



20.11.04/£4.00


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

MUSICWEEK



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THE ULTIMATE POP COLLECTION FROM THE ULTIMATE POP ARTIST



Nov 22 - 2xCD/DVD

Radio

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

TV

The new single 'I believe in you' is playlisted at MTV dance, MTV hits, TMF, VH1, the BOX, KISS TV, Q and HITS.

Appearing and performing on the following:

Ant and Dec show 6.11
Top of the pops 12.11
Top of the pops Saturday 13.11
Children in need 19.11
Top of the pops Saturday 20.11
Smash Hits poll winners party 21.11
Des and Mel 22.11
CD:UK 4.12
Record of the year 4.12
Des and Mel 7.12
CD:UK 11.12
Top of the pops Saturday 11.12
T4 special 12.12
Christmas day top of the pops 25.12

Press

Covers confirmed in:

GQ

Sunday times style

Sunday magazine | News of the world |

Music week - supplement to run 22nd November

Asda magazine | 3 million copies |

Outdoor

Major pre-awareness campaign to run from November 16th

National 48 sheet campaign

Underground campaign

Cinema

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

TV advertising

Heavyweight tv spend from launch through to Christmas



www.kylie.com



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

Inside: Terra KT Tunstall Hot Chip Live Aid Chemical Brothers

MUSICWEEK



✓ Eminem on the fast track

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

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

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

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

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

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

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

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

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

Live Aid breaks sales records

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

Sony BMG marks Elvis anniversary

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

MW celebrates Cure landmark

As The Cure mark their 25th year with a deluxe reissue of their 1979 debut album, MW covers the band's career to date **pl6**

This week's Number 1s

Albums: **Eminem**

Singles: **U2**

Airplay: **Lemar**



9 776669 776099
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Korda Marshall's move to control Warner Bros allows Max Lousada to take Atlantic hot seat

Major shuffles frontline

Companies

by Martin Talbot

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

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

vacancy which has existed since last May.

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

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

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

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

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

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

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

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

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

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

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Digest

Your guide to the latest news from the music industry

Sign here Post Office in downloads move

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

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

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

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

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

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

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

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

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



Chemical Brothers: Oz festival draw

Expense

Kerrang! and Xfm vie for licence

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

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

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

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

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

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

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

People

Hundreds pay tribute to Peel

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

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

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



Star turn: Estelle performs in D&C show

● **Dazed & Confused** magazine is transposing its trademark conversations between current stars and their musical heroes onto the live scene. Organised with mobile service provider **O2**, the three **HeroHero** concerts at London's **Shepherd's Bush Empire** from December 7 to 9 include **Estelle, The Charlatans, Roy Ayers** and **Ronnie Wood**.

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

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

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

● **EMI artist Robbie Williams' Greatest Hits** has been recognised for 2m sales in the October **IFPI Platinum Europe Awards**, **U2's Universal album The Best of 1980-1990** won an **IFPI award for 2m sales**, while **Sony's self-titled Antibalaz** album and **EMI artist Norah Jones' Feel Like Home** both hit the **3m mark**.

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

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

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

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

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

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

Bottom Line

Sony BMG set to unveil structure

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

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



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

Correction

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

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

Stores gearing up for rush on MP3 players for Christmas

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

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

According to the Dixons Group,

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

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

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

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

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

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

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

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

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

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

Live Aid DVD breaks sales record

Retail

by Robert Ashton

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

THE MW PLAYLIST



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



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



THE TOMMYS
The Boy From The Car Wash (unsigned)
Along with Love Bits and The Faders, these quirky-sounding tunes are laying claim to the "emule bustled" crown (demo)



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



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



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



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



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



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



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

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

Download service arrives for mobiles

Downloads

by Adam Woods

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

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

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

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

"Clearly, our ambition is not to



3G mobile; tracks at £1.50 a pop

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

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

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

3G customers can use the serv-

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

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

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

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

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

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HOT CHIP

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

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

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

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

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

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

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

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

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

SNAP SHOT



EMI opts for safer internal network

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

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

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

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

such as Independent Media Distribution's Fastrax.

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

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

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

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

Live sector to crack down on eBay

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

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

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

"If you are a promoter weighing

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

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

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

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

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

Now the NAA aims to embark on a campaign of education among consumers, alerting them to the dangers of buying tickets through unofficial outlets by highlighting the risk of phantom seats.

The association is attempting to build a dialogue with eBay, which has released a statement to suggest promoters can contact sellers directly through the site and ask that listings be removed if contracts have been breached.

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



Artist manager launches label with financial backing from 19

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

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

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

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

The first signing to Shy



Shymansky: "Time right for new label"

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

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

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

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

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

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

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

UK MUSIC HALL OF FAME
Founding members
 Elvis Presley, The Beatles, Bob Marley, Madonna, U2

Voted members
 Fifty: Sir Cliff

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

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

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

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

By Martin Talbot

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

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

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

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

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

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

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

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

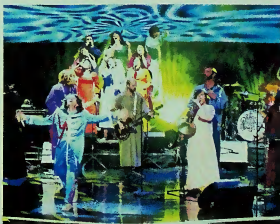
While Priscilla Presley, Sir George Martin and Rita Marley picked up awards for Elvis Presley, The Beatles and Bob Marley respectively, Midtowns and Bono turned up to accept their honours. Roger Taylor and Brian May of Queen, Robbie Williams and the Stones' Ronnie Wood also attended, while Sir Cliff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

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

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

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

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

THE BPI AWARDS
ALBUMS
 Various Artists -
 Let's Go Girls (Silver)
 Michael Ball - Live
 Changes Everything
 (Silver)
 Scott Best - 1991-
 2004 (Silver)
 Nick Cave and the
 Bad Seeds -
 Abolition Blues/The
 Love of Grief (Silver)
 Michael Ball - Live
 Changes Everything
 (Silver)
 Scott Best - 1991-
 2004 (Silver)
 Def Leppard Best Of
 Mercury (Gold)
 Russell Watson -
 Amore Musica

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

2 (Platinum)
 Embrace - Out of
 Nothing (Platinum)
 El Divo - El Divo
 (Platinum)
 Westlife - Allow Us
 to Be Frank S
 (Platinum)
 Snow Patrol - Final

Shows (Three times)
 platinum

Company marks King's 70th birthday with novel set

Sony BMG is set to box clever with Elvis

Reissues

by Martin Talbot

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

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

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

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

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

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



Jailhouse Rock: the first of 17 2005 hits

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

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

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

Peacock Design has painstakingly taken the artwork from original

works, then cleaned them up for the reissues.

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

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

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

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

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

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

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

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

TOP 20 RINGTONES

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

Eric Pryde refuses to surrender his position in the world of ringtones, with Call On Me returning to the top again after a minor dip in previous weeks, when he was displaced by Kelis's Milkshake, which fails to match his own while, David Bedingfield's Nothing Hurts Like Love takes the

number two spot, while Khia's My Back My Neck (Click It) sticks at number three. Christina Aguilera's Car Wash and Lethal Bizzle's POW complete the top five. Ja Rule's Wonderful and Gwen Stefani's What You Waiting For also make their previous best five weeks.

Busted lead pocket charge

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

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

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



Busted: exclusive pocket single

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

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

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

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

MEETINGS AT
MIDEM 2005



Martin Mills
Chairman
BEGGARS GROUP



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



Guy Laurence
Global Marketing Director, Consumer
VODAFONE



Eric Korta
V.P. Music Director
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KEY STATISTICS
 Population: 9.0m
 Retail value (2003):
 Krona 1.30n (US\$
 187m)
 Domestic repertoire
 (units): 37%
 International

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

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

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

29/ Sankta Hets
 (Parlophone/EMI)

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

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

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

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

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

Swedes set for northern exposure

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



The Swede sound of success

Bergman Rock
 Established rock band switching from Swedish to English

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

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

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

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

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

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

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

There are great new acts emerging every month

Eddie Ruffett,
 Globe Records/
 Universal UK

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

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

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

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

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Features are edited by Joanna Jones



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



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

Melody Club

Up-and-coming indie retro pop

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

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

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

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

Lisa Miskovsky

Solo singer-songwriter

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Christer Lundblad, Ex&IS

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

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

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



A HISTORY OF PORTABLE FORMATS

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

1931
Alan Blumlein invents stereo audio recording.

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

1951
Nagra's Sigmund Kautzin develops the portable audiocassette recorder.

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

1963
Philips demonstrates its first compact audio cassette.

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

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

Small gadgets get a big hand

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

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

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

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

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

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

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

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

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

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

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

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

encompassing the ability to play



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

Hideli Konyama, Sony Electronics

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

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

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

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

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

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

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

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

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

international
branding. Over
the next 20 years,
Sony ships 180m
units of its various
tape Walkmans.
1981
Walkman appars

in the Petri Larousse
French dictionary

1982
Philips and Sony
introduce the CD
digital audio format

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

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

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

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

1987
Frontierr Institute

Features are edited by Joanna James



Apples iPod
remains ahead
of the competition
with the launch of
the iPod Mini, the
i2 and iPod
Nano

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Pocket rockets: what is available

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

Since the launch of the iPod in 2001, the player has had no short-term rivals, but it is only relatively recently that its competitors have actually attempted to go head-to-head. Perhaps underestimating the extent to which the iPod's selling point is the absolute purity of its functionality, Apple's main rivals have so far concentrated on trying to build killer applications of their own out of their music players, from voice recording to FM radios to video playback features. Having failed to turn up anything that holds a candle to the consumer appeal of the iPod (whose i2 edition is pictured above), a remarkable number of hardware manufacturers are coming to market this Christmas with virtually indistinguishable players of their own, building on key iPod attributes such as unfussy design, a choice of colours, minimum weight and extreme portability.

MINI MUSIC PLAYERS

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

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

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

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

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

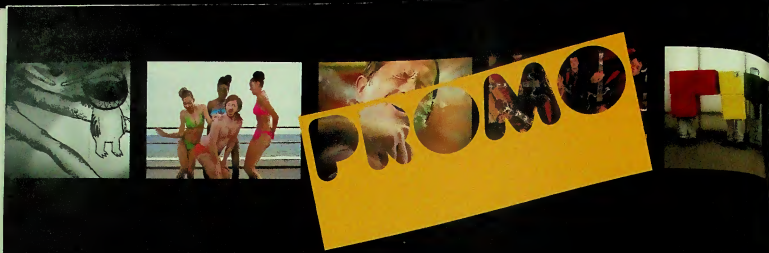
That same month, European PC provider Packard Bell launched a 5GB hard-drive model of its own - the Pocket Maestro - to add to its successful Flash players, and also added a 2.5GB model for around £150, in the hope of finding a lucrative gap between the two markets.

Of the big-name models, Sony's new flash-drive players are expected to sit very soon, with 10GB, 20GB and 60GB models likely to retail at around £200, £225 and £325 respectively.

FLASH LOOKS TO TAKE BITE OUT OF APPLE

In the flash market, there is a proliferation of players and branding carries less significance. Of the big-name models, Sony's new flash-drive player, the Network Walkman NW-E75, sells at about £135.

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



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Portable music

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

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

1996 The Apple iMac launches

1999 Diamond Multimedia unveils its Rio PMP300 portable MP3 audio

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

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

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

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

125,000 units by the end of the year

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

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

2003 In April, Apple

Picture this: devices for video on the move

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

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

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

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

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

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

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

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

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

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

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

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

camera and a really accurate GPS tracker."

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

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

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

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

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



Pocket rockets: what is available

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

THE BIG MEMORY

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

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

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

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

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

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

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

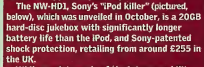
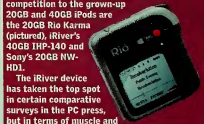
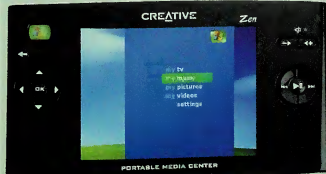
sells compatible downloads, and even plain old MP3s need converting.

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

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

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

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



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

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

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

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

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

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

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

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

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

Mobiles ring the changes

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

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

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

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

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

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

Consequently, 3-branded phones are expected



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

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

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

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

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

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

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

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

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

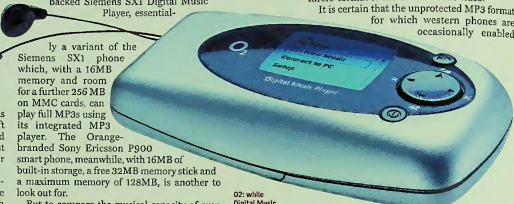
The following month, Nokia announced its own tie-up with Loudeye to create an all-purpose transactional platform for mobile music.

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

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

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

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



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

will not survive the move into a serious commercial marketplace. If record labels have a mantra in their online dealings, it is "DRM".

Elsewhere, as former O2 head of music Leslie Golding left his last post for a new job heading Siemens' new Music2You division, he revealed that users of the O2 Music service are downloading an average of a track a week onto their O2 Digital Music Players. So, while the artists are not picketing the offices just yet, there now seems to be a base for music downloads, however small. All we are waiting for now are some serious handsets.



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

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THE CURE

three imaginary boys

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Fiction



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

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

Robert Smith, 2004

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

The Cure mark 25 years in style

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

Smith too acknowledges the part Parry played.

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

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

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

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

Congratulations to
The Cure

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

Here's to many more..
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TIMELINE

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

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

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

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

December 1978: With their debut

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

February 1979: *Killing An Arab* is

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

June 1979: Debut album *Three Imaginary Boys*

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

September 1979: On tour supporting

Fiction returns for host of contemporary acts

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

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

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

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

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

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

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

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



There was never any rest."

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

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

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

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

25 years of The Cure's albums

Three *Imaginary Boys* (1979) Fiction/Polydor

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

Seventeen Seconds (1980) Fiction/Polydor

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



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

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

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

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

Robert Smith

standing of what we were trying to do."

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

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

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

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

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

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

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

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

December 1982: A more pop-oriented

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

November 1983: After a year in which personal differences almost

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

September 1985: Going from strength to strength, their

The Cure's albums

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

Faith (1981) Fiction/Polydor



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

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

Pornography (1982) Fiction/Polydor



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

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

Japanese Whispers (1983) Fiction/Polydor



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

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

The Top (1984) Fiction/Polydor



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

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

The Cure's influence travels wide

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

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

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

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

unassuming presence is overwhelming.

