

MUSICWEEK



Passes required for key hotel venues

Midem to ban liggers

Conferences

by Martin Talbot

Midem has announced a crackdown on "parasite" delegates for next month's 2005 convention, barring non-delegates from three of Cannes' key meeting places.

Convention organisers say thousands of executives are undermining the main event every year by refusing to register for the official event but basing themselves at the town's hotels for meetings.

In a bid to wipe out the problem, the Midem organisation has struck deals to stop non-delegates from accessing public areas within the Carlton, Gray D'Albion and the Majestic Hotels. To access the bars, lobby and meeting rooms of the Carlton and Gray D'Albion, and the bars and meeting rooms of the Majestic - within the Midem convention's daytime hours - individuals will have to display an exhibition badge or a room key for the relevant hotel.

The decision has been taken after Reed Midem received complaints from delegates over the so-called "parasites", who they say have been descending on Cannes in growing numbers, without participating in the official event at the Palais. Midem estimates that such "parasites" now number up to 2,000 each year, with the majority coming from Europe.

Midem director Dominique Leguern says, "We had to react on this because of our clients. Our regular clients are complaining that these people are not playing the game. It weakens the integrity of Midem and it unfair to them, too. They want to be able to have meetings at the hotels and not be bothered by all these people."

Leguern stresses that she and the Midem organisation are working hard to communicate the crackdown to delegates. First letters highlighting the issue were sent out last week, while an e-mail to delegates registered for 2004's event - as well as those already registered for 2005 - will be issued today (Monday).

She says that Midem has already discussed the issue with representatives from companies which have organised seminars in the meeting rooms of the local hotels in past years, but avoided registering. Many have simply decided to go legitimate, she says.

Midem is keen to ensure that nobody turns up in Cannes for next year's January 22 to 27 event expecting to be able to access the hotels, as in previous years, only to be disappointed, says Leguern.

Around 8,000 delegates attended last January's Midem, with sign-ups already putting the event on course to match that total in 2005.

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New Bush album 'out next year'

One of the longest waits for a follow-up will be over next year, when the first Kate Bush album in more than a decade appears.

The EMI artist last week confirmed that she is set to deliver her first new studio set since 1993's *The Red Shoes* in 2005, having been working

on new material over the past few years.

Bush announced that the long wait was nearly over in a letter last week to members of her fan club. EMI sources last week confirmed to *Music Week* that a new album is definitely on its way.

She told the *Kate Bush Club*, "The album is nearly finished and will be out next year - we'll let you know when. It features some beautiful orchestral movements

by Michael Kamen - we had a wonderful day together at Abbey Road Studios last winter."

Besides collaborating with the late Michael Kamen, Bush has also been working with bassist Mick Karn, drummer Stuart Elliott and percussionist Peter Erskine.

"I'm so pleased with everyone's work on this record," she adds. "There are some lovely performances and I hope you will all feel it's been worth the wait."

BBC shake-up favours music

Director general agrees to extra funds for core elements of BBC, which include investment in music **p3**

Sony BMG team takes shape

Executive posts at Sony BMG are announced, with the newly-merged major aiming to start afresh in the new year **p4**



Iceland's music makes an impact

MW focuses on Iceland, where acts such as Múm (pictured) are reaching out to an overseas audience **p10**

This week's Number 1s Albums: **02** Singles: **Band Aid 20** Airplay: **Kylie Minogue**



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Digest

MUSICWEEK

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Your guide to the latest news from the music industry

People

Peter Kirsten dies, aged 69

● Global Music Group founder and owner Peter Kirsten, whose first clients included Paul Simon, died on December 5 aged 69. His company went on to represent acts and companies including Record, ATV, Elvis Presley Enterprises, Dick James, George Harrison, Sting, The Police, and The Doors. He formed Global Records and developed Arco Studios. ● EMI Music US Jazz and Classics president Bruce Lundvall will receive the **Personality Of The Year** honour at next year's Midem conference in Cannes. ● Former Northern Ireland Secretary of State **Mo Mowlam** has been recruited by Enmap to chair its Kerrang! bid for the new Belfast city FM licence. Mowlam will be joined in the campaign by Enmap Consumer at Media's Belfast-based editor-in-chief Barry McBeney and Warner Music International executive vice-president of marketing John Reid.



Jay-Z, named **DEI** Jam president/CEO

● **Jay-Z** of **DEI** has been officially named president and CEO of Island Def Jam Records. The appointment of Shawn 'Jay-Z' Carter coincides with Island Def Jam's acquisition of the remaining 50% of the artist/producers Roc-A-Fella label. ● **Kevin Coyne**, the cult British singer-songwriter who married folk-rock and blues to the avant-garde, has died aged 60. Coyne produced more than 30 albums, of which the best-known was arguably his 1973 breakthrough *Marjory Rawls*.

● **Music Zone** has appointed former editor colleague Stuart Cable, **Eren Ozgür** to the newly-created position of commercial director. Ozgür's brief is to develop brand awareness, head marketing strategy and expand business opportunities. ● Stereophonics have replaced their former drummer **Stuart Cable**, who departed earlier this year, with Argentine **Javier Woyler**. ● **Sony BMG** has further shaped its UK and Ireland team. p4 ● **Mariánne Faithfull** has been forced to postpone her latest tour after collapsing from severe exhaustion in Milan. Dates will be re-scheduled for next spring. ● The **Glastonbury Festival** was named best major festival and best innovative festival at the first festival awards organized by website Virtual Festivals. Other winners included Franz Ferdinand, Keane, Creamfields, Big Top, Get Loaded, in the Park and Party In The Park.

● **Jamie Cullum**, **Frant Ferninand** and **Joss Stone** led a strong Brit band of **Grammy** nominations. p4

Exposure

Lisbon to stage MTV awards

● **MTV Networks Europe** president and chief executive **Brent Hansen** says the broadcaster has had Lisbon in its sights for "a long time" after announcing the Portuguese city will host next year's MTV Europe Music Awards. The event will be staged at Lisbon's Atlantic Pavilion on November 3. ● **The Sunday Times** is changing the format and the frequency of its interactive entertainment CD-ROM. The Month, Despite retaining the same. The Month will be switched to DVD format, and from mid-March will be issued every two months. ● **Missury Of Sound** has launched what it claims to be the world's first digital album prebought onto an MP3 player. The **Mus Stixite** MP3 player is pre-loaded with 15 tracks from Ministry's Annual 2005. The player retails for around \$4999. ● The radio group behind Liverpool's **Juice FM** is looking to strengthen its presence in the north west by applying for Manchester's newly-advertised **FM licence**. **Absolute Radio** says it will target what it believes is a "gaping hole" in the city's commercial radio market with an application for go-fm (Manchester), a service aimed primarily at an ABC1, male biased 40-59-year-old audience. ● Nominations for the second **British Asian Music Awards** have been announced ahead of the ceremony's live ITV1 broadcast direct from London's **Circle** on March 16. Voting begins today via www.bramuk.com and closes on February 25. The shortlists can be viewed at www.musicweek.com ● A new music conference

incorporating a trade and retail fair, panels and workshops and an art exhibition will be staged in London next year. **Encompass** will take place in Brick Lane between April 29 and May 1. ● **Bourbon** brand **Jim Beam** will make its first foray into live music sponsorship in the UK by backing a tour in March of next year. The tour will include **The Raveonettes** and **Dogs**.

Sign here

Wippit now sells from all majors

● UK-based download store **Wippit** has signed deals with **Universal** and **Warner** in a move that now sees the company sell music from all four major labels.



The Departure signing with **Chrysalis**

● **Parlophone's The Departure** have signed a long-term publishing deal with **Chrysalis Music Publishing**. The band are managed by **Sanctuary Artist Management**. ● **Sony Jazz artist Clare Teal** has signed a publishing deal with **Chrysalis Music Publishing**, which will include material from her four already-released albums previously self-published through **Orion's Songs**. The Teal ballad **Falling For You** is released by **Sony Jazz** on January 31. ● **Playdour MSP (PLMSP)** has announced a raft of label deals. p5 ● **Mobile music recognition service Shazam** has signed a deal with digital

Bottom line

Vivendi boss in restructure plan

● **Vivendi Universal chairman Jean Rene Fortou** has presented the media and telecoms company with a re-structuring proposal which could see **Universal Music Group chairman Doug Morris** sit on a newly-created group-wide management board. The current governance will effectively be replaced by two new management structures: a supervisory board and management board. Meanwhile, its former chairman **Jack Marie Messier** was last week fired. **Clm (\$1.3m)** by the French financial markets regulator following fraud and stock market manipulation allegations. ● **The Village People** have won a case against **Classic Pictures** over a 21-track DVD featuring **YMCA** and other disco hits, after the band's rights owner **Carl's Shop Productions** and **Scorpio Music** claimed clearance rights had not been sought or royalties paid. **Classic Pictures** has been ordered by the High Court to pay back video royalties, mechanical royalties and clients' costs.

● **EMI Group chairman Eric Nicol**, **Aim chairman Alison Werham** and **Clear Channel Entertainment's Cate Callender** were all confirmed among the directors of the first **Sector Skills Council** for the creative and cultural industries last Thursday. **Air minister Estelle Morris** backed the launch at London's **Royal Opera House** by emphasising the importance of training in the creative industries. ● Owners of an illegal download site forced to close in the summer have re-emerged with a new download store under a different brand name. The original website - **Jetrogove.com** - closed following the issue of a takedown notice by **Aim** and the **IPFI**. However, it has now re-started, promoting several labels into planning action. ● **Loquax-owned ODD** is expanding its London Europe after signing a deal with one of Slovenia's key mobile companies, **Mobitel**. **ODD** will provide the digital backbone to **Mobitel's** download offering. ● **Bars and the MU** are to meet **OFT** investigators in January. p5 ● **Robbie Williams' EMI-I-TSPP Greatest Hits** has won an **IFPI** triple-platinum award for 3m sales across Europe. **U2's How to Succeed in an Atomic Bomb** reached 2m sales in November's round of awards, while **Johnnie Walker** set **Snow Patrol** won a **Jim Award** for **Final Sdew**. ● **Impala** voices confidence over its **Sony BMG** legal battle. p5 ● **The Oasis** DVD **Definitely Maybe** and online music show **Korova**. We are among the nominees in a new **Interactive Awards** taking place at London's **Cañ Royal** on March 2. ● **Retailers** are watching closely as the Christmas market begins to take off. p6

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Director General identifies music as 'core BBC element' and pledges additional funds

Music wins out in Beeb shake-up

TV

by Paul Williams

Music looked set to emerge as one of the few winners, as director general Mark Thompson last week outlined his overhaul of the BBC - with more cash being earmarked for programming and the launch of a pop alternative to the Proms.

As the Corporation's staff come to terms with the news of an initial 2,900 job cuts across the organisation, Thompson has agreed for additional funds to be freed for what he views as core elements of the BBC's output, including music.

Thompson says his organisation's audiences look to the BBC for the "commanding reputations" of broadcasting, including its music coverage. "This is where the greatest efforts and our biggest investment should go. This is the content that will really stand out in the fragmented digital future," he says.

BBC Radio & Music director Jenny Abramson has been given the task of developing a pan-BBC music strategy whose responsibilities will include the launch of the Alternative Proms, billed as a "contemporary contrast" to the Classical Proms.



Classical Proms: BBC looking to build on the event by launching a pop version

Although the event is at an early stage of its development, it is expected to comprise a season of live performances featuring both established acts and new artists. There remains no word on when the first event will be held, but a BBC spokeswoman says it will take in the whole spectrum of contemporary music from pop to world and jazz.

Given the BBC's existing live sector involvement with events

such as the Radio One Big Weekenders and coverage of the likes of Glasgow, Metropolis Music managing director Bob Angus suggests Alternative Proms is a natural extension of what the Corporation already does. "The key thing is how they are going to make it unique, but I'm sure it will work if TV coverage is linked into it," he says.

Against the promise by Thompson of extra funding for music programming, the BBC's

music and radio operations will, however, be subject to rigorous "efficiency savings" as the DG aims to make £320m of annual savings within three years to help clear the Corporation's overdraft by 2007. He aims to claw back around £79m from 15% cut-backs across radio and music, TV, new media, BBC News, and its Nations & Regions divisions.

Given the broad-brush nature of last week's announcement, there are no details yet of how any changes will directly affect Radios One and Two, although both stations say there will be ongoing discussions over the next few months. A Radio One spokesman says, "It'll be several months before we will be able to say exactly how Mark Thompson's announcement will impact on the network."

One of the most ambitious elements of Thompson's plans for the BBC is making the Corporation less London-centric with a number of departments due to relocate to Manchester over the next five years plus, including Five Live, children's TV and radio and new media. A new commissioner for comedy and entertainment is being appointed for Glasgow.

Faced with relented criticism

from his organisation's commercial rivals about the BBC "exploiting" its position and the ongoing Charter Review, Thompson has also instigated a re-examination of its commercial interests. The Corporation will look at new ownership options - including joint ventures, partnerships or sell-offs - for BBC Broadcast and BBC Resources.

He has vowed that the BBC will stop trailing its magazines on air, although he does not indicate whether this policy will cover co-promotion of its broadcast output, a particular irritation of the commercial sector.

Meanwhile, Thompson has agreed to further open up the BBC's airwaves to independent production companies by doubling the number of hours allocated annually to other radio operators.

The move has naturally been welcome by independent producers, including UBC Media whose BBC work includes Radio Two programmes hosted by Mark Lamarr and Lulu. "It is right that the BBC commissions programmes from producers according to how good they are, regardless of whether they are in the same building," says UBC Media CEO Simon Cole. paulw@musicweek.com

Viewers expected to switch on to TV downloads in New Year

Broadband TV provider Video Networks will add downloads to its HomeChoice service in the New Year, in a move which points the way towards the convergence of TV and online.

The TV download service will allow viewers to use their mobile phones to buy music tracks as they appear on HomeChoice's VMX music channels. Each track will have its own unique number which customers can text to receive a download code. The track can then

be downloaded at www.vmx.co.uk for £1.50.

In addition to these tracks, the site will contain a library of 30,000 songs, licensed through Seven Digital Media and available independently of the TV service for 99p. The catalogue will grow to 500,000 by next summer.

The new service raises the imminent possibility of an interactive store which allows customers to buy downloads through their TVs. The ability to

buy using the remote control will be added during the first six months of next year, although Video Networks CEO Dean Hawkins believes it will be the mobile element that draws younger consumers to the service.

"For people like me, I would anticipate that the ability to buy something with the remote makes the transaction far easier," he says. "But Seven DM and those guys have got experience which shows that, for the teenage

market, using SMS is a pretty natural purchase device."

Viewers can compile their own music video playlists, watch last week's soaps and put in place parental controls to prevent children accessing anything but kids' channels.

HomeChoice's music channels allow viewers to watch by genre, but also to replay songs they like or skip those they do not.

HomeChoice first launched in 1999, but a business model

hindered by the high price of bandwidth led to huge losses. A consumer reclaim this autumn, backed by new investors, has seen the company begin again with a clean slate.

Video Networks does not reveal subscription figures for the service, but it is currently available to around 1.6m households in London and Silverstone. It was just the second company to provide TV over broadband and is the first to offer video-on-demand.

THE MUSIC WEEK PLAYLIST



ROOSTER
Rooster
(Brightside)
An excellent album which could also be one of 2006's biggest mainstream debut albums.
(Jan 24)



ROOTS MANUVA
Awfully Deep
(Big Dada)
South London's finest hits new heights with this deep, dubby third album. UK flavo at its best.
(Jan 31)



SLK
Hypert Hypert
(Ministry of Sound)
Destined to crossover from club to the mainstream, this track could be the next Bubycakes.
(single, Feb)



ATHLETE
Tourist
(Parlophone)
More serious than their debut album, this is a clear step into Colckplay territory.
(album, Jan 31)



HARD-FI
Cash Machine
(Necessaire Atlantic)
Already picking up a handful of supporters at radio, this is a great introduction to this new Atlantic signing.
(single, Jan 24)



BLOC PARTY
Wichita
(Wichita)
Set to be among the most-tipped band in the end-of-year polls, expectations are high for this debut.
(album, Feb 14)



BUGZ IN THE ATTIC
Boyz La La
(V2)
Bugz have produced an invigorating, truly funk-soul zank record that is destined for chart success.
(single, out now)



I AM KLOOT
Gods N Monstres
(Echo)
The third folk/velvet set shows how disappointing it is that the public have not picked up on this three-piece yet.
(album, Feb)



POKER PETS
Living You
(Postiva)
This funky lounge cut, featuring vocals from Nate James, is being lined up as one of the key records for Miami VMC.
(single, Jan 24)



APARTMENT
Everyone Thinks
(Fin Paraisola)
This cool debut will provide the most aware soundtrack to any post-Christmas blues.
(single, Jan 24)

Fresh start for Sony BMG in 2005, as executive team takes shape

Major adds to 2005 line-up

Companies

by Martin Talbot

Sony BMG is on course to enter the New Year with the majority of its executive line-up in place after a round of appointments over the past fortnight.

The newly-merged major last month set itself a deadline of this week to complete all internal interviews and appointments.

Music division president Ged Doherty says the company is 80% to 90% on course to meet this deadline, with a flurry of appointments likely to follow over the coming days.

More appointments to the new company's marketing division are expected to be confirmed this week. Further appointments to the sales division, headed by senior VP Nicola Tuer, are also to be confirmed, while Doherty says the final touches to his A&R team are not likely to be made until the New Year.

Doherty has previously confirmed his key A&R appointments, with Lincoln Elias and Nick Raphael both taking on the role of A&R VP, and Mark Pinder becoming VP A&R development, a role which sees him take on overall responsibility for the A&R administration and production departments, the live development of the company's artists and the co-ordination of the department.

The three appointments came alongside the previously confirmed appointment of Catherine Davies to music division senior VP, Robbie McIntosh to international

A&R/marketing senior VP and Alex Crass to media vice president.

Last week saw senior VP Richard Story also confirm a series of appointments to his commercial division, with Darren Henderson taking on the role of marketing VP. Pete Leggett becoming director of commercial markets, Solomon Nwabueze becoming senior director for DVD and visual media and Charles Wood taking on the role of director of research & media. Last Thursday, Jon Davis was also confirmed as director of new media and direct marketing by futures division senior VP Clive Rich.

In turn, Alex Crass has also outlined his key promotions executives, with Dierdra Moran and Jacqui Quaffie both taking over as director of TV roles, overseeing two separate TV promotions teams.

In turn, Nick Bray has been appointed as director of regional radio, with Leighton Woods taking on the title of director of national radio; the two executives will run the regional and national radio functions respectively. Meanwhile, Kate Head becomes head of press. All five will report to Crass.

Robbie McIntosh has also appointed Dave Shack to the position of international marketing vice president, taking responsibility for the international promotion and marketing of Sony BMG's UK-signed acts. And legal and business affairs senior vice president Aislaire George has confirmed the appointment of David Turnbull and Simon Jenkins as senior directors, legal and business affairs.

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UK ACTS' MULTI-NOMINATIONS

Elys Cezanne: 2
Beverest Juice: 3
Franz Ferdinand: 3
Joss Stone: 3
U2: 3

Eric Clapton: 2
George Michael: 2
Data highlights the number of nominations by leading UK and UK-signed Grammy nominees in the

event's non-classical categories. Only those acts with two or more nominations are listed

New acts boost Brit factor on Grammy

The diverse new Britpack of Franz Ferdinand, Joss Stone and Jamie Cullum have helped British or UK-signed acts claim nearly 40 Grammy nominations in the non-classical categories.

The trio of Grammy shortlist debutants will face the likes of Green Day, Norah Jones, U2 and Kanye West at next year's 47th annual event, which will be more than half a dozen British or UK-signed acts fighting for honours in at least two categories.

Less than a year after the release of their first album, 2004's Franz Ferdinand round off 2004 with three Grammy nominations to add to their MTV Video Awards and Nationwide Mercury Prize wins. The band, whose self-titled album has SoundScanned around 670,000 copies in the US through UK, will be looking to emulate Coldplay's 2003 win after being shortlisted alongside Island's PJ Harvey (with Uh Huh Her) in the best alternative music album category. The same album's Take Me Out is vying for both best rock performance by a duo or group with vocal and best short story for music video at the February 13 event at Los Angeles'



Grammy nods: British shortlist contenders include Franz Ferdinand (left) and Joss Stone

Staples Center

The band's three nominations are matched by Joss Stone, who was at last Tuesday's shortlist announcement in Hollywood to hear she was being considered for one of the event's most high-profile categories - for best new artist. Her nominations are completed by You Had Me which is shortlisted for best female pop vocal performance and its parent album Mind, Body & Soul best pop vocal album.

Meanwhile, scheduling around four months of his devote this year to the US has paid off for Universal Classics & Jazz's Jamie Cullum, who makes his mark in the

usually exclusively US-artist category of best jazz vocal album, with his Twentysomething album placing him alongside such luminaries as Al Jarreau and Nancy Wilson.

Universal UK director of international marketing Stan Thomas, whose responsibilities include UK's crossover acts, believes what unites Grammy-nominated Cullum, Stone and Franz Ferdinand is their uniqueness and genuine talent. "They're all real musicians and all can perform live," she says. "Americans can see through the latest haircut - they want reality."

XL's Basement Jaxx also claim

THE FADERS

SNAP SHOT

A host of guitar-wielding girl bands are aiming to become the next Big Things of 2005. As labels look to emulate the success of Busted and McFly with a series of female acts, First out of the blocks will be a new trio called The Faders, who are signed to Polydor. Molly, Toy and Christie are aged between 17 and 19, and are all from London.

"They are girls with attitude that are also great musicians," says Polydor co-managing director Colin Barlow. "And their drummer is like a young female version of Keith Moon."

The group's debut single is being produced by Brian Rawling and Mark Taylor, and will be launched early in 2005.

Elsewhere within Universal Music, Island

Records is preparing to unleash Midlands four-piece Love Bits, who are younger than The Faders, all aged between 14 and 16. "They are the female Busted," says Nick Giffard, the managing director of Island, which has scored success itself with both Busted and McFly over the past two years.

Other hopefuls include Midlands four-piece The Tonnoys, who have been developed by production company Playground.

Elsewhere, Brighton band McQueen are offering a slightly harder sound, and are currently building their profile through touring on the traditional live circuit.

How Sony BMG is shaping up

CHAIRMAN/CEO: Rob Stringer

EXECUTIVE TEAM:

Ged Doherty (President, Music Division); Annette Donnelly (Managing Director, Sony BMG Ireland); Alasdair George (SVP, Legal & Business Affairs); David Pearce (SVP, Finance, IT & Operations); Clive Rich (SVP, Futures Division); Richard Story (SVP, Commercial); Nicola Tuer (SVP, Sales).

MUSIC DIVISION:

Catherine Davies (SVP, Music Division); Robbie McIntosh (SVP, International A&R/marketing); Alex Crass (VP, Media); Lincoln Elias (VP A&R); Nick Raphael (VP A&R); Mark Pinder

(VP A&R development). Reporting to Ged Doherty.

MUSIC DIVISION MARKETING:

Mervyn Lynn (VP marketing); Louise Hart (VP marketing); Richard Connell (VP marketing); Mike O'Keefe (sales); Jacka Hyde (artist relations); Roma Martyniuk (creative services). Reporting to Catherine Davies.

MUSIC DIVISION INTERNATIONAL:

Dave Shack (VP, International marketing). Reporting to Robbie McIntosh.

MUSIC DIVISION MEDIA/PROMOTIONS:

Dierdra Moran (TV); Jacqui Quaffie (TV); Nick

Bray (regional radio); Leighton Woods (national radio); Kate Head (press). Reporting to Alex Crass.

COMMERCIAL:

Darren Henderson (VP marketing); Pete Leggett (commercial markets); Solomon Nwabueze (DVD and visual media); Charles Wood (research & media). Reporting to Richard Story.

FUTURES:

Jon Davis (new media & direct marketing).

LEGAL & BUSINESS AFFAIRS:

David Turnbull (legal and business affairs); Simon Jenkins (legal and business affairs). Reporting to Aislaire George.

CAST LIST: A&R: Colin Barlow, Polydor; Press: Jane Davis, Playgram; National radio: Alex Tuer, MCA; Polydor: TV: Iain Fenwick, Polydor; Regional: Grant Crain, Popa Evers, Tony Myers, Polydor; Product manager: Ian Carrow



my shortlist

three Grammy nominations, helping UK-signed talent dominate the dance categories. Their track Good Luck is joined in the best dance recording category by Virgin's Chemical Brothers with Get Yourself High, Paragolone's Kylie Minogue with Slow and Polydor's Scissor Sisters with Comfortably Numb, while Basement Jaxx's Kish Kash will be battling with fellow XL act The Prodigy's Always Outnumbered, Never Outgunned and Thrive's Paul Oakenfold with Dreamfields for best electronic/dance album.

Elvis Costello gains four Grammy nods spanning three different projects, while U2 bag three nominations and George Michael two nominations, the same as Eric Clapton, and Elton John.

Other UK acts nominated include Coldplay (who will be aiming for a fifth Grammy win after Coldplay Live 2003 was shortlisted as best long-form music video), Floetry, Annie Lennox, Van Morrison, Motorhead, Seal, Steel Pulse, Rod Stewart and Sting, while Kanye West leads the shortlist overall with 10 nominations followed by Alicia Keys and Usher on eight apiece.

Sony BMG reaction to Impala action fails to deter anti-merger momentum

Impala remains confident as merger appeal looms

Mergers

by Robert Ashton

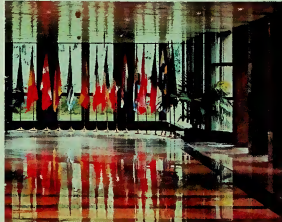
Impala privately hopes its referral of the Sony BMG merger to Luxembourg's Court of First Instance (CFI) will cause the denizens of Great Marlborough Street and Fulham to go 'ballistic'. But they may have a long wait.

Within the newly-merged company, whose restructuring is expected to be completed by June, the indie group's actions have been greeted with a metaphorical shrug. Executives at the newly-combined major remain confident that the CFI will "reaffirm their (the EC) decision to clear the merger", while some sources even suggest that the indie community has not got the funds or the guts for a fight.

The overwhelming reaction to Impala's action, from many right across the industry, has been simple - why bother? Surely, the horse has bolted and the time for any objection has long passed, is a common view.

With Sony BMG already in the throes of reorganisation, even if the companies were forced to diverge things would not be the same again. As one legal source says, structurally and legally Sony and BMG could possibly be prised apart, but they would not necessarily be the same as they were pre-merger.

But Impala remains confident that its appeal has merit. Its Brussels-based legal team will attempt to prove any one or all of the three arguments underpinning its appeal papers - that there have



European Court building in Luxembourg imposing settings for merger inquiry

been errors of "assessment, reasoning and law". Impala's deputy secretary general Helen Smith says the appeal cuts across a range of issues raised by the EC decision, including collective dominance and online sales. "We believe there have been errors in relation to their conclusions", she says. "There were mistakes made in looking at issues like collective dominance. A raft of other areas, save from price, were not addressed."

Some competition lawyers have recently detected that the CFI is taking a harder line on EC decisions. In 2002, the CFI annulled an EC ruling that a merger between Airtours and First Choice was "incompatible". Then in 2003 it reversed three merger rulings on the grounds of insufficient or faulty analysis by

competition chief Mario Monti's team. In two of these cases, the CFI ordered divestment.

Two further cases - a proposed KLM/Air France merger and the combination of P&O and Carnival - are currently being reviewed by the CFI after objections from third parties. According to Brussels-based Linklaters partner Alec Burnside, this demonstrates that the EC has made poor decisions in the past.

Impala has asked for the case - now numbered T464/04 - to be "fast tracked", which could cut the length of the case from the average 20 months. A statement from the defendant, the EC, is expected shortly, followed by a reply from Impala and a rejoinder from the EC. Other interested parties, such as Sony and BMG, are also likely to submit evidence and then the

court will move into an oral hearing in front of, usually, three or five judges.

The CFI has two choices: either to uphold the Sony BMG merger decision or move for an annulment, either on a procedural grounds or because they find a "flaw in the substantive reasoning". If the latter proves to be the case, the majors, the EC or other interested parties would have two months to appeal the decision in the EC Court of Justice. Or the case will move back to the EC.

If the case moves back to Brussels, it is at this stage that lawyers would expect the two majors to decide whether they can find ways to satisfy the objections raised. In previous cases, the CFI has found the EC wanting in its treatment of the facts rather than the theory. This means that the EC could eventually come to the same conclusion, but this time supported by more accurate evidence.

