



06.11.04/£4.00

**In this week's issue: Music fans pay tribute to John Peel;
Microsoft launches rival to iTunes Plus: the charts in full**

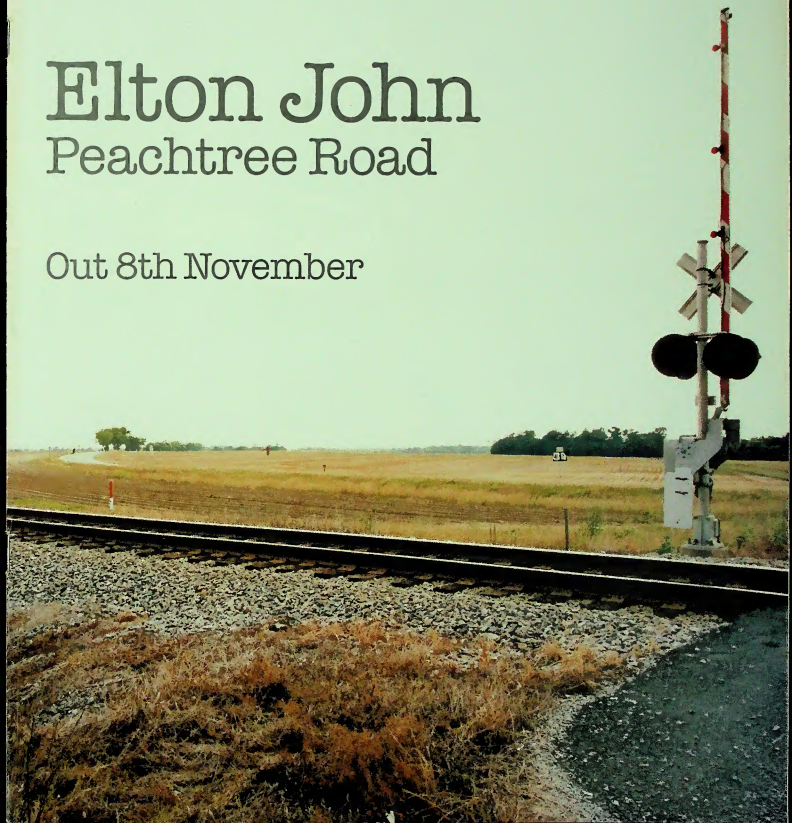
MUSICWEEK



United Business Media

Elton John Peachtree Road

Out 8th November



Elton John Peachtree Road

"Elton John has found his very best form again"
OBSERVER MUSIC MONTHLY

Elton John's first ever self-produced album has been rapturously received at press. Released on 8th November with a barrage of promotional activity, the album is preceded by the infectious first single 'All That I'm Allowed' on 1st November.

TV

Elton will be performing to a UK TV audience of over 40 million people before Christmas in an unprecedented promotional schedule:

- Top Of The Pops performance of the single 5.11
- GMTV 2 part Las Vegas feature wc 8.11
- Jonathan Ross Show Special 12.11
- Richard & Judy Special wc 15.11
- Children In Need performance of single 19.11
- Ivor Novello Tribute To Elton John 23.11

An hour long programme hosted by Billy Connolly broadcast at 8pm on Sunday 28th November on BBC1.

- The show features performances from Elton, Mary J Blige, Daniel Bedingfield, Anastacia and Jamie Cullum
- Further major TV appearances scheduled for December

RADIO

'All That I'm Allowed' is a top 30 UK airplay hit more than 4 weeks prior to release

- Radio 2 A-list
- Magic A-list
- Radio 2 Record Of The Week
- GWR Record Of The Week
- Radio 2 Album Of The Week
- Radio 2 Hour Long Concert Special Live From Atlanta 20.11

PRESS

The UK press hail Elton's first ever self produced album as among his best. Cover features in:

- Q
- Sunday Times Magazine
- Observer Music Monthly
- Radio Times
- Time Out
- Plus major features in GQ and Marie Claire and reviews across the board

MARKETING

Mercury Records has put together an exceptional launch campaign for the album

- Heavyweight TV advertising campaign
- National 48 sheet and 6 sheet poster campaigns
- Plus radio and press advertising



DREAM TICKET

Released 8th November

The ultimate DVD collection for any self-respecting Elton John fan

- 4 DVD Box Set
- 3 spectacular concerts
- 1 exclusive bonus DVD - Elton in 4 decades
- Dedicated 5 week TV advertising campaign including GMTV and digital stations

UK edition includes a 'Dream Ticket' competition to win trip to Las Vegas



Inside: Breed 77 Pedro Lemar Eminem The Bravery Band Aid 20

MUSICWEEK



Half hour added to prime-time slot

Brits expands TV show

Awards

by Paul Williams

The Brit Awards has secured its most extensive TV platform yet with a two-and-half-hour broadcast to cover the event's silver anniversary show.

As the first element of a new three-year deal, ITV1 has agreed to give the annual spectacular an extra 30 minutes' airtime for the 25th show, which will take place at London's Earl's Court on February 9 next year. The show will be screened the following night, reversing the near-live same-night broadcast of the past two years.

BPI executive chairman Peter Jamieson, who co-chairs the Brits with Universal chairman and CEO Lucian Grainge, says the additional half-hour will allow the anniversary to be marked appropriately. "It's the chance with the 25th show to be a little bit nostalgic," he says. "They'll be an element of retrospective honouring. We can look back a bit, but we're not going to fill the show with old clips."

The extended broadcast, which will be aired from 8.30pm to 11.30pm on February 10, will also allow a record number of live performances. A dozen acts will take to the stage during the event, with around half the slots already filled by Brits TV producer Helen Terry. The ITV network is also lining up

other Brits programming, including another series of The Brits Are Coming.

Jamieson says the extra time will help avoid the problems of this year's event, which he suggests "got a little bit squeezed". "There is an opinion that we lost a little bit of reverence and respect for the winners and nominees by trying to cram everything in," he says.

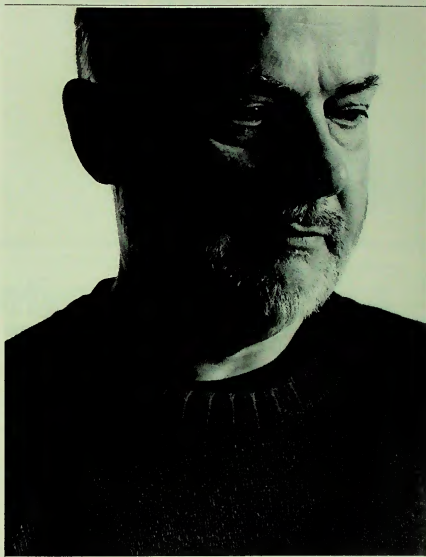
In conjunction with the Live Music Forum, a best British live act award is being added to next year's event, which will be determined by a panel of promoters, journalists and venue owners. The panel will initially draw up a list of five nominations, which will be announced alongside the other shortlists at London's Park Lane Hotel on January 10 next year.

"This came out of a conversation between LMF chairman Feargal Sharkey and me," says Jamieson. "Because the live sector is doing well we thought it would be appropriate."

However, organisers are dropping the British dance act award, although Jamieson says this has not been done to make way for the new live honour. Instead he suggests there were specific issues relating to the dance award.

Twenty years after Band Aid and Live Aid, Bob Geldof will receive the outstanding contribution to music award.

paulw@musicweek.com



John Peel: the tributes flood in

Radio One says it has been overwhelmed by the response from listeners following the death last week of John Peel.

By the end of the week the station had received around 30,000 tributes to the 65-year-old presenter, while another 30,000 messages had been received by other sections of the BBC.

"Our system couldn't handle the amount of responses we had," says a Radio One spokesman, who adds that a steady stream of people have been signing a book of condolence at the station's Yalding House building.

A BBC3-broadcast concert taking place at London's Alexandra Palace last Saturday and featuring the likes of Travis, Lostprophets, and Razorlight, was due to hold a minute's silence to the veteran broadcaster. Separately,

Glastonbury founder Michael Eavis announced last week that the festival's new bands stage would be renamed the John Peel Stage.

Radio One controller Andy Parfitt says the station is looking at a more permanent tribute. "My first concern is to make sure we do all we can to give support for [Peel's widow] Sheila and his family and when the time is right we'll talk to them what they think is the most fitting thing," he adds. ● See p4-8

Cliff backs copyright fight

Sir Cliff Richard lends his support to the music industry's campaign to lobby the EC on copyright law p2



Digital in focus at MusicWorks

Debate on future of downloads, including subscription services, takes centre stage at Glasgow event p9

Microsoft pushes rival to iTunes

US software giant makes low-key entry into downloads market, focusing on strategic partnerships p10

This week's Number 1s Albums: Robbie Singles: Ja Rule Airplay: D Beatingfield



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➤ No other broadcaster in this country has touched so many people of every age and from every corner of the globe' - Editorial, p12

Digest

Your guide to the latest news from the music industry

MUSICWEEK

Developing from M&P, Future Hits, Green Sheet, Hit Music, Record & Music News Report

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Bottom line

BPI prepares warning letters

● The BPI is drawing up a series of warning letters to post to the serial uploaders it identified last month. Twenty-six letters are being sent out by the music body after various ISPs gave up the identities of their users. The disclosure of the names and addresses follows an October 14 High Court hearing when Justice Blackmore ordered the web companies to make their accounts public within two weeks. ● The Music Managers Forum is hoping to have submitted its response to the issue of copyright extension directly to the EC by today (Monday). Although the MMF is one of many music industry bodies to have added its voice to a broad Music Business Forum proposal recently asking the Government to lobby the EC for a "review" of the copyright extension, the MMF has drawn up a more detailed submission. ● EMI Music Publishing set a new benchmark on singles in a market after capturing 36.0% of the market. EMI Music's dominance of the singles market helped to increase its lead on the combined singles and albums table to 10 percentage points over second-placed Universal, which claimed a 29.7% share. EMI led albums with 26.6%. Full details next week. ● Robbie Williams' Greatest Hits album has replicated its runaway UK success across a number of territories. The EMI album has cracked up first chart-topper in France and Italy and reached number one in Australia, Switzerland, Austria, Germany, the Netherlands, Iceland and Ireland. ● Radio One DJ Chris Moyles has achieved the highest sales yet for a number one on the official download chart with his Goldie Lookin' Chain parody *Don't Kill People* available on his band Mouldy Lookin' Shabbits selling more than 70,000 units.

Parry at Big Life Management, has since moved to EMI.

● Universal and Warner Music in the US have linked up with software group Exigen Group and venture capitalist Lightspeed Venture Partners to create Royalty Services LP. This will process royalty transactions for both groups and also offer its service to other media groups which pay royalties. ● Apple, Island Records and U2 last week confirmed details of the U2-branded 2008 iPod and various extras. The black U2 iPod, which will retail at \$349 (€190), will be accompanied by a voucher worth \$50 (€27) that can be used towards the purchase of Apples The Complete U2 bundle. The digital boxed set includes all of the band's albums plus 25 rare and unreleased tracks. Big Question p12 ● The PRS Foundation has launched an award that offers £50,000 to enable a UK act to create a groundbreaking piece of music. The first *New Music Award* will be made in 2005 and is open to any UK-based artist or group operating within any genre. ● The Halifax and NatWest have removed unauthorised online advertisements for their products from peer-to-peer platform **edonkey**.

Exposure

Bedingfield to play small gig



Bedingfield, intimate London show

● Daniel Bedingfield is playing the first of a series of intimate live music events being staged by Capital FM across London. The Polyrat artist is lined up to perform the station's first 'Live to Face World' - gig on November 17 at a location yet to be announced. ● Classical music magazine *Gramophone* has unveiled a new look for its November issue, which went on sale last week, reverting to calling itself *The Gramophone* for the first time since 1969. The changes include a new masthead and the introduction of a multi-age front cover. ● Green Day will play their biggest UK live show to date next June in front of 60,000 people at the Milton Keynes National Bowl. The show will follow a UK tour earlier in 2005. ● BBC digital radio station *3Xtra* is turning a whole weekend of programming over to the UK's street music scene in its third annual Homegrown Weekend broadcast, starting on November 12. ● Channel Five is devoting a whole afternoon to pop on November 14 in a special one-off show live from Hackney's **Op City Live**.

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Stewart: US number one album

● Rod Stewart is celebrating his first US number one album in more than a quarter of a century after his latest set of standards debuted at the top. *Start...The Great American Songbook Vol 3* opened with an unbeatable 240,000 over-the-counter sales. Viewpoint p12 ● Damon Gough aka *Bady D'Am* Roy has issued a High Court claim against former label XL Recordings, seeking payment of almost £300,000 in alleged owed royalties. Gough, who is managed by Jazz Summers and Tim



Sir Cliff Richard has lent his name to the UK music industry's campaign to lobby the EC to review the copyright laws. Sir Cliff, who began recording in 1958 and whose first hit *Move It* is due to fall out of copyright in four years' time, has submitted an 11-point document to the EC claiming his is "appalled" there are no plans to extend the term of copyright. The singer says in his submission "there is a manifest injustice in

awarding authors a period of protection which exceeds their lives by 70 years while at the same time allowing sound recordings to fall into the public domain within the lifetime of the artists whose performances are embodied in them." Sir Cliff adds that if his works do fall out of copyright soon he will "lose control over the way in which my recordings are exploited in the future" and also suffer loss of remuneration.

produced by Phil Mount and Andy Ward at initial, will feature acts including Natasha Bedingfield, Blue, and 411 playing live for four hours. ● Manchester Evening News Arena has installed a new system designed by Ticketmaster to streamline its ticketing process and fight counterfeiting and fraud. Ticketmaster's ticket authentication system, *AccessBuddy*, enables the offer concert venue to monitor entry traffic and validate tickets in real time.

● Replay Jeans is sponsoring the **MTV Europe Music Awards**, which takes place in Rome next month. The clothing company will launch a special range of clothing for the event.

Sign here

OD2 in link-up with Wanadoo

● OD2 has struck a pan-European digital music deal with ISP Wanadoo. As part of the tie-up Wanadoo will expand its OD2-powered online Music Club, which currently operates in the UK and France, into Spain and the Netherlands next month. Wanadoo will make available via OD2 400,000 tracks in each country for €0.99 each and unlimited on-demand streaming for €9.99 a month. ● High street retailer *Borders* has teamed up with *Amazon.co.uk* to launch a new dedicated website, www.borders.co.uk. Under the multi-year agreement Amazon will provide Borders with e-commerce support. ● EMI and Warner have sold their jointly-owned Australian CD manufacturing plant *Diala* to Summit Technology for an undisclosed sum. *Diala* will continue to supply EMI and Warner with CDs and DVDs. ● Independent production company *White Buddha* has struck deals with Scottish Radio Holdings' *Vibe FM* and Capital-owned *Beat 106* to supply content sound packages. The *Beat* deal covers *Funboy & Flash* in the morning programme.

People

Emap changes its radio team

● Emap Performance has reshuffled its senior radio management team as speculation mounts about a possible move for Scottish Radio Holdings. Shaun Gregory, formerly director of development, has been made managing director of its national brands, while Travis Baxter moves from the managing director's role at the Kerrang! Radio network to the same position for Emap's Big City stations. ● Robert Plant has been secured as the keynote speaker for next year's South By Southwest Music And Media Conference. The Led Zepplin frontman will address the event, held in Austin Texas at a morning session on March 17, and will also perform. ● Priscilla Presley will attend the closing ceremony for the UK's Music Hall of Fame ceremony and accept an award on behalf of her husband. The event takes place on November 11 at London's Hackney Empire. ● The Women Of The Year organisers have unveiled the shortlist for its special achievement award. The nominees are Capital Radio's Rachel Ash, Mondo Management's Bernadette Barrett, Outside Organisation's Sarah Bedford, Sarah Coates of Rima Tavaré, Main Fielder's Tania Harrison, Screen Productions' Claire Jarvis, Nôbe Watkins of Syc Music and producer Alison Webb. The winner will be selected by the event's committee ahead of the November 24 ceremony in London.

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

✓ Brit Art star joins Brit pop stars for new Band Aid record

UK artist Damien Hirst has been commissioned to design the sleeve artwork for the 2004 version of Band Aid's *Do They Know It's Christmas?*

The artist's involvement will add a further element of demand for the single, which was last Friday given a firm release date of November 29 through Mercury Records. "Damien's involvement will make the single a collectors' item in its own right," says a Band Aid spokesman. The project has also been given the name *Band Aid 20*, as it is 20 years since the original version was released.

Recording will take place at London's Air Studios on November 14 with production duties handled by Radiohead, Beck and Travis producer Nigel Godrich. The list of

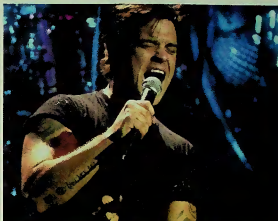
vocalists "100% confirmed" for *Band Aid 20*, according to a spokesman, now includes Darkness singer Justin Hawkins, Robbie Williams, Coldplay's Chris Martin, Travis frontman Fran Healy, Beverley Knight, Dido and the Sugababes. In addition, Supergass drummer Danny Gokey will join *Midlife* live in the band, Robbie Williams' contribution to the track will be recorded via satellite from Los Angeles.

The recording session will be filmed for a TV special to be broadcast on November 28, the day of the single's release. Although further details of the show have yet to be confirmed, it is understood that it is likely to be broadcast on BBC1.

The physical single has been given a retail price of £3.99. It is also likely to be made available as a pre-release download, although details have yet to be confirmed.

The release currently has little competition from rival singles, and could itself dominate the singles chart through to Christmas. Singles currently scheduled for November 29 include releases by REM, Joss Stone, Natasha Bedingfield, Green Day, Razorlight and Babyshambles.

Band Aid 20's version of *Do They Know It's Christmas?* will come three weeks after the release of the Live Aid DVD on November 2. The DVD will also give a high-profile launch on November 7 at a premiere attended by Bob Geldof.



Williams: joining line-up of vocalists for Band Aid 20 via satellite from Los Angeles

Corporation comes out fighting after commercial radio bosses' call for greater regulation

Defiant BBC defends its services

Radio

by Robert Ashton

BBC music radio executives have put up a robust defence of their services after commercial radio bosses accused the Corporation of exploiting its position.

In a public seminar on the BBC Charter review, leading ILR figures, including GWR executive chairman Ralph Bernard and CRCA chief executive Paul Brown, called for more regulation within the BBC as they argued it should not be allowed to continue to cross-promote across different services.

The BBC representatives hit back at last Thursday's hearing, saying Radios One, Two and Three were not necessarily direct competitors with commercial stations - they quoted low crossover or overlap figures - but were providing something not widely available in

the marketplace: a public service, which provided variety of output and music.

The spirit of John Peel was never far from panellists' minds and director of BBC radio and music Jenny Abramsky said that all music stations should champion British music, give access to live music and nurture new talent. She added that Radios One and Two also had a role in moving listeners forward in using new technologies and broadening tastes. She added, "John Peel epitomised what we are and what we should be about."

Radio One controller Andy Parfitt also invoked Peel in describing the responsibilities the station had to an audience with a weekly reach of 10m listeners. He said it provided news; social activity, tackling issues such as drugs and self-harm; and driving the digital market. "My thoughts have been about John over the last 48 hours," said

The success of Radio Two has fed back into the record industry so there is more contemporary music for 58-year olds

Tony Wadsworth

Parfitt. "He was the father of Radio One and the clearest inspiration for all who worked there and a magnet for DJ talent."

Parfitt and Radio Two & 6 Music controller Lesley Douglas found support for their agendas from panellist Tony Wadsworth, EMI Recorded Music chairman and CEO, and Soginies' Doug D'Arcy. Wadsworth said that the economic and financial pressures on commercial stations made them less "risk averse", whereas he

believed Radio Two had increased its share of the market over the last few years because "it took risks with new music and artists". Wadsworth added, "I don't trust [the commercial] market to cultivate the youth culture in this country in the way Radio One can and youth culture is the base for our new music to grow. Commercial radio may exploit it, but is not there to grow it necessarily."

D'Arcy also used Peel as an example of the variety the BBC can provide. He felt that, although the commercial world provided choice, "that doesn't mean more variety". He added, "Peel dropped right below the radar occasionally, but it is some tribute to the BBC that they accommodated him. Where we are confronted by a landscape where there is not a lot of public service it is hard to grow new music."

Radio Two was also criticised for changing its format five years

ago to cater for a younger audience and grow listeners at, according to GWR's Bernard, the expense of commercial stations. He also said commercial stations, governed by strict regulation, would have been stopped from doing this.

Douglas denied the shift was simply to steal listeners from competitors, saying that presenter changes and innovations such as playing album tracks were all about finding a new generation of Radio Two listeners. She added the approval rating from listeners to Radio Two was also higher than across the whole network.

Wadsworth added Radio Two was a "genuinely new format" that used contemporary music to appeal to listeners. "The success of Radio Two has fed back into the record industry so there is more contemporary music for 58-year olds. We've invested in that," he said.

robert@musicweek.com

THE MW PLAYLIST



THE 411
Between The Sheets
(Sony)
With low quality song albums around, this classy debut should have plenty of room to shine (album Nov 29)



KEANE
This Is The Last Time
(Island)
Originally their second effort, Keane release last year, this is perhaps the band's finest song to date. (single, Nov 22)



LCD SOUNDSYSTEM
Quiet Punk Is Playing At My House
(GPA/EMI)
After a string of well received singles, this NY crew are set to deliver a modish-demand album (from album, Dec)



WILLIE MASON
Hard Hand To Hold
(Virgin)
Word of mouth is growing on this singer-songwriter, who could emerge as a cross between Buddy Duane Boy and The White Stripes. (from album, Dec)



RAZORLIGHT
Rip It Up
(Vertigo)
Re-release of one of their early singles will add further impetus to one of the success stories of the year (single, Nov 29)



THE BREAKMAKERS
Things We Say We Do EP
(Everybody's Records)
First tipped here months ago, this set of well-crafted songs is now available (EP, out now)



MAROON 5
Sunday Morning
(Octone)
The fourth single from *Songs About Jane* will be another airplay hit and will push UK album sales past 1m (single, December 6)



THE DRAMA
Nothing Can Tear Us Apart
(Fierce Panda)
US indie pop rockers set their sights on the UK with this debut EP (single, Dec 6)



BULLET FOR MY VALENTINE
Bullet For My Valentine
(Visible Noise)
Rifeless sounds from the hottest new rock act in the UK (first album, Nov 15)



LUNZ
Remixes
(Gronland)
Forthcoming album of remixes featuring contributions from Elbow, Adams, Maccartney, Shock and Lloyd Cole (album, Dec)

JOHN PEEL'S ALL-TIME FAVORITE 500 (Compiled in 1999)

1. Joy Division - *Love Will Tear Us Apart* (Factory)
 2. The Undertones - *Teenage Kicks* (Good Vibrations)
 3. Joy Division - *Love Will Tear Us Apart* (Factory)
 4. The Sex Pistols - *Anarchy In The UK* (EMI)
 5. The Clash - *White Riot* (Good Vibrations)

6. New Order - *Blue Monday* (Factory)
 7. The Smiths - *How Soon Is Now?* (Rough Trade)
 8. Nirvana - *Smells Like Teen Spirit* (Geffin)
 9. The Smiths - *There Is A Light That Never Goes Out* (Rough Trade)
 10. This Mortal Coil - *Song To The Siren* (4AD)
 11. Robert Wyatt - *Shipbuilding* (Rough Trade)

12. Pulp - *Common People* (Island)
 13. Captain Beefheart & His Magic Band - *Big Eyes* (Bizarre)
 14. My Bloody Valentine - *Soon* (Groucho)
 15. Joy Division - *New Dawn Fades* (Factory)
 16. My Bloody Valentine - *Soon* (Groucho)
 17. New Order - *Ceremony* (Factory)
 18. The Only Ones - *Another Girl, Another Planet* (GCS)
 19. New Order - *Tension* (Factory)
 20. Joy Division - *She's Lost Control* (Factory)
 21. The Wedding Present - *Brookneck Road* (GCS)
 22. The Smiths - *This Charming Man* (WEA)

Former colleague Paul Gambaccini pays tribute to a 'mentor and hero' of UK music

John Peel's legacy will be the generations of musicians and DJs

Peel: a lifetime of

The first time I set foot in Radio One was as a university student in 1972 to interview John Peel for the British edition of *Rolling Stone*. His producer John Walters sat in and one year later invited me to present a weekly talk on a new show called *Rockspeak*. So began my British broadcasting career.