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

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

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

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

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

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

The Cure's early press look from 1979, which was used to promote debut album Three Imaginary Boys



The Cure's albums

The Head On The Door (1985) Fiction/Polydor



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

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

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



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

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

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

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

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

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

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

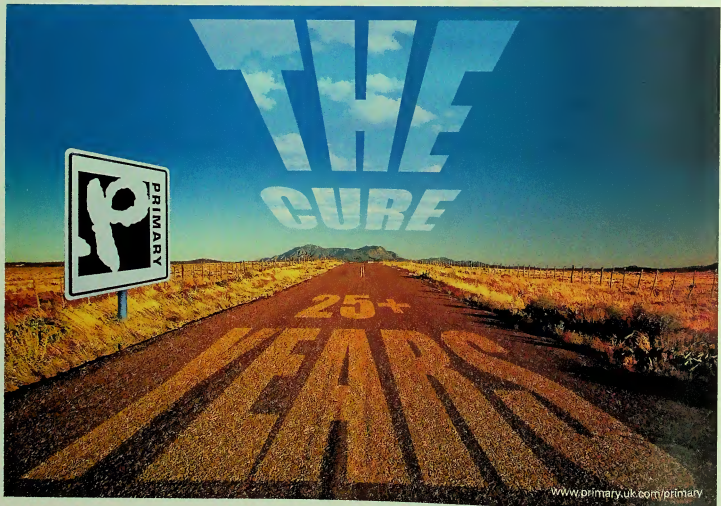


US breakthrough: *Kiss Me, Kiss Me, Kiss Me* went platinum in the States in 1987 and provided the band with a slew of hits

remains the quintessential badge of Curedom.

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

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



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Club Charts 20.11.04

The Upfront Club Top 40

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

TOP 10 UPFRONT CLUB BREAKERS

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



Stonebridge back on top

by Alan Jones

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

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

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

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

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



Fatboy Slim back in upfront top five



Alter Ego number three on upfront list

COMMERCIAL POP TOP 30

Rank	Artist	Track
1	DESTINY'S CHILD	LOSE MY BREATH
2	SNNOOP DOGG	DROP IT LIKE THAT'S HOT
3	ALTER EGO	ROCKERS
4	FATBOY SLIM	WONDERFUL NIGHT
5	FATBOY SLIM	WONDERFUL NIGHT
6	ALTER EGO	ROCKERS
7	ALTER EGO	ROCKERS
8	ALTER EGO	ROCKERS
9	ALTER EGO	ROCKERS
10	ALTER EGO	ROCKERS

As used by Top Of The Pops and Radio 1

MUSICWEEK

The Official UK Charts 20.11.04

SINGLES

1	U2 VERTIGO	Music
2	DESTINY'S CHILD LOSE MY BREATH	Columbia
3	EMINEM JUST LOSE IT	Interscope
4	BLUE CURTAIN FALLS	Innovac
5	USHER CONFESSIONS PART II/H/MY BOO	LaFace
6	CHRISTINA AGUILERA/MISSY ELLIOTT CAR WASH	BMG/A&W
7	BRITNEY SPEARS MY PREROGATIVE	Jive
8	ERIC PRYDZ CALL ON ME	Gala
9	DELTA GOODREM OUT OF THE BLUE	Epic
10	JAMIELIA DJ/STOP	Parlophone
11	JA RULE FEAT. R KELLY & ASHANTI WONDERFUL	Def Jam
12	V YOU STOOD UP	Universal
13	MICHAEL GRAY THE WEEKEND	Epic/Interscope/UMG
14	DIZEE RASCAL DREAM	XL
15	KHIA MY NECK MY BACK (LICK IT)	Diction
16	EYE OPENER HUNGRY EYES	At Around The World
17	KELIS FEAT. ANDRE 3000 MILLIONAIRE	Virgin
18	NAS BRIDGING THE GAP	Columbia
19	STEREOGRAM WALKIE TALKIE MAN	EMI
20	JAMIE CULLUM EVERLASTING LOVE	UCL
21	JAY SEAM STOLEN	Real Gone

ALBUMS

1	EMINEM ENCORE	Interscope
2	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Jive
3	WESTLIFE ALLOW US TO BE FRANK	5
4	ROBBIE WILLIAMS GREATEST HITS	Capitol
5	IL DIVO IL DIVO	Sony Music
6	SHANIA TWAIN GREATEST HITS	Mercury
7	RONAN KEATING 10 YEARS OF HITS	Polygram
8	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Polygram
9	TRAVIS SINGLES	Indipicade
10	SCISSOR SISTERS SCISSOR SISTERS	Polygram
11	BEE GEES NUMBER ONES	Polygram
12	ROB STEWART GREAT AMERICAN SONGBOOK VOL III	J
13	WET WET WET THE GREATEST HITS	Mercury
14	GREEN DAY AMERICAN IDIOT	Reprise
15	TINA TURNER ALL THE SHAKE	Parlophone
16	KINGS OF LEON AHA SHAKE HEARTBREAK	Just Me Down
17	PHIL COLLINS LOVE SONGS	Virgin
18	BUSTED LIVE - A TICKET FOR EVERYONE	Universal
19	MAROON 5 SONGS ABOUT JANE	J
20	KEANE HOPES AND FEARS	Jazz
21	ELTON JOHN PEACHTREE ROAD	Rocket



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

20 **JAMIE CULUMI** EVERCASTING LOVE

Rank	Artist	Album	Genre	Release Date	Label
21	JAY SEAN	STOLEN	R&B	Nov 15	Capitol
22	R KELLY	HAPPY PEOPLE/U SAVED ME	R&B	Nov 15	Capitol
23	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	Pop	Nov 15	Capitol
24	DEEP DISH	FLASHDANCE	Pop	Nov 15	Capitol
25	DANZEL JUMP	IT UP	Pop	Nov 15	Capitol
26	DUNCAN JAMES & KEEDIE	I BELIEVE MY HEART	Pop	Nov 15	Capitol
27	DANNI MINOGUE	VS FLOWER POWER YOU WON'T...	Pop	Nov 15	Capitol
28	TWISTA FEAT. R KELLY	SO SEXY	R&B	Nov 15	Capitol
29	MASE	WELCOME BACK/BREATHE THE STRETCH SHAKE	R&B	Nov 15	Capitol
30	TYLER JAMES	WHY DO I DO	Pop	Nov 15	Capitol
31	THE FINN BROTHERS	NOTHING WRONG WITH YOU	Pop	Nov 15	Capitol
32	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	Pop	Nov 15	Capitol
33	WET WET WET	ALL I WANT	Pop	Nov 15	Capitol
34	JO JINGLES	WIND THE BOBBIN UP	Pop	Nov 15	Capitol
35	ASHLEE SIMPSON	PIECES OF ME	Pop	Nov 15	Capitol
36	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Pop	Nov 15	Capitol
37	ROBBIE WILLIAMS	RADIO	Pop	Nov 15	Capitol
38	THE NOISE NEXT DOOR	LOCK UP YA DAUGHTERS	Pop	Nov 15	Capitol
39	ROOSTER	COME GET SOME	Pop	Nov 15	Capitol
40	RACHEL STEVENS	MORE MORE MORE	Pop	Nov 15	Capitol



U2: RAPIDLY ASCENDING TO NUMBER ONE

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

Rank	Artist	Album	Genre	Release Date	Label
1	POP PARTY 2	BRUCE'S VEGETARIAN	Pop	Nov 15	Capitol
2	CLUBLAND 6	UNWANTY	Pop	Nov 15	Capitol
3	BRIDGET JONES - THE EDGE OF REASON (OST)	Island	Soundtrack	Nov 15	Capitol
4	THE ANNUAL 2005	Missy Ot Sound	Pop	Nov 15	Capitol
5	WESTWOOD - THE BIG DAWG	Def Jam	Pop	Nov 15	Capitol
6	THE BEST OF R&B - HIT SELECTION	Verve/Blk	Pop	Nov 15	Capitol
7	CREAM CLASSICS - VOL 2	Warner Dance	Pop	Nov 15	Capitol
8	ESSENTIAL R&B - WINTER 2004	Sony/World TV	Pop	Nov 15	Capitol
9	SCHOOL REUNION - THE DISCO	Verve/Blk	Pop	Nov 15	Capitol
10	CAPITAL GOLD - THE VERY BEST OF LEGENDS	Blk/Sony/R&M	Pop	Nov 15	Capitol
11	THE WORLD'S GREATEST	Sony TV/Warner Dance	Pop	Nov 15	Capitol
12	R&B LOVE 2	Verve/Blk	Pop	Nov 15	Capitol
13	SAD SONGS	Class FM	Pop	Nov 15	Capitol
14	CLASSIC FM - RELAX & ESCAPE	Class FM	Pop	Nov 15	Capitol
15	ULTIMATE R&B	BIG TV/World TV	Pop	Nov 15	Capitol
16	THE HISTORY OF HIP HOP	World TV	Pop	Nov 15	Capitol
17	ULTIMATE ALL TIME CLASSIC TEARJERKERS	World TV	Pop	Nov 15	Capitol
18	THE VERY BEST OF SCHOOL/DISCO/POP	World TV	Pop	Nov 15	Capitol
19	NOW YEARS	EM/Verve/Universal	Pop	Nov 15	Capitol
20	CELTIC CHILLOUT - THE VERY BEST OF	Deutsche	Pop	Nov 15	Capitol

COMPILATIONS

FORTHCOMING

Artist	Album	Release Date
MICKY SOLOMON	ON THE 3RD FLOOR	NOV 15
BUSTED	SHE WANTS TO BE ME (S&M)	NOV 15
GERI HULL	WELL BE IT WORTH	NOV 22
BAND AID 20	DO THEY KNOW IT'S CHRISTMAS	NOV 29
MERCURY	DO YOU KNOW IT'S CHRISTMAS	NOV 29
ADAM S	BEHIND THE SCENES	NOV 29
ROBBIE WILLIAMS	AUSUNDERSTOOD	DEC 6
ROBBIE WILLIAMS	AUSUNDERSTOOD	DEC 6
ROMAN KATYNG & CAT STEVENS	FATHER & SON FLOUR	DEC 13
DANNI MINOGUE	VS FLOWER POWER YOU WON'T...	FEB 7
THE CHEMICAL BROTHERS	SAVING PRIVATE GARDEN	JAN 10
PRESTIGE	THE DUSTY WIGMAN	FEB 14

Artist	Album	Release Date
BLUE	THE BEST OF INNOVATE	NOV 15
DUSTY'S CHILD	DESTINY FULFILLED	NOV 15
EMINEM	ENCORE INTERSCOPE	NOV 15
OWEN STEFANI	LOVE ANGEL AMUSIC BABY	NOV 22
INTERSCOPE	INTERSCOPE	NOV 22
KYLE MINOGUE	ULTIMATE KYLE	NOV 22
PAULINA	PAULINA	NOV 22
UP HOW TO DISMANTLE AN AMERICAN BOOM	UP HOW TO DISMANTLE AN AMERICAN BOOM	NOV 22
THE WIGGERS	THE WIGGERS	NOV 22
BRITAIN	BRITAIN	NOV 29
BRIAN MCFADDEN	IRISH SIN JUDGET	NOV 29
CORILLAZ	THE PRAIRIENNE	MAR 21
TOLEWILL	TSA PRAIRIENNE	MAR 7
LEMON JELLY	8/9/5 XL	JAN 31
ATHLETE	TBC PRAIRIENNE	FEB 14

KEY ALBUMS RELEASES

KEY SINGLES RELEASES



EMINEM: TYING UP THE TOP SPOT

Rank	Artist	Album	Genre	Release Date	Label
20	KEANE	HOPES AND FEARS	Rock	Nov 15	Capitol
21	ELTON JOHN	PEACHTREE ROAD	Pop	Nov 15	Capitol
22	NATASHA BEDINGFIELD	UNWRITTEN	R&B	Nov 15	Capitol
23	SNOW PATROL	FINAL STRAW	Pop	Nov 15	Capitol
24	USHER	CONFESSIONS	R&B	Nov 15	Capitol
25	DEF LEPPARD	BEST OF	Rock	Nov 15	Capitol
26	JOSS STONE	MIND BODY & SOUL	R&B	Nov 15	Capitol
27	SEAL	BEST 1991-2004	Pop	Nov 15	Capitol
28	THE VERVE	THIS IS MUSIC - THE SINGLES 92-98	Pop	Nov 15	Capitol
29	JAY SEAN	WE AGAINST MYSELF	Pop	Nov 15	Capitol
30	KATHERINE JENKINS	SECOND NATURE	Pop	Nov 15	Capitol
31	FOSTER AND ALLEN	SING THE SIXTIES	Pop	Nov 15	Capitol
32	OLIVIA NEWTON-JOHN	DEFINITIVE COLLECTION	Pop	Nov 15	Capitol
33	LA RULE	RULE	Pop	Nov 15	Capitol
34	MICHAEL BALL	LOVE CHANGES EVERYTHING...	Pop	Nov 15	Capitol
35	RUSSELL WATSON	AMORE MUSICA	Pop	Nov 15	Capitol
36	KATIE MELUA	CALL OFF THE SEARCH	Pop	Nov 15	Capitol
37	ANASTACIA	ANASTACIA	Pop	Nov 15	Capitol
38	JOJO	JOJO	Pop	Nov 15	Capitol
39	DANIEL O'DONNELL	WELCOME TO MY WORLD	Pop	Nov 15	Capitol
40	ANDREA BOCELLI	ANDREA	Pop	Nov 15	Capitol

	PRE-RELEASE AIRPLAY TOP 20	LAST WEEK	WEEKS ON CHART
1	THE COBE VYB (DAVID 11)	1	11
2	WANTED (MATHIAS NYN ET TOUCH)	2	10
3	LEADERS (THE BEATLES' NEW JUSTICE)	3	9
4	SOUNDTRACK FROM THESS (THE BEATLES)	4	8
5	CONG (STEFAN YERIN VOX RAINBOWS)	5	7
6	ZEPHUR (THE THOMAS JAMES & MARCH D'OLIMPSS WINSTON)	6	6
7	GO CARROT (MATHIAS)	7	5
8	PROUD (ONE (MATHIAS) FREEDAN)	8	4
9	ROAD TO COCAINE	9	3
10	ONK (THE BEATLES)	10	2
11	BY THE STREET TO YOU (WALK IN)	11	1
12	THE SHERIFF (MATHIAS)	12	1
13	THE SHERIFF (MATHIAS)	13	1
14	HARBOUR SWAN (THE BEATLES)	14	1
15	THE PRODUCT (THE BEATLES)	15	1
16	THE PRODUCT (THE BEATLES)	16	1
17	THE PRODUCT (THE BEATLES)	17	1
18	THE PRODUCT (THE BEATLES)	18	1
19	THE PRODUCT (THE BEATLES)	19	1
20	THE PRODUCT (THE BEATLES)	20	1

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COOL CUTS CHART

	LAST WEEK	WEEKS ON CHART
1	SOME CENTRAL STIMBUS OF LIFE	1
2	WANTON THIRST (WHILE THE EMMA BREAKS)	2
3	THE BROTHERS (THE BEATLES)	3
4	THE BROTHERS (THE BEATLES)	4
5	THE BROTHERS (THE BEATLES)	5
6	THE BROTHERS (THE BEATLES)	6
7	THE BROTHERS (THE BEATLES)	7
8	THE BROTHERS (THE BEATLES)	8
9	THE BROTHERS (THE BEATLES)	9
10	THE BROTHERS (THE BEATLES)	10
11	THE BROTHERS (THE BEATLES)	11
12	THE BROTHERS (THE BEATLES)	12
13	THE BROTHERS (THE BEATLES)	13
14	THE BROTHERS (THE BEATLES)	14
15	THE BROTHERS (THE BEATLES)	15
16	THE BROTHERS (THE BEATLES)	16
17	THE BROTHERS (THE BEATLES)	17
18	THE BROTHERS (THE BEATLES)	18
19	THE BROTHERS (THE BEATLES)	19
20	THE BROTHERS (THE BEATLES)	20

URBAN TOP 30

	LAST WEEK	WEEKS ON CHART
1	THE BROTHERS (THE BEATLES)	1
2	THE BROTHERS (THE BEATLES)	2
3	THE BROTHERS (THE BEATLES)	3
4	THE BROTHERS (THE BEATLES)	4
5	THE BROTHERS (THE BEATLES)	5
6	THE BROTHERS (THE BEATLES)	6
7	THE BROTHERS (THE BEATLES)	7
8	THE BROTHERS (THE BEATLES)	8
9	THE BROTHERS (THE BEATLES)	9
10	THE BROTHERS (THE BEATLES)	10
11	THE BROTHERS (THE BEATLES)	11
12	THE BROTHERS (THE BEATLES)	12
13	THE BROTHERS (THE BEATLES)	13
14	THE BROTHERS (THE BEATLES)	14
15	THE BROTHERS (THE BEATLES)	15
16	THE BROTHERS (THE BEATLES)	16
17	THE BROTHERS (THE BEATLES)	17
18	THE BROTHERS (THE BEATLES)	18
19	THE BROTHERS (THE BEATLES)	19
20	THE BROTHERS (THE BEATLES)	20

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

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

consolidates The Cure's growing worldwide status.

