

Inside: Lemar Keane Jamie Cullum Noise Next Door Kings Of Leon

# MUSICWEEK



CMP  
Creative Music Business in Media

Representatives from across the music business agree position on 50-year term campaign

## Unity on copyright fight



by Robert Ashton

The music industry is burying its differences in its determination to present a united front in the campaign to extend the term of protection in sound recordings.

In a breakthrough meeting for the Music Business Forum last week, groups including the BPI, Music Managers Forum (MMF), Aim and Musicians Union agreed to draw up a united music business statement calling for the EU's 50-year copyright rule on sound recordings to be reviewed.

The decision to temporarily set aside a range of diverse opinions and get behind an initial joint statement will allow the industry to present a united face to key ministers for the first time. The October 31 deadline, which the EC has set for comments on its consultation on the term of protection directive, is also looming large.

At the Wednesday meeting, which was hosted at the MPA's London offices, BPI executive chairman Peter Jamieson outlined the reasoning behind the recording industry's wish to see copyright protection extended beyond 50 years.

According to those present, a "lively debate" followed during which different organisations argued their cases and how they

**Let's have the term reviewed and then get into the minutiae afterwards**

John Smith, Musicians Union

might want copyright extension treated: some performer organisations have called for a review of copyright ownership, to give creators more control.

However, because consensus remains unlikely in the short term, the parties agreed to draw up a less contentious position for the MBF to endorse. Although the final wording is still to be approved, it will essentially ask the Government to lobby the EC for a "copyright term review".

BPI executive chairman Peter Jamieson says, "It was a good debate, a fruitful debate and as a result an opportunity for the MBF to communicate a supportive position to the Government".

Musicians Union boss John Smith adds there are "loads of issues", but says in the first instance he is supporting the move by the MBF to put the case for the term to be reviewed. "We always said there is no earthly reason why performers' rights shouldn't be the same as authors' rights," says Smith. "Let's have the term reviewed and then get into the minutiae afterwards".

The spirit of unity looked to be under threat after MMF chairman John Glover resigned from the MBF. But the MMF is still represented by board member Keith

Harris, who says the MMF will support the MBF statement because he believes it is important for the music industry to establish a joint position. "On an important issue like this, we need to be unified," he says. "Obviously we have our differences, but we are all in favour that copyright doesn't fall into public domain. By asking for a copyright review we are implying we all have slightly different perspectives".

The BPI has already written to the Patent Office putting the UK recording industry's case; namely that producers enjoy a shorter period of protection in the EU than authors and composers. The 50-year protection is also lower than in countries such as the US, Australia, India and Turkey.

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### Rooster strut onto 3G network

London-based band Rooster - whose introductory single Come Get Some yesterday (Sunday) debuted at seven on the chart - will make history next month by becoming the first act to have a gig broadcast live over a third-

generation mobile network.

Mobile operator 3, which has 1.5m UK customers, will stream Rooster's November 2 gig from London's ICA.

The live broadcast is set to be the first in a series of regular music events to be broadcast live over the network, as music becomes a key application in attracting users to 3G; a string of

new handsets are being launched into the UK in time for Christmas. 3 already offers full-length music videos to its customers and has distributed several thousand paid-for downloads of Rooster's video for Come Get Some.

"Not only will the band be making history, they'll be showcasing their live set to a potential customer base of over

1m 3 Mobile users that may not necessarily be able to attend a Rooster gig," says BMC-affiliated Brightside Recordings' product manager Sarah Partridge.

Meanwhile, Rooster have added a third London date to their autumn tour - at Islington Academy on December 8 - after selling out two previously-announced London shows.

### Chart landmark set to drive sales

The Official Charts Company is preparing a marketing push to mark the historic 1,000th chart-topping single

p3

### Universal boosts lead in market

As Sony and BMG unite to form a new powerhouse, rival major Universal underlines lead in Q3 market shares

p8

### Are lawsuits the answer?

Music Week asks a range of industry figures for their views on the BPI's legal moves against online file-sharers

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Digest

## MUSICWEEK

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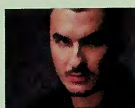
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# Your guide to the latest news from the music industry

## Exposure

### C4 to broadcast NME awards

● **NME** is linking up with Channel 4 for a week of programming around its 2005 awards and a one-hour broadcast of the ceremony itself, taking place on February 17 in London. The IPC Media publication has also secured **StockWaves** as sponsor of the awards, which will be billed **StockWaves NME Awards 2005**.



Lowie: among the RI DJs to go on tour

● **Radio One** has unveiled details of a DJ tour as part of a campaign to promote new music. **Pete Tong**, **Gilles Peterson** and **Tim Westwood** are all lined up to feature in the **New Music We Trust** tour that begins on October 20, while **Zane Lowe's** own four-date tour will run from November 22 to 25.

● **Rajax** is planning to trial three electronic audience-measuring devices in a series of tests next month being carried out with 250 people in north London. The trials will involve the **Arbitron Portable People Meter**, the **Euroscop World Media Monitor** and the **Geo/Telematic MediaWatch**.

● **WM Smith** is backing music in a new advertising campaign. **4P** has launched the UK's first online pre-paid music cards. **p5**

● **Midem** has unveiled some first details of January 23 to 27's event in Cannes, which will include a focus on new revenue streams and a day-long session under the banner **Live Music Networks**. It will also see the launch of the **International Idol Summit**.

● **Lemar**, **Estelle**, **The White Daisies** and **James Blunt** are to perform at this week's **Broadband From BT Digital Music Awards**, which take place at London's **Shepherd's Bush Empire** tomorrow (Tuesday). The event is supported by the **Official UK Charts Company**, the **BPI** and the **MEF**.

● **Capital** has merged Cheo's north and south London services. **p7**

## Sign here

### UK bhanga label signs major deal

● UK-based bhanga label **Nachural Records** has struck an exclusive label deal with **VirginEMI** in India to license its repertoire to the major across Europe. The move will see the label, which last year crossed over with **Panjabi MC**, exporting bhanga back to India from the UK.

## Bottom line

### ISPs hand over names to BPI

● The **BPI** won the first round in its battle against online piracy last Wednesday, when it was granted a court order forcing four ISPs to reveal the identity of the 28 serial uploaders it is targeting with legal action. The UK record industry trade body expects to have the names of the individuals within 14 days. It will then write to them, laying out the terms of their alleged copyright infringements and offering them the opportunity to settle out of court. **Digital, p9**

● **RIAA's** fight against music piracy suffered a set back last week when it failed in its latest bid to overturn a US court ruling preventing ISPs from revealing the identity of its subscribers. The **RIAA** move stemmed from a case brought earlier this year by Verizon technologies, who contested 1998's **Digital Millennium Copyright Act**, that required ISPs to reveal the names of its users. A US District Court ruled in favour of Verizon with the Supreme Court last week upholding the decision.

● **BMG** and **19** have reached an out of court settlement in their legal dispute over **Pop Idol** and its global spin-offs. Details are not being disclosed and a joint statement has been issued saying: "Both parties are pleased to announce that they have amicably settled their dispute. It is now back to business as normal." However, a separate action involving both parties and relating to **ITV's X-Factor** continues.

● **Apple's** quarter four revenues increased by a substantial 37pc on the same period last year, with **iPod sales** passing the landmark 2m total. For the three months ended September

25, net profit reached \$106m, compared to \$44m in the same period in 2003. While sales of the **iPod** totalled \$2.35bn, Sales of the **iPod** increased by 500% during the period.

● The **Government's live music strategy** is up for debate. **p5**

● **New York/LA-based Outpost Digital Group** is opening a London post-production facility in Soho, serving a variety of markets including promos, commercials and feature films.

## People

### Virgin Radio boss hands in notice

● **Virgin Radio's** group chief executive **John Pearson** is leaving the station after 12 years. The operation has recently been the subject of takeover speculation, but Pearson, who joined **Virgin Radio** as launch sales director in 1992, says his decision to leave is a "lifestyle choice". He will remain in his post while a successor is found and will step down in April next year.



Pearson: 12-year stint at Virgin is over

● **Empag Performance** has promoted music controller **Mark Adams** to the newly-created role of senior music programmer in its three-strong TV division, giving him direct responsibility for **Kiss** and **Kerrang!** TV's playlists. The move partially fills the gap left by **Lee Thompson's** departure earlier this year.

● **Warner Music UK's** urban A&R and senior urban promotions manager **Hakeem Stevens** has left the major to set up his own operation. In his new **USM** venture Stevens, who worked on releases by artists including **Missy Elliott**, **Sean Paul** and **The Streets** while at Warner, will provide independent promotions, management and brand consultancy services.

● **MTV Networks International** has appointed **EMI Music Latin America** A&R and marketing vice president **José Lara** to the newly-created position of vice president, creative marketing and talent/artist relations.

● **Mead Fielder** chairman **Vine Power** has welcomed the decision by managing director **Melvin Benn** to withdraw his resignation and stay with the group following the postponement of the group's planned share placing and the departure of **CEO designate Dean Jones**.

● **Superior Music** chairman **Mauricio Del Rio** has been named as the new president of **Edina** the European Digital Media Association.

Steven 'Lenky' Marsden was recognised as songwriter of the year as **Ascap** staged its 24th annual awards show recognising PRS members in London last Wednesday.



Marsden, the co-writer and producer behind **Sean Paul's Get Busy**, and **Wayne Wonder's Never Leave You** and **Letting Go**, also took the stage as **Get Busy** was named song of the year. He is pictured receiving his award from PRS chairman **David Bedford**. **BMG** was named publisher of the year at the event, which was staged at London's **Greener House Hotel**, while **Franz Ferdinand** won the college award and **Goldfrapp**

won the dance award. The highlight of the evening was a performance by **Ascap** chairman of 24 years **Hal David**, along with **Petula Clark** and **Freda Payne**.

● **Hal David** **Quidpro**, **p10**.

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## Official Charts Company and sponsor Coca-Cola plan big splash for landmark chart-topper Chart to mark 1,000th number one

### Charts

by Paul Williams

The UK singles market is preparing for a massive boost in profile as it heads towards an historic 1,000th number one.

The Official Charts Company is putting in place a comprehensive programme of marketing activity and third-party link-ups to celebrate the landmark event, while it is also joining forces with chart sponsor Coca-Cola to ensure maximum possible exposure.

CCC's brand marketing manager Darren Haynes is overseeing a series of event spin-offs, which will include an official book with Omnibus and possible compilation albums. "It is a significant landmark not only for the singles chart but the whole of the music business," he says.

With new singles by Kelis, R. Kelly, Travis and Manic Street Preachers all vying to score the 993rd number this coming weekend, the 1,000th number one could happen anytime from early



Robbie Williams and Kylie Minogue: possible contenders for historic chart-topper



December onwards. It would be the third important landmark event for the chart in just two years; two years ago, the singles market received widespread media coverage as it reached its 50th anniversary, while in September this year the spotlight was again on the market with the launch of the first official downloads chart. With the physical singles market this year suffering a 12% over-the-counter sales dip on 2003's already historically-low figures, the opportunity for PR activity around the chart could hardly be better timed.

"It is really important to keep the singles market buoyant and keep talking about it in a positive way to consumers and the music industry," says Haynes. "The 50th anniversary in 2002 was an important milestone and the download chart important for us as a business, culturally and for the music business, and the 1,000th number one is an important milestone, too. These few show the chart is still alive and still interesting and active."

For record companies, the latest landmark presents a clear

marketing opportunity. However, unlike the circumstances surrounding the 50th anniversary chart and the first download countdown, labels will this time face the dilemma of trying to capitalise on the event without knowing in advance the precise week it will happen. Robbie Williams' Radio 1 week ago became the 992nd number one. If there is a new number one every week from next week on, the 1,000th chart-topper will be crowned on December 12.

However, if the 1,000th number one occurs later – as is more likely to be the case – it could potentially coincide with Christmas chart week. Bookmaker William Hill's betting is currently headed by Robbie Williams and Cat Stevens' duet of Father And Son, while its other leading contenders include Kylie Minogue, U2 and Robbie Williams. Mercury is also planning to reissue Band Aid's Do They Know It's Christmas? to mark its 20th anniversary.

Polydor's UK marketing director Peter Loraine says it would be

exciting to have the honour of the 1,000th number one, although he adds, "It's going to be difficult because nobody is going to know when it is going to happen for sure. You'll just have to cross your fingers."

BMG music division president Ged Doherty, whose company achieved the 50th anniversary number one with Christina Aguilera and the first download chart-topper with Westlife, says it would be great to achieve the "lat-trick". "It's hard to predict when it will be, but we think Natasha Bedingfield has a shot with her next single, as do Maroon 5, the first Westlife single from the new album and Bo Selecta coming out as a Christmas single," he says.

But, despite the obvious promotional benefits of achieving the 1,000th number one, Doherty notes his company has no plans to move releases around in the schedule to engineer a result. "Our release dates are set for Christmas and most important are our Christmas campaigns," he says.

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## Former HMV chief delays retirement to helm Waterstone's

HMV veteran Brian McLaughlin is postponing his retirement "indefinitely" after stepping back in as acting managing director of Waterstone's.

McLaughlin informed HMV staff of his dramatic decision last Tuesday afternoon, just five months after making an emotional announcement to retire at the end of this year after more than three decades with the retailer.

He says he has reflected on his decision to retire in recent months and has had second thoughts. "The time has got to be right for me," he says. "And the time is not right at the moment."

McLaughlin will step into the shoes of previous Waterstone's managing director David Gilbert, who is standing down because of ill health; McLaughlin will also retain his role of chief operating officer of the HMV Group.

"Given the situation at Waterstone's, I was more than happy to step in because I have done the job twice before anyway," he says.

"We are not looking for anybody to take over. What we want to do is settle the business down and not worry about a replacement and see how it goes.

There is no timescale on it."

Asked whether he would retain an involvement in the HMV chain, McLaughlin joked. "Yes, I have my original job of COO and Steve Knott will be seeing as much of me as he ever has done – which he's quite delighted about."

McLaughlin, arguably the UK's most successful music retailer, announced his retirement from the music business to 250 HMV store managers at the retailer's annual conference in Marbella, Spain, back in May.

He joined HMV 36 years ago as

a senior sales assistant and rose to head the chain's UK, European and global operations as well as chairing UK music retail association Baret. He was also confirmed as chairman for music industry charity Nordoff Robbins in July, to take over at the end of the year.

HMV Group chief executive Alan Giles says it will be business as usual with McLaughlin only in the weeks. "This is a bit like losing an important player only 10 minutes into the game, but having an older player-manager in the dug-out who is prepared to put his boots on to come on," he says.



McLaughlin: player-manager off the bench

### THE MUSIC WEEK PLAYLIST



**U2**  
**How To Dismantle An Atomic Bomb**  
(Island)  
An entirely different beast to their last record, this has rock'n'roll swagger all the way (album, Nov 22)



**NIZKOR**  
**Fine Story (FDM)**  
This emerging duo could hit the mainstream like a cross between Janis Cullum and The Proclaimers (single, out now)



**ELTON JOHN**  
**Peachtree Road**  
(Mercury)  
After the return to form of Elton's last studio set, this is evidence he has rediscovered the joys of making great albums (album, out Nov 8)



**FIGHTSTAR**  
**Fightstar**  
(Fierce Panda)  
Charlie Simpson will surprise his doubters with his "other" band, who will debut early in the new year (from mini-album, 2005)



**THE DEPARTURE**  
**Be My Enemy**  
(Parlophone)  
Second single from Northampton newcomers will build on their growing reputation as a great live band (single, out now)



**DEF LEPPARD**  
**Best Of**  
(Mercury)  
Do you wanna get rocked? Hours of air-punching fun to be had with this new best of (album, Oct 25)



**AVRIL LAVIGNE**  
**Nobody's Home**  
(Arista)  
Another cracking single from Lauryn's excellent second album (single, Nov 15)



**JOV FEAT. BOW WOW**  
**Baby It's You**  
(Mercury)  
Another massive airplay hit on the way for the new US teen queen on the block (single, Nov 15)



**BLOC PARTY**  
**Helicopter**  
(Wichita)  
Fourth single from rising post-punkers pushes them further into chart territory (single, Oct 25)



**VARIOUS**  
**San Cubano NYC (Honest Jons)**  
Compilation catches some of the best moments of New York's Seventies Latin scene (album, Nov 1)

Coalition's growing management roster bears albums chart success

## New direction boosts PR firm

### Management

by James Roberts

Long viewed as one of the UK's most credible independent PR firms, Coalition has quietly developed another string to its bow.

Coalition Management has this year emerged as one of the most successful multi-artist management stables, clocking up five Top 10 albums in the past nine months, including number ones from Embrace and The Streets.

It is a big step forward from the company's beginnings. Formed in 1996 from the ashes of PR company Partridge & Storey, Coalition PR established its reputation handling key Nineties acts such as The Verve, and has recently been responsible for The Libertines and Franz Ferdinand. With the company having made its first move into management in 1999 with indie band Witness, it was not until the following year that the management division really took shape, when Coalition PR's Tim Vigon moved over full time, joining Embrace manager Tony Perrin who joined as a partner.

Perrin, who has a long history of managing bands right back to The Mission and early Pulp, says that the hardest part in developing the management division has been working out which acts to work with. "That's the skill on our part - we have to find the right bands to work with," he says.

One such find came in 2000 when Vigon chanced upon a group of 16-year-old kids in Leeds called The Music, who became their next

major client. Shortly afterwards they were signed to Hut/Virgin in the UK and Capitol in the US.

The next artist onto the books was Mike Skinner, who was actively seeking management before the release of The Streets' debut album. "I guess we passed the audition," says group director and veteran DJ Rob Partridge. The roster was further bolstered when Delta-sonic's Alan Willis - a friend of Partridge's - introduced Coalition to The Zutons.

In addition, the team already has its next wave of acts in development. These include Bloc Party (who have recently signed to Wichita/V2) and Echo-sighed Engineers, who came to Coalition through manager Simon White.

Partridge is confident about the growing role of artist-friendly management companies, which could perhaps fill the development role that many labels have insufficient resources to fulfill. "There is a new business paradigm being born where, in the next couple of years, management companies are going to become vital in the process of developing artists," he says.

Virgin head of media Steve Mortons, who has worked with the firm on numerous acts including The Music and Embrace, puts Coalition's success down to their artist-friendly approach. "Their strength is that they know how to develop a long-term strategy on their acts," he says.

"We just facilitate an artist's career," echoes Partridge. "We don't tell them how they should write songs or anything like that."

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Bloc Party: recent addition to Coalition's growing management roster

### LEMAR

Having sold more than 500,000 copies of his 2005 debut album, UK soul star Lemar is preparing to return with his second album at the end of November. Titled *Time To Grow*, "Half a million albums is a good boss from which to work from, but we're only doing this one at the least double that with this record," says Sony Music VP A&R Nick Raphael.

The album's lead single is *These Are Just Things*, released on November 15. It offers a prime example of how Lemar's sound has developed during the sessions for the album. A retro-sounding soul pop tune with string and horn arrangements by

Jerry Hay (Earth, Wind & Fire, Michael Jackson) it has already been well received at radio. "It is uplifting, funky Lemar, but takes things to the next level," says Raphael, who signed Lemar last year following his appearance in BBC's *Rome Academy* series.

*Time To Grow* is to be released on November 29 - sees Lemar working with a wide range of producers and co-writers, including Brian McKnight, Steve Jervis, Scott, the album's lead single is *These Are Just Things*, released on November 15. It offers a prime example of how Lemar's sound has developed during the sessions for the album. A retro-sounding soul pop tune with string and horn arrangements by

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**CAST LIST** Richard Griffiths, Henry McGee, Mollie AAR, Nick Ripston, Sara Miskin, TV Doree, Veeva, Sony Music, Radio, Joe Barakat, Sony Music Press, Joanne Burris, Sony Music

### SNAP SHOT

## Music sales play a key part in Smith's new strategy

WH Smith is making music a key pillar of its fourth quarter advertising campaign in a bid to arrest a dismal Christmas trading performance last year.

The group posted the worst results in its history last week - a £335m loss for the 12 months to August 31 compared to a £52m profit last year. This was due to a £200m hit of exceptional charges, together with the impact of increased competition from supermarkets and specialist retailers in driving operating profits in its UK retail division down 51% to £44m.

Chief executive Kate Swann, whose company also unveiled a 2% drop in the group's retail operations for the six weeks following August 31, calls the results an "unacceptable performance following weak Christmas trading". Sales in its entertainment division, which includes music activities, declined by 7%. This came despite a 90% jump in DVD sales which helped prop up the sector.

When Swann arrived earlier in the year she identified music as an "authoritative" area where the group could not be "disappointed", proceeded to ease



WH Smith's new advertising campaigns

the sale of singles and appointed Entertainment UK as a third party CD supplier, offering benefits such as sale or return deals.

Swann sees the entertainment division as one of the four key areas of growth, alongside books, stationery and news. But growth in entertainment products is seen as coming largely through DVD sales, with the company cutting back store space for CD and multimedia products to create more room.

Nevertheless, the company still intends to compete in the sale of chart albums and, in a sign that the group is maintaining its commitment to selling CDs, music has been identified as a core reason to visit the store in what is more

aggressive advertising campaign strategy created by a new agency.

In a bid to encourage customers to buy more than one type of product, agency Delaney Lund Knox Warren has employed Jim Henson's company to create six giant puppets to promote the areas of its business. Music has its own character, alongside books, magazines, DVDs, stationery and cards. Each will act as branding on its advertising which is intended to be product- rather than lifestyle-based.

The company has also appointed Cart as its new media-buying agency and is attempting to secure more coverage using the same budget; examples include a doubling in its volume of press advertising by restricting spend to black and white newspaper slots.

The changes in strategy are part of a wider shake-up within the group designed to return it to profitability. US interests have been disposed of at a cost of £51m, with stronger focus on UK retail. Swann aims to cut costs by £30m annually, but acknowledges it could take at least three years to turn performance around.



## Napster cards target teenage downloaders

Napster is targeting a young generation of music fans unable to obtain credit cards by launching the UK's first pre-paid card for digital music.

The cards, which went on sale last week exclusively in Dixons stores nationwide, will allow under 18-year-olds and others who are ineligible for either a credit or debit card to make purchases themselves on a legal digital music site for the first time.

"It increases the accessibility of Napster, meaning all consumers, whether online or not, will now be able to access Napster," says the service's vice president and UK general manager Leanne Sharmar. "It also expands the demographic and offers online music to those without a credit card."

The pre-pay cards, which are powered and managed by First data-owned Epos95, are priced £14.85 for 15 tracks (99p per track), £56.95 for 60 tracks or £25.95 for a three-month subscription. They are activated by scratching off a surface to reveal a PIN number, which can then be used to activate credits for

purchasing either permanent downloads or subscriptions.

The launch of the cards, just a week after the BPI announced its first legal action against 28 "serial uploaders", comes at a time when the UK's legal online music market is dominated by what Sharmar calls an "older generation" of music fans. This could be partially explained by the fact that, to date, the only way people under 18 have been able to access services such as Napster has been by borrowing someone else's credit card, thus potentially forcing many of them onto illegal sites.