The majors then have the decision to re-notify the EC of a merger substantially similar to 2004's, a different merger proposal possibly offering up more concessions to opponents like Impala or, if the problems are deemed insurmountable, to disintegrate. Burnside adds, "If Impala were to win, the immediate consequence is that the Commission has to re-start its examination." However, as the competition lawyer admits, the EC "could come to the same result, or it could change its mind. But in any event, the effect of the court ruling is not an immediate prohibition of the deal".

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TV companies set to face the music

The Office Of Fair Trading has booked in a meeting with representatives of the British Academy of Composers and Songwriters and the Musicians' Union after the two organisations last week delivered their complaint against TV broadcasters.

The two bodies handed over their findings last Monday and the OFT immediately began examining the 100-page document, also calling for a meeting in the second week of January in a bid to establish whether it should push ahead with a full investigation.

Music Week last week exclusively revealed Bacs and the Musicians' Union's plan to issue a com-

plaint to the OFT over TV broadcasters' alleged "coercion"; the two organisations assert that ITV, the BBC and Channel Four are increasingly forcing composers of TV music to sign the rights over to their own publishing operations.

Composers of TV music are "coerced" by the threat of having a commission withdrawn or being given fewer commissions in the future, the two organisations say.

Bacs chairman David Ferguson, who says he is looking forward to putting forward the composers' case next month, also met with representatives from the BBC's fair trading department to discuss the issue last Tuesday. Bacs and the

MU also sent letters to a range of interested authorities, including the Government's Department of Culture, Media and Sport, the All Party Friends of Media group and the All Party Media Group.

Some sources suggest that the matter could be referred to the European Commission, because the issue has an international dimension, with composer organisations in other markets also voicing concern at the growth of such activities. While discussions have already taken place between Bacs and fellow songwriters in France, the Swedish organisation Skap (Swedish Association of Popular Music Composers) announced last

Monday that it is also filing a complaint with its national competition authorities and is requesting that the Swedish "market court" moves to outlaw the "unreasonable contractual terms demanded by TV companies when they commission new music".

Skap, which says the activity can result in a drop in earnings of between 83% and 50% for a composer, has targeted commercial operator TV4 over the issue. The company established in-house publishing company TV4 Vision in 1999 and has compelled composers to sign publishing rights over to it on a "sign or no work" basis, it says.



THE BPI AWARDS
Block - Medusa
Greatest Album - The 411 - Between The Sheets (silver)
Various - The New Low Songs Collection (silver)

Various - Late Night Moods (silver)
Various - The Best Christmas Album In The World (gold)
Various - Best of Z100 Hit Selection (gold)
Various - Ever

Biggest Better - Power Ballads III (gold)
Various - Guitar Legends (gold)
Various - The Disc Reunion The CD (gold)
Various - Very Best Of Legends (gold)
Various - Best 101

Singles In The World (gold)
Various - Guitar Legends (gold)
Various - Best of Z100 Hit Selection (gold)
Various - Very Best Of Legends (gold)
Various - Best 101

For Everyone (platinum)
Kathleen Kinlen - Second Nature (platinum)
Phil Collins - Love Songs (platinum)
Various - Who Killed The Zators?

Of The State (platinum)
Nickelback - Feed The Beast (two times platinum)
Emmin - Encore
Mykon - Three Songs
Polybor - Three Songs

About Jane (four times platinum)
Various - Now 59 (four times platinum)
Keane - Hopes And Dreams
Four Universal - United (five times platinum)

Scissor Sisters - Scissor Sisters
Polybor (five times platinum)

Band Aid 20 goes some way to boost singles market

Big albums help late surge in 2004 sales

Christmas ALBUMS

by Adam Woods
 Retailers were reporting the first stirrings of the Christmas boom last week, even as sales figures suggested a slow November could give way to a less than overwhelming Christmas.
 As retail analysts warned that a 1% sales slump in the high street last month rings alarm bells for the festive season, the optimism of music retailers contrasted with a 4.2% decline in artist album sales and 5.8% fall in singles in the five weeks from the end of November. Sales for the equivalent period last year were up by 2.5% on 2003 and singles had slipped by 18.6%.
 The effect on the artist albums chart of big-hitting releases by U2,

Robbie Williams and Eminem has helped to mask the real picture. In spite of the year-on-year deficit, sales are rising fast week-on-week, with weekly albums up from 2.4m at the start of November to 4.5m at the beginning of December. Many retailers voice confidence moving into the crucial weeks of the pre-Christmas period. The chart suggests that this year could prove to a "pop"-focused Christmas; the arrival of the Girls Aloud album last week reinforces the flavour of a chart which features Robbie Williams,



Busted: big-hitting album of 2004

Kyle Minogue, Ronan Keating, Britney Spears, Busted, Westlife and Blue in the Top 20. With the "lock-in" effect beginning to take hold, many of the albums looked set to maintain their positions through until Christmas.
 Many predict the customary last-minute surge, as sales begin to lift off in the larger shopping areas. "In entertainment retail, people

How November panned out

	WK 45	WK 46	WK 47	WK 48	WK 49	5 week total	Change
SINGLES							
2003	302,125	540,494	592,238	703,999	645,972	2,986,618	
2004	352,679	513,712	536,833	456,263	728,074	2,787,544	-6.7%
ALBUMS							
2003	2,158,080	2,507,581	3,033,014	4,044,750	4,018,727	18,773,662	
2004	2,655,843	2,795,074	2,994,153	3,562,009	4,622,661	18,665,311	-4.2%
MUSIC DVD/VHS							
2003	121,476	135,973	164,412	263,688	296,644	981,383	
2004	128,722	175,192	195,079	222,083	293,201	1,018,677	+3.4%

TOTAL DIVERSITY SALES AND THE COMPANIES ARE THE UK FIVE TOP SELLING OF THE YEAR IN BUSINESS DEVELOPMENT & MEDIA. PERCENTAGE CHANGE INDICATES YEAR-ON-YEAR CHANGE IN SALES. SOURCE: IFPI/CHARTS COMPANY

generally know what they want, whether it's DVDs or music or games, and it does seem to compact a lot of the purchasing into the last two weeks of December," says an HMV spokesman.
 The fact that Christmas Day falls on a Saturday this year has reinforced expectations of a late surge. "In effect, we have an extra week's before Christmas, so I think a lot of the sales are going to come a bit later this year," says Asda music buyer Adam Cox.
 "Shopping centres and prime sites have kicked off, but secondary sites have been slower," adds Popp chairman and head of buying Gordon Montgomery. "It depends on the location. It kicked off about two weeks earlier in one or two places."
 A string of retailers - including Virgin, HMV and WH Smith - are

continuing to stage multi-buy promotions and other special offers in a bid to retain market share as late as possible into the festive market.
 "The U2 album is a blockbuster studio release and we have been selling it for £28.99," adds the HMV spokesman. "Those sorts of events and that sort of pricing can act as a catalyst to get people in."
 Other indicators suggest that the sizes of crowds on shop floors will not be the only indicators of a busy Christmas, with many consumers looking to side-step traditional retail and capitalise on the growth in online retail, with its emphasis on extended ranges, low prices and home delivery.
 An Amazon spokeswoman says, "We are enjoying this Christmas to be our biggest ever."
 adamjameswood@btinternet.com

Christmas opening times

Distributor	Dec 15	Dec 16	Dec 17	Dec 18	Dec 19	Dec 20	Dec 21	Dec 22	Dec 23	Dec 24	Dec 25	Dec 26	Dec 27	Dec 28	Dec 29	Dec 30	Dec 31	New year reopening	Parent firm
Amato	09.30-17.30	09.30-17.30	09.30-17.30	Closed	Closed	09.30-17.30	09.30-17.30	09.30-17.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-17.30	09.30-17.30	Reopen January 4	Securstar
Arascope	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-18.00	09.30-18.00	Reopen January 4	Securstar
Aravis/RSK	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-18.00	09.30-18.00	Reopen January 4	Securstar
Avni	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-17.30	09.00-17.30	Reopen January 4	Parforce
BMG	09.30-18.00	09.30-18.00	09.30-18.00	09.30-18.00	09.30-18.00	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	17.30-18.00	18.00-18.00	Reopen January 4	Securstar
Cargo	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-18.00	09.30-18.00	Reopen January 4	Securstar/DHL
CDI Distribution	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-18.00	09.30-18.00	Reopen January 4	Securstar
DeLuxe	08.00-18.00	08.00-18.00	08.00-18.00	Closed	Closed	08.00-18.00	08.00-18.00	08.00-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	08.00-18.00	08.00-18.00	Reopen January 2	DHL/Securstar
Disc Distribution	09.00-18.30	09.00-18.30	09.00-18.30	Closed	Closed	09.00-18.30	09.00-18.30	09.00-18.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-18.30	09.00-18.30	Reopen January 4	Securstar
EMI Music	08.30-18.00	08.30-18.00	08.30-18.00	Closed	Closed	08.30-18.00	08.30-18.00	08.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	08.30-18.00	08.30-18.00	Reopen January 4	EMI
ELK	08.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	Closed	Closed	10.00-18.00	10.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	08.00-18.00	Reopen January 3	Parforce/Victoria
Gold	09.00-17.00	09.00-17.00	09.00-17.00	09.00-17.00	09.00-17.00	09.00-17.00	09.00-17.00	09.00-17.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-17.00	09.00-17.00	Reopen January 4	Securstar
Harmonia Music	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-17.30	09.00-17.30	Reopen January 4	Securstar
Headline	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-17.30	09.00-17.30	Reopen January 4	Securstar
Plastic Film	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-17.30	09.00-17.30	Reopen January 4	Securstar
Prim Label	09.00-17.30	09.00-17.30	09.00-17.30	09.00-17.30	09.00-17.30	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-17.30	09.00-17.30	Reopen January 4	Securstar
Proper Music	09.00-18.00	09.00-18.00	09.00-18.00	09.00-18.00	09.00-18.00	09.00-18.00	09.00-18.00	09.00-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-18.00	09.00-18.00	Reopen January 4	Vortex
Rainbow Gold	09.00-18.00	09.00-18.00	09.00-18.00	12.00-18.00	12.00-18.00	09.00-18.00	09.00-18.00	09.00-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-18.00	09.00-18.00	Reopen January 4	Securstar
Select Music	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	09.00-17.30	09.00-17.30	09.00-17.30	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-17.30	09.00-17.30	Reopen January 4	Securstar
Shelby	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-18.00	09.30-18.00	Reopen January 4	Securstar
SMB	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-18.00	09.30-18.00	Reopen January 4	Securstar
TEN	08.30-18.00	08.30-18.00	08.30-18.00	10.00-18.00	10.00-18.00	08.30-18.00	08.30-18.00	08.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	08.30-18.00	08.30-18.00	Reopen January 4	Securstar
THE	09.00-18.00	09.00-18.00	09.00-18.00	10.00-18.00	10.00-18.00	09.00-18.00	09.00-18.00	09.00-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.00-18.00	09.00-18.00	Reopen January 4	Parforce
Universal	08.30-18.00	08.30-18.00	08.30-18.00	10.00-18.00	10.00-18.00	08.30-18.00	08.30-18.00	08.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	08.30-18.00	08.30-18.00	Reopen January 4	Securstar
VFL	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	09.30-18.00	09.30-18.00	09.30-18.00	Closed	Closed	Closed	Closed	Closed	Closed	Closed	09.30-18.00	09.30-18.00	Reopen January 4	Securstar



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Where You Want To Be



RIVER
CITY REBELS
Hate To Be Loved



CATCH 22
Live



ACTION ACTION
Don't Cut Your Fabric
To This Year's Fashion



The best way for the industry to make money is to secure blanket licensing deals, says delegate

Universal's Snocap deal in US marks sea change in attitude towards P2Ps

Downloads

by Joanna Jones

The debate surrounding burgeoning legitimate P2P services is gathering pace rapidly with the formal announcement recently that Universal in North America has signed a deal with Napster founder Shawn Fanning's latest P2P service Snocap.

Snocap's back-end technology allows songs to be recognised on P2P services, so offering labels the opportunity to track shared catalogue. Furthermore, it creates a window for labels to present non-corrupted, pristine quality files to users, who in turn, will be redirected to legal download outlets. The plug-in is also thought to be powering Wayne Rosso's new service Mashbox, although this has yet to be announced.

Meanwhile, the Audible Magic-powered PlayLouder MSP in the UK last week announced a raft of deals for its walled garden broadband/music package (see Company Profile below).

Some commentators have suggested the major record labels' reluctance to sign up to such technologies as Snocap until now has been due, in part, to on-going litigation against certain file-sharing sites, which they are loath to

acknowledge have non-infringing purposes as well as illegal ones.

But others suggest that the latest developments on both sides of the Atlantic represent evidence of real shoots of a fundamental shift in attitudes on the part of the recording industry at large as to how to monetise P2P.

Speaking at a Profit From P2P panel debate staged by PlayLouder MSP in association with Musically in London last week, Cherry Lane Digital CEO Jim Griffin painted a mixed picture of the future for the recording industry in an age of "audio Two" and other rapidly advancing technological changes.

"Those who believe that DRM or Bit Gates or someone is coming to save the industry, a kind of deus ex machina in the third act - I love that you believe in opera, but that's not going to happen," says Griffin. "If you look at history and how we responded to loss of control, it was not by exerting extra control over technology - we created collection societies."

Griffin believes the recording industry should be looking towards blanket licensing deals in order to monetise P2P.

"Acoustic music going electric was a far more difficult problem for the music industry than electric going digital - solutions will



Griffin paints a mixed picture

be found in a pool of money and a fair way of splitting it up," Griffin told delegates.

Beggars' Group Chairman Martin Mills agreed the music industry's ways of deriving revenues from P2P going forward would most likely fit more naturally into the broadband model.

"Record labels generally have four ways of deriving income: price per unit; sub-licensing to compilation companies; flat fee deals shared with artists for synchronisation etc; and public performance. And there seems to be the assumption that the entire digital business needs to fit into



Mills constructive suggestions

the first part," says Mills. "I think that P2P most easily fits into the latter model."

However, speaking as one who has told of profit from P2P on this side of the pond for the last three years, Paul Myers, CEO of Wippit - which last week announced download deals with Universal and Warner - told delegates his company was happy to take a back seat in the P2P arena for the time being and would return to the fray in due course.

"Back then nobody wanted to license to a legal peer-to-peer music service," Myers told delegates. "In the last three years we

have signed up 200 indies and majors as well but the reality is that going in and selling the concept of sharing your copyright is hard."

He adds, "We will go back to P2P, but perhaps the world was not ready for what we were doing yet."

What kinds of licensing models will eventually win out for the various P2P services and whether consumers will take up these services is still yet to emerge.

For now at least, some of the traditional industry's hopes are perhaps best summed up by the man who started some of the furor in the first place - Shawn Fanning, whose new Snocap service imagines a world where consumers can discover, share and buy music from an "almost infinite" catalogue.

"Today there is still a great divide and consumers are caught in the middle," says Fanning. "There are some good authorised online music services but they have limited content and a comparatively small number of users. There are unauthorised services that have content and users of a higher magnitude, but the service they provide is inferior and they are at odds with rights holders. Snocap is the means to bridge that divide for the consumer."

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Aim signs up with PlayLouder MSP

Company profile

It has been a mixed year or so since the launch of PlayLouder MSP, the service billed as the world's first music ISP.

After launching in October 2003, the operation - a joint venture between digital music company Playlouder and interactive music consultancy State 51 - spent months looking to secure content licensing deals, signing a string of indies but scoring little success with the majors. Then, in October, came a profile-building victory at the 2004 IMEA Awards, at Popkomm in Berlin.

And, last week, it announced confirmation of key deals, with Aim (covering 800 labels and 50,000 tracks), Vital Digital (4 Q Labels and 14,000 tracks) and German labels association VUT (900 labels, 50,000 tracks).

It also confirmed plans for a formal launch in March next year, with co-founder Paul Hitchman



Hitchman: PlayLouder MSP co-founder

(who also co-founded Playlouder itself, back in 2000) voicing confidence that an agreement with at least one of the majors can be concluded in the coming weeks.

Some share genuine excitement for Playlouder MSP because of its proposal to create a legitimate peer-to-peer service. Under its model, users will be able to freely share licensed files within a "walled garden", with revenues generated from subscriptions fees.

Rather than paying for their

broadband connection and then subscribing to a separate music service, Playlouder MSP will offer everything for one fee, which is expected to be pegged at the top end of broadband rates; around £27 or £28. The broadband access will be provided by Bulldog Communications, the UK specialist which was bought by Cable & Wireless in June.

Some observers believe the sticking point for many of the majors, who have remained reluctant to strike a deal, is the pricing model which it proposes. Rather than offering a unit price for every track downloaded, Playlouder MSP promises a 50/50 share of the net revenue generated from the monthly subscription fee. The 50/50 split will be calculated after initial costs are deducted from the gross revenue pool.

Royalties will be paid to rights owners according to the volume of tracks shared, which will be monitored using a technology developed by Audible Magic.

TOP 20 RINGTONES

1	GREEN DAY BOULEVARD OF BROKEN DREAMS	Warner Chappell
2	DESTINY'S CHILD LOSE MY BREATH	Sony BMG/Interscope
3	EMINEM JUST LOSE IT	Windsor/RSB
4	ERIC PRYZZ CALL ON ME	EMC/Warner Chappell/Interscope
5	911 CHINGY GALLA BABY	EMC/RSB/Interscope
6	CHRISTINA AGUILERA CARWASH	Universal
7	GIRLS ALoud I'LL STAND BY YOU	EMI
8	GROOVE ARMADA I SEE YOU BABY	Warner Chappell/Interscope/RSB
9	EYE OPENER HUNGRY EYES	Knox/RSB/Interscope/Sony BMG
10	TV THEME TM A CELEBRITY GET ME OUT OF HERE	Stateline/EMI
11	GWEN STEFANI WHAT ARE YOU WAITING FOR	Warner Chappell/Interscope
12	SLADE MERRY CHRISTMAS EVERYBODY	Mercury/Interscope/EMI
13	KHIA MY BACK MY NECK	BMG
14	LEMAR I THERE'S ANY JUSTICE	EMC/RSB
15	MARIAH CAREY ALL I WANT FOR CHRISTMAS	Sony BMG
16	LIMP Bizkit BEHIND BLUE EYES	BMG
17	SLUDGRASPASH WATERFALLS	EMI/Banana
18	TRADITIONAL WE WISH YOU A MERRY CHRISTMAS	EMI/Banana
19	LU VERTIGO	EMI/Banana
20	DU CASPER CHA CHA SLIDE	The Warner Group/Interscope

© 2004 Universal Music Group. Compiled by KPMG. Covers based on Nielsen BDS for the week ending 27th December 2004.

Green Day's Boulevard Of Broken Dreams tops the ringtones download this week, leaping from 69 to 5 with the TV theme from Knocking Destiny's Child's Lose My Breath from their perch. Chingy's Bella Baby rises from 69 to 5 with the TV theme from

I'm A Celebrity Got Me Out Of Here jumping ahead 45 places to 10. Elsewhere, Slade's Merry Christmas rises 74-18.



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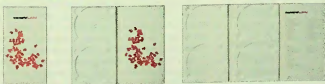
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SIUXSIE AND THE BANSHEES "DOWNSIDE UP" - 6 PAGE RIGID GRANDPAC



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With a thriving domestic market and substantial sales abroad, *Owen Lawrence* discovers how a tiny country's artists have made such a big impact worldwide

Firing up a cold climate

Mugison: targeting foreign shores



One of the most affable men on the Icelandic music scene is Mugison. His debut album *Loneley Mountain* was, quite literally, a homemade affair.

The sleeves for the first few hundred copies of the album were hand-sewn, but when an order for 10,000 worldwide came in, Mugison and his family upgraded to sewing machines, though the intent remained the same.

Mugison is signed to Smekkleysa in Iceland and Matthew Herbert's label, *Accidental/Lifelike* in the UK, and

is the only act to be signed to *Lifelike* as the result of an unsolicited demo. It is this immediate charm which makes him accessible to a wider audience. Raphael Rundell of *Accidental/Lifelike* explains, "Mugison's music has that atmosphere and spirit of adventure that is common to all *Accidental* artists."

A recent soundtrack for the independent film *Niceland* cemented his skill at blending acoustic and electronic music, providing the perfect backdrop for

the film's exploration of young love and mental illness.

His new album *Mugimama*, *Is This Monkey Music?* is due out in spring. Rundell is enthusiastic about his potential as an artist. "Thought he has that experimental tweak which would appeal to fans of Herbert, he can write a beautiful song like Bonnie Prince Billy or Tom Waits," he says. "He recently supported *Super Furry Animals* in London and they have more in common than I'd originally thought; great songs coddled in electronic psychedelia."



Reaching out to the world: Múm (above) and Sigur Rós (below right)

Iceland is a country that appreciates the value of its musical exports – enter any official tourist shop in Reykjavik and, nestled among the rugged woolen jumpers and troll figure magnets, you can find a comprehensive CD selection, taking in the back catalogue of *The Sugarcubes*, Björk's solo work and relative newcomers *Múm* and *Sigur Rós*.

While Iceland has a small population (around 300,000), its impact on the worldwide music scene is immeasurable. Björk has proved to be an enduring artist, unique and inventive – her solo albums have sold more than 15m albums worldwide. Another success story, *Sigur Rós*, have influenced a wide range of acts, including *Radiohead* and *Hope Of The States*.

There is also a thriving domestic market, with more than 200 titles released annually. CD sales reach approximately 700,000 to 1m units annually, and 55% of the albums sold are by Icelandic artists.

While the dominant industries in Iceland are fishing and aluminium production, CD sales make up 1% of the gross national product. *Helga Valfells* from Iceland's Trade Council is understandably enthused. She says: "The buzz around Icelandic music has definitely helped position Iceland as a creative nation which has more to offer than just high quality seafood and beautiful scenery."

The story of the Icelandic music scene is intrinsically linked to the history of *Smekkleysa* (*Bad Taste*), the label set up in 1986 by a group of musicians and artists, some of whom went on to form the "pop department of *Smekkleysa*" – *The Sugarcubes*. Most of the Icelandic bands to make an impact internationally have been signed to *Smekkleysa* at some stage, including *Mínus*, *Mugison* and *Sigur Rós*.

The label has recently received an international boost. *Mark Chung of Sine* (Sony Independent Network Europe) spotted the appeal and A&R success of *Smekkleysa* and has provided support for several artists on the label. The venture has

The buzz around Icelandic music has helped position Iceland as a creative nation which has more to offer than just high quality seafood and beautiful scenery

Helga Valfells, Iceland's Trade Council

ICELAND: FACTS AND FIGURES

Population: 300,000
 Total CD sales: 1m (units) annually (1% of gross national product)
 Domestic

repertoire: 55% (units)

International repertoire: 45% (units)

Music Festivals: Airwaves festival, www.icelandicwaves.com

IFPE: Icelandic National Group of (PFI, The House of Commerce, Kringsög 7, 103 Reykjavik, Iceland. Tel: +354 (0)10 7330 Fax: +354 (508) 6564

Event: iccoisamberis

Minus: winning a positive reaction

Minus (pronounced "Mee-nus") are a band whose sights seem firmly set on international success. Coming a long way from their early explorations in "disgusting music", their current style is melodic, powerful, MTV-friendly rock.

Their debut album, *Hey Johnny*, was sung in Icelandic and captured their early vigour; the follow-up, *Jesus Christ Bobby*, saw the switch to English and a more focused sound. Their third album, *Halldor Laxness*, gained wider recognition for the band last year, with a nomination for best international newcomer at the *Kerrang!* awards. *Kerrang!* editor Ashley Bird describes the band as "having the heaviness of Queens Of The Stone Age and also the glam gang appeal of Guns N Roses".

According to their UK press officer, Kas Mercer, the band's acceptance into the mainstream is an ongoing process. "They'll still retain their old hardcore fans, but because the music is now much more song based they've been gaining fans from other areas as well, she says.



The band are currently writing new material for their next album. They now also have an American management team. This willingness to conform to the demands of the UK/US industry does not seem to be detracting from their Icelandic individuality, however. Mercer believes, "They definitely have an

edge to them that is different from bands from other countries."

Bird has no doubts about the band's appeal. He says, "The first time I saw them in Iceland it was a classic punk rock moment. If they can translate that reaction onto record they could be the new hope for heavy rock."

provided international support for Minus, and released an early *Sigur Rós* album, *Von*, which was previously unavailable outside of Iceland.

Now in its second year of operation, the union continues to offer a wide range of bands international opportunities. Future projects include the seductive leftfield pop of SKE and the tight retro funk styling of Jaguar who have been tipped by no less than James Brown. Anna Hildur PR for Smekkleysa and Airwaves festival says, "Sine is a good set up for us as a label. We can work our releases at a different level and get the benefits of major label support for those releases that are suited."

The biggest annual musical event in Reykjavik since 1999 has been the Airwaves festival, which has played host to a raft of British artists including Suede, Four Tet, Fatboy Slim and Keane. The festival dominates the city during its run, with events and shows taking place in a variety of venues, including theatres and art galleries.

Airwaves promoter Thorsteinn Stephensen is fully aware of the festival as a platform for international success. "It is a unique platform for Icelandic bands to present themselves to a large group of music lovers from Europe and the US," he says.

This year *Kerrang!* magazine hosted an event which showcased the highly promising Icelandic acts Sign and Minus. Domino Records also held a showcase evening which featured the Icelandic act Slowblow.

Stephensen is keen to increase the festival's profile. "Hopefully we will continue to grow in quality and hopefully we will be able to increase our number of visiting bands."

Indeed, Airwaves could well become a vital stop for international A&R. Keane were booked a full year before their headline slot at this year's festival while hotly tipped acts such as The Bravery and Hot Chip both performed to receptive audiences. Stephensen understands the potential here. "The festival attracts a lot of industry people and that means many of the bands are playing a

showcase which could help them get opportunities outside of Iceland," he says.

The festival invigorates Reykjavik during its run says Helga Valfell. "The festival is very important for tourism, especially the part of the industry that is located in Reykjavik. Until recently, Iceland was a summer-only destination, so airlines, hotels and restaurants all recognise the value of being fully booked in the middle of October. Airwaves has also changed the reputation of Reykjavik and shown US and European music lovers that Reykjavik is a fun and creative place to visit."

The most recent Icelandic act to make a mark internationally is *Sigur Rós*, who originally signed to Brighton-based label Fatcat. Their debut EP *Svefn-G-Englar* was hailed as a classic and proved to be a turning point for both the band and the label. Their untitled album earned a Grammy nomination for best alternative album and the band have sold more than 1m albums worldwide. "This is a rarity, according to Fatcat's Dave Cawley. He says, "Very few Europeans do really well in the mainstream over here. Language is a huge barrier to begin with. I would imagine many bands feel they have to sing in English just to get heard, which is wrong really."

Sigur Rós were the first client for Big Dipper Management, which was set up by John Best and Dean O'Conner, and the band attracted the attention of Keith Wozencroft and Tony Wadsworth at EMI who signed them. O'Conner is enthusiastic about the possibilities. He says, "The support within the label is remarkable. In fact, we have plenty of fans within the building and the EMI territories."

Although the band's atmospheric music lends itself to film or advertising signs, the band has so far remained reticent. O'Conner adds, "We've had countless offers but we've never done an advert. We've also been selective regarding our inclusion in film. The whole thing remains incredibly pure and uncompromised."

It is this uncompromising and creative edge



which singles Icelandic bands out. Reykjavik is a small isolated city which allows creativity to thrive and bands to develop outside the glare of overbearing A&R scouts. It is a country that demands individuality and has provided an enviable catalogue of evocative music.

In a year dominated by "real" acts the year looks set to conclude in such popstastic fashion Calendar is kind to Christmas sales

EDITORIAL
MARTIN TALBOT



At this time of the year, life at the sharp end of the music business – in retail – must feel something like a runaway train; relentlessly speeding towards its destination, each moment moving faster and faster, eating up the ground ahead.

With just two full sales weeks to go, business is picking up and the signs appear to be promising.

It is always difficult to be categorical of course; direct comparisons, as Christmas Day shifts in the calendar, year-on-year, are problematic. One retail day closer to Christmas can make all the difference.

Christmas shopping is becoming an ever later pursuit in any case, as we all make our gifting decisions closer and closer to the big day itself. And the continual promise of the next "Biggest Sale Ever" can only encourage the latecomers.

But, wandering around a few record stores and shopping centres last week, the sense of desperation among shoppers longing for consumer satisfaction, was palpable. On Oxford Street last Thursday evening, as the shops began to shut at around 9pm, thousands of wannabe shoppers continued to mill around, desperate to spend their hard-earned cash.

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The music industry must do more to plug its skills gap

VIEWPOINT
GREG ORME



I was chatting to the vice president of a major record label who'd recently returned to the music industry after taking an MBA and spending three years with a global business consultancy. He said he'd never experienced negotiations as tough as in the record business. The bad news is he added that strategic business skills are scarce, especially among smaller outfits.

