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In this week's issue: Composers call in OFT over TV deals;  
Band Aid 20 heads towards 1m sales Plus: the charts in full

# MUSICWEEK



CMP

United Business Media

# MARK MORRISON



# MARK MORRISON

INCLUDES THE SINGLES:

INNOCENT MAN (FT DMX)

BLACK & TABBERS (FT DAZ DILLINGER)

JUST A MAN (FT ALEXANDER O'NEAL)

AND MANY MORE...



Inside: Kenna Stonebridge Roisin Murphy The Zutons Band Aid 20

# MUSICWEEK



United Business Media

Songwriters' organisation and musicians' body demand probe into TV firms' publishing policy

## TV writers call in OFT

### Exclusive

by Martin Talbot

UK composers will this week launch a battle against the nation's TV broadcasters by lodging a complaint with the Office of Fair Trading over a practice which they have labelled "coercion".

Songwriters organisation Bacs (the British Academy of Composers & Songwriters) and the Musicians' Union are calling for an investigation into the practice among broadcasters of forcing composers of music for TV pro-

grammes to sign deals direct to their own publishing organisations.

The two organisations say that, over the past decade, it has become standard practice for commissions only to be offered if the composer agrees to assign publishing rights to a company associated with the production company or broadcaster linked to the project.

The organisations have labelled the practice "unethical" and "anti-competitive" and say it has "blighted the lives of television music writers".

Bacs chairman David Fergus-

son, himself a renowned composer of scores for TV shows such as *Cracker*, *Bravo Two Zero* and *Auf Wiedersehen Pet*, says the practice is dramatically affecting the careers of many composers.

"Royalties are a vital part of media composers' earnings, in many cases 60% or 70% of their total income," he says. "If they are forced to give away a large percentage of this, simply for the privilege of working, it can have a devastating effect on their livelihood."

Ferguson says he has discussed the issue at the highest level with the BBC - including with director

general Mark Thompson - although the Beeb is not the worst culprit, he says. ITV and Channel 5 take the approach across all of their output, he says, while Channel Four has also pursued the issue aggressively.

All discussions have failed due to a basic difference of opinion. "They believe it is legitimate practice and we do not," he says.

Evidence for the case has been gathered by Bacs and the MU over the past six months, along with lawyers Denton Wilde Sapte. The research and legal drafting have been funded by donations from

Bacs media composer members, as well as the Musicians' Union - which represents many composers through its British Music Writers Council - and writer organisations in Scandinavia.

Swedish organisation Skap is also understood to be launching an action this week over the practice, which has become an international issue. Ferguson says Bacs has been talking to French composers association *Snac* about its action and says there is support for the action across Europe.

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Analysis, p10-11



### Bloc Party stare at bright future

Bloc Party are set to end the year as one of the most hotly-tipped new British acts for 2005, appearing on a high-profile new compilation as well as on their debut album, which is due in February.

The compilation, *Future's Burning*, will mark the return next month of Nude Records. Nude founder Saul Galpern put the label - which formed in 1992 and was home to Suede - on ice in 2002 after the end of its link with Sony's Sire. Galpern has joined forces with V2 for the album, which also features The Dead 60s, The Duke Spirit and Kaiser Chiefs.

"The album is a snapshot of the amazing resurgence of new music which is possibly the most influential and vibrant period for music ever in this country," says Galpern, who intends to follow the release of the compilation by signing a number of acts to Nude.

Having steadily built their profile throughout 2004 with a string of independent singles on

labels such as Moshi Mosh and Trash Aesthetics, Bloc Party will offer their debut album *Silent Alarm* on February 14 through Wichita Recordings. The band are tipped for emulate the crossover success of UK bands such as Franz Ferdinand, Keane and Snow Patrol. "It's the debut album of 2005 and it's not even 2005 yet," says *NME* editor Conor McNicholas.