As well as franchising the under-18s market, Napster, which launched pre-paid cards to the US market more than a year ago, will also be pushing them to a wider audience as Christmas gifts in the fourth-quarter market. The cards will be introduced to PC World, The Link and Currys stores next month as part of Napster's ongoing relationship with the Dixons Group, while Sharmar is hoping to see them go on sale in a much more varied selection of outlets before the end of the year.

**THE BPI AWARDS**  
**ALBUMS**  
 Arctic Monkeys -  
 Arctic Monkeys -  
 Autobiography  
 (Silver)  
 Belle & Sebastian -  
 Dear Catastrophe  
 Waitress (Silver)  
 Mark Knopfler -

Shangri-La (Silver)  
 Lucie Silvas -  
 Breathe In (Silver)  
 Christina Milán -  
 It's About Time  
 (Silver)  
 Meat Loaf - Best Of  
 (Silver)  
 Demi Moore - A

Winter Romance  
 (Silver)  
 Various - Capital  
 Gold 80s Legends  
 (Gold)  
 Various -  
 Westwood: The  
 Takeover (Gold)  
 Good Charlotte -

The Chronicles Of  
 Life & Death (Gold)  
 Dime Dash -  
 Astronaut (Gold)  
 Marilyn Manson -  
 Lost Us Forget: The  
 Best Of (Gold)  
 Razorlight -  
 Up All Night

(Gold/Platinum)  
 Rascal Flatts -  
 10 Years Of Hits  
 (Gold/Platinum)  
 U2 - Rattle and  
 Hum - Confessions  
 (Platinum)  
 (Platinum)

# Concern greets live report

A newly-published report on the live music scene in England and Wales has raised questions over the Government's case for pressing ahead with the Licensing Act.

The DCMS last week lifted the lid for the first time on the full results of a Live Music Forum-commissioned study of the sector, following the publication in August of an executive summary, which highlighted that 1.7m live music events had taken place throughout the year.

However, Liberal Democrat Lord Rupert Redesdale suggests that the findings undermine the Government's case for pressing ahead with the Licensing Act, which will do away with the current two-in-a-bar rule on live music and is due to come into

effect this coming February.

At the House of Lords last Wednesday, Redesdale, his party's spokesman on the Licensing Act, questioned the basis on which the Government concluded it had a flourishing music scene "given that a recent survey indicated a majority of restaurants, hotels and public houses had staged no live music in the previous 12 months".

To support his thesis, Redesdale highlighted that 11% of premises that currently stage live music would promote fewer events or stop music completely following the introduction of the new act. He added that the report also showed only 9% of venues which did not currently stage any live music would put music on in the future.

Lord Evans of Temple Guiting

responded for the Government by telling Redesdale that he was confident the act and the work of the Forum would ensure live music flourished.

MU chief John Smith, who was consulted on the implementation of the Licensing Act, says the 11% statistic is "scary", but adds that there are lots of reasons for that, including pub refurbishments.

Live Music Forum chairman Feargal Sharkey adds, "The interesting figure you'll find in the appendices is that 33% of the venues that don't stage live music said they'd be far more likely to do so if they didn't have to pay for a licence. So there's a strong chance that huge numbers of extra venues will be holding live music and that's fantastic."

Touring playing a significant role in Stateside campaign

# Keane make inroads into the US market

## International

by James Roberts

In what has already been an encouraging year for emerging British talent in the international marketplace, Keane are fast emerging as the latest UK challengers in the US market.

The East Sussex trio are on course to join Franz Ferdinand, Joss Stone and Lostprophets in translating initial buzz into significant sales in the world's largest music market.

"We're going for it, but going for it slowly," says Keane's manager Adam Tudhope, who last week returned to the UK from Keane's third US tour of this year so far. Keane's debut album *Hopes And Fears* has to date shipped 400,000 copies in the US, selling around 200,000 over the counter. The band will return in December to play a number of key Christmas radio shows on the back of growing support for their debut radio single *Somewhere Only We Know*. Although it is still early in the campaign, the album is currently hovering outside the Billboard Top 50.

The single is building a strong profile across three key formats; adult contemporary, Triple A and alternative. "It's not a typical record for the format but a lot of people at alternative have been saying how great it sounds on the radio. It seems to be challenging

the format," says Tudhope.

Support for the single at radio has had a direct correlation with Keane's touring commitments. In particular, the track was added to stations along the West Coast on virtually the same day the band played in each city, with the support from key stations such as KROQ and Live 105 then spreading to K-ROCK in New York.

The album's success has also benefited from a tie-up with the Best Buy chain, where the album has been retailing at \$6.99.

Two more extensive US tours are already planned for 2005, the first in January and February and the second in May and June. "The huge passion for the band that is developing is coming from the live

shows, so that will be driving the whole push next year," says Tudhope.

A significant factor in the US success of Franz Ferdinand, Joss Stone, Lostprophets and now Keane is that they are all signed directly to American labels, even if they share the same parent corporate group in other territories around the world. Franz Ferdinand are signed to Epic US via a licensing deal with their UK label Domino; Joss Stone is signed on a worldwide deal to EMI's S-Curve imprint; Lostprophets are signed direct to Columbia US; and Keane last August signed direct to Interscope at the same time they signed to Island in the UK.

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Keane: receiving widespread support in the US for their debut radio single

# Creators of The Chart Show's new company take over troubled trio of Sky music channels

## Chart Show team move into digital

TV

by Paul Williams

It hardly seemed like an act of generosity at the time, but when TV executive Nigel Pickard axed The Chart Show from ITV screens after 12 years he was ultimately doing its creators a huge favour.

With their prized asset pulled from under them, Keith Macmillan and Gail Sreenee had no choice but to take stock and change direction. And now – six years later – they head a rapidly-expanding music television empire.

Had the Chart Show stayed on ITV, we wouldn't be sitting here now with eight digital channels, reflects Macmillan, now chairman of Chart Show Channels. "It's healthy to try something different, even if it is an enforced change."

Macmillan and CEO Sreenee's skills are in such demand currently that, at the end of last month, the pair finalised a deal with Sky to take over the day-to-day running of the TV giant's three troubled



Macmillan and Sreenee: currently contemplating the launch of more new stations

music channels. The phone has been consistently ringing ever since, with broadcasters offering other services for them to manage, while interested parties are starting to inquire about buying into what represents one of the music and TV industries' biggest hidden success stories.

Unlike their larger, wealthier rivals, the pair waste little of their energies pushing the corporate profile of their Chart Show Chan-

nels operation. A walk past their offices, two minutes away from Fulham Broadway tube station, gives no indication that inside is a music TV phenomenon, with just 12 staff running eight channels.

Describing the pair of them as "back-room people", Macmillan shares a near two-decade history with Sreenee dating back to 1986, when she joined him as an 18-year-old as production assistant on The Chart Show. She later

**COUNTDOWN TO CHART SHOW CHANNELS**  
**1976-86:** Macmillan produces more than 600 pop videos from acts including Blondie.

Paul McCartney and Queen  
**1986:** The Chart Show launches on Channel Four, moving two years later to ITV  
**1998:** The Chart

Show ends its ITV run  
**1999:** Nickelodeon's Top 20 starts two-year run on ITV  
**2002:** Chart Show Channels launched  
**September 2004:**

management deal struck to re-buy music channels

worked with him on the groundbreaking Eighties BBC youth programme Network 7, as the company built up a reputation for innovative graphics and Macmillan won a Bafta in the process.

When The Chart Show, was axed after a dozen years by then ITV controller of children's and youth programmes Nigel Pickard, it was the company's grounding in graphics and animation which paid the bills. They supplied animation for a multitude of programming, including shows on the BBC, ITV and Cartoon Network.

But, despite success with other projects, the lure of the Chart Show remained. "For the past three or four years, we have had fun with this animation system we had and I guess in about 2002 or 2003 we looked at the assets of the company, looked at what we were doing and the fact we had the Chart Show running all those years," says Macmillan. "The cost of satellite, the cost of technology for what we wanted to do, had reached an affordable level so we

decided to launch Chart Show TV."

Attempting to challenge the dominance of Emap and MTV, Macmillan and Sreenee initially returned with a main channel broadcasting a wealth of charts ranging from singles and albums to more specialist material. These were quickly whittled down to just a few countdowns, as other services launched: Pop (aimed at four to 12-year-olds), Tiny Pop (three-year-olds), The Vault and B4, restricted to new-release-only material and recently spun off into a Channel 4 early morning, weekday programme of the same name.

"Targeting a market already heavily saturated may seem questionable, but Macmillan believes with the right proposition there is always room for new competitors. "If your channel has something unique about it, then you've got half a chance," he says.

Fleming Connolly Lander partner Judd Lander says Macmillan has always been conscious of the production value of music on television and been quick to spot

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opportunities. "He's grown with the business through all the changes and has always kept a tight reign on what's done."

The securing of the three Sky music channels on a management deal opens up a whole new series of possibilities for Chart Show Channels, although most immediately Macmillan and Screene will have their work cut out improving the fortunes of The Amp, Flaut and Sozz.

Polyd director of TV and DVD Iain Funnell says the pair have been clever in differentiating their channels from the many others in the market, but thinks they face a difficult job with the three Sky channels as they are the last set of stations when a viewer is flicking through programmes with their remote control.

Meanwhile, Macmillan says three "serious" non-music broadcasters have now approached them about managing channels for them, while he is also contemplating launching two more stations of his own. Ultimately, however, he says he and Screene want to maintain the flexibility of action generated by independence.

"If we need to make a decision we have a cup of coffee," says Macmillan, simply. "We don't need a board meeting, we just do it."

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Broadcasters hoping to repeat the success of Xfm

## Choice not heading for the mainstream

### Radio

by Paul Williams

Capital Radio is highlighting its track record with Xfm in a bid to rebuff claims it intends to propel London urban station Choice into the mainstream.

The radio group last week won a long-fought regulatory battle to merge the brand's north and south London licences, allowing it to put out a combined Choice service across the city for the first time.

After receiving the go-ahead from Ofcom, Capital - which completed its takeover of Choice in an £11.7m deal last November - today (Monday) unleashes a new singular programming schedule that takes in what it believes is the best programming from the previously-separate London services. This will be followed in the next six

weeks by the relocation of Choice from its present home in Borough in south-east London to Capital's headquarters in Leicester Square.

Capital's decision to merge the two licences and relocate has raised concerns among some - including black newspaper New Nation's editorial director Michael Eboda - that the radio group is taking Choice away from its original remit of being a community station, playing music not supported by other legal services. Six years ago Capital faced similar criticism when it bought London alternative station Xfm and was accused of planning to turn it into a "Capital mark two".

"Everybody wants to write 'Capital is going to destroy Choice' and we've consistently said 'judge us by what we did with Xfm,'" says Choice managing director Graham Bryce, who occupies the same

role for the alternative station. "People want to believe we want to do something different with Choice. But this type of music is vastly popular, so we don't need to do anything remotely different by taking it into the mainstream."

However, despite broad praise for Capital's work with Xfm, Bryce acknowledges the group did make mistakes with the station and is approaching things differently this time with Choice. "The mistake with Xfm was we almost dismissed what had gone before," he says. "We virtually started again with a blank sheet of paper. It's a very different proposition with Choice. It's got a long heritage and it's got a strong base of listeners we want to retain. It's evolution, rather than revolution."

For Bryce, the singular service for Choice will allow Capital to create a much stronger program-



Estelle receiving support from Choice

ming line-up, while also drawing bigger broadcasting talent, such as recently recruited former MTV presenter Richard Blackwood.

The merged services will also enable Choice, having stepped up its support of homegrown talent such as Estelle with a weekly Choice UK Cuts feature, to compete on an equal footing with Kiss 100. However, Bryce does not see the Emag station as a "primary competitor" with audience growth also potentially coming from Radio One and iXtra listeners.

Emag Performance managing director of programming Mark Story says he does not see any threat for Kiss coming from Choice. "Kiss is the number one station for all under 35s in London and broadcasts nearly 50 hours of specialist music programming a week," he says.

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### LATEST ARRIVALS FROM RSK...

#### \* NAPALM DEATH

Leaders Not Followers 2



774872

The fathers of grindcore play homage to the bands who influenced them, brutally boxing these classics into the 21st century.

#### \* RHAPSODY

Symphony of Enchanted Lands



SPV0554912

The kings of epic film score meet classical, what has been heralded as their final work to date, with narration from legendary actor Christopher Lee.

#### \* VAST

Nude



SPV0554562

Guitarist and one man visionary Jon Creedy, releases a unique collection of music which merges experimental ideas with arithmetic melodies.

#### \* ASIA

Silent Nation



SPV0556842

British AOR legends release a thoughtfully historic masterpiece, once again fronted by Asia mainstay Geoff Downes.

#### \* BLACKMORE'S NIGHT

Beyond the Sunset - The Romantic Collection



SPV0574990

Brand new compilation from guitar legend Ritchie Blackmore and his band of minstrels. Welcomes traditional folk and rock with medieval sounds and rhythms.

#### \* THE INBREDS

Groove Drenched Warfare



ACC002

The Inbreds release their debut album on Antidote Records, a mix of classic Slammer riffs and brutal rhythms making it's own a cut above the rest.

#### \* GUTWORM

Ruin the Memory



ACC001

Another great release from Antidote Records, Gutworm are quickly establishing themselves as one of the leading lights on the UK Metal scene.

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MW examines how combined Sony BMG figures would affect quarter three's market shares

# Universal appeal dominates sales

## Market shares

by Paul Williams

Even the biggest music merger in history might not be enough to threaten Universal's rock-solid position as the UK's dominant albums group.

Even though Sony and BMG's union has created a new powerhouse in business, Universal's strength in the UK albums market means it will take an exceptional performance by the newly-enlarged group to unsettle the sector's seemingly unshakeable leading player.

Just to emphasise the point, Universal widened the gap over Sony and BMG combined in quarter three with its 28.0% album group share, a 6.3 percentage points ahead of its new big rival. Although

for market share purposes Sony and BMG remain separate entities at present, had the pair been combined they would have comfortably slotted in as the second largest albums corporate group with a 21.7% share, pushing EMI into third spot with 17.4%.

But, while overturning EMI is unlikely to present too much of a problem, outgunning Universal will be a far greater challenge for the new partners. The last time the combined albums total for Sony and BMG was better than Universal was back in the first quarter of 2000.

However, the battle on singles is likely to be more closely-fought, with Universal in its latest quarter just 0.3 points ahead of Sony and BMG's joint tally. And, in the three periods before this one, Sony BMG would have come out

on top on every occasion.

Universal's albums dominance is explained by the fact that, unlike Sony and BMG's singular operations, it has five hugely-successful divisions all generating market share. In the third quarter, three of these operations figured among the top five albums companies, led in second place by Polydot, whose 8.5% share was headed by the Scissor Sisters album (fourth of the quarter) and Snow Patrol's Final Straw (ninth).

UMTV remained Universal's second biggest albums company, finishing fourth overall with a run which included its share of the period's biggest seller, *Now 99*. And Island, which only the previous quarter had produced its best performance to date since becoming part of Universal, cashed in on the likes of Keane's *Hopes And Fears* (second of the quarter) and McFly's *Room On The 3rd Floor* to set another personal best of 6.6% in fifth position.

BMG, whose market shares for the first time this quarter incorporated Zomba, continued as top albums company with a 12.2% share including Maroon 5's *Songs About Jane*, which finished as the period's third biggest seller. Sony, in third place on the company rankings with 8.5%, had Anastacia's self-titled album (eighth of the quarter) as its biggest title for the second successive quarter.

EMI experienced a notably

TOP INDIE GROUPS	SINGLES
MoS	14.4%
Sanctuary	10.0%
Reggars Group	8.0%
A&T/W	6.0%
V2	5.0%

ALBUMS	13.4%	Share of independent market
Sanctuary Group	7.5%	
V2	5.3%	
Demon	3.7%	

Listing shows share of independent market. Source: OCC



Keane: quarter three's biggest artist album helped boost Island and Universal

top quarter on albums with its 17.4% share of the group's lowest since it absorbed Virgin's figures into its tally at the start of 2002. Expect a rapidly-improved performance in quarter four with cash-ringing retrospectives arriving from the likes of Kylie Minogue and Robbie Williams.

In a reversal of fortunes, the same major lifted its game on its normally weaker singles side with a 16.6% performance more than 50% up on the last quarter. It also claimed the only single release in the entire quarter to win a BPI certification, the Relentless/Virgin-issued *21 Cakes* by 3 Of A Kind. Also, some 201,000 over-the-counter sales was enough to make it the quarter's top seller. Only 10 other singles over the three months

attracted more than 100,000 sales as the market by the quarter's end showed an alarming 11.8% year-on-year drop.

Above EMI, Universal and BMG continued their presence as the two highest-ranked singles groups. BMG's strength here means that, when combined with Sony, it has every chance of regularly outclassing Universal. On this occasion, Universal remained on top with 26.3%, while BMG took second place on the corporate table with 18.7% while also topping the company rankings.

Warner lifted its singles performance on the previous quarter as well as pulling off its best run on albums in a year with 14.2% as it ushered in a new era, with the Warner Bros and Atlantic monikers respectively replacing WEA London and East West.

The improving performances by Warner helped distributor Zen lift its game in both sectors, with its 18.1% share on singles just 0.8 points behind second-placed Aavato with Universal leading on 29.7%. Universal held onto its albums crown with 28.2%.

One of Universal's key distribution accounts, Ministry of Sound, simultaneously finished as top indie singles and albums group for the first time in a year in what proved to be a tough quarter for the independents. Just two indie singles finished among the period's 40 top sellers, led by MoS's *Data release Call On Me* by Eric Prydz (ninth of the quarter) as Ministry claimed a 2.9% singles share. Its 2.5% control of the albums market was enough to replace Sanctuary as the top independent. Even so, Sanctuary lifted its own share to 2.3%, led by The Libertines' self-titled Rough Trade album finishing 26th of the quarter.

The Libertines album was a rare big album in a summer typically bereft of new studio releases. From such a drought, the market must now come to terms with a sudden rush of high-profile new titles for a strong fourth quarter.

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## Q2's Top 10 singles

1. **3 OF A KIND** *Baby Cakes* (Relentless)
2. **STREETS** *Dry Your Eyes* (609/Locked On)
3. **BUSTED** *Thunderbirds* (Sam Universal)
4. **SHAPESHIFTERS** *Lola's Theme* (Protona)
5. **NATASHA BEDINGFIELD** *These Words* (Phonogenic)
6. **USHER** *Burn (La Face)*
7. **NELLY** *My Plan/Flip Your Wings* (Universal)
8. **RACHEL STEVENS** *Some Girls* (Polydot)
9. **ERIC PRYDZ** *Call On Me* (Data)
10. **JULIO LIZARR** *Not On My Mind* (Mercury)

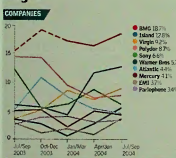
SOURCE: OCC. 10% OR GREATER CUMULATIVE

## Q2's Top 10 albums

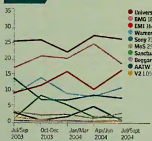
1. **VARIOUS** *Now That's What I Call Music 58* (EMI Virgin/UMTV)
2. **KEANE** *Hopes And Fears* (Island)
3. **MAROON 5** *Songs About Jane* (J)
4. **SCISSOR SISTERS** *Scissor Sisters* (Polydot)
5. **STREETS** *A Grand Don't Come For Free* (609/Locked On)
6. **VARIOUS** *Come Classics* (Warner Dance)
7. **USHER** *Confessions* (Arista)
8. **ANASTACIA** *Anastacia* (Epic)
9. **SNOW PATROL** *Final Straw* (Fiction/Polydot)
10. **MCFLY** *Room On The 3rd Floor* (Universal)

SOURCE: OCC. 10% OR GREATER CUMULATIVE

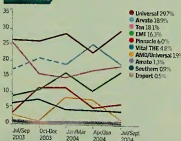
## Singles



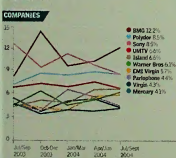
## GROUPS



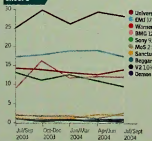
## DISTRIBUTORS



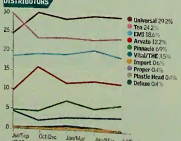
## Albums



## GROUPS



## DISTRIBUTORS





# Industry figures give their verdict on the BPI's decision to issue lawsuits against file-sharers

## Legal actions: a range of views

### Downloads

The BPI was last week granted an order by London's High Court requiring ISPs to disclose the names of 28 individuals which it is pursuing with legal action for uploading as many as 7,000 music files to file-sharing operations. Justice Blackburne noted, "On the face of it, this appears to be a powerful case of copyright infringement." Over the past 13 months since the RIAA launched its own legal actions, many within the music business have been far less certain about legal action. This week, *Music Week* polls industry figures on the move, its timing and potential consequences. To add your view, e-mail *Music Week* at [mwletters@musicweek.com](mailto:mwletters@musicweek.com).

### Paul Curran

chairman, MPA

"The positive take-up of the increasing range of licensed online music services has shown many people are perfectly willing to pay to receive music streams and downloads. As a result, the spotlight now turns on those who persist in illegal file-sharing. Their actions hurt songwriters and artists as well as the tens of thousands of people who earn their living by working in or for the music industry.

The BPI's campaign is a perfectly reasonable response to those who persist in brazenly disregarding their rights and we are reassured that they are being highly selective by targeting only those who engage in illegally uploading substantial volumes of music files. We hope that this campaign will support the various efforts of the entire music industry to encourage people in this country to turn to legal sources for their music."

### Tom Dunmore

editor, *Rip & Burn* magazine

"The BPI is playing a dangerous game by suing file-sharers. In the US, the first round of cases met with a PR disaster where a 12-year-old girl was issued a lawsuit, and there is a possibility that the same thing will happen over here. That said, the BPI has been intelligent in waiting for the establishment of decent legitimate alternatives before taking legal action - there's really no excuse for large-scale illegal file-sharing these days. The BPI's action will discourage uploaders in the UK, but this is an international problem. What's more, there must be a carrot as well as a stick - and that means encouraging people to experience new music through free promotional tracks and streams, plus cheaper



Getting the message across: newspaper billboards in London

downloads that are compatible with all digital music players."

### John Glover

chairman, MMF

"The MMF cannot wholeheartedly support the BPI's action against file-sharers. While we are obviously opposed to the work of significant uploaders, and support the legal models available, it is impossible for us to support the BPI's position when only a week ago its members 'significantly uploaded' 10.6m CDs to the public with the very loud message 'music is free' - this in a week when only 2.6m CDs were actually sold to the public. We also object to the fact that the BPI in its press release states that these file-sharers are effectively 'stealing the livelihoods of thousands of artists' - I'm sure we all know enough of the recording business to understand that the record company commands the lion's share of any income from CD sales and therefore the BPI's position is principally on behalf of the record companies. We feel that money would be better spent on a creative agency to promote the value of music."