This skills gap is increasingly expensive as digitalisation creates fresh opportunities. If the situation improves, the prize for the exchequer is huge. Music makes a vital

Music makes a vital contribution to the UK's economic success

and growing contribution to the UK's economic success. Between 1997 and 2002 the creative industries grew by an average of 6% per annum compared to an average of 3% for the economy. They currently produce almost £1 in every £12 of the UK's total GDP – a higher proportion than in any other country and – contribute £11.5bn to our balance of trade, more than the construction, insurance and pensions industries.

But the stark fact is that most new ventures fail within the first three years and most failures are related to "poor management". The average life span of a venture in this country is only 24 months. It's at this point that taxation and regulatory overhead starts to bite and a poorly conceived business strategy begins to ship water.

Appalled by this attrition rate, the Government has seed-funded the Centre for Creative Business. We're a not-for-profit joint venture between London Business School and University of the Arts London.

We will deliver high-quality but affordable short courses in business strategy to music entrepreneurs and executives who have established a reputation for excellence, but need to develop their skills to take their business forward. The nine-day weekend courses will cover everything from leadership to creating the right company culture, intellectual property rights to strategic marketing, efficient operations management to finance.

We all know the music industry took a big hit in the last few years. The future may be brighter and it will be those with strategic vision that will reap the benefits.

Greg Orme is CEO of Centre for Creative Business

There appeared to be little sense that piggy banks had fallen empty or that pockets were wearing thin. And, yet, two weeks of shopping remain.

The fact that Christmas Day falls on a Saturday – leaving one final full week of sales after the Christmas chart is published – may also act as a fillip to the market. The Christmas charts always generate plenty attention – this year they can act as a guide for consumer purchases, rather than a reflection of festive tastes in the final days before the holiday.

It all adds up to a Christmas sales period which may well climax later than for several years, leaving us unsure how it has all gone until the last minute.

But what does appear to be becoming clear is the musical flavour of this year's Christmas. It is strange that a year dominated by the breakthrough of "real" acts, from Keane and Katie Melua to Snow Patrol and Scissor Sisters, looks set to climax in such popstastic fashion. Kylie, Robbie, Britney, Ronan, Westlife, Blue and Busted are all set to be in this week's Top 20.

With U2, Eminem, Il Divo, Shania Twain and Maroon 5 also vying for retail space, there appears to be something for everyone this Christmas. Hallelujah!

Is London the best home for the BBC's music services?

The big question

As the BBC plans to move some of its operations, including Five Live, to Manchester, is it right that all its national music services are staying in London or should some be relocated elsewhere?

Anthony H Wilson, Manchester-based In The City

"What Mark Thompson is doing is a 1% effort to balance up the country again from the unbalanced shit hole it is with London at its centre. It would be great if some of the music stations were moved, too, and not so deeply buried in London. Radio One for quite a while – and this is one of the reasons playing music that was hip in London, but not listened to anywhere else."

Dougie Anderson, Edinburgh's Coda Music

"Everything is too London-centric. Even though only 15% live in London sometimes you wouldn't believe it. [Music radio] should do something to get out and about. It could be a boost to the local economy and a big boost to music and how people feel about things because at the moment a lot of people feel out of the capital."

Matt Cadman, Blackburn-based All Around The World

"I think it is always going to be based mainly in London – it is the capital city, the most concentrated area of the

population. But for our music, which is almost entirely based outside the M25, there should be some thought given to the regions and Manchester is as good a place as any for it to be based."

Conor McVicholas, NME

"The rules for the BBC are the same as the rest of the music industry. Having your main operations in London makes sense logistically, but we all have a responsibility to reach out to the rest of the country. It's fine for the BBC's music operations to be based in London, just make sure there's balance."

John Simons, Guardian Media Group Radio

"It increasingly makes less sense for the BBC national music services to be based in London. Up to a few years ago it was important for them to be in the same location as the music industry, but as record sales dwindle as the internet takes over the role of music retailer it seems less relevant for Radio One or Radio Two to be wedded to Tin Pan Alley. These services both do a great job but could be run more cost effectively if they were in WL."

Gary McClarnan, Manchester-based artist management Potential Development

"If they did set up in Manchester there would be a parade of people trying to get exposure on the radio. It would mean pluggers would have to make more of an effort and you'd get to see more of what's going on in the UK."

As Keane and U2 round of a great 2004 for Island, label boss **Nick Gatfield** talks to *Music Week* about how that was achieved and what next year may bring

Quickfire

What is the secret of Island's current run of success with UK acts?

It's absolutely about the team. We have an incredibly experienced A&R team and phenomenal marketing, press and promotions teams. The roster really came to fruition this year, which has been the result of a two to three year A&R cycle.

Did you make a conscious effort to prioritise UK acts over international repertoire?

It's a case of reaping what you sow. We lost one of our US repertoire streams from MCA, so it was a determined focus on the UK – we had no other choice.

The Universal pop labels (Island, Polydor, Mercury) seem to have a healthy rivalry between each other under the command of Lucian Grainge. Is this really the case?

The competition is healthy and by and large, friendly. The absolute focus for all the companies is developing local talent. It's interesting to watch Mercury coming into their own, they will have a fantastic year next year.

Has the competition between Island, Polydor and Mercury led to any internal bidding wars?

We would never get into the situation of out-bidding each other. For Lucian it's like he has three beautiful daughters – which one would you like to marry?

Do you think the best way for a UK band to be a priority in the US is for them to sign a separate deal for that territory, such as Keane did with Interscope?

The Keane type of deal is extremely rare, but I make an effort to engage



the US company very early on with every act we sign. For example, Nine Black Alps have already got very strong links with Interscope via Luke Wood over there, but they are signed in the UK for the world. It's important, but the number one job for us is to break acts at home to create the platform for them to work internationally. **Earlier in the year Island Records was the focus of an MTV**

programme called Breaking Point. Was it a beneficial to the label and your roster?

It's one of those things I'll put down to experience. It was an experiment, but the relationship did lead to the Busted show on MTV in the States, so it was worth doing.

Lots of new bands have been signed following the breakthrough this year of Franz Ferdinand, Keane, Razorlight and Snow Patrol. Is the bandwagon-jumping inevitable?

It's unfortunate that this cycle of bands has led to 50 or 60 bands being signed to majors. Only one or two of those will realistically go on to emulate the success of Franz Ferdinand, Keane or Snow Patrol. On the other hand, I think there will always be a market for adult rock in the Gold/Day or Keane area. The holy grail is to find an artist that can sell albums to lots of different age groups and markets and with Keane we have been lucky in having such an artist.

What music trends are you anticipating for 2005?

On the other side to the bands like Keane or Coldplay there is a reaction for older and more diverse music, which Nine Black Alps are very much a part of.

Which other record executive or label do you keep a close eye on?

I have a healthy respect for all record companies, but would rather be watched than watch others. Nick Gatfield joined Island Records as managing director in 2001. Since then, he has turned around the label's domestic roster, which now boasts Keane, Busted, McFly, Sugababes and holy-titled newcomers Nine Black Alps. His label is rounding off the year with U2's *How to Dismantle an Atomic Bomb* at number one.

DOOLEY'S DIARY



Getting a taste for the Brits

Remember where you heard it:

Plans are moving ahead fast for next year's **Brits**. The line-up is now confirmed – although nobody is letting on, just yet – and the BPI Council last week enjoyed their traditional Christmas lunch, which doubled up as a tasting for the big night. Some have apparently voiced concern at a couple of the dishes being proposed by the caterers: beef, which is always likely to offend the 'I only eat white meat/fish/vegetables brigade', and **guinea fowl**. One bright spark has pointed out that feeding such a dish to 4,000 industry executives might erase the nation's entire population of the bird... It's too late to stop Bush, but there is still time to try to ensure a decent set of winners at next year's Brits. Voting academy members have until this Wednesday to get in their votes. Party season is well underway with EMI's staff bash taking place at **The Penthouse** last Thursday, while Warner Bros and Atlantic stage a joint do this Thursday at the **Ragged School** in Bermuda. Best idea of all for a party theme has to go to MTV's **Bill Reedy**. For the event, five teams – each with a dedicated car, a diver and Champagne – zoomed around London to create a classic album cover – one team pumping for **Ziggy Stardust**, and another for **Abbey Road** – before creating a John and Yoko-style love in

at the Langham Court Hotel, then cutting a Christmas Carol at Whitfield Street Studio before recreating a 'rock 'n' roll' scene outside the Mel Bar... It was a long walk home for **Alister Lacey** – of Napier's PR company Nelson Boostock – from the online service's Christmas party last Tuesday after he found himself drawing out his own name in a raffle for a brand new scooter. To avoid accusations of cheating, the draw was repeated, with **MOFS-PRS** Alliance man Ben McEwen winning the booty. Over at Am's do two nights later, **Wall of Sound's** Mark Jones was spinning discs while Alison Wenham was spotted jiving to King Curtis... So which erstwhile music biz figure has been busy sending out Christmas cards to industry names with a drawing of himself on the front and a two-page distributive inside plauding his innocence? PPL is doing its bit to unite such unlikely political bedfellows as John Prescott and Kenneth Clarke after agreeing to sponsor the **All Party Parliamentary Jazz Appreciation Group**. Cherry Lane Digital's CEO Jim Griffin kicked off a charismatic speech at the **Playleader/Musically** seminar last Monday at London's **RSA** admitting he was responsible for the first ever commercial full-length download track – Aerosmith's **Head First** in 1994. Wepit's Paul Myers found Griffin's speech on the challenges the music industry faces almost a little depressing. 'Listening to Jim's speech made me want to **shave my head** and repent for ever trying to make any money out of music,' he lamented... Meanwhile, **Bill Wilson** has returned. The former **Factory Records** boss is releasing the first single on his new record label today (Monday). Wilson had planned to name the label **Red Cellars**, for pretensions reasons that Dotley can no longer recall, but finally settled on the more reasonable **F4** because 'it is the fourth version of **Factory**'. Raw-T, which Anthony H switches as a grime act, are releasing **SwivelEgo** on 12-inch...



Welcome to the home of Village People 2004, a place where you can hang out with the boys, get yourself clean, have a good meal and, if you're really lucky, do whatever you feel. But behind all this unseemly hair we find some of EMI's finest who, in aid of Cancer Research UK, initially all grew beards before last Thursday agreeing to draw lots to decide which style of moustache they would have to shave into. Pictured are Ian Whitfield, Dave Corrid, Michael De Lemos, Mike McManion, Derek Allen, Matt Crosswhite, Cary Bristow, Bruce Rogers, Asti Wabe, Jon Arman, Paul Osborne, Graeme Rogan, Dave Murray and Stefan Demetriou.



Being able to wallpaper your living room with platinum discs is one thing, but Guy Chambers (pictured, left) really has joined the elite of British transmitters by becoming the Society of Distinguished Songwriters' (or Sods for short) latest recruit. Chambers was welcomed to the fold by such luminaries as Don Black, Roger Greenaway, Barry Mason and Tim Rice at the organisation's 33rd Ladies Night at London's Landmark Hotel. The evening, hosted by King Sod Gary Osborne (right), included Osborne's wife Lorna B (centre) paying tribute to the recently-passed Norman Newell, while Jodie Landor attempted to accompany Tony Hatch on the bagpipes to Hatch's Neighbours theme.

Dooley knows he's not as young as he used to be, but you're not telling him publishers didn't used to be older than this. Minder Music is celebrating a hit on both sides of the Atlantic after a tip from 16-year-old Patrick Fogarty, son of Minder managing director John, led the Neptunes to lose a track on the new Snap Doggy album around a sample of The Gap Band's **Early In The Morning**. The exploitation came about after Fogarty Jr passed a Minder sampler to Neptunes Chad Hugo and Pharrell Williams (pictured with Patrick at November's N.E.R.D. gig in Hammersmith) on a visit to the US last year. Early In The Morning forms the basis of the track Signs on Snoots R&G: The Masterpiece Albums.

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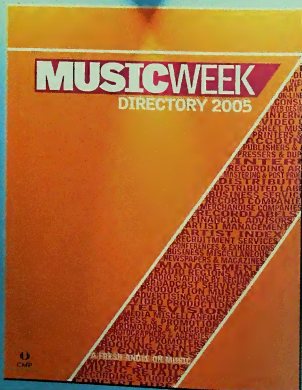
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STEVE MAC



hit craft

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STEVE MAC: THE HITMAKER

Steve Mac has been associated with 117 Top 40 singles and 13 albums as a producer, writer, manager and/or mixer between

1980 and 2004.

All record positions UK unless noted: Aus—Australia, US 99—Billboard Career highlights in blue.

2004: eight hits

Nov: number three album, *Westlife—Alkon*
 US: To Be Frank
 Nov: number one album, 3 DVD + 1 DVD
 Oct: number one album, *Ronan Keating—10*

Years Of His

Oct: number two single, *Ronan Keating—10*
 US: You Dancer
 April: number five album, *Aus, Human Nature—The Walking Tightrope*
 April: number one

single, US, Clay Aiken

—*Solitaire* (32 weeks on the *Billboard* Hot 100 sales chart)
 Feb: number three album, *Michelle—The Missing O Love*
 Jan: number one single,

Michelle—All This Time

2003: 16 hits

This Is The Night by Clay Aiken is the biggest-selling US single 2003
 Dec: number one album,

Plats off to

Music Week celebrates the career of a man who has worked with some of the most successful producer/writers to date. And there's plenty more to come.

Sitting behind his huge recording desk, Steve Mac looks concerned. He doesn't think he has an interesting story to tell.

"I come in here every day, I do what I do and I go home," he says. "Look at all the legendary producers, listen to what they said about how they recorded the great records and I haven't got any of that. I just come here every day and I do what I do."

To suggest that Mac is being overly modest about his achievements is a huge understatement. The unavoidable truth is that he is one of—if not the—most successful songwriter/producers of his generation and probably one of the most successful that the UK has produced to date.

More than 20 number one singles in the UK, several multimillion selling albums both here and in Europe and a string of hits in the US aren't bad when it comes to the "legacy" stakes. On top of that, Mac's career highlights include setting up his own publishing company, Rokstone, receiving three BMI USA Writers awards, winning the MMF Producer Of The Year award in 2002 and the Record Of The Year three times among other achievements. Moreover, Mac has his finger firmly on the pulse of tomorrow's hits, as his recent work with albums chart-toppers 11 Diva and Ronan Keating & Yusuf Islam's new chart-challenger *Father & Son* testify.

Nicky Chinn, one half of the Chinn & Chapman team which wrote and produced a swathe of hits in the Seventies for the likes of Mud, Sweet and Suzi Quatro, reinforces the point. "This guy is by a mile the most prolific producer since the days of Stock, Aiken & Waterman and going further back, myself and Mike Chapman," he says.

Chinn believes the key to Mac's success is threefold. "Clearly he's an excellent songwriter. Then there are the cover version hits he's had, which suggests he has a great ear for picking the right song. Plus he's a great producer. He's worked with a variety of acts—Westlife through to 11 Diva. And he pulls it off every time. You cannot have that many hits without being terrific in all those three areas."

Starting out as the tea boy

Prase indeed. But it is a career which could so easily have just drifted away before it had even begun. Coerced by his mother at the age of eight into learning the piano, Mac had had no intention of working in music while at school; instead he wanted to be an architect. "My dad was—and still is—in the music business and he had a small publishing company called *Scratch Music*," he says. "Then he met and teamed up with a producer called Nigel Wright. I wanted to do work experience within an architect's practice, but there were none near where I lived, in Weybridge. So I thought, 'well, I can do for a week at Dad's studio and be their tea boy.'"



Smiles all round: Steve Mac (left) with manager David Howells, who have worked together for 12 years

Mac enjoyed those seven days, but it was another experience that made all the difference to where his life would lead. "I auditioned for a band at my school that needed a keyboard player. Because my dad had a studio and some equipment, I walked into the audition with a DX7; they didn't even want to hear me play, it was like 'you're in the band'. They plugged in the DX7, pushed me to one side and away they went. The band had a guy called Tim Laws—who later went on to co-write *Dreams for Gabrielle*—and his brother Chris, who's now my engineer."

The band didn't get anywhere, but it set Mac firmly on the road. Three months later, he left school and joined his father and Nigel Wright full time. But things didn't go according to plan, initially. A year after starting at his father's studio, Mac was getting bored.

"I wasn't a very good tape op," he admits. "Maybe it was because my dad was Nigel's partner, maybe I was playing

the spoils-on-of-the-co-boss role, whatever, but I had a lot of ideas and there I was, at the back of the studio, opening my mouth too much when I shouldn't have been. I told Nigel that I wasn't enjoying things and I suggested to him that I could make some tracks."

Wright offered Mac the use of a spare studio across the courtyard from where he and Mac senior worked. "Nigel said I could try my hand at making records; if nothing happened within two or three months I had to come back and carry on making the tape for him or I should leave and not follow his path anymore."

Mac, perhaps predictably, jumped at the chance—and struck gold first time. The first thing he did was Hear The Drummer Get Wicked by Chad Jackson, which eventually reached number three in the UK in the summer of 1990. "Chad was planning to remix the 800 Number by the 45 King and got me involved, but it soon became clear this was more of a remix

project," he recalls. "Chad played the mix to the 45 King and he said 'look, this isn't my original record, you've done so much to this I don't want to put my name to it, so...you can have it.' He gave it to Chad, he released it and it became a big hit." Not a bad start for the mousetrap upstart.

Luck smiled on Mac a few months later when he was asked to contribute a track to a dance compilation which was being put the following day. "I'd hooked up with a DJ called Damon Roachford by this time and he came down, we started on it at around 11am and by 4pm we had I Wanna Give You Devotion."

"The track only had the hook and the sax but no rap. Still, the label liked it and they put it on the compilation. The label soon began to get a lot of phone calls about the track and before long it had attracted a buzz, receiving a growing volume of club plays. 'Damon then got *Moose Freedom* involved," says Mac, "who put the rap on and we finished the track." This version

Westlife – Turnaround
Dec: number one single, Westlife – *Mandy*/**Winner Record of the Year 2003**
Dec: number five single, The Saturdays – *Hippy Xmas (War Is Over)*

Oct: number 11 album, Gareth Gates – *Go Your Own Way*
Sept: number four single, Westlife – *Hey Whatever*
Sept: number 17 single, Aus. David Campbell – *When She's Gone*

July: number one album, US Country, Trace Adkins – *Greatest Hits*
April: number three single, Westlife – *Tonght*
March: number one single, Gareth Gates – *Spirit In The Sky*

Biggest-selling UK single 2003
March: number six album, Boyzone – *The Balance* Album
Nov: number one album, US, Clay Aiken – *Measure of A Man*

Jan: number 20 album, US, Justin Guarini
May: First time a UK writer/producer has number one and two in the US: number one single, US, Clay Aiken

– This Is The Night: number two single, US, Ruben Studdard – *Flying Without Wings*
May: number one album, US, Kelly Clarkson – *Thankful*
April: number eight

Steve Mac

Worked his way up from tea boy to being one of the UK's most prolific producers on the way, Hamish Champ writes...

THE TEAM BEHIND THE HITS



BEHIND EVERY GREAT PRODUCER/SCHWARTZER IS A GREAT TEAM

CLOCKWISE FROM TOP: (L-R) CO-WRITER WAYNE HECTOR, MAC, CO-WRITER COLIN FARRISK

MAC WITH MIX ENGINEER RON SWAN (LEFT)

DIRECTORS OF DAMIAN SONES' SON NEW SONGWRITER SIMON PERRY, (L-R) DAVID HOWELLS, MARETTA OGDON, SIMON PERRY, MAC, NICKI L'AMBY

ENGINEER/PROGRAMMER CHRIS LAWS (LEFT) AND DAN PURLEY, ASSISTANT ENGINEER



Steve Mac says: "It is a real team effort down here. We wouldn't have made it this far without everyone involved. I work with some of the most talented engineers and programmers in the business."

"The talent ranges from Chris [Laws], who has been one of my best friends since we were at school and understands exactly what I'm looking for before I even tell him, through to Dan [Purley], who is like a younger brother and who holds the studio together. This year I have also learned so much from Ren Swan, who I feel has already become part of the family. It's great feeling to come into work everyday to hook up with friends."

"For the past 12 years I have worked with some of who I believe to be the best musicians in the country. Again, I wouldn't have got this far without the guidance of David [Howells] and the backing from Nicki [L'Amby] and the great team upstairs, shielding me from all the crap that goes on, as well as guiding me when I need advice."

"In a business that seems to be changing all the time, it's also great to have the long-term relationships that I have built up with Simon Cowell and [Polydor's] Colin Barlow. Simon instinctively knows what will work and



I hope he would agree that I'm sometimes able to come up with what he's looking for before he asks for it. He pushes me to make better records every time. Meanwhile, Colin gives me a great deal of space and time to make the records as I hear them."

"I've been so lucky to work with such talented writers: Wayne [Hector] – I really believe that he is one of the best lyricists of the past 10 years and I feel that he has taught me so much about songwriting. I've recently been working with Karen Poole a lot. She teaches me something new every time she comes into the studio to write with me. I think that is all you can ask for in music; that you are learning all the time and it never gets stale."

"A good portion of the success we've had has been with Westlife. The guys have become really good friends and from day one it's always a pleasure, never a chore, when the guys come in to record. I have the utmost respect for the amount of hard work they have put in over the past five years to get to where they are now. The same goes for Ronan, who has one of the most unique voices in this country."

"As far as inspiration goes, well, that's all down to my wife Lou and my two little girls. Macy and Phoebe: maybe they are the reason that I write and record so many soppy romantic love songs. With a third kid on the way, I need to keep working hard."

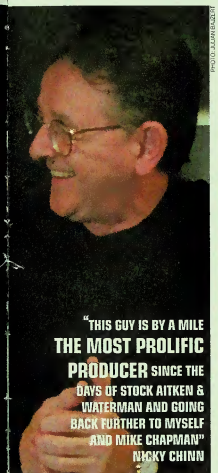


PHOTO: ANDREW BUCKLE

"THIS GUY IS BY A MILE THE MOST PROLIFIC PRODUCER SINCE THE DAYS OF STOCK AITKEN & WATERMAN AND GOING BACK FURTHER TO MYSELF AND MIKE CHAPMAN"

NICKY CHINN

went to number three in February 1991. Mac was still puzzled, however. "We still didn't know what we had. I can see now that it was really fresh, but at the time I didn't and I think it was because I didn't really know what I was doing that it worked so well. It was a case of just throw everything in the pot and see what happens. It could've been great, it could've been awful."

Needless to say, such successes prompted Nigel Wright to allow Mac to carry on working across the courtyard.

"Nigel and my dad signed my publishing and said 'you stick in there and keep knocking out the tunes,'" he recalls.

For a 17-year-old, still living at home – "I had no intention whatsoever of moving out, just because I had some money" – Mac's life was going pretty well. "I was seeing all my friends going off every morning, going off to their normal jobs and monthly paychecks and there I was, getting some decent royalties. I still lived at home and



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Windswept and its affiliated companies would like to congratulate Steve Mac on his incredible achievements as a writer, producer and friend. We look forward to working together for many more.

"More hits to hum, more hits to come."

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single. Aus. David Campbell – Hope Jane; number nine album, US BB country, Aron Lines – Living Out Loud

2002: 17 hits
Dec: Gareth Gates – Unchained Melody voted – Record Of The Year
 Dec: number five single, Gareth Gates – What My Heart Wants To Say

Now: number one album, Westlife Greatest Hits
 Now: number one single, Westlife – Unchained Melody
 – Unbreakable On the 11th day of the 11th month, Westlife's landed their 11th number one single

Now: number 10 album, Aus, Sophie Monk – Collector's Cut
 Now: number five single, Aus, Sophie Monk – Kisses, O'Jays
 Now: number two album, Gareth Gates – What My

Heart Wants To Say
 Oct: Simultaneously lands number one singles in Britain and America with two different artists and two different songs: number one single,

UK, Gareth Gates – Suspicious Minds; number one single, US, Kelly Clarkson – A Moment Like This
 Oct: number six album, US, Nick Carter – Now Or Never

Sept: Producer Of The Year 2002 Award presented by the MMF
 Sept: BMI's present Westlife with an award for 35th records sold to date
 Sept: BMI USA pops

CHART HIGHLIGHTS: 40 TOP 10 SINGLES

ARTIST TITLE	HIGHEST CHART POSITION	COUNTRY
Clay Aiken Solitaire	1	US
Clay Aiken This Is The Night	1	US
Boyzone When The Going Gets Tough	1	UK
Boyzone You Needed Me	1	UK
Mariah Carey & Westlife Against All Odds	1	UK
Kelly Clarkson A Moment Like This	1	US
Five Keep On Moving	1	UK
Gareth Gates Spirit In The Sky	1	UK
Gareth Gates Suspicious Minds	1	UK
Gareth Gates Unchained Melody	1	UK
Ronan Keating If Tomorrow Never...	1	UK
Michelle All This Time	1	UK
O'Town All Or Nothing	1	US
Westlife Flying Without Wings	1	UK
Westlife Marcy	1	UK
Westlife Queen Of My Heart	1	UK
Westlife Swear It Again	1	UK
Westlife Unbreakable	1	UK
Westlife Unbroken Girl	1	UK
Westlife World Of Our Own	1	UK
Kate Winslet What If	1	Ireland
Atiase & Boyzone To Garden Pres...	2	France
Boyzone Love The Way You Love Me	2	UK
Five Live! The Time Is Through	2	UK
Human Nature He Don't Love You	2	UK
Chad Jackson Hear The Drummer...	2	UK
Ronan Keating Hope You Dance	2	UK
Ruben Studdard Flying Without Wings	2	US
Underscover Baker Street	2	UK
Westlife What Makes A Man	2	UK
Vanessa Amorosi Have A Look	3	Australia
Damage Wonderful Tonight	3	UK
Stephen Gately Bright Eyes	3	UK
Nomad I Wanna Give You Devotion	3	UK
Westlife Tonight	3	UK
Underscover Never Let Her Slip Away	3	UK
Damage Forever	6	UK
Samantha Mumba Lately	6	UK
Aida Real Good Time	7	UK
David Campbell Hope	8	Australia

CHART HIGHLIGHTS: 20 TOP 20 ALBUMS

ARTIST TITLE	HIGHEST CHART POSITION	COUNTRY
Clay Aiken The Messias Of A Man	1	US
Atomic Kitten Fight Now	1	UK
Boyzone By Request	1	UK
Kelly Clarkson Thankful	1	US
Five Five	1	UK
Il Divo I Divo	1	UK
Ronan Keating 10 Years Of His	1	UK
Ronan Keating Destruction	1	UK
Westlife Coast To Coast	1	UK
Westlife Greatest Hits	1	UK
Westlife Turnaround	1	UK
Westlife World Of Our Own	1	UK
Ati Here We Come	2	UK
Caught In The Act Forever Friends	2	Germany
Gareth Gates All My Heart Wants...	2	UK
Westlife Westlife	2	UK
Westlife Allow Us To Be Frank	3	UK
O'Town O'Town	7	US
Damage Forever	13	UK
Aaron Carter Aaron's Pista...	16	US

Both lists are arranged by highest chart position and alphabetically.

rather than go out and spend the money on cars and all that stuff I reinvested it in equipment. I bought a little desk, outboard gear, mikes and stuff like that. I wasn't very technical then and I'm still not technical now. I like the sound but, I've got amazing engineers around me to get it to sound like I think it should do."

Still, Mac kept on "collecting flight", as he puts it. He bought a second-hand Fairlight for £16,000, "although, if I'm honest, it was so I could say I had one". Despite his early success, Mac felt the music he was doing then came about more by accident than design. "I didn't know what I was doing," he says. "Looking back on my career, it was the best time for me; every day I was going in and learning something new. I didn't have all the answers – I still don't – but doing that dance stuff there were no rules. No one was expecting me to churn out songs; I wasn't being commissioned to produce stuff for anyone else. Instead it was just 'go in there, Steve, do whatever you want to do today'. A sample here, a vocal there, drum loops, whatever."

"Some of it, if I'm honest, was crap. But occasionally it was good. But it still took someone else to tell me it was good. I thought I Wanna Give You Devotion was awful. I don't think anyone would want to dance to that. But someone else said 'no, you're starting something really fresh here with this track'."

Building on natural talent

In a business as grapevine-oriented as the music industry, word got around about Mac and he hooked up with Simon Dunmore – who now has Defective Records, but was then the club guy at Cooltempo. "We started doing remixes, things like Kenny Thomas' Outstanding, Monie Love and others. I learnt a lot by listening to the original multi-tracks that had come in before we began working on them. One of the best days was when I got something from Jam & Lewis. We were holding this multi-track like it was a precious piece of porcelain. Just to listen to how they did stuff was an education."