For two formative years I shared the Walters-and-Peel office, as Andy Kershaw would do a decade later, sometimes sitting on an upside-down wastebasket because there were no extra chairs. I received my Radio One education in that room, now levelled to the ground along with the rest of Eton House.

John Peel taught me honesty in the selection of music and sincerity in presentation. He was my mentor and my hero, and when my assistant Will told me he had died I felt like a little boy for about five minutes. My mentor had left me and I was all alone to cope. Then the phone started ringing with the inevitable unremitting requests for tributes, and I had to grow up fast. I had to articulate as a man what this giant of a teacher had meant to me as a boy.

Earlier this year the *Times* asked me to identify what they called my 'spirit mentor'. I picked John Peel. We were photographed together for the article howling with laughter at some Peel anecdote. Were it not for the fact that the men in the picture looked older, the picture could have been taken three decades ago.

Somewhere around 1979 the Radio One football team played a showbusiness squad during the half-time of a schoolboy international at Wembley Stadium. I was completely underwhelmed, the first American to ever play at Wembley. Peel scored a goal, and I have never seen a happier man.

His absence makes one see that a fundamental decent part of British life is gone

"I can die now!" he exclaimed. Fortunately for us, he did not, and gave us a quarter century more of his unique talent and perspective.

John Peel broke more artists than anyone in the history of the Western world. As such he was the most important single individual in British music in the past 40 years. That he performed such service for numerous generations gave him a special role in the life of this country. His absence makes one notice that a fundamental decent part of British life is gone.

Last week I had cause to contemplate which single individual had heard the most different musical selections in his or her lifetime. It had to be someone from the last half-century or so, after the LP had been invented in 1948. American radio presenters would not make the shortlist because they are genre-constricted and playlist-constricted. Joel Whitburn, editor of the *Billboard* chart research books, is a contender. Bob Harris and I, and perhaps Charlie Gillett, are probably in the top 10.

Elton John is the artist who has year-in, year-out listened to virtually every new release.

But I don't see how any of us could touch Peel. For 40 years he listened to music at home, at work, and in the car. This man rarely stopped. I honestly think it is quite likely that John Peel is the human being who has heard the most musical selections in the history of the world.

He certainly kept humble about it.

A redwood falls.



A winning team: the Radio One football squad (Peel front row, second left)

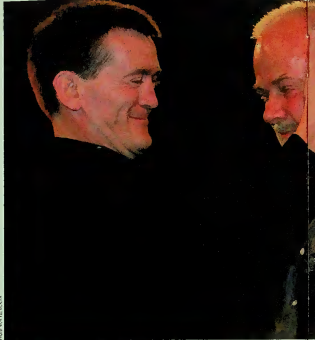
Radio

by Robert Ashton

John Peel did not pretend to be anything more than a DJ, but unlike most of his record-spinning colleagues his legacy extends far beyond a set of turntables and into the heart of the music business and British culture.

Peel - whose death last week aged 65 following a heart attack has shocked friends and fans around the world - was the BBC's champion of new music, often the only DJ in the country performing that function. His seat-of-the-pants, no-playlist style encouraged bands to form. His enthusiasm helped labels spring up. He was an A&R source (and briefly, with his long-time manager Clive Selwood, a label boss). He helped promoters fix gigs. He nurtured whole genres of music, ignored by the rest of the business. His Radio One show was - and will probably remain - the only programme to follow a Finnish grindcore metal tune with an unknown drum combo from Tanzania. In short, the music business owes Peel a huge debt of gratitude.

"None of us would be in the industry without John Peel - my father [Clive Selwood] - who has been my best friend and manager for 40 years and my brother Chet and I, who first worked on the Peel Sessions releases for *Strange Fruit*," says Bob Storey. "His inspiration goes without saying, most particularly it's the fact that he was



Congratulations: Peel is embraced by The Undertones' Feargal Sharkey after winning a gold award

completely diverse in his choice of music, which is what is so important. He had pretensions behind him but they all moved into specialising, while he never did that which was the secret of new music. It's a tragedy because we're living in a very homogenous world."

Daniel Miller's single *Warm Leatherette*/TVOD, by his alter

ego The Normal, was played by Peel in 1978. The experience encouraged Miller to ditch his band, form Mute and sign Peel show staple acts such as Moby and Nick Cave. "He was such a huge inspiration and influence," says Miller. "He inspired people to form bands and make records, including me, so they could hear them-

Radio One loses 'foundation stone'

Out of the near two dozen mostly suited presenters famously photographed on the steps of Broadcasting House for Radio One's launch, it would have been hard to have imagined back in 1967 that John Peel would be the one there three decades later.

At its birth Peel could only muster a co-presenting slot every other week on its magazine programme *Top Gear*. A quarter of a century later, his influence within the station had grown to such an extent that Peel became a central part of its new destiny.

As seemingly permanent Radio One fixtures such as Simon Bates and DJ D disappeared in the early Nineties under Matthew Bannister's revolution, Peel's importance seemed to become greater than ever. "When I took over at Radio One in 1993 I wanted to bring the station nearer

to John Peel," says Bannister. "I felt there was such a huge gulf between what he did at night and the rest of the output and I saw him as a beacon. He said to me, 'Every time I play a new style of music you create a new show.'"

Peel had by no means been Radio One's only specialist presenter during its early years, but current station controller Andy Parfitt acknowledges he was "the foundation stone" of what today is a network heavily defined by its specialist output from the likes of Zane Lowe, Mary Ann Hobbes and Pete Tong.

Trevor Dann, Bannister's lieutenant at the station during those turbulent Nineties years, questions how different Radio One would be today without Peel. "He created an environment at Radio One where breaking new acts was a cool thing to do," he says.

But it was a different story in the Seventies and early Eighties, when Peel would often find himself a lone voice among a Radio One line-up whose most high-profile names were entertainers first and foremost.

David Jensen, who in the early Eighties preceded Peel in his 10pm to midnight slot, said his former colleague was uniquely himself. "He was dry, sardonic, laidback, modest, even shy, but very passionate," he says. "He wasn't anything like a celebrity and was as far removed from group market research or focus groups as you could get."

Peel's pairing with long-time producer John Walters was a stroke of genius, bringing together what David Jensen says may be the most successful of all "odd couples". Whereas Jensen recalls that Peel would carefully make

23. Superheroes –
Birthdays (One Little
London)
24. The Fall – How I
Wrote Elastic Man
(rough Trade)
25. The Wedding
Present – My
Favourite Dress

(Reception)
26. The Delgados –
Put The Wires From
The Wall (Cherry
Underground)
27. My Bloody
Valentine – You
Made Me Realise
(Creation)

28. Joy Division –
Transmission
(Factory)
29. The Sex Pistols
– Pretty Vacant
(Virgin)
30. The Police –
Deceiver (A&A)
31. Billie &

Sebation – Lay
Line Painter Jane
(Apple)
32. New Order –
True Faith (Factory)
33. The Cocteau –
Concrete Control
(CBS)
34. The Fall – Totals

Wend (Rough
Trade)
35. The Jam – Going
Underground
(Polygram)
36. Siobhán –
The Day After
(Telegraph)
37. Jim Hendrix

Experience – All
Along The
Walkdown
(Polygram)
38. The Fall – The
Classical Situation
76
(Telegraph)
39. The Damned –
New Rose (S&P)

40. Tim Buckley –
Song To The Siren
(Arista)
41. Beach Boys –
God Only Knows
(Capitol)
42. Velvet
Underground –
Heroin (BMG)

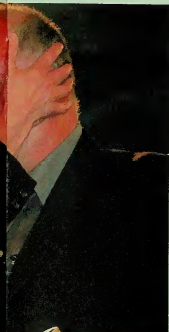
43. Nick Drake –
Northern Sky
(Island)
44. Bob Dylan –
Visions Of Johanna
(CBS)
45. The Beatles – 1
Am The Winner
(Parlophone)

46. The Beach Boys –
Good Vibrations
(Capitol)
47. The Sundays –
Caught By Sirens
(Rough Trade)
48. Culture – Lion
Rock (Savage Fruit)
49. PJ Harvey –

Smile-as-you-go (Too
Pure)
50. Flanagan –
Here (Big Cat)

label founders which he broadcast, supported and inspired

of teenage kicks



Peel at the Sony Radio Academy Awards in 2002

selves on the Peel show. Like many label heads, Miller often found that Peel was the only DJ who would play his bands' records. "We really cared about what he thought. There was respect. It would be a shame if he didn't play something, but we knew he would have listened to it and respected that."

Similarly, Alan McGee was spurred on to forge a career in the industry after Peel played a single by his own group the Laughing Apples. "He had more focus about new ideas and music than most people 30 or 40 years younger," says McGee. "He gave me my first play on radio, he played Creation's first record and the first record we put out on Optonotes."

Rough Trade's Geoff Travis adds his label is indebted to Peel's support over 30 years. He notes a Peel session "was an entry into the real world" and A&R men would often take note. Travis, whose acts from Pulp to The Fall were championed by Peel, adds that he only spotted This Charming Man as the next The Smiths' single because Peel had invited the band in for a session. "He wasn't just into making stars. In fact if you were too successful, he'd say 'good luck, you don't need any more,'" adds Travis. "He enriched all our lives."

Sire's Seymour Stein also points out that Peel helped US acts and their labels enter the UK and vice versa. "He helped to create an environment for The Ramones, Talking Heads, Blondie to make their entrance. Forget about his abilities as a DJ, Peel was the UK's best talent scout for over 30 years. All you had to do was listen to his show – I did that for all the time." Stein picked up The Undertones' Teenage Kicks after hearing the song for the first time on Peel's show during a trip to England.

Manager Peter Jenner, who met Peel when he was handling

Pink Floyd, also says he only got involved with Tyrannosaurus Rex after Peel had enthused about Marc Bolan. "If he booked a band or played their records it was a chance to make a career. He did play dreadful shit, but his enthusiasm was so that he could find diamonds in a turd." Plugger Nicki Kefalas, who acted for labels such as Factory and A&A, adds that Peel was "unpluggable", but always open to new sounds. "There is no one like him, no one who will take that many risks," she says.

The Buzzcocks' Pete Shelley is concerned that Peel's in-tray will now be full of demos from bands, who will not get that chance. "I hope I will shame Radio One and other DJs into taking a more constructive role," adds Shelley, who insists punk and his band may never have happened without Peel playing records like Spiral Scratch.

New Order also owe their existence to Peel. "If it wasn't for John there would be no Joy Division, and no New Order," they say. "He was one of the few people to give bands that played alternative music a chance to get heard."

Greg McDonald, of the Dawn Parade, a band Peel had been championing over the last year, will also find it difficult to fill the gap left by the DJ. "To the likes of us, a struggling band from a little town in East Anglia, touring the UK in a Nissan Primera, John Peel meant everything," says McDonald. "He lives on in all the music he has inspired."

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Man who put music first



On the radio: Peel at an outside broadcast

"It's so easy to play safe and release or play music that you know people like because you want brownie points, money or because of ego. John never had any of those. I can't think of anyone else in the music industry like that. It's so important in all areas of life that you have someone who sticks their head above the crowd and says 'I don't care.'"
Bee Storey, The Hit Music Company

"If we who are lucky enough to work in this industry could set our standards for integrity, quality, humility, humour and inspiration against those of John Peel, the industry and the world would be a better place."
Tony Wadsworth, EMI

"He was one of the only ones who championed music."
Pete Shelley, The Buzzcocks
"We have just lost the single most important broadcaster we have ever known."
Fergal Sharkey, The Undertones

"Musical life cannot be the same – his support for what was great, of the new and the old, is unrepeatable. He needs to be remembered in some enduring way."
Martin Mills, Beggars Group

"He was the last person to own his own radio show, to decide what to be on his own show. He didn't fit in, but he was the most important broadcaster."
Daniel Miller, Mute

"It was his great ability to cut straight through what Jarvis Cocker called 'the razzmatazz of the music industry' and just go direct to the music. Putting the music absolutely first was a huge inspiration to the DJs at Radio One."
Andy Parfitt, Radio One

"With so many hands, like The Fall or Half Man Half Biscuit, Peel gave them an audience they would never otherwise have had."
Geoff Travis, Rough Trade

"John was simply one of my favourite men in the whole world – as a music fan and presenter he was simply an inspiration."
Jo Whaley, Radio One

"When I was 16 and he was on Radio London I had the transistor under the bedclothes listening to The Perfumed Garden. Outside my family, it probably had the biggest single influence on me. It was absolutely required listening."
Rob Dickens, Instant Karma

"He was a true original but he had that thing that every great broadcaster has – he was completely genuine. What you got over talking to him in an Indian restaurant was the same John Peel you'd hear on the radio."
Trevor Dann, broadcaster

"His contribution was unmatched. Every great band needs someone to stick their neck out, and he stuck his neck out so many times over 37 years. There's nobody whose support for music comes close."
Mark Goodier, Wise Buddha

"His contribution was unmatched... There's nobody whose support for music comes close"
Mark Goodier, Wise Buddha

"He had an indelible passion for music. He wasn't in it for the fame. He wasn't in it for his own career. He was in it because he genuinely believed in sharing the music he found exciting with an audience."
Matthew Bamister, broadcaster

"He was a maverick broadcasting legend who for 40 years with humour and passion championed new and indie talent like no one else."
Gary Farrow, Sony Music

"I think he might be the greatest comedian of his era. Someone like Jack Dee has taken the John Peel persona – that more dry, grouchy character – and made it his art. But Peel played life-changing records through his patter."
Charlie Gillett, broadcaster



On air: "He was dry, sardonic, laidback, modest, even shy, but very passionate"

notes of all the music he listened to "in his very neat and precise handwriting". Walters was more chaotic. But between them they created what Bamister calls a "gateway" for new artists making music outside the mainstream, something otherwise absent from the UK's airwaves at the time.

With the thousands of specially-recorded sessions over the years, an invaluable treasure trove was created among the BBC archives.

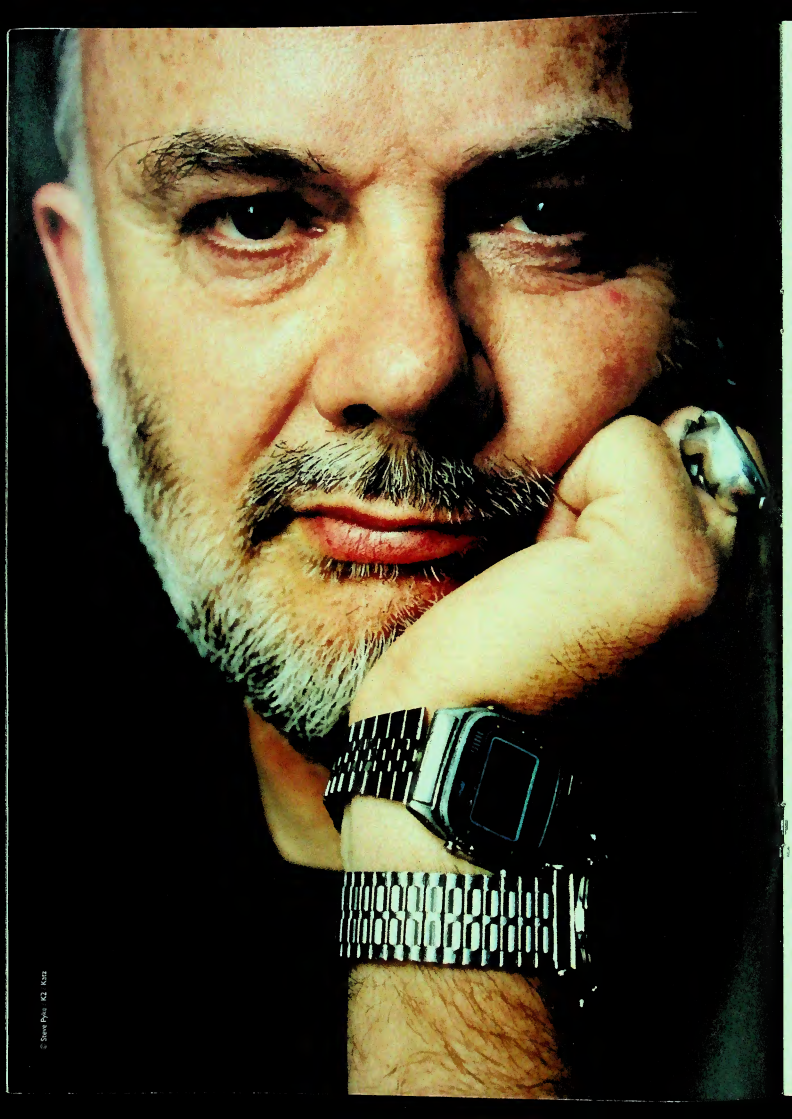
For Peel, preparing for his programmes became a never-ending task of listening to demo tapes, never wanting to let any of the senders down and always

afraid of missing something special. Much of that listening happened in his car, which Dann recalls was overrun by cassettes.

"I once got a lift with him and I couldn't get in the car," says Dann. "He used to have a system where the demos would be on the passenger seat and if he lied one he'd put it back in the box and if he didn't he'd chuck it in the back. He always had far more music to listen to than he possibly could."

Towards the end, Peel found himself pushed further back in the schedules with his Tuesday to Thursday shows being moved to between 11pm and 1am. This has prompted suggestions in the wake of his death that he had been "warned off" by the BBC, a claim firmly rejected by the Corporation.

But the station he shaped is rightly paid extensive tribute to him immediately after his passing. In the longer term, Andy Parfitt is speaking of a more lasting tribute to a man whose influence will be felt by Radio One for many years to come.



John Peel

1939–2004

...teenage dreams
so hard to beat

BBC

John Peel

**FESTIVE 50
WINNER ONES**
1976 Led Zeppelin
- Stairway To
Heaven in the UK
1977 The Motors -
Dancin' the Night
Away
1978 Sex Pistols -
Anarchy in the UK
1979 Sex Pistols -
Anarchy in the UK
1980 Sex Pistols -
Anarchy in the UK
1981 Sex Pistols -
Anarchy in the UK
1982 New Order -
Temptation

1983 New Order -
Blue Monday
1984 The Smiths -
How Soon Is Now
1985 Jesus &
Mary Chain -
Never Understand
1986 The Smiths -
There Is A Light

That Never Goes
Out
1987 Sugarcoats
- Birthday
1988 House of
Love - Destroy The
Heart
1989 The Sundays
- Caught Sine

1990 The Fall - Bill
Is Dead
1991 Nirvana -
Smells Like Teen
Spirit
1992 Bang Bang
Machine - Get
Lose
1993 Clambro

wombi & Cred To
The Nation -
Enough Is Enough
1994 Inspiral
Carpets (featuring
Mark E Smith) -
I Want You
1995 Pulp -
Common People

1996 Kneel -
Cross Out 2 Nite
1997 Cameraclub -
Busted (Alvin
1998 The Beatles
- All The Wives
From The Wall
1999 Dizzee Rascal -
Propaganda Vs

2000 Noivo Case &
Her Boyfriends -
Sweet The Knife
2001 Melys -
Chance Whispers
2002 Sade -
By Your Side
2003 Corina -
Don't Touch That
Dial



In an interview started at Barcelona's Sonar festival in June this year and then continued back in London, John Peel talked to *Ben Osborne* about his career, his musical outlook and his other passions

Home truths: Peel in his own words

What memories do you have of Radio Caroline?
"I was on from midnight until 2am for the three or four months before it shut down. I realised that during that time nobody in the office or on the ship was listening, so I did away with the music policy and the news and just played records that I'd bought back from California. The first they knew about it was when Brian Epstein, the Beatles manager, got in touch and said, 'Hey, what a great idea that programme is.' They didn't know what he was talking about, so they listened to it and obviously they weren't best pleased."

You moved to Radio One a month later in September 1967. How different was it?
"Once I started doing programmes on Radio One, I didn't want to do anything else. I don't want to start plugging the corporate line, but whatever has happened while I've been at Radio One, nobody in the

There's a thrill when you put a demo on... The intensity and belief win you over

management has tried to interfere or make any suggestions about the music content of the programme. "It's extraordinary for an organisation to allow someone to do that and now these sort of freedoms are more common. I don't know how it works on the other radio stations, but now on Radio One and the other channels, DJs exchange information and say 'So and so said this' and 'You must get this'. At one time that would have been unimaginable because in the early days of Radio One it was seen as very odd for a DJ to be interested in music. People were more interested in the career structure that became available to you if you were a Radio One DJ."

Instead you've always championed new sounds...
"There's a thrill and excitement when you put a demo on and your first reaction is 'hello?' but then the more you listen to it you think 'actually there's something really going on here'. The intensity and belief win you over. I still get excited. When I'm putting programmes together over the weekends I still get that 'Oh God I love that and I can't wait to play that one' feeling. "There are some things that are enormously successful that I simply can't stand. People get quite irate saying 'You must like this' and I say 'Well, I don't'. Things like Bruce Springsteen for instance. I've got a white label copy of his first LP at home, which the record company in the States sent me feeling it would be exactly down my street and I listened to it and thought 'This is total rubbish'. Tom Waits is another one and Patti Smith was another one, because I can't stand people who seem to me to be acting the role of musicians.

I'd sooner listen to somebody like a bloke who sent us some demos called Steveless. He's really Dan Newman but he isn't called Steveless because he isn't called Steve I guess, which is a good enough reason. They're just stammering and shouting really, but there's great intensity and integrity. I value something like Steveless a lot more than I do something like Springsteen."

How do you work out what to play?
"I wish I could describe a system, but there isn't one really. Most of the rooms in the house have boxes in them full of records and I listen to as many of them as I possibly can, but I'd say that I listen to about half of them, but listening 10 or 12 hours a day."

"It means you end up having casual channel vision in that I very rarely watch TV. I watch those two-hour detective things - the Midsummer Murders, and things like that, [my wife] Sheila and I sit on the sofa, she goes to sleep immediately, and I sit and watch those. But I've never seen an episode of Eastenders or Coronation Street. So much of the nation's cultural life revolves around them and the Beekhams, that much of the cultural references that people make go straight by me."

How did you get into punk?
"It was The Ramones really. There used to be a really nice man called Johnny who was the manager of the Virgin Store at Marble Arch and he used to let me take records out on approval, so I used to take out 15 or 20 LPs, listen to them and bring back the ones I didn't like. I saw the Ramones LP, the monochrome sleeve, really short songs with interesting titles, and the pictures of them on the front, and just thought 'This looks really interesting', so I got it back and played a track that night and got a furious response from people who wanted me to go on and play their record collections for them. And it grew from there."