### Paul Hitchman

co-founder and managing director, Play/ouder

"There is nothing wrong in principle with the idea of a 'carrot and stick' approach to the problem of unlicensed file-sharing. However, there has to be a real carrot to go along with the stick of legal action. The current model is not optimal for either consumers or music rights owners. Consumers suffer because P2P networks are flooded with spurious and audio file quality is very variable, whereas rights owners are not seeing any revenues from all the unlicensed

music that is flowing around broadband networks. However, it is not P2P technology itself that is the problem, but rather unlicensed and illegal use of it. If the UK industry is to avoid the media and consumer backlash that occurred in the US then it must support direct alternatives to illegal file-sharing while suing file-sharers."

### Martin Goldschmidt

writing director, Cooking Vinyl

"I wrote to BPI's Peter Jamieson and IFFP's Jay Bernan a while ago and begged them to hold off legal action until iTunes had been launched in Europe, so, in that respect, their timing was much better than the RIAA in the US, in waiting until viable legal alternatives were up and running. Since a trial we did with Altmet [the company which powers P2P applications including Kazaa] we have talked to them quite a bit but they don't seem to be that interested in working with legitimate record companies and paying for their content. I wish we could monetize that model - the biggest mistake the music industry ever made was shutting down Napster."

### Steve Knott

managing director, HMV Europe, and chairman, Bard

"The serial uploaders who post thousands of music files free of charge onto the internet are stealing this product in exactly the same way as a shoplifter in a music store. Theft on this scale cannot be allowed to continue unchecked."

### Shelley McIntyre

content manager, Weedshear/Shared Media Licensing

"It is unfortunate that efforts to develop a legal file-sharing model

haven't succeeded in heading off this action. Hardly anyone will argue that suing one's customers is a formula for a healthy business, yet it is undeniable that promiscuous file traders are infringing on the legal rights of the music companies. Lawsuits may temporarily reduce file trading, but the only long-term solution is a system which gives everyone an incentive to co-operate.

In the US, the RIAA's 'zero tolerance' policy has impeded the good-faith efforts of file-sharing companies to come up with reasonable compromises. In our view, this problem will never be solved - with or without lawsuits - as long as each faction insists on getting 100% of what they want."

### Paul Myers

CEO, Wipit

"The media view has been that downloaders, our customers, are being taken to task, which is fine as a scare tactic and one which will make an impact of sorts. I strongly believe that the networks (ISPs) that are allowing these uploaders to distribute content illegally should be held to account too. They can easily prevent this type of network traffic, but choose not to. This is exactly the type of activity that is the big draw to selling broadband product. The annual revenues of the record industry are a couple of weeks' international voice traffic to the telecom industry, but be under no illusion, the

sizzle of free Kylie, Justin, Robbie and Britney is what is selling their broadband product. As long as they stand back and let it all happen, they have their hands deep in the pockets of the record industry and are taking us all for everything we have."

### Dave Rowntree

artist, Blur

"I can see why the BPI and IFFP have arrived at their decision, but I think their reasoning is flawed and they have arrived at the wrong conclusion. They see downloading increasing and record sales declining - link one with the other and they have some evidence to back up this claim, but it is impossible to verify their research as it has not been published. That is a flimsy basis for launching legal action.

If I really thought downloads were harming my business I would be outside the Houses of Parliament to talk, which is fine as a scare tactic and one which will make an impact of sorts. I strongly believe that the networks (ISPs) that are allowing these uploaders to distribute content illegally should be held to account too. They can easily prevent this type of network traffic, but choose not to. This is exactly the type of activity that is the big draw to selling broadband product. The annual revenues of the record industry are a couple of weeks' international voice traffic to the telecom industry, but be under no illusion, the

### TOP 20 RINGTONS

UK Chart	ARTIST/TITLE	Label
1	ROBBIE WILLIAMS GOOD	REKAL
2	ERIC PRYDZ CALL ON ME	EMI/100% Pure/4th Dimensional
3	3 OF A KIND BABYFAKES	BM
4	MYER MY 800	Universal
5	ANASTACIA LEFT OUTSIDE ALONE	Universal/EMI
6	ARMANDO VAN HELDEN MY MY MY	Universal/Blockbuster/StarLine/ATCC
7	JOHN SULLIVAN MY COWS AND HORSES	CC
8	DJ CASPER DJ CASPER	Universal
9	USHER FEAT. LL COOL J & LIL' JUANICOP'S YEAH	Wingbeat/EMI/Capitol/Columbia
10	THE RASCALS I IN THE SHADOWS	BM
11	EAMON FEAT. T O'NEILL (WHAT YOU BACK)	Zomba/Capitol/Columbia/Universal
12	RADIOHEAD 2+2=5	Virgin/Epic
13	SPESHIFRITS (CLASS THEME)	Virgin
14	SPECIAL 21 (WITH ME)	BM/EMI
15	DEEP DISK PLURICENTRE	Virgin/EMI
16	KIDNA MY DICK MY NECK (KID IT)	BM
17	RONAN KEATING & ALAN RIMES I JUST THING ON MY MIND	Universal
18	CRONO ARMADA I SEE YOU BABY	Warner/Capitol/Universal/Naturtune
19	GIORGIO ARMANI I WANT YOUR LOVE	Virgin/EMI
20	NELLY MY PLACE	Capitol/Columbia/EMI

UK Top 20 chart compiled by Chart Company/EMI  
 Compiled: 11.05.04  
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Robbie Williams' single leads a list of five new entries into the ringtons, as does the chart this week, dominating the UK A-Monday. Usher's duet with Alicia Keys, My Boo, is the second highest new entry, as is number four Kidna My Dick My Neck. The new Top 20 contenders.

# The MBF's decision has sent a clear message. Now the ball is back in the Government's court

## Copyrights: united we must stand

### EDITORIAL MARTIN TALBOT



This has forever been a feisty industry. It always has been and always will be.

The fact that 100 executives would be likely to give you 90-plus different answers to the question, "what is the best album of all time?" is evidence of this. Everyone has an opinion about music and everyone has an opinion about how the business should be run.

So, unanimity on every issue is impossible to come by, especially in a competitive business where many matters will always be the subject of negotiation. There are also so many interest groups with differing agendas – from managers, artists, songwriters and agents, through to promoters, record labels, publishers and venues – that differences of opinion are inevitable.

But that doesn't mean that the business cannot take a well-considered attitude on subjects of great importance.

As our poll on file-sharing indicates this week, while there are a wide range of views on what tactics should be pursued, there appears to be little dispute that serial uploading is wrong and that the offenders should be brought to book.

But, more importantly, common sense appears to

have been reached in the call for a review of the 50-year term on sound recording copyright.

When *Music Week* launched its campaign for the extension of the term in the summer, we made a clear plea – for the various industry interests to bury their differences and present a united front. And, last week, a form of peace broke out within the Music Business Forum.

There are a wide range of views on how copyright should be managed in the future, it is true, and there is a hefty debate to be had on this topic in the months and years to come. The day will come for that.

But in the interests of the industry at large, an agreement to defer such discussions is essential today.

Last week's MBF decision was a vital breakthrough on this issue and, despite the differences, the industry is preparing a joint statement on this crucial issue.

To catch the ear of the European Union, the UK music industry must first win the minds of the UK Government. And, when Estelle Morris wrote to us on the topic last month, she reflected her desire to hear the range of opinions within the business.

There can now be no doubt of the industry's view – a review of the 50 year term is essential.

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## The live music survey does not reveal the full story

### VIEWPOINT HAMISH BIRCHALL



The Survey Of Live Music Staged In England And Wales 2003/2004 is full of interpretations.

Commissioned to Mori by the Department For Culture, Media & Sport (DCMS), the survey focused on venues "whose core business is not staging live music". Some 1,577 licenses and venue operators were questioned to provide a benchmark to measure the impact of new entertainment licensing laws, which are due to come into force in 2005 under the Licensing Act.

Licensing minister Richard Caborn claimed, "This survey shows that heritage is alive and well

### The small print reveals that the majority of bars had no live music

with a flourishing music scene – an estimated 1.7m gigs were staged in the past year alone in bars, clubs and restaurants whose main business isn't putting on live music."

However, the small print reveals that a majority of bars, clubs and restaurants had no live music at all, and less than 15% of venues had two or more gigs a month.

But how was live music defined? Without an unambiguous definition the results would be

unreliable. The survey reveals that interviewees were told, "by live music, we mean music performed in public by at least one person in real time, that is, not pre-recorded". But is this sufficiently clear?

Robin Bynoe, folk musician and partner at Charles Russell Solicitors, thinks not. "That phrase is ambiguous because it fails to differentiate between entirely different circumstances, such as a live musician playing with a pre-recorded track and karaoke. A folk or jazz musician playing with a pre-recorded track is clearly live music. I don't think that 44% of pubs put on live music as the survey claims. Given those suspicious numbers, I cannot believe they have got reliable answers."

But perhaps the most worrying finding was that those who "know a great deal" or "fair amount" about the Act are significantly more likely to say that they won't consider putting on live music in the future, compared to those who "know nothing" about the Act (70% compared with 58% who know nothing at all about the Act).

Hamish Birchall is a jazz musician, live music campaigner and former adviser to the Musicians' Union. The Live Music Survey is available on the DCMS website [www.culture.gov.uk](http://www.culture.gov.uk).

## Which Christmas song is crying out for a reissue?

### The big question

Following the news that **Band Aid** is to be re-released, which **Christmas** single would you most like to see reissued?

**Nik Goodman, Capital FM  
Regional Network**

"It would have to be Fink Floyd's *Another Brick In The Wall* (number one Christmas 1979). It showed that Christmas number ones can actually be great records that stand the test of time and not necessarily have anything to do with Christmas."

**James McLaren, Sound Nation**  
"I would like to see *The Power Of Love* by Frankie Goes To Hollywood (number one Christmas 1984) re-released as it manages to combine musical and lyrical contemplation without sounding bitter. It's simply a beautiful song which stands the test of time, plus it outlasts most pop by being supremely classy."

**Peter Moore, Kool FM**  
"It would be very cool to reissue *Specialty For You*. The problem with most Christmas singles is that people play them 10 times and can't stand them anymore. *Specialty For You* is different, because people enjoy listening to it from time to time. The video could be re-released again. It would be a good one considering Kylie's high profile."

**David Hepworth, Word**

"They always reissue the same ones at Christmas, don't they? The single I'd like the most to be re-issued is Slade's *Merry Xmas Everybody*, because it never goes away."

**Terry Underhill, Real Radio**

**Yorkshire**

"The one song that is Christmas for a generation is Slade's *Merry Xmas Everybody*. It still sells thousands of copies every year and is the soundtrack to every party in the land. Every radio format plays it in late December and it would surely become a big hit again if it was re-issued."

**Arienne Merly, Galaxy Network**  
"Fairytale In New York by The Pogues & Kirsty McColl. That's from everyone at Galaxy 102 music – we had a vote. Any tune that allows us to sing along to the lyrics 'You scumbags, you maggot, you cheap kussy Enogot' is wicked."

**Adrian Rodeau, Adrians, Wickford**

"I'd say *I Wish It Could Be Christmas Everyday* by Wizzard. Because this song completely evokes Christmas. It was made in the Seventies, but it does apply to every Christmas. It should be reissued each year, needs would be it."

**Mark Watson, BBC Radio Oxford**

"I guess *Merry Xmas Everybody* by Slade, if they farked it up. They could do a remix dance version of it. That would be great."



## Hal David, who was honoured by Ascap last week, shares his thoughts on Burt Bacharach, Dionne Warwick and the Joss Stone cover version of Alfie

### Quickfire

#### How much of an affinity do you have with the UK?

I come over at least once a year, sometimes twice. London is really like a second home because I've done so much work here over the years. My introduction to important films started here in London. Burt Bacharach and I were at the Dorchester Hotel and Charles Feldman was doing 'What's New Pussycat' and asked us to do the song on it. And from here we did Casino Royale, Alfie and After the Fox, plus we recorded here quite a bit for Pye Records, which was the British part of the record company and had Dionne Warwick. Your extensive catalogue of songs with Burt Bacharach is continually being covered. What do you make of one of the latest remakes, Joss Stone's version of Alfie from the forthcoming film of the same name?

It's terrific. She's just fantastic and she came out of nowhere it seems.

Why do you think your songs have stood the test of time?

I wish I knew because I would bottle it and sell it. The first thing I always try to do is write a terrific song and don't try to be a little fresh and original and don't try to follow what is the trend of the moment, which I think a lot of people do.

Who stands as the best interpreter of your lyrics?

Dionne Warwick. So many of the songs were written for her and by and large she has been the main interpreter. We've had fantastic records from Aretha, Petula Clark, Barbara Streisand, so many people, but I would have to say Dionne.



Can you explain what the magical chemistry was between you, Burt and Dionne?

Unless you're really a scientist and know what you're doing, chemistry among artists is something that's organic and from the moment Burt and I started to write together, it just seemed to happen. Whatever the two of us had, it was something more than just two people. Two became one in the best sense and then a few years later Dionne came into our lives and we came into her life and from the first recording we made - Don't Make Me Over - it just worked.

Do any unusual cover versions stand out?

Naked Eyes version of Always Something There To Remind Me (the British group reached the US Top 10 in 1983). When I first heard it, it sounded so different and unconventional. When I heard it three times, I fell in love with it.

What is your relationship with Burt Bacharach like these days?

We've been very good friends over the years. We talk to each other quite

often. We have a lot of records out and we have Alfie coming out again with the movie. We do write with each other from time to time and I think some of the songs we write are amazing, but it's not so easy getting them recorded these days.

Would you agree the quality of lyrics these days has dropped? I think so. For the most part you don't hear as many memorable lyrics as you used to. But there are some terrific writers around and these things are cyclical. What happens is we're in a record world and sound maybe has a greater influence now than lyrics, but there are terrific singers around like Norah Jones.

Why has there been a drop in standards?

I'd like to think of a renaissance of people break through much quicker today than they used to, so they become stars so much faster and haven't gone through the mill or refined their work quite to the extent of what used to happen.

What music do you listen to for pleasure?

I love to listen to Tony Bennett, who still sounds fantastic. I think he's better now than he was. I love listening to Joss Stone, which is new to me in my life, and Norah Jones is really good. She reminds me of some of the wonderful things of the past.

And what is the favourite of your own songs?

It changes over the years. At this time, which might have something to do with all that is going on in the world, it's What The World Needs Now Is Love. In the States it's been a big song and I think it's even more important now.

Hal David was honoured at Ascap's London awards ceremony last Wednesday

### DOOLEY'S DIARY



#### It's all about the timing...

Remember where you heard it:

U2 manager Paul McGuinness owes the inside scoop on the making of the band's forthcoming album at a series of playbacks last week such as what happened when producer Brian Eno insisted that there would be no phone calls or impromptu meetings during recording. Apparently Eno was far from pleased when one of the studio assistants came rushing through with Bono's mobile in her hand while the band were working, and proceeded to insist that Bono shouldn't answer it. So studio assistant meekly suggesting, "Bono, I think you should take it, it's the Pope... Sixty reprints of paintings based on the theme of U2's new album by the four band members were given away at the various playbacks. And, for once, the recipients actually appeared grateful for the gesture... Meanwhile McGuinness and Island managing director Nick Galfield named the upbeat, second track on U2's new album - Miracle Drug - as one of their favourites. What are the chances of it being the next single?... A top-notch line-up brought some sparkle to Ascap's London awards ceremony. Besides a rare appearance from dival riddin' inventor Stephen 'Lenky' Marsden, the heavily pregnant Cathy Dennis and Yusuf Islam's son Mohammed - picking up his dad's

going for The First Cut Is The Deepest - the Grosvenor erupted when Hal David, Petula Clark and Freda Payne took to the stage for a set of Bacharach and David classics. It was a pretty remarkable performance given their combined ages of 214 years... Ascap president and chairman of the board Marijyn Bergman also brought an outside perspective to the free CD debate. "I have heard about these covermunks" she told the gathering, with puzzlement, asking how the music industry can be taken seriously in its battle against piracy while it is giving away so much music... And, he might have relinquished his role as Zomba Music's UK managing director more than a month ago, but Steven Howard was personally asked by its writer Mutt Lange to pick up his three gongs at the event... By a near coincidence, PR company Emms celebrated its third birthday in the same week that UK had three records in the Top 10 (in the shape of Killa, Angel City and Eric Prydz). So what better way to celebrate than to take its entire staff away on a weekend jolly to Sardinia... As the singles chart heads towards an historic 1,000th number one in the next few months, can anyone remember who achieved the landmark 500th? It was long-forgotten German Eurovision winner Nicole... Will that be one of the questions asked at the annual Nordoff-Robbins pop quiz hosted by Mike Read on November 18? To find out, book your place at the event by calling Richard Shipman on 020 83742258... There were joyous scenes in Westminster last week when Periwinkle House became a venue for the first time as resident House of Commons band MP4 rattled off some Beatles covers. But apparently, the Sergeant at Arms had taken a dim view of the building being filled with scruffy music industry oiks and scheduled an important meeting in a room above the stage shortly before proceedings were due to kick off. Thankfully, the meeting finished early...



Peter Gabriel is to be honoured at this year's Music Industry Trust Award dinner, proceeds from which will go towards the construction of a new Nordoff-Robbins Music Therapy Unit in the grounds of the Brit School for Performing Arts & Technology in Croydon. Last week, at a screening for its upcoming DVD compilation, Play - The Videos, he met Nordoff-Robbins Therapy Centre director Pauline Etkins (far left) and Brit School principal Nick Williams (far right) along with some young students from the Brit School. The iTunes-sponsored event takes place at the Grosvenor House on November 1 and tickets can be bought from Maggie Crowe at the BPI on 020 7863 1300.

The Nutty Boys are back. Madness have been signed once again and the big surprise is that it is not Sanctuary but V2 which has given them the deal. Now performing as The Rationmen, the band played a rim of secret gigs at Camden's Dublin Castle at which a number of V2 executives were present and these were enough to convince them there was mileage left in the act, whose live energy could translate into record sales. Shown celebrating the deal are (top row l-r) V2 CEO Tony Harlow, the band's Lee Thompson, Carl 'Chas Smash' Smith, Suggs, Mark 'Bedders' Bedford, V2 managing director David Steele and Madness manager Peter Ridge, while in the front row are Dan 'Woody' Woodgate and Mike Barson from Madness.



There is not much danger of Green Day being called American Idiots at the moment. They have reached platinum status with their latest album and Warner Music chairman Nick Phillips (left) was on hand to present them with this commemorative disc to prove it. The band have spent a large chunk of the past month in Europe promoting the record, which has delivered the first number ones in their careers. There was not much American about Frontman Billy-Joe's chosen title of celebration - a good old fashioned British pint.

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THURSDAY 28TH OCTOBER

With a career spanning over 20 years in the music industry from work as an international performer and lead singer with the Undertones to A & R for Polydor Records, membership of the Radio Authority and his current position as Chair of the Live Music Forum, Feargal Sharkey promises to bring a wealth of information to MusicWorks.

**STEVE SCHNUR, WORLDWIDE EXECUTIVE OF MUSIC AND AUDIO AT ELECTRONIC ARTS (USA)**  
+ GUEST INTERVIEW  
FRIDAY 29TH OCTOBER

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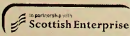


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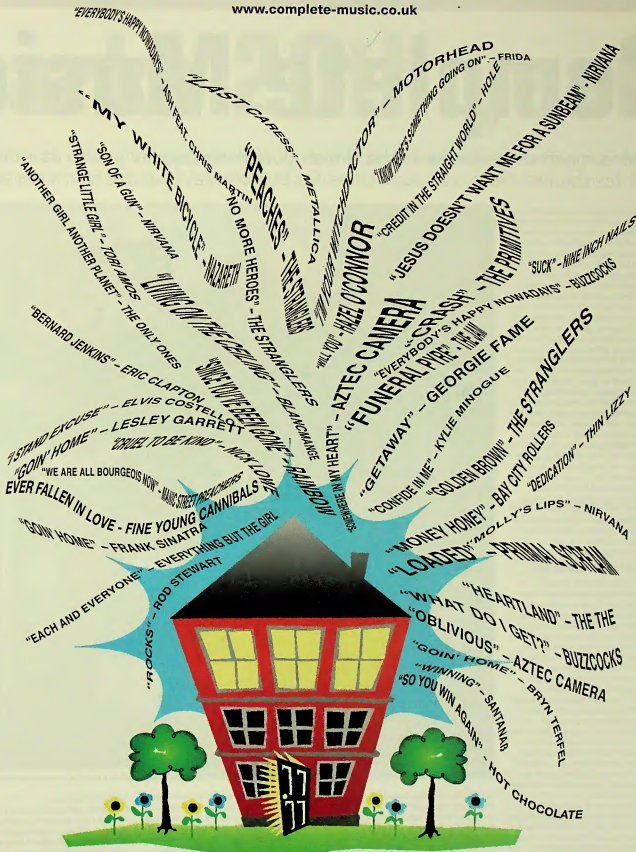
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**Russ Ballard, artist**

"I write a lot by myself so I need feedback otherwise I'm working in a vacuum. I get that from Complete and Martin in particular. He's not only a born publisher, but he's a great

music man and not a bad guitar player either. So when he makes criticisms you know he's being constructive and you can trust his judgement too."

# Complete Music

There is much to celebrate at the British publishing company, with its rich roster of acts. Here, we mark for the first time this year. *Chas De Whalley* reviews the firm's development

**C**omplete Music managing director Martin Costello is celebrating with his favourite brand of Argentinian beer, conveniently on the menu at the tapas bar just around the corner from his Putney Bridge office.

He has plenty of reasons to be cheerful. Not only will 2004 mark the 20th anniversary of the independent publisher he established with Cherry Red Records owner Iain McNay in 1984, but it is going to be the company's best year to date, with turnover breaching the £2m mark for the very first time.

Across the table is the other half of the Complete Music team, general manager Jonathan Kyte. He too is tucking into calamari and chorizo sausage. But while his boss does most of the talking, Kyte is the one who answers the mobile phone, which seems to ring every five minutes. They're all Complete Music calls, of course. Even when they're at lunch, Kyte and Costello remain within easy reach of clients and customers alike.

"It's such a simple thing, but our writers and their managers really value being able to talk to us whenever they want to," says Costello. "It helps build the kind of relationships you need to stay ahead in this business."

## A force to be reckoned with

A quick scan of Complete Music's catalogue reveals a virtual Who's Who of the punk and new wave era with songs such as Peaches and No More Heroes by The Stranglers, Ever Fallen In Love and What Do I Get? by The Buzzcocks, Funeral Pyre by The Jam, and Another Girl Another Planet by The Only Ones. Moving on through the Eighties and Nineties reveals more top titles by Blancmange, Roddy Frame, Everything But The Girl, The The and Primal Scream. Under Complete Music's control and through its diligence and dogged determination, many of these oldies – but goodies – have been transformed into contemporary classics which now earn their writers as much as they did when they were in the charts the first time, thanks to regular appearances in TV ads and Hollywood movies.