This is another factor in Mac's game which observers are quick to point out; he never stops wanting to learn. "Steve's talented and he never takes what he does for granted," says PolyDor Records managing director Colin Barlow. "He's constantly pushing himself to get better and he never rests on his laurels. He's



Clay Aiken (left) and Mac: This Is The Night was the biggest-selling US single in 2003

always studying the chart and wanting to better what he's done before."

Mac continued to have success with the remixes he produced, but his puzzlement at what it was he did to make these projects successful continued. "I still didn't really understand what it was that we were doing," he says. "But that's why Simon was there; he was the club guy who he understood what was going on. I've never been a big clubber. I always fell like an outsider, being dragged along to a club to listen to a record that was being played at 3am. I wasn't interested, to be honest. I'd have preferred to have been in bed."

News of Mac's remix work with Dunmore

spread and soon he had hooked up with two more DJs, Jon Jules and John Matthews. The three of them decided to set up a band. Says Mac, "KWS had just released Please Don't Go, and I remember sitting there and thinking 'this is easy. They've just taken a cover version and whacked a dance beat on it. I can do this. I do this all the time.' But oh, what to record?"

John Matthews, who had become the singer in the trio now known as Undercover, suggested they have a go at a song called Baker Street, originally by Gerry Rafferty. "He said he'd always wanted to do it and I didn't know it at the time," says Mac. "We dug a copy out from some old vinyl shop somewhere and I listened to it and I thought 'yeah, that's not a bad song, we could do something with that.' And so we put this 'boom-choo, boom-choo' beat on it and that was that."

Mac's version of Baker Street was his first conscious attempt at making a commercial record. "One that would be a guaranteed hit, one that lots of people would go out

"STEVE IS CONSTANTLY PUSHING HIMSELF TO GET BETTER AND HE NEVER RESTS ON HIS LAURELS"
 COLIN BARLOW, POLYDOR

MAC'S TOP FIVE PRODUCTIONS

nomad giving me advice tonight



(I) WANNA GIVE YOU DEVOTION – NOMAD
 "This was the first big hit that I wrote. I didn't have a clue what I was doing when I was programming the track and that's why I think it was a fresh sound for that time."



FLYING WITHOUT WINGS – WESTLIFE
 "This is the best song Wayne Hector and I have written. We started out trying to write a song that meant something to everyone and I felt this song really hit the nail on the head."



ALL OR NOTHING – O-TOWN
 "At a time when everyone in the US was saying boy bands are dead and 'ballads don't work in America', Clive Davis took a punt on this tune and it paid off big time."



REGRESA MI – IL DIVO
 "Sonically, this is the best record I've made so far. And it is quite an unbelievable performance by Il Divo."



WHAT IF – KATE WINSLET
 "It was great working with Kate. By her own admission, she's not technically the best singer in the world but, as far as telling a story and playing the part on the mike, she was incredible."



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writers awards for All Or Nothing (O'Rowe) & Swear It Again (Westlife)
June: number five single, Westlife - *Pop Bop Baby*
May: number one album, Ronan Keating -

Destination
May: number one single, Ronan Keating - *Tomorrow Never Comes*
May: number four album, Luke - *Together*
May: number 10 single, Russell Watson & Shay - *Russell Watson & Shay*

Zoom - Someone Like You
May: number 18 single, US country chart, Trace Adkins - *Help Me Understand*, **First Mac-writer US country hit**

March: number one single, Gazan Gatos - *Unchained Mind* (for four weeks)
March: number one single, Westlife - *World Of Our Own*

2001: 19 hits
Dec: **Jan:** number one single, Ireland (for seven weeks) *Kate Winslet* - *What If*
Dec: number one single, Samantha Mumba - *Lately*

Dec: number nine album, *Five - Greatest Hits*
Dec: number one album, **second Studio in Parsons Green**
Featuring SSL 9000 J series deck
Nov: number one album, *Westlife - World Of Our Own*
Nov: number one single, *Westlife - One Of My Heart*
Nov: number 24 album, *Quirex - Crush*
Nov: number 24 album, *Enchantment*



Mac (centre) with Il Divo's Sebastian (left) and Urso. Mac's trust in the classical quartet paid off, with their debut album storming to number one

and buy," he recalls. Indeed it was a hit, reaching number two in August 1992. "All the dance stuff I'd done before had been designed to make people move on the dancefloor; if they liked it, great, if they didn't, they didn't. Luckily, people liked them on the dancefloor and went out and bought them. I didn't know why they were buying them, what it was about them. But with this, with Baker Street, it was a formula. It was a good song, we changed the style of it, we turned it round and made people dance to it."

The record went through PWL and this period witnessed Mac's first meeting with soon-to-be manager David Howells. "The second thing we did was a version of Never Let Her Slip Away, which was by Andrew Gold originally. When John played it to me, I remember it had a bit of a swing thing going on. So we got rid of that right off. Back to the ol' boom-chit, boom-chit." The record gave Undercover their second top five hit in November 1992.

"Any song you could think of, we'd spend hours running our fingers down the list of classic British songs and seeing whether they'd fit under this drum line that we had for Baker Street. It illustrated to me that if an audience liked something, you'd give them more."

But then came the need for an album. "We had to give the public more of what we'd done. I just remember getting the same drum loop up, starting from the same place and putting a new song over the top of it. It was great. You could say we butchered a lot of those songs back then. Unfortunately it went a bit far, every track on the album had the same drum beat. It did OK. Here it went in at number 26, sold around 100,000 copies. At the time I remember thinking, "Wow, 100,000 people have gone out and bought this." Now I think, "Wow, 100,000 people went out and bought that."

His time with Undercover gave Mac an insight into the business from a performer's point of view, although that too had its

drawbacks. "I was 19 and I thought I'd really arrived," he says. "We did our first PA at the Ritz in Kingston and they wanted me to bring the saxophone solo for Baker Street. I wasn't at all sure about this, but when I did it the girls in the audience started screaming and I thought that 'this is, my first bit of stardom.' So I carried on being the 'sax player'. That all stopped when we got a call from someone putting together a supergroup for a charity gig with Phil Collins on drums, Nathan East on bass, Clapton on guitar and so on. 'Would Steve be interested in playing saxophone on the night?', they asked. And at that point my bottle went."

Introducing Mr Cowell

Still, the success of Undercover opened yet more doors for Mac and enabled him to focus on what he wanted to do. "It opened my eyes to what was possible and I think it was from there the commercial work started to come in."

It was also the first occasion that Mac took a call from a certain Simon Cowell. "He was at Farfarr Records and he asked me to do something with Sirtica," recalls Mac. "Unfortunately, at the time I didn't know enough about pop production and I went in and tried to make what I thought was a pop record. I blew it, basically. He wanted me to do what I did at the time, while I was trying to make what I thought SAW would have done with Sirtica. It didn't

"IT IS THE RECORDS THAT I MAKE THAT I ENJOY LISTENING BACK TO OR ENJOY PLAYING, THOSE ARE THE ONES THAT HAVE BROUGHT IN THE ROYALTIES"
STEVE MAC

work and I didn't hear from Simon for a long time after that."

Another big occasion around this time, namely when PWL dropped Undercover. "We thought we were walking into an A&R meeting for the next album, but it didn't turn out like that."

Just before the meeting, Pete Waterman had taken Mac to one side and asked him to produce stuff with him. "I turned him down because I didn't feel it was for me. I don't like co-productions. I've got very strong ideas and want things to be done in a certain way. If it falls like it to be completely my fault, equally, if things turn out well I'd like to take the credit."

Whether this polite refusal influenced PWL's decision to drop the band remains unclear, but another silver lining was to be exposed as Undercover were being shown the exit. "Just after that, David Howells parted company with PWL and approached me to see if I'd like him to manage me. I needed a bit of guidance, so I agreed and we've been together ever since."

Mac soon got involved with Dutch boyfriend Ianling in The Act and things went well.

The success of the project gave him more money to invest in the studio. "At that point, I moved to Islington and set up a studio there. I wanted to break away from my dad, a bit. It was also then that I changed my name to Steve Mac rather than Steve McCutcheon. Just so it wasn't all 'oh, so it's Les McCutcheon's son', making all those records then is it? I was next to Swan Yard studios, but I was still in Weybridge and it was a hellish two-and-a-half hour trip but with Caught In The Act and we did quite well." David Howells then moved his offices into some vacant units in Healthways Road in West London and he asked Mac to join him at the site.

"The beauty of working with David is that I don't know much about what goes on in the world outside this studio. But David will say 'someone wants to come and meet you.' It was through someone who knew someone

TRIBUTES

Clive Davis, BMG US

"I've known Steve for a number of years and have great respect for his songwriting and producing talent. He's a song man. I was a great admirer of Flying Without Wings, which he had done for Westlife and which he then suggested for Ruben Studdard in America. It did very well for Ruben. We also had the winning song for This Is The Night for Clay Aiken as well as producing the Keith Urban/Clarkson song, which was also a winner. I admire his talent and I like him as a human being."

David Howells, manager

"Steve has vision. A lot of people can make records, but not everyone can see what they mean or where the artist fits; how to understand the act, their audience and where they can go. That's one of the most exciting things about Steve in the years I've known him. He's also a singer's producer. He has an extraordinary ability to put a singer at their ease at the same time as challenging them to produce the best performance they can and that's a tough trick to pull off. That's a real skill. When Ronan Keating works with Steve, there's a step up there in what he's doing. Steve has created an ambience in his studios which makes for a great environment to work in. Plus a studio people to a point that perhaps they didn't think they could reach. Steve has an unerring knack of picking the right project. We talk things through and the major part of my role is the business side, making sure he gets the right deal and he gets paid and the relationships stay good. He's always open to learn new things. He's never had the arrogance of success."

I think what we've seen with Steve so far is a warm-up. I know how much he feels his self learning. The Il Divo project challenged him because he'd never worked with an operatic voice, four singers, four languages, etc. He's a great problem solver. He's a very intelligent producer. With Westlife's *Allow Us To Be Frank*, he'd never worked with a big band sound before. Working with the original arrangements of a Billie May or a Nelson Riddle, what a thrill that is."

David Miller, Il Divo

"He's extremely professional from front to back. He had the songs and the arrangements already to go from the demos, but he let us come up with our own vocal arrangements. The sound we were trying to go for with Il Divo had never been done before and he just left it up to us to do our creative work and he did his stuff from his end of things. We were like a team, rather than working with a producer who was telling us how to sing and what to sing. His is a very positive environment to work in. The sound of Il Divo is about a balance between those two worlds, we gave him tips on how our voices work, because we're not used to catering to a microphone, so he worked very

Nov 2004: NO 3 ALBUM Westlife 'Allow Us To Be Frank'

Nov 2004: NO 1 ALBUM II Divo 'II Divo'

April 2004: NO 1 SINGLE Clay Aiken 'Solitaire'

2004: NO 3 ALBUM Michelle 'The Meaning Of Love'

Jan 2004: NO 1 SINGLE Michelle 'All This Time'

Dec 2003: NO 1 ALBUM Westlife 'Turnaround'

Dec 2003: NO 1 SINGLE Westlife 'Mandy'

Dec 2003: NO 5 SINGLE The Idols 'Happy Xmas (War Is Over)'

Sept 2003: NO 4 SINGLE Westlife 'Hey Whatever'

April 2003: NO 3 SINGLE Westlife 'Tonight'

March 2003: NO 1 SINGLE Gareth Gates 'Spirit In The Sky'

Oct 2003: NO 1 ALBUM Clay Aiken 'Measure Of A Man'

Nov 2003: NO 1 ALBUM USA Kelly Clarkson 'Thankful'

2003: NO 20 ALBUM USA Justin Guarini 'Justin Guarini'

June 2003: NO 1 SINGLE USA Kelly Clarkson 'Behind These Walls'

June 2003: NO 2 SINGLE USA Kelly Clarkson 'Without Wings'

Dec 2002: NO 5 SINGLE Gareth Gates 'Whisper My Heart Wants To Say'

Nov 2002: NO 1 ALBUM Westlife 'Greatest Hits'

Nov 2002: NO 1 SINGLE Westlife 'Unbreakable'

Nov 2002: NO 2 ALBUM Westlife 'When My Heart Beats To The Sound Of My Heart'

Nov 2002: NO 1 SINGLE USA Kelly Clarkson 'My Life Would Suck Without You'

Nov 2002: NO 1 SINGLE USA Kelly Clarkson 'A Moment Like This'

Oct 2002: NO 1 ALBUM Nick Carter 'Now Or Never'

June 2002: NO 5 SINGLE Westlife 'Pop Don't Stop'

Jan 2002: NO 1 SINGLE Gareth Gates 'Unchained Melody'

March 2002: NO 1 SINGLE Westlife 'World Of Our Own'

Dec 2001: NO 1 ALBUM Westlife 'Greatest Hits'

Nov 2001: NO 1 ALBUM Westlife 'World Of Our Own'

Nov 2001: NO 1 SINGLE Westlife 'Queen Of My Heart'

Sept 2001: NO 3 ALBUM Five 'Kingsize'

Aug 2001: NO 7 ALBUM O-Town 'O-Town'

Aug 2001: NO 4 SINGLE O-Town 'All Or Nothing'

July 2001: NO 1 USA SINGLE O-Town 'All Or Nothing'

March 2001: NO 1 SINGLE Westlife 'Uptown Girl'

Dec 2000: NO 2 SINGLE Westlife 'What Makes A Man'

Nov 2000: NO 1 ALBUM Westlife 'Coast To Coast'

Sept 2000: NO 1 SINGLE Mariah Carey and Westlife 'Against All Odds'

Sept 2000: NO 31 SINGLE Aaron Carter 'I Want Candy'

2000: NO 20 ALBUM Aaron Carter 'Aaron's Party (Come Get It)'

Nov 1999: NO 2 ALBUM Westlife 'Westlife'

Nov 1999: NO 4 ALBUM Five 'Invincible'

Nov 1999: NO 1 SINGLE Five 'Keep On Moving'

May 1999: NO 1 SINGLE Westlife 'Swear It Again'

Nov 1998: NO 2 SINGLE Five 'Until The Time Is Through'

July 1998: NO 1 ALBUM Five 'Five'

STEVE, THANK YOU FOR THE HITS.

SONY  BMG
MUSIC ENTERTAINMENT

Club Charts 18.12.04

The Upfront Club Top 40

Position	Label	Artist	Weeks on Chart	Up	Down	Re-Entry
1	BMG	LMN FEAT. BONNIE BAILEY EVERYWHERE	21	U		
2	BMG	SOUL CENTRAL STRINGS OF LIFE (STRONGER ON MY OWN)	22			
3	BMG	FADILLU FEAT. FLAMING LIPS THE COSMOS, GRAY SUNSHINE	23	U		
4	BMG	SARA JORGES SHOCK TO THE SYSTEM	24			
5	BMG	THE DUFFERERS SHINE	25	NEW		
6	BMG	BURZ IN THE ATTO BOOY LA LA	26	NEW		
7	BMG	100% FEAT. JENNIFER JOHN JUST CAN'T WAIT (SATURDAY)	27	NEW		
8	BMG	VISA FLY AWAY	28			
9	BMG	DJ GEORGE J FEAT. SEYMON NEVER GONNA LET YOU GO	29	NEW		
10	BMG	SCISSOR SISTERS LETHY/GOBDEUS	30	NEW		
11	BMG	NARCOTIC THURST WHEN THE DAMN BREAKS	31	NEW		
12	BMG	SIA NINE	32	NEW		
13	BMG	MARIE MILLET PLAYGROUND	33	NEW		
14	BMG	RED RHYTHM FEAT. DJL SOMEONE CALL THE DOCTOR	34	NEW		
15	BMG	FABOY SLIM WONDERFUL NIGHT	35	NEW		
16	BMG	THOMAS SCHWARTZ MORE THAN A FEELING	36	NEW		
17	BMG	ALTER EGO HOKER	37	NEW		
18	BMG	JOCLEYN BROWN RIDING ON THE WINGS	38	NEW		
19	BMG	QUESSI FEAT. MAIRA NAVLER OVER AGAIN	39	NEW		
20	BMG	STONEBRIDGE FEAT. HERBESSE TAKE ME AWAY	40	NEW		

TOP 10 UPFRONT CLUB BREAKERS

Label	Artist	Weeks on Chart	Up	Down	Re-Entry
1	LMN	FEAT. BONNIE BAILEY EVERYWHERE	21		
2	BMG	SOUL CENTRAL STRINGS OF LIFE (STRONGER ON MY OWN)	22		
3	BMG	FADILLU FEAT. FLAMING LIPS THE COSMOS, GRAY SUNSHINE	23		
4	BMG	SARA JORGES SHOCK TO THE SYSTEM	24		
5	BMG	THE DUFFERERS SHINE	25		
6	BMG	BURZ IN THE ATTO BOOY LA LA	26		
7	BMG	100% FEAT. JENNIFER JOHN JUST CAN'T WAIT (SATURDAY)	27		
8	BMG	VISA FLY AWAY	28		
9	BMG	DJ GEORGE J FEAT. SEYMON NEVER GONNA LET YOU GO	29		
10	BMG	SCISSOR SISTERS LETHY/GOBDEUS	30		

Position	Label	Artist	Weeks on Chart	Up	Down	Re-Entry
21	BMG	RED CARPET ALRIGHT	21			
22	BMG	UNITED IN DANCE SHINING DOWN	22			
23	BMG	SOLASSO V. BANANARAMA REALLY SAYING SOMETHING	23			
24	BMG	BLUE FEAT. KOOL & THE GANG & LIL' KIM GET DOWN ON IT	24			
25	BMG	ERASURE BREATHE	25			
26	BMG	JAN KNOWLES FEAT. MARCELLA WOODS ALMOST OVER YOU	26			
27	BMG	KYLE BELIEVE IN YOU	27			
28	BMG	M&C FEAT. REBECCA RUDO DO YOU WANT IT RIGHT NOW?	28			
29	BMG	ASHLEY JADE LET ME BE YOUR FANTASY	29			
30	BMG	MOUSSET T FEAT. EMMA LANGFORD RIGHT ABOUT NOW	30			
31	BMG	JURKA TRUE FAITH	31			
32	BMG	DAVID GUETTA THE WORLD IS MINE	32			
33	BMG	KID MASSIVE IT WILL BE ALRIGHT	33			
34	BMG	NELLY & CHRISTINA AGUILERA TIT VA HEAD BACK	34			
35	BMG	MICHAEL GARY WEEKEND	35			
36	BMG	GWEN STEFANI WHAT YOU WAITING FOR	36			
37	BMG	FATHIYES MISS ULESS SEE U MORE	37			
38	BMG	C-SITY FOUR ON A GOOD THING	38			
39	BMG	QUINTY NATIONS OUT OF TOUCH	39			
40	BMG	GARI RIDE IT	40			

LMN cover tops chart

Four weeks after Stonebridge's second number one Upfront Club Chart hit of the year with *Take Me Away*, the Hed Kandi label is on top again, this time courtesy of LMN's excellent cover of Fleetwood Mac's 1988 Top 10 hit *Everywhere*. In second place is *Soul Central's* vocal adaptation of *Strings Of Life*, a 1989 hit for Rhythm Is Rhythm which rumbled around just outside the Top 40 for three months or limited promo before getting a full mail-out last month. It is enormously popular and finishes the race just 3% behind LMN.

Meanwhile, *Sara Jorge's* *Shock To The System* is an easy victor on the Commercial Pop Chart, where it vaults 9-1, and has a commanding 16% lead over nearest challengers *Bugs & Kool* & *The Gang* remake *Get Down On It*. Jorge also fronted *Than 3's* *Let Your Heart Go Free*, which reached number two on both the Upfront and Commercial Pop Charts in August. *Shock To The System* is a turkey house record, which benefits from mixes by Bassone & Burnz and veteran *Kurtis Mardonic*.

The top three of the Urban Chart are unusually well spread. *Snop Dog's* *Drop It Like It's Hot* is number one for the third week in a row and has increased its lead every week. It is currently nearly 40% ahead of new runner-up *Clara*, whose *Goodies* single is, in turn, nearly 50% in front of third placed *Lose My Breath* by *Destiny's Child*.

All three charts reawaken from their Christmas torpor, as club promotion companies get behind the pick of early 2005 releases, with the result that there are nine new entries to the Upfront Top 40, seven to the Commercial Top 30 and eight to the Urban Top 30. The Urban Chart averages less than four new entries a week and the new influx represent its second highest intake of the year - and all eight are hip-hop singles, showing how much the balance has shifted away from the formerly dominant R&B genre. Although many records in the chart effectively cover both genres, with featured singers filling in the gaps between raps, 24 of the Top 30 are primarily hip-hop - a record.



Stonebridge dominates Urban chart

Destiny's Child leads ground

COMMERCIAL POP TOP 30

Label	Artist	Weeks on Chart	Up	Down	Re-Entry
1	BMG	SARA JORGES SHOCK TO THE SYSTEM	1		
2	BMG	UNITED IN DANCE SHINING DOWN	2		
3	BMG	BLUE FEAT. KOOL & THE GANG & LIL' KIM GET DOWN ON IT	3		
4	BMG	ERASURE BREATHE	4		
5	BMG	JAN KNOWLES FEAT. MARCELLA WOODS ALMOST OVER YOU	5		
6	BMG	KYLE BELIEVE IN YOU	6		
7	BMG	M&C FEAT. REBECCA RUDO DO YOU WANT IT RIGHT NOW?	7		
8	BMG	ASHLEY JADE LET ME BE YOUR FANTASY	8		
9	BMG	MOUSSET T FEAT. EMMA LANGFORD RIGHT ABOUT NOW	9		
10	BMG	JURKA TRUE FAITH	10		
11	BMG	DAVID GUETTA THE WORLD IS MINE	11		
12	BMG	KID MASSIVE IT WILL BE ALRIGHT	12		
13	BMG	NELLY & CHRISTINA AGUILERA TIT VA HEAD BACK	13		
14	BMG	MICHAEL GARY WEEKEND	14		
15	BMG	GWEN STEFANI WHAT YOU WAITING FOR	15		
16	BMG	FATHIYES MISS ULESS SEE U MORE	16		
17	BMG	C-SITY FOUR ON A GOOD THING	17		
18	BMG	QUINTY NATIONS OUT OF TOUCH	18		
19	BMG	GARI RIDE IT	19		
20	BMG	UNITED IN DANCE SHINING DOWN	20		

Produced in co-operation with the BPI and based on a sample of more than 100 radio stations.
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As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 18.12.04

SINGLES

1	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	Mersey
2	KYLIE MINOGUE I BELIEVE IN YOU	Pop/Rock
3	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	ACTW
4	DESTINY'S CHILD LOSE MY BREATH	Columbia
5	GIRLS ALoud I'LL STAND BY YOU	Polydor
6	LEMAR IF THERE'S ANY JUSTICE	Sony Music
7	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise
8	ROBBIE WILLIAMS MISUNDERSTOOD	Chrysalis
9	NATASHA BEDINGFIELD UNWRITTEN	Finnacore
10	GWEN STEFANI WHAT YOU WAITING FOR	Interscope
11	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	Kulwal
12	SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT	Capitol
13	UNITING NATIONS OUT OF TOUCH	Gadu
14	EMINEM JUST LOSE IT	Interscope
15	3RD WISH OBSESSION (S'ES AMOR)	Three8
16	BRIAN MCFADDEN IRISH SON	Made-4-Sony Music
17	CHRISTINA AGUILERA & M ELLIOTT CAR WASH	Quartifunk
18	JOJO FEAT. BOW WOW BABY IT'S YOU	Mersey
19	JAY-Z/LINKIN PARK NUMB/ENCORE	WEA
20	GERI RIDE IT	Interscope
21	BABySHAMBLES KILLAMANGIRO	Rough Trade
22	112 /VERTIGO	

ALBUMS

1	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Interscope
2	ROBBIE WILLIAMS GREATEST HITS	Chrysalis
3	IL DIVO IL DIVO	Sony Music
4	KYLIE MINOGUE ULTIMATE KYLIE	Parlophone
5	EMINEM ENCORE	Interscope
6	ROMAN KEATING 10 YEARS OF HITS	Polydor
7	MAROON 5 SONGS ABOUT JANE	J
8	SHANIA TWAIN GREATEST HITS	Mersey
9	GIRLS ALoud WHAT WILL THE NEIGHBOURS SAY?	Polydor
10	KEANE HOPES AND FEARS	Island
11	SCISSOR SISTERS SCISSOR SISTERS	Polydor
12	WESTLIFE ALLOW US TO BE FRANK	S
13	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Jive
14	LEMAR TIME TO GROW	Sony Music
15	GREEN DAY AMERICAN IDIOT	Reprise
16	BLUE BEST OF BLUE	Interscope
17	BUSTED LIVE - A TICKET FOR EVERYONE	Universal
18	NATASHA BEDINGFIELD UNWRITTEN	BIG
19	DESTINY'S CHILD DESTINY FULFILLED	Columbia
20	JOSS STONE MIND BODY & SOUL	Abelardo/Vega
21	GENESIS PLATINUM COLLECTION	Capitol
22	ANASTACIA ANASTACIA	Vevo



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PRE-RELEASE AIRPLAY TOP 20

Rank	Artist/Track	Label
1	1. STONEISLAND FEAT. THERESA SINGE 'WE AWAY'	Indigo
2	2. SOUL CENTRAL STRINGS OF LIFE	Indigo
3	3. EMANUEL LITE 'TWO SOLDIERS'	Indigo
4	4. MARGOTIE THORNTON WITH THE DAMN BIRDS	Indigo
5	5. ASHANTI 'YOU YA'	Indigo
6	6. RED CARPET MENTH	Indigo
7	7. JONAS FEAT. DANIELA JONAS 'JUST CAN'T WAIT (SQUAWBY)'	Indigo
8	8. MANDALAY JAZZ	Indigo
9	9. THE ORIGINAL BROTHERS SOUTHWEST	Indigo
10	10. BEGGY FEAT. DELLA DASS 'HE'D FEEL LOVE'	Indigo
11	11. THE OVERBRIGHT SHINE	Indigo
12	12. COOLIE LOONIN' CHAIN 'YOU KNOWS LOVE (YOU)	Indigo
13	13. ILL COOL 'CLASH'	Indigo
14	14. SCISSOR SISTERS 'FAT MARGOTIES'	Indigo
15	15. LETHAL BIZFE 'YOU FORWARD'	Indigo
16	16. BOB DZEE FEAT. REBEKAH HANCOCK 'NO MORE'	Indigo
17	17. 50 CENT 'GODS IN THE NAME'	Indigo
18	18. EMANUEL 'SHINE'	Indigo
19	19. KASKASIA 'CUT OFF'	Indigo
20	20. HANGOVER BOY 'MORNING SCHOOL, THE WORLD'S GONE MAD'	Indigo

These charts are also available online at musicweek.com

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020 8896 8200



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TO SUBSCRIBE LOG ON AT www.musicweek.com

COOL CUTS CHART

Rank	Artist/Track	Label
1	1. THE CHEMICAL BROTHERS 'LAWLIZE'	Wava
2	2. COMMEÇON TOM 'I'M THE KING OF THE FISH'	Wava
3	3. AXWELL 'FEEL THE VIBE'	Wava
4	4. MATEO FEAT. TERMA 'WHAT DO YOU WANT'	Wava
5	5. BOND 'GET IN THE RING (PART 2)'	Wava
6	6. SQUAWK 'TALKING'	Wava
7	7. GAMA 'COOLIES'	Wava
8	8. MAL 'GAMMA OVER 8 (ALTERNATE FEAT)'	Wava
9	9. NAME IT 'SAY YES'	Wava
10	10. STUDIO 8 'LET'S GO!'	Wava
11	11. '24 THE CONCRETE JAW'	Wava
12	12. MARIO VS SAPHIA 'OH SUGAR (LET'S BELIEVE) PART 1'	Wava
13	13. 'SOUL OF MAN' 'SAY YES (PART 2)'	Wava
14	14. 'FAM' 'MARIO VS SAPHIA' 'MARIELLA MARIOVS (PART 2) (PART 2)'	Wava
15	15. 'BUZZ' 'FEARLESS' 'BARRAGE' 'TRUCKER' 'COSTA' 'TRUCKER' 'COSTA' 'TRUCKER' 'COSTA'	Wava
16	16. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
17	17. 'LET'S WAIT' 'FEAT' 'LARRY' 'AND' 'BARRY' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
18	18. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
19	19. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
20	20. 'ELECTRONICA' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava

URBAN TOP 30

Rank	Artist/Track	Label
1	1. BOB DZEE FEAT. MARIELLA 'DROPPIN' LIKE IT'S HOT'	Indigo
2	2. GAMA FEAT. ILL AND JAZZ 'MIA GOODIES'	Indigo
3	3. DESTINY'S CHILD 'DREAM OF A WIFE'	Indigo
4	4. KIZNET 'HEAT' 'MAMMAL' 'MIA FLODA'	Indigo
5	5. LIL' LOON 'FISH'	Indigo
6	6. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
7	7. 'EMANUEL' 'SHINE'	Indigo
8	8. 'FAM' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
9	9. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
10	10. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
11	11. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
12	12. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
13	13. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
14	14. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
15	15. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
16	16. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
17	17. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
18	18. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
19	19. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
20	20. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo

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POP PARAZZI PROMOTIONS

Rank	Artist/Track	Label
1	1. THE CHEMICAL BROTHERS 'LAWLIZE'	Wava
2	2. COMMEÇON TOM 'I'M THE KING OF THE FISH'	Wava
3	3. AXWELL 'FEEL THE VIBE'	Wava
4	4. MATEO FEAT. TERMA 'WHAT DO YOU WANT'	Wava
5	5. BOND 'GET IN THE RING (PART 2)'	Wava
6	6. SQUAWK 'TALKING'	Wava
7	7. GAMA 'COOLIES'	Wava
8	8. MAL 'GAMMA OVER 8 (ALTERNATE FEAT)'	Wava
9	9. NAME IT 'SAY YES'	Wava
10	10. STUDIO 8 'LET'S GO!'	Wava
11	11. '24 THE CONCRETE JAW'	Wava
12	12. MARIO VS SAPHIA 'OH SUGAR (LET'S BELIEVE) PART 1'	Wava
13	13. 'SOUL OF MAN' 'SAY YES (PART 2)'	Wava
14	14. 'FAM' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
15	15. 'BUZZ' 'FEARLESS' 'BARRAGE' 'TRUCKER' 'COSTA' 'TRUCKER' 'COSTA' 'TRUCKER' 'COSTA'	Wava
16	16. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
17	17. 'LET'S WAIT' 'FEAT' 'LARRY' 'AND' 'BARRY' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
18	18. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
19	19. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
20	20. 'ELECTRONICA' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava

POP PARAZZI PROMOTIONS

Rank	Artist/Track	Label
1	1. BOB DZEE FEAT. MARIELLA 'DROPPIN' LIKE IT'S HOT'	Indigo
2	2. GAMA FEAT. ILL AND JAZZ 'MIA GOODIES'	Indigo
3	3. DESTINY'S CHILD 'DREAM OF A WIFE'	Indigo
4	4. KIZNET 'HEAT' 'MAMMAL' 'MIA FLODA'	Indigo
5	5. LIL' LOON 'FISH'	Indigo
6	6. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
7	7. 'EMANUEL' 'SHINE'	Indigo
8	8. 'FAM' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
9	9. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
10	10. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
11	11. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
12	12. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo
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20	20. 'THE' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Indigo

POP PARAZZI PROMOTIONS

Rank	Artist/Track	Label
1	1. THE CHEMICAL BROTHERS 'LAWLIZE'	Wava
2	2. COMMEÇON TOM 'I'M THE KING OF THE FISH'	Wava
3	3. AXWELL 'FEEL THE VIBE'	Wava
4	4. MATEO FEAT. TERMA 'WHAT DO YOU WANT'	Wava
5	5. BOND 'GET IN THE RING (PART 2)'	Wava
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7	7. GAMA 'COOLIES'	Wava
8	8. MAL 'GAMMA OVER 8 (ALTERNATE FEAT)'	Wava
9	9. NAME IT 'SAY YES'	Wava
10	10. STUDIO 8 'LET'S GO!'	Wava
11	11. '24 THE CONCRETE JAW'	Wava
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13	13. 'SOUL OF MAN' 'SAY YES (PART 2)'	Wava
14	14. 'FAM' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
15	15. 'BUZZ' 'FEARLESS' 'BARRAGE' 'TRUCKER' 'COSTA' 'TRUCKER' 'COSTA' 'TRUCKER' 'COSTA'	Wava
16	16. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
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19	19. 'GEMINI' 'X' 'JON' 'CARTER' 'AND' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava
20	20. 'ELECTRONICA' 'MARIOVS' 'MARIOVS' 'MARIOVS' 'MARIOVS'	Wava

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SYCOmusic

REPORT

NAME: Steve Mac

GRADES OBTAINED:

In the Past 6 years
we have sold ...