You were also an early supporter of rap.
"The early hip-hop stuff was just amazing, and the word that was grotesquely over-used at the time was 'fresh', but when it first started it was, it was just so beautifully alive. My son William, who was about 11 or 12, went to this famous hip-hop event at Wembley [UK Fresh]. A lot of it was exalting the crowd to wave their hands in the air, but the essence of it was stupendous and we met one of our heroes, a man called DJ Cheese. Somebody told me he ended up in prison, but he was a god to us and William's still got his autograph somewhere."

You have been a keen supporter of every obscure dance genre...
"It's pretty random: I like being taken by surprise. Like the first 'tek' records, you listened to them and thought 'I'm not really sure if this is any good or not - is this any

good?' And when you're cast in the role of expert, to be confounded by something is quite good for you. You have to adjust all of your systems to do a judgement and you can't base it on record labels or producers that you know, because you don't know them yet, so it's like a blindfold test in a way."

What do you make of the constant search for the next big thing?
"There are so many people making so much music, and what does make me uncomfortable is the need, which is reflected in the NME, in particular, to almost every week bring you a new sensation. They almost have, like it's in their contract. And you occasionally get this on the radio and I feel sorry for those bands that have been boosted mightily and then a couple of weeks later it's as if they did not exist. That can't be good for people."

"The pace has accelerated. If it was based on anything other than

All I want in the world is to continue what I'm doing, and it's all I wanted since I was 28

the need to do it, it's for commercial reasons or marketing or whatever it is. I'm just glad I'm not part of it and can sleep at night."

What does life hold outside music?
"Sheila and I are very provincial country people, not eccentric in any way at all really. Not dull, because I think I have an amazing life and I'm very contented, but we don't do anything very shocking, you know."

"Family, music and football, that's it really. There are other things I'm interested in - I love drag racing and stock car racing - but I can never get anyone to go with me to any of those so I don't see as much of that as I would like. I don't like aeroplanes although I've travelled quite a bit, so there are nights when I sit outside in the kitchen doing as the sun goes down and I think 'This is as beautiful a place on earth as I know, I don't need to take loads of drugs and be flown off to some other part of the world, I'm very contented pattering around the village.'"

You're 65 now. Do you think you will ever hang your headphones up?
"I think with death actually. If Radio One will allow me to continue, that's all I want in the world - to continue what I'm doing and it's all I wanted since I was 28. I've been fabulously lucky - most people don't get to do what they want to do, and they're driven mad by ambitions. A lot of people in my situation want to get into TV or management, but from the age of 28 I've been doing all I ever wanted to do - apart from play for Liverpool."

This is an edited version of the interview

CEO Giles blames series of poor real estate deals for failure in the States

HMV to close final US store

by Paul Williams

HMV's American dream will be finally confined to history this weekend as the door closes for the last time on New York's Fifth Avenue on its last remaining US store.

But group CEO Alan Giles says he will not be shedding any tears as HMV follows in the footsteps of other UK retailing institutions such as Marks & Spencer and WH Smith by completely turning its back on the US market. "In some ways we're relieved," concedes Giles, who acknowledges HMV's bid to repeat its success in the UK across the Atlantic was flawed from the very beginning by sky-high rental costs and poor decisions on where to open stores.

"In our case it's about the fact we had very poor real estate deals where the majority of the stores we had were either poorly located or over-rented and that always gave us a mountain to climb," he says.

When HMV made its first steps into the US in November 1990 with the launch of two superstores in New York, costing in the region of \$5.6m each, it came in with all guns blazing as the self-styled music retailing expert. This was despite the long-time presence of US superstore Tower Records whose chairman Russ Solomon at the time questioned why one of his major suppliers - HMV was owned by Thorn EMI at the time - should decide to compete with one of its main customers.

By the late Nineties HMV had extended its US portfolio to 15 stores, but Giles, who inherited the situation when he initially became joint group CEO in 1998, concedes there was a "level of naivete" in terms of the deals the group signed up to and a wrong approach in where to open stores. Rather than try to pursue a "cluster strategy" of establishing presences in specific areas, HMV instead spread its offer too thinly, making an ultimate US withdraw-

We were either poorly located or over rented and that always gave us a mountain to climb

Alan Giles, Group CEO HMV

al "inevitable," according to Giles.

"The US market is very competitive and what some UK retailers misunderstood is the fact it is highly regionalised," says Giles, whose group's US store expansion has been in reverse since the end of the last decade with just three stores remaining at the beginning of its current financial year in April.

HMV is not the first UK music retailer to try its luck across the pond. The now defunct Our Price built up a chain of stores in US shopping malls in the early Nineties, while Virgin now has 20 US stores and another in Vancouver in Canada. Meanwhile US music retailers Sam Goody and Tower Records entered the UK in the Eighties and early Nineties but, despite attempts to establish themselves in the market, have both since departed.

Virgin Entertainment Group CEO Simon Wright, who oversees the retailer's US operations, says, "The issue comes down to once you start trading outside your own territory you become open to problems, particularly with property deals. Most of the British retailers who got it wrong overseas will probably say it was because of real estate. Certainly what's been behind the success of Virgin are places like Times Square and Union Square in New York, which are really strong locations."

For HMV, the picture across the border in Canada could hardly be more different. With around 100 stores, it is the market-leading music retailer and in its most recent financial results unveiled a 15.1% total sales growth for the 21 weeks of the end of June.

"Our performance in Canada speaks for itself, but what is the big difference between the two markets is the nature of the lease deals we did," says Giles, who adds its US withdrawal means the group's North American team can now focus all their energies on the successful Canadian business, while its other main overseas focus will continue to be Japan. Here Giles says another eight to 10 stores are expected to open in the coming year, adding to an existing chain of 46 outlets.

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SNAP SHOT

THE BRAVERY



New York buzz band The Bravery begin their assault on the UK this week and look on course to become the latest in the ever growing line of US acts - The Killers, The Strokes and White Stripes to name a few - to break in the UK ahead of their home territory. Their introductory activity includes a four-week residency at London's Metro club, which begins this Thursday, and a low-key EP on November 15, titled The Bravery EP. The group's recently released record deal with Island Def Jam was structured to allow the group to be released in the

UK by Polydor-affiliated imprint Loog, run by former MW6 journalist James Odlham. "I have been aware of them and wanted to sign them for about six months, but the clincher was when Luciano Grings phoned them up and demanded they meet him on a yacht in Monaco to discuss a deal," says Odlham. A full single from the band will be released in February, and is likely to be their standard track Honest Mistake. The album is due in March. The band also last week signed a publishing deal with Universal Music Publishing.

CAST LIST: Label: James Odlham, Loog Records; Publisher: Universal Music Publishing; PR: Rachel Hendry, Darling Department

Delegates agree technology still needs to improve

Subscriptions are key to download success

Conferences

by Jim Larkin

Online music subscription services will not properly take off until the internet has fully transformed the industry, according to a panel of experts at this year's MusicWorks conference.

They argued at last week's event in Glasgow that the download business had evolved largely as a mirror of traditional music retail, with similar issues arising regarding sales strategy and promotion. But they believed subscriptions would prompt a big increase in the quantity and diversity of music consumed.

Scott Cohen, founder of US digital distribution company The Orchard, said, "There will always be a market for a la carte downloads, but the subscription model is like cable TV where you have a hundred channels available and you end up browsing through and watching things you never thought you would. Imagine how exciting that could be for the music industry."

Subscriptions are currently offered in the UK by Napster and enable users to pay a flat rate fee to access as much music as they want, providing an alternative approach to the majority of digital retailers who charge a fee per track or album.

"Downloads are very boring," said Musically consultant Paul Brindley. "They're not much of a sea change, but subscription is a whole different ball game. There's a service

There will always be a market for à la carte downloads

Scott Cohen, The Orchard

available in the US called Rhapsody which I have access to and I've found it's much quicker to type a name into the search engine than find the CD in my collection."

Subscriptions, the panel agreed, would help this situation by encouraging consumers to be more experimental in their listening. However, they added there was still much work required before the subscription model became the norm.

Beggars Group head of new media Simon Wheeler said his company was currently selling around 200,000 tracks per month and it was proving very difficult to account for these sales and ensure payment to artists.

Wheeler added efforts needed to be made to get people into the habit of buying music online, a theme addressed by others at the convention.

Sony Connect Europe's Raman Sethi said, "The technology needs to get to the point where it's easy to use and invisible. At the moment users have to go to grips with various different technologies. You can buy a store from a CD and know that it will work in any system, but that's currently not the case with downloads."

Likewise, Sethi said more need-

ed to be done to exploit the unique potential the internet offered to market more effectively to existing users. "We know what people are buying so we can use this information to recommend other music to them via e-mail. Data mining and personalised marketing will become automated within two to three years."

But despite the challenges ahead, it was noted how far the download market had come. Wheeler said Beggars Group would be doing 10% of its US business via the internet next year.

Meanwhile, Sony Connect Director of online services Gregor Erkel revealed his company was preparing for a significant push. As the new Sony digital music store becomes available the company will be significantly boosting its marketing spend and expanding into other European territories beyond the UK, France and Germany this side of Christmas. But he said that Connect was not intended merely as a means of increasing sales of the Walkman. Alluding to Apple, he said, "We have a different business model than our competitors. The service has to live on its own."

Meanwhile, Electronic Arts' worldwide executive of music Steve Wainman gave a keynote speech at the event to confirm that his company had bought Cherry Lane Publishing. He said his company would look to use Cherry Lane's catalogue as themed music for its games.

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Closing: HMV is leaving the US

Interoperability tops agenda, as Microsoft embraces partners for new download platform

Microsoft launches rival to iTunes

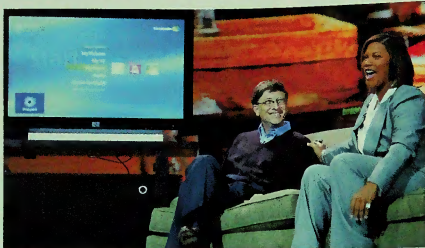
Downloads

by Adam Webb

In many respects the launch of MSN Music – Microsoft's long-awaited challenge to iTunes – seemed a strangely muted affair.

Much of this could be attributed to headlines elsewhere. As Bill Gates introduced the new service in Los Angeles last month with an offer of exclusive content from AC/DC and Queen Latifah, Apple's Steve Jobs was unveiling a series of impressive statistics: third quarter profits of £59m, the 150 millionth download through iTunes and a 500% increase in iPod sales compared with the same period last year – and all to the brush fanfare of a U2-soundtracked ad campaign.

The perception was one of reversal with Microsoft appearing to act like a company a fraction of the size. Rather than the expected huge splash, it literally seemed to slip into the water. Nevertheless, it remains a question of time before MSN become a significant player in the digital music market.



MSN Music launch: celebrities such as Queen Latifah joined Microsoft's Bill Gates for the Los Angeles event on October 12

On the face of it there seems little radically new about the US MSN store, which also launched in 10 European countries including the UK. The front end will certainly look familiar to anyone who has

used the OD2-platformed MSN Music Club that has operational in the UK since May 2002.

The now typical download retailer traits are also all present and correct: individual tracks

priced at \$0.99; full albums at \$9.99 and a selection of 600,000 tracks rising to 1m in the near future. The service will run directly through Microsoft Windows XP Media Centre Edition 2005 or

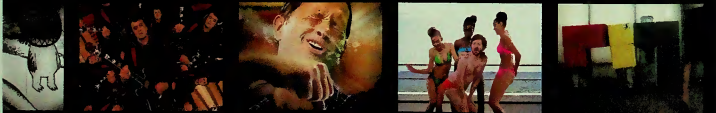
through a web interface which can only be bought by using the Windows version of Internet Explorer.

Initial reviews, such as Rob Pegoraro's in the *Washington Post*, have been warm, although most commented that MSN does not yet surpass the iTunes blueprint. "For this store to start winning market share from iTunes, Microsoft has more work to do," said Pegoraro.

Yet, aside from a difference in sound quality (Windows Media Audio files are encoded with a "variable bit rate" of around 160 kilobits per second, compared to 128 kilobits per second over at iTunes) the main draws – and the ones on which Microsoft seems to be basing its marketing strategy – are flexibility and integration.

Certainly, with Microsoft also unveiling its Plays For Sure logo, everything about the launch was geared towards promoting consumer choice. The logo is to act as an umbrella mark of interoperability among all portable devices, digital music stores and PCs which run Windows Media software. Players from Creative Labs, Dell, iRiver and

It's coming



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

Out November 2004 the all new Promo

Samsung will all carry it along with the likes of Napster, MusicNow, MusicMatch and Wal-Mart.

"This strategy to forge partnerships and cast its net as wide as possible certainly seems to make sense. Apple may have around 70% of the global digital music market right now, but its domination has been predominantly hardware-driven. This is likely to change. The iPod has few current challengers in the player market, but it will do soon – not least from mobile phone manufacturers.

And this is still a market very much in its infancy. Legal downloads still comprise a tiny percentage of music bought. While Apple might control 70% of the present market, the present market might only constitute the top 10% of the total in five years time.

The potential of the other 90% appears to be what Microsoft appears to be banking on. This could explain why, despite a vast superiority in the desktop market, it could be said to be acting like the inferior player, at least in marketing terms. Certainly the official explanation as to why transferring MSN-downloaded music onto an iPod is a bit cumbersome would have made Alex Ferguson or Arsene Wenger proud.

"We're sorry that this isn't easier," states the Microsoft press

release. "[But] unfortunately Apple refuses to allow other companies to integrate with the iPod's proprietary music format. If you are an iPod owner already and unhappy about this policy, you are welcome to send feedback to Apple requesting that they change their interoperability policy."

Essentially, the long-term picture still revolves around the battle of the desktops, of which, as we are already witnessing, music is playing a significant part. Downloads might be vital to the music business but they are probably incremental to Steve Jobs and Bill Gates. It is iPod sales that are pushing Apple's profits through the roof, while Microsoft will want to integrate music into its existing platforms and devices.

Whatever the long-term strategies, for the likes of Rob Wells, head of new media at Universal, the prospect of some serious competition in the marketplace is a good thing – so long as the new service offers good security, commercial terms and commitment.

"What I hope is that we have a digital marketplace similar to that in Germany where they have three key digital retailers," he says. "I'd like to have the balance redressed at some point in the near future that our over-reliance on one key digital partner in the UK is undermined by

other significant players."

Certainly, moves are already under way from other download services to distinguish themselves from the "big two". Choice is the buzzword at Napster, which recently announced the first pre-paid voucher scheme for music downloads. The company will soon be launching Napster To Go in the UK which, using Microsoft technology, will allow subscribers to take downloads off their PCs and onto their MP3 players.

For Microsoft to forge alliances with such partners and to push its pro-consumer message therefore seems to make perfect sense. With 90% dominance in the desktop market, a global reach of 350m existing MSN users and new PCs from Dell, Gateway, Hewlett-Packard, Sony and Toshiba all coming installed with Windows XP Media Centre Edition 2005, it simply does not need Bono on board for its advertising.

All of which makes the player market perhaps the vital arena in the short term. As soon as iPod has a serious challenger then the issue of overall market domination should probably become clearer.

Which will probably make December 2005 an even more significant date in the diary, than the much-publicised Digital Christmas as we are set to enter now.

TOP 20 RINGTONES

Pos	Artist/Title	Label
1	ERIC PRYDZ CALL ON ME	BMG/Warner Chappell/Universal/Interscope
2	KIHA MY NECK MY BACK (LICK IT)	BMG
3	R KELLY HAPPY PEOPLE	BMG/Interscope
4	ROBBIE WILLIAMS RADIO	BMG/Capitol
5	GROOVE ARMADA I SEE YOU BABY	Warner Chappell/Universal/Interscope
6	3 OF A KIND BABYCAKES	BMG/Capitol
7	ANGEL CITY DO YOU KNOW (I GO CRAZY)	BMG/Capitol/Sony Music/First Avenue/Interscope
8	SNOOP DOGG DROP IT WHILE IT'S HOT	My One/Interscope/Interscope/Interscope/Interscope
9	RACHEL STEVENS MORE MORE MORE	BMG/Capitol
10	DEEP DISH FLASHBACK	Warner Chappell/Interscope
11	MAROON 5 SHE WILL BE LOVED	BMG
12	ARMAND VAN HELDEN MY MY MY	Universal/Sony Music/Interscope/Interscope
13	NATASHA BEDINGFIELD THESE WORDS	Sony Music/Interscope/Interscope
14	ROBBIE WILLIAMS ANGELS	BMG/Capitol
15	GREEN DAY AMERICAN IDIOT	Warner Chappell/Interscope
16	KELIS MILLIONAIRE	BMG/Capitol/Interscope/Interscope/Interscope
17	EMINEM JUST LOSE IT	Interscope/Interscope/Interscope/Interscope/Interscope/Interscope
18	SPECIAL ONE WITH ME	BMG/Capitol
19	GIRLS ALoud LOVE MACHINE	Warner Chappell/Interscope
20	CHRISTINA MILIAN FEAT. JOE BUDDEN WHATEVER U WANT	Warner Chappell/Interscope

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Chart compiled from 18 to 24 October 2004. Chart compiled weekly – previous positions refer to last week.

Reflecting a resurgence in the physical singles chart, Eric Prydz claims the top spot with Call On Me in the ringtones rundown as

ahead 37 places to reach number two. R Kelly's Happy People also zooms ahead – gaining 83 places – to land at number three. Far outstripping Robbie Williams' Radio, which

nevertheless gains 10 places to claim the fourth spot. Other big gainers on this week's chart include Angel City's Do You Know, which rises 84-7, and Snoop Dogg's

Drop It While It's Hot which debuts at number eight and leads four new entries including Kelis' Millionaire, Eminem's Lose It and Christina Milian's Whatever You Want.



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Ultimately, it is the comments and messages from the listeners which speak the loudest

Radio One must continue Peel legacy

EDITORIAL
AJAX SCOTT



John Peel has quite rightly been eulogised by friends and colleagues all week, but it is the tens of thousands of messages that are still flooding in from his listeners that say the most.

Their sheer volume is unprecedented, their content deeply moving. No other broadcaster in this country has touched so many people of every age and from every corner of the globe, including, at some stage, many – most? – of the readers of this magazine.

It is equally striking how the same themes keep on recurring: kids stumbling across his show in their bedrooms and being drawn into a new world of musical possibility; listeners not only being hooked by the musical breadth but by the unique broadcasting style which reached out to them like an old friend. Those certainly resonate with me.

In a sense it is crass to say that John Peel has particular significance for the music industry, since this is an industry from which he always resolutely stood apart. But it remains true.

His passion for new music is something that most in the music industry aspire to, few experience with such intensity and no one has retained for so long. And his role as the ultimate A&R source will never be matched.

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Success without big radio support broke the mould

VIEWPOINT
ARNOLD STIEFEL



When you've got people calling you that you haven't heard from in 10 years, that's when you know you're having real success, which was the case last week when Rod's Stardust... The Great American Songbook Volume III became his first US number one album for more than 25 years.

In fact the idea for this project goes back as far as 1983, when I remember Rod telling me over dinner that he wanted to record an album of classic songs. At that point the time wasn't right, but I told him the time would come.

Rod is absolutely thrilled with how the public love these albums

Fast forward to 1999 and Rod started working on his idea as an "at home" project which coincided with him being let go from Warner. His last studio album for Atlantic only sold 26,000 copies in its first week, so they were not unhappy to see him go. But he was still a huge touring act with a huge fanbase. I thought "now is the time to do this".

Not long after Clive Davis got involved and signed Rod and

worked with us on developing the album. First of all Clive loved the concept of the record, but didn't like the tracks. Rod sings them great, but Clive insisted on certain things happening that made his versions become something special, such as speeding up the tempos. He captured the way to breathe new life into these classics and make them sound fresh.

Clive Davis is the last of the great music men in the business. Another major factor in the success of the project was that Clive made the release of the album an event, and it went onto sell 2.7m in the US and a total of 5m worldwide. To have an album this huge without a big radio support really broke the mould in the US business.

Exactly one year later Volume 2 was released to far greater success. It was, of course, followed 12 months later with Volume 3, which means we have released three albums in the space of 26 months. There will be a Volume 4 in 12 months' time, then that will be it.

Rod is absolutely thrilled with how the public loves these albums. He loves the audience response when he plays live. I've never seen him happier.

Arnold Stiefel is Rod Stewart's manager.

In the age of Google, KaZaA et al – not to mention every website run by the tiniest band, label, shop, radio station – it is easy to forget how, before the internet, John Peel was the only way for many people to hear about, let alone listen to new music from around the globe.

The challenge for Radio One is to continue that legacy. The station's current specialist output is arguably the best of any broadcaster in the world. Yet the priceless quality that Peel continued to add to it was the ability constantly to surprise, to confound expectation, to go against orthodoxy and fashion. What was one day his leftfield discovery time and time again became the future mainstream choice (witness the goldmine archive of live sessions which he, along with colleagues such as John Walters created, and which has been dipped into in tribute this past week).

In these days of Charter renewal, Radio One has even more of a duty to maintain that spirit of personal independence if it really wants to justify its public service remit and do things that the commercial sector could never countenance. The outpouring of public sentiment certainly shows that the listeners value it. Ensuring this spirit lives on would be a fitting tribute for the BBC to pay one of its greatest broadcasters.

Was it right for U2 to lend their name to a new iPod?

The big question

U2 have very publicly got into bed with the Apple iPod by starting in a TV commercial and putting their name to a new iPod. But have they made the right move?

Bob James, Asylum Management
"It is a phenomenal opportunity for both parties. For U2 it will attract a younger and cooler audience and it will help iPod to establish itself even more in the market. It will drive sales of iTunes and download. Both parties are winners."
Simon Wright, Virgin Entertainment Group

"In one sense they've done the right thing in aligning themselves to the number one cultural product at the moment. The iPod is a fantastic bit of hardware so it's something most fans around the world are flocking to. We literally can't get enough to sell in our stores. If it's something that's been done as a non-exclusive deal it's not a bad thing."

Nico Köpke, Kodium
"Yes, U2 are iconic in music, image and word as very few bands are these days. iPod is the icon for new style of music consumption and digital awareness. The Vertigo silhouette ad is streamed and broadcast to millions, the single is

number one on iTunes, and no doubt the offline business will also benefit from the extra buzz created."

Jonathan Shalit, Shalit Global Management

"U2 totally did the right thing. You have to work with the future, not against it. In the past the music industry has been guilty of not using modern technology. It is crucial for the prosperity of the music industry to work with new technology."

David Stepps, Friars Management Ltd (FMI)

"From a consumer point of view I think music should be available from as many places as possible. But if you can still get U2 music from other sites I don't think there is anything wrong with it. They have not sold out; it is a straight sponsorship deal. iPod has a good image which fits with U2. Where there are problems is things such as mykoto.com. There is indirect sponsorship there, but the artist is not getting the benefit."

Clara Goldsmith, Empire Management

"It is surprising that U2 have chosen to go into the world of corporate sponsorship as they've always handled corporate sponsorship themselves. However, for their first move towards corporate sponsorship, going ahead with iPod which is a music company, is a good move."

Peter Gabriel reflects on being honoured at the Mits dinner tonight (Monday) and a career that has taken him from Genesis to the online music revolution

Quickfire

You're involved in the industry in a number of capacities. Do you still principally define yourself as an artist?

I try and avoid defining myself and that's what I've always done. I do do the things that inspire me.

What was your reaction when you found out about the Mits?