However, if there is a single most important factor behind Complete Music's rise from small independent to the well-rounded and globally respected publisher which it is today, then it must be Costello's skill at building lasting relationships. How else can Complete have retained many of the same overseas sub-publishers with whom it started two decades ago? And why do its most prestigious and high-earning writers, such as The Stranglers and Pete Shelley of The



MARTIN COSTELLO (LEFT) AND JONATHAN KYTE: SECURED DEALS WITH PLATINUM ACTS SUCH AS PRIMAL SCREAM, THE STRANGLERS AND MANY OTHERS

Buzzcocks, choose to extend their contracts and stay with Complete rather than take their songs off for high advances elsewhere?

"Talk to anybody who does business with Complete Music and the same words are repeated again and again. Passion. Energy. Enthusiasm. Honesty. And, above all, trust. It is clear that Martin Costello has them in spades.

The man who trusts him the most, of course, is Iain McNay, who has virtually no say in how Complete Music operates

on a day-to-day or even month-to-month basis, even though he is the majority shareholder and, by title at least, the chairman of the company.

McNay was – and still is – owner of Cherry Red Records. Cherry Red now specialises in punk retrospectives and when he first met Costello, in 1982, a cutting-edge independent responsible for early recordings by seminal bands such as The Go-Betweens, The The, Everything But The Girl, Blancmange, Felt and the

Monochroma Set.

"When I formed the label in 1978, I made a point wherever possible of picking up the publishing on every track we released," remembers McNay, who had held down managerial positions at Arista and Magnet Records before getting bitten by the punk bug and going independent. "So I had literally hundreds of songs on standard MCPS two-page single song assignment deals. I didn't know anything about that side of the business except that we were getting regular radio play



"It's great to have a relationship with people you can have a relationship with."

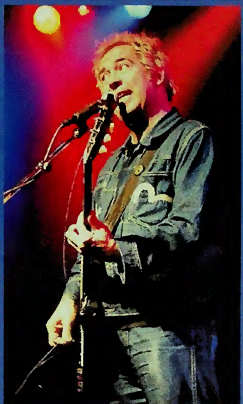
# marks 20th year

of classic acts pulling in royalties aplenty and annual turnover breaching the £2m mark over the past two decades and reports on what is in store for the future

## Snapshot: Pete Shelley & The Buzzcocks

Pete Shelley's career might not have been at its peak when he signed to Complete Music in 1993, but it wasn't to stay that way for long. As founder and leader of Manchester's premier band The Buzzcocks, Shelley had been responsible for a clutch of memorable hits such as *Ever Fallen In Love, What Do I Get?*, *Everybody's Happy Nowadays* and *Orgasm Addict*. He then helped break the mould of British pop a second time with *Homosapien*, the title track of a 1982 solo album which shifted the emphasis from guitar to synthesizers and provided the blueprint for the electro-dance pop styles which came to dominate the rest of that decade.

With Complete's support, Shelley again stretched the musical envelope by joining The Buzzcock's original singer Howard Devoto in 2001 for the Cocking Vinyl album *Buzzcock* which astounded everybody who heard it. In 2003, The Buzzcocks reformed for a new untitled studio album on Cherry Red Records and Shelley is currently adding vocals to another for release early in 2005.



Shelley's titles placed in feature films include *Ever Fallen In Love in Shrek 2* (as performed by Pete Yorn), *High Fidelity*, and *24 Hour Party People*, *Everybody's Happy Nowadays* (as performed by Ash with Coldplay's Chris Martin) in *Shaun Of The Dead* and, as The Buzzcocks, *What Do I Get?* in *Ghostworld* and *Orgasm Addict* in *Sex Lives Of The Potato Men*.

Complete Music, thereby signalling an intention to broaden the company's musical base while still remaining essentially leftfield and cool.

"The plan was always to build Complete into a catalogue of great songs which we would own outright and which would have longevity," says Costello. "We decided very early that we didn't want to get involved in too many sub-publishing deals and thus only control titles for an hour or so before we had to give them back. We concentrated instead on securing songs and writers on the understanding that if it took three or four years before we began to see any real returns, then so be it."

In short, Costello's view of Complete was that it should be run like an old-fashioned publisher, but serving the needs of new music. This was fine by McNay, who soon appointed his junior partner to the position of managing director and went off on what proved to be a four-year absentee leaving Costello to run the company the way he felt fit.

## Building business in the Eighties

Adding to the initial catalogue wasn't always that easy in the mid-Eighties, a period in which the level of advances paid to new bands by major publishers went through the roof. So how did Complete compete?

"By getting in early and signing people a year or two before anybody else realised they were there," says Costello. "In those days there was a really vibrant independent scene so it was relatively easy to sign a new band, help them make a single and then start the ball rolling by persuading one of our friends at Pink or Heavenly - or Cherry Red for that matter - to release it."

One such was The Primitives, the Blondie-like Coventry band with their own label Lazy Records. Complete Music signed The Primitives in 1986 two years before they moved to RCA and hit number five in the charts with *Crash*.

Another was leftfield indie outfit McCarthy, which released a couple of singles through Pink before Leslie Tam Gane teamed up with girlfriend Linda Soder for form *Sherabab*, which proceeded to enjoy Top 40 singles with *French Disco* and *Ping Pong* in the early Nineties.

A third was Andrew Innes's *Revolving Paint Dream*, who received little or no recognition until he was invited to join Primal Scream. Innes subsequently penned a third of the ground-breaking *Screamadelica* album and its hit *Loaded* and *Mosh On Us*, and remains a core member of the band to this day.

Suddenly Andrew went from virtually

BY GETTING TO THE BANDS BEFORE ANYONE ELSE

from John Peel and Kid Jensen and that the bands wouldn't get any PRS payments unless they were published."

In Costello, McNay instantly recognised a man who did know publishing from the bottom up, having spent six years at Paracast Music learning the nuts and bolts of the business from Malcolm Forrester (the Sixties veteran who had carved his own little bit of fame by running Essex Music and signing The Rolling Stones).

"Martin started playing Tuesday night

football for the Cherry Red team in Hyde Park," continues McNay. "One evening, over a beer in a pub on the Bayswater Road, he suggested we form a new company which would concentrate on acquiring catalogues rather than one-off songs and writers. This sounded like it might complement Cherry Red Music very nicely, so I agreed. We called it Bayswater Music and Martin moved into our offices in Kensington Gardens Square."

Bayswater Music soon had pop reggae star Dandy Livingstone, CBS-signed heavy

rock band TerraPlane and the legendary jazz trumpeter Miles Davis on its books. On paper, such acts sat uncomfortably beside the fiercely indie names which made up the backbone of the Cherry Red catalogue.

"But having Miles Davis gave me real credibility," says Costello. "You couldn't get cooler than Miles. Every indie act had heard of him."

Then, in 1984, the decision was made to merge the Cherry Red and Bayswater operations and change the name to

Bob Johnson, Southside Management  
(The Go-Betweens)

"Complete have been particularly diligent at collecting money on The Go-Betweens' behalf. Martin Costello takes great effort to ensure

that the band are accounted to properly and has always been financially supportive when times have been difficult. A quick look at The Go-Betweens' career will show you that they've been on seven labels just in the UK.

Around the world, the band must have been on at least 50 different labels that Martin has had to deal with. But we've only been with one publisher."

"Over a beer,  
Martin suggested  
we form a new  
company which  
would concentrate  
on acquiring  
catalogue."  
Iain McNay



COSTELLO [LEFT] AND MCNAY, 1982: THE DAY BAYSWATER MUSIC WAS BORN

nothing to having a significant share of albums which were regularly selling more than 1m copies worldwide," says Costello with a grin. "At one point we had virtually every act on Creation signed to Complete - The Weather Prophets, Bliff Bang Pow, The Jazz Butcher and BMX Bandits - and Alan McQue was on the phone every day. But then the big boys got wise and our little £5,000 and £10,000 deals couldn't match the £50,000 and £60,000 offers they began to put on the table."

Underlying Complete Music's ASR policy was a reluctance to enter into the bidding wars for the hottest new rock and pop acts which were by then standard industry practice. But that didn't mean that Complete was unwilling to invest heavily where it believed the returns would be worth the outlay.

Thus, in 1987, it entered what might be viewed as the second phase of its development by shelling out more than six figures to buy the Albion Music catalogue. This gave it the first six albums and a string of 13 Top 40 hits by The Stranglers, as well as Hazel O'Connor and the Breaking Glass soundtrack, punk stalwarts 939 and, last but by no means least, former Brinsley Schwarz guitarist Ian Gomm whose co-writes with Nick Lowe - Cruel To Be Kind - was another jewel in an array of star-studded copyrights.

"We took PolyGram to that one," says Costello. "They'd put an offer in, but I was able to speak in and complete the deal in six weeks - and pay less for it."

Albion was followed a year later by Cataway Music, purchased from Costello's old mentor Malcolm Forrester, which included not only George Farnley's 1966 chart-topper of the same name but also most of John Mayall's early Bluesbreakers recordings with Eric Clapton and his classic 1965 album A Hard Road featuring Peter Green, as well as material by the other legendary British Blues guitarist Alvin Lee and his band Ten Years After.

### Three steps beyond

But it was three further acquisitions which effectively transformed Complete Music into the solid, well-rounded and musically diverse company which McNay and Costello had envisaged from the beginning.

The first was Rough Trade Music. By 1991, Geoff Travis' trail-blazing independent empire was in administration and being managed by a steering committee which included Mute's Daniel Miller and Beggars Banquet's Martin Mills, who were both owed significant amounts of money by Rough Trade Distribution.

"I rang up the official receiver to ask whether the publishing arm was for sale," Costello recalls. "When they said it was, I made an offer which was accepted. It all seemed very simple and straightforward. What I didn't know was that the committee had been hoping to sell Rough

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Trade Music to the people who had been running it from the beginning. So there was a huge row."

As a result, Complete and Costello were, for a short while, personae non grata in certain spheres of the then fiercely politicised indie sector. But he remains unapologetic. "I honestly believe we've looked after that catalogue as well as anybody else could. If not better," he asserts. "And we certainly don't hear the writers complaining. They always get paid on time."

Indeed, many of them have done extremely well. Among the 1,500 copyrights in the Rough Trade Music catalogue of songs by artists such as The Fall, Robert Wyatt and Cabaret Voltaire were two discs by short-lived Edinburgh band The Vessels – *Son Of A Gun* and Molly's Lips – which appeared on Nirvana's insecticide album, plus a third – *Jesus Doesn't Want Me For A Sunbeam* – which turned up on their MTV Unplugged in New York live album, which was released shortly after Kurt Cobain's death. Then, as aggregate sales of the two albums broke the 15m barrier, Cobain's widow Courtney Love covered another Rough Trade Music title – *Credit In The Straight World* by The Young Marble Giants – on Hole's *Live Thru This* collection, which chalked up a further 3m sales.

The other two catalogue deals may not have reaped such spectacular rewards, but they have both made significant

Walter Hozbaur, Wintrup Music Germany, chairman

"To be a successful independent you have to do more than keep up to speed with what's happening in the marketplace – you have to

know the future better than the majors too. Martin Costello has that vision. Whenever we get together, I always learn something new from him – and he's always looking to learn something from me too."

## Snapshot: Primal Scream

Complete Music's involvement with Primal Scream began when guitarist Andrew Innes, who was signed as part of Revolving Paint Dream in 1997, joined the band before the making of its third Creation album *Screamadelica* in 1991.

Mixing acid house beats with Let It Bleed-style Rolling Stones' riffs, *Screamadelica* not only boasted the Top 20 singles *Movin' On Up* and *Loaded* but, nine years later, was cited by many critics as one of the greatest albums of the Millennium.

Innes resigned with Complete in 1992 and, the following year, co-wrote the party anthem *Rocks* (later covered by Rod Stewart) which preceded *The Primals* fourth album *Give Out But Don't Give Up* and was produced in Memphis by late legendary Atlantic Records engineer Tom Dowd, and mixed by George Clinton, George Drakoulas and Brendan Lynch.

In February 1996, the band contributed a slow motion instrumental to the soundtrack of Irvine Welsh's *Trainspotting* movie before the arrival of former Stone Rosca bass player Gary "Mani" Mounfield for another groundbreaking album, *Vanishing Point*. Since then, there have been

two further Primal Scream albums: *XTRMNTR*, which proved to be the final release on the Creation label, and *Evil Heat* which appeared on Columbia in 2002.

Primal Scream continue to record and tour the world, while among their

tracks, which have included in feature films are *Rocks* (*Airheads* and *Complicity*), *Swastika Eyes* (*The Football Factory*), *Insect Royalty* (*The Acid House*) and *Movin' On Up* (*Grand Theft Parsons*). *Loaded* has also been used to advertise Honda cars.



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Musikverlage  
Walter Holzbaaur

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at Complete Music. Looking forward to at  
least another two decades!*

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J.J., Jet, Dave, Paul, Baz and Sil would like to thank Martin and Jon for all your continued support, Always a pleasure.....

the  
stranglers

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contributions to Complete Music's character and its coffers. The first, again struck in 1991, was for the Alfred Lengnick Catalogue, one of the oldest and most respected names in classical music publishing [see breakout, p11], which was originally formed in 1893 by Austrian émigré Lengnick who came to London with copyrights by Brahms and Dvorak in his pocket. Now Lengnick bosses some of the UK's most eminent classical composers, headed by Sir Malcolm Arnold whose 1951 English Dances suite is believed to have been played by more orchestras in

the world than any other and who was the subject of two recent TV South Bank show specials. Then, in 1994, Complete secured representation of the Jazz Workshop catalogue featuring all the works by bass player Charlie Mingus, including Moanin', which has been the theme to Tesley Biter's Smoothly Does It TV campaign for more than eight years.

### Overseas strategy

Nevertheless, Costello insists there is more to publishing than simply having a good catalogue.

"It is a bottom line business and the only way you can build bottom line is to make sure you're on top of your administration and keep your songs working hard," he says.

Complete's overseas strategy reflects this belief. Rather than use the catalogue and the revenue it can clearly generate to chase big advances from the majors and then run the risk of getting lost in the crowd, Costello has chosen instead to form close personal alliances with like-minded sub-publishers in key territories round the world.

One such is German publisher Wintzup Music, whose chairman Walter Holzbaur – once manager of Krautrock pioneers

Julie Lipsius, Lipservices Inc, USA  
"Martin Costello is a great business man with vision and taste, who keeps his eye on the

ball, doesn't get distracted and has a mind like a steel trap so nothing escapes him... plus he's a lot of fun."

Kraan and then Neue Deutsche Welle trailblazers DAF – clearly shares Complete's alternative rock roots. Holzbaur recalls meeting McMay and Costello in the Martinez in 1983 and has been their contract partner ever since.

"You could say it was a marriage made at Midem," he jokes. "But right from the start Iain and Martin impressed me because they had a vision and a plan and really knew what they were talking about."

Two decades on, Holzbaur reports that gross receipts from the Complete catalogue has consistently risen year-on-year in Germany. They have been denied not just from the usual combination of reissue CD sales and local TV syncs, but also from radio play, as Wintrup Music has proved particularly adept at plugging Complete Music tracks to public service broadcasters such as WDR2. "Our business is to keep the songs alive and the bands talked about," says Holzbaur. "Everything else flows from there."

Further evidence, if any were needed, that this theory is correct came last year when Complete's longest-serving signing, The Go-Betweens, notched up a Top 20 German hit with their Bright Yellow Bright Orange album.

It was also The Go-Betweens who led Complete into another long-term

## Complete Music's Top 20 hits

1. GETAWAY – Georgie Fame
1. SO YOU WIN AGAIN – Hot Chocolate
2. CONFIDE IN ME – Kylie Minogue
2. GOLDEN BROWN – The Stranglers
3. I SURRENDER – Rainbow
3. MONEY HONEY – Bay City Rollers
3. SOMEWHERE IN MY HEART – Artax Camera
4. FUNERAL PYRE – The Jam
4. LOVE ME LIKE I LOVE YOU – Bay City Rollers
5. CRASH – The Primitives
5. EIGHTH DAY – Hazel O'Connor
5. IT'S A FINE DAY – Opun III
5. NO MORE THE FOLK – Elkie Brooks
5. THIS IS NOT A LOVESONG – Public Image Ltd
6. SINCE YOU'VE BEEN GONE – Rainbow
7. HEARTACHE AVENUE – Malesonettes
8. LIVING ON THE CEILING – Blancmange
7. ROCKS/FUNKY JAM – Primal Scream
7. STRANGE LITTLE GIRL – The Stranglers
8. JUST THE WAY YOU ARE – Milky
8. KOWALSKI – Primal Scream
8. NO MORE HEROES – The Stranglers
8. PEACHES/GO-BUDDY-GO – The Stranglers
8. WILL YOU – Hazel O'Connor
9. DRIFTING AWAY – Lange feat. Sika
9. EUROPEAN FEMALE – The Stranglers
9. EVER FALLEN IN LOVE – Fine Young Cannibals
9. NEW YORK GROOVE – Hello
9. SOMETHING BETTER CHANGE – The Stranglers
10. BLIND VISION – Blancmange
10. D-DAYS – Hazel O'Connor
11. FIVE MINUTES – The Stranglers
11. MOVIN' ON UP – Primal Scream
12. CRUEL TO BE KIND – Nick Lowe
12. EVER FALLEN IN LOVE – Buzzcocks
13. WAKING UP – Elastica
14. DUCHESS – The Stranglers
14. MY WHITE BICYCLE – Nazareth
15. AT THE EDGE – Siff Little Fingers
15. SKIN DEEP – The Stranglers
16. LOADED – Primal Scream
16. STAR – Primal Scream
17. BURNING WHEEL – Primal Scream
18. HAPPINESS HAPPENING – Last Witness
18. NICE 'N' SLEAZY – The Stranglers
18. OBLIVIOUS – Artax Camera
19. GOOD MORNING BRITAIN – Artax Camera
19. WAVES – Blancmange
20. EL PRESIDENT – Drugstore
20. PROMISES – Buzzcocks



## Snapshot: The Stranglers

The Stranglers were still Top Of The Pops regulars when Complete Music acquired the rights to their first five United Artists albums from Albion Music in 1997. The band, which bristled with hit singles such as Peaches, No More Heroes and Golden Brown, formed in Guildford in 1975 and was closely allied with the early punk movement despite owing more to West Coast psychedelic bands such as Love and The Doors.

When Hugh Cornwell left in 1990 to pursue a solo career, the other

three decided to go on without him and, impressed by the support provided by Complete, signed the second half of their catalogue – including Sony albums Aural Sculpture and Dreamtime – and all futures directly to the company in 1994.

Since then The Stranglers have continued to record and tour prolifically, and in 2002 celebrated their 25th anniversary of punk rock with the Tori Amos cover of their 1982 hit Strange Little Girl being nominated for two Grammys. In 2004

they returned to the charts with an EMI album Norfolk Coast and a Top 30 single, Big Thing Coming.

They are about to undertake a six-month world tour which will see them visiting Europe, Australia and Canada.

Stranglers' titles placed in feature films include Peaches (Sexy Beast), No More Heroes (Mystery Men) and Snatch (Golden Brown), while Adidas, Vodafone, HSBC, Wanadoo and Playtex are among the many brands which have used their material in TV ad campaigns.

**Sil Wilcox, Cruisin' Management (The Strengers)**

"Martin and John are always coming up with great ideas and then seeing them through. Not only do they persevere relentlessly to

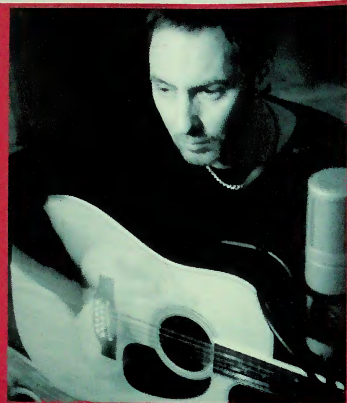
bring home the bacon, but if they say something might happen, it usually does. And one other thing: you don't have to chase them for the cheque - it's always on your desk and never in the post."

**Snapshot: Roddy Frame & Aztec Camera**

Roddy Frame took his place on the Complete Music roster in 1993, shortly before recording his fifth and final Warner Brothers' album *Frestonia* and returning to his indie roots. He was 18 when his band Aztec Camera signed to Glasgow's Postcard label in 1983 and hit right out of the box with *Oblivious*.

Hailed as the songwriting genius of his generation, Frame proceeded to live up to this reputation by recording a album with unlikely collaborators. These included Dire Straits' Mark Knopfler, who produced 1984's *Knife* album, Michael Janzun and The Janzun Crew, who joined Frame on 1987's *Love*, and Japanese composer Ryoichi Sakamoto, with whom he made 1993's *Dreamland* release.

Along the way, Frame enjoyed another hit single with *Somewhere in My Heart*, which got to number three in 1998. Most recently he has recorded a string of solo albums, notably *North Star* and the largely acoustic *Burf* on Redemption Records, and, showing that his songwriting skills are as sought after as ever, Frame was asked to write and perform *Small World*, the theme tune to *Croly Cash's* late night BBC2 sit-com *Early Doors*.



international relationship - this time with Roger Grierson, once the band's manager and now, after a long stint at PolyGram Australia, the chairman of Festival Mushroom Records. Grierson has been Complete's sub-publisher down-under for well over 10 years.

"The great thing about Complete is that it's so solid at a time when everybody else seems to be in a state of turmoil," he says. "It's partly down to the staff, but mostly down to the catalogue which is very clearly defined, extremely durable and very easy to get emotionally involved with."

**Sound business management**

Costello says that Complete's sub-publishing deals are "quite tight". "We don't ask for big advances," he says. "But we do insist all our songs are properly registered, all the monies are properly collected and they pay us on time. If they get us covers or syncs on top of that then that's fantastic."

This need to be sure that all the groundwork is done has led Complete to establish its own companies in two of the world's trickier territories - the US and France.