38 Million Albums
and 15 Million Singles

... TOGETHER .

COMMENTS:



Must Try Harder

... Wed' like some more please!

SIGNED:

Simon Sonny

SIMON AND SONNY



Now number one album, *Aus, Human Nature* - *Here and Now*
 Oct number nine album, *Saramba Mumba - Gotta Tell You*
 Oct number four album, *US 55, Tracy Atkins* -

Chrome
 Sept number three album, *Five - Kinglake*
 Aug number one album, *Atomic Kitten - Right Now*
 Aug number five single, *Emma Bunton - Take My*

Broth Away
 Aug number seven album, *O-Town - O-Town*
 Aug number four single, *O-Town - All Or Nothing*
 July number one single, *US, O-Town -*

All Or Nothing, First written and produced number one in the US
 July number 12 single, *Damage - So What If I*
 April number four album, *Emma Bunton - A Girl Like Me*

April number 16 album, *USA, Adam Carter - Aaron's Party (Come Get It)*
 April number 16 album, *Damage - Since You've Been Gone*
 March number one,

single *Westlife - Uptown Girl*
 March number 18 single, *Aus, Human Nature - He Don't Love You*

TRIBUTES

hard to cater for that. We all learned a lot about pop from Steve and to develop a new technique, letting a mic work for us and not against us."

Nicky Chinn, songwriter

"This guy is the most prolific producer since the days of A&R and going further back, myself and Mike Chapman, by a mile. I think the key to his success is threefold. Clearly he's an excellent songwriter. There are also quite a few hits he had which suggests he has a great ear for picking the right song. He is a great producer. He's worked with a variety of acts - Westlife through to Il Divo. He pulls it off every time. You cannot have that many hits without being terrific in all three areas. I have an enormous regard for his ability in all those three areas."

Wayne Hector, co-writer

"We're both perfectionists. We feel completely free, especially after all this time of working together, to tell each other if we've got a bad idea. We can hammer each other until we've got it right and we'll never take it personally. Musically, our musical direction is very similar, the things that we like are very similar. He almost knows



Awards team honoured with USA Writers trophies for O-Town's All Or Nothing and Westlife's Swear It Again in 2002. (L-R) Hector, BMI's Phil Graham and Frances Preston, Mac and Howells

that I got to work with Damage - who'd wanted to take the Boyz II Men route."

Mac's reputation was growing but not to the extent that he was soon thin as prey. "I had a bit of a track record, but it was quite cheap in those days." More importantly for the route his life would take in the future, it was around this time he met a backing vocalist by the name of Wayne Hector.

"At the time I thought he was expensive; he charged me £30 to do backing vocals," Mac recalls. "God, I wish he charged me

that now. Anyway, he came in and we really hit it off. He said he liked songwriting and that he'd put a few things together, so we got together and worked on some stuff. The first thing we did was Together, which Damage did and which went Top 10. I carried on doing stuff for them and meanwhile Wayne and I did more and more things together."

While Mac was doing his thing with Damage, another boyband, this time from Ireland, were exploding across the charts

on either side of the Irish Sea and the English Channel. Then another one of those opportunities came along.

"Boyzone were set to make this record in France with a French boyband called Alliage and no-one wanted to do the record with them. I'd met Colin Barlow, who was A&R'ing them at the time, and he suggested me. I think I was the last resort and I thought a foot in the door at Polydor would be fantastic. Mac went to France, made the record and it did really well, selling in excess of 1m copies."

It was a salutary experience. "I never wanted to repeat that; I didn't feel I was experienced enough to make that record, I didn't have total control of the day as I should have done. I didn't speak French, I had to do backing vocals here, in French, not knowing if the words were right. I hadn't worked with Boyzone before and they didn't want to be there doing it."

Still, the recording was the first occasion that he met singer Ronan Keating. "He walked into the studio and the track was playing. He said 'what's this sh*t then?' Stephen Gately then introduces me to him as the producer and he says 'oh, lovely to meet you, mate' and walks off out again. I'll never forget that." But the record did well and Mac secured a few more eggs out of Louis Walsh. "I did some songs for Boyzone's next album, three co-writes with Wayne."

It was to prove a turning point in Mac's career as a songwriter. "That was the point when I thought that maybe ballads were for me. They fell into place for me, both lyrically



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2000: 11 hits
Dec: number two single, Westlife - What Makes A Man
Dec: number one album, Asa, Human Nature - Human Nature
Nov: number one album,

Westlife - Coast To Coast
Nov: number two single, Westlife - What Makes A Man
Sept: number one single, Westlife - Coast To Coast
Oct: number 11 single, Stephen Gately - I Believe
Sept: number one single,

Mariah Carey/Westlife - Against All Odds
Sept: number 11 single, Alan Carter - I Want Candy
July: number nine album, Stephen Gately - New Beginnings
June: number three single, Stephen Gately - Bright Eyes
March: number six single, A1 - Like A Flame
Feb: Producer Of The Year 1999 Award, Music Producers Guild.

1999: 10 hits
Dec: Westlife - Flying Without Wings, Voted Record Of The Year
Dec: number two album, A1 - Here We Come
Nov: number two album, Westlife - Flying Without Wings
June: number one

Nov: number four album, Five - Inevitable
Nov: number one single, Five - Keep On Moving
Oct: number one single, Westlife - Flying Without Wings
June: number one

and melodically." Then came another call from Simon Cowell. "He'd seen Damage perform Forever and said that he'd needed to know who'd written it. It sounded like a US songwriter had done it and he thought it was a perfect song for a pop band. When he found out it was me he couldn't believe Les McDubcheon's son had done it."

Working with Westlife

It turned out Cowell wanted a similar sound for a boyband he was putting together with Louis Walsh.

"Simon said he and Louis were putting a band together and that he would like to create a white Damage from these Irish lads," says Mac. "They said they wanted to do it at a level that was past where Boyzone were. They wanted a big ballad feel, with original songs. I auditioned who I thought would be the best vocally out of the nine guys they brought over from Ireland and they put the band together." The band was Westlife.

At the time, Mac and Hector had just written a song called Swear It Again - "for no-one in particular - it was my 'Elton John period'". The following week the pair wrote another song called Flying Without Wings. "We took both of them in to Simon and he loved them. At the same time, I took Flying Without Wings in to Colin Barlow who wanted it for Stephen Gately as a solo song for a Disney film, Disney, that was a real lure." But things didn't work out as planned. "We tried Stephen out on the song and it didn't sound the best it could



Publishing operation in place: (l-r) American sub-publishers Debby Dil & Evan Meadow from Windswept Pacific with Mac and Darah Music's Howells and Nicky L'Amy

have done, but I'd kind of committed it to him. Simon then said he had to have the song, it was the song for his new band. We relented and gave it to him and looking back it was the best thing to do. Later he told me he'd had two cheques in his pocket during that meeting, made out to Wayne and myself, for £50k, non-recoupable, just to get that song. I played hardball after that but it never worked."

Mac says it was great to be involved with a new act at such an early stage. "It was a

vital part of Westlife's history. Simon made us executive producers on the first Westlife album and he made us feel we were part of something special. He said we can do this together. He knew we had the songs and it was nice of him to say there was no-one else around who was writing classic ballads that he'd normally have to go to Diane Warren to get. They were songs that Whitney or Mariah could sing, but you're giving them to a boyband and that'll have them raise their game. We were sold on that idea."

TRIBUTES

where I'm going before I've said it, and vice versa.

"There's also something about the way Steve plays chords - I couldn't explain it if I tried - that talks to me as a writer. He'll play an intro and for some reason there's something in it that really excites me. We've done a couple of country things together and messed about with some R&B ideas or rocky bits and pieces but they're all pop based. That's what we do well together. Steve knows what he does really well and, rather than be so-so at something, he'd prefer to be the best in his field."

Ronan Keating, singer

"Steve is very easy to work with and he's helped me grow over the years both as a singer and a songwriter. He makes you feel relaxed in the studio; there's never any tension and that can only help you deliver a great vocal. He's also become a good friend and I hope we'll continue to work together for many years to come."

Chris Farren, songwriter

"Steve, as a writer and a producer, has the uncanny ability to consistently capture the very heart and essence of a song, match it perfectly with a performance and turn it into a hit record. This is hard

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Thanks Steve for a great year.
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Ronan



album, Boyzone - *By Request*
May: number one single, Westlife - *Sweeter It Again*, First written & produced number one single
May: number one single,

Boyzone - *You Needed Me*
April: number three single, Ais, Vanessa Amorisco - *Have A Look*
March: number one single, Boyzone - *When The Going Gets*

Tough, First number one-produced single

1998: eight hits
Dec: number two single, Boyzone - *Love The Way You Love Me*
Dec: number two single, Ais - *Sits Night Out*
Nov: number two single, Five - *Until The Time Is*

Though
Aug: number seven single, Ais - *Real Good Time*
Oct: number eight single, Ais/Ais of Biss - *Chaf Summer*
July: number one album,

Five - *Five*
June: number one album, Boyzone - *Where We Belong*
Jan: number 11 single, OTT - *Story Of Love*

1997: seven hits
April: number 10 album, Five, Ais - *L'Album*
Oct: number two single, France, Ais/Boyzone - *To Garden Peace On Me (Working My Way Back To You)*

TRIBUTES

enough to do just once in a career, yet Steve has made a career of doing it time after time. Steve as a writer/producer has the uncanny ability to consistently capture the very heart and essence of a song and match it perfectly with a performance."

Don Black, lyricist

"He doesn't write songs, he lives them. He gets goose-bumps writing songs. He's a great melody man and I love his enthusiasm. He does his homework; he listens to all sorts of things, which I love. He's a joy to work with because he loves what he's doing. A lot of songwriters think 'oh God, we've got to knock out a song' and it becomes drudgery. With Steve there's no sense of that. He loves every minute of it. The main thing I love working with him for is that you always come out with a bloody good tune."

Jörgen Elofsson, songwriter

"He's one of the hardest-working people in the business that I know. He's thorough and I appreciate that in a fellow writer. Part of his secret is that he really likes to do what he does; that's what makes him tick. Plus he's got the life balance thing right."

Mac says that subsequently he and Hector always walked into the studio with the idea that they were writing songs for the biggest artists in the world. "We knew we weren't going to get that, but we also knew that if you raise your game you'll get a much better song, for a boy band or whoever." Things have moved on since. Six Westlife albums later, Mac's involvement and say-so has gone from 60% to 90% to 100% on recent projects with the band.

Offers from afar

In a business that deems you to be as good as the last hit you had, the Westlife connection has taken Mac into previously uncharted territory. "I was being asked to write for films, with Wayne, big ballads, everything I'd ever wanted to do," he says. "I've worked with people such as Kate Winslet and all sorts of artists. Once the door opens, that's it, it's what unlocks the door that's the important thing and Westlife were very much the key."

Mac has since worked with Cowell on many projects, with Polydor's Colin Barlow, Hugh Goldsmith and Clive Davis. His newfound success forged his ideas of the sort of work he wanted to do. "I really feel the biggest dance records are accidents and I didn't want to keep taking those risks. Once you've arrived at a certain point in your life you want to be a big commercial songwriter/producer and you only want to make hit records and you only want to make number ones. That's my single goal. Even if single sales aren't doing that much

MAC LEARNING TO PLAY PIANO AHEAD EIGHT KEPT MAC IN TUNE WITH SONGWRITING - HIS COMPOSITIONS FOR DAMAGE-SUFFERING DOORS FOR HIM TO WRITE HIT SONGS FOR WESTLIFE AND OTHERS



PHOTO: JUAN JUAN/REUTERS

right now, even if a number one is only 50,000, as long as I know that I had that 50,000 sale and everyone else was selling less than me that week, I'm kinda happy."

It's not all chart-topping fame though, he admits. "Having other people say to me 'that song moved me', that's a vital part of it all." Money, he stresses, doesn't come into it.

"The records I have made for money have never made me money. It's the records that I make that I enjoy listening back to or I enjoy playing to you, those are

the ones that have brought in the royalties."

Success breeds further success, but Mac says that work isn't everything and maintaining a 'life balance' is crucial. "The two main things in my life are my studio and my family. My family comes first. I've got two beautiful kids and another on the way. I've got a beautiful wife and a lovely house down in Weybridge. I come here to do my hobby, and to get away from the house, five days a week. I start at 9.30am and I finish at 6pm every night. My

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July: number 20 single, N-Tyce - Hey DJ
May: number three single, Damage - Wonderful Tonight
May: number 14 single, Ant and Dec - Falling
May: number 18 album,

Ant And Dec - The Cut Of Ant And Dec
April: number 13 album, Damage - Forever
Jan: Opere Rokstone Studios in Parsons Green

1996: six hits
Dec: number six single, Damage - Forever
Nov: number one album, Boyzone - A Different Beat
July: number two album, Germany, Caught In The

Act - Forever Friends
Nov: number 33 single, Germany, Caught In The Act - Bring Back The Love
July: number 36 single, Germany, Caught In The Act - Ant's Just Another

Story
Apr: number nine single, Germany, Caught In The Act - Don't Walk Away

1995: five hits
Nov: number 17 single, Germany, Caught In The Act - You Know
Sept: number 24 single, Germany, Caught In The Act - Let This Love Begin
Aug: number 26 single,

Germany, Caught In The Act - My Arms Keep Missing You
June: number six album, Germany, Caught In The Act - Caught In The Act
C'Love
May: number 26 single,

"CLEARLY, STEVE MAC IS A GREAT SONGWRITER" NICKY CHINN

weekends are my own." Many will attest to Mac's reluctance to work long hours

His family life is one reason he doesn't want to spend too long trying to crack America. "I've had hits over there with Clay Aiken with Solitaire [which spent 33 weeks in the Top 20] and O-Town and that shows we can do it. But I feel at the moment I'm not making records that suit American radio, even if the public likes them.

"Also, I love my family too much and I couldn't devote enough time to getting it

down over there."

Mac recalls his father's involvement in managing Shakatak, which took him off touring most of the time. "I never got to see him," recalls Mac. "I don't want to do that to my kids, not when I don't have to."

This is not say he hasn't had hits already, but he does feel like he's "kicked that one off" already and he doesn't worry too much about the other side of the Pond for a while. "When US radio comes round to the big ballad again I'll give it another go," says Mac. "Also I like the idea of breaking an act here and selling it to them over there."

With America on hold, it's pretty much steady-as-he-goes in the Mac camp, with a number of projects pencilled into the diary for 2005, although not too many, he likes to have things open and flexible.

At the end of the day, Mac enjoys what he does, and yes, he does feel privileged. "I know it sounds like music industry bullshit, but I do feel so lucky coming in here every day and doing all this. People do this sort of thing after work, making records for pleasure. I get paid to come in here and do this.

"There are no rules and no-one tells me what to do. I can muck it up royally, or I can take a path where I'm going to do things really well. It's all about balance."

Mac says he won't be working around the clock. "Some people do, which is probably great for them, but I live my life this way."

And whom such a strategy works for him as well as it has so far, why would he ever want to change it?

TRIBUTES

Kian Egan, Westlife

"When we met him to start work on the first Westlife album we'd heard all about what he'd done and it was a thrill just to be in his studio where so many hits had been recorded in the first place, never mind hearing songs like Flying Without Wings and Swear It Again. I remember asking him one day how many he thought the first album would sell and he said 'oh, probably around 5m'. I nearly fell off my chair. I never thought we'd do 5m on one album, but he was dead right."

"Throughout the past six years he's produced most of each of our subsequent albums and it's been a great working relationship. He's a super talented songwriter and producer, and a super guy to work with. That's why people like Simon Cowell and others keep going back and using him on their projects. There's no-one else like him."

"The reason we still work together is because it seems to click really easily. Neither side struggles to get something out of the other; it naturally happens with us. That's really important when you record an album. It's a very open relationship; he knows what we want and we know what he wants and at the end of the day that's the same thing, to get the most amazing sounding album we can possibly get. Quality doesn't suffer with Steve."

Colin Barlow, Polydor

"He's often not appreciated for being the talent that he is. Pop producers don't have the kudos that people working in other fields get. Steve has had phenomenally consistent success in the time that I've worked with him. His track record is up there with the best that Britain's ever produced."

He's talented and never takes what he does for granted. He's continually pushing himself to get better and he never rests on his laurels.

Steve is so talented he's the sort of guy who could produce a rock band, an R&B album, he's so broad. He's seen to be the man who makes great pop records but he's a lot broader than that.

If I had the right act I wouldn't hesitate in using Steve; it's just about finding the right artist for him that can show off that skill set that people haven't seen - I've seen it and I know that with the right artist he'd let them blossom even more. He's just a great record maker. In America he'd have Grammys left, right and centre and be completely revered. His records travel. "Steve could just as easily produce a David Gray record as a Westlife record or a Maroon 5 record. He's that good. He is a unique talent and in my time in the business he's one of the best I've ever worked with."



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Cops For Jam - Lifting
M+Higher

1994
July: opens Rokstone
Studio in Haleslog

1993: two hits
April: number 38 single,
Linda Layton - We Got
The Love
Feb: number 28 single,
Undercover - Wanna
Stay With You

1992: three hits
Dec: number 20 album,
Undercover - Check Out
The Groove
Nov: number five single,
Undercover - Never Let
Her Slip Away
Aug: number two

single, Undercover -
Baker Street
June: signs his band
Undercover to PWL
Records

1991: two hits
April: number 20 single,
Morris Loeb Vs Adina -
Ring My Bell
Feb: number three
single, Normi - I Wanna
Give You Devotion

1990: two hits
June: number two
single, Chad Jackson
- Hear The Drummer
(Get Wicked), First Top
5 single
May: number 25
single, Massimo

featuring Tracy - Loving
You

action in his own words

The hitmaking producer and writer offers his views on current music and his future plans

What is your take on the state of the industry generally?

At the start of this year when I didn't have much going on I thought the business was terrible, that it had all gone to pot, nothing's working. I was joining in all those conversations. Nearly a year later, talking to you, there's nothing wrong with the business, it's fantastic, what are you talking about?

Seriously, I don't see things the same way that record company executives who are outside of recording studios see the business. As far as pop goes, for as long as there is a great song going around it comes down to that, a song. Natasha Bedingfield has done really well this year because she's had great songs. These Words was a great pop song, that could have come out when the Spice Girls were around and would have worked perfectly. In three years time, if we're somewhere else, it'll still work.

From a personal point of view it is less to do with the marketing, although someone like Simon [Cowell] will say, "It's all to do with the marketing." But all I care about is what comes out of those speakers. I don't really care what they look like, so long as the song is as good as it can be. That's what I'm paid for. Perhaps too many people are looking for the quick fix. Again, I'm shut inside these four walls, but to me it looks like people panicking. The fear of getting dropped. There doesn't seem much in the way of career development going on at the moment.

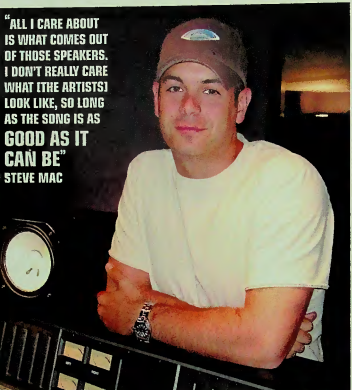
How would you sum up the current state of A&R?

There are a lot of records being made that are exactly the same. I know. I've been there myself. I'm lucky in the style of music that I've chosen to make my key genre; a ballad is a ballad. I don't think they've changed much over the past 40 or so years. The majority of the songs I've done and or been involved with I could have done six years ago or I could release in another five years time.

With pop nowadays, if it's uptempo, is it the right drum sound? Are we going to get Capital Radio on board with this? Or Radio One? Is it the latest sound? Does it sound dated? Does it sound current? No-one mentions the song, rather they talk about the production values around it. I could do my ballads with a guitar, piano and vocal and it would still sell, hopefully. Certainly if it connects with people it will.

The sound of what I've done hasn't changed and that may account for the success we've had over the past 10 years. I was an R&B producer, I'd have two years hot, two years cold, maybe. There are people who suggest I'm the one-track pony, but the difference for me is as long as the song says something, then it's fine by me. The same can be said for the cover versions I do.

"ALL I CARE ABOUT IS WHAT COMES OUT OF THOSE SPEAKERS. I DON'T REALLY CARE WHAT THE ARTISTS! LOOK LIKE, SO LONG AS THE SONG IS AS GOOD AS IT CAN BE"
STEVE MAC



Are you able to listen to a record without hearing it as a producer?

If I have any regret at all about what I do, it is not being able to listen to a song the way everyone else out there listens to a song, taking it in for what it is. At school I'd listen to a song and just love it for what it was. Now I'm wondering, "oh, what ric did they use? What desk?" and so on. But a couple of songs have got through before my mind has had a chance to kick in with those kind of questions.

One is The Scientist by Coldplay. It's so simple, the piano and the vocal. It's haunting and it takes you somewhere else. Every time that comes on it takes me back to a time before I knew what I know now about making records. The other is U2's Beautiful Day. When that record comes on, for those three-and-a-half minutes my day is better. I'd love to make a record like that.

I've got songs that I've written with Wayne [Hector] that are like that, but I'm a commercial producer and I'll never get a cut on it at the moment. Those bands write their own stuff and, anyway, it's the other side of fence from what I do. People hire me to write a song, produce it and they basically supply the artist. A lot of the artists I work with are credible because of the number of

units they sell, rather than the gigging stuff and the other stuff which some people believe makes for credibility.

What do you strive for when making a record and how do you meet the challenges you face?

Very rarely does someone say we've got an artist and we want you to do something for them. The way I like to work is having a hit song for someone and then go to a record company, who'll say we need to develop an artist around the song. It's about trying to find a sound, again because of the sort of producer I am I won't be getting Damien Rice asking me to make a low-key tune. That's not the kind of producer I am. I'm a commercial producer for hire for people who've got an act that has a great voice and looks great.

When I recorded Westlife this time, for the Allow Us to Be Frank album, we recorded the music in four days recording a band at a time. It usually takes weeks to get the right sounds for things like drums and bass on a pop record.

My main objective is to make the artist I'm working with sound like themselves and not like the last artist I worked with. Obviously, I

have a set of certain sounds that I know work and I have to deliver a record by a certain time. But I haven't got the luxury of being able to spend four months on a sound. People hire me because they know what they're going to get, but I still try to avoid it being too predictable.

With Westlife, it will sound a bit more polished, a bit more American, big drum kind of thing, whereas with Ronan it's a bit more of a live kit thing. The public probably won't hear the difference at all, it's a ballad after all. But I try and keep things separate. I have great musicians that I can use, three or four different guitarists, so I can avoid the same sound record to record. It's the same with string arrangements. That is my objective, to make the artist sound like themselves.

Are you your harshest critic?

I wouldn't say that. Simon Cowell's quite good at it. There are songs that I think are never good enough or productions that aren't great but which go on to do really well.

I finished Divo's album and I thought, bimey, that's not going to do well. I don't listen to classical music. I don't understand it. But maybe that's why it worked. We're making what we think a classical record should sound like. Simon thinks this is a classical record, as does hopefully the bulk of the record-buying public. I wasn't convinced it was going to be a success, but Simon kept saying "trust me", although even he had his doubts at one point.

But that's what's the great about this business; if everyone has the right answer at the time it'd be boring. We kept getting calls asking us how we got a classical act to number one with no single release. Well, maybe there are a lot of people out there who want to buy this sort of thing. Lots of TV exposure helps, for sure, and Parkinson can help sell records. But to sell \$32,000 in the first week wasn't down to one TV performance. We felt about it Divo like we did when we started Westlife. It's hit something out there. I'm going to go into the next album still not really knowing what it is that I'm doing, but it comes together, slowly.

Do you feel you are creating music that will stand the test of time?

We make records down here that sell to a lot of people, a certain market. They'll see on the shelf and they'll buy it and play it at their dinner parties. One of the reasons we're taking now is to do with the amount of times we've done that. But of those, only a few make me think that we did something that made a mark or had a moment. I Wanna Give You Devotion; Flying Without Wings; Gareth Gates' Unchained Melody on Pop; Kick, It Divo.

I appreciate that in years from now people may look back on now and I'll be the brunt of their ire. But this is such a team thing - Simon [Cowell], David [Howells], my engineering team - I'm happy to be in it. It's a game. And once you're in this pop game, if you step out of it for a few months, you're out of it. Which is why I admire someone like Trevor Horn who can produce stuff as varied as Frankie Goes To Hollywood and JAT4, be away for six years, come back to it and still make great music. I'm still in that race.