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

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

August 1988:

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

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

platinum status.

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

February 1991: The Cure win a

long-overdue Brit Award for Best British Group.

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



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

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

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

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

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

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

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

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

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

Then, while in Switzerland for Festival Nyon,

The Cure's albums

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

Disintegration (1989) Fiction/Polydor



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

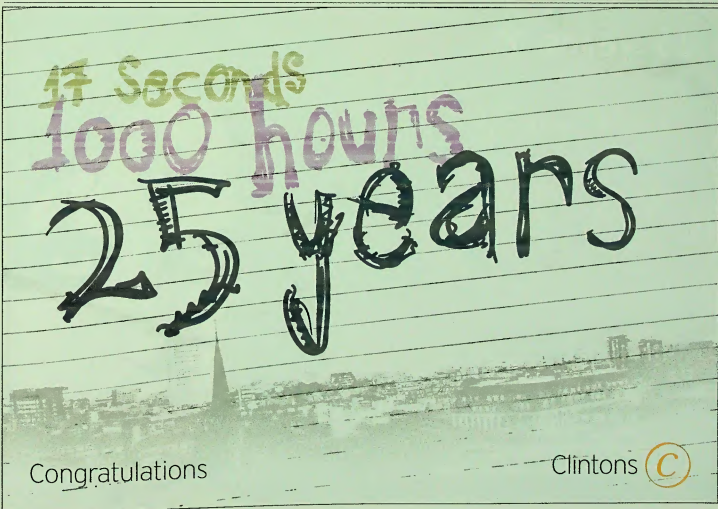
Another US platinum achiever, *Disintegration* found The Cure back to some extent in the vulnerable, tortured landscapes of despair that they had last visited during *Pornography*. Certainly not as eclectic as *Kiss Me*, it nevertheless offers some of the best-loved Cure songs ever, including the beguilingly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

Wish (1992) Fiction/Polydor



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

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



The Cure's albums

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

Wild Mood Swings (1996) Fiction/Polydor

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

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

Bloodflowers (2000) Fiction/Polydor

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

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

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

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

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

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

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

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

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

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

Early indications were that US ticket sales for



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PHOTO BY KEVIN MAZUR

September 1994:

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

February 1998: An

animated Smith appears in cult TV cartoon series South Park.

February 2000:

New album Bloodflowers is critically acclaimed.

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

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

massive popular renaissance.

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



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

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

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

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

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

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

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

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

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

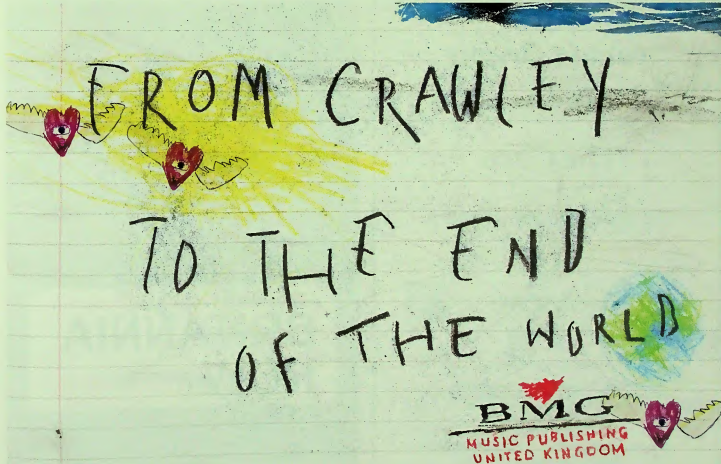
The Cure's albums

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

The Cure (2004) Interscope



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



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

Smith: in his own words

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

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

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

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

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

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

What about less business achievements?

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

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

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



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

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

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

So will you do it again?

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

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

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

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

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

Finally, what's next for The Cure?

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

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

Robert Smith

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

Hall of Fame must not fade away

EDITORIAL
MARTIN TALBOT



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

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

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

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

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

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

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

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

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

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

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

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Despite ignorant attacks, dance is alive and well

VIEWPOINT
JANET BELL



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

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

With exceptions, dance has never really been about artist albums

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

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

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

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

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

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

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

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

Is it time for singles chart rules to be relaxed?

The big question

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

Jim Batchelor, Woolworths

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

Brian Ross, Universal

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

David Rowell, Echo

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

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

Louise Hart, BMG

"The issue is more one of education to the consumer. We have a potential answer in the two-track and maxi-CD but the consumer is not aware of their existence, and the fact that if you wanted to take a punt on a record you can for a reasonable price.

Singles in general need to be racked out in a more prominent position and the limited and maxi formats should be on clearly-marked racks."

Steve Kincaid, Virgin Retail

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

Steve Gallant, HMV Europe

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

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

Quickfire

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

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

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

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



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

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

I compare it to Run DMC being on MTV in 1986, and how African-American kids must have felt. For Asians to finally have an artist that is as comfortable on MTV Base as is on Top Of The Pops is a huge step forward. Relentless Records' marketing and A&Ring of Jay Sean has been amazing and they have to take credit for making him an aspirational artist and only slightly unattainable. The 2Pain7 management camp is so strong, with so much depth in the Asian scene, through Rizki Rich and Juggy D, that Jay has an infrastructure that will see him go all the way.

Where did the idea come from to release the album?

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

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

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

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

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

DOOLEY'S DIARY



West meets East and scarpers

Remember where you heard it:

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

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

Finally, Dooley this week asks his readers to spare thoughts for both Island founder **Chris Blackwell** and his family, and the family of **John Peel**.

Inside track

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

Name: Kenny McGoff
Born: Glasgow, 1975

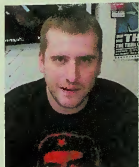
First job in the music business: assistant at 23rd Precinct Records. I had always wanted to work in a record shop and did so for the next eight years and loved it.

Where would you like to end up before you retire: Peter Reichardt's office.

First record you bought: *Trans X Live On Video*.

Biggest Stone Roses at Glasgow rooftop, 1989. Too young to see Led Zeppelin, but that would be my dream gig.

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



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

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

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

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

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

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

What is your most embarrassing moment: Handing my expenses in after a few nights out with the GLC.

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



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

Music manager **Bruce Fairclay** and testatee violin virtuoso **Nicola Benedetti** in being honoured at the event, which lasted £130,000 for the Nordoff Robbins music therapy charity. **Picter** at above are **John Spence** from Scottish **Licence**'s **Travis** News, who presented the award, with **Marti Pellow**, **Nick Mitchell**, **Graeme Clark**, behind-the-scenes gaffer **Graeme Durfin** and **Tommy Cunningham** from the band.

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JOBS AND COURSES

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2005 Year Planner

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Week 46

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

KEY RELEASES

ALBUMS

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

NOVEMBER 22

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

NOVEMBER 29

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

SINGLES

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

NOVEMBER 22

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

NOVEMBER 29

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

DECEMBER 6

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

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The Market

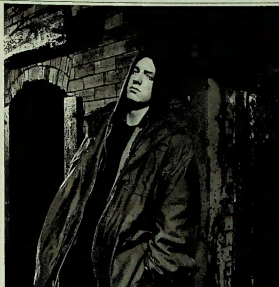
Eminem just wins it after rush release

by Alan Jones

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

Nevertheless, it was enough for the album to debut at number one, ahead of Britney Spears' *Greatest Hits: My Prerogative* and Westlife's *Allow Us To Be Frank*, which debut at two and three respectively, with full-week sales tallies of 115,341 and 91,253. A further eight albums made their debuts in the Top 75, helping overall album sales, including compilations, to reach \$4,622,578 last week, the third highest level of 2004, beaten only by Easter and the first week of the year. Even more encouragingly, after trailing 2003 levels for several weeks, sales last week were 1.67% up on the same week last year – a week when *Dido's Life For Rent* album topped the chart with sales of 83,634.

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



Eminem album sprays to the summit after only two days of sales

after a Thursday release in 1991. *Encore* is Eminem's third solo number one – and he also played a leading role in D-12's *D-12 World*, which topped the chart in May. Only two other hip-hop albums have ever topped the chart, the Beastie Boys' *Hello Nasty* and Wu Tang Forever by the Wu Tang Clan.

Meanwhile, the Scissor Sisters' self-titled debut album became the third album to top a million sales in 2004 last week, reaching the target on Monday (8). By close of business on Saturday the album, which drifts 8-10 this week, had sold 1,026,818 copies, trailing only Keane's *Hopes And Fears* (1,073,737) and Katie Melua's *Call Off The Search* (1,186,749).

From this week, *Music Week* is changing its policy on market shares to reflect changes within the business. The market shares published below will, henceforth, reflect the corporate group data compiled by OCC, to allow for a more direct comparison to be made between the various companies. This week's shares see Universal on top of both singles and albums, but the new combination of Sony and BMG takes second place in both lists and will provide a strong rival. ● Owing to calculation errors, last week's compilations market shares were incorrect. The top five should have been Universal TV 26.4%, EMI Virgin 22.2%, Ministry Of Sound 17.2%, BMG 12.9% and Warner 12.1%.

MARKET INDICATORS

SINGLES

Sales versus last week: -6.7%
Year to date versus last year: -13.0%

Market shares
Universal 99.8%
Sony BMG 28.7%
EMI 17.7%
Others 12.3%
Warner 1.5%

ALBUMS

Sales versus last week: +12.3%
Year to date versus last year: +0.9%

Market shares
Universal 31.5%
EMI 27.9%
Sony BMG 16.5%
Warner 9.4%
Others 7.6%

COMPILATIONS

Sales versus last week: +15.5%
Year to date versus last year: +3.2%

Market shares
Universal 38.2%
EMI 21.4%
Sony BMG 12.4%
Others 10.6%
Ministry Of Sound 8.6%

THE BIG NUMBER: 651,826

Number of copies Robbie Williams' *Greatest Hits* album has sold since its release four weeks ago

RADIO AIRPLAY

UK SHARE
Market shares
Universal 32.0%
Sony BMG 31.4%
EMI 25.9%
Others 9.3%
Warner 1.4%

Origin of singles sales
(Top 75): UK: 64.0%
US: 32.0% Other: 4.0%
Origin of albums sales
(Top 75): UK: 68.9%
US: 22.0% Other: 4.1%

FAST CHART

SINGLES

NUMBER ONE

U2: Vertigo Island
Second number one single of the year for the veteran Irish band, following their success with LMC in February.

ALBUMS

NUMBER ONE

EMINEM ENCORE: Interscope
Sales of 122,549 in two days earn Eminem a number one with *Encore*, which was released on Friday. His last album, *The Eminem Show*, sold 228,297 copies on its first week in the shops in 2002 – a tally which included 103,794 sales from its first two days in-store, though these were the more traditional, less busy Monday and Tuesday.

COMPILATIONS

NUMBER ONE

POP PARTY 2: BMG/EMI/Virgin/UMTV
Five new arrivals in the Top 10 – including the Bridget Jones soundtrack at number three and Ciara's *6* at number two – help lift the compilation sector's sales by more than 16% week-on-week, but the chart clamp for the third week in a row is Pop Party 2, which defies convention by raising its own sales by a further 33% to a best yet weekly tally of 674,908, while raising its 20-day total to 162,989. It is 5.1% ahead of last year's original Pop Party album – which went on to sell 758,000 copies – at the same stage.

SCOTTISH ALBUMS

NUMBER ONE

BRITNEY SPEARS GREATEST HITS – MY PREROGATIVE: Jive
Pipped at the post by Eminem's *Encore* in the UK as a whole, Spears' "best of" finds of the rapper north of the border, where she has a victory margin of 4.3%.

RADIO AIRPLAY

NUMBER ONE

EMAR: IF THERE'S ANY JUSTICE: Sony
Let the most played record of last week – even Maroon 5's *This Love* in 24th place – be played more often – but is *Justice*. Any. Action by Lemar provides the FanE.com graduate with his first airplay chart clatter by dint of having the largest audience of the week, thanks primarily to Radio One and Radio Two.