Very delighted and surprised. I think as a young man it's the last place I would ever have expected to be given an award, but it's amazing what a few quid and few friends can do.

How does the Mits compare to other accolades?

Well I guess it's more based on the business and charity. And this mixture is a good relationship. I've never actually been to the event and I'm told it can be a bit of a booze-right up, so it should be fun.

Will you be performing?

No, I'm trying to wriggle out of that because I wouldn't enjoy my drinking as much.

You're breaking with convention for the Mits by releasing a double album of your music and your influences. Why?

It's often just tracks by the artist but I thought it would be more interesting to show the things that while growing up shaped me and my music. Some of it would be on a lot of other people's lists because I didn't just want to put obscure things on.

But it's mainly tracks from the Sixties and Seventies that were my formative years.

Are there any modern acts that are influencing you now?

Radiohead are a band that I love and are interesting in terms of composition. I think in terms of sound and production it's hip hop where people are doing the most interesting things.

You've been remastering some of your albums for a DVD collection of your videos. What did you make of it as a body of work when you saw it for the first time?

Some things went great, some make me hide behind the sofa but it's generally all right. For me the opportunity when we went into it was the 5.1 mixing, which gives a very different perspective. I love the idea of pulling people from side to side with stereo. In the past I've worked for months with details that get lost, but with 5.1 you have a chance to bring it all out. With most of the tracks we were able to find something in the original mix and make them better. Sledgehammer is MTV's most played video. When was the last time you saw it?

A while ago. When I go and do TV they often play it as it's the piece of footage that I'm most associated with, but it's been a while since I watched it in its entirety. But I think it's still an amazing work given that it was all painstakingly put together and that gives it a quirkiness that's tested



Gabriel striking the right chord with online initiative

and which would probably be difficult to capture using modern computer methods.

You've also set up a rock label, Pre.

I never really wanted to go outside Real, but one of the problems with the music business is it's very hard to get stuff tracked and firms are cutting space that would have gone to world music, and for some of the acts that are rock or from "our" cultural heritage, they've always had a tough time being put in the world music section. So as Island grew out of bluebeat and reggae to everything that led to U2, I was helping Pre - in terms of parity of content - could do the same. Pre was an old label that was dormant and we've got Pina and Sizer Barker on it.

What drew you to those acts?

With Pina, it was the voice that initially attracted me. There's a passion there that I liked. With Sizer Barker it's all about the songwriting. The songs are a combination of futuristic and retro elements, so you can hear a bit of The Beatles in there, but also a really exciting glimpse of the way rock is heading.

You've had a lot of involvement with online music. What did you make about the BPI's recent initiative on internet piracy?

I think it's crazy for anyone to go to jail for listening to music and I'm sure if I was an impoverished music fan I'd try and get as much stuff as I could for free. But I do think in the long run music is best served by paying for stuff because the consequences of taking money out of the system is potentially very destructive for a lot of musicians. I think with

downloading we're at a crossroads where you'll get different price structures, better value for money, sure, but everything should be available for everyone, if not, for free then very cheap.

How is the launch of Mudda (The Magnificent Union of Digitally Downloading Artists, a service that allows acts to make tracks available to buy online without going through a record company) going?

Slowly. As soon as you take out the profit motive it seems harder to get things moving. I really believe that there will be room for record companies in the future, but in a different relationship. They won't be owners of talent, in the way they are now, but they'll be partners of talent. That's what I would like to see because musicians are not very good at marketing or distribution. But I'd like it to be so artists, even if they're turned down by gradually restrictive A&R policies, they wouldn't suffer.

So some people have been scared of Mudda as they think it's a direct threat to the music business but I don't think it is.

What most artists haven't realised is they're getting paid half as much per track as they were in the old days. The change of technology has been used as a way to push back artists' incomes over 25 years and that's something they need to wake up to. Peter Dinklage will be honoured tonight (Monday) at the Music Industry Trust Award dinner at London's Grosvenor House, proceeds from which will go towards building a sister unit to the Nordoff-Robbins centre.

DOOLEY'S DIARY



Dedicated to the cause

Remember where you hear it:

The week was dominated by reminiscences about the astonishing life and times of John Peel. Among the thousands of tributes flooding in, one-time Radio One boss Matthew Bannister further shedded light on just how dedicated to the cause Peelle really was. "I remember someone sent him a demo tape from Cornwall, which he really liked. He played it on the show, rang the kid up and said he loved it and then headed to Cornwall to have tea with his family".

Bannister's successor Andy Parfitt is naturally paying a patient game over what to do with Peel's now vacant slots in the station schedule. "It's early days and I don't know," he says. "The words irreplaceable are banded about, but with John it's absolutely so true". Meanwhile fellow broadcaster Charlie Gillett has been mulling over how Laurence Anderson's *Oh Superman* was the record for the first time an epitomised Peel for him - "It's both very weird and very long - eight minutes 21 seconds. I remember anyone else playing it yet it reached number two in the charts thanks to John Peel... Meanwhile there was a lovely reminder of the great man's support for the obscure on Channel 4 news, which ran a feature on Jonathan Demme's use of a song by long-forgotten teen punksters *The Prats* on the soundtrack for his forthcoming movie *The Manchurian*

Candidate. By pure coincidence the report, broadcast on Monday night, included an excerpt of Peel talking about the band from an archive recording of the show when he broadcast their first session.

Spooky...Elsewhere Andy Parfitt was almost caught off guard by *Telegraph* radio critic Gillian Reynolds at the BBC charter review public consultation. After his elegant description of Radio One's social responsibilities to its listeners, Reynolds hinted that his "pious platitudes" were falling on deaf ears where Chris Moyles was concerned. Parfitt surprised many at the DCMS seminar when he quickly recovered to remind those in attendance that Moyles - in his own inimitable way - had actually persuaded rambly teenagers to start using condoms and encouraged kids in their exam taking. "Chris is a hero for a young generation," Parfitt admonished... Music Week's long-held admiration of electro wizard Mylo is finally catching on. Following his recent Top 20 hit on indie Broadcast, every major label and publisher worth their salt are now battling to sign him up - more than six months after his debut album first appeared. At the time of writing 679 and Universal looked to be in the lead for records and publishing respectively... Dooley also hears interest is hotting up in fellow MW discoveries *The Breakmakers* after a great feature in the *Sunday Times* last week... Which UK chart-topping acts next single will definitely not even chart because of a formatting snafu on their record label? Look for confirmation of a **Worlds Aid Day** gig being staged at Brixton by MTV and Virgin featuring the best of top bands and comedians. The twist is that the only way to get tickets will be to donate an hour of your salary at www.yourfirsthour.org.uk.

Unfazed by one of his leaving turns parting company with their label manager, Jonathan Shalit is busy with his new act **The Charles Family**. Their exposure kicks off as the subjects of a behind the scenes documentary *One Life on BBC1* this Tuesday...



It was definitely a case of days of future passed for Moody Blues frontman Justin Hayward (pictured, centre) and MPCS chairman Tom Bradley (left) at **Bairns' Gold Badge Awards** last Wednesday when they found themselves sharing a stage for not the first time in their careers. As it turned out, the pair played in a band during their teenage years in rock 'n' roll capital Swindon. The

Savoy ceremony, which was hosted by **Bacs' Guy Fletcher** (right) with Bradley giving out the trophies, saw Hayward honoured, alongside the likes of Suzi Quatro, Paul Brady, Julie Rogers, Tony Hadley, and 91-year-old musician and agent Vic Wainys. Terry Wogan producer Paul Walters and journalist/publisher David Hepworth were also recipients on the day.

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Club charts 06.11.04

The Upfront Club Top 40

Position	Artist	Track	Label	Position	Artist	Track	Label
1	FAITHLESS	MISS ULESS, SEE U MORE	Mercury	21	IGOR DROGO	PI RINGING SUNSHINE	Mercury
2	ON-YX FEAT. GEMMA J	EVERY LITTLE TIME	Mercury	22	DANNI MITCHELL	VS FLOWERPOWER YOU WON'T FORGET	Mercury
3	UNITE THE NATIONS	DO IT ON YOUR TOUCH	Capa	23	ESCAPE	FLYING AWAY	Mercury
4	SIXTY FOUR	ON A GOOD THING	Mercury	24	VARIOUS	FLOORFILLERS 2 (ALBUM SAMPLER)	Mercury
5	MOUSSE T FEAT. EMMA LANGFORD	RIGHT ABOUT NOW	Mercury	25	ICE CUBE FEAT. MACK 10 & MS TOU	YOU CAN DO IT	Mercury
6	BRITNEY SPEARS	MY PREROGATIVE	Jive	26	CARL COX	GIVE ME YOUR LOVE	Mercury
7	UZ VERTIGO	EVERYBODY'S GOT TO GO SOMEWHERE	Jive	27	VARIOUS	DISCO KANON (LP SAMPLER)	Mercury
8	DELETERIUM	SILENCE	Jive	28	HARRY CHOO CHOO	ROMERO WHAT HAPPENED	Mercury
9	CAC	MUSIC FACTORY/FREEDOM WILLIAMS VS RIND SWEAT	Mercury	29	TIESTO	JUST BE	Mercury
10	GEMMA J	IT	Mercury	30	CHRISTINA MILLAN	FEAT. JOE BUDDEN	Mercury
11	LOST WITNESS	FEAT. ANDREA BRITTON	Wait For You	31	STEVE MACK	DA CANTO	Mercury
12	BRAD CARPENT	ALRIGHT	Mercury	32	NICKI FRENCH	SURRENDER	Mercury
13	RENO	NEW HEAVENS ROGUE	Mercury	33	DANIEL FLOPER	IT UP	Mercury
14	STONEBRIDGE	FEAT. THERESE	TAKE ME AWAY	34	QUANON & ZINNE	FEAT. NIKKI BELLE	Mercury
15	MICHAEL GRAN	WEEKEND	Mercury	35	GADUO	SO MANY TIMES	Mercury
16	MYLO DROOP	THE PRESSURE	Mercury	36	DEEP DISH	FLASHDANCE	Mercury
17	1 DREAM	DREAMING	Mercury	37	TYLER JAMES	WHY DO I DO?	Mercury
18	SIR TITUS	PEACE ON EARTH	Mercury	38	DAVID MORALE	WITH LEA-LOREN	Mercury
19	CANDEE JAY	BACK FOR ME	Mercury	39	DIVINE	INSPIRATION SOMEDAY	Mercury
20	ALTER EGO	TALKER	Mercury	40	SOISSOR SISTERS	MARY	Mercury

TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Track	Label
1	MILK CHAINS	ALWAYS	Mercury
2	NIGHT OWNSHIRT	FEAT. L.A.D. THE B.A.C.K. NUMBER	Mercury
3	STRIVE & BRODIE	FEAT. KAREN ANGELO	Mercury
4	FLIP & FILL	FEAT. ANDREW HUNTER	Mercury
5	MARY J	PROCESSION	Mercury



Igor Drogo: Top 10 debut on Commercial chart

Faithless score double

by Alan Jones

The third single from Faithless' chart-topping No Roots album, *Miss U Less*. See U More jumps 3-1 on the Upfront Chart this week. It is the second single from the album to reach number one, emulating *Mass Destruction*, which topped the list in May. The second single, *I Want More*, almost reached the summit in September but had to settle for a number two spot behind Stonebridge's massive *Put Em High*.

Faithless' margin of victory this week was more than 110% but its runner-up, *Every Little Time* by On-Yx, which catapaults 16-2, also debuts at number one on the Commercial Pop Chart. The On-Yx single is a remake of the Poppers/Avira single that was a major club hit in 1997, but failed to cross over to retail, peaking at number 44 on the sales list. The On-Yx version - released by the Data label in association with Scouse house imprint Boss - has an 18% lead on the Commercial Pop Chart over *Britney Spears*, whose *My Prerogative* single slips 1-2.

On-Yx's chart-topping debut makes it one of 14 new entries to the Top 30 of the Commercial Pop Chart, a remarkably high total. One label alone manages to register five new entries on the chart - something never before achieved. That label is Blackcurrant-based All Around The World, which simultaneously debuts with *Swales & Brezons Heartbeats* (number 28), *Flip & Fills* Pacific Sun (number 27), *Dance Assassins* (number 1 Am) (number 24), *Escape's* *Flying Auro* (number 10) and *Joe Duke's* *You Can Do It* (number six). The latter disc is definitely the least likely of the five, with this Friday Night Pass setting the rapper's 1999 reentry into a contemporary dance setting. In total, All Around The World accounts for nine slots in the Top 30.

We should also note the instant success of *Gert's* *Pride 1*, which is the only record to debut in the Top 10 of both the Upfront and Commercial Pop Charts in the past 10 weeks. Halliwell's *Immovet* debut, with mixes by *Tull*, *Intention*, *Jam*, *Masteron* and *Hex Hector*, hits the ground running, debuting at number 10 Upfront and number four Commercial. No change at the top of the Urban Chart, where *Destiny's* *Child* extends their lead with *Lose My Breath*, but *Lemar* and *Tahiti* *Khalil* both secure Top 10 debuts, while *Ja Rules*'s *Wonderful* explodes 30-5.

COMMERCIAL POP TOP 30

Rank	Artist	Track	Label
1	ON-YX FEAT. GEMMA J	EVERY LITTLE TIME	Mercury
2	BRITNEY SPEARS	MY PREROGATIVE	Jive
3	1 DREAM	DREAMING	Mercury
4	INTENTION	IMMOVET	Mercury

MUSICWEEK

The Official UK Charts 06.11.04

SINGLES

		WEEKS ON CHART	PEAK POSITION
1	J.A. RULE FEAT. R. KELLY & ASHANTI WONDERRUL	1	1
2	ERIC PRYDZ CALL ON ME	2	1
3	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	3	1
4	JAY SEAN STOLEN	4	1
5	KELIS FEAT. ANDRE 3000 MILLIONAIRE	5	1
6	KHJIA MY NECK MY BACK (LUCK IT)	6	1
7	DANNIT MINOGUE VS FLOWER POWER YOU WON'T...	7	1
8	DUNCAN JAMES & KEEDIE I BELIEVE MY HEART	8	1
9	THE LIBERTINES WHAT BECAME OF THE LIKELY...	9	1
10	R. KELLY HAPPY PEOPLE/U SAVED ME	10	1
11	DANZEL PUMP IT UP	11	1
12	THE NOISE NEXT DOOR LOCK UP YA DAUGHTERS/... (B & T) (B)	12	1
13	DEEP DISH FLASHDANCE	13	1
14	GOLDIE LOOKIN' CHAIN YOUR MOTHER'S GOT A...	14	1
15	DEPECHE MODE ENJOY THE SILENCE 04	15	1
16	KINGS OF LEON THE BUCKET	16	1
17	ROBBIE WILLIAMS RADIO	17	1
18	ROOSTER COME GET SOME	18	1
19	GRAHAM COXON FREAKIN' OUT/ALL OVER ME	19	1
20	RACHEL STEVENS MORE MORE MORE	20	1
21	ANGEL CITY DO YOU KNOW (I GO CRAZY)	21	1



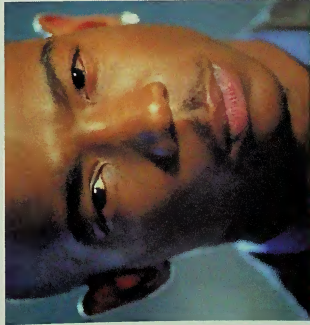
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ALBUMS

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1	ROBBIE WILLIAMS GREATEST HITS	1	1
2	RONAN KEATING 10 YEARS OF HITS	2	1
3	ROD STEWART STARDUST - THE GREAT AMERICAN...	3	1
4	MAROON 5 SONGS ABOUT JANE	4	1
5	SCISSOR SISTERS SCISSOR SISTERS	5	1
6	DEF LEPPARD BEST OF	6	1
7	CLIFF RICHARD SOMETHING'S GOIN' ON	7	1
8	PLACED ONCE MORE WITH FEELING - SINGLES	8	1
9	GREEN DAY AMERICAN IDIOT	9	1
10	RUSSELL WATSON AMORE MUSICA	10	1
11	THE BEAUTIFUL SOUTH GOLDDIGGAS...	11	1
12	DANIEL O'DONNELL WELCOME TO MY WORLD	12	1
13	SNOW PATROL FINAL STRAW	13	1
14	USHER CONFESSIONS	14	1
15	NATASHA BEDINGFIELD UNWRITTEN	15	1
16	KEANE HOPES AND FEARS	16	1
17	OLIVIA NEWTON-JOHN THE DEFINITIVE...	17	1
18	KATIE MELUA CALL OFF THE SEARCH	18	1
19	JOSS STONE MIND BODY & SOUL	19	1
20	QUEEN ON FIRE - LIVE AT THE BOWL	20	1
21	MICHAEL BALL LOVE CHANGES EVERYTHING...	21	1

20	11. RACHEL STEVENS MORE MORE MORE	Pop/Rock
21	12. ANGEL CITY DO YOU KNOW (I GO CRAZY)	Blue
22	2. MANIC STREET PREACHERS THE LOVE OF... <i>Sony Music</i>	Blue
23	25. ASHLEE SIMPSON PIECES OF ME	Gothic
24	8. DARIUS KINDA LOVE	Memory
25	6. TINA TURNER OPEN ARMS	Pop/Rock
26	6. BLOC PARTY HELICOPTER	Alternative
27	16. BRANDY AFRODISIAC	Memory
28	17. LUCIE SILVAS WHAT YOU'RE MADE OF	Alternative
29	14. LIL' FLIP SUNSHINE	Columbia
30	CHRISTINA MILIJAN FEAT. J BUDDEN WHAT'EVER... <i>Def Jam</i>	Def Jam
31	24. ESTELLE FREE	R&B/D&J
32	29. 3 OF A KIND BABYCAKES	Rebirth
33	21. THE DUALERS KISS ON THE LIPS	Culley Music
34	32. GIRLS ALoud LOVE MACHINE	Pop/Rock
35	25. SCISSOR SISTERS MARY	Pop/Rock
36	6. THE OTHERS STANI BOWLES	Pop/Rock
37	19. MYLO DROP THE PRESSURE	Breakfast
38	37. GOOD CHARLOTTE PREDICTABLE	Pop/Rock
39	6. SNOW PATROL HOW TO BE DEAD	Pop/Rock
40	15. THE ZUTONS DON'T EVER THINK (TOO MUCH)	Deezer



JA RULE: HAVING A WONDERFUL TIME WITH FRIENDS AT ONE

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COMPILATIONS

1	POP PARTY 2	Blackout Upgrade
2	1. BIG TUNES	Mercury Of Sound
3	3. NOW DANCE 2005	Vogue/D&J
4	4. R&B LOVE 2	Sony TV/Western Dance
5	4. CAPITAL GOLD - THE VERY BEST OF LEGENDS	Sony TV/Western Dance
6	6. ULTIMATE R&B	BMG TWN/TV
7	2. NOW YEARS	EM/Pop/Universal
8	6. BEAUTIFUL - NEW COLLECTION AUTUMN 2004	BMG TV
9	8. THE VERY BEST OF SCHOOLDISCO.COM	VZTV
10	5. SAD SONGS	Vogue/D&J
11	7. LET'S GO GIRLS	Universal/TV
12	9. FLOORFILLERS 2	Universal/TV
13	6. BONKERS 13 - HARDCORE HORROR SHOW	Rebel
14	14. MOST RATED	Defected
15	6. PERFECT LOVE	VGM
16	14. NOW THAT'S WHAT I CALL MUSIC! '98	EM/Pop/Universal
17	12. HITS '99	BMG/Gow/WSM
18	6. SHARK TALE	Quartermile
19	17. POWER BALLADS II	Virgin/EMI
20	10. ROCK CHICKS	Sony TV/Universal TV

FORTHCOMING

KEY SINGLES RELEASES	BRITNEY SPEARS MY FAVORITE JUNE	NOV 1
	DESTINY'S CHILD USE MY BROTHER SONY	NOV 8
	THE LOUDS SPEARS GREATEST HITS, THE BEST OF DESTINY'S CHILD	NOV 8
	DANIEL BEDINGFIELD SECOND FIRST	NOV 8
	IMPRESSION POLYDOR	NOV 8
	VARIOUS BRIDGET JONES 2 (OST) ISLAND	NOV 8
	WESTLIFE ALLOW US TO BE FRANK BMG	NOV 8
	BLUE THE BEST OF JINNETT	NOV 15
	DESTINY'S CHILD DESTINY FULFILLED	NOV 15
	EMINEM ENCORE INTERSCORE	NOV 15
	KYLE MINOGUE ULTIMATE CYCLE	NOV 22
	PAUL PHOENIX	NOV 22
	UP HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	NOV 22
	CHICKS ADDIO WHAT WILL THE NEIGHBOURS SAY POLYDOR	NOV 29
KEY ALBUMS RELEASES	BEE GEES NUMBER ONE POLYDOR	NOV 1
	DESTINY'S CHILD USE MY BROTHER SONY	NOV 8
	THE LOUDS SPEARS GREATEST HITS, THE BEST OF DESTINY'S CHILD	NOV 8
	DANIEL BEDINGFIELD SECOND FIRST	NOV 8
	IMPRESSION POLYDOR	NOV 8
	VARIOUS BRIDGET JONES 2 (OST) ISLAND	NOV 8
	WESTLIFE ALLOW US TO BE FRANK BMG	NOV 8
	BLUE THE BEST OF JINNETT	NOV 15
	DESTINY'S CHILD DESTINY FULFILLED	NOV 15
	EMINEM ENCORE INTERSCORE	NOV 15
	KYLE MINOGUE ULTIMATE CYCLE	NOV 22
	PAUL PHOENIX	NOV 22
	UP HOW TO DISMANTLE AN ATOMIC BOMB ISLAND	NOV 22
	CHICKS ADDIO WHAT WILL THE NEIGHBOURS SAY POLYDOR	NOV 29

20	6. QUEEN UNFIRE... LIVE AT THE BOWLING	Pop/Rock
21	6. MICHAEL BALL LOVE CHANGES EVERYTHING...	Universal/TV
22	7. REM AROUND THE SUN	Warner Brothers
23	6. ROD STEWART THE STORY SO FAR - THE VERY...	Warner Bros
24	6. DEPECHE MODE REMIXES 81-04	Mute
25	10. CELINE DION MIRACLE	Columbia
26	16. KATHERINE JENKINS SECOND NATURE	UCJ
27	3. GROOVE ARMADA THE BEST OF	Jive
28	21. KASABIAN KASABIAN	BMG
29	34. MEAT LOAF BAT OUT OF HELL - LIVE	Mercury
30	34. FRANZ FERDINAND FRANZ FERDINAND	Domino
31	27. ANASTASIA ANASTASIA	Epic
32	26. EMBRACE OUT OF NOTHING	Indegradie
33	29. THE ZUTONS WHO KILLED THE ZUTONS?	Beltonic
34	6. LEONARD COHEN DEAR HEATHER	Columbia
35	30. TALKING HEADS THE BEST OF	Blue
36	6. DARIUS LIVE TWICE	Mercury
37	33. AVRIL LAVIGNE UNDER MY SKIN	Arca
38	23. TOM JONES & JOOLIS HOLLAND TOM JONES...	Radar
39	36. GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic
40	28. RAZORLICK UP ALL NIGHT	Virgin