David [Howells] tells me I'm still warming up, which may be true. I reckon I know probably 60% of what I need to know to make a record. This year I'm really confident that I've got the equipment and the know-how to make a really good record. My quality bar has really risen this year. I'm really when I want to be.

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Week 50

TV & radio airplay p18 Cued up p22 New releases p23 Singles & albums p24

KEY RELEASES

ALBUMS

THIS WEEK
112 (ia) (Mercury)

JANUARY 10
Ray Charles Ray (OST) (Atlantic);
Mousse T Right About Now (Free 2 Air)

JANUARY 17
Bonnie Prince Billy & Matt Sweeney
Supernov (Domino); Tears For Fears
Best of (Mercury)

JANUARY 24
LCD Soundsystem LCD Soundsystem
(5SA); Mercury Rev The Secret
Migration (V2); Chemical Brothers Push
The Button (Festive Dust/Virgin);
Erasure Nightbird (Mute)

JANUARY 31
Athlete Tourist (Parlophone); Lemon
Jelly 67-95 (XL); The Others tbc
(Mercury); Roots Manuva Awfully Deep
(Big Dada)

FEBRUARY 7
Chris Costello tbc (Vertigo); Hanson
Underneath (Cooking Vinyl); The
Yemenite Vale Industrial (Sony)

SINGLES

THIS WEEK
Ruman Keating & Cat Stevens Father &
Son (Polydor); Goldie Lookin' Chain You
Know I Love You (A&R); Bo Selecta
Sola Pop/You've Got You Babe (BMG); Hot
Pantz One 4 Christmas (Tug); Morrissey
I Have Forgotten Jesus (Attack); Donny
Osmond Christmas Time (UCJ); Cliff
Richard I Cannot Give You My Love (UCJ)

DECEMBER 20
X Factor 'winner single' (BMG); Lethal B
Pow Forward (Virgin)

DECEMBER 27
Jet Get Me Outta Here (Atlantic);
JANUARY 3

Blue Get Down On It (Innocent); Erasure
Breathe (Mercury); Interpol Evil (Matador);
Kasabian Out Of (Sony BMG); Manic
Street Preachers Empty Souls (Sony)

JANUARY 10
Janie Scott Searching (Sony); The
Killers Somebody Told Me (Lizard King);
The Roots Lay Down Four Kicks (Brand Me
Down); The Music Breakers (Virgin); Soul
Central Strings of Life (Defected)

GET MUSIC WEEK ONLINE
Musicweek.com lists extended key
releases for the next eight weeks

The Market

Album sales hit year to date high

Alan Jones
Racing past the 500,000 sales mark on only its 26th day of release, U2's *How To Dismantle An Atomic Bomb* is the number one album for the third week in a row. It sold 178,539 copies last week – a 39.5% increase on the prior frame. Although it is U2's ninth number one album, it is their first ever to spend more than two weeks on top. Six of their albums spent just one week at number one, while *The Unforgettable Fire* and *The Joshua Tree* both survived for two weeks. Atomic Bomb's reign looks set to continue, as it increased its lead over every single album in the chart last week, and has a winning margin of 25,766 sales – 16.9% – over nearest challenger, Robbie Williams' *Greatest Hits* set.

Album sales increased by 12.67% last week to reach a 2004 high of 6,760,756. While that is a welcome statistic in itself, the same week in 2003 saw 8% more albums sold. The artist album sector is holding up fairly well, with sales last week just 4.8% behind the same week in 2003, but compilations are off by a massive 17.9%. The recent downturn in compilations is obvious from the sales of Now! 59, which – although it has sold 692,295 copies since its release four weeks ago – is 27.6% behind



U2: Massive sales lead for Atomic Bomb as the album holds at one for second week

the 833,724 copies that Now! 56 had sold by the same stage of its life last year.

Meanwhile, Band Aid 20 continues to dominate the singles market. Its sales last week were 287,842 – a mere 1.0% decline on the previous frame – and its 13,449,445 sales tally has swollen to 580,654, allowing it to vault 5-1 on the year-to-date chart, where it replaces Eamon's *F**k It* (562,407) at the head of the list.

In a singles market which declined 4.3% week-on-week, Do They Know It's Christmas therefore increased its

dominance, accounting for 41.6% of the singles market on its own, while selling slightly more than the 280,238 copies the rest of the Top 40 sold. The only debutant in which it was weaker was as measured against the number two – Kylie Minogue's *I Believe*. In U2 debuts at number two with first week sales of 39,321, a much better effort than that of Ice Cube's *You Can Do It* which sold only 20,953 copies when taking runners-up spot last week. Even so, Band Aid 20's sales last week were still more than seven times those of Minogue's single.

FAST CHART

SINGLES

NUMBER ONE
BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? Mercury

The original was the biggest selling single of 1984 and Band Aid 20's update of the charity anthem is destined for similar success in 2004. Having already established a 53% lead over its nearest challenger, it has three more weeks of high sales to establish a huge lead. Band Aid 1's 1989 recording of Do They Know It's Christmas? was, incidentally, only the ninth biggest seller of that year.

ARTIST ALBUM

NUMBER ONE
U2 HOW TO DISMANTLE AN ATOMIC BOMB Island

Despite enjoying a comparatively easy third week at number one – a first for a U2 album – How To Dismantle An Atomic Bomb's sales last week of 178,539 are down on the top tallies for the same week last year when two albums – Diddy's *Life For Rent* (216,900) and Friday's *Child* by Will Young (207,250) topped the 200,000 mark.

COMPILATIONS

NUMBER ONE
NOW! 59 EMI Virgin Universal
Down 15.9% week-on-week to 146,064 sales even as the overall compilation market swells by 11%, Now! 59 nevertheless holds a still formidable lead on its fourth week at the top, with nearest challenger Pop Party 2 trailing by 58.3%.

SCOTTISH SINGLES

NUMBER ONE
BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? Mercury
Sold nearly 10 times as many copies as Kylie Minogue's *I Believe*. In You.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS	THE BIG NUMBER: 110
Sales versus last week: -4.3%	Sales versus last week: +13.0%	Sales versus last week: +10.8%	The number of albums to sell more than 10,000 copies last week (70 artist albums and 30 compilations)
Year to date versus last year: -12.8%	Year to date versus last year: -0.4%	Year to date versus last year: +0.1%	RADIO AIRPLAY
Market shares	Market shares	Market shares	UK SHARE
Universal Music 63.5%	Universal Music 39.0%	Universal TV 22.3%	Digital of singles sales (Top 75): UK: 60.0%
EMI Music 15.0%	Sony BMG 34.5%	EMI Virgin 21.9%	US: 34.7% Other: 5.3%
Sony BMG 11.1%	EMI Music 19.6%	Sony BMG 18.2%	Origin of albums sales
Warrner 7.2%	Warrner 6.0%	Universal Island 9.4%	(Top 75): UK: 69.3%
Indies 5.2%		Warrner 7.9%	US: 28.0% Other: 2.7%
		WSM 2.1%	

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18.12.04

Indie act finds Atlantic friend

The Plot

Licensing deal with Atlantic puts indie act Hard-Fi on the map and gives campaign a flying start

HARD-FI STARS OF CCTV (NECESSARY/ATLANTIC)

The November 1 release of West London band Hard-Fi's debut album Stars Of CCTV might have gone unnoticed to all but the most dedicated indie transpouter.

But the release, through tiny Independent Necessary Records, has since led to a licensing deal with Atlantic Records, which last week signed the band on a long-term deal amid widespread interest from a host of UK and US majors.

The independent release has been crucial in building mainstream media support for the band, which in turn led to serious A&R interest.

"If you can't put records out as part of the development process then it's very limiting, which is why I started the label," says Warren Clarke, who founded Necessary Records in November 2003 and also manages Hard-Fi.

"We've had plenty of major A&R people coming to the gigs over the past few months, but I'm



sure it wouldn't have got to the level it did in the past few weeks had we not put out the record and received the subsequent radio support," says Clarke.

Early fans include Radio One's Zane Lowe and Jo Whiley and Xfm, which have all played the group's forthcoming single Cash Machine, due on January 24. Zane Lowe will broadcast a session by the band before the release of the single, which will also be supported by a University tour. *AMZ* is expected to run a feature on the band in January.

Hard-Fi are fronted Richard Archer, who was previously London Records-signed act Contempo.

CAMPAIGN SUMMARY

LABEL: Necessary/Atlantic
A&R: Hugo Bedford, Atlantic
MANAGEMENT: Warren Clarke
DISTRIBUTION: Centropol/Universal
PUBLISHER: Unpublished

PRESS: Jan Wilkinson, Press Counsel
PROMOTION: Kate Burnett, Rapture PR
AGENT: Ian Haffin, Heller Sletter

Tipsters

A selection of UK tastemakers select their favourite upcoming releases

Pardeep Sall, broadcaster, Radio 5 Live

DURRY GOODZ BOOM BOOM (ITS OVER) (WHITE LABEL)

"This infectious track doesn't just musically push the envelope, it posts the letter! Polydor Records' newest acquisition, Durry Goodz, begins his sonic assault on our senses with this certified club-bang, concrete killing, rush-the-floor anthem courtesy of producer Flatow. A dangerously gifted brist, Durry Goodz is the Diego Maradona of flow and one of the most intelligent, creative and talented MCs to ever bless a microphone. The neck-breaking ball, thunderous bass line and unforgettable hook of Boom Boom will, without doubt, cruise

the airwaves at top speed, and promises an incendiary experience not seen in Babylon-don since 1666."

Alex Needham, deputy editor, NME



FIERCE GIRL WHAT MAKES A GIRL FIERCE (RED FLAG)

"It's about as high concept as pop music gets - two gay scallies hollering the praises of Jamelia, Missy Elliott, Aaliyah and, of course, filthy dirty sleazy little Christmas over raucous, thumping electro. It's lairy and very funny, but there's a real charm about it too, plus, unlike loads of music around at the moment, it says something about life as it's lived right now. If everything goes to plan, seeing them on CD-UK will be an early contender for pop moment of the year."

Hendrix, D&B Buyer, White Label Records

CALIBRE & HIGH CONTRAST MR MAJESTIC (THE OTHER SIDE SIGNATURE)

"The mighty Calibre teams up

with the Welsh wizard High Contrast for what is one of the most anticipated tunes of 2004. Mr Majestic sees running dub tinged amins, dripping in soothing trumpets, finished off with a subtle but resolute vocal - beautiful. The other side rolls out with smooth beats and a warm sub bass, pianos and a cheerful female vocal supported by a flowing string section, a classic release."

Sean Forbes, Rough Trade Record Shop

THE SUPERIMPOSERS THE SUPERIMPOSERS (LITTLE LEAGUE RECORDS)

"The debut album from the very impressive Superimposers has just been released and is a collection of tracks from a limited and mostly sold-out seven-inch that has been released over the last year and a half. The sounds range from tracks that sound like an undiscovered Sixties golden nugget to a Left Bank, Gene Clark fronted Spiritualised, summer pop that echoes Aorofed or the Electric Prunes and a tripped out surfer movie soundtrack."

RADIO PLAYLISTS

RADIO 1

A LIST
Babyshambles Killamang, Band Aid 20 Do They Know It's Christmas?, Destiny's Child Lose My Breath, Embrace Aloes, Emile Jones Let Love In, Giedde Lookin' Chale You Know I Love You, Green Day Boulevard Of Broken Dreams, Queens Of The Stone Age Waiting For Ice Cube feat. Mack 10 & Ms Teal You Can Do It, Jamelia D.I. Jamelia Stop, Keane This Is The Last Time, Kylie Minogue I Believe In You, Lemar If There's Any Justice, Maroon 5 Sunday Morning, Natasha Bedingfield Unwritten, Nelly & Christina Aguilera Tilt Ya Head Back, Razorlight Rip It Up, Scissor Sisters Filthy Gorgeous, The Killers Somebody Told Me, U2 Vertigo.

B LIST
300% feat. Jennifer John Just Can't Wait (Saturday), Blink 182 What's So Far?, Damien Rice The Blower's Daughter, Kasabian Call Off My Doggy Man On The 3rd Floor, Mousse T. feat. Emma Lambert Right About Now, Robbie Williams Unfinished Good: Road Side feat. Beverley Knight & Dynamic MC No More, Sadee Drop feat. Pharell Drop It Like It's Hot, Hood Central feat. Katy Brown Strings Of Life (Slowcore No My Own), The Music Breakers, The Zutons Cowboy, Usher Making Plans Of Jax.

C LIST
Alicia Keys Feeder Jambo And Fall, Keane A Heart To Hold You Use at Midnight, Kings Of Leon Four Kids, Lethal Bizzle Piss (Forward), The Chemical

Brothers Gubbins, Thirteen Senses Thru The Glass.

RADIO 2

A LIST
Band Aid 20 Do They Know It's Christmas?, Damien Rice The Blower's Daughter, Kylie Minogue I Believe In You, Maroon 5 Sunday Morning, Natasha Bedingfield Unwritten, Robbie Williams Unfinished Good, Beautiful South This One's Sacred.

B LIST
"Blue" feat. Hood & The Gang Get Down In It, Cliff Richard feat. Barry Clive I Came From You My Love, Erasure Breath, Eye Stone Right To Be Wrong, Lemar Time To Grow (Album), Nancy Sinatra Runner Down The Spook, Rod Stewart & Dolly Parton Baby It's Cold Outside, Shelia Ferguson A New Kind Of Medicine, The Charlatans Loving You Is Easy, The Corrs Love, Night.

C LIST
Bela Bivona Ciagman I Find Your Love, Brian McKnight In My Soul, Diddy's Circle Dirty Fulfilled (Album), Etan John Peachtree Drive (Album), Frank Sinatra The Christmas Collection (Album), "Genie" feat. Colleen Collette, Geri Halliwell Ride It, Harry Connick Jr. Harry For The Holidays, Josselyn Jhonsson Believe, Katie Melua Belfast (Paragons & Call/My Approach Is You, Keane This Is The Last Time, "Manic Street Preachers Empty Soul, Michael Buble Michael Buble (Album), REAM Albarns, Sandra McCracken No More Tears, Tara Blaise Fool For Love.

CAPITAL

A LIST
100% feat. Jennifer John Just Can't Wait (Saturday), 3rd Wave Obession Anastasia Welcome To My World, "Aahani" (DJ Band Aid 20 Do They Know It's Christmas?), Christina Aguilera & Missy Elliott Firework, Ciara Goodies, Damien Rice The Blower's Daughter, "Darius Live Twice", Destiny's Child Lose My Breath, Emile Jones Just Love It, Geri Halliwell Ride It, Girls About 18 Stared By You, Gwen Stefani What You Waiting For, Ice Cube You Can Do It, Jamelia Stop, Joss Stone Right Kind Of Wrong, Keane This Is The Last Time, Kylie Minogue I Believe In You, Lemar If There's Any Justice, "Lovefreed" feat. Maroon 5 Sunday Morning, Michael Gray The Woodent Natasha Bedingfield Unwritten, Nelly feat. Christina Aguilera Tilt Ya Head Back, "Pop Culture" feat. Robbie Williams Unfinished Good, Robbie Slingshot At The Sun, Scissor Sisters Filthy Gorgeous, Scissor Sisters Mary, Soul Conflict Strings Of Life, "Starchild" feat. The Roots, The Corrs Love, Night, Usher Making Plans Of Jax.

B LIST
"Alicia Keys Feeder Jambo And Fall, Keane A Heart To Hold You Use at Midnight, Kings Of Leon Four Kids, Lethal Bizzle Piss (Forward), The Chemical

TOP 10 RADIO GROWERS

WEEKS IN CHART	ARTIST	TRACK	PEAK	WEEKS
1	100% FEAT. JENNIFER JOHN JUST CAN'T WAIT (SATURDAY)	1	21	118
2	SCISSOR SISTERS FILTHY GORGEOUS	2	75	76
3	ROBBI HEATING FEAT. YOUSUF FATHER & SON	4	56	76
4	LIMAN X HOLDING ON FOR YOU	46	46	46
5	TRAVIS DRIFTWOOD	44	44	44
6	WET MET WET WISHING I WAS LUCKY	43	43	43
7	PINK PEARLS OVERLOAD	43	43	43
8	RUBIN FAMILY PORTRAIT	43	43	43
9	DIANNA LEWIS I LOVE YOU ALWAYS FOREVER	42	42	42
10	FRANKIE GOES TO HOLLYWOOD (THE POWER OF LOVE)	41	41	41

By Chris Cooke

Adds

BIG CITY
Michael Gray The Woodent.

GALAXY
Emile Jones Let Your Sides Reelie
White feat. Cassidy Don't Care Who Knows I'm Cool
Hush Marie Let Me Love You: Mousse T Right About Now
Reflex Need Not Be Feat. Lovel

KISS FM
50 Cent Disco Inferno, Alan feat. Shylos, Pink Green Strip, Posh Show Me What Love Is, Star Barber Day By Day, Soulwax & The Lovebreath Sire.

THE MIX
Blue Get Down On It.

BFM
Cliff feat. Carl Barel, Permacoustic.

Costa Live: Hal What A Lovely Day: Ian Brown: Tara Is My

Essential: Little Barrie, Free Saklat, Lengua When You Sleep, Pink Green Strip, Posh Show Me What Love Is, Star Barber Day By Day, Soulwax & The Lovebreath Sire, Talking: The Chemical Brothers, Gubbins: The Girls, Zane Lowe: The Other Lark.

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TV Airplay Chart

Rank	Artist	Weeks on Chart	Genre	Score
1	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	1	POP	535
2	DESTINY'S CHILD LOSE MY BREATH	1	R&B	509
3	KYLIE MINOGUE I BELIEVE IN YOU	1	POP	503
4	GREEN DAY BOULEVARD OF BROKEN DREAMS	1	ROCK	462
5	NATASHA BEDINGFIELD UNWRITTEN	1	POP	429
6	LEMAR IF THERE'S ANY JUSTICE	1	SOUL	422
7	EMINEM JUST LOSE IT	1	ROCK	390
8	U2 VERTIGO	1	ROCK	364
9	MAROON 5 SUNDAY MORNING	1	POP	349
10	GWEN STEFANI WHAT YOU WAITING FOR	1	POP	344
11	GIRLS ALoud I'LL STAND BY YOU	1	POP	325
12	ELECTRIC SIX RADIO GAGA	1	ROCK	313
13	ROBBIE WILLIAMS MISUNDERSTOOD	1	POP	311
14	RONAN KEATING FEAT. YUSUF FATHER & SON	1	POP	292
15	ICE CUBE YOU CAN DO IT	1	ROCK	226
16	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	1	POP	283
17	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	1	POP	264
18	JAMELIA STOP	1	SOUL	262
19	EMINEM MOSH	1	ROCK	256
20	THE STREETS COULD WELL BE IN	1	ROCK	238
21	BLUE FEAT. KOOL & THE GANG & LIL KIM GET DOWN ON IT	1	ROCK	232
22	USHER & ALICIA KEYS MY BOO	1	SOUL	211
23	UNITED NATIONS OUT OF TOUCH	1	ROCK	208
24	KEANE THIS IS THE LAST TIME	1	ROCK	203
25	BLINK 182 ALWAYS	1	ROCK	199
26	MICHAEL GRAY THE WEEKEND	1	POP	191
27	FEEDER TUMBLE AND FALL	1	ROCK	177
28	JOSS STONE RIGHT TO BE WRONG	1	SOUL	166
29	RAZORLIGHT RIP IT UP	1	ROCK	165
30	WESTLIFE SMILE	1	POP	161
31	ASH RENEGADE CAVALCADE	1	ROCK	160
32	DARIUS LIVE TWICE	1	POP	159
33	ASHANTI ONLY U	1	SOUL	159
34	MANIC STREET PREACHERS EMPTY SOULS	1	ROCK	158
35	BRITNEY SPEARS MY PREROGATIVE	1	POP	156
36	ERIC PRYDZ CALL ON ME	1	POP	153
37	THE CHEMICAL BROTHERS GALVANIZE	1	ROCK	151
38	THE KILLERS SOMEBODY TOLD ME	1	ROCK	150
39	BRIAN MCFADDEN IRISH SON	1	POP	150
40	RONI SIZE/BEVERLEY KNIGHT/DYNAMITE MC NO MORE	1	ROCK	140

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Do They Know It's Christmas? ends Destiny's Child's four-week reign as Maroon 5's Sunday Morning jumps 15-9.

THE BOX NUMBER ONE
Destiny's Child
Highest Climber
Pop/R&B
Highest New Entry
Roster Starting At The Top

MTV MOST PLAYED

Rank	Artist	Genre
1	GWEN STEFANI WHAT YOU WAITING FOR	POP
2	MAROON 5 SUNDAY MORNING	POP
3	DESTINY'S CHILD LOSE MY BREATH	R&B
4	U2 VERTIGO	ROCK
5	GREEN DAY BOULEVARD OF BROKEN DREAMS	ROCK
6	KEANE THIS IS THE LAST TIME	ROCK
7	RAZORLIGHT RIP IT UP	ROCK
8	THE STREETS COULD WELL BE IN	ROCK
9	ASHANTI ONLY U	SOUL
10	NATASHA BEDINGFIELD UNWRITTEN	POP

MTV NUMBER ONE
Destiny's Child
Low My Breath
Highest Climber
The Streets Last New
Highest New Entry
Roster Starting At The Sun

KERRANG! NUMBER ONE
Stephen Duffy
Highest Climber
The Homecoming Train
Highest New Entry
Wesley Boly Holly

THE BOX MOST PLAYED

Rank	Artist	Genre
1	DARIUS LIVE TWICE	POP
2	BUSTED SHE WANTS TO BE ME	POP
3	EMINEM JUST LOSE IT	ROCK
4	NATASHA BEDINGFIELD UNWRITTEN	POP
5	GIRLS ALoud I'LL STAND BY YOU	POP
6	ICE CUBE YOU CAN DO IT	ROCK
7	GWEN STEFANI WHAT YOU WAITING FOR	POP
8	MICHAEL GRAY THE WEEKEND	POP
9	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	POP

MTV2 NUMBER ONE
Razorlight Rip It Up
Highest Climber
The Killers You'll Never Guess Who Did
Highest New Entry
Kassidy Cut Off

KERRANG! MOST PLAYED

Rank	Artist	Genre
1	KINGS OF LEON THE BUCKET	ROCK
2	SILKROAD QUALITY	ROCK
3	BLINK 182 ALWAYS	ROCK
4	MARILYN MANSON PERSONAL JESUS	ROCK
5	ELECTRIC SIX RADIO GAGA	ROCK
6	LOST PROPHETS GOODBYE TONIGHT	ROCK
7	EMINEM JUST LOSE IT	ROCK
8	GREEN DAY BOULEVARD OF BROKEN DREAMS	ROCK
9	KINGS OF LEON FOUR KINGS	ROCK
10	EMINEM MOSH	ROCK

MTV BASE NUMBER ONE
Newt Arfken
Nothing Wrong
Highest Climber
Ivy Gotti presents... Down 4 U
Highest New Entry
Lutsack Get Back

THE HITS NUMBER ONE
Eminem Just Lose It
Highest Climber
Scissor Sisters
Filly Jojo
Highest New Entry
Destiny's Child
Soldier

MTV2 MOST PLAYED

Rank	Artist	Genre
1	RAZORLIGHT RIP IT UP	ROCK
2	GRAHAM CORON FREASON OUT	ROCK
3	THE CHEMICAL BROTHERS GALVANIZE	ROCK
4	BLINK 182 ALWAYS	ROCK
5	GREEN DAY BOULEVARD OF BROKEN DREAMS	ROCK
6	FRANZ FERRERONN THIS FIFFINE	ROCK
7	KINGS OF LEON FOUR KINGS	ROCK
8	ASH RENEGADE CAVALCADE	ROCK
9	THE MUSIC BREAKIN	ROCK

AMP NUMBER ONE
Music Street
Prosechaner Energy
Soul
Highest Climber
Janelle Collins
Evelyn Love
Highest New Entry
The Chemical Brothers
Hallway

MTV MOST PLAYED

Rank	Artist	Genre
1	HOUSTON AIN'T NOTHING WRONG	POP
2	USHER & ALICIA KEYS MY BOO	SOUL
3	DESTINY'S CHILD LOSE MY BREATH	R&B
4	TERROR SQUAD LEAN BACK	ROCK
5	ICE CUBE YOU CAN DO IT	ROCK
6	SCOPY DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT	ROCK
7	LEMAR IF THERE'S ANY JUSTICE	SOUL
8	OUTKAST OGETTO MUSIC	R&B
9	NELLY NA NANA-NA	POP
10	EMINEM JUST LOSE IT	ROCK

Highest New Entry
and Highest Climber
applies to Top 50

Amy Winehouse
Teri Walker
Kano
May

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Highest New Entry
and Highest Climber
applies to Top 50

Band Aid 20's Do They Know It's Christmas? makes great gains as Scissor Sisters romp ahead with Filthy/Gorgeous and Geri's Ride It is helped by Radio Two.

The UK Radio Airplay

RADIO ONE

Pos	Last	ARTIST TITLE	Label	Wk	Peak	Wks	Airplay
1	1	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT PARTW	SONY	29	28	13	105
2	1	GREEN DAY BOULEVARD OF BROKEN DREAMS REPRISE	REPRISE	29	28	13	104
3	12	LEMAR IF THERE'S ANY JUSTICE	SONY	18	27	12	103
4	9	GWEN STEFANI WHAT YOU WAITING FOR INTERSCORE	INTERSCORE	23	27	12	102
5	6	UNITING NATIONS OUT OF TOUCH GUSTO	GUSTO	25	26	10	101
6	4	KEANE THIS IS THE LAST TIME	ISLAND	27	25	10	100
7	3	KYLIE MINOUGE I BELIEVE IN YOU	PARLOPHONE	29	25	10	99
8	10	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	20	24	10	97
9	6	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM	25	23	10	95
10	25	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	MERCURY	13	22	10	95
11	2	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLAND	18	21	10	95
12	7	THE KILLERS SOMEBODY TOLD ME LEARN KING	ISLAND	12	21	10	94
13	14	EMINEM JUST LOSE IT INTERSCORE	INTERSCORE	20	19	10	93
14	22	GODIE LOOKIN' CHAIN YOU KNOWS I LOVES YOU ATLANTIC	ATLANTIC	14	18	10	93
15	9	SNOP DOOG FEAT. PHARELL DROPP IT LIKE IT'S HOT GARDEN	ISLAND	15	18	10	93
16	4	DEEP DISH FLASHBACK POSTAL	POSTAL	29	17	10	93
17	4	U2 VERTIGO	ISLAND	27	17	10	91
18	5	SCISSOR SISTERS FILTHYGORGEOUS	REPRISE	8	15	10	91
19	28	SNOW PATROL HOW TO BE DEAD FICHTEN	ISLAND	14	14	10	91
20	3	BABYSHAMBLE KILLAMANGRO KESH TRADE	ISLAND	10	14	10	91
21	5	SHAPESHIFTERS LOLAS THEME POSTAL	POSTAL	6	13	10	89
22	16	MAROON 5 SUNDAY MORNING	J	16	13	10	89
23	22	MICKEY ROOM ON THE 3RD FLOOR	ISLAND	14	12	10	89
24	3	CIARA FEAT. PETE PABLO GOODIES LARCA	LARCA	1	12	10	89
25	14	MOUSSE T'EMMA LANFORD RIGHT... FREZZARUPPERHEATH JRM	JRM	17	12	10	89
26	3	DAMIAN RICE THE BLOWERS DAUGHTER	HEIN HEYER	7	11	10	89
27	1	MICHAEL GRAY THE WEEKEND	EYE INTERSCOPE	15	11	10	89
28	22	KELLS FEAT. ANDRE 300 MILLIONAIRE	VEGON	11	11	10	86
29	19	FRANZ FERDINAND THIS FFIRE	SONY	15	11	10	86
30	3	THE STREETS COLLAND WELL BE IN LOCKDOWN?	ISLAND	10	11	10	85

GET MUSIC WEEK ONLINE

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

SNAP SHOT



HAVING made their live UK comeback in November with three sold-out gigs, Hanson will return in January for a full promotional schedule for their

forthcoming album Underneath, released on Cooking Vinyl on February 7th.

Although the album's introductory single Penny & Me is only

fully serviced to media this week, there are already confirmed appearances for the band on

CDUK, Popwex & Top Of The Pops Saturday and

manager Rob Collins of Cooking Vinyl.

& Me. "They have moved on and it's great that their

are taking time seriously," says Hanson's

product

CASH LIST Management: Jordan Barakat, 10th St Entertainment; Agent: Neil Warnock, The Agency Group; Press: Joie Bosson, Cooking Vinyl; Radio: Nick Fleming, Fleming Connolly Lander; TV: John Lander & Matt Connolly, Fleming Connolly Lander; Publisher: Warner Chappell; A&R: Martin Golegowski, Cooking Vinyl; Product Manager: Rob Collins, Cooking Vinyl.