Complete Music USA Inc (Ascop) and Incomplete Music Inc (BMI) were incorporated in 1984 and are run from New York by Julie Lipsius, through her Lipservices consultancy. A former Warner Chappell France staffer and one-time

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**BUZZCOCKS**

# Club Charts 23.10.04

## The Upfront Club Top 40

Pos	Weeks on Chart	Artist	Track
1	1	DELETERIUM	SILENCES
2	1	BRAND NEW HEADLIPS	BOOGIE
3	2	SIR VAIN	PIECE ON PART II (REWORKED ATTEMPT)
4	1	DANNI MINOUE	VS. FLOWERPOWER YOU WON'T FORGET
5	2	U2	VERTIGO
6	4	ICAR COX	GIVE ME YOUR LOVE
7	1	CANDE	AWAY BACK FOR ME
8	1	MYLO DUNP	THE PRESSURE
9	1	CHRISTINA MILLAN	FEAT. JOE BUDDEN WHAT'EVER U WANT
10	1	MICHAEL GAN	WEEKEND
11	1	ACQUEAN GIRL	(UHH UHH YEAH YEAH)
12	1	FATHLESS	MISS U.S.S.S. SEE U MORE
13	1	DANZEL	PIECE ON PART II (P)
14	1	TIESTO	JUST BE
15	1	COCO BONGO	BURNING SUNSHINE
16	1	ALTER EGO	ROCKER
17	1	C-S-I-X-T-Y	FOUR ON A GOOD THING
18	1	X-T-M & D	CHUCKY PRESENTS ANNIA GIVE ME YOUR LOVE
19	1	DAVID MORALES	WITH LEA-LORREN HOW WOULD U FEEL
20	1	TYLER JAMES	WHY DO I DO?
21	1	DJ GEORGE J	FEAT. SEVYMAN NEVER GONNA LET YOU GO
22	1	SCISSOR SISTERS	MARY
23	1	ROBBIE WILLIAMS	RADIO
24	1	DEEP DISH	FLASHDANCE
25	1	DIVINE INSPIRATION	SOMEWAY
26	1	UNITING MATIONS	OUT OF TOUCH
27	1	QUANGO & ZIMIE	FEAT. NIKKI BELLE MUSIC IS MY LIFE
28	1	R.I.P. SHUT UP	THEY'VE GOT TO BE THE BEST
29	1	BRITNEY SPEARS	MY PRECOCATIVE
30	1	DIRTY VEGAS	WALK INTO THE SUN
31	1	VARIOUS	(DISCO KANDI) (P SAMPLE)
32	1	KRISTINE W	FEEL WHAT YOU WANT
33	1	HARRY CHAD	CHOO! ROMERO WHAT HAPPENED
34	1	DURAN DURAN	REACH UP FOR THE SUNNISE
35	1	JUSTO	FEAT. ALISON JEARL JUST WANNA DANCE
36	1	RACHEL STEVENS	MORE MORE MORE
37	1	ERIC PYZDZ	CALL ON ME
38	1	PHIXXS	STRANGE LOVE
39	1	KHIA	MY HECK MY BACK (LUCK 11)
40	1	FLASH BROTHERS	AMEN (DON'T BE AFRAID)



Brand New Heavies back on Upfront Chart

Usher dancing Urban Chart leaders

### Deleterium silences rivals

By Alan Jones  
The sound of Silence once again stalks the Upfront Club Chart. Four years after the Canadian collaboration pairing Deleterium and Sarah McLachlan stormed to the top of the Upfront Club Chart - ahead of its number three success of the BBC sales chart - it returns to pole position on the list, thanks to new mixes from Above & Beyond and the Filterheadz. In a week of fairly low support levels for the top discs, it narrowly beats off the challenge of the **Brand New Heavies** Boogie, which is only 18th behind, and **Sir Vain's** Peace On Earth.

The highest new entry is Miss U.S.S. See U More, the upcoming (third) single from the current **Fathless** album. No Roots, although previous singles **Mass Destruction** and **Want More** were the biggest. **Fathless** retail hits - peaking at number seven and number 21, respectively - they were significant club successes, with the former peaking at number one and I Want More rising to number two. It remains to be seen whether or not Miss U.S.S. See U More achieves a similarly lofty peak, but it is off to a good start, debuting this week at number 12.

It is over a year since **X-T-M, D.J. Chucky** and **Annia** last converged to bring us their Eurodance remake of the Olson Brothers Eurovision winning **Fly On The Wings Of Love**. It was a number one Commercial Pop Chart hit before its number eight sales chart success. Their similarly styled new single **Give Me Your Love** explodes 9-1 on the Commercial Pop Chart this week, standing in a tough tussle for top place with **Phixxx's** new single **Strange Love**.

There is no change on the Urban Chart, where **Terror Squads** Lean Back completes its fifth week at number one. After losing some ground last week, **Usher** is in hot pursuit again, with his double-sided single pairing **Confessions Part II** and **My Boo** moving to within 8% of the leader but right behind him the chasing group is gaining even more rapidly. **Destiny's** **Chills** lose **My Breath** moves 51-53 but increases with a 100% uplift. And **Mase** leaps 30-5 and more than triples support thanks to **Breath's** **Stretch**, Shake being added to **Welcome Back**. The latter track peaked at number five in its own right when promoted alone a couple of months ago.

### COMMERCIAL POP TOP 30

Pos	Weeks on Chart	Artist	Track
1	1	X-T-M & D	CHUCKY PRESENTS ANNIA GIVE ME YOUR LOVE
2	1	TEROR SQUADS	LEAN BACK
3	1	PHIXXS	STRANGE LOVE
4	1	DURAN DURAN	REACH UP FOR THE SUNNISE
5	1	DESTINY'S CHILLS	LOSE MY BREATH

### TOP 10 UPFRONT CLUB BREAKERS

Pos	Weeks on Chart	Artist	Track
1	1	DESTINY'S CHILLS	LOSE MY BREATH
2	1	VARIOUS	(DISCO KANDI) (P SAMPLE)
3	1	COCO BONGO	BURNING SUNSHINE
4	1	M.I.A.	CALLING



# MUSICWEEK

## The Official UK Charts 23.10.04

### SINGLES

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	ERIC PRYDZ	DUNCAN JAMES & KEEDIE	ROBBIE WILLIAMS	KHIA	RACHEL STEVENS	DEEP DISH	ROOSTER	MORRISSEY	CLIFF RICHARD	ANGEL CITY	LUCIE SILVAS	BRANDY	CHRISTINA MILIAN	SCISSOR SISTERS	DURAN DURAN	RONAN KEATING	KASABIAN	ASHLEE SIMPSON	ESTELLE	NELLY	GIRLS
	CALL ON ME	I BELIEVE MY HEART	RADIO	MY NECK MY BACK (LICK IT)	MORE MORE MORE	FLASHDANCE	COME GET SOME	LET ME KISS YOU	SOMETHIN' IS GOIN' ON	DO YOU KNOW (I GO CRAZY)	WHAT YOU'RE MADE OF	AFRODISIAC	MILIAN FEAT. JOE BUDDEN	MARY	(REACH UP FOR THE) SUNRISE	I HOPE YOU DANCE	PROCESSED BEATS	PIECES OF ME	FREE	PLACE/FLAP YOUR WINGS	LOVE MACHINE
	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop

### ALBUMS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
	RONAN KEATING	REM	DURAN DURAN	MAROON 5	CELLINE DION	JOSS STONE	GREEN DAY	GOOD CHARLOTTE	DANIEL O'DONNELL	SCISSOR SISTERS	LUCIE SILVAS	USHER	KEANE	NATASHA	TOM JONES	GROOVE ARMADA	EMBRACE	MARILYN MANSON	KASABIAN	SNOW PATROL	RAZORLIGHT
	10 YEARS OF HITS	AROUND THE SUN	ASTRONAUT	ABOUT JANE	MIRACLE	MIND BODY & SOUL	AMERICAN IDIOT	THE CHRONICLES OF LIFE AND DEATH	WELCOME TO MY WORLD	SCISSOR SISTERS	BREATHE IN	CONFESSIONS	HOPES AND FEARS	BEDDINGFIELD UNWRITTEN	HOLLAND TOM JONES & JOOLS HOLLAND	THE BEST OF	OUT OF NOTHING	LEST WE FORGET - THE BEST OF	KASABIAN	FINAL STRAW	UP ALL NIGHT
	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop	Pop

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19	WELL MY PULCE/FUR YOUR WINGS	Universal
20	GIRLS ALoud LOVE MACHINE	Polydor
21	3 OF A KIND BABYCAKES	Revelation
22	DJ CASPER/GAP BAND OOPS UPSIDE YOUR HEAD	#1 Artist The World
23	THE BEAUTIFUL SOUTH LVIN' THING	Sony Music
24	GOOD CHARLOTTE PREDICTABLE	Elek
25	MARILYN MANSON PERSONAL JESUS	Interscope
26	RHIAN BENSON SAY HOW I FEEL	BMG
27	NATASHA BEDINGFIELD THESE WORDS	Phonogenic
28	VS MAKE IT HOT	Intercast
29	BRIAN MCFADDEN REAL TO ME	Hobbes/Sony Music
30	TWISTA SUNSHINE	Atlantic
31	VELVET REVOLVER FALL TO PIECES	RCA
32	GREEN DAY AMERICAN IDIOT	Reprise
33	THE STREETS BLINDED BY THE LIGHTS	Locked On/99
34	JOSS STONE YOU HAD ME	Rebel/Tape
35	TERROR SQUAD FEAT. FAT JOE & REMY LEAN BACK	Jan
36	EAMON FEAT. GHOSTFACE LOVE THEM	J
37	MAROON 5 SHE WILL BE LOVED	Warner Brothers
38	REM LEAVING NEW YORK	Universal
39	EIGHTIES MATCHBOX B-LINE DISASTER RISE OF THE EAGLES	Universal



DUNCAN JAMES & KEEDIE: NEW ENTRY AT NUMBER TWO

## COMPILATIONS

1	BIG TUNES	History Of Soul
2	NOW YEARS	BMG/A&M/Universal
3	LET'S GO GIRLS	Universal TV
4	SAD SONGS	Vegem/Del
5	THE VERY BEST OF SCHOOLDISCOOM	VTV
6	ROCK CHICKS	Sony/Universal TV
7	FLOORFILLERS 2	UMG/UMTV
8	URBAN LICKS	Vegem/Del
9	THE BEST PUB JUKEBOX EVER	Vegem/Del
10	HITS 59	BMG/Sony/MSM
11	ULTIMATE FAME	BMG
12	PURE GROOVES - 80'S SLOWJAMS	Intercast/TV
13	KISS JAMS	BMG/A&M/Universal
14	NOW THAT'S WHAT I CALL MUSICI 58	BMG/A&M/Universal
15	THE SIXTIES ALBUM	Sacstarly
16	ULTIMATE FEELGOOD ANTHEMS	Sony Music TV
17	THE SOUL BOX	Dorland
18	DANCE DECADES	Universal TV
19	THE ALL TIME GREATEST LOVE SONGS	Sony/Universal TV
20	POWER BALLADS II	Vegem/Del

## FORTHCOMING

KEY SINGLES RELEASES	NOV 29
KYLE MORGUE I BELIEVE IN YOU	BCB6
PASOPHONIE	NOV 15
ROBBIE WILLIAMS MISUNDERSTOOD	NOV 8
CHRIS SALES	NOV 1
BRIAN MCFADDEN RISH SON	NOV 22
WIDESTRONG	NOV 15
MICHELLE JOHNSON	NOV 15
WICKED ANGEL	NOV 15
BUNTED THE ISLAND	NOV 8
ENEMIA JUST USE IT INTERSCOPE	NOV 8
U2 101 100 ISLAND	NOV 8
BRITNEY SPEARS SAY PRAGMATIC JIVE	NOV 1
DESTINY'S CHILD USE MY BREATH	NOV 1
THE JACKSONS	NOV 1
CHRISTINA AGUILERA FEAT. MISSY ELLIOT	NOV 1
CAR WASH POLYDOR	NOV 8
DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	OCT 25
POLYDOR	OCT 25
KEY ALBUMS RELEASES	NOV 29
BRIAN MCFADDEN RISH SON MOSET	NOV 29
GIRLS ALoud WHAT WILL THE FUTURE	NOV 29
KYLE MORGUE ULTIMATE	NOV 29
U2 HOW TO DISMANTLE AN ATOMIC BOMB	NOV 29
ISLAND	NOV 22
BLUE THE BEST OF INCIDENT	NOV 15
DESTINY'S CHILD DESTINY FILLED	NOV 15
NOV 15	NOV 15
EAMON FUTURE INTERSCOPE	NOV 15
BRITNEY SPEARS GREATEST HITS JIVE	NOV 8
DANIEL BEDINGFIELD SECOND FIRST	NOV 8
DEPRESSION POLYDOR	NOV 8
VARIOUS ARTISTS JONES 2 MOST ISLAND	NOV 8
WESTSIDE ALLOW US TO BE THE SAME	NOV 8
THE JACKSONS	NOV 8
R. KELLY MAKE BEST OF BOTH WORLDS JIVE	OCT 25
CHRIS SALES	OCT 25
ROBBIE WILLIAMS GREATEST HITS	OCT 18

19	SNOW PATROL FIVAM STRAW	Reprise
20	RAZORLIGHT UP ALL NIGHT	Interscope
21	JIMMY EAT WORLD FUTURES	Arista
22	BARRY MANILOW ULTIMATE MANILOW	Elek
23	ANASTACIA ANASTACIA	Elek
24	JOHN DENVER A SONG'S BEST FRIEND - BEST OF	RCA
25	DAMIEN RICE O	Blaster/Reprise
26	FRANZ FERDINAND FRANZ FERDINAND	Dorland
27	GOLDIE LOOKIN CHAIN GREATEST HITS	Atlantic
28	AVRIL LAVIGNE UNDER MY SKIN	Arista
29	THE STREETS A GRAND DON'T COME FOR FREE	Locked On/99
30	KELIS TASTY	Virgin
31	BRIAN WILSON SMILE	East West
32	FATBOY SLIM PALOOKAVILLE	Skel
33	JOSS STONE THE SOUL SESSIONS	Rebel/Tape/Vegem
34	MARK KNOPFLER SHANGRI-LA	Mercury
35	ASHLEE SIMPSON AUTOBIOGRAPHY	Caplan
36	JEAN MICHEL JARRE AERO	WGM
37	ALISON MOYET VOICE	Sacstarly
38	PAUL WELLER STUDIO 150	V2
39	MCMFLY ROOM ON THE 3RD FLOOR	Universal



RONAN KEATING: SCORES WITH RETROSPECTIVE ALBUM

PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1	1
2	1	1	1
3	1	1	1
4	1	1	1
5	1	1	1
6	1	1	1
7	1	1	1
8	1	1	1
9	1	1	1
10	1	1	1

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	1
3	1	1
4	1	1
5	1	1
6	1	1
7	1	1
8	1	1
9	1	1
10	1	1
11	1	1
12	1	1
13	1	1
14	1	1
15	1	1
16	1	1
17	1	1
18	1	1
19	1	1
20	1	1

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COOL CUTS CHART

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	1
3	1	1
4	1	1
5	1	1
6	1	1
7	1	1
8	1	1
9	1	1
10	1	1
11	1	1
12	1	1
13	1	1
14	1	1
15	1	1
16	1	1
17	1	1
18	1	1
19	1	1
20	1	1

URBAN TOP 30

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	1
3	1	1
4	1	1
5	1	1
6	1	1
7	1	1
8	1	1
9	1	1
10	1	1
11	1	1
12	1	1
13	1	1
14	1	1
15	1	1
16	1	1
17	1	1
18	1	1
19	1	1
20	1	1



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PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1	1	1
2	1	1
3	1	1
4	1	1
5	1	1
6	1	1
7	1	1
8	1	1
9	1	1
10	1	1
11	1	1
12	1	1
13	1	1
14	1	1
15	1	1
16	1	1
17	1	1
18	1	1
19	1	1
20	1	1

President of Hit & Run Music US, Upsiuss shares Costello's belief that, without high-profile pop hits to his credit, UK catalogue can easily get chewed up in the machinery in the US. Her duties are split between exploitation and administration.

"We decided right from the start to bypass Harry Fox, issue all Complete's US mechanical licences ourselves and collect directly from the record companies too," she says. "Of course, it's a very time-consuming process, but it means that all the copyright's departments recognise the Complete name and that whenever we acquire catalogues which have previously been with other publishers, they know immediately that they must account to us rather than to the original publisher. Or not account at all. Both of which can happen."

Complete's French subsidiaries are Editions Complete Music and Editions Levellois. The first was formed in 1990 after a series of major sub-publishers had failed to deliver what Costello wanted from the French market. It is currently run by former Rondor France manager Helt Uman through his Helt Music company and has proved so successful that Editions Complete Music now represents a growing list of other UK independent publishers in the territory.

Among them are Sweet And Sour Songs, Ricky Gardiner Songs and British Lion Music - all belonging to First Night Records' John Craig - as well as Peter Barnes' Rock Music catalogue which scored a number one smash earlier this year with a cover of Captain Sensible's Wot by the kids from French TV's talent show Style Academy.

Editions Levellois, on the other hand, was set up a couple of years later in partnership with industry veteran Paul Barnes, with the specific intention of signing and acquiring local writers and catalogues. It now boasts many well known Johnny Hollyday covers as well as all songs by the million-selling Breton band Matmatah.

But, as Complete grow, Costello found that more and more time was taken up with administration. So in 2000 the decision was made to outsource all the inputting and accounting processes to IG Music, the copyright services specialists run by former Empire and Windswept financial controller Iqbal.

"Not only was the creative side suffering, but I got tired of getting good people in and training them up only to see them poached by EMI, Sony or BMG," says Costello. "IG has a reputation for being very efficient, reliable and discreet.

#### Helt Uman, Helt Music, France

"Working with Complete reminds me of working with Jerry Moss and Herb Alpert at Rondor. Martin knows that publishing is an organic process which is all about highs and

lows rather than simply meeting targets set in a boardroom by people who know nothing about music."

## Snapshot: Stiff Little Fingers

Stiff Little Fingers' Jake Burns signed a publishing deal with Complete Music in 1994, shortly after reforming the band with ex-Jam man Bruce Foxton on bass.

SLF had exploded out of Belfast in 1978 with the single *Suspect Device* which DDB Radio One DJ John Peel played every night for the best part of a month. Further Rough Trade label releases such as *Wasted Life* and *Alternative Ulster* coupled with some extensive touring endeared them to a section of the punk audience, which saw them as successors to the throne vacated by The Clash in their bid to crack America. As a result, SLF's first LP *Inflammable Material* surprised the music industry establishment by reaching number 14 in the album charts early in 1979.

But their grassroots support



began to ebb away when SLF signed to Chrysalis, even as Rough Trade released their second album *Nobody's Heroes* a year later and Burns broke the band up in 1982.

Since getting back together, Stiff Little Fingers have recorded six albums and are a key attraction at punk festivals and weekenders across Europe. SLF songs which have appeared in feature films include *Suspect Device* (*High Fidelity*), *Alternative Ulster* (*The Eliminator* and *Field Of Blood*) and *Tin Soldiers* (*Hard Core Logo*).

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## The Alfred Lengnick classical catalogue: acquired in 1991 to diversify the Complete Music repertoire

The Alfred Lengnick catalogue is one of the UK's oldest publishing companies and, in 1914, it was one of the first to join the nascent Performing Rights Society – its membership number is still 007. It immediately found it had a licence to print money as sheet music sales of classical pieces by Brahms and Dvorak – whose Humoresque was one of its most popular titles – went through the roof.

"Unfortunately for us, most of that material is now in the public domain," says Lengnick general manager Sally Willison, a Toronto University music graduate who joined the company shortly before it was purchased by Complete Music in 1991. "But we still retain a copyright in one of Dvorak's arrangements Going Home, which has been recorded by a variety of artists such as Frank Sinatra, Susanne Garrett and Bryn Terfel."

At the core of the Lengnick catalogue now are the works of some of Britain's best 20th century composers such as William Alwyn, John Vaile and Elizabeth Maconchy, as well as Hollywood movie score writers Ronald Spector and Bruce Broughton. The big star in the Lengnick firmament however is Sir

Malcolm Arnold, the sprightly octogenarian and Ivor Novello Fellowship winner who composed the world-renowned English Dances suite and was the subject of a recent two-part ITV South Bank Show special by Tony Palmer.

Lengnick was acquired as part of Complete Music's drive to create a diverse and broad-based company. Nevertheless Martin Costello admits he wasn't fully aware of the work involved in running a classical catalogue. "It's been a very steep learning curve," he says. "It's so different to pop publishing. I've had to learn about grand rights and hire parts and folios and so on."

The day-to-day running of Lengnick has been left to Willison. From her office in Beaconsfield she liaises between the composers, Complete's Fulham HQ and the two companies – Faber Music and Chester Music – which respectively distribute Lengnick's list of more than 3,000 sheet music titles and manage its massive hire library.

Willison also fulfils the classical equivalent of an A&R role which varies from personally preparing new arrangements of existing copyrights for small musical groups or soloists through to assessing the artistic value of

new works submitted by young – and not so young – composers.

Development and production costs are high. Copying out all the separate parts of a symphony for a full orchestra and preparing a folio version to sell as sheet music can set a publisher back well over £5,000 before it can hope to see any returns. And when some pieces may only ever get played a couple of times, hire charges can be as low as £60 a work and the very best-selling sheet music titles – which in Lengnick's case is Sir Malcolm Arnold's student and teacher staple Clarinet Sonata – rarely register more than a 1,000 copies a year – the return is always going to be marginal.

But, in what is clearly a war of attrition, Willison promotes the catalogue actively to conductors, soloists, orchestras, choirs and record companies all over the UK while, from time to time, Costello has chosen to stick Complete Music's head over the parapet and sponsor premieres and concert seasons. As a result, the Lengnick Catalogue regularly turns over in excess of £100,000 a year. So you won't hear Costello complain. Just don't get him on the subject of PRS' decision to scrap the classical music subsidy.

Iain McNay, Complete Music and Cherry Red Records, chairman

"Martin Costello is all hands-on and I'm all hands-off. So we make a perfect partnership."

They also look after Neil Young's publishing interests here. You can't get a better recommendation than that. It seemed the obvious thing to do."

The move could not have come at a better time. It allowed a lawyer Complete to pay serious attention to the growing demand for its copyrights from film companies and ad agencies, who suddenly realised that distinctive and offbeat material from the Seventies and early Eighties was not only popular with a new generation of rock fans rediscovering their punk roots, but could also strike deeply resonant chords with 30- and 40-somethings. The extra efforts have paid real dividends. In the past 12 months alone, Complete copyrights have featured in Hollywood blockbusters such as The Lady Killers, Shrek 2 and the Manchurian Candidate and sparked TV campaigns for dozens of top brands ranging from the HSBK bank to Volkswagen cars (see breakout, p14).

### Grooming talent, old and new

At the same time, Costello and Kyza have refocused their attention on Complete's more traditional A&R activities – the nurturing of new talent. Unlike many of its peers, Complete made few dance signings in the 1990s, Costello being deeply sceptical about going after tiny shares of titles which he suspects will only be around for five minutes. So it's been back to bands and songwriters.

Jonathan Kyza reports on three acts currently in development. "We have high hopes for Kubrick, a young rock band from Lincolnshire, who are due to release their debut album on Welsh indie label Mighty Atom in the New Year," he says. "Then there's Leeds-based Bodiva, who are currently in Ireland recording their debut album and, despite having been together for less than a year, a band called Halflight from Cardiff featuring a great girl singer Sarah Howells. They are beginning to receive a great deal of attention from labels and have been invited to play on a tour promoting British



SIR MALCOLM ARNOLD, OCTOGENARIAN STAR OF THE LENGNICK CATALOGUE PICTURED WITH LENGNICK GENERAL MANAGER SALLY WILLISON

### Snapshot: Edward Barton

Manchester's madcap poet Edward Barton captured the imagination of Cherry Red Records' owner Iain McNay when he heard John Peel play the original a cappella version of It's A Fine Day in the summer of 1984. He picked up all recording and publishing rights, but the song did nothing until 1992 when Opus III recorded it in a then groundbreaking trance style and took it into the Top 10 both in the UK and all over Europe.