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TV Airplay Chart

Rank	Weeks on Chart	Artist	Song	Label	Points
1	1	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	556
2	19	KYLIE MINOGUE	I BELIEVE IN YOU	REPRISE	434
3	3	EMINEM	JUST LOSE IT	INTERSCOPE	433
4	7	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND	421
5	36	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGRAM	376
6	1	U2	VERTIGO	ISLAND	387
7	17	AVRIL LAVIGNE	NOBODY'S HOME	ARISTA	337
8	4	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	POLYBOR	316
9	4	GIRLS ALoud	I'LL STAND BY YOU	POLYBOR	313
10	9	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRISTALS	300
11	13	THE 411	TEARDROPS	STREETSLIFE	294
12	18	GWEN STEFANI	WHAT U WAITING 4	INTERSCOPE	291
13	8	JA RULE FEAT. R. KELLY & ASHANTI	WONDERFUL	DEF JAM	278
14	7	ERIC PRYDZ	CALL ON ME	DATA	263
14	27	JAMELIA	STOP	PHONOGRAM	253
16	19	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE	202
17	21	BRITNEY SPEARS	MY PREROGATIVE	POLYBOR	250
18	16	USHER & ALICIA KEYS	MY BOO	BMG	248
19	18	BUSTED	SHE WANTS TO BE ME	MONUMENTAL	242
20	13	KELIS FEAT. ANDRE 3000	MILLIONAIRE	VERBEN	239
21	20	JOJO	BABY IT'S YOU	MERCURY	235
22	10	LEMAR	IF THERE'S ANY JUSTICE	SONY	233
23	10	DIZEE RASCAL	DREAM	AL	230
24	24	ANASTASIA	WELCOME TO MY TRUTH	EPIC	224
25	19	BLUE CURTAIN FALLS		INVICTA	223
26	25	FRANZ FERDINAND	THIS FFIRE	EMERSON	215
27	13	KEANE	THIS IS THE LAST TIME	ISLAND	212
28	22	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	POLYBOR	199
29	10	STERIOGRAM	WALKIE TALKIE MAN	CAPTAL	189
30	42	ICE CUBE	YOU CAN DO IT	ALL ABOUT THE VIBES	188
30	78	BLINK 182	ALWAYS	ISLAND	188
32	26	GERI RIDE IT		INDIGENT	186
33	21	OUTKAST	GHETTO MUSICK	BMG	181
34	23	SCISSOR SISTERS	MARY	POLYBOR	180
35	18	MCFLY	ROCK ON THE 3RD FLOOR	ISLAND	178
35	43	MICHAEL GRAY	THE WEEKEND	EVER INDUSTRIES	178
37	47	MAROON 5	SHE WILL BE LOVED	EPIC	167
38	15	DELTA GOODREEM	OUT OF THE BLUE	EPIC	164
39	35	EMBRACE	ASHES	DISCORDANT	163
40	41	THE HIVES	TWO-TIMING TOUCH AND BROKEN BONES	POLYBOR	160



Destiny's Child
1. **Destiny's Child** Number three on radio airplay and number two on sales. Lose My Breath - Destiny's Child's first single in three years - powers 5-1 on the TV airplay chart. Its tally of 556 plays on specialist music stations last week put it a massive 28% ahead of nearest challenger Kylie Minogue's I Believe in You. Thirteen stations aired the video last week, with The 411's viewer's 79 plays giving the pack. It was also aired 63 times on MTV Hits and 57 times on Smooth Hits TV.



Green Day
16. **Green Day** Following their biggest yet hit single American Idiot, Green Day's Boulevard of Broken Dreams is the highest new entry on the Top 50 this week, fetching 57.1A, with support more than doubling to 262 plays. Keri Nagai TV continues its long-term love affair with the band, and provides the top tally of 43 plays, but MTV2 is close behind (41), followed by Q TV (37) and the UK's Blast (29).

Destiny's Child are the clear leaders in TV airplay, outperforming Kylie and Eminem in the top three

MTV MOST PLAYED

Rank	Artist	Song	Label
1	BEASTIE BOYS	AN OPEN LETTER TO NYC	PARLOPHONE
2	GWEN STEFANI	WHAT U WAITING 4	INTERSCOPE
3	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
4	KELIS FEAT. ANDRE 3000	MILLIONAIRE	VERBEN
5	SCISSOR SISTERS	MARY	POLYBOR
6	SNOW PATROL	HOW TO BE DEAD	FLECTION
7	THE STROKES	THE END HAS NO END	BYGONE TRAILS
8	U2	VERTIGO	ISLAND
9	STERIOGRAM	WALKIE TALKIE MAN	CAPTAL
10	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE

THE BOX MOST PLAYED

Rank	Artist	Song	Label
1	THE STREETS	COULD WELL BE IN	LOOKED UPWARD
2	BUSTED	SHE WANTS TO BE ME	MONUMENTAL
3	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGRAM
4	KYLIE MINOGUE	I BELIEVE IN YOU	REPRISE
5	GIRLS ALoud	I'LL STAND BY YOU	POLYBOR
6	AVRIL LAVIGNE	NOBODY'S HOME	ARISTA
7	BLUE CURTAIN FALLS		INVICTA
8	MICHAEL GRAY	THE WEEKEND	EVER INDUSTRIES
9	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND
10	U2	VERTIGO	ISLAND

KERRANG! MOST PLAYED

Rank	Artist	Song	Label
1	EMINEM	JUST LOSE IT	INTERSCOPE
2	BLINK 182	ALWAYS	ISLAND
3	SLEIGHNT QUALITY		STARSJUNKER
4	KINGS OF LEON	THE BUCKET	NATIONAL COUNTRY
5	GOOD CHARLOTTE	PREDICTABLE	EPIC
6	AVRIL LAVIGNE	NOBODY'S HOME	ARISTA
7	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE
8	MARILYN MANSON	PERSONAL JESUS	RECORD
9	HOBBASTANK	THE REASON	DEF JAM
10	THE RASMASIN	IN THE SHADOWS	UNIVERSAL

MTV2 MOST PLAYED

Rank	Artist	Song	Label
1	BEASTIE BOYS	AN OPEN LETTER TO NYC	PARLOPHONE
2	KINGS OF LEON	THE BUCKET	BMG US SOUTH
3	FRANZ FERDINAND	THIS FFIRE	EMERSON
4	BADLYSHAMBOLES	KILAJAANGGRO	EMERSON
5	GRANHAM COXON	FRACK AN	TRANS-SIBERIAN
6	THE LIBERTINES	WHATEVER HAPPENED TO THE LINDSEY LADSDOWN TROUSERS	REPRISE
7	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE
8	KILLERS	ALL THESE THINGS THAT I'VE DONE	LORENZO
9	THE DIZONS	DON'T OVERTHINK IT TOO MUCH	OLDFATHER
10	KAISER CHIEFS	I PREDICT A Riot	6 NOTE

MTV BASE MOST PLAYED

Rank	Artist	Song	Label
1	USHER & ALICIA KEYS	MY BOO	BMG
2	AKON	LOCKED UP	ISLAND/UNIVERSAL
3	JA RULE FEAT. R. KELLY & ASHANTI	WONDERFUL	DEF JAM
4	SNOOP DOGG FEAT. PHARELL	DROP IT LIKE A HOT FETTER	WATTEN
5	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
6	BRANDY PROSCHAC		ATLANTIC
7	R. KELLY	HAPPY PEOPLE	JIVE
8	KELIS FEAT. ANDRE 3000	MILLIONAIRE	VERBEN
9	10	MAS BRIDGING THE GAP	COLUMBIA
11	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND

THE AMP NUMBER ONE
U2
Wetton
HIGHEST CLIMBER
Delays
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HIGHEST NEW ENTRY
Kaiser Chiefs
I Predict A Riot

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FLAUNT NUMBER ONE
Kylie Minogue
I Believe in You
HIGHEST CLIMBER
Darius
Kerli Love
HIGHEST NEW ENTRY
Kylie Minogue
I Believe in You

Original View Only
Repeat Top 40 Cluster

*Based on data compiled from all airplay forms 10:00 on Sun 7 Nov 2004 to 9:00 on Sat 13 Nov 2004. The TV airplay chart is currently based on plays on the following stations: MTV, MTV2, MTV3, MTV4, MTV5, MTV6, MTV7, MTV8, MTV9, MTV10, MTV11, MTV12, MTV13, MTV14, MTV15, MTV16, MTV17, MTV18, MTV19, MTV20, MTV21, MTV22, MTV23, MTV24, MTV25, MTV26, MTV27, MTV28, MTV29, MTV30, MTV31, MTV32, MTV33, MTV34, MTV35, MTV36, MTV37, MTV38, MTV39, MTV40, MTV41, MTV42, MTV43, MTV44, MTV45, MTV46, MTV47, MTV48, MTV49, MTV50, MTV51, MTV52, MTV53, MTV54, MTV55, MTV56, MTV57, MTV58, MTV59, MTV60, MTV61, MTV62, MTV63, MTV64, MTV65, MTV66, MTV67, MTV68, MTV69, MTV70, MTV71, MTV72, MTV73, MTV74, MTV75, MTV76, MTV77, MTV78, MTV79, MTV80, MTV81, MTV82, MTV83, MTV84, MTV85, MTV86, MTV87, MTV88, MTV89, MTV90, MTV91, MTV92, MTV93, MTV94, MTV95, MTV96, MTV97, MTV98, MTV99, MTV100.

Hopes for Lemar's new single have been boosted by the Fame Academy star achieving his first airplay number one, with Kylie also enjoying strong radio support

The UK Radio Air

RADIO ONE

Rank	Artist/Title	Prev	Wks	Wks	Airplay
1	U2 VERTIGO	26	31	2350	
2	DESTINY'S CHILD LOSE MY BREATH	33	27	3335	
3	EMINEM JUST LOSE IT	27	27	3860	
4	JAMIELIA STOP	29	26	3746	
5	EMBRACE ASHES	35	25	3860	
6	MICHAEL GRAY THE WEEKEND	29	25	3860	
7	USHER & ALICIA KEYS MY BOO	14	24	3432	
8	KYLIE MINOGUE I BELIEVE IN YOU	36	23	3432	
9	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	24	21	3432	
10	NAS BRIDGING THE GAP	31	21	3432	
11	STEREOGRAM WALKIE TALKIE MAN	15	20	3474	
12	KELIS FEAT. ANDRE 300 MILLIONAIRE	29	20	3334	
13	GWEN STEFANI WHAT U WAITING 4	36	19	3342	
14	SCISSOR SISTERS MARY	36	19	3342	
15	DEEP DISH ELASTIC BEAN	36	19	3342	
16	FRANK FERRIGNANO THIS FINE DIVINO	18	19	3342	
17	ANGEL CITY DO YOU KNOW (I GO CRAZY)	37	18	3342	
18	LEMAR IF THERE'S ANY JUSTICE	13	17	3342	
19	NATASHA BEDINGFIELD UNWRITTEN	13	16	3342	
20	KEANE THIS IS THE LAST TIME	13	16	3342	
21	GREEN DAY BOLEVARD OF BROKEN DREAMS	13	16	3342	
22	BRITNEY SPEARS MY PREROGATIVE	36	15	3342	
23	ICE CUBE YOU CAN DO IT ALL AROUND THE WORLD	7	15	3342	
24	ESTELLE FREE LO	9	13	3342	
25	DIZZEE RASCAL DREAM	16	13	3342	
26	LETHAL BIZZLE POW (FORWARD)	6	13	3342	
27	FABULOUS BEAST BOSS SPONTANEOUS	6	12	3342	
28	AVRIL LAVIGNE HORROR'S HOME	7	11	3342	
29	THE STREETS COULD WELL BE IN LON	7	11	3342	
30	SHAPESHIFTERS LOLA'S THEME	6	11	3342	
31	JAY SEAN STOLEN	17	11	3342	

GET MUSIC WEEK ONLINE

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



SNAP SHOT
The return of The Chemical Brothers gets underway this Wednesday, followed by Jo Whiley on Thursday, and Pete Tong on Friday, after on Radio One. Zane Lowe will debut the track on his show this Wednesday, followed by Jo Whiley on Thursday, and Pete Tong on Friday, after which it will be serviced generally to radio. The single features rapper Q-Tip and is the first track from the dance duo's album due on January 26. The single is scheduled for January 17. The album features a number of guest appearances, including one from up-and-coming band The Magic Numbers.

CAST LIST: *Manager:* Robert Linnay. *Agent:* Alex Nightingale, ECI Music. *Radio:* Bjorn Hull, Pirella Göttsche. *TV:* Amanda Warren, Vicki Ellis, Jones, Virgin Records. *Press:* Julie Bland, 99R. *Driver:* Sarah Shepp, Virgin Records.

RADIO TWO

Rank	Artist/Title	Label
1	KYLIE MINOGUE I BELIEVE IN YOU	PARLOPHONE
2	LEMAR IF THERE'S ANY JUSTICE	SONY
3	GEORGE MICHAEL ROUND HERE	ATLANTIC
4	TYLER JAMES WHY DO I DO?	ISLAND
5	PRINCE & NEW POWER GENERATION	WEA/COLUMBIA
6	PAUL WELLER THINKING OF YOU	X2
7	ELTON JOHN ALL THAT I'M ALLOWED (I'M THANKFUL)	ROCKET
8	BRIAN MCCADDEN IRISH SON	SOCKET
9	THE FIVE BROTHERS NOTHING WRONG WITH YOU	PARLOPHONE
10	JAMIELIA STOP	PARLOPHONE

KISS

Rank	Artist/Title	Label
1	JAY LEVEE, R. KELLY & ASHANTI WONDERFUL	DEF JAM
2	CHRISTINA MILIAN WHATEVER U WANT	IMP JAM
3	R. KELLY HAPPY PEOPLE	JIVE
4	LEMAR IF THERE'S ANY JUSTICE	SONY
5	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
6	ERIC PRYZD CALL ON ME	BMG
7	JAMIELIA STOP	PARLOPHONE
8	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	PARLOPHONE
9	BRITNEY SPEARS MY PREROGATIVE	JIVE
10	ZPLATYMONS JULES/JACK O' CARLESS WHISPER	SPS

NUMBER ONES
CITYBEAT 96.7FM
R. Kelly Hisop
Janelle 102.7
People Star
LINC'S FM
U2 Vertigo
MANK
Scissor Sisters
U2 Vertigo
TFM
Britney Spears My Prerogative
MANSTER FM
CHOICE FM
Jay Levee/Wonderful
ROCK FM
U2 Vertigo
TFM
Britney Spears My Prerogative
MANSTER FM
LINC'S FM
Jay Levee/Wonderful

CAPITAL

Rank	Artist/Title	Label
1	MAROON 5 SHE WILL BE LOVED	J
2	JAMIELIA STOP	PARLOPHONE
3	SCISSOR SISTERS MARY	POLYDOR
4	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	PARLOPHONE
5	GWEN STEFANI WHAT U WAITING 4	INTERSCOPE
6	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
7	JOSS STONE YOU HAD ME	REDELFESS
8	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	POLYDOR
9	ANASTACIA SICK AND TIRED	EPIC
10	SHAPESHIFTERS LOLA'S THEME	POSITIVA