RICHARD: CHRISTMAS COMES EARLY FOR CLIFF AT SEVEN

PRE-RELEASE AIRPLAY TOP 20	Artist	Label
1	DESTINY'S CHILD, USE MY BROTHER	Capricorn
2	MICHELLE JOHNSON	Capricorn
3	BONNIE JOHNSON	Capricorn
4	CHRISTINA AGUILERA FEAT. MISS ELIANTH FANTASY	Elektra
5	1011 BROTHERS SPEAKS AN UNPRECEDENTED	Capricorn
6	LAURENTO	Capricorn
7	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
8	LEAKER 1 FEAT. SANYA	Capricorn
9	THE NOTORIOUS B.I.G. FEAT. CHRISTINA AGUILERA, TINA TURNER & BOB MARLEY	Capricorn
10	2 PACE FEAT. CHRISTINA AGUILERA, JAY-Z, MONIE MONIE & WENDY WENDY	Capricorn
11	ANTONIO SIMON ANTONIO	Capricorn
12	CHANGING LANE	Capricorn
13	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
14	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
15	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
16	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
17	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
18	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
19	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
20	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn

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COOL CUTS CHART

Rank	Artist	Label
1	REBECK NEED TO BELIEVE	Mercury
2	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
3	PORTOBELLO WAVE LA BROTHERHOOD	Capricorn
4	AGOROTIC THEATRE WITH THE DAVINCHIS	Capricorn
5	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
6	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
7	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
8	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
9	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
10	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
11	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
12	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
13	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
14	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
15	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
16	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
17	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
18	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
19	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
20	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn

URBAN TOP 30

Rank	Artist	Label
1	DESTINY'S CHILD, USE MY BROTHER	Capricorn
2	SHOON DOUG FEAT. FRANKIE D	Capricorn
3	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
4	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
5	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
6	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
7	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
8	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
9	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
10	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
11	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
12	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
13	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
14	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
15	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
16	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
17	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
18	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
19	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn
20	THE NOTORIOUS B.I.G. FEAT. JAY-Z	Capricorn



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Week 44

TV & radio airplay p14 Cued up p18 New releases p20 Singles & albums p22

KEY RELEASES

ALBUMS

THIS WEEK

Tina Turner *All The Best* (Parlophone); Backed A Ticket For Everyone (Island); Manic Street Preachers *Lifeblood* (Sony); Travis *Travis* (Singles (Independent)); Bee Gees *Number Ones* (Polydisc); *Il Divo* II *Il Divo* (BMG)

NOVEMBER 8

Elton John *Peachtree Road* (Mercury); Jay Sean *Me Against Myself* (Virgin); Daniel Bedingfield *Second First* (Impression); Britney Spears *Greatest Hits (Live)*; Westlife *Allow Us To Be Frank* (BMG); Various *Bridges*; Jones 2 (OST) (Island)

NOVEMBER 15

Blue *The End Of Innocence*; Eminem *Encore* (Interscope); Destiny's Child *Destiny Fulfilled* (Columbia); Neil Young *Greatest Hits (Reprise)*

NOVEMBER 22

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

SINGLES

THIS WEEK

Jamela Stop/DJ (Parlophone); Usher *Confessions Part 2/My Boo* (Arista); Destiny's Child *Lose My Breath* (Sony Music); Britney Spears *My Prerogative* (Live); Michael Gray *The Weekend* (Eye Industries)

NOVEMBER 8

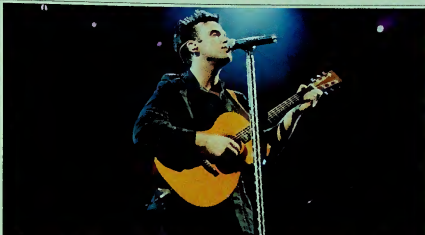
U2 *Vertigo* (Island); Gwen Stefani *What You Waiting For?* (Interscope); Delta Goodrem *Out Of The Blue* (Sony); Blue *Curtain Falls* (Innocent); Eminem *Just Lose It* (Interscope)

NOVEMBER 15

Anastacia *Welcome To My Truth* (Epic); Mickey Rourke *On The Third Floor* (Universal); Lemar *If There's Any Justice Come To Me*; Baby It's You (Mercury); Girls *Aloud I'll Stand By You* (Polydor); Nelly feat. Christina Aguilera *Till Ya Hell Break* (Universal)

NET MUSIC WEEK ONLINE

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



Robbie Williams: Sales down by almost half but not enough to lose Williams his seat at the top with his Greatest Hits set

The Market

Boost for singles

Alan Jones

Helped by the half term holidays and the arrival of ten new entries in the Top 20, the singles market registers a week-on-week increase of 13.9%, though to a still low tally of 457,143 sales. Eric Prydz's *Call On Me*, which has been number one practically by default in recent weeks, increased its sales by 4.1% from the previous week's all-time low for a number one of 21,749 to 22,641 – but loses its chart title for the second time, this time to Ja Rule's *Wonderful*.

The latter disc sold 224,208 copies last week, more than Call On Me's chart-topping tallies for

the two previous weeks but the lowest ever for a number one debut, falling well below the previous record of 29,918 set in 1991 by Iron Maiden's only number one single, *Bring Your Daughter... To The Slaughter*.

The run of low sales for recent number ones – especially evident in the last three weeks – has dragged the year-to-date average sales for number ones to a record low of 57,000, a far cry from the all-time record of 218,300 in 1997 – a total which, to be fair, was artificially inflated by enormous sales for *Candle In The Wind 97*.

There has been a different number one on the artist albums chart every week for the last 12 weeks but not this week. In fact, the entire top five are unchanged this week – the first time that has happened this year – even though they experienced a very wide range of change in their weekly sales.

Scissor Sisters hold at number five with their self-titled debut album, but its sales climb 22.7% thanks to TV advertising, discounting and massive radio support for fourth single Mary, currently number two on the airplay chart. Maroon 5's *Songs About Jane* remains at four, with sales up 14.8% week-on-week, as She Will Be Loved holds at four and This Love climbs 15.11 on the airplay chart. Rod Stewart stays at three with *Stardust*, but its sales soar 55.2%, partly due to the album's number one success in America, and partly because of the BBC *Rod Stewart* special, which also sends his 2001 album *The Story So Far* album rocketing 82-23, its best placing for exactly a year. Stationary at two, Ronan Keating's 10 Years Of Hits loses 17.8% of its sales thrust, while Robbie Williams stays on top with *Greatest Hits*, albeit with sales off 53.5% at 148,784.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: -3724
Sales versus last week: +13.9%	Sales versus last week: +5.5%	Sales versus last week: +8.4%	The factor by which sales of the top album exceed the number 75, both of them by Robbie Williams
Year to date versus last year: -13.6%	Year to date versus last year: +0.7%	Year to date versus last year: +4.1%	
Market shares	Market shares	Market shares	
Virgin 14.8%	BMG 17.7%	EMI 24.2%	Market shares
Polydor 11.7%	EMI 14.2%	Universal TV 15.6%	BMG 16.5%
Mercury 11.1%	EMI 12.6%	BMG 8.6%	Polydor 16.0%
M&S 10.6%	Mercury 7.0%	M&S 7.6%	Virgin 9.7%
Sony 9.6%	Sony 7.5%	WSM 7.1%	Parlophone 9.3%
			Island 9.1%

RADIO AIRPLAY UK SHARE

Market shares	Origin of singles sales
BMG 16.5%	Top 75: UK: 49.3%
Polydor 16.0%	US: 29.3% Other: 1.4%
Virgin 9.7%	Origin of albums sales
Parlophone 9.3%	Top 75: UK: 62.7%
Island 9.1%	US: 34.7% Other: 2.6%

FAST CHART

SINGLES

NUMBER ONE

JA RULE feat. R. KELLY & ASHANTI *WONDERFUL* Def Jam
Arguably the youngest artist yet to have a number one hit, Ja Rule had his seventh birthday earlier this year – but it is actually a consequence of the fact he was born on leap day, arriving in this world on 29 February 1976, which makes him 28 under a conventional count. Wonderful is his 12th UK hit, and his first number one. It's also doing well in America, jumping 40.34-21 on Billboard's Hot 100 in the last fortnight.

ARTIST ALBUMS

NUMBER ONE

ROBBIE WILLIAMS *GREATEST HITS* Chrysalis
The first album to top the 100,000 sales mark for two weeks in a row this year, Williams' *Greatest Hits* pushes to a 13-day sales tally of 468,926, making it already the 18th biggest selling artist album of 2004.

COMPILATIONS ALBUMS

NUMBER ONE

POP PARTY 2 *BMG/EMI/VIRGIN/UMTV*
With all the majors on board except Sony, this part original hits, part karaoke set opens its account with 45,219 sales, 145% more than any other album. The original Pop Party, released a year ago this week, was a massive success. Opening with 31,109 sales at number three, it spent four weeks at number two, 12 weeks in the Top 10, has never dipped out of the Top 50, and has thus far sold 752,768 copies.

SCOTTISH SINGLES

NUMBER ONE

ERIC PRYDZ *CALL ON ME* Data Pursued by the D-5quad – Danni, Daniel, Duncan, Darius, Deep Dish and Doreel are placed 27 in that order – Eric Prydz remains way ahead of the field in Scotland, where Call On Me has a 72% lead, and sold nearly three times as many copies as the overall UK number one, Wonderful by Ja Rule, which debuts at number 10 north of the border.

MUSICIANS BENEVOLENT FUND

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- Help with debts and health problems
- Help and advice with financial problems

- Help that's given in strict confidence
- Help given to outstanding young musicians

We operate throughout England, Scotland, Wales and the whole of Ireland

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Telephone: 020 7636 4481
Fax: 020 7637 4907
email: info@mbf.org.uk
website: www.mbf.org.uk

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New brand gets party started

The Plot

New kids compilation brand Pop Party, which is still on the chart after launching last year, delivers its follow up

VARIOUS POP PARTY 2 (EMI VIRGIN/UMTV)

Last autumn saw new compilation brand Pop Party come from nowhere to establish itself as one of the biggest titles in the children's market after selling more than 750,000 copies.

Last week saw the follow up album Pop Party 2 released to coincide with half-term school holidays. The reason that the brand will only be releasing one title per year is to keep the quality control of featured tracks high, according to the compilers.

"There are only so many great pop tracks to include," says Universal Music's Eddie Ruffey, who says extensive research to test suitability of songs with an audience. "For five- to 10-year-olds, the tracks have to be absolutely huge," he says. Pop Party 2 includes hits by Busted, Ozone, OutKast, S Club 7 and DJ Casper plus a bonus disc of karaoke tracks and videos by the original artists.

The album's campaign includes



a tie-in with Tammy Girl, which will see the fashion chain broadcasting specially created advertorials for the album on plasma screens in its 250 outlets.

Furthermore, a marketing tie-in with McDonald's will see the creation of a "Popper," which will be shown 24 times a day. The online campaign includes a viral "boppit" style game which will be seeded on third-party kids' websites and sent out to a targeted Universal Pop database.

There are also a host of confirmed high profile competitions on CD-UK, Top Of The Pops Saturday, Diggint It Up and Up on the Roof, plus *Silly Kids*, *TV Choice* and *I Love Pop* magazines.

CAMPAIN SUMMARY

Marketing Director: Karen Metkings, Universal A&R: Eddie Ruffey, Universal Product managers: Jess Ryan, Al Webb, Universal New Media Emma Grant, Universal TV: Stuart Keating, Non Stop PR Press: Cate Hudson, PRR Rack: Jan Henchay

SNAP SHOT

BREED 77



UK-based Gibraltarian rock act Breed 77 are preparing for a mainstream push for a new album, following strong support across the rock media and close to 20,000 UK sales to date.

The band's label Albert Productions is targeting a Top 20 placing for the group's next single in January. "There are two phases to this campaign and phase two is about to start with the 'radio/acoustic' push," says

Albert's James Cassidy. "The early campaign was based on touring to a very targeted young rock community. Now they are on board it is about opening their eyes to the things up to the people that have maybe heard of Marquee club.

the group but not fully aware of the album. The adds. The start of the mainstream plot begins this Tuesday when Breed 77 play for radio executives at London's Marquee club.

CASH LIST: Management: The Management Agent: Hellstracker (Paul Bottom) Press: Richard Rivers, Work Hard PR: National Radio: Creative Force: ARC: Regional Radio: Julie Thompson, Anglo Rock Club: Andy Cooper, ACP: College/Fans: Kristin Green, Wild PR

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Jamie Scott, daytime producer, Capital FM

KYLE MINOGUE I BELIEVE IN YOU (PARLOPHONE)

"This track is awesome and sounds like Daft Punk and New Order in a studio with Tim

Booth's lyrics; the result is fantastically melancholy. I loved it the first time I heard it, and that was before I realised this is the Scissor Sisters collaboration. There's such a bond between the two singers that you can't hear where Jake Shears ends and Kylie begins. Frankly, it's a Scissor Sisters triumph, but it wouldn't be half as marketable without Kylie. This is ProtoPols to be proud of."

RADIO PLAYLISTS

RADIO 1

- A LIST**
- 01** *Busted* *Sparks My Promiscuity*; **Daniel Bedingfield** *Nothing Hurts Like Love*; **Deep Dish** *Fluoridance*; **Destiny's Child** *Love My Dumb*; **Embrace** *Ashes*; **Eminem** *Just Lose It*; **Eurythmics** *Do Or Die*; **Estelle** *Love 4 Ever*; **Frankie** *Dearth This Fire*; **Green** *Stefani What U Want*; **4**; **Jamelia Jai** *Jay Sean*; **Siobhan Keira** *Andie*; **3000 Miles**; **LMR** *If I Were Your Justice*; **Michael Gray** *The Weekend*; **Nas** *Feat. Ol' Dirty Bastard* *Bringing The Rain*; **Scissor Sisters** *Mary*; **Snow Patrol** *How To Be Bad*; **U2** *Vertigo*; **Usher** *Confessions Part II*; **Yummy Bunch**
- B LIST**
- 01** *Avril Lavigne* *Nobody's Home*; **Christina Aguilera** *Just A Little Bit Of Your Heart*; **Daniel Minogue** *Yo Power*; **You Want Forget** **Alone**; **Mr. Dizzle** *Rascal Dreams*; **Fabulous** *Beautiful*; **Graham Coxon** *Wonder*; **Joko Blue** *It's You*; **Keane** *This Is The Last Time*; **Kings of Leon** *The Buckle*; **Kylie Minogue** *I Believe In You*; **Natasha Bedingfield** *Nothing Hurts Like Love*; **Nelly** *Feet*; **Christina Aguilera** *Till You Head Back*; **Robbie Williams** *Radio*; **Stanton Walker** *Talk A Man, The All*; **Tears for Fears** *The Liberties*; **What Became Of The Ladies** *Lady*; **The Thrills** *Not For All The Love In The World*; **Travis** *Walking In The Sun*; **C LIST**
- 01** *Guido* *Lookin' Chain*; **Your Mother's Got A Penis**; **Green Day** *Boulevard Of Broken Dreams*; **Tea Cuba** *Feat. Mark Ronson & Ms. To You Can Do It*; **Ja Rule** *Feat. R. Kelly & Ashanti*; **Wonderful**; **Jesse Stave** *Right To Be Wrong*; **Marty Brown** *On The 3rd Floor*; **Rainaldig** *Rio It Up*; **The Streets** *Could Walk In It*; **The Streets** *The End Has No End*

Ben Addison, Silverback Records, London

BAOBINGA SHAKER YER HEAD! (777)

"Prepare yourself for this dancefloor-rocking, four-to-the-floor techno-bangers monster from rising breaks prodrom BAOBINGA. With Aquarius's rolling-breaks remix on the flip, this sounds like the next chapter of UK breaks."

Rosie Kendrick, presenter, Jazz FM's Late Lounge

HUSKY RESCUE SUMMERTIME COWBOY (CATSKILLS)

"The sassy vocals are a real treat on this latest release from the Finnish funksters, and the catchy tune is another example of what makes Husky Rescue such a delightful listen. The Serge Santiago version dances up the deliciousness of the original and makes the want to strut on the dancefloor. Body popping is optional. Homework: try to find

the brilliant but (not very well) 'hidden' cover version by Victor Mollay."

Tom Horan, arts editor, Daily Telegraph

VARIOUS SLIM DUNK PRESENTS FUNK CARICAO (BMJ BUNGO)

"This brilliant, brutal compilation of baile funk reflects Rio de Janeiro's rugged homegrown hip-hop. Electro kick-drums circa 1983 meet loops of Ex-funkics or the Rocky theme, with X-certificates rates that sound like Flavor Flav and Miss Thing having a row in Portuguese. Tremendous."

Jas Rao, head of music, Club Asia 963

DJ ANS AND KHIZA FEAT. MARLON BURNS AND TAFARI HOT FIRE (GOLDMINE)

"Already a club banger, DJ Ans teams up with veteran Asian producer Khiza and Jamaican vocalists for his debut single. There's plenty of desi tabla here mixed with smooth R&B vocals. With a hook that'll keep going round and round in your head, this will no doubt be huge."

CAPITAL

- A LIST**
- 01** *2 Pac* *Thru The Ghetto*; **Johny Stone** *Carolina*; **Whoozie**; **Anastacia** *Sick & Tired*; **Anastacia** *Welcome To My Truck*; **Abbie Hoffman** *Peace Of Mind*; **Avril Lavigne** *Nobody's Home*; **Blaque** *Carlini's Fly*; **Britney Spears** *My Precious*; **Christina Aguilera** *Missy Elliott*; **Clay Aiken** *Christina Aguilera*; **Destiny's Child** *Love My Breath*; **Eminem** *Just Lose It*; **Erick Prydz** *Call Me*; **Yves** *Love Me*; **Daniel Minogue** *Yo Want Forget*; **Aloud; **Delta Goodrem** *What You Doing For Intense*; **Project feat. Lisa Scott-Lee** *Get It On*; **It's A Riot** *It's Kelly/Robertson*; **Wonderful**; **Jamilla Star**; **Sanna Culham** *Everlasting Love*; **Jay Sean** *Sliten*; **Joko Blue** *Feat. Ol' Dirty Bastard*; **Just Stone** *You Had Me*; **Kellys** *Feat. Andrew 3000*; **Milwaukee** *Kylie Minogue*; **I Believe In You**; **LMR** *If I Were Your Justice*; **Marmion** *5*; **Michael Gray** *The Weekend*; **Natasha Bedingfield** *Nothing Hurts Like Love*; **Nelly** *Feet*; **Christina Aguilera** *Till You Head Back*; **Scissor Sisters** *Mary*; **Shapellee** *Let's Let This Soggy*; **Chavez** *In A Moment*; **The All**; **21 Pilgrimage**; **Tina Turner** *Queen*; **Tyler James** *Why Do I Do*; **Usher** *Confessions Part II***

*Add

TOP 10 RADIO GROWERS

THE ARTIST TITLE	Prog	Week	Rate
1 JAMILLA STAR	899	399	22%
2 KYLE MINOGUE I BELIEVE IN YOU	862	372	32%
3 SCISSOR SISTERS MARY	1765	330	19%
4 LEMAR IF THERE'S ANY JUSTICE	673	307	45%
5 DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	1564	287	18%
6 NATASHA BEDINGFIELD UNWITTEN	306	277	91%
7 CHEN STEFANI WHAT U WANT 4	532	259	49%
8 DESTINY'S CHILD LOVE MY BREATH	1546	240	16%
9 UNITING NATIONS OUT OF TOUCH	499	205	41%
10 MICHAEL GRAY THE WEEKEND	903	169	19%

Adds

- BIG CITY** *01* *Shine* *Drinking*; **Kings Of Leon** *The Eyes*; **James** *Rock*; **Johny Stone** *Carolina*; **Whoozie**
- GALAXY** *Nas* *Feat. Ol' Dirty Bastard*; **Red *Stewart* *Sunday***
- KISS FM** *Green Day* *Boulevard Of Broken Dreams*; **4** *Feat. Ol' Dirty Bastard*; **Usher** *Confessions Part II*; **Pharrell** *Feat. Ying Yang Twins*

VIRGIN

- 01** *Green Day* *Boulevard Of Broken Dreams*; **02** *Stacy* *By Your Side*; **03** *Stacy* *By Your Side*; **04** *Stacy* *By Your Side*; **05** *Stacy* *By Your Side*; **06** *Stacy* *By Your Side*; **07** *Stacy* *By Your Side*; **08** *Stacy* *By Your Side*; **09** *Stacy* *By Your Side*; **10** *Stacy* *By Your Side*

TV Airplay Chart

Week	Artist	Track	Genre	Points
1	EMINEM	JUST LOSE IT	POP/ROCK	506
2	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND	427
3	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	POP/ROCK	385
4	THE 411	TEARDROPS	SIREN/SONY/RED	353
5	KELIS FEAT. ANDRE 300	MILLIONAIRE	VERGIL	323
6	GWEN STEFANI	WHAT U WAITING 4	INTERSCOPE	319
7	BLUE CURTAIN FALLS		DISNEY	304
8	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	POP/ROCK	309
9	SCISSOR SISTERS	MARY	POP/ROCK	304
10	ROBBIE WILLIAMS	RADIO	DISNEY	302
11	DIZZEE RASCAL	DREAM	XL	281
12	AVRIL LAVIGNE	NOBODY'S HOME	ARISTA	274
13	STERIOGRAM	WALKIE TALKIE MAN	EMI	270
14	ERIC PRYDZ	CALL ON ME	DMG	255
15	KHIA	MY NECK, MY BACK (LUCK IT)	EPIC	257
16	LEMAR	IF THERE'S ANY JUSTICE	SONY	256
17	MCFLY	ROOM ON THE 3RD FLOOR	ISLAND	246
18	JA RULE FEAT. R. KELLY	WONDERFUL	DEF JAM	232
19	GERI HALLIWELL	RIDE IT	100KNOT	231
20	BRITNEY SPEARS	MY PREROGATIVE	JIVE	229
21	ANASTACIA	WELCOME TO MY TRUTH	EPIC	228
22	JAMELIA DJ		PHILIPINE	225
23	SNOW PATROL	HOW TO BE DEAD	DEF JAM	220
24	UZ VERTIGO		ISLAND	217
24	GIRLS ALoud	I'LL STAND BY YOU	POP/ROCK	217
26	DELTA GOODREM	OUT OF THE BLUE	EPIC	216
27	LUCIE SILVAS	WHAT YOU'RE MADE OF	MCA/UMG	215
28	USHER & ALICIA KEYS	MY BOO	BMG	213
29	D MITOGUE V	FLOWER POWER YOU WONT FORGET...	ATM	204
30	ROOSTER	COME GET SOME	SPIN/RED	190
31	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	DATA	189
32	NATASHA BEDINGFIELD	THESE WORDS	PHONIX	185
33	ASHLEE SIMPSON	PIECES OF ME	POP/ROCK	183
33	DEEP DISH	FLASHDANCE	POP/ROCK	183
35	USHER	CONFESSIONS PART II	BMG	181
36	JOSS STONE	YOU HAD ME	REINTEGRATED	170
37	THE HIVES	TWO-TIMING TOUCH AND BROKEN BONES	POP/ROCK	169
38	RACHEL STEVENS	MORE MORE MORE	POP/ROCK	164
39	GOOD CHARLOTTE	PREDICTABLE	EPIC	162
40	DARIUS	KINDA LOVE	MERCURY	160

Weekend New Entry
Rises by 40 Places

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The TV airplay chart contains based on plays on the following chart: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100, MTV101, MTV102, MTV103, MTV104, MTV105, MTV106, MTV107, MTV108, MTV109, MTV110, MTV111, MTV112, MTV113, MTV114, MTV115, MTV116, MTV117, MTV118, MTV119, MTV120, MTV121, MTV122, MTV123, MTV124, MTV125, MTV126, MTV127, MTV128, MTV129, MTV130, 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Daniel Bedingfield edges the Scissor Sisters into second place at the top of the radio airplay chart, while lower down Lemar, Kylie and Keane make strong progress