### Big albums flash festive TV cash

A slew of high-profile albums has encouraged labels to boost their spend on TV ads in the run-up to Christmas p6

### Band Aid 20 off to flying start

Charity single racks up the fastest first-day sale of the year, selling more than the rest of the Top 20 combined p7

### Channel switch is just the start

Following the news that Top Of The Pops is to move to a Sunday slot on BBC2, the industry looks to further changes p8

### This week's Number 1s Albums: U2 Singles: Band Aid 20 Airplay: Lemar



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● If composers are losing work...because they refuse to play ball...that is simply not on' - Editorial, p14

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

11.12.04

Digest

### MUSICWEEK

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### Bottom line

#### OTF's Apple case goes to Europe

● The Office of Fair Trading has referred a complaint to the European Commission about **Apple iTunes'** pricing structure in the UK. The EC will now assess whether **Tunes Music Store** is infringing European regulations following a complaint to OFT in September from **Widco** - formerly the Consumers Association - highlighting that UK customers are charged 70p (£1.20) to download an individual track, whereas consumers in France and Germany pay €0.29. ● The independent community last Friday formally lodged an appeal in the European Court against the European Commission's decision to approve the merger of Sony and BMG. The 2,500 labels represented by Brussels-based trade body **Impala** are pushing to have the five-month-old decision annulled, citing the potential impact of the merger on the online and publishing markets. ● The IFPI has openly backed the legal action brought against peer-to-peer network **Kazaa** by the Australian music industry. The case against the various Kazaa-related companies and individuals began last week in Sydney and consists of three claims: direct and indirect copyright infringement, misrepresentation to consumers and conspiracy to harm record companies.

● **Scottish music pirates** have been hit by a series of raids. ● The **Chart Supervisory Committee (CSC)** has given the go-ahead for **ripcut** to be included in the main UK singles countdown for the first time. At the same time, the CSC has backed Universal's three-inch "pocket" CD single, which combines the hit recording with its official rationale, by allowing the format into the chart, initially on a six-month trial basis.

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launched initiative, **Respect The Value Of Music**, is targeted at key stage three students.

● Labels are spending a record amount on **TV advertising**. ● **Band Aid 20** has become the year's fastest-selling single. ●

### Bottom line

#### Sony BMG unveils marketing team

● Sony BMG's newly-appointed music division senior vice-president **Catherine Davies** has named the group's first marketing executives. Former BMG marketing and promotions vice president **Mervyn Lyn** and marketing directors **Louise Hart** and **Richard Connell** will all take the title of vice president, marketing. BMG head of video **Mike O'Keefe** becomes Sony BMG director of video, while former Sony artist relations manager **Jackie Hyde** reprises her role in the new company. BMG head of creative services **Roma Marjanyk** takes the role of creative services director. ● **Andrew Burke**, who is currently director of value-added services at BT Retail, has been appointed CEO of BT Broadband's entertainment division, Universal Studios Networks UK's former president **Dan Marks** will join in the new year to oversee the video-over-broadband services. The new division will include BT Rich Media, which will include TV programming, film and music on demand.

● Universal Music Publishing Group president **David Reazer** has been promoted to chairman and CEO, reporting to Universal Music Group president and COO **Zach Horowitz**. He joined the publisher (then MCA Music Publishing) in March 1996. ● ITV's former acquisition director

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**Mark Burton** is to head **Mobile Streams'** new entertainment video rights division. The new division will concentrate on obtaining rights from bands, agents, labels, publishers and rights management and broadcast companies to re-edit and re-format content for mobile.



Hansons joining Vaughan at Capital

● **Red Dragon FM** co-hosting host **Zoe Hanson** is moving to sister station **Capital FM** to join **Johnny Vaughan's** breakfast show on the London station. She starts in January. ● **EMI legend Norman Newell** died last Wednesday. **Obituary**, p13 ● Former Radio Two presenter **John Dunn** died last week following a battle against cancer. The station's controller, **Lesley Douglas** says Dunn - who was part of the station's line-up for three decades from its launch in 1967 to ultimately host weekday drivetime, which he hosted before **Johnnie Walker** succeeded him in the slot - was "truly the giant of broadcasting".

● **Warner Music and Ericsson** have signed a content distribution deal covering 28 European countries for the major's repertoire to be represented on the phone company's MUSIC Service. The agreement will see Warner-signed music distributed as polyphonic ringtones, ringtones and master tones. ● **UK society PPL** has signed a bilateral contract with **PRI**, India, which will see the organisations represent each other's interests in their respective countries. PPL India will represent UK independent labels in India for broadcast and public performance and PPL UK will be able to collect and distribute licence fees to Indian labels.

● **Roisin Murphy**, **The Brand New Heavies**, **Blair Anthony Costa**, **John Themas** and **Sir Willard White** have joined the bill of the **Darfur fundraising concert** at **London's Royal Albert Hall** this Wednesday. ● **Franz Ferdinand** fans connected to the O2 network will be able to download a 30-second clip of the band's new video **This Fire** following a tie-up between the phone company, **Domino Records** and **Video-C**.