It's A Fine Day has since been covered or sampled over a dozen times, making it Barton's biggest hit by no means only hit. He and his dance project Lost Witness also charted with Happiness Happening (18) and Red Sun Rising (22) on Ministry Of Sound in 1999, while Orbital's version of Barton's Halcyon And On has appeared in Hackers, Mortal Kombat and Mean Girls.

Roger Grierson, Festival/Mushroom Records Australia, chairman:  
"I always apply a four-box checklist to a business deal. Do you like the music? Are you happy working with the contract partner?"

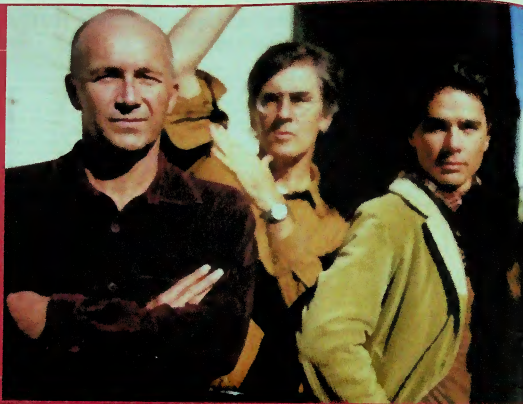
Are they happy working with you? Are you both making money? It's not very often you can tick all the boxes, but you certainly can with Complete."

## Snapshot: The Go Betweens

As a result of signing to Cherry Red Music in 1991, the Go-Betweens writing partnership of Grant McLennan and Robert Forster has been with Complete from the very beginning - and more than 20 years later they show no intention of leaving.

Formed in 1978 at Queensland University, The Go Betweens' saw their debut Rough Trade album *Send Me a Lullaby* receive huge critical acclaim for songs which were by turns edgy and dark and then wistful and melodic. Before breaking up 12 years later, they recorded four more albums culminating in the more acoustic and reflective *16 Lovers Lane* featuring the airplay hit *Streets Of Your Town*. McLennan and Forster then enjoyed vibrant solo careers before getting together to play as an acoustic duo at the Beggars Banquet birthday celebrations at Tower Records, Piccadilly Circus in August 1994 and at various other events around the world.

In 1999 The Go-Betweens reformed with a new album, *The Friends Of Rachel Worth*, and toured extensively playing to the largest audiences of their career. In 2001, they headlined Australia's *Big Day Out* and *Cattle And Cuts* was honoured by the Australian Performing Rights Association as one of the 10 greatest Australian songs of all time. In 2003, they released their eighth studio album *Bright Yellow Bright Orange*. Go-Betweens' songs which have appeared in feature films include *Apron Strings* (*She's Having A Baby*) and *Spring Rain* (*Kingpin*).



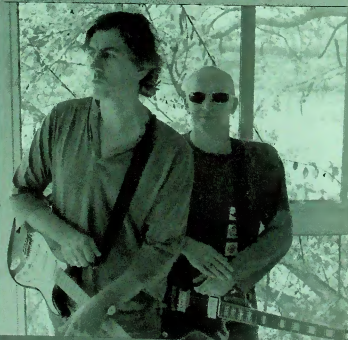
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Robert Forster and Grant McLennan



**THE GO-BETWEENS**

**Billy Wilson, Alfred Lengnick catalogue, general manager**

"Complete has been a joy to work with. Martin is fantastically supportive and has always left me to get on with things without

interference. He invariably lets me have my own way too."

acts in the US next year."

Complete has always attracted well-established and well-known writers coming to the end of major deals and on the lookout for the more personal service they believe an independent can offer. Among those who signed on the dotted line during the Nineties were the Buzzcocks' Pete Shelley, Aztec Camera's Roddy Frame and Bay City Rollers' Eric Faulkner. More recently, they were joined by another Seventies' stalwart Russ Ballard, author of heavy rock standards such as Since You've Been Gone, God Save Rock'N'Roll To You and New York Groove, to name but three. Not only have such songs given the Complete Music sync tank a distinctive topping up but, writing with his son Christian, Ballard scored a Top 10 hit earlier this year with Blazin' Squad's Love On The Line.

So, as Martin Costello prepares to jet off to Argentina in a few weeks time – to take a break from the challenges of music industry life, not lying on the beach but by indulging in his passion for polo at the exclusive Tortugas Polo club – he knows that Complete Music is now fully geared up to meet the demands of the 21st century's multi-media marketplace. More

than this, what is still essentially a tiny two-man operation, run from the same small office in Fulham where it settled in 1989, consistently manages to punch far above its weight and frequently lands blows which are the envy of larger and ostensibly more successful competitors. But what Costello is most proud of is the fact that Complete Music has never taken on an overdraft, has never felt the

**"We secured writers on the understanding that if it took three or four years before we began to see any real returns, then so be it."**

**Martin Costello**

need to write down even its biggest deals over any but the year in which they were struck and, because so much of its core catalogue is controlled for life of copyright, its net publisher share of that 20m turnover must make it, song for song, one of the most valuable

publishers in the UK.

All of which might make it ripe for takeover? Costello laughs. "We've had offers from the majors but we've said 'No' so often nobody asks any more," he says. "Why should we want to sell? As Iain says, the catalogue has been lovingly put together over 20 years, it would be a shame to sell it now.

"Neither of us need the money. I love publishing. It's a fantastic job which I'm able to do exactly the way I want. So I have no doubt that I'll be sitting here saying the same thing in 20 years time." ■

## Selected covers of Complete classics



**Confide In Me** – Kylie Minogue  
**Credit In The Straight World** – Hole

**Dedication** – Thin Lizzy  
**Everybody's Happy Nowadaya** – Ash feat. Chris Martin  
**Goin' Home** – Frank Sinatra  
**Goin' Home** – Bryn Terfel  
**Goin' Home** – Lesley Garrett  
**I Know There's Something Going On** – Frida  
**I Stand Accused** – Elvis Costello  
**I'm Your Witchdoctor** – Eric Clapton  
**I'm Your Witchdoctor** – Motörhead  
**Jesus Doesn't Want Me For A Sunbeam** – Nirvana  
**Last Caress** – Metallica  
**Molly's Lips** – Nirvana  
**Rocks** – Rod Stewart  
**Son Of A Gun** – Nirvana  
**Strange Little Girl** – Tori Amos  
**Suck** – Nine Inch Nails  
**We Are All Bourgeois Now** – Manic Street Preachers  
**Winning** – Santana

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**IN TV ADS**

OFF IDA: Golden Brown - The Stranglers

VODAFONE: Walkback - The Stranglers  
HONDA: Loaded - Primal Scream

ADIDAS: Peaches - The Stranglers  
TETLEY'S: Meannin - Charles Mingus  
NIKE: Oceans 2 -

Dave Pearce  
LEVIS JEANS: Diggs Death - In Vegas  
TFL: Cresh - The Primitives

HBO: Peaches - The Stranglers  
TELEWEST: Movin' On Up - Primal Scream

VOLKSWAGEN: Fiery Yellow - Stereolab  
SONY ERICSSON: Happy Here - Danness

# Sync revenues roll in as TV and film turn to Complete

A range of repertoire and initiatives such as a sampler CD are turning the heads of international film-makers, as Complete builds its profile on the big and small screens

It's not quite on a par with the helicopters in Martin Scorsese's *Apocalypse Now* or the tricky tracking shot at the top of Orson Welles' *Touch Of Evil*. Nevertheless the opening of Jonathan Glazer's 2000 film release *Sexy Beast* certainly takes some beating.

It is the use of the Stranglers' 1977 hit *Peaches* which gives the scene its resonance. Nothing on screen tells us that the Ray Winstone lazing by the pool is a retired bankrobber, whose past is about to blow up in his face. But thanks to Jean Jacques Burnel's sleazy bassline and Hugh Cornwell's mellow voice, we just know that something is going to happen to shatter Winstone's serenity. Not only does the sequence represent a couple of the most memorable moments in modern British cinema, but, says Complete Music general manager Jonathan Kyte, it proved to be the key to a whole new career for the veteran new wave band.

"*Sexy Beast* opened so many doors for *The Stranglers*," says Kyte. "It only got a limited release, but all the ad agencies must have seen it because enquiries for *Stranglers*' tracks shot up as soon as it came out. Almost immediately, Adidas used *Peaches* for their World Cup 2002 campaign and the UK and France Playtex took Hanging Around for a Wonderbra advert. Since then it hasn't stopped."

Twenty-eight-year-old Kyte joined Complete Music as a scout at the end of 1993 after stints at Fire Records, Cherry Red and Warner subsidiary Radscrepe. Following the decision to move Complete's copyright and administration department out of house to IQ, Kyte was promoted to general manager and has since ridden point on an aggressive promotion drive



**SEXY BEAST: USE OF STRANGLERS' PEACHES SPEAKS VOLUMES IN OPENING SEQUENCE**

which has seen the company's revenue fit and TV synchronisation licences rise significantly, and is spread evenly across the two sectors.

In the past 12 months, Complete has had songs in Hollywood blockbusters such as *The Manchurian Candidate*, *Shrek 2* and *The Ladykillers*, as well as cult British movies *Shaun Of The Dead*, *The Football Factory* and *Sex Lives Of The Potato Men*. When these titles reach the DVD racks they will join a host of other family favourites such as *Pulp Fiction*, *Trainspotting*, *High Fidelity*, *The Avengers* and *Dumb And Dumber* - not to mention a list of US teen flicks as long as your arm - all of which contain Complete Music copyrights.

The story is repeated on the small screen. In the past few months, tracks by Complete-signed bands (not including *The Stranglers*) and songwriters such as Charles Mingus, Blancmange, Russ Ballard, Stereolab and *The Primitives* have been - or are about to be - used to advertise *The Bitter*, *Clark's Shoes*, *Tom mobile phones*, *Volkswagen* and *Transport For London*.

"Sync fees now account for

approximately 15% of our annual turnover in the UK," says Kyte, "We believe that figure is going to grow in the future."

Kyte insists that the secret to sustained success in the sync sector 'is to build relationships and maintain regular dialogue with music supervisors and agency creatives so that Complete is at the top of the telephone list when they start researching projects or making up shortlists. With this end in mind, he has initiated a series of regular Complete Music sampler CDs which are mailed out not just to his contacts in the UK, but also to Complete's subsidiaries and sub-publishers alike. They, in turn, distribute them to the key players in their respective territories. The next one, due in the New Year, will be a Russ Ballard special which is eagerly awaited in the US and Germany where his work has always been popular with industry professionals and public alike.

"The CDs are expensive to produce because we want them to look and feel as professional as possible," says Kyte. "But we regard that as money well spent. The more we push them the more calls we get, especially in the US where Julie Lipsitz says the phone rings off the hook whenever she does a mailout."

Kyte reports that the inclusion of *Money Honey* by the Bay City Rollers' Eric Faulkner in Tom Hanks' recent re-make of the old Ealing comedy *The Ladykillers* came as direct result of its inclusion on one of Complete's compilations.

"All you need is one sync from a CD and it has covered its costs," he says. "Not that Complete automatically issues a licence to everybody who asks for one."

"Agreeing the price can be very nerve-racking process," Kyte continues. "Some-

## In the movies

**The Manchurian Candidate:** General Davis performed by **The Peas**

**Spiderman: Panorama** - performed by **Leibach**

**The Ladykillers: Money Honey** - Bay City Rollers (trailer use)

**Shaun Of The Dead:** Everybody's Happy Nowadays - Ash & Chris Martin

**Mean Girls: Halcyon And On** - Orbital

**Shrek 2: Ever Fallen In Love** performed by **Peta Yorn**

**Alli: Jailbird** - Primal Scream (trailer use)

**Grand Theft Parsons: Movin' On Up** - Primal Scream

**Sex Lives Of The Potato Men: Orgasm Addict** - The Buzzcocks

**The Football Factory: Ever Fallen In Love** - Buzzcocks; **Swastika Eyes** - Primal Scream

**Tooth: Do You Believe? & Girl On A Mission** (both written by Russ Ballard)

**Wonderous Oblivion: Fables Of Faubus** - Charles Mingus  
**Pulp Fiction: Bustin' Surfboards** - The Tornados

**Trainspotting: Trainspotting** - Primal Scream

**High Fidelity: Suspect Device** - Siff Little Fingers; **Lo Baw Occillator** - Stereolab; **Ever Fallen In Love** - Buzzcocks

**Sexy Beast: Peaches** - The Stranglers  
**Kingspin: Spring Rain** - Go-Betweens  
**Dumb & Dumber: Crash** - The Primitives

**Snatch: Golden Brown** - The Stranglers

**24 Hour Party People: Ever Fallen In Love** - Buzzcocks

**Human Traffic: Come Together** - Primal Scream

**Me Without You: Another Girl Another Planet** - The Only Ones  
**10 Things I Hate About You: Cruel To Be Kind** - Letters From Cleo

**This Year's Love: Serious Drugs** - BMX Bandits

**Ghostworld: What Do I Get?** - Buzzcocks

**Empire Records: This Is The Day** performed by **The The**



**SYNCDANCE: COMPLETE'S TRACKS HAVE APPEARED IN A RATAF OF HIGH-PROFILE FILMS**

54 CELEBRATING 20 YEARS OF COMPLETE MUSIC | MUSIC WEEK | 23.10.04



## IN TV ADS

AT&T: Come Together - Primal Scream

ESTRELLA DAMM: Cruel To Be Kind - Naim Thomas  
LEE JEANS: Needles - Mr Dan

T.COM: You Can Do Magic - Russ Ballard  
AMAZON.COM: I Wanna Destroy You

- The Soft Boys  
WONDERBRA/PLAYTEX: Hanging Around - The Stranglers

CLARK'S SHOES: Living On The Ceiling - Blancmange  
WANADOC: No

More Heroes - The Stranglers

times you know you can hold out, because they really want the track. But there are other times, especially when you're dealing with the US, when if the initial price is too high they'll walk away without a second thought.

On a number of occasions too, notably with The Stranglers and The Buzzcocks, Complete has paid for the band to re-record a track when possible appearance in a TV ad has been jeopardised by refusal of the original record company to agree terms for the music rights.

However, there is something about Complete Music's catalogue which sets it apart from its competitors and so makes the process of securing sync licences that little bit easier.

"Some of the songs may be nearly 30

years old," says Helt Uman, who manages Editions Complete Music in Paris. "But that doesn't mean they're evergreens. They're emblematic of a time and a place. So when music supervisors consider them for TV ads it is because they want to make a statement rather than just have a familiar tune playing in the background."

In New York, Julie Lipsuz couldn't agree more. The first Complete copyright she placed in a film was Everything But The Girls (rain Strings in John Hughes' 1988 comedy She's Having A Baby. Some three dozen movies later, she believes that the very name of Complete Music means something special in US film and TV circles.

"Nobody's made up a generic term for it yet," she laughs. "But whether they call it punk, or English alternative, or even 'songs

my mom used to like', they know we're the place to come to if they want a certain kind of music."

Lipsuz recalls fielding a call in 1999 from a music researcher working on High Fidelity, the film of Nick Hornby's novel about an independent record retailer which, at the time, was in the early stages of production.

"She had a list of half a dozen songs which Stephen Frears the director had asked for by name and another where she only knew a bit of a lyric. She was astounded when I told her that we controlled them all".

In the end, the High Fidelity soundtrack contained three Complete Music titles - Suspicious Device by Staff Little Fingers, Lo Bubb Oscillator by Starestab and the

seemingly ubiquitous Ever Fallen In Love by The Buzzcocks - all of which featured in one or other of the different versions of the album Hollywood Records prepared to support the film round the world. One of the advantages to getting a song in a high-profile movie or TV ad, says Kytz, is the way it can boost its fortunes in other parts of the music market.

"Last year Estrella Damm beer in Spain used Cruel To Be Kind in a TV ad sung by a local artist Naim Thomas," he continues. "It then went on to be number one in the singles charts and feature on a million-selling compilation album. As a result of placing one song, we not only got a sync fee, but massive performance and mechanical revenues too."

Now that's Complete publishing. ■

## Snapshot: Russ Ballard

With the signing of Russ Ballard in 2002, the Complete Music catalogue was boosted by a selection of solid gold standards which together have sold more than 50m copies and been Top 10 hits in virtually every country a chart.

Originally a session guitarist in the Sixties, playing for bands as diverse as Adam Faith's Roulettes, Unit 4 Plus 2 and the Zombies, Ballard founded Argent in 1970 with whom he recorded six successful albums as well

as the 1972 Top Five single Hold Your Head Up.

Since then, Ballard's hit list includes God Save Rock 'n' Roll To You (Kiss), Since You've Been Gone and I Surrender (Rainbow), So You Win Again (a UK number one for Hot Chocolate), You Can Do Magic (a US number one for America), Winning (Santana), No More The Fool (Elkie Brooks) and I Know There's Something Going On (Frida from Abba), which not only topped charts all over the world

but won him an Ascap most-performed song of the year award in 1985. After a break to spend time with his family, Ballard returned to active writing in the late Nineties, teaming up with his son Christian on a number of hits for the likes of Patsy Andre, UK boyband 911, the Bonfunk MIOs, Infinite Mass and Blazin' Squad.

Meanwhile, his song You Can Do Magic - originally a number one US hit for America in 1982 - is currently being used as part of an extensive T.Com mobile phone TV campaign in Germany which features the Bayern Munich football team.

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# Datafile

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**Week 42**

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

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Robbie Williams Greatest Hits (Chrysalis); Tunde Tunde (Island); Mariah Carey Live American Songbook Vol. 3 (J); Estelle The 18th Day (V2)

**OCTOBER 25**  
The Beautiful South Gold Diggas, Head Noddies & Plokk Songs (Sony); Darius Live Twice (Mercury); R Kelly Jay-Z Best Of Both Worlds (Jive); Cliff Richard Somethings Going On (Decca)

**NOVEMBER 1**  
Tina Turner All The Best (Parlophone); Bustle Live (Island); Mariah Livehood (Sony); Travis Travis, Singles (Independiente); Bee Gees Number Ones (Polydor); Il Divo Il Divo (Globe)

**NOVEMBER 8**  
Elton John Piedra Road (Mercury); Shania Twain Greatest Hits (Mercury); Jay Sean Me Against Myself (911entertainment); Daniel Bedingfield Second First Impression (Polydor); Tears For Fears Best Of (Mercury); Britney Spears Greatest Hits Live (Jive); Westlife Allow Us To Be Frank (BMG)

### SINGLES

**THIS WEEK**  
Kelis Millionaire (Virgin); Danis Kinda Love (Mercury); Mariah The Love Of Richard Nixon (Sony); R Kelly Happy People (Jive); Tears Waiting In The Sun (Independiente)

**OCTOBER 25**  
GLC Your Mother's... (Atlantic); Christina Aguilera feat. Missy Elliott Car Wash (Polydor); Daniel Bedingfield Nothing Hurts Live Live (Polydor); George Michael Round Here (Aegion); Michael Gray The Weekend (Eye Industries)

**NOVEMBER 1**  
Janetia DJ (Parlophone); Elton John All That I... (Mercury); Usher Confessions Part 2/3y (Arista); Destiny's Child Lose My Breath (Sony Music); Kristian Leontiou Some Say (Polydor); Britney Spears My Prerogative (Jive)

**NOVEMBER 8**  
UZ Verjipjo (Island); Gwen Stefani What You Waiting For? (Interscope); Bustle The Island; Dizzle Rascal Dancer (XL); Eminem Just Me (Interscope)

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



Duran Duran: promoting their Top Five new entry album *Astronaut at an HMV PA*

## The Market

### Unexpected bounce puts Prydz on top

Alan Jones  
Unexpectedly returning to number one this week, Eric Prydz's Call On Me becomes only the third single in the 21st century – and the first since Daniel Bedingfield's Gotta Get Thru This on January 12, 2002 – to bounce back to the top after being knocked off its pedestal.

Relegated to runners-up spot last week by Robbie Williams' Radio, Call On Me was trailing Duncan James & Keedee's I Believe My Heart in all of last week's sales flashes, but clinched its return to number one by selling more than 8,100 copies on Saturday, compared to its rival's tally of around 6,300. This late surge was

enough to raise Call On Me's weekly sales tally to around 23,500, compared to I Believe In My Heart's 22,450. The success gave Ministry Of Sound a double-top, with its Big Tunes title also reclaiming top spot – in the previous rundown.

Gotta Get Thru This was not only the unwanted record of a returning number one – it was also the holder of the unwanted record for fewest sales while at number one, selling 25,354 copies the week it reclaimed the chart title. Call On Me now takes this record and is the first single in 2004 to top the chart while selling fewer than 30,000 sales, the year's previous low point coming on February 23, when Bustd's Who's David? was number one with sales of 30,072. Oddly enough, although Prydz's tally marks a low for the chart, overall singles sales last week were, at 413,237, marginally higher than the last time Call On Me was number one two weeks ago.

Although overall albums sales for the first three quarters of 2004 were up marginally on 2003, they

have slid in the past few weeks. Having gained for four weeks in a row (weeks 35–38), they have now dropped, compared to 2003, for four weeks in a row (weeks 39–42). Last week, some 2.47m albums were sold, down more than 3.6% compared to the same week last year, when they totalled 2.56. This is despite the fact that Roman Keating's 10 Years Of Hits album became only the fourth album this year to breach the 100,000 mark, selling 101,135 copies as it debuted at number one, with titles by Duran Duran and Celine Dion also entering in the Top Five. Keating's figure is the highest tally since Keane's Hopes And Fears opened with sales of 155,400 in the chart dated May 22.

Coincidentally, Keane's album – a Top 10 over-present since its release – an 82-week run in the top ten this week, sliding 733. On the upside, however, it sold its millionth copy on Saturday, becoming only the second album to reach the mark this year, the first being Katie Melua's Call Of The Search.

## FAST CHART

### SINGLES CHART

**NUMBER ONE**  
ERIC PRYDZ CALL ON ME Data  
Bouncing back to number one, despite selling 20.8% fewer copies than when it was at number two, Eric Prydz's single is only the second to register four weeks at number one this year, emulating Cam'ron's F\*\*k It (I Don't Want You Back).

### ALBUMS CHART

**NUMBER ONE**  
ROMAN KEATING 10 YEARS OF HITS Polydor  
Selling 272 times as many copies as runners-up REMS Around The Sun, Roman Keating's career-spanning compilation is the 11th different number one in as many weeks and will be battling to resist Robbie Williams' Greatest Hits set next week.