The UK Radio Airplay Chart

RADIO ONE

Pos	Artist / Title	Prev	Act	Pos	Airplay
1	U2 VERTIGO (SOUND)	29	29	1524	
2	KELIS FEAT. ANDRE 300 MILLIONAIRE	28	28	11200	
2	EMINEM JUST LOSE IT (10 DISCOPE)	27	28	1882	
4	MICHAEL CRAY THE WEEKEND EVE (EVE RECORDS)	18	25	1810	
4	DEEP DISH FLASHDANCE	27	25	8813	
6	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE (POLYDOR)	24	24	16219	
7	ERIC PRYDZ CALL ON ME (DATA)	25	23	8871	
6	DESTINY'S CHILD LOSE MY BREATH (COLUMBIA)	26	21	11888	
9	GREEN DAY AMERICAN IDIOT REPRISÉ	20	21	1372	
8	SCISSOR SISTERS MARY (POLYDOR)	28	21	1878	
11	ESTELLE FREE V2	21	21	1315	
12	GRAHAM COOEN FRANKIN UP (INDESPICABLE)	14	18	1376	
13	THE ZUTONS DON'T EVER THINK (TOD MUCH) (RELEASING)	9	16	931	
13	JAY SEAN STOLEN	16	16	1541	
17	RAZORLIGHT VICE (VERTIGO)	15	16	892	
13	NAS BRIDGING THE GAP (COLUMBIA)	12	16	790	
17	JOSS STONE YOU HAD ME (RELEASING/WRAN)	14	15	8045	
17	TRAVIS WALKING IN THE SUN (INDEPENDENT)	7	15	12156	
17	JAMELIA DJ (PARLOPHONE)	10	15	1001	
17	BRITNEY SPEARS MY PREROGATIVE (JIVE)	29	15	9812	
17	CHRISTINA MILLAN WHATEVER U WANT (DEF JAM)	15	15	1046	
17	GWEN STEFANI WHAT U WANTING 4 (INDESPICABLE)	8	15	8300	
21	KINGS OF LEON THE BUCKET (RELEASING/WRAN)	6	14	1881	
21	NATASHA BEDINGFIELD THESE WORDS (PARLOPHONE)	32	14	1638	
20	ANGEL CITY DO YOU KNOW (I GO CRAZY) (SNA)	33	13	7170	
26	THE LIBERTINES WHAT BECAME OF THE LIKELY LADS (RELEASING/WRAN)	11	12	6289	
15	ROBBIE WILLIAMS RADIO (CHRISTMAS)	17	12	7883	
26	R. KELLY HAPPY PEOPLE (JIVE)	12	12	7165	
26	ARMONDO 5 SHE WILL BE LOVED (J)	15	11	7161	
26	KYLIE MINOGUE I BELIEVE IN YOU (PARLOPHONE)	4	11	7200	

NET MUSIC WEEK ONLINE

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

SNAP SHOT PEDRO



Musician James Rutledge (aka Pedro) is the latest name from the UK underground scene to be embraced by advertising community, car manufacturer Nissan has commissioned the artist to write the music for a string of adverts to be shown in Japan. Rutledge, who is embraced by BMG Music Publishing, says: "It helps me get better at composing to the moving image. This will enable me to get some film work - something that I have always been interested in doing." Having emerged as one of the highlights from this year's cult Green Man festival, Pedro's next release is an extended EP of remixes, which include reworkings by Four Tet and also a rare remix by the Beatles bootlegger Dangermouse.

CAST LIST: A&R: David Cooper, Melodic; Publisher: Tom Coppson, Caroline Elkey and Dave Borrison; BMG Press: Will Lavender; In House: Shove design; Richard Knowlton; Synrta; Radio: Charlie Rose; Write House Agency: Tom Baker; Eat Your Own Dirt.

Pos	Artist / Title	Prev	Act	Pos	Airplay
1	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE (POLYDOR)	1584	22	56.05	36
2	SCISSOR SISTERS MARY (POLYDOR)	1755	23	53.97	19
3	ERIC PRYDZ CALL ON ME (DATA)	1715	24	49.45	13
4	MARON 5 SHE WILL BE LOVED (POLYDOR)	1746	-4	43.57	4
5	JOJO LEAVE (GET OUT) (MORCORY)	2019	-4	43.25	5
6	JOSS STONE YOU HAD ME (RELEASING/WRAN)	1967	-11	41.96	2
7	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH (POLYDOR)	2056	9	40.45	21
8	DESTINY'S CHILD LOSE MY BREATH (COLUMBIA)	1546	18	40.07	2
9	TRAVIS WALKING IN THE SUN (INDEPENDENT)	927	1	37.77	12
10	U2 VERTIGO (SOUND)	1584	-6	37.21	15
12	MARON 5 THIS LOVE (POLYDOR)	1746	-4	37.21	15
13	KELIS FEAT. ANDRE 300 MILLIONAIRE (VERGON)	930	15	36.84	11
13	NATASHA BEDINGFIELD THESE WORDS (PARLOPHONE)	1284	35	35.25	3
14	MICHAEL GRAY THE WEEKEND (EVE INDUSTRIES)	906	26	34.31	44
15	LEMAR IF THERE'S ANY JUSTICE (SONY)	673	84	33.72	115
16	EMINEM JUST LOSE IT (INDESPICABLE)	1047	21	33.68	7
17	ROBBIE WILLIAMS RADIO (CHRISTMAS)	1680	-2	32.25	18
18	JAMELIA STOP (PARLOPHONE)	899	80	31.28	23
19	ELTON JOHN ALL THAT I'M ALLOWED (I'M THANKFUL) (ROCKET)	148	-15	29.03	32
20	BRITNEY SPEARS MY PREROGATIVE (JIVE)	1324	12	27.44	1
21	SHAPESHIFTERS LOLA'S THEME (POSTIVA)	1045	0	27.30	9
22	JAY SEAN STOLEN (INDESPICABLE)	492	33	27.02	28
23	R. KELLY HAPPY PEOPLE (JIVE)	937	17	26.28	19
24	DEEP DISH FLASHDANCE (POSTIVA)	567	7	26.18	7
25	ASHLEE SIMPSON PIECES OF ME (POLYDOR)	1055	-8	25.53	36

RADIO TWO

Pos	Artist / Title	Label
1	ELTON JOHN ALL THAT I'M ALLOWED (I'M THANKFUL)	ROCKET
2	MICK JAGGER & DAVID STEVENS OLD HABITS DIE HARD	WRAN
3	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	POLYDOR
3	LEMAR IF THERE'S ANY JUSTICE	SONY
5	TINA TURNER OPEN ARMS	PARLOPHONE
5	PAUL WELTER THINKING OF YOU	NY
7	THE FIVE BROTHERS NOTHING WRONG WITH YOU	INDESPICABLE
8	TRAVIS WALKING IN THE SUN	INDEPENDENT
8	MEAT THIS IS THE LAST TIME	ISLAND
8	SCISSOR SISTERS MARY	POLYDOR

VIBE 101

Pos	Artist / Title	Label
1	MICHAEL GRAY THE WEEKEND	EVE INDUSTRIES
2	R. KELLY HAPPY PEOPLE	JIVE
3	BRITNEY SPEARS MY PREROGATIVE	JIVE
4	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERGON
4	CHRISTINA MILLAN WHATEVER U WANT	DEF JAM
6	JAY RILEY FEAT. R. KELLY WONDERFUL	DEF JAM
7	ANGEL CITY DO YOU KNOW (I GO CRAZY)	SNA
8	ERIC PRYDZ CALL ON ME	DATA
9	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	POLYDOR
9	STONEBRIDGE FEAT. THESE PUT EM HIGH	RED WAX

GALAXY

Pos	Artist / Title	Label
6	MOUSSE T. FEAT. E LANFORD IS IT COS I'M COOL?	FREEDAY
1	ARMAND VAN HELDEN MY MY MY	SOUTHERN PINE
3	ANGEL CITY DO YOU KNOW (I GO CRAZY)	DATA
4	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
5	USHER CONFESIONS PART II	BMG
5	KHIA MY NECK, MY BACK (LOCK IT)	EPIC
7	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERGON
8	ERIC PRYDZ CALL ON ME	DATA
8	JAY RILEY FEAT. R. KELLY WONDERFUL	DEF JAM
8	ARMONDO 5 SHE WILL BE LOVED	INDESPICABLE

CHRYSALIS GROUP

Pos	Artist / Title	Label
1	NELO MY PLACE	UNIVERSAL
2	JOJO LEAVE (GET OUT)	INDESPICABLE
3	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
4	ERIC PRYDZ CALL ON ME	DATA
5	KHIA MY NECK, MY BACK (LOCK IT)	EPIC
6	JAY RILEY FEAT. R. KELLY WONDERFUL	DEF JAM
7	LIL' FIMP SUNSHINE	COLUMBIA
11	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERGON
4	ARMAND VAN HELDEN MY MY MY	SOUTHERN PINE
10	MICHAEL GRAY THE WEEKEND	EVE INDUSTRIES

NUMBER ONES

- LUCAS FAY
- LINDA SYLVA What Your Music Is
- WAXX
- Natasha Bedingfield
- U2/50m
- SIGNAL
- Schear Sisters
- Mary Spire
- Nelly My Place
- PULSE
- Christina Aguilera
- Missy Elliott Car Wash
- CHOICE
- Destiny's Child Lose My Breath
- Enrique Niet On Love
- TFM
- Britney Spears My Prerogative

HIGHEST NEW ENTRIES

- LINCS FM
- Elton John All That I'm Allowed
- MARKY
- Britney Spears My Prerogative
- JAMELIA STOP
- KEANE Bedstap
- JAMILLA STOP
- Nas Bridging The...
- OCEAN
- Jamilla Stop
- TFM
- Blue Curbin Falls
- COOL FM
- Darlan Stevens Love
- WOOVE 101
- Kylie Minogue I Believe In You

irplay Chart

music control

Rank	Weeks on Chart	Artist/Title	Label	Wkks	Plays	Wkks	Plays
26	28	MICK JAGGER & DAVE STEWART OLD HABITS DIE...	WYNN	130	37	25.6	9
27	40	KYLIE MINOQUE I BELIEVE IN YOU	PARLOPHONE	182	170	23.60	41
28	25	ESTELLE FREE	Y2	653	-21	22.96	1
29	30	TINA TURNER OPEN ARMS	PARLOPHONE	263	-7	21.35	2
30	21	CHRISTINA MILLIAN WHATEVER U WANT	RED JEM	785	-13	21.21	-20
31	39	ANASTACIA SICK AND TIRED	EPIC	1099	-9	19.85	0
32	9	KEANE THIS IS THE LAST TIME	ISLAND	364	109	19.78	143
33	21	NELLY MY PLACE	INTERSCOPE	1015	-20	18.84	-8
34	6	ANGEL CITY DO YOU KNOW (I GO CRAZY)	DATA	617	-12	18.62	-5
35	48	JAMIELIA DJ	PARLOPHONE	660	23	18.40	30
36	15	PAUL WELLER THINKING OF YOU	Y2	109	102	18.21	30
37	9	GREEN DAY AMERICAN IDIOT	KERESHA	394	3	17.76	2
38	15	THE FINN BROTHERS NOTHING WRONG WITH YOU	PARLOPHONE	32	-9	17.75	13
39	12	KEANE BEDSHAPED	ISLAND	897	-20	17.69	-13
40	2	GEORGE MICHAEL ROUND HERE	ACEFAIR	210	1	17.26	-39
41	30	GWEN STEFANI WHAT U WAITING 4	INTERSCOPE	532	95	16.44	39
42	4	SCISSOR SISTERS LAURA	REPUBLIC	734	-30	16.30	-3
43	43	SUGABABES CAUGHT IN A MOMENT	UNIVERSAL	539	-7	15.23	-4
44	30	KEANE EVERYBODY'S CHANGING	ISLAND	562	4	14.13	23
45	36	SNOW PATTY HOW TO BE DEAD	FUGAZO	392	27	13.43	30
46	13	GRAHAM COXON FREAKIN' OUT	TRANCOLOR	157	16	13.41	15
47	4	D MINOQUE V FLOWER POWER YOU WON'T FORGET...	ARMY	631	15	13.35	-21
48	38	SHANTIA TWAIN PARTY FOR TWO	MERCURY	95	23	13.17	416
49	100	THE ZUTONS DON'T EVER THINK (TOO MUCH)	BUENA VISTA	111	3	12.98	70
50	94	KINGS OF LEON THE BUCKET	WALTON DOOM	180	16	12.77	141

■ New Release
■ Highest 50 Chart
■ Highest 100 Chart

■ Biggest increase in audience
■ Biggest increase in plays
■ Biggest increase of 50% or more



15. Lemar
It Takes Any Justice is single of the week in Music Week this week, and we're not the only ones impressed by the first track from the Rance Academy producer's upcoming second album, *Time To Grow*. Radio loves it too, and it's the biggest climber on the airplay chart.

this week, cataloging 44-15, being adored by both Radio One (nine plays) and Radio 2 (15) but getting its highest level of support - 49 plays - from KISS 100 FM, where only R. Kelly's *History* and Christina Milian's *Whatever U Want* were played more.



27. Kylie Minogue

27. Kylie Minogue
I Believe in You jumps 40-27 on the list this week, with a big increase in support, and at least one play from 67 stations. 26 of those stations offer more support than Radio One's 21 plays, but none comes near matching its 30.8% contribution to Kylie's audience. Radio 2 also added the record last week but has only played it three times to date.



32. Keane

Going from complete unknowns to radio darlings in less than a year, Keane are now in hot pursuit of their fourth Top 10 airplay hit with *This Is The Last Time*, which catapults 93-32 this week, attracting 164 plays and an audience of nearly 20m with support

from 44 of the 111 stations on the Music Control panel. Although Radio 2's contribution was 11 plays, it provides more than 65% of the record's audience. Verian (38 plays) and Xfm (18) are its top supporters numerically.



36. Paul Weller

Alcazar loves had three singles based on samples

from Bernard Edwards and Nile Rodgers but Paul Weller goes for a straight cover of their *Sister Sledge* classic *Thinking Of You*, and has attracted airplay so far from 80 stations for its troubles. Most have thus far offered only low level support, with a grand tally of 107 plays. Radio 2 played it more than anyone else - 14 times - and provides some 89.8% of its total 122.2m audience.

INDEPENDENT LOCAL RADIO

Rank	Artist/Title	Label	Wkks	Plays
1	JOJO LEAVE (GET OUT) LOCAL RADIO		192	791
2	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH LOCAL RADIO		109	1462
3	JOS STONE YOU HAD ME WANTING YOU		257	2710
4	MAROON 5 SHE WILL BE LOVED LOCAL RADIO		173	1811
5	SCISSOR SISTERS CALL ON ME LOCAL RADIO		172	1641
6	SCISSOR SISTERS MARY LOCAL RADIO		192	168
7	ROBBIE WILLIAMS RADIO CARPUS LOCAL RADIO		244	245
8	ASHLEY SIMPSON PIECES OF ME LOCAL RADIO		168	2595
9	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE LOCAL RADIO		179	1517
10	DESTINY'S CHILD LOSE MY BREATH LOCAL RADIO		120	1813
11	BATASHA BEDINGFIELD THESE WORDS PHOENIX		160	221
12	RITNEY SPEARS MY PREROGATIVE LOCAL RADIO		282	1272
13	ANASTACIA SICK AND TIRED LOCAL RADIO		154	1475
14	SHAPESHIFTERS LOLAS THEME LOCAL RADIO		120	1686
15	NELLY MY PLACE LOCAL RADIO		210	1762
16	DURAN DURAN REACH UP FOR THE SUNRISE LOCAL RADIO		133	1126
17	BRIAN MCFARREN REAL TO ME LOCAL RADIO		123	95
18	TRAVIS WALKING IN THE SUN LOCAL RADIO		817	1548
19	KEANE BEDSHAPED LOCAL RADIO		119	1681
20	JAMIELIA STOP LOCAL RADIO		105	1211
21	MAROON 5 THIS LOVE LOCAL RADIO		107	1076
22	EMINEM JUST LOSE IT LOCAL RADIO		148	1511
23	R. KELLY CURTAIN FALLS LOCAL RADIO		100	1137
24	B. WELLY HAPPY PEOPLE LOCAL RADIO		156	1117
25	KELIS FEAT. ANDRE 3000 MILLIONAIRE LOCAL RADIO		711	1167
26	MICHAEL GRAY THE WEEKEND ONE LOCAL RADIO		852	1251
27	LUCIE SILVAS WHAT YOU'RE MADE OF LOCAL RADIO		632	1171
28	U2 VERTIGO LOCAL RADIO		434	1149
29	SCISSOR SISTERS LAURA LOCAL RADIO		783	1154
30	RACHEL STEVENS MORE MORE LOCAL RADIO		107	1159

Music Control Ltd. is a wholly owned subsidiary of Nielsen Music Control. Data is based on 100% of stations in the UK. Data is based on 100% of stations in the UK. Data is based on 100% of stations in the UK.

TOP 20 PRE-RELEASE

Rank	Artist/Title	Label	Wkks	Plays
1	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH LOCAL RADIO		109	1462
2	DESTINY'S CHILD LOSE MY BREATH LOCAL RADIO		120	1813
3	U2 VERTIGO LOCAL RADIO		434	1149
4	MICHAEL GRAY THE WEEKEND ONE LOCAL RADIO		852	1251
5	LEMAR IF THERE'S ANY JUSTICE LOCAL RADIO		107	1076
6	EMINEM JUST LOSE IT LOCAL RADIO		148	1511
7	JAMIELIA STOP LOCAL RADIO		105	1211
8	ELTON JOHN ALL THAT I'M ALLOWED (I'M THANKFUL) LOCAL RADIO		294	294
9	RITNEY SPEARS MY PREROGATIVE LOCAL RADIO		282	1272
10	KYLIE MINOQUE I BELIEVE IN YOU LOCAL RADIO		182	170
11	KEANE THIS IS THE LAST TIME LOCAL RADIO		32	1978
12	JAMIELIA DJ LOCAL RADIO		660	1848
13	PAUL WELLER THINKING OF YOU LOCAL RADIO		109	1822
14	THE FINN BROTHERS NOTHING WRONG WITH YOU LOCAL RADIO		32	1775
15	GEORGE MICHAEL ROUND HERE LOCAL RADIO		210	1226
16	GWEN STEFANI WHAT U WAITING FOR LOCAL RADIO		532	1644
17	SHANTIA TWAIN PARTY FOR TWO LOCAL RADIO		95	1317
18	USHER CONFESSIONS PART II LOCAL RADIO		107	1239
19	GIRLS ALONG I'LL STAND BY YOU LOCAL RADIO		107	1226
20	NATASHA BEDINGFIELD UNWRITTEN LOCAL RADIO		117	1173

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MUSICWEEK

2005 Year Planner

Get year-round promotion alongside the dates and key music events throughout 2005

The year planner will be inserted into Music Week's December 18th issue
Copy deadline is November 20th

Contact Maria: 020 7921 8315 maria@musicweek.com



Singles

The 411
Yardbirds (Sony 6754812)



This ear-grabbing single from the UK female quartet is a skiffily performed, sleek hip-hop piece which is already enjoying radio support - the warm vocals and sassy lyrics sound like a winning mix. Their debut album *Between The Sheets* is out on November 22.

Anastacia

Welcome To My Truth (Epic 6754921)

This third single from the US vocalist's multi-platinum eponymously named second album sees her laying down another anthem that is destined to stick around the charts for many weeks. Her songs have great staying power, and an early C-listing at Radio Two bodes how much airplay this will eventually get.

Nick Cave

Breathless/There She Goes My Beautiful World (Mute CD/MLTE329)
Riding high on acclaim for his album *Abolition Blues/The Lyre Of Orpheus*, Cave releases perhaps the highlight from each of the two albums. *Breathless* is a heartwarming, poppy effort with flute embellishments, while *There She Goes...* brews like a storm before erupting into a monumental gospel chorus. His best single for some time.

Embrace

Ashes (Independent IS0M9MSMS)
Left back to their own devices after the Coldplay-penned comeback *Gravity*, Embrace have reverted to blockbuster mode with *Ashes*, a relentlessly grandiose effort that sees little musical development from the rejuvenated rockers. The song is currently on Radio Two's B-list.

Girls Aloud

11 Stand By You (Polydor 9869130)
Having already delivered two of the best pop dance singles of the year with *The Show and Love*

SINGLE OF THE WEEK

Lemar
If There's Any Justice

Sony 6756676
A symphonious string-led arrangement provides the backdrop for this Brian Rawlings-produced track, and a perfect setting for Lemar's vocal. Radio clearly thinks it works: this offering from his second album, due to hit the shelves later this month, is receiving across-the-board airplay support including an A-listings at Radio Two and Capital, a B-listing at Radio One, as well as TV support from MTV Base and The Box.

Machine, the girls slow down the pace for the single that precedes their second album. This *Children In Need*-supporting cover of the Pretenders classic looks set to be a big pre-Christmas hit.

JoJo feat. Bow Wow

Baby It's You (Mercury 9869055)
With previous hit *Leave (Get Out)* still clinging to radio playlists, teen sensation JoJo is back with her second single, which deals with familiar themes of boyfriends, true love and pocket money. Radio One and Galaxy are early supporters, with both stations B-listing the track.

Avril Lavigne

Nobody's Home (Arista 82876663652)
The third single from Lavigne's bestselling album *Under My Skin* confirms that the Canadian singer excels in teenage angst-ridden rock tunes. Depending on whether you're a fan or not, it is either tiresome drama queen rock or an inspiring ballad that perfectly fits the bill.

McFly

Room On The Third Floor (Island MCSVD40389)
The release of the title track from McFly's debut long-player should certainly help the album sail past the 300,000 sales mark, although they still have a long way to go to match their multi-million-shifting friends Busted. It is accompanied by a novel video which sees the four-piece animated as parts in an Arista-style model kit.

Nas & Olu Dara

Bridging The Gap (Sony 6754682)
Currently B-listed at Radio Two, this collaboration between the hip-hop son and blues musician father is a clever attempt at blending genres. Nas's rant and Dara's contemplative voice work wonders together. The rapper's new album, *Streete Discipline*, is released on November 29.

Nelly & Christina Aguilera

Till Ya Head Back (Universal MCSOT 40395)
This Nelly work-out accompanied by the rampant Aguilera is another solid dancefloor banger from St Louis' finest. Following a neat hook, bouncing beats and

featuring a sample from Curtis Mayfield's *Superfly* that benefits - rather than detracts from - the song. *Till Ya Head Back* is C-listed at Radio One.

Paul Weller

Thinking Of You (V2 VVR5028463)
This fine reworking of the Rogers and Edwards classic is backed by two new tracks, and the DVD format features live footage from the recent invite-only Riverside Studios gig alongside a rare Beta Band mix of *Wishing On A Star*.

The White Stripes

Jolene (XL XLS207CD)
Released in tandem with the forthcoming DVD *Live Under the Bigtop Lights*, this cover of Dolly Parton's 1976 Top 10 hit captures the duo at their theatrical best on stage. The CD and seven-inch formats feature additional live versions of *Black Math* and *Do* respectively.