● **Scissor Sisters** have signed a North American publishing deal with **Spirit Music Group**. In the UK, the band is signed to **EMI Publishing**, but they keep the North American territory separate to open up prospects in their home country. ● **Correction:** The original **Band Aid video** was directed by **Nigel Dick** and produced by **Dick and Sarah Willis** based on footage shot by **Malcolm Gemme** and **Geoff Worlton**, and not as stated in the November 13 issue of **Music Week**.

### Exposure

#### Award marks Brits anniversary

● The **Brits 25th** show next year is being marked by a nationwide hunt to find the nation's favourite British song since the event was launched in 1977.



Keane: tapping new-to-date album sales

**Music Week** editor-in-chief **Alan Scott** has been elevated to publisher of the music industry title. In his role **Scott** will oversee the continued growth of the magazine and its sister operations following its revamped last year and the launch of **MusicWeek.com**. "This is a hugely exciting time for everyone associated with the music business," he says. "The magazine has made great progress in the past 18 months and there is much more to be done to ensure that we serve every sector of the industry." **Scott** joined **Music Week** as news editor and subsequently held a variety of posts, including editing sister title **Music Business International**, before being named as editor of **Music Week** in 1998.



Keane: tapping new-to-date album sales

● **Keane's** **Hope's And Fears** has overtaken **Katie Melua's** **Call Of The Search** to become the UK's biggest-selling album of the year to date. The Island-signed band's album moved ahead of **Melua** last Monday. ● **U2** are reaping the benefits of their **Apple** tie-up. ●

● **Key** industry figures such as **Feargal Sharkey**, **David Arnold** and **Guy Chambers** are leading their support to a **British Music Rights** campaign which aims to educate 11- to 14-year-olds about the role of copyright in music. The newly-

To read all the news as it happens each day, log on to [musicweek.com](http://musicweek.com)

Newly-elected chairman identifies covermounts and copyright extension among key priorities

## MMF boss plans membership drive

### Management

by Adam Woods

Jazz Summers has vowed to continue the Music Managers Forum's fight against covermounts while also attempting to boost its membership after being elected as the organisation's chairman.

Big Life Management's Summers, who once looked after Wham! and now handles *Badly Drawn Boy* and *Snow Patrol*, won a two-horse race against FML Music's David Stoppa at the MMF's AGM last Thursday. He replaces John Glover in the role.

Gary McClaran, of Manchester-based Potential Development, whose roster of artists includes Mr Scruff, was elected as vice chairman.

Summers says the MMF must strengthen its membership base if it is to adequately represent the rights of artists, but adds that the changing industry landscape will work in managers' favour.

"The manager's role is growing," says Summers. "It has always been important, but it is becoming multi-faceted now and I think the MMF has the ability to represent managers at all levels, from the

heavy-hitters at the top to the new ones coming through."

Summers has called for a greater flow of information between managers, through ventures such as the EMI managers' forum, which gathers together representatives of all the major's artists.

Summers says Universal Music chairman and CEO Lucian Grainge has lent his support to a similar initiative for managers of Universal acts, but adds that his experiences at a recent EMI forum have reinforced his belief that the MMF needs greater coverage.

"We had a meeting recently and Tony Wadsworth came and it was very productive. But I looked around that room and 80% of the managers were in the MMF and 50% weren't, and I thought, we really need to get all the managers together.

"I don't think Simon Fuller is in the MMF, for instance. So I'm going to call him up and say, 'Why aren't you doing this?'"

Summers inherits the MMF's campaign against newspaper covermounts and will also represent the MMF on the Music Business Forum, as the industry collectively fights to extend the term of copyright for recorded music. The trans-



Summers: newly-elected MMF chairman says "the manager's role is growing"

sition from artist manager to industry representative is one he believes he will relish.

"You don't get anywhere by just going in like a bull at a gate, but I do think we have to be strong," says Summers. "John Glover made a

great start with covermounts and there's something I will continue to fight against."

Summers also plans to raise other issues, including the fact that no artist royalties are paid on video plays and the statutory 25%

venue cut on merchandise sold at gigs.

"It is a big chunk, it puts prices up, and if I could get every manager into the MMF and say, 'let's change this', that would be my personal thing," he says.

MMF general secretary James Sellar believes the arrival of Summers and McClaran in the top two jobs will be a great asset to the organisation. "What really is good about this set-up is the fact we have got Gary McClaran as deputy as well," he says. "That just puts us in such a good fighting position because we can draw on all that experience."