GWR GROUP

Rank	Artist/Title	Label
1	SCISSOR SISTERS MARY	POLYDOR
2	JOJO LEAVE (GET OUT)	MERCURY
3	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	PARLOPHONE
4	BRITNEY SPEARS MY PREROGATIVE	JIVE
5	ASHLEE SIMPSON PIECES OF ME	POLYDOR
6	KEANE BEDSHAPED	ISLAND
7	JAMIELIA STOP	EMERALDSON
8	ROBBIE WILLIAMS RADIO	CHRISLES
9	KYLIE MINOGUE I BELIEVE IN YOU	PARLOPHONE
10	ERIC PRYZD CALL ON ME	BMG

HIGHEST NEW ENTRIES
CITYBEAT 96.7FM
Nelly feat. Ciara
The Vn Head Back
DREAM 102.7
Joss Stone Right To My Truth
LINC'S FM
Bian Carran Falls
MANK
The Thrills Not For All The Love
CAPITAL FM
Anastacia Welcome To My Truth
CHOICE FM
Mase Welcome Back
ROCK FM
Kylie Minogue I Believe In You
TFM
Girls Aloud I'll Stand By You

irplay Chart

Rank	Weeks on Chart	Label	Artist Title	Last Week				
				Label	Rank	Peak	Weeks on Chart	
26	11	5	JAY SEAN STOLEN	RELIEVED	508	36	22.12	-40
27	47	4	GEORGE MICHAEL ROUND HERE	REKOD	253	-9	21.48	33
28	45	3	PAUL WELLER THINKING OF YOU	NO	303	27	20.96	31
29	43	2	BRIAN MCFADDEN IRISH SON	MUSIC	283	134	20.80	45
30	39	13	JOSS STONE YOU HAD ME	RELIEVED	1199	-23	20.62	-31
31	4	2	TYLER JAMES WHY DO I DO?	ISLAND	338	7	20.10	23
32	26	3	ANGEL CITY DO YOU KNOW (I GO CRAZY)	BMG	442	-3	19.90	7
33	32	2	JA RULE FEAT. R. KELLY & ASHANTI WONDERFUL	DEF JAM	550	-20	19.32	-6
34	28	29	DEEP DISH FLASHDANCE	PG&G	482	-15	19.17	-7
35	39	1	UNTING NATIONS OUT OF TOUCH	ASTO	738	38	18.84	79
36	15	11	ROBBIE WILLIAMS RADIO	CEVAS	1330	-17	18.60	-22
37	13	16	KEANE BESHAPED	TUNED	900	34	17.84	9
38	38	13	NELLY MY PLACE	UNIVERSAL	727	-17	17.5	-1
39	542	1	ROBBIE WILLIAMS MISUNDERSTOOD	CEVAS	544	700	17.26	107
40	29	19	NATASHA BEDINGFIELD THESE WORDS	PHONOGENIC	755	-33	17.26	-20
41	54	1	STEREOGRAM WALKIE TALKIE MAN	CAPTOL	390	0	16.84	30
42	45	1	ICE CUBE YOU CAN DO IT	ALL AROUND THE WORLD	359	30	16.57	44
43	36	5	THE FINN BROTHERS NOTHING WRONG WITH YOU	INDUSTRIAL	68	48	16.09	-17
44	31	7	TRAVIS WALKING IN THE SUN	INDEPENDENT	621	-32	15.03	-36
45	192	3	GERI RIDE IT	INDROCK	493	73	14.88	100
46	10	1	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLAND	536	44	14.73	18
47	55	29	SCISSOR SISTERS LAURA	POISON	443	-15	14.22	-3
48	39	1	BLUE CURTAIN FALLS	INDROCK	1099	-1	13.65	8
49	39	17	ANASTACIA SICK AND TIRED	EPIC	739	-26	13.6	-25
50	34	35	ASHLEE SIMPSON PIECES OF ME	POISON	1207	-18	13.59	-41

▲ New to chart
● Repeat Top 50 Disk
● Repeat Top 100 Disk

● Biggest increase in sales
● Biggest volume in sales
● Biggest increase of 50% or more

● Most CMB of all genres from data gathered from 0000:00 Sun 7 Nov 2004 to 26:00:00 Sat 13 Nov 2004. Station called by sales for top 50 or top 100 disk.



1. Lemar
Completing a minor revival, which has seen it climb 199-78-44-15-4-1. This is Any Justice's second album. Released today, it is the first single from Lemar's second album, *Any Justice*. The album is his first since his last album, *Any Justice*, which was released in 1999.



2. Kylie Minogue
Three weeks after the Scissor Sisters' *Mary* topped the airplay chart, her production of Kylie Minogue's *I Believe In You* rockets 18-2 on the list. Kylie's last single, *Chocolate*, was one of her least successful, yet it attracted airplay, peaking at number 34 on the airplay chart, despite reaching



11. Keane
Keane reached number eight on the airplay chart with debut single *Somewhere Only We Know*, number



39. Robbie Williams
Robbie Williams' *Misunderstood* appears on the new *Brigade* Jones soundtrack and was clearly serviced to radio last week. It brings more than its second biggest supporters, *Rock FM* and *Core*. It also got 106 digital support from Radio 2 (16 plays) and Radio Two (11).



49. Anastacia
Anastacia's *Sick and Tired* is a new release from the singer. It is her first album since *Not That Different* in 2002. The album is her first since her last album, *Not That Different*, which was released in 2002. The album is her first since her last album, *Not That Different*, which was released in 2002.

music control

INDEPENDENT LOCAL RADIO

Rank	Artist Title Label	Label	Rank	Peak	Weeks on Chart
1	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH POLYBOR	995	5912	36.11	
2	DESTINY'S CHILD LOSE MY BREATH COSMOPOL	240	201	38.03	
3	SCISSOR SISTERS AMY POISON	276	100	30.09	
4	JAMIELLA TUST INDEPENDENT	276	190	19.07	
5	JOJO LEAVE GET OUT HERBARY	661	194	26.05	
6	ERIC PRYDZ CALL ON ME BMG	275	194	26.05	
7	BRITNEY SPEARS MY PRIVILEGE JIVE	128	150	22.02	
8	LEMAR IF THERE'S ANY JUSTICE EPIC	483	172	29.04	
9	ROBBIE WILLIAMS RADIO CEVAS	136	113	17.19	
10	KEANE BESHAPED MORNIN'	137	116	20.02	
11	KYLIE MINOGUE I BELIEVE IN YOU MORNIN'	481	154	29.19	
12	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE POISON	139	112	19.01	
13	JOSS STONE YOU HAD ME UNIVERSAL	276	115	20.07	
14	ASHLEE SIMPSON PIECES OF ME POISON	139	117	18.07	
15	BLUE CURTAIN FALLS INDROCK	292	169	13.63	
16	MICHAEL GRAY THE WEEKEND EVE INDUSTRIES	135	116	20.03	
17	EMINEM JUST LOST IT INTERSCOPE	481	132	16.07	
18	GIVEN STEFANI WHAT U WAITING 4 INTERSCOPE	540	96	10.05	
19	U2 VERTIGO ISLAND	700	160	16.07	
20	NATASHA BEDINGFIELD UNWRITTEN PHONOGENIC	527	916	16.07	
21	GIRLS ALoud I'LL STAND BY YOU POISON	510	876	13.03	
22	KEANE BESHAPED BMG	96	115	16.05	
23	SMAPHERISTS LIVES LIKE THEM PERSITIA	381	103	13.04	
24	KELECY CATY ANDRE 3000 MILLIONAIRE WOLFE	144	75	11.01	
25	MARSH 5 THIS LOVE J	133	766	20.03	
26	NATASHA BEDINGFIELD THESE WORDS PHONOGENIC	95	78	10.00	
27	JAMIELLA TUST INDEPENDENT	480	73	10.03	
28	ROBBIE WILLIAMS RADIO CEVAS	136	113	17.19	
29	ANASTACIA SICK AND TIRED JIVE	481	106	15.08	
30	NELLY MY PLACE UNIVERSAL	524	195	27.04	

● Most CMB: Mike Curcio by total number of plays on 48 independent radio stations from 00:00:00 on Sun 7 Nov 2004 to 23:59:59 on Sat 13 Nov 2004.

TOP 20 PRE-RELEASE

Rank	Artist Title Label	Label	Rank	Peak	Weeks on Chart
1	LEMAR IF THERE'S ANY JUSTICE EPIC	626			
2	KYLIE MINOGUE I BELIEVE IN YOU MORNIN'	5728			
3	KEANE THIS IS THE LAST TIME ISLAND	3406			
4	NATASHA BEDINGFIELD UNWRITTEN PHONOGENIC	3619			
5	GIVEN STEFANI WHAT U WAITING 4 INTERSCOPE	3023			
6	ASHLEE SIMPSON PIECES OF ME	2965			
7	GIRLS ALoud I'LL STAND BY YOU POISON	2234			
8	PAUL WELLER THINKING OF YOU JIVE	2097			
9	BRIAN MCFADDEN IRISH SON MORNIN'	208			
10	UNTING NATIONS OUT OF TOUCH ASTO	1684			
11	ROBBIE WILLIAMS MISUNDERSTOOD CEVAS	1726			
12	ICE CUBE YOU CAN DO IT ALL AROUND THE WORLD	1657			
13	GERI RIDE IT INDROCK	1488			
14	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK ISLAND	1473			
15	JOSS STONE FIGHT TO BE WORN BEHINDLESS	1339			
16	ARVIL LAVIGNE NOBODY'S HOME ARENA	1301			
17	THE 411 FEARLOPS DIRECTOR	1298			
18	GREEN DAY BULLETTOUR OF BROKEN DREAMS REPRISE	1286			
19	FRANC FERDINAND THIS FIRE BIRDSONG	1261			
20	THE THRIFTS NOT FOR ALL THE WORLD IN THE WORLD WOLFE	1133			

● Most CMB: Mike Curcio by total number of plays on 48 independent radio stations from 00:00:00 on Sun 7 Nov 2004 to 23:59:59 on Sat 13 Nov 2004.

The news as it happens

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IN-STORE NEXT WEEK



Single - Geri Halliwell: **Album** - U2: **Compilation** - Chick Flick Diaries: **Music DVD** - Ewanescence, Billy Emination, Daniel Bedingfield, Siry Jock, Westlife, Blue, Elton John, Seal, Twista, Delta Gooden

BORDERS

In-store - Gwen Stefani, Musically Winner's Album, Chick Flick Diaries, Blues Brothers, Christmas Hits, **Listening posts** - U2, Morrissey, Ultimate Kylie, No. 1 Musicals



In-store - Best of 2004



Windows - Christmas, In-store - Kylie Minogue, Michael Jackson, Scoop Dogs, Delta Gooden, Incubus, U2, Hed Kandi, Creed, Anastasia, The 411, Bon Jovi, Todd Edwards; **Press ads** - Offer of the week, After Ego, Lemon Jolly, Delays



Albums - U2, Paul Weller, Alison Moyet, Zigzag & Best Ballads **Album Ever**; **Music DVDs** - Aerosmith, Jamie Cullum, The White Stripes; **Main promotion** - Buy one get second half price on chart albums; **Offer of the week** - Kylie Minogue; **Listening posts** - Phil Collins, Minnie Driver, Jamelia, Rufus Thomas, Tina Turner, The Verves



Mojo recommended retailers - Fraustodos, Gwendoline Joy, Tim Bonness, The Barenaked Ladies, Lydia Lunch, Neko Case, Eddy Arnold; **Listening posts** - A Girl Called Eddy, Elfland, Dillinger Escape Plan, Trevor Horn, Alison Moyet

TASTEMAkers

TOM DUNMORE
Editor, Rip&Burn

- 1 **MODERN ART ART** (PIERCE FENNER SMITH)
- 2 **SONS & DAUGHTERS**, JONNY CASH
- 3 **SMOOTH JAZZ** (LIONEL LINCOLN)
- 4 **SMOOTH JAZZ** (LIONEL LINCOLN)
- 5 **SMOOTH JAZZ** (LIONEL LINCOLN)
- 6 **SMOOTH JAZZ** (LIONEL LINCOLN)
- 7 **SMOOTH JAZZ** (LIONEL LINCOLN)
- 8 **SMOOTH JAZZ** (LIONEL LINCOLN)
- 9 **SMOOTH JAZZ** (LIONEL LINCOLN)
- 10 **SMOOTH JAZZ** (LIONEL LINCOLN)

DAVID COOPER
Melodic

- 1 **THE LONGCUT** TRANSITION (DELTONIUS)
- 2 **ON THE DISRUPT** (STEVES THROW)
- 3 **THE NOON CANNERS** MISSISSAUGA GOSDAM (GUYA BROS)
- 4 **JOHN STAMMERS** THE FROGE (KARDOUSTIS)
- 5 **PIERCE TO TROPIC** (MELDINO)
- 6 **TRINITY THIS IS TOWN** STATE OF CALIBAN
- 7 **ARCADIC FIRE** (FUNKALANCER)
- 8 **SPAPP TYZER** MY FRIENDS (DAVID SHERIDAN)
- 9 **IS CAPOVILLA** VOMITATI (RICHARD BENTLEY)
- 10 **BOLA CHICCA** (GOSAM)

"The Longcut are my favourite young band out of Manchester in possibly 10 years or so. I thought Madlib was genius then I heard his little brother Oh No and he's even more of a genius. The Hidden Camerons must be on of my most played albums of the year. John Stammers is my favourite songwriter in Manchester and this track will be on the next Madlib compilation. L.Pierre's (Aidan Moffat from Arab Strap) new record is about as perfect as you can get in terms of instrumental music with sample loops. Imagine if the Wicker Man soundtrack was all pop tunes with an acoustic band - that's Tunis. There's a lot of fuss over Arcade Fire and they should have a UK deal soon. Gala Durant, singer in Pappo, is my favourite female vocalist, possibly since Björk."