Modest Mouse

Ocean Breathes Sally (Epic 6754932)
This track appeared on *Music Week's* tipsters last week courtesy of Xfm's DJ Shaan Keaveny, and rightly so - *Ocean Breathes Sally* serves up quirky guitar pop, with interesting vocals and lyrics plus Sg Peppers' keys parping alongside a catchy melody.

The Thrills

Not For All The Love In The World (Virgin VSGD1189D)
The latest single from 'The Thrills' album *Let's Battle Bohemia* is a melancholic story, featuring a smooth rock tempo and Conor Dreech's wistful voice. Currently C-listed at Radios One and Two, it will certainly attract the right kind of attention. The Thrills are on tour in the UK in November.

Albums

Blue
The Best Of Blue (Innocent CD/IN18)

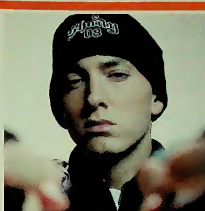


Following Tim sales and three number one albums in their first three years, this first Blue compilation includes all the hits along with four new recordings. Their new single *Curtain Falls* is

ALSO OUT THIS WEEK
SINGLES
Fall Outz: *Mac You Less: See You More* (Arista) I Decas: *Dreasin' Phrasin'*, *Moanin' & Heavin'*, *Beneath The Rose*

EP (Shirleyhood) **ALBUMS**
Gorillaz: *Solo*
Phong: *Oh Formo!!*
Bibi Alot: *Piano*
Mia - The Very Best Of (Sony)
Smith & Mighty: *A Retrospective* (IK7)

UMiLE: *Never*
Never Land
Revikids (Global Underground)



Records released 15.11.04

ALBUM OF THE WEEK

Eminem
Encore

Interscope 9864884
Up until last week, this new album was shrouded in secrecy in a bid to avoid internet piracy. However, one of the album's tracks titled *Mosh* was "leaked" onto the internet causing a blaze of publicity for its anti-George W Bush lyrics ahead of this week's US election. Irrespective of its influence on US voters, the publicity is sure to add to the demand for the first full Eminem studio album since 2002's *The Eminem Show*, which sold a staggering 19m copies worldwide.

All Farka Touré

Red & Green (World Circuit WCD070)

This is the first Touré release since 1999's *Mafunkle* and is essentially a re-release of recordings he made in Mali between 1975 and 1988. Released as a double album, they are genuinely astonishing in terms of playing, texture and quality of production.

Various

DJ Kicks - *Daddy G* (K7 IK71700D)
Former *Master Attack* mainman Grant Marshall highlights his soulful DJ sound on this excellent set. Cut from the likes of The Masters and Aretha Franklin blend offshoots with Massive's remixes to show that he is as atmospheric as a DJ as a producer.

Various

Fabric 19, Andrew Weatherall (Fabric FABR137)
The resolutely underground veteran selects a relatively accessible batch of electro, acid and almost poppy house on this mix album, including Teehovna's amazing cover of Joy Division's *Atmosphere* and the grinding, dingy *Two Love* Swedens. Remake of *Villalobos'* *Dexter*.

Various

The Glimmers - Mixed, Re-edited & Fucked Up (Eskimo 54116 501288)
Ghent duo The Glimmers stamp their own sound on this dubby mix featuring many inspired re-eds and reworkings. Tracks from the likes of Queen, Billy Idol, !!!, Shihad E, Roxxy Music and Whately are thrown into a superbly slinky electro stew.

Neil Young

The Best Of (Reprise 9362489242)
Focusing on Young's best-known work, this 16-track set focuses on material from the Seventies, with only 1989's *Rockin' In The Free World* and 1992's *Harvest Moon* representing his work after 1980. Hardcore fans will also doubtless question the omission of tracks from his Buffalo Springfield years, but as an initial introduction this is effective enough.

This week's reviews: Digital Band, Phil Brooks, Joana Jans, Owen Lavery, James Roberts, Nicki Strain, Sonia Soltan, Nick Tacker and Simon Ward.

Singles

06.11.04
Top 75

The Official UK

Ja Rule ends Eric Prydz's run at the top by narrowly debuting at one, while Daniel Bedingfield and Jay Sean also debut in the top five of this week's chart

HIT 40 UK

WEEKS ON CHART	ARTIST TITLE	LAST WEEK
1	JA RULE FEAT. R KELLY & ASHANTI WONDERFUL	NEW
2	ERIC PRYDZ CALL ON ME	1
3	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	NEW
4	KELIS FEAT. ANDRE 3000 MILLIONAIRE	NEW
5	JAY SEAN STOLEN	NEW
6	KHIA MY NECK MY BACK (CLICK IT)	NEW
7	MARON'S SHE WILL BE LOVED	NEW
8	JAY SEAN STOLEN	NEW
9	ROBBIE WILLIAMS RADIO	NEW
10	CHRISTINA AGUILERA & MISS ELLIOTT CAR WASH	NEW
11	JOSS STONE YOU HAD ME	NEW
12	DANNI MINOQUE & VFLOWER POWER YOU WANT FORGET ABOUT ME	NEW
13	SCISSOR SISTERS MARY	NEW
14	ASHLEE SIMPSON PIECES OF ME	NEW
15	R KELLY HAPPY PEOPLE/SAVED ME	NEW
16	NATASHA BEDINGFIELD THESE WORDS	NEW
17	MARON'S THIS LOVE	NEW
18	DESTINY'S CHILD LOSE MY BREATH	NEW
19	DUNCAN & KEEDIE I BELIEVE MY HEART	NEW
20	SHAPESHIFTERS LILIAS THEME	NEW
21	JAMELIA STOFU	NEW
22	NELLY MY PLACE/PLAP YOUR WINGS	NEW
23	DANZEL PUMP IT UP	NEW
24	DEEP DISH FLASHDANCE	NEW
25	ANGEL CITY DO YOU KNOW (I GO CRAZY)	NEW
26	ANASTASIA SIX AND TIED	NEW
27	CHRISTINA MILLAN FEAT. JOE BUDDEN WHAT EVER U WANT	NEW
28	THE LIBERTINES WHAT BECAME OF THE LIKELY LADS	NEW
29	LUCIE SILVAS WHAT YOU'RE MADE OF	NEW
30	TRAVIS WALKING IN THE SUN	NEW
31	DARIUS KINDA LOVE	NEW
32	BRITNEY SPEARS MY PRECIOUS	NEW
33	RACHEL STEVENS MORE MORE MORE	NEW
34	THE NOISE NEXT DOOR LOCK UP YOUR DAUGHTERS/MINISTRY OF MAYHEM	NEW
35	ROOSTER COME GET SOME	NEW
36	KEANE BEDSHAPED	NEW
37	SUGARBABS SAUGHT IN A MOMENT	NEW
38	MICHAEL GRAY THE WEEKEND	NEW
39	ESTELLE FREE	NEW
40	BRIAN MCFADDEN REAL TO ME	NEW



JA RULE
After overcooking his recent debuts for top spots in a row, Eric Prydz's Call On Me fails to make it a hat-trick. The opening single from his new album *RLIE*. Wonderful in Ja Rule's first to English with Angeli and his second with R. Kelly. Though it is the first on which they have both appeared, Kelly was also one of the song's writers, and says her fourth number one. Notably, having previously penned Michael Jackson's *You Are Not Alone* (1995) and his own number ones *I Believe I Can Fly* (1997) and *Ignition* (2003).

DANIEL BEDINGFIELD Last November, Daniel Bedingfield's opening run of Top 10 hits came to a sudden and dramatic halt, when his fourth single Friday splintered to a number 28 peak. It has been an excellent year for Bedingfield since then. Firstly, he was badly injured while on holiday in New Zealand. Then his sister Natasha became a star in her own right, and now he is back with a new album *Second Step*, and from it the hit *These Words*. Nothing But's *Like Love*, which debuts. It's week of number three.

WEEKS ON CHART	ARTIST TITLE	LAST WEEK
1	JA RULE FEAT. R KELLY & ASHANTI WONDERFUL	NEW
2	ERIC PRYDZ CALL ON ME	1
3	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	NEW
4	JAY SEAN STOLEN	NEW
5	KHIA MY NECK MY BACK (CLICK IT)	NEW
6	KELIS FEAT. ANDRE 3000 MILLIONAIRE	NEW
7	DANNI MINOQUE & VFLOWER POWER YOU WANT FORGET ABOUT ME	NEW
8	DUNCAN JAMES & KEEDIE I BELIEVE MY HEART	NEW
9	THE LIBERTINES WHAT BECAME OF THE LIKELY LADS	NEW
10	R KELLY HAPPY PEOPLE/SAVED ME	NEW
11	DANZEL PUMP IT UP	NEW
12	THE NOISE NEXT DOOR LOCK UP YA DAUGHTERS/MINISTRY OF...	NEW
13	DEEP DISH FLASHDANCE	NEW
14	GOLDIE LOOKIN CHAIN YOUR MOTHER'S GOT A PENIS	NEW
15	DEPECHE MODE ENJOY THE SILENCE 04	NEW
16	KINGS OF LEON THE BUCKET	NEW
17	ROBBIE WILLIAMS RADIO	NEW
18	ROOSTER COME GET SOME	NEW
19	GRAHAM COXON FREAKIN' OUT/ALL OVER ME	NEW
20	RACHEL STEVENS MORE MORE MORE	NEW
21	ANGEL CITY DO YOU KNOW (I GO CRAZY)	NEW
22	MANIC STREET PREACHERS THE LOVE OF RICHARD NIXON	NEW
23	ASHLEE SIMPSON PIECES OF ME	NEW
24	DARIUS KINDA LOVE	NEW
25	TINA TURNER OPEN ARMS	NEW
26	BLOC PARTY HELICOPTER	NEW
27	BRANDY AFRODISAC	NEW
28	LUCIE SILVAS WHAT YOU'RE MADE OF	NEW
29	LIL' FLIP SUNSHINE	NEW
30	CHRISTINA MILLAN FEAT. JOE BUDDEN WHAT EVER U WANT	NEW
31	ESTELLE FREE	NEW
32	12 3 4 OF A KIND BAYCAKES	NEW
33	THE DUALERS KISS ON THE LIPS	NEW
34	GIRLS ALONG LOVE MACHINE	NEW
35	SCISSOR SISTERS MARY	NEW
36	THE OTHERS STAN BOWLES	NEW
37	MYLO DROP THE PRESSURE	NEW
38	GOOD CHARLOTTE PREDICTABLE	NEW

INDEPENDENT SINGLES

WEEKS ON CHART	ARTIST TITLE	LAST WEEK
1	THE LIBERTINES WHAT BECAME OF THE LIKELY LADS	1
2	THE NOISE NEXT DOOR LOCK UP YA DAUGHTERS/MINISTRY OF MAYHEM	2
3	BLOC PARTY HELICOPTER	3
4	MADONNA JESS ON THE LIPS	4
5	MYLO DROP THE PRESSURE	5
6	ESTELLE FREE	6
7	DO ME BAD THINGS TIME FOR DELIVERANCE	7
8	MORRISSEY LET ME KISS YOU	8
9	BLUR KIDHO IS IT	9
10	EASTERN KANE I SAID PIC ON FRIDAY	10
11	ARMANDO VAN HELDEN MY MY MY	11
12	ALEY OUBA BANO FEAT. RON SICKSMITH (LO MISMO QUE YO OI ONLY)	12
13	SUPATINGS I WISH IT WASN'T TRUE	13
14	ICEDRUM SLIM FEAT. COREE STARSHIP	14
15	STRONGBIDGE FEAT. THESEE PUT EN HIGH	15
16	THE HIDDEN CAMERA I BELIEVE IN THE GOOD OF LIFE	16
17	DJ FRESH FEAT. ADAM F WHEN THE SUN GOES DOWN	17
18	SOUL CENTRAL STRINGS OF LIFE	18
19	TIESTO FEAT. KRISTY HAINSWAIN JUST BE	19
20	MUTINY FEAT. LORNAINE CANT HOLDING ON	20

Singles Chart

39 **NEW** SNOW PATROL HOW TO BE DEAD
(4 weeks on chart) (UK #1) (Last Week 38)
 (UK #1) (4 weeks on chart) (UK #1) (Last Week 38)

40 **15** 2 THE ZUTONS DON'T EVER THINK (TOO MUCH)
(1 week on chart) (UK #1) (Last Week 40)
 (UK #1) (1 week on chart) (UK #1) (Last Week 40)

41 **35** 11 NATASHA BEDINGFIELD THESE WORDS
(1 week on chart) (UK #1) (Last Week 41)
 (UK #1) (1 week on chart) (UK #1) (Last Week 41)

42 **36** 4 DJ CASPER FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD
(1 week on chart) (UK #1) (Last Week 42)
 (UK #1) (1 week on chart) (UK #1) (Last Week 42)

43 **20** 2 TRAVIS WALKING IN THE SUN
(1 week on chart) (UK #1) (Last Week 43)
 (UK #1) (1 week on chart) (UK #1) (Last Week 43)

44 **30** 9 NELLY MY PLACE/FLAP YOUR WINGS
(1 week on chart) (UK #1) (Last Week 44)
 (UK #1) (1 week on chart) (UK #1) (Last Week 44)

45 **NEW** MICK JAGGER & DAVID STEWART OLD HABITS DIE HARD
(1 week on chart) (UK #1) (Last Week 45)
 (UK #1) (1 week on chart) (UK #1) (Last Week 45)

46 **28** 5 RONAN KEATING 'HOPE YOU DANCE'
(1 week on chart) (UK #1) (Last Week 46)
 (UK #1) (1 week on chart) (UK #1) (Last Week 46)

47 **43** 8 BRIAN MCFADDEN REAL TO ME
(1 week on chart) (UK #1) (Last Week 47)
 (UK #1) (1 week on chart) (UK #1) (Last Week 47)

48 **59** 9 TWISTA SUNSHINE
(1 week on chart) (UK #1) (Last Week 48)
 (UK #1) (1 week on chart) (UK #1) (Last Week 48)

49 **4** 4 MARILYN MANSON PERSONAL JESUS
(1 week on chart) (UK #1) (Last Week 49)
 (UK #1) (1 week on chart) (UK #1) (Last Week 49)

50 **27** 3 CLIFF RICHARD SOMETHING 'IS GOIN' ON
(1 week on chart) (UK #1) (Last Week 50)
 (UK #1) (1 week on chart) (UK #1) (Last Week 50)

51 **18** 2 PLACEBO TWENTY YEARS
(1 week on chart) (UK #1) (Last Week 51)
 (UK #1) (1 week on chart) (UK #1) (Last Week 51)

52 **NEW** ALEX CUBA BAND FEAT. RON SEXSMITH LO MISMO QO
(1 week on chart) (UK #1) (Last Week 52)
 (UK #1) (1 week on chart) (UK #1) (Last Week 52)

53 **40** 10 MAROON 5 SHE WILL BE LOVED
(1 week on chart) (UK #1) (Last Week 53)
 (UK #1) (1 week on chart) (UK #1) (Last Week 53)

54 **34** 4 DURAN DURAN (REACH UP FOR THE SUNRISE
(1 week on chart) (UK #1) (Last Week 54)
 (UK #1) (1 week on chart) (UK #1) (Last Week 54)

55 **4** 4 TERROR SQUAD FEAT. FAT JOE & REMY LANE BACK
(1 week on chart) (UK #1) (Last Week 55)
 (UK #1) (1 week on chart) (UK #1) (Last Week 55)

56 **70** 7 JOSS STONE YOU HAD ME
(1 week on chart) (UK #1) (Last Week 56)
 (UK #1) (1 week on chart) (UK #1) (Last Week 56)

57 **NEW** DO ME BAD THINGS TIME FOR DELIVERANCE
(1 week on chart) (UK #1) (Last Week 57)
 (UK #1) (1 week on chart) (UK #1) (Last Week 57)

58 **33** 3 MORRISSEY LET ME KISS YOU
(1 week on chart) (UK #1) (Last Week 58)
 (UK #1) (1 week on chart) (UK #1) (Last Week 58)

59 **NEW** JILL SCOTT GOLDEN
(1 week on chart) (UK #1) (Last Week 59)
 (UK #1) (1 week on chart) (UK #1) (Last Week 59)

60 **26** 2 BJORK WHO IS IT
(1 week on chart) (UK #1) (Last Week 60)
 (UK #1) (1 week on chart) (UK #1) (Last Week 60)

61 **48** 5 THE STREETS BLINDED BY THE LIGHTS
(1 week on chart) (UK #1) (Last Week 61)
 (UK #1) (1 week on chart) (UK #1) (Last Week 61)

62 **8** 2 RAMMSTEIN AMERIKA
(1 week on chart) (UK #1) (Last Week 62)
 (UK #1) (1 week on chart) (UK #1) (Last Week 62)

63 **59** 9 ARMAND VAN HELDEN MY MY MY
(1 week on chart) (UK #1) (Last Week 63)
 (UK #1) (1 week on chart) (UK #1) (Last Week 63)

64 **31** 2 SLIPKNOT VERMILION
(1 week on chart) (UK #1) (Last Week 64)
 (UK #1) (1 week on chart) (UK #1) (Last Week 64)

65 **NEW** EASTERN LANE I SAID PIG ON FRIDAY
(1 week on chart) (UK #1) (Last Week 65)
 (UK #1) (1 week on chart) (UK #1) (Last Week 65)

66 **42** 3 KABABIAN PROCESSED BEATS
(1 week on chart) (UK #1) (Last Week 66)
 (UK #1) (1 week on chart) (UK #1) (Last Week 66)

67 **6** 2 THE EARLIES MORNING WONDER
(1 week on chart) (UK #1) (Last Week 67)
 (UK #1) (1 week on chart) (UK #1) (Last Week 67)

68 **53** 4 EAMON FEAT. GHOSTFACE LOVE THEM
(1 week on chart) (UK #1) (Last Week 68)
 (UK #1) (1 week on chart) (UK #1) (Last Week 68)

69 **NEW** SUPATONKI I WISH IT WASN'T TRUE
(1 week on chart) (UK #1) (Last Week 69)
 (UK #1) (1 week on chart) (UK #1) (Last Week 69)

70 **50** 10 THE 411 DUMB
(1 week on chart) (UK #1) (Last Week 70)
 (UK #1) (1 week on chart) (UK #1) (Last Week 70)

71 **61** 5 REM LEAVING NEW YORK
(1 week on chart) (UK #1) (Last Week 71)
 (UK #1) (1 week on chart) (UK #1) (Last Week 71)

72 **54** 7 GREEN DAY AMERICAN IDIOT
(1 week on chart) (UK #1) (Last Week 72)
 (UK #1) (1 week on chart) (UK #1) (Last Week 72)

73 **NEW** ICEBERG SLIMM FEAT. COREE STARSHIP
(1 week on chart) (UK #1) (Last Week 73)
 (UK #1) (1 week on chart) (UK #1) (Last Week 73)

74 **NEW** CHI-KINKI ALL EYES
(1 week on chart) (UK #1) (Last Week 74)
 (UK #1) (1 week on chart) (UK #1) (Last Week 74)

75 **NEW** FLASH BROTHERS AMEN (DON'T BE AFRAID)
(1 week on chart) (UK #1) (Last Week 75)
 (UK #1) (1 week on chart) (UK #1) (Last Week 75)

As used by Top Of The Pops and Radio One

2-4 week on chart
 5-10 week on chart
 11-20 week on chart
 21-30 week on chart
 31-40 week on chart
 41-50 week on chart
 51-60 week on chart
 61-70 week on chart
 71-80 week on chart
 81-90 week on chart
 91-100 week on chart



7. DANNI MINOGUE
 Newly signed to All Around The World, Danni Minogue heads the label's 12th Top 40 week 68th in the year, debuting at seven with You Won't Forget About Me. Minogue has quietly put together a run of five studio albums, the latest, Top 12/15s - her entire 23rd century output - and has recorded 17 Top 40 hits since her 1991 Love And Kisses. You Won't Forget About Me started as an instrumental, showing its title - and lyrics - originally Power - with the act who originally recorded it and are credited on the label.

DOWNLOADS

- | Pos | Artist | Title |
|-----|--------|--|
| 1 | 1 | MOULRY LOOKIN STAIN DOZZ DON'T KILL PEOPLE WABITS DO |
| 2 | 1 | 12 UZ VERTIGO |
| 3 | 1 | GREEN DAY AMERICAN IDIOT |
| 4 | 1 | CHRISTINA AGUILERA FEAT. MISSY ELLIOTT CAR WASH |
| 5 | 1 | DEEP DISCO FLAG DANCE |
| 6 | 1 | DESTINY'S CHILD GIVE MY BREATH |
| 7 | 1 | NATASHA BEDINGFIELD THESE WORDS |
| 8 | 1 | MAROON 5 SHE WILL BE LOVED |
| 9 | 1 | STEREOGRAM MUKLE TALKIE MAN |
| 10 | 1 | SCISSOR SISTERS MARY |
| 11 | 1 | KELIS FEAT. ANDRE 3000 MILLIONAIRE |
| 12 | 1 | WILLIAM SHATNER COMMON PEOPLE |
| 13 | 1 | GIRLS ALIVING LOVE MACHINE |
| 14 | 1 | REM LEAVING NEW YORK |
| 15 | 1 | RACHEL STEVENS MORE MORE MORE |
| 16 | 1 | DURAN DURAN (REACH UP FOR THE SUNRISE |
| 17 | 1 | PROUD ARMAIDA I SEE YOU BABY |
| 18 | 1 | PAUL WELTER WISHING ON A STAR |
| 19 | 1 | LUCIE SILVAS WHAT YOU REMAID OF |
| 20 | 1 | JOSS STONE YOU HAD ME |

DANCE SINGLES

- | Pos | Artist | Title |
|-----|--------|---|
| 1 | 1 | MYLO DROO THE PRESSURE |
| 2 | 2 | DERECE MODE ENJOY THE SILENCE 04 |
| 3 | 4 | DEEP DISCO FLASHDANCE |
| 4 | 4 | MUNY FEAT. LORRAINE CATO HOLDING ON |
| 5 | 6 | SOUIL CENTRALS OF LIFE |
| 6 | 6 | DANNI MINOGUE VS FLOWER POWER YOU WON'T FORGET ABOUT ME |
| 7 | 7 | CLIPZ SUGA LUGA LUKA THE PHYSICS VIP |
| 8 | 7 | ARMAND VAN HELDEN MY MY MY |
| 9 | 6 | KRIM MY HECK MY BACK (LICK IT) |
| 10 | 5 | ERIC PRYDE CALL ON ME |
| 11 | 3 | DJ FRESH FEAT. ADAM F WHEN THE SUN GOES DOWN |
| 12 | 3 | ARTIST UNKNOWN GROUP SHIPS |
| 13 | 6 | DANZEL PUMP IT UP |
| 14 | 5 | FREEMOON FIVE EEEAAAOWWWW |
| 15 | 6 | SCRATCH PERVERTS FEAT. DYNAMITE COME GET IT |
| 16 | 2 | GROOVE ARMAIDA I SEE YOU BABY |
| 17 | 11 | TIESTO FEAT. KIRSTY HAWKSHAW JUST BE |
| 18 | 8 | JUNIOR JACK STUPIDSOLO |
| 19 | 8 | SHAPESHIFTERS (OLAS THEME |
| 20 | 6 | SALIF KEITA MADAN EXOTIC |

