4Plays*

*Shockwaves NME Awards 2005*

*Snow Patrol: Live in Concert*

*Paul Weller: Intimately Covered*

*and more...*