Safeway

In-store - Barbra Streisand, The 411, Ultimate Disney, The Original American Songbook

Sainsbury's

In-store - The 411, Abbanimia 2, Alfred Jones, Barbra Streisand, Cliff Richard, Delta Gooden, Gwen Stefani, Keele, Kylie Minogue, Michael Crawford, Michael Jackson, Morrissey, Scoop Dogs, U2

TESCO

Singles - Nelly feat. Christina, Geri Halliwell, Brain McFadden, Shania Twain, Intenso Project, 2Ray, Bustard, Kristian Lennox; **Albums** - Keele, U2, Kylie Minogue, Delta Gooden, Gwen Stefani, Morrissey, Barbra Streisand, The 411, Aled Jones, Abba, Cliff Richard, Michael Crawford, Scoop Dogs, Elvis Presley, Jamaica



TV ads - Mega Deal, Chart CDs from £999, five for £30, Danzel, Jay Sean, The Noise Next Door; **Outdoor ads** - five for £30; **In-store** - Mega Deal, Press Ads - Mega Deal, Danni Minogue, Daniel Bedingfield, Simple Plan, The Donnas, Profanity, Death From Above, Snow Patrol, Graham Coxon, Kaiser Chiefs, Martin Taylor

WHSmith

In-store - Timeless, Album - School Reunion; **DVD** - Live Aid, Classical - The Best Classical Album... Ever*

WOOLWORTHS

Single - Intenso Project, Abbanimia - Delta Gooden, Gwen Stefani; **In-store** - Delta Gooden, Gwen Stefani, Best No. 1 Singles Ever, The 411, Hed Kandi Winter Mix, Wet Wet Wet, Eminem, Morrissey, Anastasia, No. 1 Musicals, Barbra Streisand, U2, Blues Brothers, Michael Crawford, Abba, Inspired, Chick Flick Diaries

PEANUT BUTTER WOLF

DA/produser

- 1 **QUANTINO** RAP CATCHES THROWN
- 2 **DANIELUS** SOMETHING BELLS PLUG RESEARCH
- 3 **KOUSURE** BE WITH STONES (TRON)
- 4 **NEED** (MUSICA CA RA RENDI) (VIGOR)
- 5 **MARBLE** STEPPING AGAIN (BLUE NOTE)
- 6 **BARBY** GAVE OVER (QUEENSLAND INTERNATIONAL)
- 7 **GARY WILSON** GARIN IN THE PARK (STONES THROW)
- 8 **FOREIGN EXCHANGE** FOREIGN EXCHANGE TIME (THE 411)
- 9 **EMINEM** LIVE COLORS (JEWEL)
- 10 **DIMBLE** GIVE FOR YOUR THOUGHTS (BOGGLED)

"Edin is a one of a kind. His new stuff sounds a lot more kinetic rock-influenced. Quas is at it again. I waited a few years to hear even one new Quas song and now I've heard a around 30. I still don't get how Gary Wilson comes up with such rich sounding music on a four-track. He plays all his instruments like Stevie or Prince - his stuff is simple and super-musical with it. I saw Sa Ra live a few months ago when they opened for a jazz group that Madlib was drumming for."

TV LISTINGS

CD:UK **Dizzee Rascal** *Drum*, *Ger Halliwell* *Ric It*, *Coco Steel* *What You Wanna Go*, *Delta Gooden* *Out Of The Blue*, *Gwen Stefani* *U2*, *Verizon*

GMTV **Brian McFadden** *Tri*, *Girls Aloud* *Tri*, *Natasha Bedingfield* *Tri*, *Shona Tustin* *Two*

HIT 40 UK **Brian McFadden** *Tri*, *Girls Aloud* *Tri*, *Natasha Bedingfield* *Tri*, *Shona Tustin* *Two*

HIT 40 UK **Brian McFadden** *Tri*, *Girls Aloud* *Tri*, *Natasha Bedingfield* *Tri*, *Shona Tustin* *Two*

LATER **Elton John** *Interpret*, **Katie** *Ray*, **Laura Marling**

MTV UK **Embrace** *Adios*, **Natasha Bedingfield** *U2*, **Baz Luirig** *Tri*, **U2** *Headline*, **Yoko Ono** *Tri*, **NYC**

POPMUSIC **Asht Broad All 20** *Tri*, **U2** *Headline*, **Yoko Ono** *Tri*, **NYC**

TV SATURDAY **Asht Broad All 20** *Tri*, **U2** *Headline*, **Yoko Ono** *Tri*, **NYC**

THE BOX **Benji** *Tri*, **U2** *Headline*, **Yoko Ono** *Tri*, **NYC**

RADIO LISTINGS

RADIO 1 **Anna Wigg** *Live*, **U2** *Headline*, **Yoko Ono** *Tri*, **NYC**

RADIO 2 **U2** *Headline*, **Yoko Ono** *Tri*, **NYC**

RADIO 3 **U2** *Headline*, **Yoko Ono** *Tri*, **NYC**

RETAIL INSIDER

resident

Banking on a good thing

Derry Watkins

Co-owner, Resident Records

Aside from London's West End, Brighton probably has the highest density of record shops in the UK, with a presence from all the major chains and supermarkets as well as a large number of dance specialists and numerous second hand shops.

Despite this, Derry Watkins and his partner Natasha Youngs gambled on opening Resident Records - a bright, well-lit and modern shop - in the city's bustling North Laine area in April.

Watkins and Youngs have 27 years of music retail experience between them, working for Virgin, On Price, V Shop and Sanctuary, and knew exactly the kind of shop they wanted to run.

Watkins says: "We wanted to open the sort of shop we would use ourselves - somewhere

Some local shops have a couple of David Sylvian titles in stock, but we have them all

welcoming and friendly, offering good customer service and a wide range of music at reasonable prices.

"Although we stock everything except classical music, we try to avoid the mainstream. If a customer asks for the new Britney Spears or Westlife album, we'll point them in the right direction.

"Local bands and labels sell particularly well here. The Tru Thoughts and Catskills labels - both Brighton-based - are very popular and there's a big leftfield hip-hop scene here. We also do very well on Americana indie rock and back catalogue, which accounts for about 70% of our business. We tend to stock artists in depth, in a way other local shops don't. For example, some local shops have a couple of David Sylvian titles in stock, but we have them all. Nick Cave, Four Tet and Sonic Youth also go down well.

"Things have been going really surprisingly well since we opened. We were realistic about targets, but we have reached them consistently."

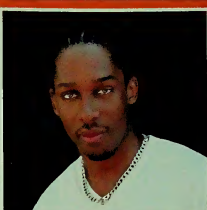
Address: 298 Kensington Gardens, North Laine, Brighton, BN1 4AL; tel: 01273 606312; e-mail: info@resident-records.com



SINGLE OF THE WEEK

Band Aid 20 Do They Know It's Christmas

Mercury 9869413
After being recorded at Air Studios over the weekend, the team behind the remake will be working flat out to ensure everything goes to plan in order to cue up its release in two weeks. With media interest close to fever pitch, it could end up the biggest single of the year and should easily be number one through to Christmas, with the only obvious threat coming from X Factor's winning single on December 20.



Singles

Bryan Adams

Flying (Polydor 9869276)
This is a rather lacklustre ballad that is not particularly special and probably lacks the dynamism to revive the fortunes of the under-performing album Room Service. However, it's Christing at Radio 2 might improve matters.

Alter Ego

Rocker (Skint SKINT103CD)
A club hit since its release on Playhouse's Klang offshoot in Germany early this year, this squelchy electro-house monster now sees a full UK release. Early support from the likes of Ivan Smuggie and Erol Alkan was followed by heavy plays by DJs such as Eric Morillo in Ibiza, highlighting its broad appeal. With an Eric Prydz remix adding a funkier bassline and layers of synths, it is now poised for a wider breakthrough. Support from Radio One's Jo Whiley and Zane Lowe has been backed by a club listing at the station.

Aventura

Obsession (Hit Mania HIT002CD)
This Spanish track has already been a big hit in Europe and is aiming to conquer the UK market. However, a rival version of the song by 3rd Wish is threatening to eclipse this original version by adapting the lyrics for a more radio-friendly English version and is due for release one week earlier this version. So this version may only be heard in your local tapas restaurant.

Babyshambles

Killamangiro (High Society RTRDASHCD201)
Although this track deals with the familiar issue of Peter Doherty's fractured relationship with his estranged Libertines co-frontman, there is enough here to suggest a life beyond Carl Barat et al. It is an open-hearted love song which sits triumphantly in a murky world somewhere between The Smiths and The Clash.

Natasha Bedingfield

Unwritten (Phonogenic 8287666352)
Sitting comfortably at the Radio

One A-list alongside her brother, Ms Bedingfield drifts into Nelly-Furtado-meets-the-Lion-King territory with this infectious duet. It is the third single from her debut album, which should benefit from an uplift in sales following airplay for this single.

The Black Velvets

Get On Your Life (Vertigo 9868330)
From this Liverpool band, who sound like a cross between The Zutons and Led Zeppelin. They seem on a mission to wrestle the mantle of classic British rock from The Darkness, albeit with an indie spin. A strong introduction from a name to watch.

The Corrs

Long Night (Atlantic AT0190CD2)
This is the third single to be lifted from the Borrowed Heaven album, which far from being the group's most successful release in the UK. Having cleaned up with their take on traditional Irish music, then moving into Shania Twain-territory, they appear to have lost their momentum. This track is so MOR it is almost too dull for even the most conservative station.

Green Day

Boulevard of Broken Dreams (Reprise W6590D1/CD2)
The second single from the excellent career-reviving American Idiot album sees Green Day in angry mood. B-listed at Radio One, you can expect to hear this through the closed doors of many misunderstood teenagers' bedrooms - as it should be.

The Longcut

Transition EP (Deltasonic DLTCD029)
Although this track ripples with energy and confidence, The Longcut recall many classic northern bands, with its insistent guitar work and arrogance-tinted vocals. The band have picked up many tired ears in the industry and this sounds like the beginning of something special.

Nadia

A Little Bit Action (Popsicle/Virgin CDX6)
The Big Brother winner rolls out the obligatory post-vestny-coast

single. This release is destined to fill the gap left by the Cheeky Girls in the under-fives and novelty pop market, which is surprisingly quiet at the moment. This is a light-hearted addition to the Christmas schedule.

Razorlight

Ris II Up (Vertigo 9869077)
This is the second release for Razorlight's debut single, now in its re-recorded album version, and represents Razorlight at their rabbi-rousing best. It is the track the band are opening their live shows with and no wonder, since there are few songs more likely to get today's indie kids in the mood for a good time.

REM

Aftermath (Warner W658CD2)
This quietly catchy song is the second single from the Around The Sun album. Even though a first listen may not make an impact, REM have produced a song that gets into your head and stays there. Radio Two has added the track to its B-list, while the band gear up for a string of arena dates in the UK in February.

Joss Stone

Right To Be Wrong (Relentless REDX13)
Everybody loves La Stone. Radio One and Two have her on their B-lists, her face is every here and the press are showing the usual unhealthy interest in her earnings. This probably will not be much of a hit, but it isn't meant to be; it is more of a signpost to the album for those who have not bought it yet.

Brian Wilson

Good Vibrations (Nonesuch 7559 798 842)
Previously a chart-topper in 1966, this Beach Boys classic sees an all-new recording as part of Wilson's Smile album project. Although the harmonies fall short of the original, the instrumentation is spot on. And, as a part of the newly-restored Smile song cycle, the tune makes a perfect finale.

Xzibit

Hey Now (Mean Mugging) (Epic FREXCD570011)
A sideline in television presenting - which has led to him being

chosen to host this week's MTV Europe Awards - has not mellowed Xzibit. This single from new album Weapons Of Mass Destruction is intriguing, with simple minimalist beats acting as a backdrop for Xzibit to rap about his days of street hustle, before a female-vocal chorus takes the listener to the more bling delirium of the club.

Albums

Barenaked Ladies

Barrenwood For The Holidays (Desperation 5037703039223)
Not enough humour in Christmas records? The Barenaked Ladies believe they can help. Here are 20 songs, including themed originals, traditional covers (Jingle Bells, God Rest Ye Merry Gentlemen etc) and some less traditional ones (Do They Know It's Christmas, Wonderful Christmas Time), in praise of Christmas and Hanukkah.

Girls Aloud

What Will The Neighbours Say (Polydor 9868949)
This second Girls Aloud album is written and produced by Brian Higgins' Xenomania team and, as a result, sounds compact and solid, representing the sound of modern British pop. As well as the two dynamic singles, Love Machine and The Show, other notable tracks are the hook-laden Brad Brother and the rooking Deadlines And Diets.

The Kinison

What Are You Listening To? (La Sala Atlantic 7557-9319-2)
Hailing from an American backwater called Oblong, those new punkers will be supporting Blink 182 on their forthcoming UK arena tour. They offer a more laid-back sound to that of the usual pop punk masses. The album's highlight track, You'll Never Guess Who Died, is issued as a single in December.

Nirvana

With The Lights Out (Geffen 9864638)
One of the most comprehensive collections of rarities yet compiled, this three-CD and single DVD boxed set offers a

ALBUM OF THE WEEK

Lemar Time To Grow

Sony S90822
Unashamedly retro, Lemar's second album plays to his strengths displaying his classic soul vocal against slick production from a host of names including Brian Rawling and Brian McKnight. With the first single from the album, If There's Any Justice, currently being by radio programmers and among the obvious stand-outs, this follow-up to his debut set Dedicated is generally as accomplished as it is polished.

warts-and-all insight into one of modern music's seminal bands. Of the 81 tracks included, 69 are previously unreleased, including fascinating unreleased demos of songs which went on to become alternative anthems. It is sure to regenerate interest in the band from ardent fans along with younger fans who recognise the band's importance.

Brian McFadden

Irish Son (Modest/Sony 5190022)
Following the success of his single Real To Me, anticipation has been building for the former Westlife singer's debut. Largely written by McFadden in collaboration with Guy Chambers, Paul Barry and Mark Taylor, this is a departure from the ballad-heavy pop of yore. The standout gems are the driving rock-pop of the title track, the interpretation of Demons and the sublime duet with Delta Goodrem, Almost Here.

Nas

Street's Disciple (Sony 5177249)
Two years after the critically acclaimed album God's Son, this double CD sees Nas recruiting the producing skills of the likes of LES and Salaam Remi, as well as the creative talents of his own father, jazz/blues artist Olu Dara, who features on Bridging The Gap. The latter track is currently A-listed at Radio One.

Jim Noir

Ennie Meane EP (My Dad My 004)
This idiosyncratic singer-songwriter from Manchester dabbles with childish lyrics and retro aesthetics to create something quite unique. The EP veers from the 60's jangle of the title track to odd instrumental asides. A captivating debut.

KT Tunstall

Eye To The Telescope (Robertless)
This new Scottish singer-songwriter is quickly making a name for herself thanks to a string of great performances. With plenty of competition in the singer-songwriter genre, KT stands out from the pack with some exceptional songwriting.

This week's reviews: David Hill, Benji B, Bruce, James Jara, David Knight, Owen Lawrence, James Roberts, Nicola Sade, Nick Tesco and Simon Ward.

Albums listed this week: 223

Year to date: 11,262

Singles listed this week: 120

Year to date: 5,745

New releases information can be found at Owen Lawrence on CDCC 7921 8327 or e-mailed to owen@musicweek.com

Records released 2011.04

Table with 3 columns: Artist, Album Title, Release Date. Includes entries like 'TOPHER BEA TIME THE BEST OF Musician CD APR 02 2011', 'TERRY BOYD ALICE BOSTON Rock CD MAR 22 2011', 'THE BROTHERS GUNN THE BROTHERS GUNN CD MAR 22 2011'.