### COMPILATIONS

**NUMBER ONE**  
VARIOUS BIG TUNES – LIVING FOR THE WEEKEND Ministry Of Sound  
After two weeks playing second fiddle to The Now Years, the latest Ministry Of Sound compilation reclaims the chart's top spot. It sold 22,242 copies last week, to bring its four-week cumulative total to 122,181 and moves 39-32 to the year-to-date compilations list as a result.

### RADIO AIRPLAY

**NUMBER ONE**  
ERIC PRYDZ CALL ON ME Data  
Call On Me is number one on sales for the fourth week, but number one on airplay for the second week, this is the first time it has topped both charts simultaneously. It had a slim lead over runner-up Jolo on the airplay chart last week, but 9.7% on demand, opening up a lead of 9.7% on audience and 6.3% on plays.

### SCOTTISH SINGLES

**NUMBER ONE**  
ERIC PRYDZ CALL ON ME Data  
Duncan James & Keedee almost made it to number one in the UK as a whole, but were never really in with a chance in Scotland, where Eric Prydz returns to number one with a 26.2% lead over runner-up Robbie Williams. Duncan & Keedee follow in third place, a further 9.5% behind.

## MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: -16.8%	Sales versus last week: -6.4%	Sales versus last week: -11.1%
Year to date versus last year: -32.6%	Year to date versus last year: -9.1%	Year to date versus last year: +4.5%
Market shares	Market shares	Market shares
Polydor 13.3%	Polydor 22.0%	Universal TV 30.0%
Sony 12.8%	BMG 12.6%	EMI Virgin 25.2%
Mercury 11.6%	Mercury Of Sound 12.2%	Mercury 14.7%
Virgin 10.3%	Warner Bros 6.6%	Sony 7.6%
BMG 10.1%	Mercury 6.0%	V2TV 7.0%

## THE BIG NUMBER: 204,189

The number of copies sold by Eric Prydz's Call On Me so far, which places it at 26th on the year-to-date chart.

RADIO AIRPLAY	UK SHARE	Origin of singles sales
16.3%	16.3%	BMG 13.7%
14.7%	14.7%	US: 25.5% Other: 0.6%
9.1%	9.1%	Origin of albums sales
9.1%	9.1%	(Top 75): UK: 57.6%
9.2%	9.2%	US: 38.3% Other: 4.1%

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## Cullum eyes 1m sales landmark

### The Plot

Twentysomething is being given an extra push, with its reissue including extra tracks and a movie tie in.

#### JAMIE CULLUM TWENTYSOMETHING (RCA)

November 15 will see Cullum's major label debut album reissued featuring four extra tracks, one of which is Everlasting Love, the lead track from the new Working Title Bridget Jones movie. The song will also be released as a single, which will only be Cullum's second single release to date.

"With exposure from the Bridget Jones film and radio it will certainly be Jamie's first Top 10 single," says Universal Classics & Jazz label manager Tom Lewis, who is putting together the campaign for the release.

The other extra tracks to be added to the album are Can't We Be Friends and live versions of Cullum's covers of Radiohead's High & Dry and NERD's Frontin'.

Also being released into the Christmas market on November



25 is a concert DVD, filmed at Blenheim Palace. Both the DVD and repackaged album will be supported by a string of mainstream TV appearances by the artist, including Top Of The Pops, Popworld, Richard & Judy, GMTV, CD:UK and TV specials including Elton John's Ivor Novello awards show on November 28 and Christmas Mania on December 18.

Cullum has also been the subject of a viral e-mail which sees the artist animated as a character in South Park, although the label denies any involvement, insisting it was created by fans.

#### CAMPAIGN SUMMARY

Marketing: Tom Lewis, UCL  
Agent: Mike Greek, Heller Skeller  
Radio: Lucid PR  
PR: Linda Valentine, UCL; Kate Mercer, Mercury.

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

#### Ollie Hayes, 2-Ten FM morning crew

MICHAEL GRAY THE WEEKEND EYE (MUSICSTORES)

"It's been so nice to see a recent change to the chart which has seen some quality dance tunes coming back to the top. Michael Gray's (one half of Full Intention) The Weekend is going to continue what Stonebridge, Shapeshifters and Eric Prydz started. This is a massive crossover tune for the clubs, specialist shows and daytime playlisting. It's got a catchy hook, great vocals with feel-good simple lyrics. I've been playing it for weeks in the clubs and the reaction is the same from everyone. Make sure you look out for the music video too - you'll never look at a photocopier the same way again."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Arista Simpson Pious Of Me, Britney Spears My Prerogative, Christina Milieu feat. Joe Bonadio Whatever U Want, Daniel Bedingfield Nothing Hurts Like Love, Deep Dish Fluidstate, Destiny's Child Love My Brash, Enimem Just Lose It, Eric Prydz Call On Me, Estelle Free, Green Day American Idiot, Jessi Sassew You Had Me At Colla feat. Arnie 3000 Millionaire, Marilyn Manson Personal Jesus, Maroon 5 She Will Be Loved, Michael Gray The Weekend, Robbie Williams Radio, Scissor Sisters Mary, Snow Patrol How To Save A Life, The Zutons Bring Me The Sun, Turner Open Arms, Travis Walking In The Sun, Controversies Part 10 My Boo.

#### B LIST

Angel City You Know It's So Crazy, Brandy Afrodisiac, Daniel Minogue We Finesse Power You Won't Forget About Me, Dizzee Rascal Dream Good Charlotte Predictable, Graham Coxon Freaky Out, Jamelia 2 U, Jay Sean Sisters, Kasbahin Processed Beats, Kika My Rock, My Back Back Like Kings Of Leon The Bucket List feat. Oh Dear Bring Me The Sun, R Kelly Happy People, Stereogum Walkie Talkie Man, Turner Spread feat. Fat Jon & Remy Lamb Cook, The Hives Two Timmy Touch And Broken Bells, The Zutons Don't Ever Think (Too Much), Travis Walking In The Sun.

#### C LIST

Christina Aguilera feat. Missy Elliott Car Wash, Embrace Advice, Franz Ferdinand This Fire, Goldie Lookin Chain Your Mother's Got A Pink, Green Stefani What I Want & What I Need.

### TOP 10 RADIO GROWERS

Artist/Track	Wks	Pos	Pos
DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	920	453	4
BLUE CURTAIN FALLS	491	318	2
CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	1590	31	3
MICHAEL GRAY THE WEEKEND	595	265	2
DESTINY'S CHILD LOVE MY BRASH	1054	233	3
ENIMEM JUST LOSE IT	659	219	2
BRITNEY SPEARS MY PREROGATIVE	973	205	2
ROBBIE WILLIAMS RADIO	1289	202	2
MYLO DROPP THE PRESSURE	191	163	3
NUOVO DURAN DREAMSHIP FOR THE SUNRISE	1005	161	3

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### James Hyman, Xfm DJ/broadcaster



NAS BRIDGING THE GAP (COLUMBIA)

"Thief's Theme may have been too downbeat and moody for major airplay, but Nas has created radio dynamite with Bridging The Gap, another cut from his forthcoming November album, Street's Disciple. I had a serious car pull-over moment when I first heard this slick beats and blues banger featuring Nas' dad, Olu Dara, betting out Bo-Diddley-esque chants bopping up his son. It has smacked the specialist shows hard; for two weeks running I've made it my Xfm Rinse tune of the week - that's a first."

### Asha, breakfast show presenter, Choice FM

BUGZ IN THE ATM REMIXES COLLECTION (V2)

"Over the past few years, Bugz In The Attic have been

responsible for some of the hottest mixes around. They've added their magic touch to tracks from 4Hero, Macy Gray and Amp Fiddler, taking quality tunes to another level. The Bugz mix of Victor Duplak's Looking For Love is a good sought-after piece of vinyl. This double CD collection features the best of these mixes plus Booty La La, their next single which is already lighting up the dance-floors of funkier venues."

### Mark Adams, senior music programmer, Emap Performance TV



"This second release from American Idol sees the boys take a more relaxed approach to their sound, from the gut-busting American Idol to a much more ILL-friendly cut that'll have you begging for more. Also from the album, look out for the tracks Are We Waiting and Jesus Of Suburbia, which are both simply awesome."

### Boxer My Declaration Various (Island) CAPITAL

A LIST  
Anastacia Sick & Tired, Angel City Do You Know, Arista Simpson Pious Of Me, Blue Orleans Eric, Brandy Afrodisiac, Britney Spears My Prerogative, Christina Aguilera & Missy Elliott Car Wash, Christina Milieu Whatever U Want, Daniel Bedingfield Nothing Hurts Like Love, Daniel Minogue You Won't Forget About Me, Datta Goodmen Out Of The Blue, Destiny's Child Love My Brash, Duran Duran Reach Up For The Sunrise, Enimem Just Lose It, Eric Prydz Call On Me, George Michael Round Here, Green Stefani What You Waiting For, Jamelia Sing, Jay Sean Stakes, Jude Leave (Got) Duff, Jess Stone You Had Me At Colla feat. Arnie 3000 Millionaire, Kika My Rock, Kika My Rock, Lena I'm Here, Lennox My Love, Maroon 5 She Will Be Loved, Michael Gray The Weekend, Natasha Bedingfield These Hearts, Scissor Sisters Mary, Shaggy's Ring Love, The Zutons Sugababes Caught In A Moment, The 11th Hour, The Turner Open Arms, Tyler James Why Do I Do That, Turner Open Arms, Tyler James Why Do I Do That, Controversies Part 10.

#### A List

Boxer My Declaration Various (Island) CAPITAL

### SNAP SHOT DIZZEZ RASCAL

Dizzee Rascal is set to surprise his fans once again with the groundbreaking video for Dream, the Captain Snoodle sampling second single from his Showtime

album. Directed by Dougal Wilson, who won the best director award at this year's Canal Music Video Awards, the video is based on classic children's TV such as Watch With

Mother and features the artist jumping out of a toy box to perform alongside contemporary vendors of Andy Parody-style puppets.

promo has already been selected at MTV UK and MTV Europe and went straight onto the playlist at the Box and Kiss TV last week ahead of the single's release on November 8.

CAST LIST: TV producer Craig Mitchell, Gregars. Radio: Hannah Fiskin, Bogans, Press: Cobble Music, Bogans. A&R: Neil Huggis, XL.



Eric Prydz remains at the chart's summit, while future number one contenders in the shape of Travis, Daniel Bedingfield, Destiny's Child, Khia and Jamelia make strong gains

# The UK Radio Airplay Chart

## RADIO ONE

Wk	Last	ARTIST/TITLE	Wks On Chart	Peak	Label
1	1	DEEP DISH FLASHDANCE	27	31	2237
2	1	ERIC PRYDZ CALL ON ME	29	30	2506
3	21	CHRISTINA MILIAN WHATEVER YOU WANT	18	28	2025
3	1	KELIS FEAT. ANDRE 300 MILLIONAIRE	27	28	2940
5	3	GREEN DAY AMERICAN IDIOT	26	26	1735
6	9	ROBBIE WILLIAMS RADIO	21	25	3940
6	14	SCISSOR SISTERS MARY	18	25	3770
8	1	ASHLEE SIMPSON PIECES OF ME	29	21	1899
8	7	ESTELLE FREE V2	23	21	3349
10	18	U2 VERTIGO	16	20	1635
10	14	RAZORLIGHT VICE	20	20	1302
12	6	KHIA MY NECK MY BACK (LIT IT)	18	19	1343
12	11	NATASHA BEDINGFIELD THESE WORDS	21	19	1508
12	12	JUDD LEAVE (GET OUT)	19	19	1241
12	19	MICHAEL GRAY THE WEEKEND	11	19	1210
12	18	MARILYN MANSON PERSONAL JESUS	18	19	1437
12	19	DESTINY'S CHILD LOSE MY BREATH	18	19	1376
17	20	EMINEM JUST LOSE IT	15	18	1247
17	17	JUDD LEAVE (GET OUT)	17	18	1247
17	17	LOSTPROPHETS LAST SUMMER	16	18	1247
21	1	GOOD CHARLOTTE PRECIOUS	5	16	961
21	1	THE THRILLS WHATEVER HAPPENED TO COREY HAIN	11	16	1020
22	19	ANGEL CITY DO YOU KNOW I DO CRAZY	18	16	1043
23	13	EMBRACE GRAVITY	17	16	1047
24	6	EDMOND LOVE THEM	25	13	904
24	25	JAY SEAN STOLEN BENEFITS	13	13	862
24	5	THE LIBERTINES WHAT BECAME OF THE LIKELY LADS	10	13	800
28	9	MUSSE T FEAT. EMMA LANFORD IS IT COS I'M COOL?	27	12	1026
28	1	R. KELLY HAPPY PEOPLE	16	12	878
28	1	DINAMI MIROQUE U FLOWER POWER YOU WANT FORGET ABOUT ME	6	12	619
31	21	BRITNEY SPEARS MY PREROGATIVE	14	12	764

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## SNAP SHOT THE NOISE NEXT DOOR

Busted sound-and-look-a-likes The Noise Next Door are hoping to capitalise on strong media interest in their story: they are identical triplets discovered while stacking shelves at Asda in Portsmouth. The independent record debut of their single arrives on October 25 through Us & Them Records. The single's lead track Press List: Management, Loud Philip Tennant, The Sunway (national), Take-media (regional), Cass, Mel Thomas, Stay Gold (national and regional), True North (tabloid), Radar, Anglo (national), Intermedia (national), Agent: Helter Skelter.

Wk  
Last  
Artist/Title  
Wks On Chart  
Peak  
Label

Wk	Last	ARTIST/TITLE	Wks On Chart	Peak	Label
1	1	ERIC PRYDZ CALL ON ME	29	31	2506
2	2	JOJO LEAVE (GET OUT)	16	22	1635
3	3	SCISSOR SISTERS MARY	18	25	3770
4	4	ROBBIE WILLIAMS RADIO	21	25	3940
5	5	JOSS STONE YOU HAD ME	18	26	1735
6	6	MARON 5 SHE WILL BE LOVED	17	26	1735
7	7	NATASHA BEDINGFIELD THESE WORDS	21	26	1735
8	8	TRAVIS WALKING IN THE SUN	21	31	2506
9	9	ASHLEE SIMPSON PIECES OF ME	29	21	1899
10	10	CHRISTINA MILIAN WHATEVER U WANT	18	28	2025
11	11	SHAPESHIFTERS LOLA'S THEME	19	29	63
12	12	MARON 5 THIS LOVE	17	30	4
13	13	DESTINY'S CHILD LOSE MY BREATH	18	29	4
14	14	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	19	30	4
15	15	DEEP DISH FLASHDANCE	27	31	2237
16	16	KELIS FEAT. ANDRE 300 MILLIONAIRE	27	30	2940
17	17	R. KELLY HAPPY PEOPLE	16	30	2940
18	18	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	43	7	8
19	19	ESTELLE FREE	15	6	19
20	20	SCISSOR SISTERS LAURA	27	32	0
21	21	U2 VERTIGO	16	3	0
22	22	KHIA MY NECK MY BACK (LIT IT)	18	3	0
23	23	NELLY MY PLACE	19	3	0
24	24	DURAN DURAN (REACH UP FOR THE SUNRISE	25	6	13
25	25	BRIAN MCFADDEN REAL TO ME	18	9	30

## RADIO TWO

Wk	Last	ARTIST/TITLE	Wks On Chart	Peak	Label
1	6	TRAVIS WALKING IN THE SUN	21	31	2506
2	2	THE FINN BROTHERS NOTHING WRONG WITH YOU	16	28	1635
3	1	NANCY SINATRA LET ME KISS YOU	17	27	1635
3	1	INDRAM JONES THOSE SWEET WORDS	16	27	1635
3	1	SCISSOR SISTERS MARY	18	25	3770
6	11	MICK JAGGER & DAVE STEWART OLD HABITS DE HARD	16	28	1635
6	3	ELTON JOHN ALL THAT I'M ALLOWED (I'M THANKFUL)	16	27	1635
8	1	TINA TURNER OPEN ARMS	16	28	1635
9	1	ANITA BAKER YOU'RE MY EVERYTHING	16	28	1635
9	1	CLIVE SELWY WHAT YOU'RE MADE OF	16	28	1635

## EMAP BIG CITY

Wk	Last	ARTIST/TITLE	Wks On Chart	Peak	Label
1	1	ERIC PRYDZ CALL ON ME	29	31	2506
1	5	JOJO LEAVE (GET OUT)	16	22	1635
4	4	JOSS STONE YOU HAD ME	18	26	1735
4	2	NATASHA BEDINGFIELD THESE WORDS	21	26	1735
5	3	ASHLEE SIMPSON PIECES OF ME	29	21	1899
6	6	MARON 5 SHE WILL BE LOVED	17	26	1735
7	7	BRIAN MCFADDEN REAL TO ME	16	22	1635
8	12	SCISSOR SISTERS MARY	18	25	3770
9	8	SHAPESHIFTERS LOLA'S THEME	19	29	63
10	9	ROBBIE WILLIAMS RADIO	21	25	3940

## NUMBER ONES

Eric Prydz Call On Me  
Bryan Brown (Reach Up For The Sunrise)  
MANK  
Aguilera/Elliott  
Carwash  
MIX 96

## BEAT 106

Wk	Last	ARTIST/TITLE	Wks On Chart	Peak	Label
1	4	GREEN DAY AMERICAN IDIOT	26	13	13
2	1	ERIC PRYDZ CALL ON ME	29	31	2506
3	4	NATASHA BEDINGFIELD THESE WORDS	21	26	1735
4	2	MARON 5 SHE WILL BE LOVED	17	26	1735
5	2	KEANE HUSH	16	27	1635
6	7	SCISSOR SISTERS LAURA	16	27	1635
7	4	EMBRACE GRAVITY	17	26	1735
8	18	U2 VERTIGO	16	20	1635
9	12	EMINEM JUST LOSE IT	15	18	1247
10	11	TRAVIS WALKING IN THE SUN	21	31	2506

## XFM

Wk	Last	ARTIST/TITLE	Wks On Chart	Peak	Label
1	1	KASABIAN PROCESSED BEATS	16	24	1635
2	2	U2 VERTIGO	16	20	1635
3	2	GREEN DAY AMERICAN IDIOT	26	13	13
4	6	REM LEAVING NEW YORK	16	27	1635
4	7	MUSE BUTTERFLIES & HERCULEANS	16	27	1635
4	11	THE ZUTONS DON'T EVER THINK TOO MUCH	16	27	1635
7	44	GOOD CHARLOTTE PRECIOUS	5	16	961
7	41	MUSE BUTTERFLIES & HERCULEANS	16	27	1635
7	20	MORRIS STREET PREACHERS THE LOVE OF RICHARD NIXON	16	27	1635
10	18	KINGS OF LEON THE BUCKET	16	27	1635

## HIGHEST NEW ENTRIES

K. Kelly Happy People  
MANK  
Bryan Brown (Reach Up For The Sunrise)  
MIX 96

## MIX 96

Destiny's Child Lose My Breath  
Brooklyn Afrodisiac  
Mylee Drop The Pressure  
CLIVE 3 FISH  
R. Kelly Happy People  
COOL FM  
Mylee Drop The Pressure  
100-102 CENTURY  
Richtel Steves  
More More Moves

# Play Chart

music control

## INDEPENDENT RADIO

Rank	Artist	Album	Label	Weeks on Chart	Peak	Radio	Album	Weeks on Chart	Peak	Radio
1	ERIC PIVOUX	CALL ON ME	MONUMENT	981	22	23.84	28			
2	JUDD LEVINE	GET OUT YOUR GUNS	INTEGRATED	658	50	23.09	35			
3	JESS STONE	YOU HAD ME HUNTING FOR YOU	SMALL	666	1	22.87	8			
4	MARSHON S	SHE WILL BE LOVED	JIVE	973	27	22.85	12			
5	NASHUA BEDNFIELD	THESE WORDS PRODUCE	REPUBLIC	471	15	22.57	4			
6	ASHLEY JOHNSON	PIECES OF ME	HYPERION	593	93	22.21	48			
7	ROBBIE WILLIAMS	RADIO CAROLINA	ISLAND	1052	6	22.03	5			
8	BRIAN MCCADDEN	REAL TO ME	WINDUP	1259	10	21.34	44			
9	CRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	ATLACK	26	0	19.96	5			
10	NELLY	MY PLACE	WINDUP	229	41	19.30	0			
11	ANASTACIA	SICK AND TIRED	EPIC	1259	10	21.34	44			
12	SHAPESHIFTERS	GLAS THESE POSITIVE	WINDUP	593	93	22.21	48			
13	KEANE	BEDSHAPED	ISLAND	1052	6	22.03	5			
14	DURAN DURAN	REACH UP FOR THE SUNRISE	EPIC	1259	10	21.34	44			
15	RACHEL STEVENS	MORE MORE	WINDUP	997	16	15.69	-2			
16	SCHELL SISTERS	LAURA	WINDUP	997	16	15.69	-2			
17	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	670	5	15.81	-87			
18	TRAVIS WALKING IN THE SUN	PRODUCTIONS	WINDUP	997	16	15.69	-2			
19	LUCIE SILVAS	WHAT YOU'RE MADE OF	MELROY	981	22	23.84	28			
20	DIDD	SAND IN MY SHOES	CHERRY	702	83	23.03	0			
21	MICK JAGGER & DAVE STEWART	OLD HABITS DIE HARD	VERNON	609	-8	16.07	-13			
22	NORAH JONES	THOSE SWEET WORDS	BLUE NOTE	52	13	18.23	-8			
23	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	ROCKET	54	20	17.64	-38			
24	REM	LEAVING NEW YORK	WINDUP	997	16	15.69	-2			
25	MOUSSE T. FEAT. EMMA LANFORD	IS IT COS I'M COOL?	FREEMAN	655	-11	17.44	-48			
26	DIDD	SAND IN MY SHOES	CHERRY	941	9	13.99	-20			
27	KEANE	EVERYBODY'S CHANGING	ISLAND	621	6	16.29	-1			
28	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL	640	11	16.18	17			
29	JAMELIA	STOP	MARQUESS	157	234	16.12	136			
30	JAY SEAN	STOLEN	REINLESS	378	15	16.10	1			
31	KELIS	TRICK ME	VERNON	609	-8	16.07	-13			
32	DANNI MINOUE	V FLOWER POWER YOU WON'T FORGET...	AMN	423	33	15.49	49			
33	RONAN KEATING	I HOPE YOU DANCE	WINDUP	670	5	15.81	-87			
34	RACHEL STEVENS	MORE MORE	WINDUP	997	16	15.69	-2			
35	THE FINN BROTHERS	NOTHING WRONG WITH YOU	MARQUESS	22	450	15.68	415			