R&B SINGLES

- | Pos | Artist | Title |
|-----|--------|---|
| 1 | 6 | JAY RILE FEAT. R KELLY & ASHANTI WONDERFUL |
| 2 | 6 | JAY SEAN STOLEN |
| 3 | 1 | KELIS FEAT. ANDRE 3000 MILLIONAIRE |
| 4 | 2 | R KELLY HAPPY PEOPLE SAVED ME |
| 5 | 3 | LIL FLIP SUNSHINE |
| 6 | 4 | BRANDY AFRODISIAC |
| 7 | 5 | CHRISTINA MILLIAN FEAT. JOE BUDDEN WHATEVER U WANT |
| 8 | 6 | ESTELLE FREE |
| 9 | 7 | TERROR SQUAD FEAT. FAT JOE & REMY LANE BACK |
| 10 | 7 | JILL SCOTT GOLDEN |
| 11 | 10 | THE STREETS BLINDED BY THE LIGHTS |
| 12 | 9 | TWISTA SUNSHINE |
| 13 | 8 | NELLY MY PLACE/FLAP YOUR WINGS |
| 14 | 8 | ICEBERG SLIMM FEAT. COREE STARSHIP |
| 15 | 12 | THE 411 DUMBS |
| 16 | 13 | GOODIE LOOKIN CHAIN GUNS DON'T KILL PEOPLE RAPPERS DO |
| 17 | 11 | JOSS STONE YOU HAD ME |
| 18 | 12 | J-KWON TIPPY |
| 19 | 15 | TAT FZ KARDONAL OFFSHALL CONVOY FILM |
| 20 | 15 | THE PIRATES & FRIENDS YOU SHOULD REALLY KNOW |

NEW RELEASES

- | Pos | Artist | Title |
|-----|--------|--|
| 1 | 1 | SNOW PATROL HOW TO BE DEAD |
| 2 | 1 | THE ZUTONS DON'T EVER THINK (TOO MUCH) |
| 3 | 1 | NATASHA BEDINGFIELD THESE WORDS |
| 4 | 1 | DJ CASPER FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD |
| 5 | 1 | TRAVIS WALKING IN THE SUN |
| 6 | 1 | NELLY MY PLACE/FLAP YOUR WINGS |
| 7 | 1 | MICK JAGGER & DAVID STEWART OLD HABITS DIE HARD |
| 8 | 1 | RONAN KEATING 'HOPE YOU DANCE' |
| 9 | 1 | BRIAN MCFADDEN REAL TO ME |
| 10 | 1 | TWISTA SUNSHINE |
| 11 | 1 | MARILYN MANSON PERSONAL JESUS |
| 12 | 1 | CLIFF RICHARD SOMETHING 'IS GOIN' ON |
| 13 | 1 | PLACEBO TWENTY YEARS |
| 14 | 1 | ALEX CUBA BAND FEAT. RON SEXSMITH LO MISMO QO |
| 15 | 1 | MAROON 5 SHE WILL BE LOVED |
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| 20 | 1 | MORRISSEY LET ME KISS YOU |
| 21 | 1 | JILL SCOTT GOLDEN |
| 22 | 1 | BJORK WHO IS IT |
| 23 | 1 | THE STREETS BLINDED BY THE LIGHTS |
| 24 | 1 | RAMMSTEIN AMERIKA |
| 25 | 1 | ARMAND VAN HELDEN MY MY MY |
| 26 | 1 | SLIPKNOT VERMILION |
| 27 | 1 | EASTERN LANE I SAID PIG ON FRIDAY |
| 28 | 1 | KABABIAN PROCESSED BEATS |
| 29 | 1 | THE EARLIES MORNING WONDER |
| 30 | 1 | EAMON FEAT. GHOSTFACE LOVE THEM |
| 31 | 1 | SUPATONKI I WISH IT WASN'T TRUE |
| 32 | 1 | THE 411 DUMB |
| 33 | 1 | REM LEAVING NEW YORK |
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NEW RELEASES

- | Pos | Artist | Title |
|-----|--------|-------|
|-----|--------|-------|

Albums

06/11/04
Top 75

Robbie Williams holds strong at number one, while hits packages from Def Leppard and Placebo debut in the top 10 along with Cliff Richard's first album for Decca

TOP 20 MUSIC DVD

Pos	Artist Title	Label/Release Date
1	QUEEN ON FIRE - LIVE AT THE BOVAL	EMI 01
2	CLIFF RICHARD CASTLES IN THE AIR	Universal/01
3	MEAT LOAF LIVE IN AUSTRALIA WITH THE MSO	Warner Music/Warner/02
4	DAVID BOWIE A REALITY TOUR	Columbia/02
5	THE ROLLING STONES ROCK & ROLL CIRCUIS	Mercury/02
6	JAMIE CULLUM LIVE AT BLENNHEIM PALACE	UCLAD
7	GASIS DEFINITELY MAYBE	Epic/Bellevue/02
8	PETER GABRIEL PLAY - THE HITS	Warner Music Int./03
9	JIMMY PAGE & ROBERT PLANT NO QUARTER - UNLEADED	Warner Music/Warner/02
10	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis/01
11	STATUS QUO IS ALL AFEAR - THE GREATEST	Universal/03
12	ELVIS PRESLEY ALIHA FROM HAWAII	BIG Music/03
13	PAUL WELLER STUDIO 550	Dot/DK 09
14	DAVID BOWIE BEST OF BOVIE	Epic/02
15	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone/02
16	THE YEAR WHEN YEARS TELL YOU WHAT ROCKERS TO SWALLOW	Polygram/02
17	CUNTS N' ROSIES WELCOME TO THE VIDEO	Universal/03
18	ABBA SUPER TRICKERS	Polygram/02
19	ADDC LIVE AT DUNNINGTON	Epic/02
20	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysalis/02

6. DEF LEPPARD
Def Leppard are in the Top 10 of the albums chart for the first time since 1996, debuting at six with Best Of. It is the veteran Sheffield group's second Top 10 compilation, covering nine years to the week after the less than comprehensive *Vault: Greatest Hits 1980-92*, which climbed as high as number three and has sold 430,000 copies, including first week sales of 55,300. Best Of - available as a standard CD, double CD and DVD - sold 31,472 last week.

TOP 10 R&B ALBUMS

Pos	Artist Title	Label/Release Date
1	USHER CONFESSIONS	Arista/03
2	VARIOUS R&B LOVE 2	Sony/TW/Various/02
3	R KELLY & JAY-Z UNFINISHED BUSINESS	Mercury/03
4	JOSS STONE MIND BODY & SOUL	Bluebelly/Virgin/02
5	COLDIE LOOKIN' CHAIN GREATEST HITS	Atlantic/02
6	ESTELLE THE 18TH DAY	V2/03
7	WHITNEY HOUSTON THE GREATEST HITS	Arista/03
8	JOSS STONE THE SOUL SESSIONS	Bluebelly/Virgin/02
9	LU JAO JAO	Mercury/02
10	KELIS TASTY	Virgin/02

7. CLIFF RICHARD
New Decca signing Cliff Richard debuts at seven with *Something's Got 'Em*, his highest charting album of seven solo material since *The Alham* topped the chart in 1993, and his 57th chart album. It's a yet another of his 1970s charting albums. Richard is not even the oldest artist to have a new entry this week - that is 70-year-old Canadian Leonard Cohen, whose album *Dear Heather* debuts at 34. Both are opening electrics compared to blues legend and record holder John Lee Hooker, who charted a few months short of his 80th birthday with *Don't Look Back* in 1997.

THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Artist Title	Label/Release Date
1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 57	EMI/Virgin/03
2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 58	EMI/Virgin/03
3	ORIGINAL SOUNDTRACK ULTIMATE DIRTY DANCING	RCA
4	VARIOUS POWER BALLADS II	EMI/Virgin/02
5	VARIOUS CREAM CLASSICS	Warner Music
6	VARIOUS ESSENTIAL R&B - THE VERY BEST OF R&B	BMG/Phonogram
7	VARIOUS POP PRINCESSES	UMG
8	ORIGINAL SOUNDTRACK LOVE ACTUALLY	Island
9	VARIOUS CLUBLAND 5	ARV/UMG
10	VARIOUS POP PARTY	EMI/Virgin/UMG
11	VARIOUS FLOORFILLERS	ARV/UMG
12	VARIOUS RUSH HOUR	UMG
13	VARIOUS BEST OF ACQUISITIC	EMI/Virgin/UMG
14	VARIOUS THE BEST OF R&B	EMI/Virgin/UMG
15	VARIOUS CLUBLAND XTREME 2	ARV/UMG
16	VARIOUS BIG TUNES - LIVING FOR THE WEEKEND	Mercury/Island
17	VARIOUS POWER BALLADS	EMI/Virgin
18	VARIOUS THE BEST OF R&B - SUMMER SELECTION	BMG/Phonogram
19	VARIOUS OMEMOIES 2004	ARV/UMG
20	VARIOUS MEMORIES ARE MADE OF THIS	EMI/Virgin

GET 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

The Official UK

Pos	Artist Title	Label/Release Date
1	ROBBIE WILLIAMS GREATEST HITS	Chrysalis/01
2	RONAN KEATING 10 YEARS OF HITS	Chrysalis/01
3	ROD STEWART STARDUST - THE GREAT AMERICAN SONGBOOK	Mercury/03
4	MAROON 5 SONGS ABOUT JANE	JIVE/03
5	SCISSOR SISTERS SCISSOR SISTERS	Mercury/03
6	DEF LEPPARD BEST OF	Mercury/03
7	CLIFF RICHARD SOMETHING'S GOT 'EM ON	Decca/03
8	PLACEBO ONCE MORE WITH FEELING - SINGLES	Mercury/03
9	GREEN DAY AMERICAN IDIOT	Mercury/03
10	RUSSELL WATSON AMORE MUSICA	Decca/03
11	THE BEAUTIFUL SOUTH GOLDDIGGAS HEADNODDERS & PHLOK	Capitol/03
12	DANIEL O'DONNELL WELCOME TO MY WORLD	Mercury/03
13	SNOW PATROL FINAL STRAW	Mercury/03
14	USHER CONFESSIONS	Arista/03
15	NATASHA BEDINGFIELD UNWRITTEN	Mercury/03
16	KEANE HOPE AND FEARS	Island/03
17	OLIVIA NEWTON-JOHNS THE DEFINITIVE COLLECTION	Universal/03
18	KATIE MELUA CALL OFF THE SEARCH	Chrysalis/03
19	JOSS STONE MIND BODY & SOUL	Bluebelly/Virgin/02
20	QUEEN ON FIRE - LIVE AT THE BOVAL	Parlophone/02
21	MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL	Universal/03
22	REM AROUND THE SUN	Mercury/03
23	ROD STEWART THE STORY SO FAR - THE VERY BEST OF 01-04	Mercury/03
24	DEPECHE MODE REMIXES 81-04	Mercury/03
25	CELINE DION MIRACLE	Columbia/03
26	KATHERINE JENKINS SECOND NATURE	UMG/03
27	GROOVE ARMADA THE BEST OF	Mercury/03
28	KASABIAN KASABIAN	RCA/03
29	MEAT LOAF BAT OUT OF HELL - LIVE	Mercury/03
30	FRANZ FERDINAND FRANZ FERDINAND	Mercury/03
31	ANASTACIA ANASTACIA	Mercury/03
32	EMBRACE OUT OF NOTHING	Mercury/03
33	THE ZUTONS WHO KILLED THE ZUTONS?	Decca/03
34	LEONARD COHEN DEAR HEATHER	Columbia/03
35	TALKING HEADS THE BEST OF	Mercury/03
36	DARIUS LIVE TWICE	Mercury/03
37	AVRIL LAVIGNE UNDER MY SKIN	Arista/03
38	TOM JONES & JOOLS HOLLAND TOM JONES & JOOLS HOLLAND	Mercury/03

Artist	Title	Label/Release Date
ARTIST 21	ALBUM 21	EMI/03
ARTIST 22	ALBUM 22	EMI/03
ARTIST 23	ALBUM 23	EMI/03
ARTIST 24	ALBUM 24	EMI/03
ARTIST 25	ALBUM 25	EMI/03
ARTIST 26	ALBUM 26	EMI/03
ARTIST 27	ALBUM 27	EMI/03
ARTIST 28	ALBUM 28	EMI/03
ARTIST 29	ALBUM 29	EMI/03
ARTIST 30	ALBUM 30	EMI/03
ARTIST 31	ALBUM 31	EMI/03
ARTIST 32	ALBUM 32	EMI/03
ARTIST 33	ALBUM 33	EMI/03
ARTIST 34	ALBUM 34	EMI/03
ARTIST 35	ALBUM 35	EMI/03
ARTIST 36	ALBUM 36	EMI/03
ARTIST 37	ALBUM 37	EMI/03
ARTIST 38	ALBUM 38	EMI/03
ARTIST 39	ALBUM 39	EMI/03
ARTIST 40	ALBUM 40	EMI/03

Albums Chart

WEEK	LAST WEEK	ALBUM	ARTIST	WEEKS ON CHART	PEAK POSITION
39	36	GOLDIE LOOKIN' CHAIN GREATEST HITS	Various	1	36
40	78	RAZORLIGHT UP ALL NIGHT	Mark Ronson	1	78
41	43	JOJO JOJO	Various	1	43
42	17	DURAN DURAN ASTRONAUT	Duran Duran	1	17
43	25	LUCIE SILVAS BREATHE IN	Lucie Silvas	1	25
44	3	GOOD CHARLOTTE THE CHRONICLES OF LIFE AND DEATH	Good Charlotte	1	3
45	17	MCFLY ROOM ON THE 3RD FLOOR	McFly	1	17
46	31	MARILYN MANSON LEST WE FORGET - THE BEST OF	Marilyn Manson	1	31
47	20	CLARE TEAL DON'T TALK	Clare Teal	1	20
48	25	THE STREETS A GRAND DON'T COME FOR FREE	The Streets	1	25
49	33	KELIS TASTY	Kelis	1	33
50	49	THE LIBERTINES THE LIBERTINES	The Libertines	1	49
51	53	DAMIEN RICE	Damien Rice	1	53
52	61	THE KILLERS HOT FUSS	The Killers	1	61
53	47	GUNS N' ROSES GREATEST HITS	Guns N' Roses	1	47
54	59	DIZZEE RASCAL SHOWTIME	Dizzee Rascal	1	59
55	11	BARRY MANLOW ULTIMATE MANLOW	Barry Manlow	1	11
56	46	JEAN MICHEL JARRE AERO	Jean Michel Jarre	1	46
57	37	JOHN DENVER A SONG'S BEST FRIEND - THE VERY BEST OF	John Denver	1	37
58	43	JESS STONE THE SOUL SESSIONS	Jess Stone	1	43
59	35	ESTELLE THE 18TH DAY	Estelle	1	35
60	53	WHITNEY HOUSTON THE GREATEST HITS	Whitney Houston	1	53
61	NEW	R KELLY & JAY-Z UNFINISHED BUSINESS	R Kelly & Jay-Z	1	61
62	29	JAMIELLA THANK YOU	Jamie La	1	29
63	34	ASHLEE SIMPSON AUTOBIOGRAPHY	Ashlee Simpson	1	34
64	58	KANYE WEST THE COLLEGE DROPOUT	Kanye West	1	58
65	60	NELLY SUIT	Nelly	1	60
66	57	R KELLY HAPPY PEOPLE/JU SAVED ME	R Kelly	1	57
67	85	PAUL WELLY STUDIO 150	Paul Welly	1	85
68	NEW	EIGHTIES MATCHBOX B-LINE DISASTER THE ROYAL SOCIETY	The Royal Society	1	68
69	32	TUNDE TUNDE	Tunde Tunde	1	32
70	45	BRYAN ADAMS ROOM SERVICE	Bryan Adams	1	45
71	50	DAVID BOWIE VOICE	David Bowie	1	50
72	71	ALISON BOWE BEST OF BOWIE	Alison Bove	1	71
73	15	RACHEL STEVENS FUNKY DORY	Rachel Stevens	1	15
74	1	GREEN DAY INTERNATIONAL SUPERHITS	Green Day	1	1
75	62	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING	Robbie Williams	1	62

Chart compiled from actual sales data for the week ending 26th September 2004. Includes all UK CD releases. Copyright © 2004. Produced and published by the Official UK Charts Company.



B. PLACED
There are four compilation CDs in the Top 10 this week, with Robbie Williams, Ronan Keating, Duff Largeau and Placido Domingo occupying berths in the upper echelons. The latter acts Once More With Feeling; Singles 1976-2004 debuts at eight, and they picks the best tracks from their four previous albums while adding a couple of new tracks, namely Twenty Years and I Do. Its first week sales of 27,557 are pretty close to the band's all-time top Lilly of 31,051, recorded by Without You I'm Nothing on their 1996 debut.

TOP 20 COMPILATIONS
1 **VARIOUS POP PARTY 2** (EMI) 100,000
2 **VARIOUS BIG TUNES** (Mercury) 75,000
3 **VARIOUS NEW DANCE 2005** (Vega) 60,000
4 **VARIOUS R&B LOVE 2** (Sony) 50,000
5 **VARIOUS CAPITAL, OLE - THE VERY BEST OF LEGENDS** (EMI) 45,000
6 **VARIOUS ULTIMATE R&B** (RCA) 40,000
7 **VARIOUS NEW YEARS** (EMI) 35,000
8 **VARIOUS BEAUTIFUL - NEW COLLECTION AUTUMN 2004** (Epic) 30,000
9 **VARIOUS THE VERY BEST OF SCHOOLSOCCOM** (Vega) 25,000
10 **VARIOUS S&S SONGS** (Mercury) 20,000
11 **VARIOUS LET'S GO GIRLS** (Mercury) 15,000
12 **VARIOUS FLOORILLERS 2** (Mercury) 10,000
13 **VARIOUS BUNKERS 13 - HARDCORE HORROR SHOW** (Mercury) 5,000
14 **VARIOUS MOST RATED** (Mercury) 5,000
15 **VARIOUS PERFECT LOVE** (Mercury) 5,000
16 **VARIOUS NEW THAT'S WHAT I CALL MUSIC! 50** (EMI) 5,000
17 **VARIOUS HITS 59** (EMI) 5,000
18 **OST SHARK TALE** (Mercury) 5,000
19 **VARIOUS POWER BALLADS II** (Mercury) 5,000
20 **VARIOUS ROCK CHICKS** (Mercury) 5,000

TOP 20 INDIE ALBUMS
1 **FRANZ FERDINAND FRANZ FERDINAND** (Mercury) 10,000
2 **KATIE MELUA CALL OFF THE SEARCH** (Dimitrios) 5,000
3 **ESTELLE THE 18TH DAY** (V2) 5,000
4 **DIZZEE RASCAL SHOWTIME** (XL) 5,000
5 **THE KILLERS HOT FUSS** (Island) 5,000
6 **THE LIBERTINES THE LIBERTINES** (Rough Trade) 5,000
7 **DAMIEN RICE** (World Circuit) 5,000
8 **THE LITTLE ONIONS WELCOME TO MY WORLD** (Bicycle) 5,000
9 **ESTELLE DON'T COME FOR FREE** (Mercury) 5,000
10 **TIESTO THE PARADE OF THE ATHLETES** (Mercury) 5,000
11 **LOST PROPHETS START SOMETHING** (Mercury) 5,000
12 **FATBOY SLIM PALOOZAVILLE** (Mercury) 5,000
13 **THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED** (XL) 5,000
14 **PAUL WELLY STUDIO 150** (V2) 5,000
15 **THE STROKES ROOM ON THE 3RD FLOOR** (Rough Trade) 5,000
16 **MORRISSEY YOU ARE THE FIERY** (Attack) 5,000
17 **INTERPOL ANTICS** (Globe) 5,000
18 **TOM WAITS REAL COME** (Anti) 5,000
19 **ALISON MOYET VOICE** (Spectrum) 5,000
20 **EVA CASSIDY SONGS/ROD** (The Good Life) 5,000



11. BEAUTIFUL SOUTH
An annual bet for several countries - that rates up the Beautiful South's new album Goldfishes. Goldfishes & Pinch Songs, whorran Julia Travella & Olivia Newton-Johns, Yeah! The One That I Want saxophone's slowly Blue Oyster Cult's Don't Leave The Rhythm affects a funk and 10 other songs - originally by the late Lush, ELO and even S Oklo 7 - get the makeover of their lives. It is an approach which seems to have paid dividends, providing the Beautiful South with their 11th straight Top 15 album, debuting at number 11 with first week sales of 22,706.

TOP 20 CLASSICAL ALBUMS

1 **RUSSELL WATSON ANNO MUSICA** (Decca) 10,000
2 **KATHERINE JENKINS SECOUNDO NATURE** (Mercury) 5,000
3 **YANESSA MAE CHOREOGRAPHY** (Sony Classical) 5,000
4 **NICOLE KENNEDY VIVALDI II** (EMI Classics) 5,000
5 **JAMES GALWAY WINGS OF SONG** (Decca/Sony Classical) 5,000
6 **THE SIXTEEN/HARRY CHRISTOPHERS RENAISSANCE** (Mercury) 5,000
7 **JOHN WILLIAMS THE ULTIMATE GUITAR COLLECTION** (Sony Classical) 5,000
8 **LIBERA TREE** (EMI Classics) 5,000
9 **CAMBRIDGE KING OF THE CELEBRITY HEAVENLY VOICES** (EMI Classics) 5,000
10 **JARVIS PATER THE OPERA BAND** (Mercury) 5,000

TOP 10 CLASSICAL COMPILATIONS

1 **VARIOUS THE GREATEST CAROLS ALBUM** (EMI) 10,000
2 **VARIOUS FAMOUS TENORS** (Decca) 5,000
3 **VARIOUS SIMPLY CLASSICAL CHILLOUT** (Mercury) 5,000
4 **VARIOUS CLASSIC FM MUSIC FOR BABIES** (Classica FM) 5,000
5 **VARIOUS THE NOLI OPERA ALBUM** (Mercury) 5,000
6 **VARIOUS PAVAROTTI/COMINO/CARRERAS** (Mercury) 5,000
7 **VARIOUS GREATEST CLASSICS** (EMI) 5,000
8 **VARIOUS CLASSICAL AMBIENCE** (Mercury) 5,000
9 **VARIOUS REQULEM** (Mercury) 5,000
10 **VARIOUS THE STAR WARS TRILOGY - EPISODES IV-VI** (Mercury) 5,000

NEW RELEASES

30 NEW RELEASES

31 NEW RELEASES

32 NEW RELEASES

33 NEW RELEASES

34 NEW RELEASES

35 NEW RELEASES

36 NEW RELEASES

37 NEW RELEASES

38 NEW RELEASES

39 NEW RELEASES

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69 NEW RELEASES

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72 NEW RELEASES

73 NEW RELEASES

74 NEW RELEASES

75 NEW RELEASES

Aventura obsesion

#1
ALL OVER
EUROPE



FACTS:

- The original worldwide smash hit 'Obsesión' is by Aventura!
- Aventura's 'Obsesión' was released in every European country and the United States!
- Aventura's 'Obsesión' sold just under 1.5 million singles in Europe alone!
- Aventura's 'Obsesión' was NUMBER ONE in Germany (8 weeks), France (7 weeks), Italy (16 weeks) Belgium, Austria, Holland and Switzerland!
- Aventura's 'Obsesión' was the longest running no. 1 in Italy, ever!
- Aventura's 'Obsesión' was NUMBER ONE in the EUROPEAN CHART for two weeks.
- Aventura wrote and produced 'Obsesión'!
- Aventura have released 4 albums and a DVD, their album 'We Broke The Rules' has sold just under 300 000 copies in the US and just under 1 million in Europe!

Obsesión

Released 29th November

Distributed in the UK by Pinnacle

HIT
MANIA[®]