Table with 3 columns: Artist, Album Title, Release Date. Includes entries like 'WILLIAMS BIG BLUE BLUES CASE PRESENTS Blues Club CD 2011.02', 'WILLIAMS CLAUDE WYDEANT LINE Blues & Blue CD 08 2011', 'WILLIAMS COTTELY WYDEANT LINE Blues & Blue CD 08 2011'.

Disco Demarco's Solid Soul Sensations (CASTLE CMCD011)
Disco Demarco
was the UK's first dedicated Northern Soul label and Solid Soul Sensations
- compiled by Dave McAlear and Ian Levine - was a big success for it when it released 30 tracks from it. Then, it comprised 10 tracks from the Scepter Wand and Musician labels, but for the CD era it was expanded by a further 10, which are grafted onto the end with no discernible interruption to the flow. Bristling with perky vignettes from the likes of Maxine Brown, the Shirleys, Patti Jo and the Masqueraders, it remains a seminal selection of superior soul.

Singles

Table with 3 columns: Artist, Single Title, Release Date. Includes entries like 'DANCE CATCHES UP FROM THE HIP POP ALTBIA WALK CD 27 MAR 2011', 'AVICES GARY ANDERSON CD 27 MAR 2011', 'DANCE CATCHES UP FROM THE HIP POP ALTBIA WALK CD 27 MAR 2011'.

Table with 3 columns: Artist, Single Title, Release Date. Includes entries like 'GREGORY HAYES RETURN TO THE STRAIT CD 01 MAR 2011', 'TERRY BOYD ALICE BOSTON CD 01 MAR 2011', 'BROWN SONGS LETS ALL GET DOWN TO THE BEAT CD 01 MAR 2011'.

MUSIC DVD

Table with 3 columns: Artist, DVD Title, Release Date. Includes entries like 'ROCK ACROBATIC NINA SIMONE CD/DVD 01/11/2011', 'KANSAS INSIDE KANSAS CD/DVD 01/11/2011', 'DEEP PAROLE LIVE KEEP YOUR FINGER TIGHT CD 01/11/2011'.

Mud
Use Your Imagination (7's)
GLAMCD 19/Time And Again -
the Private Store Collection
(CASTLE CMDD016)
After registering
11 major hits in
little more than
two years with
writers/
producers Nicky
Chinn and Mike Chapman on
Mickie Most's Rab label, Mud
stuck out on their own and
signed for Private Store in 1975,
but their chart career at their new
home lasted barely a year and
after four more hits they
disappeared from the charts
forever. Their Use Your
Imagination album comprised
eight self-written but slightly
below-par material like 'L'Lacy
and Show Me Like a Woman'
and was not very successful. It has
a period charm, however, and
reappears here fleshed out with
a couple of bonus tracks - but it has
the misfortune to come out at the
same time as the more
comprehensive Time And Again -
a double-disk set with 33 cuts.

Table with 3 columns: Artist, Single Title, Release Date. Includes entries like 'DANCE CATCHES UP FROM THE HIP POP ALTBIA WALK CD 27 MAR 2011', 'AVICES GARY ANDERSON CD 27 MAR 2011', 'DANCE CATCHES UP FROM THE HIP POP ALTBIA WALK CD 27 MAR 2011'.

Table with 3 columns: Artist, Single Title, Release Date. Includes entries like 'GREGORY HAYES RETURN TO THE STRAIT CD 01 MAR 2011', 'TERRY BOYD ALICE BOSTON CD 01 MAR 2011', 'BROWN SONGS LETS ALL GET DOWN TO THE BEAT CD 01 MAR 2011'.

ROCK

Table with 3 columns: Artist, Album Title, Release Date. Includes entries like 'ALTEIRA HAYES RETURN TO THE STRAIT CD 01 MAR 2011', 'TERRY BOYD ALICE BOSTON CD 01 MAR 2011', 'BROWN SONGS LETS ALL GET DOWN TO THE BEAT CD 01 MAR 2011'.

ABC
The Lexicon Of Love (Neutron
9824373)
In 1982, ABC's
debut album
was a stunning
piece of work
combining the
group's melodic
songs with an early but assured
New Wave pop sensibility
with Anne Dudley's arrange-
ments. The result was an artistic
triumph that spun off four
stunning hit singles - Poison
Arrow, Tears Are Not Enough,
The Look of Love and All Of My
Heart. For this re-release, the
album - with the exception of a
couple of the 12-inch mixes - is
the bonus material is not in the
same league as the original album.

Singles

2011.04
Top 75

The Official UK

It has already been number one in the download chart, but that does not stop U2's Vertigo going straight to the top in physical sales

HIT 40 UK

Pos	Artist	Title	Label
1	U2	VERTIGO	Interscope
2	DESTINY'S CHILD	LOSE MY BREATH	Columbia
3	EMINEM	JUST LOSE IT	Aftermath
4	JANELLA DUSTOP		Polaris
5	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Mercury
6	BLUE CURTAIN FALLS		Interscope
7	USHER	CONFESSIONS PART II: MY BOO	Mercury
8	BRITNEY SPEARS	MY PREROGATIVE	Jive
9	ERIC PRYDZ	CALL ON ME	Def Jam
10	MICHAEL GRAY	THE WEEKEND	Capitol
11	SCISSOR SISTERS	MARY	Hydrex
12	LEMAR IF THERE'S ANY JUSTICE		Jive
13	JOJO	LEAVE GET GO	Mercury
14	JA RULE FEAT R KELLY & ASHANTI	WONDERFUL	Atlantic
15	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	Mercury
16	MARON 5	THE WILL BE LOVED	Interscope
17	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Interscope
18	KEANE	DISAPPEAR	Mercury
19	ROBBIE WILLIAMS	RADIO	Mercury
20	MARON 5	THIS LOVE	Capitol
21	SHAPESHIFTERS	LOLITA THEME	Parade
22	KHIA	MY NECK MY BACK (LICK IT)	Elek
23	DELTA GOODREM	OUT OF THE BLUE	Parade
24	KYLIE MINOQUE	I BELIEVE IN YOU	Parade
25	NELLY	MY PLACE/AFRICA YOURS	Mercury
26	R KELLY	HAPPY PEOPLE/JU SAVED ME	Mercury
27	OWEN STEIN	WHAT U WANTING 4	Mercury
28	KEANE	DISAPPEAR	Mercury
29	V YOU STOOD UP		Mercury
30	ASHLEE SIMPSON	PIECES OF ME	Mercury
31	NATASHA BEDINGFIELD	THESE WORDS	Mercury
32	NATASHA BEDINGFIELD	UNWRITTEN	Mercury
33	JAY SEAN	STOLEN	Mercury
34	ANASTASIA	SIXX AND TIRED	Mercury
35	JAMIE CULLUM	EVERLASTING LOVE	Mercury
36	ANASTASIA	LEFT OUTSIDE ALONE	Mercury
37	DEEP DISH	FLASHDANCE	Mercury
38	UNTING NATIONS	OUT OF TOUCH	Mercury
39	KEANE	THIS IS THE LAST TIME	Mercury
40	DELTA RASCAL	DREAM	Mercury

INDEPENDENT SINGLES

Pos	Artist	Title	Label
1	DELTA RASCAL	DREAM	Mercury
2	JO JOJINGLES	WIND THE BOBBIN UP	Mercury
3	KAISER CHIEFS	I PREDICT A RIOT	Mercury
4	THE DEARS	LOST IN THE PLOT	Mercury
5	THE LIBERTINES	WHAT BECAME OF THE LIKELY LADS	Mercury
6	MLO	DROP THE PRESSURE	Mercury
7	ECHELON PLUS		Mercury
8	THE STRONGS	THE END HAS NO END	Mercury
9	THE NOISE NEXT DOOR	LOOK UP YA DAUGHTERS/MINISTRY OF MAYHEM	Mercury
10	ARMAND VAN HELDEN	MY MY MY	Mercury
11	ED RUSH & OPTICAL	REMEDIATION - VOL 2	Mercury
12	ESTELLE	FREE	Mercury
13	MARK LANEGAN	HIT THE CITY	Mercury
14	BRIGHT EYES	TAKE IT EASY (LOVE NOTHING)	Mercury
15	STONEISLAND	FEAT THESE PUPPETS EM HIGH	Mercury
16	BRIGHT EYES	LIA	Mercury
17	BIG PARTY	HELICOPTER	Mercury
18	MORRISSEY	LET ME KISS YOU	Mercury
19	ERIC PRYDZ & STEVE ANGLER	YOX NOT WOX	Mercury
20	BURK WOLF	IS	Mercury



1. U2
The main U2 event - their new album. How To Scream At Atomic Bomb - is still a week away but the first single from the new Vertigo, **VERTIGO**, copies last week and debuts at number one. It is their sixth chart-topper, putting them equal with Boyzone in second place among Irish chart-toppers. **VERTIGO** is only 12 weeks in, but has 12 number ones under their collective belt. In terms of overall hits, however, U2 are Ireland's top export, with 36 Top 75 entries, 33 of which reached the Top 40, with 27 making the Top 20. Vertigo was released a month ago in digital form and instantly topped the official download chart. But this has not dented physical sales enough to stop it reaching number one.



4. Blue
It can't match Coolio's Gangsta's Paradise, which topped the chart nine years ago, but Blue's single **Curtain Falls**, which scores the same **SABRE** Weekly Top 50, **P50** and **P100** records, debuts this week at number four, raising the group's tally of hits since their June 2001 debut to 12. **Curtain Falls** is a new recording taken from the boys' **Best Of Blue** album, which is released today (Monday), and features all of their hits plus three more songs.

Pos	Artist	Title	Label		
1	U2	VERTIGO	Interscope		
2	2	DESTINY'S CHILD	LOSE MY BREATH	Columbia	
3	1	EMINEM	JUST LOSE IT	Aftermath	
4	NEW	BLUE CURTAIN FALLS	Mercury		
5	2	USHER	CONFESSIONS PART II: MY BOO	Mercury	
6	4	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Mercury	
7	3	BRITNEY SPEARS	MY PREROGATIVE	Jive	
8	9	ERIC PRYDZ	CALL ON ME	Def Jam	
9	NEW	DELTA GOODREM	OUT OF THE BLUE	Parade	
10	NEW	JANELLA DUSTOP		Polaris	
11	6	JA RULE FEAT R KELLY & ASHANTI	WONDERFUL	Atlantic	
12	NEW	V YOU STOOD UP		Mercury	
13	7	MICHAEL GRAY	THE WEEKEND	Capitol	
14	NEW	DIZEE RASCAL	DREAM	Mercury	
15	10	6	KHIA	MY NECK MY BACK (LICK IT)	Elek
16	NEW	EYE OPENER	HUNGRY EYES	Parade	
17	11	4	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Interscope
18	NEW	NAS	BRIDGING THE GAP	Mercury	
19	NEW	STERIORIAN	WALKIE TALKIE MAN	Mercury	
20	NEW	JAMIE CULLUM	EVERLASTING LOVE	Mercury	
21	13	3	JAY SEAN	STOLEN	Mercury
22	15	4	R KELLY	HAPPY PEOPLE/JU SAVED ME	Mercury
23	12	3	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	Mercury
24	17	7	DEEP DISH	FLASHDANCE	Mercury
25	17	7	DANZEL	PUMP IT UP	Mercury
26	16	5	DUNCAN JAMES & KEEDIE	I BELIEVE MY HEART	Mercury
27	18	3	DANNI MINOQUE VS FLOWER POWER	YOU WON'T FORGET ABOUT ME	Mercury
28	NEW	NEW	TWISTA FEAT. R KELLY	SO SEXY	Mercury
29	NEW	NEW	MASE	WELCOME BACK/BREATHE THE STRETCH SHAKE	Mercury
30	25	7	TYLER JAMES	WHY DO I	Mercury
31	NEW	NEW	THE FINN BROTHERS	NOTHING WRONG WITH YOU	Mercury
32	20	2	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	Mercury
33	14	2	WET WET	ALL I WANT	Mercury
34	21	2	JO JINGLES	WIND THE BOBBIN UP	Mercury
35	27	7	ASHLEE SIMPSON	PIECES OF ME	Mercury
36	31	6	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Mercury
37	30	6	ROBBIE WILLIAMS	RADIO	Mercury
38	29	3	THE NOISE NEXT DOOR	LOOK UP YA DAUGHTERS/MINISTRY OF MAYHEM	Mercury

1	U2	VERTIGO	Interscope
2	DESTINY'S CHILD	LOSE MY BREATH	Columbia
3	EMINEM	JUST LOSE IT	Aftermath
4	BLUE CURTAIN FALLS	Mercury	
5	USHER	CONFESSIONS PART II: MY BOO	Mercury
6	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Mercury
7	BRITNEY SPEARS	MY PREROGATIVE	Jive
8	ERIC PRYDZ	CALL ON ME	Def Jam
9	DELTA GOODREM	OUT OF THE BLUE	Parade
10	JANELLA DUSTOP		Polaris
11	JA RULE FEAT R KELLY & ASHANTI	WONDERFUL	Atlantic
12	V YOU STOOD UP		Mercury
13	MICHAEL GRAY	THE WEEKEND	Capitol
14	DIZEE RASCAL	DREAM	Mercury
15	KHIA	MY NECK MY BACK (LICK IT)	Elek
16	EYE OPENER	HUNGRY EYES	Parade
17	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Interscope
18	NAS	BRIDGING THE GAP	Mercury
19	STERIORIAN	WALKIE TALKIE MAN	Mercury
20	JAMIE CULLUM	EVERLASTING LOVE	Mercury
21	JAY SEAN	STOLEN	Mercury
22	R KELLY	HAPPY PEOPLE/JU SAVED ME	Mercury
23	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	Mercury
24	DEEP DISH	FLASHDANCE	Mercury
25	DANZEL	PUMP IT UP	Mercury
26	DUNCAN JAMES & KEEDIE	I BELIEVE MY HEART	Mercury
27	DANNI MINOQUE VS FLOWER POWER	YOU WON'T FORGET ABOUT ME	Mercury
28	TWISTA FEAT. R KELLY	SO SEXY	Mercury
29	MASE	WELCOME BACK/BREATHE THE STRETCH SHAKE	Mercury
30	TYLER JAMES	WHY DO I	Mercury
31	THE FINN BROTHERS	NOTHING WRONG WITH YOU	Mercury
32	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	Mercury
33	WET WET	ALL I WANT	Mercury
34	JO JINGLES	WIND THE BOBBIN UP	Mercury
35	ASHLEE SIMPSON	PIECES OF ME	Mercury
36	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	Mercury
37	ROBBIE WILLIAMS	RADIO	Mercury
38	THE NOISE NEXT DOOR	LOOK UP YA DAUGHTERS/MINISTRY OF MAYHEM	Mercury