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## TOP 20 PRE-RELEASE

Rank	Artist	Album	Label	Weeks on Chart	Peak	Radio
1	TRAVIS WALKING IN THE SUN	PRODUCTIONS	WINDUP	997	16	15.69
2	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	670	5	15.81
3	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	ATLACK	26	0	19.96
4	KELIS	TRICK ME	VERNON	609	-8	16.07
5	R. KELLY	HAPPY PEOPLE	ATLACK	26	0	19.96
6	DANNI MINOUE	V FLOWER POWER YOU WON'T FORGET...	AMN	423	33	15.49
7	VERTIGO	ISLAND	ISLAND	1052	6	22.03
8	EMINEM	JUST LOSE IT	WINDUP	997	16	15.69
9	BRITNEY SPEARS	MY PREROGATIVE	JIVE	973	27	22.85
10	MICHAEL CRAW	THE WEEKEND	INTEGRATED	658	50	23.09
11	TINA TURNER	OPEN ARMS	WINDUP	997	16	15.69
12	MICK JAGGER & DAVE STEWART	OLD HABITS DIE HARD	VERNON	609	-8	16.07
13	NORAH JONES	THOSE SWEET WORDS	BLUE NOTE	52	13	18.23
14	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	ROCKET	54	20	17.64
15	JAMELIA	STOP	MARQUESS	157	234	16.12
16	JAY SEAN	STOLEN	REINLESS	378	15	16.10
17	DANNI MINOUE	V FLOWER POWER YOU WON'T FORGET...	AMN	423	33	15.49
18	THE FINN BROTHERS	NOTHING WRONG WITH YOU	MARQUESS	22	450	15.68
19	SNOW PATROL	WALK TO THE BEAT	FREEMAN	655	-11	17.44
20	USHER	CONFESSIONS PT. I	WINDUP	997	16	15.69

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Rank	Artist	Album	Label	Weeks on Chart	Peak	Radio
26	LUCIE SILVAS	WHAT YOU'RE MADE OF	MELROY	981	22	23.84
27	EMINEM	JUST LOSE IT	WINDUP	997	16	15.69
28	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	SMALL	666	1	22.87
29	BRITNEY SPEARS	MY PREROGATIVE	JIVE	973	27	22.85
30	GREEN DAY	AMERICAN IDIOT	REPUBLIC	471	15	22.57
31	MICHAEL GRAY	THE WEEKEND	INTEGRATED	658	50	23.09
32	KEANE	BEDSHAPED	ISLAND	1052	6	22.03
33	ANASTACIA	SICK AND TIRED	EPIC	1259	10	21.34
34	NANCY SINATRA	LET ME KISS YOU	ATLACK	26	0	19.96
35	TINA TURNER	OPEN ARMS	MARQUESS	229	41	19.30
36	MICK JAGGER & DAVE STEWART	OLD HABITS DIE HARD	VERNON	609	-8	16.07
37	NORAH JONES	THOSE SWEET WORDS	BLUE NOTE	52	13	18.23
38	ELTON JOHN	ALL THAT I'M ALLOWED (I'M THANKFUL)	ROCKET	54	20	17.64
39	REM	LEAVING NEW YORK	WINDUP	997	16	15.69
40	MOUSSE T. FEAT. EMMA LANFORD	IS IT COS I'M COOL?	FREEMAN	655	-11	17.44
41	DIDD	SAND IN MY SHOES	CHERRY	941	9	13.99
42	KEANE	EVERYBODY'S CHANGING	ISLAND	621	6	16.29
43	SUGABABES	CAUGHT IN A MOMENT	UNIVERSAL	640	11	16.18
44	JAMELIA	STOP	MARQUESS	157	234	16.12
45	JAY SEAN	STOLEN	REINLESS	378	15	16.10
46	KELIS	TRICK ME	VERNON	609	-8	16.07
47	DANNI MINOUE	V FLOWER POWER YOU WON'T FORGET...	AMN	423	33	15.49
48	RONAN KEATING	I HOPE YOU DANCE	WINDUP	670	5	15.81
49	RACHEL STEVENS	MORE MORE	WINDUP	997	16	15.69
50	THE FINN BROTHERS	NOTHING WRONG WITH YOU	MARQUESS	22	450	15.68

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Travis Radio programme usually embraces 70s singles mostly, but were not too keen on the album's last release, Love Will Come Through, which peaked at 25 on the play chart and subsequently peaked at 20 on the sales list. New track Walking In The Sun, from the

band's Singles compilation, is facing much better and rocks 21-8 on the chart this week, with support from 73 of the 113 stations on the Music Control panel. It was played 19 times on Radio Two - more than any other record - and nine times on Radio One last week, last the biggest contribution to its tally of 750 plays came from Virgin FM (41 plays), followed by Metro FM (33).



Christina Milian Dipping 9-13 on the OCC sales chart, Christina Milian's Whatever U Want continues its ascent of the play chart, where it has now gained eight weeks in a row. Moving 189-114, 06-07-43-31-29-25-10, it owes its latest hop to a big increase in support at Radio

One, where it now ranks third on the most-played list, with 28 spins last week. **13. Destiny's Child** In a week with plenty of big moves on the play chart, Christina Milian's Whatever U Want continues its ascent of the play chart, where it has now gained eight weeks in a row. Moving 189-114, 06-07-43-31-29-25-10, it owes its latest hop to a big increase in support at Radio



Nancy Sinatra Morrisey's decision to put his own version of Let Me Kiss You against a cover by Nancy Sinatra resulted in a victory for him on the sales chart. Radio, however,

favours Sinatra's version, which moves 42-34 on the chart, while Morrisey's was at 113. Sinatra's recording got just 26 plays, while Morrisey's was at 95 times. Sinatra's upper hand on the audience-based chart is due to Radio Two, which provided 10 of her plays and 18.5% of her audience.

# The news as it happens

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## SINGLE OF THE WEEK

**Destiny's Child**  
Lose My Breath

Columbia 6754911  
Within seconds of hitting "play" you realise R&B's most eagerly-awaited single of the year is going to be a triumph. It is the way the military-style drums are joined by a booming synth pulse and the urgency with which the sassy opening vocal kicks in that lets you know writing and production standards have actually improved during the band's hiatus. And from this start, the song gets even better in its simple, hypnotic glory. A surefire number one smash.

## Singles

**Ash**  
Renegade Cavalcade (Atlantic PR015118)

Ash returns to the singles market with the third single from their *Meltdown* album.

Renegade Cavalcade is not bad, with the chorus and guitars complementing each other, whether this track will appeal beyond their direct fanbase remains to be seen.

**Chiny**  
Balla Baby (Parlophone CDCL865)  
Chiny follows up his Right Thurr and Holdias Inn from his debut album *Jackpot* with this, the first cut from his second album *Powerballin'*. Chiny's laconic Southern rapping style is complemented by this hook-laden tune which, despite not straying too far from the formula, is starting to pick up plays at commercial radio.

**Grand Drive**  
The Real Thing (Gravity 828765772)  
This tasteful Australian rock tune doesn't really have much to say as it's so very polite. As an album filler this is fine but if Grand Drive really want to exploit their very obvious talents then they will probably need to come up with material more compelling than *The Real Thing*.

**Ed Harcourt**  
Born In The 70s (Heavenly Recordings/EMI 146CDRP)  
The new single from Harcourt's album *Strangers* is currently *C-listed* at Radio Two and has a charmingly pleasant feel to it. The songwriter's soft vocals and laidback acoustic guitar have the potential to attract other Seventies fans.

**Jamella**  
DJ/Stop (Parlophone CDR6046)  
DJ may be the fourth track to be released from Jamella's debut album *Thank You*, but its prospects are enhanced by the fact that it is being packaged as a double A-side with Stop, a cover

of the 1988 Sam Brown hit which is being used as the lead track in the new *Bridget Jones* film.

**Tyler James**  
Why Do I (UK CID872)  
This (I just hop hopeful) has been busy refining his sound, opting for a reggae-tinged flavour as his unique selling point. The song has already found its way onto a handful of commercial stations, including Capital.

**Eilon John**  
All That I'm Allowed (I'm Thankful) (Universal 986257)  
John and his loyal accomplice Bernie Taupin are peerless at producing catchy pop ballads. Led by melodic piano, the first single from the album *Peachtree Road*, out on November 8, is *A-listed* at Radio Two. Sir Eilon will be on tour in December.

**Nathan**  
Come Into My Room (J-DIV2 JAD5029593)  
Apparently, Nathan won Choice FM's Rapology contest with a version of Usher's *You Got It Bad*. This goes some way to explaining why it was deemed a good move to record a track that is slavish in its emulation of US R&B. The B-side, *Shake It (Like It's Jamaica)*, is great. *Fit* it.

**The Open**  
Never Enough (Loong 9868779)  
This reissue of the Liverpool-based quintet's debut single of last November is intended to dissuade fans from paying extortionate prices for the extremely limited original pressing. Lyrically more earnest and unashamedly epic, this strong song serves as a reminder why the group initially received comparisons to both *Joy Division* and *The Verve*.

**Prodigy**  
Hollide (XL XLS202CD1)  
This barrage of guitars and synths shows the Prodigy to be in an uncompromising mood, and is destined to split listeners down the middle. There is a strong, punky vocal line from Juliette Lewis, who - quoting from the fifth dimension - tells us to go "up and away". Either way, this does not have the mainstream appeal of their classic hits.

**The Rasmus**  
First Day Of My Life (MCA MCST40391)  
This new single from The Rasmus' album *Dead Letters* doesn't offer much novelty, but it is catchy enough. The Finnish pop-metal group tour the UK in October and November.

**The Strokes**  
The End Has No End (Rough Trade RTRADSCDD205)  
This third single from The Strokes' second album only serves to highlight how far ahead the New Yorkers are of their contemporaries when it comes to redefining rock. It would be great if the band could start speeding as much time with their supermodel girlfriends, as talent should not be frittered away.

**Britney Spears**  
My Prerogative (BMG/Jive 82876651529)  
On paper, this Bobby Brown cover may seem like a facile cover designed purely to promote a singles compilation. However, in fact it sees Britney in top form, scaring the lyrics with a discernible sense of defiance.

**Usher**  
Confessions II/My Boo (BMG 82876655282)  
The current king of R&B releases his double hit with a pretty impressive guest list. Shyne, currently doing time, must have given his contribution down the phone and, along with the *Twista* and *Kanye West*, they make the Jermaine Dupri remix of *Confessions II* vital. Alicia Keys duets with Usher on *My Boo*.

**Tom Vek**  
If You Want (Tummy Touch TUCH117CD)  
Produced by Tom Fixton (Elastic), Bell XI and The Thrills), this singular slice of punk-funk is powered by a jerky bassline. Having attracted attention at *In The City*, Vek should make a splash with his debut album *We Have Sound*.

**Wet Wet Wet**  
All I Want (Mercury 9860446)  
One of three new songs on the *Wet's* greatest hits album and

**ALSO OUT THIS WEEK**  
**SINGLES**  
Carey Jay - Buck For More  
Uncertwain - Walk On  
By Warner Bros)  
**ALBUMS**  
Bee Gees - Number One (Polygram)  
Busted - A Ticket For Everyone  
Gavin - Gavin  
Greenheart - Black Holes In The Sand (Warp)

Records released 01.11.04

## ALBUM OF THE WEEK

**Kings Of Leon**  
A-Ha Shake Heartbreak

Hondle Me Down HM039  
The follow-up to the acclaimed *Youth and Young Manhood* is a more focused affair in which the band's trademark Southern sound is injected with extra attitude and musical precision. Offering a greater sense of variety - from the punk rock opener to the almost fragile *King of the Road* and *Milk* and the blues blusters of tracks such as *4 Kicks* and *single Buckle* - it outperforms its predecessor musically and could well become a surprise fourth-quarter smash.



From Healy's skilful songwriting, this features all 17 singles since 1996, including new track *Walking In The Sun*, and should be a strong contender in the Christmas market.

## Albums

**Il Divo**  
Il Divo (Syro Music/BMG 82876651952)  
Simon Cowell's quest for domination of the global music business continues with the release of this album by four good-looking, classically-trained opera singers. Virtually guaranteed to succeed (the marketing kicks off with a spot on *Parkinson*), the record is extremely well performed and produced, with the standout cuts being a version of *Unbreak My Heart* and *A Mi Manera* - an excellent reading of *My Way*.

**Gravenhurst**  
Black Holes In The Sand (Warp WAP181CD)  
Gravenhurst expands on his acclaimed *Flashlight Sessions* album with another collection of spooked gothic ballads. These songs have more room to breathe and unravel than on his Warp debut, and sound all the better for it. A beautifully chilly package.

**Manic Street Preachers**  
Lifeblood (Epic 5188852)  
The Manics have been talking of a rebirth following 2001's stodgy *Know Your Enemy*, but few could have expected this. Somewhat, its keyboard-heavy glossy pop sheen makes *Everything Must Go* sound like *The Holy Bible* and means for the first time James Dean Bradfield's vocals are perfectly legible, which is fortunate as Nicky Wire's lyrics are at their sharpest for some time. It will delight and alienate in equal measure.

**Travis**  
Singles (Independiente ISOM46CD)  
A greatest hits collection by Travis may seem a mite premature until you appreciate how many hits they have scored across eight years and four albums courtesy of

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**The Verve**  
This Is Music: The Singles 92-98 (Virgin CDV2991)  
This, the first *Verve* compilation, includes all their hits: *Lucky Man*, *Bittersweet Symphony*, *Sonnet*, *The Drugs Don't Work* and *History*, but the main draw for their fanbase is two unreleased songs from the *Urban Hymns* sessions: *This Could Be My Moment* and *Monte Carlo*.

**Various**  
DFA Compilation #2 (DFA/EMI DFAEMI214403)  
EMI will be looking to what the general public's appetites for the newly-signed LCD Soundsystem album with this three-CD sampler. Including material from the likes of *The Juan Maclean*, *Black Dice*, *The Rapture* and *Delta Gonzales*, it contains a wealth of high quality, heavy-entertainment punk funk which is resolutely uncompromising.

**Various**  
Son Cubano NYC (Honest Jons HURCD10)  
The Latin sound of New York City is in some of the most vibrant music on the planet. This compilation, put together by the *Honest Jons* label, sees such giants as Cuban trumpeter *Chocote*, Henry Cany and *Lita Brava* laying down cross-fertilised sounds born out of Puerto Rico, Cuba and the wider Latin diaspora.

**Tina Turner**  
All The Best (Parlophone 724386671424)  
This exhaustive tour through Turner's career in time for Christmas should pay real dividends. A 33-track double-CD set, this includes all the Parlophone hits alongside *River Deep Mountain High*, *Nuthusb City Limits*, her movie themes for *Goldensye* and *Max Max* plus three brand new recordings.

This week's reviewers: David Baird, Phil Bopar, Joanne Jones, Owen Llewellyn, Harriet Mackay, James Roberts, Nicola Stone, Susie Soltau, Nick Tocco and Simon Ward.





# Singles

23.10.04  
Top 75

After slipping behind during the week, Saturday shoppers put Eric Prydz firmly back on top for a fourth week, as Duncan James & Keedie settle for number two

# The Official UK

## HIT 40 UK

WEEK	ARTIST TITLE	Label/Company
1	2 ERIC PRYDZ CALL ON ME	Digip
2	1 DUNCAN JAMES & KEEDIE I BELIEVE MY HEART	Imvort
3	1 ROBBIE WILLIAMS RADIO	Chrysalis
4	5 KHIA MY NECK MY BACK (CLICK IT)	Cap
5	4 JOAO LEAO GET OUT	Mercury
6	8 MAROON 5 SHE WILL BE LOVED	J
7	6 NATASHA BEDINGFIELD THESE WORDS	Phonogram
8	11 JUSS STONE YOU HAD ME	Bellevue/Argo
9	3 RACHEL STEVENS MORE MORE MORE	Nbtr
10	10 ASHLEE SIMPSON PIECES OF ME	Polydor
11	9 NELLY MY PLACE/FLAP YOUR WINGS	Universal
12	17 SHAPESHIFTERS (L)AS THEM	Private
13	1 ANGEI CITY DO YOU KNOW (I GO CRAZY)	Pyra
14	10 SCISSOR SISTERS MARY	BMG
15	7 DURAN DURAN (REACH UP FOR THE) SUNRISE	Cap
16	15 DEEP DISH FLASHDANCE	Private
17	11 ROOSTER COME GET SOME	Bigtop
18	16 BRIAN MCFADDEN REAL TO ME	Universal
19	12 CHRISTINA MILLAN FEAT. JOE BUDDEN WHATEVER U WANT	Cap
20	14 LUCIE SILVAS WHAT YOU'RE MADE OF	Mercury
21	16 CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	Private
22	17 MAROON 5 THIS LOVE	J
23	20 ANASTACIA SICK AND TIRED	Cap
24	19 ESTELLE FREE	YZ
25	25 KEANE BEDSHAPED	Island
26	22 BRANDY AFRODISIAC	Atlantic
27	18 RONAN KEATING I HOPE YOU DANCE	Polydor
28	10 MORRISSEY LET ME KISS YOU	Atlantic
29	19 SCISSOR SISTERS LAURA	BMG
30	11 CLIFF RICHARD SOMETHIN' IS GOIN' ON	Decca/UK
31	23 GIRLS ALLOUD LOVE MACHINE	Private
32	10 DESTINY'S CHILD LOSE MY BREATH	Columbia
33	10 SUGABABES CAUGHT IN A MOMENT	Universal
34	28 STONERIDGE FEAT. THERESE PUT EM HIGH	Mercury
35	33 KELLS TRICK ME	Virgin
36	10 BRITNEY SPEARS MY PROSOGATIVE	Jive
37	10 DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	Private
38	24 THE 4LI DUMB	Sony/Starline
39	40 KEANE EVERYBODY'S CHANGING	Island
41	31 REM LEAVING NEW YORK	Warner Bros

The Official UK Charts Company 2004

## INDEPENDENT SINGLES

WEEK	ARTIST TITLE	Label/Company
1	1 MORRISSEY LET ME KISS YOU	Atlantic UK
2	1 ESTELLE FREE	YZ/UK
3	1 TIESTO FEAT. KIRSTY HAWKSHAW... JUST BE	Nonesuch/UK
4	1 PADDINGTONS 2/USME OLD GIRL	Pygmalion/UK
5	1 NANCY SINATRA LET ME KISS YOU	Atlantic UK
6	2 ARMAND VAN HELDEN MY MY MY	South End/UK
7	1 UKARA COLE MODERN FEELING	Fantasia/UK
8	1 BRAND NEW HEAVIES FEAT. NICOLE BOOGIE	Decca UK
9	5 MOUSSEY FEAT. EMMA LANFORD IS IT COS I'M COOL?	Fire UK
10	1 THE DATSUNS GIRLS BEST FRIEND	YZ UK
11	1 STONERIDGE FEAT. THERESE PUT EM HIGH	Nbtr UK
12	7 DANNY HOWELLS & DIKIE TREXOR CUL TIL DAWN	CD UK
13	8 FATBOY SLIM SLASH OUT DASH	South End UK
14	4 HUNDRED REASONS HOW SOON IS NOW	Smile UK
15	1 DE LA SOUL SHOPPING BAGS SHE GOT FROM YOU	Sanctuary UK
16	3 DOGS DIE IN THE CANS LINGER	YZ UK
17	10 SEAFOAM SLEEPER	Columbia UK
18	12 IONI SIZE FEAT. RANZEL OUT OF BREATH	YV UK
19	15 NIGHTWISH WISH I HAD AN ANGEL	Nuclear UK
20	14 NIGHTBRED PRAY OF WOLVES	Rain UK

The Official UK Charts Company 2004



**2. Duncan James & Keedie** Andrae Lloyd Webber and Duncan James of Blue both locked set to partner their fourth number one, with I Believe My Heart, a song performed by James and classical newcomer Keedie, taken from the new musical *The Woman In White*. But the single, which was already in all the midweek sales *Charts*, eventually sold around 1,100 copies fewer than Eric Prydz's *Call On Me*, resulting in a number two slot for the duo.



**8. Morrissey** Registering his third straight Top 10 hit from current album *You Are The Quarry*, Morrissey is having his best run of singles chart success in 15 years. Morrissey's latest album has thus far yielded Irish *Band* English Heart (number three), First Of The Gang To Die (number six) and now Let Me Kiss You, which debuts this week at number eight. The album, which debuted at number two in May, dipped out of the Top 75 five weeks ago, but returns this week at number 71. It has sold more than 240,000 copies to date, nearly 10 times as many as his previous album, *Yes I'm A Werewolf In My Head*, Maladjusted.

WEEK	ARTIST TITLE	Label/Company
1	1 ERIC PRYDZ CALL ON ME	Cap
2	2 DUNCAN JAMES & KEEDIE I BELIEVE MY HEART	Imvort
3	1 ROBBIE WILLIAMS RADIO	Chrysalis
4	2 KHIA MY NECK MY BACK (CLICK IT)	Cap
5	3 RACHEL STEVENS MORE MORE MORE	Nbtr
6	6 DEEP DISH FLASHDANCE	Private
7	11 ROOSTER COME GET SOME	Bigtop
8	10 MORRISSEY LET ME KISS YOU	Atlantic
9	11 CLIFF RICHARD SOMETHIN' IS GOIN' ON	Decca/UK
10	8 ANGEI CITY DO YOU KNOW (I GO CRAZY)	Pyra
11	7 LUCIE SILVAS WHAT YOU'RE MADE OF	Mercury
12	11 BRANDY AFRODISIAC	Atlantic
13	9 CHRISTINA MILLAN FEAT. JOE BUDDEN WHATEVER U WANT	Cap
14	10 SCISSOR SISTERS MARY	BMG
15	5 DURAN DURAN (REACH UP FOR THE) SUNRISE	Cap
16	10 RONAN KEATING I HOPE YOU DANCE	Polydor
17	14 KASABIAN PROCESSED BEATS	Cap
18	11 ASHLEE SIMPSON PIECES OF ME	Polydor
19	15 ESTELLE FREE	YZ
20	17 NELLY MY PLACE/FLAP YOUR WINGS	Universal
21	19 GIRLS ALLOUD LOVE MACHINE	Private
22	10 3 OF A KIND BABYCATS	Cap
23	16 DJ CASPER FEAT. THE GAP BAND OOPS UPSIDE YOUR HEAD	Cap
24	11 THE BEATFULF SOUTH LIVIN' THING	Cap
25	12 2 GOOD CHARLOTTE PREDICTABLE	Cap
26	13 2 MARILYN MANSON PERSONAL JESUS	Cap
27	11 RHIAN BENNEN SAY HOW I FEEL	Cap
28	21 NATHASHA BEDINGFIELD THESE WORDS	Phonogram
29	11 VS MAKE IT HOT	Cap
30	16 BRIAN MCFADDEN REAL TO ME	Universal
31	22 7 TWISTA SUNSHINE	Cap
32	11 VELVET REVOLVER FUEL TO PIECES	Cap
33	19 3 GREEN DAY AMERICAN IDIOT	Cap
34	15 2 THE STRAYTS BLINDED BY THE LIGHTS	Cap
35	29 5 JUSS STONE YOU HAD ME	Cap
36	24 2 TERROR SQUAD FEAT. FAT JOE & REMY LEAN BACK	Cap
37	27 2 EAMON FEAT. GHOSTFACE LOVE THEM	Cap
38	31 8 MAROON 5 SHE WILL BE LOVED	Cap

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