Summers received some a year after he's been elected the Peter Grant Award for career achievement at the MMF Roll Of Honour, while he was voted onto an expanded MMF council 18 months ago, along with Richard Griffiths of Modest Management, Marc Marot of Terra Firma Management and Albert Samuel of ASM.

Meanwhile, former Sony Music Europe executive Paul Burger was elected at last week's AGM as a director of the MMF and Charlie Carmo was re-elected as the treasurer of the organisation.

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## Vodafone steps up as Music Week Awards' headline sponsor

Vodafone level has signed up as the first headline sponsor in the history of the Music Week Awards.

The mobile telecoms giant will back next year's awards, which take place on Thursday, March 3 at London's Grosvenor House Hotel. The event will be billed as the Music Week Awards in association with Vodafone level.

Vodafone has recently launched full-track music downloads as part of the new

Vodafone level with 3G service, and Vodafone Group's head of industry development Charlie Carrington says the company's support of the music industry through initiatives such as the Music Week Awards sponsorship demonstrates the integral role that the world's largest mobile company continues to play in the music sector.

Carrington adds, "We are proud to be associated with the

2005 Music Week Awards and to demonstrate our continued commitment to the music industry. Our ability to offer the best mobile music experience to our customers is dependent on close partnerships with the major music brands. This is the beginning of an exciting new journey for mobile music and Vodafone is proud to be leading the way in this arena."

Music Week publisher Ajax Scott welcomes the extension

of an established partnership with Vodafone this year.

"We are delighted to be extending our relationship with Vodafone so that they become the Music Week Awards' first headline sponsor," he says. "We have lots of exciting plans for next year's event and this deal will help us to ensure that the 2005 awards are the best yet."

Full details of the awards categories for next year's awards will be announced in a new pre-

awards brochure, which will be distributed free with next week's issue of *Music Week*.

Awards applicants will be encouraged to submit their entries ahead of the deadline on Friday, January 21. The only exception is the PR Award, for which the deadline arrives on Friday, January 14, 2005. Entry forms will be available from Monday, December 13, with judging due to start in the second half of January next year.

### THE MUSIC WEEK PLAYLIST



**SLK**  
Hypel Hypel  
(White Label)  
Straddling urban and dance with more hooks than Eminem, this track is exploding in the clubs.  
(single, February)



**BLOD PARTY**  
Silent Alarm  
(White Label)  
This accomplished debut from New Cross' finest has been worth the long wait.  
(album, February 14)



**SCISSOR SISTERS**  
Filly/Georgious (Polydor)  
This party tune takes things full circle for the campy duo for their million-plus debut album.  
(single, January 4)



**FIERCE GIRL**  
What Makes A Fierce Girl  
(Red Flag)  
Yes, this amazing (at Slater) name-checking tune could be one of the strongest post-nominals of next year.  
(single, January)



**AMOS LEE**  
All My Friends  
(Blue Note)  
Potential big seller of 2005, mentored by, and featuring, Norah Jones and Lee Alexander.  
(album, tbc)



**SISTER**  
(uninc'd)  
Four-track blues-rock demo from the London-based band fronted by Arab Strap's Alexina Moffat.  
(demo, Genesis)



**L. PIERRE**  
Touchpoul  
(Melodic)  
This gentle instrumental set from Arab Strap's Alexina Moffat incorporates many styles from electronics through to country.  
(album, tbc)



**GIVEN STEFANI**  
Love Angel  
Music Baby  
(Interscope)  
Incredible genre-defying contemporary pop, that has to be heard to be believed.  
(album, out now)



**LETRIX**  
Something Beautiful (One)  
First taster from this promising duo who bring an electronic edge to great songwriting.  
(single, February)



**CIARA**  
Goodies (Jive)  
Radio and the media are now all over the disc of crunk/R&B first topped here in September.  
(single, January 17)

12 MONTHS... 2.4 MILLION ALBUMS



POLYDOR RECORDS CLASS OF 2004  
SCISSOR SISTERS AND SNOW PATROL - OVER 1 MILLION UK ALBUM SALES EACH  
PHOTOGRAPHED IN LONDON BY MARY MCCARTNEY DONALD



Seasonal push for new releases from big-name artists

# Festive TV ad feast powers album sales

## Marketing

by Robert Ashton

A slew of big name releases in November, accompanied by a massive last-minute advertising splurge, saw record companies spend a record £36m on TV advertising last month.