Pos	Last	ARTIST TITLE	Label	Wk	Peak	Wks	Airplay
1	2	1	2	1	1	1	1
2	1	8	6	1	1	1	1
3	1	4	9	1	1	1	1
4	5	12	1	1	1	1	1
5	21	4	1	1	1	1	1
6	4	7	10	1	1	1	1
7	9	7	10	1	1	1	1
8	6	3	27	1	1	1	1
9	10	5	13	1	1	1	1
10	12	6	5	1	1	1	1
11	13	5	1	1	1	1	1
12	27	1	9	1	1	1	1
13	15	5	8	1	1	1	1
14	14	5	11	1	1	1	1
15	20	4	7	1	1	1	1
16	30	9	26	1	1	1	1
17	10	4	17	1	1	1	1
18	17	9	25	1	1	1	1
19	8	11	27	1	1	1	1
20	20	6	26	1	1	1	1
21	7	13	0	1	1	1	1
22	22	10	14	1	1	1	1
23	20	11	27	1	1	1	1
24	35	4	0	1	1	1	1
25	20	17	23	1	1	1	1

RADIO TWO

Pos	Last	ARTIST TITLE	Label	Wk	Peak	Wks	Airplay
1	5	KYLIE MINOUGE I BELIEVE IN YOU	PARLOPHONE	29	28	13	105
2	9	RONAN KEATING FEAT. YUSUF FATHER & SON	POLYDOR	29	28	13	104
3	1	MAROON 5 SUNDAY MORNING	J	29	28	13	103
4	5	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM	25	23	10	102
5	11	BRIAN MCFADDEN IRISH SON	ROBERTS	23	22	10	101
6	15	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	MERCURY	13	22	10	100
7	4	JOSS STONE RIGHT TO BE WRONG	REBELTUSSE	16	13	10	99
8	5	DAMIAN RICE THE BLOWERS DAUGHTER	HEIN HEYER	7	11	10	98
9	5	REM AFTERMATH	WARRNER BROS	29	28	13	97
10	13	THE BEAUTIFUL SOUTH THIS IS OLD SKIN	SONY	15	11	10	96

GALAXY

Pos	Last	ARTIST TITLE	Label	Wk	Peak	Wks	Airplay
1	2	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	20	24	10	97
2	3	EMINEM JUST LOSE IT	INTERSCORE	20	19	10	95
3	4	ICE CUBE YOU CAN DO IT	ALL AROUND THE WORLD	29	28	13	105
4	5	USHER & ALICIA KEYS MY BOO	BMG	29	28	13	104
5	4	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLAND	18	21	10	95
6	1	ASMAND VAN HELDEN MY NY NY	SOUTHERN BELL	29	28	13	103
7	12	MOUSSE T'EMMA LANFORD IS IT COS I'M COOL?	REPRISE	14	18	10	93
8	4	MICHAEL GRAY THE WEEKEND	EYE INTERSCOPE	15	11	10	89
9	17	KELLS FEAT. ANDRE 300 MILLIONAIRE	VEGON	11	11	10	86
10	8	JAR RULE FEAT. R. KELLY & ASHANTI WONDERFUL	DEF JAM	16	13	10	89

NUMBER ONES

LINCS FM
Giles & Sons
1000s
Nashua
Bellingfield
Unwritten
Cool FM
Destiny's Child

WIKING

U2 Vertigo
0103
Nashua
Bellingfield
Unwritten
Cool FM
Destiny's Child

My Brats

WAVE 102
Ronan Keating & Yusuf Father & Son
MIX 96
Kylie Minogue I Believe In You

VIBE 101

Pos	Last	ARTIST TITLE	Label	Wk	Peak	Wks	Airplay
1	6	BRITNEY SPEARS MY PREROGATIVE	JIVE	29	28	13	105
2	12	R. KELLY HAPPY PEOPLE	JIVE	29	28	13	104
3	1	JOJO BABY'S YOU	MERCURY	29	28	13	103
4	2	LEMAR IF THERE'S ANY JUSTICE	SONY	18	27	12	102
5	7	MICHAEL GRAY THE WEEKEND	EYE INTERSCOPE	15	11	10	89
6	14	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRAM	25	23	10	95
7	4	JAR RULE FEAT. R. KELLY & ASHANTI WONDERFUL	DEF JAM	16	13	10	89
8	11	BLUE CURTAIN FALLS	VEGON	11	11	10	86
9	7	KELLS FEAT. ANDRE 300 MILLIONAIRE	VEGON	11	11	10	86
10	6	USHER & ALICIA KEYS MY BOO	BMG	29	28	13	104

CHRYSLISS

Pos	Last	ARTIST TITLE	Label	Wk	Peak	Wks	Airplay
1	1	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA	20	24	10	97
2	3	MICHAEL GRAY THE WEEKEND	EYE INTERSCOPE	15	11	10	89
3	1	LEMAR IF THERE'S ANY JUSTICE	SONY	18	27	12	102
4	5	USHER & ALICIA KEYS MY BOO	BMG	29	28	13	104
5	4	ICE CUBE YOU CAN DO IT	ALL AROUND THE WORLD	29	28	13	105
6	1	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLAND	18	21	10	95
7	4	JAR RULE FEAT. R. KELLY & ASHANTI WONDERFUL	DEF JAM	16	13	10	89
8	1	UNITING NATIONS OUT OF TOUCH	GUSTO	25	26	10	101
9	11	KYLIE MINOUGE I BELIEVE IN YOU	PARLOPHONE	29	28	13	105
10	4	KELLS FEAT. ANDRE 300 MILLIONAIRE	VEGON	11	11	10	86

HIGHEST NEW ENTRIES

LINCS FM
The Corrs Long Right
MANX FM
Ed Harcourt Born In The 70s

VIKING

Green Day Boulevard Of...
0103
Q103
Gwen Stefani What You Waited For
Cool FM
Ronan Keating &

Yusuf Father & Son

WAVE 102
Dorcas Hayes
Darkness
MIX 96
Billy Joel Hit Her
About It

Play Chart

music control

Week	Weeks on Chart	Label	Title	Local	National	Pop	Rock	Adult Contemporary	Country
26	79	26	MAROON 5 SHE WILL BE LOVED	J	689	39	15.63	-31	
27	25	18	KELIS FEAT. ANDRE 300 MILLIONAIRE	VERM	552	53	15.27	49	
28	33	37	SHAPESHIFTERS LOLA'S THEME	PGDSTA	403	48	14.92	-24	
29	61	3	GHERI RIDE IT	HARDEN	421	53	13.94	54	
30	48	5	SNOW PATROL HOW TO BE DEAD	FRICEN	129	66	13.57	0	
31	44	1	THE KILLERS SOMEBODY TOLD ME	LOMAY/ABC	245	34	13.47	32	
32	37	3	SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT	GETBE	220	25	12.96	-11	
33	25	6	EMBRACE ASHES	INDEPEND	411	45	12.67	-62	
34	31	38	MAROON 5 THIS LOVE	J	404	-37	12.14	-27	
35	44	3	R.E.M. AFTERMATH	WARNER BRS	105	78	12.10	-8	
36	31	39	JOJO LEAVE (GET OUT)	HICKORY	555	48	11.44	-25	
37	110	1	BLUE/KOOL & THE GANG/LIL KIM GET DOWN ON IT	INDEPEND	84	91	11.30	505	
38	31	2	MOUSE YEMMA LANFORD RIGHT ABOUT...	FRESHSTART/INDEPEND	326	5	11.15	-61	
39	45	2	MCFLY ROOM ON THE 3RD FLOOR	ISLAND	333	-38	11.06	-18	
40	23	8	JAMELIA DJ	WALLOP/ABC	389	120	10.99	-123	
41	65	3	SCISSOR SISTERS LAURA	FLYBIRD	293	-23	10.96	38	
42	43	1	BABYSHAMBLES KILLAMANGIRO	WOLFGANG	218	4	10.88	11	
43	26	13	DEEP DISH FLASHDANCE	POSTIVA	128	145	10.77	-206	
44	69	1	SCISSOR SISTERS FILTHY/GORGEOUS	FLYBIRD	263	121	9.83	28	
45	54	25	KELIS TRICK ME	VERM	332	-27	9.83	-13	
46	26	1	THE BEAUTIFUL SOUTH THIS OLD SKIN	SONY	48	45	9.32	17	
47	10	29	BRITNEY SPEARS TOXIC	JIVE	339	-32	9.08	-36	
48	32	4	JOJO BABY IT'S YOU	WOLFGANG	443	55	9.25	-40	
49	42	4	THE STREETS COULD WELL BE IN	WVJ	253	-39	8.99	-47	
50	56	2	GOLDIE LOOKIN CHAIN YOU KNOWS I LOVES YOU	ATLANTIC	112	-21	8.94	-21	

■ Major label only
■ Digital increase in audience
■ Significant increase in sales
■ Audience increase of 50% or more

stations on the Music Control panel. In terms of plays, its top supporter is Core (63 plays) but 22 plays from Radio One and 15 from Radio 2 jointly provide less than 3% of the record's plays but more than 70% of its audience.

number one airplay hit Mary ends its 10 week stay in the Top 10 by slumping 7-21, as it begins to get replaced on playlists by upcoming single - the fifth and apparently last from their massive self-titled debut set - Filthy/Gorgeous, which jumps 20-44, and is already on 55 of the 111 stations monitored by Music Control. Radio One played Filthy/Gorgeous 14 times last week, providing more than 70% of

its audience. Curiously, Laura - the single before Mary - also makes a massive move upwards this week, leaping 75-41 to achieve its highest playing of seven days. Its improvement is almost entirely down to Radio 2, which has already discovered Ride It last week, aiming it eight times to provide 52.5% of its 129 on air listener total.

29. Geri Halliwell Dropping 13-20 on sales on its third week in the listings, Geri Halliwell's Ride It single total-day listens 49-29 on

the airplay chart. It does so despite the fact that Music Control only detected 558 plays for the song last week, compared to 643 in the previous seven days. Its improvement is almost entirely down to Radio 2, which has already discovered Ride It last week, aiming it eight times to provide 52.5% of its 129 on air listener total.

31. The Killers Introductory single, Somebody Told Me reached 28 on the OCC

sales chart in March without making the Top 200 of the airplay chart. Somebody Told Me will be released next month and this time around radio is much more accommodating, with the track exploding 352-41-30 since it was serviced. It earned 348 plays last week, 21 of them from Radio One.

32. Scissor Sisters Laura The Scissor Sisters former

Week	Weeks on Chart	Label	Title	Local	National	Pop	Rock	Adult Contemporary	Country
1	1	1	LEMMIE IF THERE'S ANY JUSTICE 2004		240	249	4.01		
2	2	2	DESTINY'S CHILD LOSE MY BREATH ON ME		226	224	3.70		
3	3	3	KYLIE MINOCE BELIEVE IN YOU		170	170	3.76		
4	4	4	NATASHA BEHNING-FIELD UNWRITTEN		158	158	3.03		
5	5	5	JARROLD STOP		139	140	2.74		
6	6	6	SCISSOR SISTERS MARY MOTHER		130	134	2.56		
7	7	7	GENE STEFANI WHAT YOU WANTING FOR		125	126	2.50		
8	8	8	GIRLS ALoud I'M STAND BY YOU		107	107	2.47		
9	9	9	MIKAL CRAW THE WEEKEND ON		103	103	2.43		
10	10	10	KEANE THIS IS THE LAST TIME I'VE		101	101	2.39		
11	11	11	MAROON 5 SUNDAY MORNING J		100	100	2.47		
12	12	12	ROBBIE WILLIAMS MIDSUMMERSTOOD		100	102	2.27		
13	13	13	DEE CHRISTOU I'VE		100	100	2.17		
14	14	14	VERTIGO ACQUERA & MISSY ELLIOTT CAR WASH		97	108	2.17		
15	15	15	BAND AID 20 YOU'VE KNOWN IT'S CHRISTMAS		94	105	1.99		
16	16	16	UNITED NATIONS OUT OF TOUCH		93	102	1.93		
17	17	17	MEL & CHRISTINA ACQUERA TILT MY HEAD BACK		93	100	1.90		
18	18	18	MAROON 5 SHE WILL BE LOVED J		91	99	1.89		
19	19	19	JOSS STONE RIGHT TO BE WRONG		84	93	1.82		
20	20	20	GREEN DAY BOULEVARD OF BROKEN DREAMS		79	86	1.82		
21	21	21	ERIC BURR YOU CAN DO IT		78	82	1.84		
22	22	22	ERIC BURR CALL ME A STAR		69	87	1.61		
23	23	23	ANASTASIA WELCOME TO MY TRUTH		76	76	1.61		
24	24	24	BRANDY MCDONALD IRISH SON		65	74	1.53		
25	25	25	KONAN KEATING FEAT. YUSUF FATHER & SON		68	75	1.51		
26	26	26	JOJO LEAVE GET OUT		67	72	1.41		
27	27	27	EMINEM JUST LOSE IT		70	74	1.29		
28	28	28	KELIS FEAT. ANDRE 300 MILLIONAIRE		67	77	1.08		
29	29	29	JOSS STONE YOU HAD ME		67	70	1.02		
30	30	30	ROBBIE WILLIAMS RAZZO		69	75	1.00		

■ Major label only
■ Digital increase in audience
■ Significant increase in sales
■ Audience increase of 50% or more

TOP 20 PRE-RELEASE

Week	Weeks on Chart	Label	Title	Local	National	Pop	Rock	Adult Contemporary	Country
1	1	1	KONAN KEATING FEAT. YUSUF FATHER & SON		2922				
2	2	2	DAMIEN BIRD THE BLOVER'S DAUGHTER		1826				
3	3	3	THE KILLERS SOMEBODY TOLD ME		1347				
4	4	4	BLUE FEAT. HOOL & THE GANG & LIL KIM GET DOWN ON IT		1133				
5	5	5	SCISSOR SISTERS LAURA		1026				
6	6	6	GOLDIE LOOKIN CHAIN YOU KNOWS I LOVES YOU		895				
7	7	7	FRANK FERDINAND THIS FERRIS		947				
8	8	8	NANCY SINATRA BURSTIN DOWN THE SPARK		955				
9	9	9	THE FIFONS CONCLUSION		872				
10	10	10	THE MUSIC BREAKERS		849				
11	11	11	ATHLETIC YIELDS		795				
12	12	12	POD STEWART BABY IT'S COLD OUTSIDE J		775				
13	13	13	STONERHEAD TAKE ME AWAY		773				
14	14	14	SOUL CENTRAL STRINGS OF LIFE		732				
15	15	15	SHIELA FERGIUSON NEW KIND OF MEDICINE		727				
16	16	16	KASABIAN CUT IT OFF		720				
17	17	17	SANDRA MCBRACKEN NO MORE TEARS		677				
18	18	18	THE CHARLHANS LOVING YOU IS EASY		634				
19	19	19	102 SOMETHING YOU CAN'T MAKE IT ON YOUR OWN		623				
20	20	20	THE CAMELTON BROTHERS GALVANIZE		593				

■ Major label only
■ Digital increase in audience
■ Significant increase in sales
■ Audience increase of 50% or more

MIDEM 2005

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Singles

181/204
Top 75

Kylie Minogue earns her 11th number two of her career while one time collaborator Robbie Williams hits eight and Brian Wilson has Good Vibrations, debuting at 30.

The Official UK

HIT 40 UK

Rank	Artist	Title	Label
1	BAND AID 20	TO THEY KNOW IT'S CHRISTMAS?	Mercy
2	KYLIE MINOGUE	I BELIEVE IN YOU	Parlophone
3	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	All Around The World
4	DESTINY'S CHILD	LOSE MY BREATH	Capitol
5	LEMAR	IF THERE'S ANY JUSTICE	Sony
6	NATASHA BEDINGFIELD	UNWRITTEN	Phonogenic
7	GIRLS ALoud	I'LL STAND BY YOU	Capitol
8	ROBBIE WILLIAMS	MISUNDERSTOOD	Chrysalis
9	JAMILLA	DU/STOP	Parlophone
10	GWEN STEFANI	WHAT YOU WAITING FOR	Interscope
11	GREEN DAY	BOULLEAVARD OF BROKEN DREAMS	Reprise
12	UNITING NATIONS	OUT OF TOUCH	Capitol
13	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Interscope
14	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Interscope
15	MICHAEL CRAY	THE WEEKEND	Eye Balladee
16	U2	VERTIGO	Interscope
17	EMINEM	JUST LOSE IT	Interscope
18	MAROON 5	SUNDAY MORNING	J
19	SCISSOR SISTERS	MARY	Capitol
20	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Capitol
21	BRIAN MCFADDEN	IRISH SON	Mercury
22	KEANE	THIS IS THE LAST TIME	Island
23	USHER	CONFESSIONS PART II/ MY BOO	Capitol
24	ERIC PRYDZ	CALL ON ME	Island
25	JOJO SIBY	ITS YOU	Mercury
26	3RD WISH	OBSESSION (SI ES AMOR)	Interscope
27	JAY-Z & LINKIN PARK	NUMB/ENCORE	WEA
28	GERI RIDE IT	IT	Interscope
29	MAROON 5	SHE WILL BE LOVED	J
30	JAY-Z	STONE COLD TO BE WRONG	Interscope
31	BABYSHAMBLES	KILLAMANGRO	French Touch
32	KELIS	FEAT. ANDRE 3000 MILLIONAIRE	Capitol
33	MOUSSET	FEAT. EMMA LANFORD RIGHT ABOUT NOW	Virgin
34	ANASTACIA	WELCOME TO MY TRUTH	Island
35	MICELY	90/100 ON THE 3RD FLOOR	Atlantic
36	THE CORRS	LONG NIGHT	Mercury
37	JAY RULFE	FEAT. K. KELLY & ASHANTI WONDERFUL	Del Jun
38	MAROON 5	THIS LOVE	J
39	SHARPTAIN	LOUS THEME	Proton
40	BLUE CURTAIN FALLS		Interscope



2. Kylie
A new track she co-penned with a couple of members of the Scissor Sisters, Kylie Minogue's latest single 'I Believe In You' earns the vertically challenged singer the 11th number two spot of her career. Minogue - who also has seven number ones under her belt - this week's Paul McCartney's tally of number two singles, including his work solo with Wings and as a Beatle. Ahead of Macca and Minogue is only Madonna, who has peaked in runners-up position with 12 singles.



8. Robbie Williams
Robbie Williams registers his 23rd straight Top 15 hit since leaving Take That this week with 'Misunderstood'. The song is taken from Williams' Greatest Hits set which has just passed the million sales mark (see album analysis for details), a fact which certainly have diminished the potential audience for the single. To counter this, EMI issued it in three formats with five different bonus tracks but it still sold only 12,648 copies in just two weeks to earn a number eight debut.

Rank	Artist	Title	Label
1	BAND AID 20	TO THEY KNOW IT'S CHRISTMAS?	Mercy
2	KYLIE MINOGUE	I BELIEVE IN YOU	Parlophone
3	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	All Around The World
4	DESTINY'S CHILD	LOSE MY BREATH	Capitol
5	LEMAR	IF THERE'S ANY JUSTICE	Sony
6	NATASHA BEDINGFIELD	UNWRITTEN	Phonogenic
7	GIRLS ALoud	I'LL STAND BY YOU	Capitol
8	ROBBIE WILLIAMS	MISUNDERSTOOD	Chrysalis
9	JAMILLA	DU/STOP	Parlophone
10	GWEN STEFANI	WHAT YOU WAITING FOR	Interscope
11	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Interscope
12	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Capitol
13	UNITING NATIONS	OUT OF TOUCH	Capitol
14	EMINEM	JUST LOSE IT	Interscope
15	3RD WISH	OBSESSION (SI ES AMOR)	Interscope
16	BRIAN MCFADDEN	IRISH SON	Mercury
17	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Interscope
18	JOJO SIBY	ITS YOU	Mercury
19	JAY-Z & LINKIN PARK	NUMB/ENCORE	WEA
20	GERI RIDE IT	IT	Interscope
21	BABYSHAMBLES	KILLAMANGRO	French Touch
22	U2	VERTIGO	Interscope
23	ERIC PRYDZ	CALL ON ME	Island
24	USHER	CONFESSIONS PART II/ MY BOO	Capitol
25	JAMILLA	DU/STOP	Parlophone
26	MICHAEL GRAY	THE WEEKEND	Parlophone
27	MAROON 5	SUNDAY MORNING	J
28	MOUSSET	FEAT. EMMA LANFORD RIGHT ABOUT NOW	Virgin
29	MICELY	90/100 ON THE 3RD FLOOR	Atlantic
30	BRIAN WILSON	GOOD VIBRATIONS	Capitol
31	THE CORRS	LONG NIGHT	Mercury
32	SHANIA TWAIN FEAT. MARK MCGRATH	PARTY FOR TWO	Capitol
33	ASH	RENEGADE CAVALCADE	Interscope
34	BLUE CURTAIN FALLS		Interscope
35	PAUL HOLT	FIFTY GRAND FOR CHRISTMAS	Capitol
36	KHIA	MY NECK MY BACK (CLICK IT)	Capitol
37	JAY-Z	STONE COLD TO BE WRONG	Interscope
38	BEASTIE BOYS	AN OPEN LETTER TO NYC	Capitol

INDEPENDENT SINGLES

Rank	Artist	Title	Label
1	UNITING NATIONS	OUT OF TOUCH	Capitol
2	BABYSHAMBLES	KILLAMANGRO	French Touch
3	MOUSSET	FEAT. EMMA LANFORD RIGHT ABOUT NOW	Virgin
4	ALTER EGO	ROCKER	Capitol
5	ART BRITT	JUDGERY ARMY/LITTLE BROTHER	French Touch
6	DIZZEE	RASCAL DREAM	XL
7	FATBOY SLIM	WONDERFUL NIGHT	Island
8	DELERUM FEM	SARAH MCLACHLAN SILENCE 2004	Network
9	THE LODES	RADIO	Debut
10	PAUL HOLT	FIFTY GRAND FOR CHRISTMAS	Capitol
11	THE WHITE STRIPES	JULIENNE - LIVE UNDER BLACKPOOL LIGHTS	XL
12	LEMON JELLY	STAY WITH YOU	XL
13	SHAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	Capitol
14	DELAIS	LIVE IN A MELODY/WANDERLUST	Capitol
15	ARMAND VAN HELDEN	MY MY MY	Capitol
16	PAUL WELLS	THINKING OF YOU	Capitol
17	WOLFGANG PETERLIN		Capitol
18	FELIX DA HOUSECAT	WATCHING CARS GO BY	Capitol
19	JETHRO TULL	THE AETRO TULL CHRISTMAS EP	Capitol
20	LOSTPROPHETS	GLOUBIE TONIGHT	Capitol

TITLE & ARTIST: SET OF ACTION 45	DELAIS	CLAYTON KALLS 34	FIFTY GRAND FOR CHRISTMAS	I BELIEVE IN YOU 2
AFTERNOON TO	BOY AND GIRLS 56	BUSBY 2	FLORIAN 40	I DON 50
ALL DAY	BRITNEY 5	CHICKEN 10	FLORIAN 40	IT'S ONLY YOU 8
AN OPEN LETTER TO ME 18	CRAVIE 17	COYOTE 11	FLORIAN 40	IT'S ONLY YOU 8
ARCADE	CRASH 17	CRASH 17	FLORIAN 40	IT'S ONLY YOU 8
BEATLES INTERLUDE	CRASH 17	CRASH 17	FLORIAN 40	IT'S ONLY YOU 8
CONFESSIONS PART 20	CRASH 17	CRASH 17	FLORIAN 40	IT'S ONLY YOU 8
COULD BE THE 46	CRASH 17	CRASH 17	FLORIAN 40	IT'S ONLY YOU 8
COULD BE THE 46	CRASH 17	CRASH 17	FLORIAN 40	IT'S ONLY YOU 8

x = All the



Singles Chart

Chart Position	Weeks on Chart	Artist	Title	Label	Chart Date
39	14	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Capitol	10/10/03
40	38	DEEP DISH	FLASHDANCE	Mercury	10/10/03
41	20	RAZORLIGHT	RIP IT UP	Phonogenic	10/10/03
42	15	BRITNEY SPEARS	MY PREROGATIVE	Jive	10/10/03
43	NEW	THE BEAUTIFUL SOUTH	THIS OLD SKIN	Mercury	10/10/03
44	37	DIZEE RASCAL DREAM	WELL BE IN	Sony	10/10/03
45	27	NADIA	A LITTLE BIT OF ACTION	XL	10/10/03
46	30	THE STREETS	COULD WELL BE IN	Mercury	10/10/03
47	30	EMBRACE	ASHES	Virgin	10/10/03
48	33	KEANE	THIS IS THE LAST TIME	Island	10/10/03
49	NEW	ART BRUT	MODERN ART/MY LITTLE BROTHER	Real Gone Music	10/10/03
50	NEW	THE CHEEKY GIRLS BOYS AND GIRLS	GET UP	Mercury	10/10/03
51	32	ALTER EGO	ROCKER	Sony	10/10/03
52	47	JAMIE CULLUM	EVERLASTING LOVE	XL	10/10/03
53	40	EYE OPENED	HUNGRY EYES	All Around The World	10/10/03
54	40	FABOLOUS	BREATHE	Atlantic	10/10/03
55	57	ANASTASIA	WELCOME TO MY TRUTH	Capitol	10/10/03
56	44	AVRIL LAVIGNE	NOBODY'S HOME	Mercury	10/10/03
57	39	BRYAN ADAMS	FLYING	Mercury	10/10/03
58	45	I DREAM FEAR	FRANKIE & CALVIN DREAMING	Island	10/10/03
59	NEW	TALIB KWELE FEAT. MARY J BLIGE	I TRY	Mercury	10/10/03
60	33	ZPLAY FEAT. THOMAS JULES/JUCKI	C DARELESS WHISPER	Mercury	10/10/03
61	56	DELTA	GOODREEM OUT OF THE BLUE	Capitol	10/10/03
62	51	FATBOY SLIM	WONDERFUL NIGHT	Sony	10/10/03
63	49	JA RULE FEAT. R KELLY & ASHANTI	WONDERFUL	Def Jam	10/10/03
64	58	R KELLY	HAPPY PEOPLE/ I SAVED ME	Mercury	10/10/03
65	54	THE WHITE STRIPES	JOLENE - LIVE UNDER BLACKPOOL LIGHTS	XL	10/10/03
66	55	THE 411	TEARDROPS	Sony	10/10/03
67	64	DELETERIUM FEAT. SARAH MCLACHLAN	SILENCE 2004	Network	10/10/03
68	NEW	THE LUCAS RADIO	WELL BE IN	Decca	10/10/03
69	NEW	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	Big Love	10/10/03
70	41	REM	AFTERMATH	Mercury	10/10/03
71	52	LEMON JELLY	STAY WITH YOU	XL	10/10/03
72	50	RED	CARPET ALRIGHT	Phonogenic	10/10/03
73	50	STATUS QUO	THINKING OF YOU	Universal	10/10/03
74	65	DANIEL BEDINGFIELD	NOTHING HURTS LIKE LOVE	Phonogenic	10/10/03
75	49	INTENSO PROJECT/LISA SCOTT-LEE	GET IT ON	Island	10/10/03

As used by Top of The Pops And Radio One

Chart compiled from actual sales with some additions from the Top of The Pops and Radio One charts. Songs with more than 4000 UK sales are marked with a star.



ZZ Maroon 5 Despite massive radio support earning it eighth place on the airplay chart, Sunday Morning, the fourth single from Maroon 5's debut album Songs About Jane, debuts at 27 on the sales chart this week, well below the peaks of previous singles Hard to Be Nice (13), This Love (three) and She Will Be Loved (four). But that doesn't detract from the massive sales of the album, 69,110 copies last week, as well as to raise its total to 429,782. Airplay for the single has helped the former number one album recover 19-27 to 19-7 in the last month.

Brian Wilson 38 years ago last week, Tim Beach's number one, Good Vibrations... which survived its chart life to Tom Jones' Green Green Grass Of Home. This song was originally written for the part of the legendary soul group The Soulmates which Brian Wilson had only brought to fruition earlier this year. The first single from Smile - Wonderful - was released only on 7-inch but still managed to reach 29 on the chart.



The first UK Singles Chart (compiled by the BPI) was based on a sample of more than 4000 weekly sales, including 7-inch, 10-inch and 12-inch vinyl.