Singles Chart

Pos	Weeks on Chart	Artist	Title	Label
39	35	ROOSTER	COME GET SOME	Capitol
40	6	RACHEL STEVENS	MORE MORE MORE	Capitol
41	24	DEPECHE MODE	ENOJOY THE SILENCE 04	Capitol
42	23	CANDEE JAY	BACK FOR ME	Capitol
43	NEW	PRINCE CINNAMON GIRL	Capitol	
44	36	LUCIE SILVAS	WHAT YOU'RE MADE OF	Capitol
45	3	THE LIBERTINES	WHAT BECAME OF THE LIKELY LADS	Capitol
46	34	CHINGY BALLA BABY	Capitol	
47	40	SCISSOR SISTERS	MARY	Capitol
48	33	GOLDIE LOOKIN' CHAIN	YOUR MOTHER'S GOT A PENIS	Capitol
49	NEW	THE DEARS	LOST IN THE PLOT	Capitol
50	4	BRANDY AFRODISIAC	Capitol	
51	22	CHUCK CHEEFS	I PREDICT A RIOT	Capitol
52	NEW	LCD SOUNDSYSTEM	MOVEMENT	Capitol
53	37	TINA TURNER	OPEN ARMS	Capitol
54	48	GIRLS ALONE	LOVE MACHINE	Capitol
55	4	DARIUS KINDA LOVE	Capitol	
56	4	MYLO DODD	THE PRESSURE	Capitol
57	NEW	ECHOLON PLUS	Capitol	
58	14	3 OF A KIND	BABYCAKES	Capitol
59	27	THE STROKES	THE END HAS NO END	Capitol
60	38	GRAHAM COXON	FREAKIN' OUT/ALL OVER ME	Capitol
61	44	LIL' FLIP	SUNSHINE	Capitol
62	3	GEORGE MICHAEL	ROUND HERE	Capitol
63	62	BRIAN MCFADDEN	REAL TO ME	Capitol
64	47	CHRISTINA MILLIAN	FEAT. JOE BUDDEN	WHAT'EVER U WANT
65	NEW	HOUSE OF PAIN	JUMP AROUND	Capitol
66	6	ESTELLE F.	Capitol	
67	57	RONAN KEATING	I HOPE YOU DANCE	Capitol
68	43	KINGS OF LEON	THE BUCKET	Capitol
69	NEW	ED RUSH & OPTICAL	REMIXES - VOL 2	Capitol
70	50	NATASHA BEDINGFIELD	FEAT. TALKIE MAN	WHAT'S YOUR FAVORITE COLOR?
71	66	ARMAND VAN HELDEN	MY MY MY	Capitol
72	56	NELLY	MY PLACE/FLAP YOUR WINGS	Capitol
73	6	DJ CASPER	FEAT. THE GAP BAND	OOPS UPSIDE YOUR HEAD
74	7	THE STREETS	BLINDED BY THE LIGHTS	Capitol
75	45	MANIC STREET PREACHERS	THE LOVE OF RICHARD NIXON	Capitol



20. Jamie Cullum
 Brian has an ever-lasting love affair with Everlasting Love. Written by Buzz Cason and Mike Cayton, it topped the chart for Love Affair in 1969, and has since been a Top 40 hit for Robert Knight, Rex Smith & Rachel Sweet. Words Apart, Gloria Estefan, the Cast of Casualty and now Jamie Cullum, whose version, from the new Bridget Jones movie, debuts this week at number 20. The song thus remains Uncharted - Melody's record of being a Top 40 hit for seven different artists. A dance version by German singer Samira reached number 45.

22. R Kelly
 A month ago, R Kelly had an impressive 25 Top 40 hits under his belt - now his hand is off. Kelly's own solo single, Happy People U Saved Me reached number three week ago. A week later, Jay-Rule's Wonderful, which features Kelly and Ashanti, topped the chart. And this week, Kelly plays a supporting role on Twista's So So Bitch which debuts at number 28. If all Kelly did was burn up and sing a few bars that would be impressive enough, but he also co-wrote all the songs.

DOWNLOADS

Pos	Artist	Title
1	12	VERTIGO
2	EMINEM	JUST LOSE IT
3	OWEN STEFANI	WHAT U WICKING 4
4	WISLIFE	AIN'T THAT A KICK IN THE HEAD
5	DESTINY'S CHILD	LOSE MY BREATH
6	DEEP DISH	FLASHDANCE
7	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE
8	GREEN DAY	AMERICAN IDIOT
9	KELIS	FEAT. ARNO 3000 MILLIONAIRE
10	USHER	MY BOO
11	CHRISTINA AGUILERA	FEAT. MISSY ELLIOTT CAR WASH
12	SCISSOR SISTERS	MARY
13	MAROON 5	SHE WILL BE LOVED
14	NATASHA BEDINGFIELD	FEAT. TALKIE MAN
15	TRISTROGRAM	WALKIE TALKIE MAN
16	BRITNEY SPEARS	MY PROGRESSIVE
17	KINGS OF LEON	THE BUCKET
18	KHIA	MY NECK MY BACK (LUCK IT)
19	ROOSTER	COME GET SOME
20	NELLY	TU VA HEAD BACK

DANCE SINGLES

Pos	Artist	Title
1	MICHAEL GRAY	THE WEEKEND
2	MYLO DODD	THE PRESSURE
3	ED RUSH & OPTICAL	REMIXES - VOL 2
4	DEEP DISH	FLASHDANCE
5	SOUL CENTRAL	STRINGS OF LIFE
6	ERIC PRYZD	CALL ON ME
7	DEEP DIZ	PREP HIP HOP
8	FABIO & PROTEK	PROTEK NO JOKE/BALTIMORE
9	ARMAND VAN HELDEN	MY MY MY
10	TOP VEG	IF YOU WANT
11	SCISSOR SISTERS	COMFORTABLY NUMB
12	KHIA	MY NECK MY BACK (LUCK IT)
13	CALLIE BLUETOEMINI	
14	SOURCE	FEATURING CAMD
15	YEAH	OPENER HUNGRY EYES
16	MIA GALANG	
17	SHAPESHIFTERS	LOUIS THEME
18	E-Z ROLLERS	DUSTY DIME & PUNISHMENT
19	DANNI MINOQUE	VS FLOWER POWER
20	KRIS KROSS	JUMP

R & B SINGLES

Pos	Artist	Title
1	DESTINY'S CHILD	LOSE MY BREATH
2	EMINEM	JUST LOSE IT
3	USHER	CONFESSIONS PART I/II/III BOO
4	JAY RULE	FEAT. R KELLY & ASHANTI WONDERFUL
5	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH
6	JAMIELLA DJUST	
7	DIZZEE RASCAL	DREAM
8	NAS	BRIDGING THE GAP
9	KELIS	FEAT. ARNO 3000 MILLIONAIRE
10	JAY SEAN	STOLEN
11	TWISTA	FEAT. KELLY SO SEXY
12	MASE	WELCOME BACK/BREATHE THE STRETCH SHAKE
13	R KELLY	HAPPY PEOPLE U SAVED ME
14	PRINCE CINNAMON GIRL	
15	BRANDY AFRODISIAC	
16	CHINGY BALLA BABY	
17	LIL' FLIP	SUNSHINE
18	HOUSE OF PAIN	JUMP AROUND
19	CHRISTINA MILLIAN	FEAT. JOE BUDDEN
20	ESTELLE	FRICE

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

Albums

2011/04
Top 75

Eminem's *Encore* narrowly squeezes out Britney at the top of the chart after just two days on sale. Westlife, Shania Twain and Daniel Bedingfield also make Top 10 entries

The Official UK

TOP 20 MUSIC DVD

Pos	Artist Title	Label
1	VARIOUS LIVE AID	Warner Music Video (DVD)
2	QUEEN ON FIRE - LIVE AT THE BOWLING	EMI (DVD)
3	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Widescreen (DVD)
4	DONNY OSMOND LIVE AT EDINBURGH CASTLE	U2 (DVD)
5	CLIFF RICHARD CASTLES IN THE AIR	Universal Video (DVD)
6	PHIL COLLINS FINALLY - THE FAREWELL TOUR	Warner Video (DVD)
7	MICHAEL BALL LIVE IN LONDON	Universal Video (DVD)
8	THE SHADOWS THE FINAL TOUR	Empire (DVD)
9	IRON MAIDEN THE HISTORY OF - PART 3: THE EARLY DAYS	EMI (DVD)
10	MEAT LOAF LIVE IN AUSTRALIA WITH THE MASO	Warner Music Video (DVD)
11	SHANIA TWAIN UP CLOSE & PERSONAL	Mercury (DVD)
12	PAUL WELLER MODERN CLASSICS ON FILM '90-01	EMI (DVD)
13	DAVID BOWIE A REALITY TOUR	Columbia (DVD)
14	ELTON JOHN DREAM TICKET	Mercury (DVD)
15	OASIS DEFINITELY MINE	Big Brother (DVD)
16	EVA CASSIDY SINGS	EMI (DVD)
17	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysalis (DVD)
18	ELVIS PRESLEY ALBUM FROM HAWAII	BMG Video (DVD)
19	RAT PACK RAT PACK	Lucy International (DVD)
20	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (DVD)

TOP 10 JAZZ/BLUES ALBUMS

Pos	Artist Title	Label
1	MICHAEL BUBLE MICHAEL BUBLE	Nonesuch (CD)
2	NORAH JONES COME AWAY WITH ME	Real Gone Music (CD)
3	CLARE TEAL DON'T TALK	Capitol (CD)
4	NORAH JONES FEELS LIKE HOME	Blue Note (CD)
5	RAY CHARLES GENIUS LOVES COMPANY	Liberty (CD)
6	JAMIE COLLUM PUNLESS NOSTALGIC	Casual (CD)
7	JAMIE COLLUM TWENTYSOMETHING	U2 (CD)
8	VARIOUS THE NUMBER ONE SWING ALBUM 2004	Dot Music (CD)
9	MILES DAVIS KIND OF BLUE	Columbia (CD)
10	RAY CHARLES THE ONE SWING ALBUM	WGN (CD)

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Artist Title	Label
1	KATIE MELUA CALL OFF THE SEARCH	Island
2	KEANE HOPES AND FEARS	Brushfire
3	SCISSOR SISTERS SCISSOR SISTERS	Polydor
4	NORAH JONES FEELS LIKE HOME	Blue Note
5	MARON 5 SONGS ABOUT JANE	Capitol
6	USHER CONFESSIONS	Arts & Crafts
7	CLIVE N ROSES GREATEST HITS	Capitol
8	ANASTASIA ANASTASIA	Capitol
9	SNOW PATROL FINAL STRAY	Fiction
10	STREETS A GRAND DON'T COME FOR FREE	678Marked (CD)
11	JOSS STONE THE SOUL SESSIONS	Real Gone
12	ROBBIE WILLIAMS GREATEST HITS	Chrysalis
13	WILL YOUNG FRIDAY'S CHILD	S
14	GEORGE MICHAEL PATIENCE	Capitol
15	FRANK FERDINAND FRANK FERDINAND	Parlophone
16	BLACK EYED PEAS ELEPHANT	A&M
17	OUTKAST SPEAKERS'BUOOO...THE LOVE BELOW	Jive
18	DIDO LIVE FOR RENT	Cherry
19	AVRIL LAVIGNE UNDER MY SKIN	Arista
20	KANYE WEST THE COLD COLD DROP-OUT	Ro-A-Ro

SET MUSIC WEEK ONLINE TOO

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



2. Britney Spears
After leading the race for chart honours by some distance in all the midweek sales flashes, Greatest Hits My Prequelive by Britney Spears was inevitably trounced again at the last moment by Eminem's late-arriving juggernaut of an album, *Encore*. It's a case of so near but so far again for Spears, who has long run up sales on singles but no number one albums. Greatest Hits is her third number two, emulating Baby One More Time and follow-up Oops! I Did It Again, which were runners-up within 16 weeks of each other in 2000. On the plus side, her latest success takes Spears' UK chart sales past the 500 million mark.



3. Westlife
Closing their fifth consecutive number one - a run which started after their self-titled debut, album reached number two - Westlife have to settle for a number three in their debut for their swing album *Allow Us To Be Frank*. The album opens with sales of 91,253 - a fair start but down on the opening tallies of *Turnaround* (154,169 in 2003), *Unbreakable* (137,940 in 2002), *Count It Out* (124,767 in 2001) and *World Of Our Own* (172,106 in 2000).

Pos	Artist Title	Label
1	EMINEM ENCORE	Aftermath/Interscope
2	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Jive
3	WESTLIFE ALLOW US TO BE FRANK	Chrysalis
4	ROBBIE WILLIAMS GREATEST HITS	Chrysalis
5	IL DIVO IL DIVO	Sony Music
6	SHANIA TWAIN GREATEST HITS	Mercury
7	RONAN KEATING 10 YEARS OF HITS	Polydor
8	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Polydor
9	TRAVIS SINGLES	Capitol
10	SCISSOR SISTERS SCISSOR SISTERS	Polydor
11	BEE GEES NUMBER ONES	Capitol
12	ROD STEWART STARDUST - THE GREAT AMERICAN SONGBOOK VOL III	Capitol
13	WET WET WET THE GREATEST HITS	Mercury
14	GREEN DAY AMERICAN IDIOT	Reprise
15	TINA TURNER ALL THE BEST	Capitol
16	KINGS OF LEON AHA SHAKE HEARTBREAK	Capitol
17	PHIL COLLINS LOVE SONGS	Capitol
18	BUSTED LIVE - A TICKET FOR EVERYONE	Capitol
19	MARON 5 SONGS ABOUT JANE	Capitol
20	KEANE HOPES AND FEARS	Capitol
21	ELTON JOHN PEACHTREE ROAD	Capitol
22	NATASHA BEDINGFIELD UNWRITTEN	Capitol
23	SNOW PATROL FINAL STRAY	Fiction
24	USHER CONFESSIONS	Arts & Crafts
25	DEF LEPPARD BEST OF	Mercury
26	JOSS STONE MIND BODY & SOUL	Real Gone Music
27	SEAL BEST 1991-2004	Warner Brothers
28	THE VERVE THIS IS MUSIC - THE SINGLES 92-98	Capitol
29	JAY SEAN ME AGAINST MYSELF	Capitol
30	KATHERINE JENKINS SECOND NATURE	Capitol
31	FOSTER AND ALLEN SING THE SIXTIES	Capitol
32	OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION	Universal
33	JA RULE RULE	Capitol
34	MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL	Capitol
35	RUSSELL WATSON AMORE MUSICA	Capitol
36	KATIE MELUA CALL OFF THE SEARCH	Island
37	ANASTASIA ANASTASIA	Capitol
38	JOJO JOJO	Mercury

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thank everyone involved in uk music hall of fame:

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4Ventures

C4i

Jamie Theakston

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Hackney Council

Hackney Empire

Ocean

Sony Walkman

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