DOWNLOADS

Chart Position	Artist	Title	Label
1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	MERCURY
2	12	VERTIGO	ISLAND
3	CROWN STEFAN	WHAT YOU WANTING FOR	PHONOGIC
4	KYLE MINOQUE	I BELIEVE IN YOU	WOLFGANG
5	GIRLS ALoud	TILT STAND BY YOU	PICTURES
6	DESTINY'S CHILD	USE MY BREAD	COLOSSEUM
7	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	MERCURY
8	SNOOP DOGG FEAT. PHARRELL	SNOOP IT LIKE IT'S HOT	ECTRA
9	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGIC
10	EMINEM	JUST LOSE IT	INTERSCOPE
11	JAMIE CULLUM	EVERLASTING LOVE	XL
12	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	WALTON
13	GIRLS ALoud	LOUD MACHINE	PICTURES
14	MICHAEL GRAY	THE WEEKEND	DEF JAM/REPUBLIC
15	KEANE	THIS IS THE LAST TIME	ISLAND
16	USHER	MY BOO	TMG
17	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	PICTURES
18	GREEN DAY	AMERICAN IDIOT	REPRISE
19	NATASHA BEDINGFIELD	THESE WORDS	PHONOGIC
20	JICE CREW FEAT. MACK 10 & MS. TOI	YOU CAN DO IT	ALL ABOUT THE WORLD

DANCE SINGLES

Chart Position	Artist	Title	Label
1	ALTER EGO	ROCKER	Big Love
2	SEAMUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	Big Love
3	MICHAEL GRAY	THE WEEKEND	Def Jam/Universal
4	ARMAND VAN HELDEN	MY MY MY	Sony
5	MOUSSE FEAT. EMMA LANFORD	RIGHT ABOUT NOW	Island
6	DEEP DISH	FLASHDANCE	Mercury
7	FELIX DA HOUSECAT	WATCHING CARS GO	Empire
8	DELETERIUM FEAT. SARAH MCLACHLAN	SILENCE 2004	Network
9	SILICONE SOUL	LES NOCTURNES	Sony
10	SHARON JEY	NODDY/SLAVE	Mercury
11	BLAZE MIST	PRECIOUS LOVE	Decca
12	LEMON JELLY	STAY WITH YOU	XL
13	WHO MADE YOU	TWO COVERS FOR YOUR PARTY	Mercury
14	ERIC PRYDE	CALL ON ME	Mercury
15	THE PRODIGY	CHARLY	XL
16	DURIX	YOU'VE BEEN STRIPPED	Mercury
17	UNTING NATIONS	OUT OF TOUCH	Mercury
18	MILO DROPP	THE PRESSURE	Mercury
19	DANNI MINOQUE/FLOWER POWER	YOU WON'T FORGET ABOUT ME	Mercury
20	SCISSOR SISTERS	COMFORTABLE NUMB	Mercury

R&B SINGLES

Chart Position	Artist	Title	Label
1	JICE CREW FEAT. MACK 10 & MS. TOI	YOU CAN DO IT	All About The World
2	DESTINY'S CHILD	USE MY BREAD	Columbia
3	LEMAR	IF THERE'S ANY JUSTICE	Sony
4	SNOOP DOGG FEAT. PHARRELL	CRIP IT LIKE IT'S HOT	Mercury
5	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	WALTON
6	JAY-Z/ALICIA KEES	MY LOVE/RADIO	Mercury
7	EMINEM	JUST LOSE IT	INTERSCOPE
8	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	PICTURES
9	USHER	CONFESSIONS PART I/ MY BOO	Mercury
10	BEASTIE BOYS	AN OPEN LETTER TO NYC	Capitol
11	JAMIELLA DUSTO	TOUCH	Parlophone
12	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Mercury
13	DIZEE RASCAL DREAM	WELL BE IN	Mercury
14	THE STREETS	COULD WELL BE IN	Mercury
15	TALIB KWELE FEAT. MARY J BLIGE	I TRY	Mercury
16	FABOLOUS	BREATHE	Atlantic
17	JA RULE FEAT. R KELLY & ASHANTI	WONDERFUL	Def Jam
18	R KELLY	HAPPY PEOPLE/ I SAVED ME	Mercury
19	AXON FEAT. STYLES P	LOKED UP	Mercury
20	HOUSE OF PAIN	AROUND	Mercury

Sales increase
 Sales decrease
 Highest New Entry
 Platinum (100,000)
 Silver (20,000)

MUSIC WEEK ONLINE TOO
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Albums

1812.04
Top 75

U2 and Robbie Williams maintain the top two places while Il Divo knock Eminem off the number three spot and Ronan Keating hits six with his greatest hits.

The Official UK

TOP 20 MUSIC DVD

Pos	Last	ARTIST TITLE	Label/Chart Date
1	1	VARIOUS LIVE AID	Warner Music/UK (18)
2	2	QUEEN ON FIRE - LIVE AT THE BOWAL	EMI (18)
3	3	LIVE CAST RECORDING LES MISÉRABLES IN CONCERT	Video Collection DVD
4	4	WESTLIFE THE TURNAROUND TOUR - LIVE	SIRIUS (18)
5	5	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	JARNO (18)
6	6	CLIFF RICHARD CASTLES IN THE AIR	Universal Video (18)
7	7	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Hydra (18)
8	8	EVANESCENCE ANYWHERE BUT HOME	Epic/DECA (18)
9	9	THE WHITE STRIPES UNDER BLACKPOOL LIGHTS	XL/UK (18)
10	10	ROBBIE WILLIAMS LIVE AT THE ALBERT	Chrysalis (18)
11	11	ELVIS PRESLEY '68 COMEBACK SPECIAL	BMG Video (18)
12	12	IL DIVO UNBREAK MY HEART (REGRESA A MI)	Star Music (18)
13	13	GENESIS THE VIDEO SHOW	Virgin (18)
14	14	ELVIS PRESLEY ALGHA FROM HAWAII	BMG Video (18)
15	15	QUEEN LIVE AT WEMPEY STADIUM	Patchwork (18)
16	16	SNOW PATROL LIVE AT SOMERSET HOUSE	Capitol/UK (18)
17	17	DONNY OSMOND LIVE AT EDINBURGH CASTLE	USA (18)
18	18	CHRISTINA AGUILERA STROPPED - LIVE IN THE UK	RCA (18)
19	19	PHIL COLLINS FINALLY - THE FAREWELL TOUR	Warner Music UK (18)
20	20	DAVIS DEFINITELY MAYBE	Epic/Bertelsmann (18)



2. Robbie Williams
The soul and concert album to sell more than a million copies in 2004 - it took just 52 days - Robbie Williams' Greatest Hits set has spent four of its eight weeks in the chart lists far at two. It was there last week, trailing U2's How To Dismantle An Atomic Bomb by 62%. It is there again this week, and although it increases its own sales week-on-week by 22%, U2's album has gathered pace even more and the gap between the two has now opened to 16.9%. Great Hits has now sold 1,095,785 copies, and is the 68th million seller of the 21st century, a testament which includes four albums by Williams.



6. Ronan Keating
With his 10 Years Of Hits set, Ronan Keating is working hard to promote the Father + Son, a track on the album on which he is accompanied by the song's writer Yusuf Islam aka Cat Stevens. It is paying dividends for Keating, and the album pumps 10-6, having sold 89,747 copies last week - a tally he has only by the 101,152 copies it sold when debuting at one in October. The album has sold 595,447 since its release nine weeks ago, since when it has been ever-present in the Top 10.

Pos	Last	Weeks	ARTIST TITLE	Label/Chart Date
1	1	1	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island (18) (18)
2	2	8	ROBBIE WILLIAMS GREATEST HITS	Chrysalis (18) (18)
3	4	6	IL DIVO IL DIVO	Sony Music (18) (18)
4	5	3	KYLIE MINOGUE ULTIMATE KYLIE	Patchwork (18) (18)
5	3	5	EMINEM ENCORE	Interscope (18) (18)
6	10	3	RONAN KEATING 10 YEARS OF HITS	Polygram (18) (18)
7	9	44	MAROON 5 SONGS ABOUT JANE	JIVE/UK (18) (18)
8	7	5	SHANIA TWAIN GREATEST HITS	Mercury (18) (18) (18)
9	6	2	GIRLS ALoud WHAT WILL THE NEIGHBOURS SAY?	BMG (18) (18) (18)
10	12	31	KEANE HOPES AND FEARS	Island (18) (18)
11	14	45	SCISSOR SISTERS SCISSOR SISTERS	Polygram (18) (18)
12	15	5	WESTLIFE ALLOW US TO BE FRANK	SIRIUS (18) (18) (18)
13	11	5	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Arts & Crafts (18) (18)
14	8	2	LEMAR TIME TO GROW	Sony Music (18) (18) (18)
15	17	12	GREEN DAY AMERICAN IDIOT	Reprise (18) (18) (18)
16	16	4	BLUE BEST OF BLUE	Sirius (18) (18) (18) (18)
17	13	6	BUSTED LIVE - A TICKET FOR EVERYONE	Mercury (18) (18) (18)
18	14	14	NATASHA BEDINGFIELD UNWRITTEN	BMG (18) (18) (18) (18)
19	14	4	DESTINY'S CHILD DESTINY FULFILLED	Columbia (18) (18) (18)
20	23	11	JOSS STONE MIND BODY & SOUL	Capitol (18) (18) (18)
21	29	2	GENESIS PLATINUM COLLECTION	Reprise (18) (18) (18) (18)
22	28	37	ANASTACIA ANASTACIA	Island (18) (18) (18) (18)
23	20	6	TRAVIS SINGLES	Island (18) (18) (18) (18)
24	25	23	MCFLY RING ON THE 3RD FLOOR	Island (18) (18) (18) (18)
25	22	6	TINA TURNER ALL THE BEST	Patchwork (18) (18) (18)
26	21	6	PHIL COLLINS LOVE SONGS	Virgin (18) (18) (18)
27	42	58	KATIE MELUA CALL OFF THE SEARCH	Decca (18) (18) (18) (18)
28	26	4	ROD STEWART STARDUST - THE GREAT AMERICAN SONGBOOK	JIVE (18) (18) (18) (18)
29	34	45	JAMIE CULBERT TWENTYSOMETHING	UK (18) (18) (18)
30	45	5	SNOW PATROL FINAL STRAW	Epic (18) (18) (18)
31	32	6	WET WET WET THE GREATEST HITS	Mercury (18) (18) (18)
32	36	3	ALED JONES THE CHRISTMAS ALBUM	UK (18) (18) (18)
33	27	8	KATHERINE JENKINS SECOND NATURE	UK (18) (18) (18)
34	31	38	USHER CONFESIONS	Arts & Crafts (18) (18) (18)
35	30	3	GIVEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (18) (18) (18)
36	6	2	BEE GEES NUMBER ONES	Polygram (18) (18) (18)
37	41	24	THE ZUTONS WHO KILLED THE ZUTONS?	Island (18) (18) (18) (18)
38	342	342	ABBA GOLD - GREATEST HITS	Arts & Crafts (18) (18) (18)

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TOP 10 R&B ALBUMS

Pos	Last	ARTIST TITLE	Label/Chart Date
1	1	EMINEM ENCORE	Interscope (18)
2	2	LEMAR TIME TO GROW	Sony Music (18)
3	7	JOSS STONE MIND BODY & SOUL	Reprise (18) (18)
4	3	DESTINY'S CHILD DESTINY FULFILLED	Columbia (18)
5	5	JAY-Z & LINKIN PARK COLLISION COURSE	WEA (18)
6	8	THE STREETS A GRAND DONT COME FOR FREE	Island (18) (18)
7	6	USHER CONFESIONS	Arts (18)
8	9	VARIOUS ARTISTS WESTWOOD - THE BIG DAWG	Island (18)
9	4	NAS STREETS DISCIPLE	Columbia (18)
10	11	JAMIELLA THANK YOU	Patchwork (18)

THE YEAR SO FAR: TOP 20 ALBUMS

Pos	Last	ARTIST TITLE	Label/Chart Date
1	1	KEANE HOPES AND FEARS	Island
2	3	SCISSOR SISTERS SCISSOR SISTERS	Hydra
3	2	KATIE MELUA CALL OFF THE SEARCH	Decca
4	4	MAROON 5 SONGS ABOUT JANE	J
5	7	ROBBIE WILLIAMS GREATEST HITS	Chrysalis
6	5	USHER CONFESIONS	Arts
7	6	NORAH JONES FEELS LIKE HOME	Blue Note
8	8	ANASTACIA ANASTACIA	Epic
9	9	GINO 'N' ROSAS GREATEST HITS	Galaxy
10	10	SNOW PATROL FINAL STRAW	Epic/Reprise
11	11	STREETS A GRAND DONT COME FOR FREE	Island/UK
12	12	JOSS STONE THE SOUL DONT COME FOR FREE	Reprise/UK
13	13	FRANZ FERDINAND FRANZ FERDINAND	Domino
14	15	GEORGE MICHAEL PATIENCE	Argon
15	14	WILL YOUNG FRODO'S CHILD	S
16	16	RONAN KEATING 10 YEARS OF HITS	Polygram
17	16	BLACK EYES PEAS ELEPHUNK	AIM
18	17	IL DIVO IL DIVO	Sony Music
19	17	EMINEM ENCORE	Interscope
20	21	OUTKAST SPEAKERSBOXX/THE LOVE BELOW	Arts

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BET MUSIC WEEK ONLINE TOO

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ARTISTS 2	BLUE	DAVE NAVARRO	FOSTER AND ALLEN	JAYE CALDERA
ABBA 3	BREXIT FRODOEN 19	DEE GRAYSON 19	FRANK FORTYFOUR 19	JAY-Z & LINKIN PARK 41
ALED JONES 31	BRITNEY SPEARS 13	ELTON JOHN 13	GLORIA 19	JOJO 19
ANASTACIA 22	BUSTED 17	ELTON JOHN 13	GUN 19	JOSH STRONG 30
ANITA ROSS 16	CHICK DENO 19	ELTON JOHN 13	GUN 19	KROQIAN 11
ARIEL ZANON 66	CHICK DENO 19	ELTON JOHN 13	ONE SUPERMAN 35	KURT COBAIN & HIS 33
BILLY IDOL 36	CHICK DENO 19	ELTON JOHN 13	ONE SUPERMAN 35	KURT COBAIN & HIS 33
BLUES BROTHERS 13	CHICK DENO 19	ELTON JOHN 13	ONE SUPERMAN 35	KURT COBAIN & HIS 33

Albums Chart



Chart compiled from actual sales last Sunday by the following: **UK Albums Chart** (sales of more than 4,000 UK copies) **IRL Albums Chart** (sales of more than 1,000 copies) **US Albums Chart** (sales of more than 100,000 copies) **RIAA** (sales of more than 100,000 copies) **RIAA** (sales of more than 100,000 copies)

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	GENRE	WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	GENRE
39	2	BRIAN MCFADDEN IRISH SON	Motown/Tony Music	IRISH	51	7	ELVIS PRESLEY CHRISTMAS PEACE	Capitol	ROCK
40	35	EMBRACE OUT OF NOTHING	Independent	ROCK	42	59	DAMIEN RICE O	Capitol	ROCK
41	57	ELVIS PRESLEY CHRISTMAS PEACE	Capitol	ROCK	43	41	FRANZ FERDINAND FRANZ FERDINAND	Capitol	ROCK
42	40	JAY-Z & LINKIN PARK COLLISION COURSE	Mercury	ROCK	44	38	YAY-Z & LINKIN PARK COLLISION COURSE	Mercury	ROCK
43	41	FRANZ FERDINAND FRANZ FERDINAND	Capitol	ROCK	45	27	THE KILLERS HOT FUSS	Capitol	ROCK
44	38	JAY-Z & LINKIN PARK COLLISION COURSE	Mercury	ROCK	46	61	TOM JONES & JOOLS HOLLAND TOM JONES & JOOLS HOLLAND	Capitol	ROCK
45	27	THE KILLERS HOT FUSS	Capitol	ROCK	47	40	ELTON JOHN PEACHTREE ROAD	Capitol	ROCK
46	61	TOM JONES & JOOLS HOLLAND TOM JONES & JOOLS HOLLAND	Capitol	ROCK	48	46	FOSTER AND ALLEN SING THE SIXTIES	Capitol	ROCK
47	40	ELTON JOHN PEACHTREE ROAD	Capitol	ROCK	49	50	JAMELIA THANK YOU	Capitol	ROCK
48	46	FOSTER AND ALLEN SING THE SIXTIES	Capitol	ROCK	50	41	BILLY JOEL PIANO MAN - THE VERY BEST OF	Capitol	ROCK
49	50	JAMELIA THANK YOU	Capitol	ROCK	51	31	THE STREETS A GRAND DON'T COME FOR FREE	Capitol	ROCK
50	41	BILLY JOEL PIANO MAN - THE VERY BEST OF	Capitol	ROCK	52	47	JOJO JOJO	Capitol	ROCK
51	31	THE STREETS A GRAND DON'T COME FOR FREE	Capitol	ROCK	53	48	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Capitol	ROCK
52	47	JOJO JOJO	Capitol	ROCK	54	43	DELTA GOODREM MISTAKEN IDENTITY	Capitol	ROCK
53	48	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Capitol	ROCK	55	56	MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL	Capitol	ROCK
54	43	DELTA GOODREM MISTAKEN IDENTITY	Capitol	ROCK	56	61	RAZORLIGHT LIVE ALL NIGHT	Capitol	ROCK
55	56	MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL	Capitol	ROCK	57	61	KINGS OF LEON AHA SHAKE HEARTBREAK	Capitol	ROCK
56	61	RAZORLIGHT LIVE ALL NIGHT	Capitol	ROCK	58	70	QUEEN GREATEST HITS I II & III	Capitol	ROCK
57	61	KINGS OF LEON AHA SHAKE HEARTBREAK	Capitol	ROCK	59	51	OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION	Capitol	ROCK
58	70	QUEEN GREATEST HITS I II & III	Capitol	ROCK	60	6	CLIFF RICHARD CLIFF AT CHRISTMAS	Capitol	ROCK
59	51	OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION	Capitol	ROCK	61	54	SNOOP DOGG R & G - THE MASTERPIECE	Capitol	ROCK
60	6	CLIFF RICHARD CLIFF AT CHRISTMAS	Capitol	ROCK	62	57	RUSSELL WATSON AMORE MUSICA	Capitol	ROCK
61	54	SNOOP DOGG R & G - THE MASTERPIECE	Capitol	ROCK	63	59	SEAL BEST 1991-2004	Capitol	ROCK
62	57	RUSSELL WATSON AMORE MUSICA	Capitol	ROCK	64	47	MICHAEL CRAWFORD THE VERY BEST OF	Capitol	ROCK
63	59	SEAL BEST 1991-2004	Capitol	ROCK	65	0	ANDREA BOCELLI ANDREA	Capitol	ROCK
64	47	MICHAEL CRAWFORD THE VERY BEST OF	Capitol	ROCK	66	69	AVRIL LAVIGNE UNDER MY SKIN	Capitol	ROCK
65	0	ANDREA BOCELLI ANDREA	Capitol	ROCK	67	41	SIMON AND GARGUNKEL OLD FRIENDS - LIVE ON STAGE	Capitol	ROCK
66	69	AVRIL LAVIGNE UNDER MY SKIN	Capitol	ROCK	68	73	THE VERVE THIS IS MUSIC - THE SINGLES 92-98	Capitol	ROCK
67	41	SIMON AND GARGUNKEL OLD FRIENDS - LIVE ON STAGE	Capitol	ROCK	69	45	NAS STREETS DISCIPLINE	Capitol	ROCK
68	73	THE VERVE THIS IS MUSIC - THE SINGLES 92-98	Capitol	ROCK	70	24	DANIEL O'DONNELL WELCOME TO MY WORLD	Capitol	ROCK
69	45	NAS STREETS DISCIPLINE	Capitol	ROCK	71	0	SHOWADDY WADY HEY ROCK 'N' ROLL - THE VERY BEST OF	Capitol	ROCK
70	24	DANIEL O'DONNELL WELCOME TO MY WORLD	Capitol	ROCK	72	0	KASABIAN KASABIAN	Capitol	ROCK
71	0	SHOWADDY WADY HEY ROCK 'N' ROLL - THE VERY BEST OF	Capitol	ROCK	73	0	CAT STEVENS THE VERY BEST OF	Capitol	ROCK
72	0	KASABIAN KASABIAN	Capitol	ROCK	74	46	DEF LEPPARD BEST OF	Capitol	ROCK
73	0	CAT STEVENS THE VERY BEST OF	Capitol	ROCK	75	0	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Capitol	ROCK



12. Westlife Performing Smile and Mack The Knife on ITV's Record Of The Year show provided a timely boost for Westlife's Allow Us To Be Frank album which has become back towards the Top 10, jumping 15-42 to a 34.3% increase in sales. The album, which has sold 326,586 copies since its release five weeks ago, should get another big boost when it is the subject of a TV special, *She's The One*, to be aired on ITV this Saturday (18th) in the time slot formerly occupied by *The X-Factor*.

34. Usher scored his first million-selling album in the UK on Wednesday when his eighth month old Confessions set topped the charts. After a rough drifting 31-34 on the current chart, Confessions is the sixth biggest selling album of the year. In the US - where Usher has spent an incredible 28 weeks atop the singles chart - this year's top tracks from Confessions - it has done even better, with sales to date of 2,141,380 copies making it the biggest selling artist of 2004.

10. VARIOUS NOW THAT'S WHAT I CALL MUSIC 59

2. VARIOUS POP PARTY 2

3. VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST)

4. VARIOUS CHRISTMAS HITS

5. VARIOUS THE BEST CHRISTMAS ALBUM IN THE WORLD

6. VARIOUS THE CLASSICAL ALBUM 2005

7. VARIOUS POWER BALLADS III

8. VARIOUS CAPITAL GOLD COUNTRY LEGENDS

9. VARIOUS THE NUMBER ONE MUSICALS ALBUM

10. VARIOUS ULTIMATE DISNEY

11. VARIOUS THE ANNUAL 2005

12. VARIOUS CUBAN 6

13. VARIOUS THE BEST OF R&B - HIT SELECTION

14. VARIOUS ULTIMATE DIRTY DANCING (OST)

15. VARIOUS THE BEST NO 1 SINGLES IN THE WORLD EVER

16. VARIOUS ESSENTIAL R&B - WINTER 2004

17. VARIOUS THE BEST SIXTIES PARTY

18. VARIOUS ULTIMATE DANCE CRAZE

19. VARIOUS THE BEST OF R&B - HIT SELECTION

20. VARIOUS THE BEST OF R&B - HIT SELECTION

TOP 20 COMPILATIONS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	GENRE
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 59	Capitol	ROCK
2	2	VARIOUS POP PARTY 2	Capitol	ROCK
3	3	VARIOUS BRIDGET JONES - THE EDGE OF REASON (OST)	Capitol	ROCK
4	4	VARIOUS CHRISTMAS HITS	Capitol	ROCK
5	5	VARIOUS THE BEST CHRISTMAS ALBUM IN THE WORLD	Capitol	ROCK
6	6	VARIOUS THE CLASSICAL ALBUM 2005	Capitol	ROCK
7	7	VARIOUS POWER BALLADS III	Capitol	ROCK
8	8	VARIOUS CAPITAL GOLD COUNTRY LEGENDS	Capitol	ROCK
9	9	VARIOUS THE NUMBER ONE MUSICALS ALBUM	Capitol	ROCK
10	10	VARIOUS ULTIMATE DISNEY	Capitol	ROCK
11	11	VARIOUS THE ANNUAL 2005	Capitol	ROCK
12	12	VARIOUS CUBAN 6	Capitol	ROCK
13	13	VARIOUS THE BEST OF R&B - HIT SELECTION	Capitol	ROCK
14	14	VARIOUS ULTIMATE DIRTY DANCING (OST)	Capitol	ROCK
15	15	VARIOUS THE BEST NO 1 SINGLES IN THE WORLD EVER	Capitol	ROCK
16	16	VARIOUS ESSENTIAL R&B - WINTER 2004	Capitol	ROCK
17	17	VARIOUS THE BEST SIXTIES PARTY	Capitol	ROCK
18	18	VARIOUS ULTIMATE DANCE CRAZE	Capitol	ROCK
19	19	VARIOUS THE BEST OF R&B - HIT SELECTION	Capitol	ROCK
20	20	VARIOUS THE BEST OF R&B - HIT SELECTION	Capitol	ROCK

TOP 20 INDIE ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	GENRE
1	1	THE KILLERS HOT FUSS	Capitol	ROCK
2	3	KATIE MELUA CALL OF THE SEARCH	Capitol	ROCK
3	2	FRANZ FERDINAND FRANZ FERDINAND	Capitol	ROCK
4	4	THE LIBERTINES THE LIBERTINES	Capitol	ROCK
5	5	PAUL WELLS STUDIO 150	Capitol	ROCK
6	6	DEZZE RASCAL SHOWTIME	Capitol	ROCK
7	7	FOSTER AND ALLEN SING THE SIXTIES	Capitol	ROCK
8	8	LOSTPROPHETS START SOMETHING	Capitol	ROCK
9	9	ALISON MOYET VOICE	Capitol	ROCK
10	10	DANIEL O'DONNELL WELCOME TO MY WORLD	Capitol	ROCK
11	11	MYLO DESTROY ROCK N ROLL	Capitol	ROCK
12	12	INTERPOL ANTICS	Capitol	ROCK
13	13	EVA CASASIO SONGS	Capitol	ROCK
14	14	LENA MARTEL MY HOMETOWN	Capitol	ROCK
15	15	FATBOY SLIM PALOOKAVILLE	Capitol	ROCK
16	16	SHOWADDY WADY HEY ROCK 'N' ROLL - THE VERY BEST OF	Capitol	ROCK
17	17	THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED	Capitol	ROCK
18	18	MICKEY MODELLE & CELTIC PRIDE SCOTTISH CLUBLAND	Capitol	ROCK
19	19	MORRISIS YOU ARE THE QUARRY	Capitol	ROCK
20	20	SINATRA/MARTIN/DAVIS THE RAT PACK CHRISTMAS	Capitol	ROCK

TOP 10 CLASSICAL ALBUMS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	GENRE
1	2	ALEX JENKINS THE CHRISTMAS ALBUM	Capitol	ROCK
2	1	KATHERINE JENKINS SECOND NATURE	Capitol	ROCK
3	6	HAYLEY WESTENRA PURE	Capitol	ROCK
4	3	TERRELL/MARTINEAU SILENT NOON	Capitol	ROCK
5	4	LESLEY GARRETT THE BEST OF	Capitol	ROCK
6	5	KATHERINE JENKINS PREMIERE	Capitol	ROCK
7	9	NIGEL KENNEDY VIOLINO II	Capitol	ROCK
8	7	CULLIFORD CATHEDRAL CHOIR THE CHRISTMAS CAROLS ALBUM	Capitol	ROCK
9	16	ALAN JONES HIGHER	Capitol	ROCK
10	11	KARL JENKINS THE ARMED MAN - A MASS FOR PEACE	Capitol	ROCK

TOP 10 CLASSICAL COMPILATIONS

WEEKS ON CHART	LAST WEEK	ALBUM TITLE	ARTIST	GENRE
1	1	VARIOUS THE CLASSICAL ALBUM 2005	Capitol	ROCK
2	2	VARIOUS CLASSIC FM - RELAX & ESCAPE	Capitol	ROCK
3	3	VARIOUS CLASSICAL CHILLOUT - PLATINUM	Capitol	ROCK
4	4	VARIOUS THE GREATEST CLASSICAL ALBUM	Capitol	ROCK
5	5	VARIOUS THE BEST CLASSICAL ALBUM IN THE WORLD	Capitol	ROCK
6	6	VARIOUS SHINY CLASSICAL CHILLOUT	Capitol	ROCK
7	7	VARIOUS SONGS OF PRAISE - THE CHRISTMAS ALBUM	Capitol	ROCK
8	8	PAVAROTTI/DOMINGO/CARRERAS CHRISTMAS WITH THE TENDERS	Capitol	ROCK
9	9	VARIOUS SMOOTH CLASSICS - DO NOT DISTURB	Capitol	ROCK
10	10	VARIOUS THE BEST OPERA ALBUM IN THE WORLD EVER	Capitol	ROCK

Includes album sales from 12 UK retailers. Includes album sales from 12 UK retailers. Includes album sales from 12 UK retailers.

ROD STEWART THE STORY SO FAR - THE VERY BEST OF (Capitol) 12

RUSSELL WATSON AMORE MUSICA (Capitol) 12

THE KILLERS HOT FUSS (Capitol) 12

THE VERVE THIS IS MUSIC - THE SINGLES 92-98 (Capitol) 12

THE PRODIGY ALWAYS OUTNUMBERED NEVER OUTGUNNED (Capitol) 12

THE KILLERS HOT FUSS (Capitol) 12

THE KILLERS HOT FUSS (Capitol) 12

THE KILLERS HOT FUSS (Capitol) 12

THE KILLERS HOT FUSS (Capitol) 12

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