The figure, approximately one-fifth more than 2003's November advertising expenditure, followed a slight 5% to 10% dip in ad spends during October as labels jostled to get the big budgets behind their key festive releases. Media buying companies also estimate that spending will be up by a similar amount during December, with record labels backing albums by acts including U2, Robbie Williams, Eminem, Girls Aloud and Kylie Minogue.

With around a dozen of yesterday's (Sunday) Top 20 artist albums released in November, record companies have weighted their annual marketing budgets to make a bigger splash at Christmas. With a fortnight until Christmas week, Universal is dominating the album charts, boasting about eight albums in the 20. Alongside it, Sony BMG – supporting acts such as Dido, Lemar and Maroon 5 – is helping to boost ad spends.

However, this increase in seasonal expenditure has not taken away from overall ad budgets with ad spend through and October up



Girls Aloud: a top personal attraction

11% across music, with radio and outdoor posters seeing their budgets expanded by 25% and 40% respectively.

With most of the key Christmas releases already in the market and shoppers gifted a full week's shopping prior to Saturday's Christmas Day, media planners now expect December to deliver a further estimated £2.5m to £2.7m of advertising from record companies as labels attempt to "lock in" albums at the upper reaches of the charts.

Tina Digby – director at media buyer MediaCom, which accounts for around one-third of music advertising – confirms that the budgets have been skewed even later in the year as release dates get nearer Christmas.

"We are spending later, but we are planning earlier," she adds. "The marketing mix is not just about TV. The budget and ad message has to work seamlessly across all forms of media. And this means

making your money work harder by targeting more efficiently."

Tactical support from radio and outdoor is also becoming more important to record companies and, although outdoor cannot be targeted as easily as TV and is not as easily measurable, it does create an impact and works well with big names, such as U2 and Robbie Williams.

Sanctuary's head of UK marketing Giles Green says that although record companies may be spending more than last year, it is being utilized carefully. While his group has increased releases by 20% over the last year, he adds the pressure on budgets means the spend per unit shipped has remained pretty static.

Green, however, has noticed that record companies are being much more creative now, not only in the execution of advertising but also where the spending goes. "With belts being tightened, spend has to be more creative across media," he adds.

The revenue split between TV groups has remained relatively constant from last year to this year, with ITV continuing to command the lion's share of music advertising, claiming between 45%-50%. Channel 4 is commanding up to one-quarter of the ad revenue, with the rest split between 5 and the satellite channels, whose share of ad budgets has flattened over recent years.

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**BPI AWARDS ALBUMS**  
Queen – *Oh Fire*  
Live at the Bow (Polygram)  
Mudcrutch – *Live!*  
Mudcrutch – *Behind the Valley of the Murders*  
(Capricorn)  
(label: Snop Dog)  
Rhymer and Rhymer (Polydor)  
Michael Ball – *Ball*  
Pavane Road (Mercury)  
Andrew Bird – *Andrew Bird*  
(Polydor)  
(label: Delta

Goodie – *Miscellaneous Identity*  
(Epic)  
Michael Ball – *Ball*  
Clayton Kopp – *Love Changes Everything*  
The Essential UB40 (Island)  
Andros – *Andros*  
(label: Atlantic)

(CJ) (label: Various – *The Christmas Album*  
2005) (CJ)  
Beverly Knight – *Alfonso*  
(Polygram)  
Various – *We Will Rock You*

(Parlophone) (label: Tin Turner – *All the Best*  
(Parlophone)  
(label: Gwen Stefani – *Love. Angel. Music. Baby.*  
(Polygram)  
(label: The Killers – *Hot Fuss*  
(Island)  
(label: Kelly Rowland – *Ms Kelly*)

Travis – *Singles (Independent)*  
(label: Kylie Minogue – *Ultimate*  
(Parlophone)  
(label: Various – *Pop Party 2*  
(Island)  
(label: U2 – *Rattle and Hum*)

To Dismantle An Atomic Bomb (Island)

# Scottish CD pirates scuppered by Vendura

Anti-piracy investigators achieved a key victory in its attempt to defeat Scotland's music pirates, with a police and BPI unit concluding the biggest raid of the country yet seen last week.

In the five-day operation, which netted a £10m counterfeit haul, officers from Central Scotland Police and the trade association hit two markets and 28 houses in the operation, making 28 arrests in the process.

BPI anti-piracy director David Martin says, "If this haul was recovered anywhere in the UK it would be impressive, but it's nothing short of remarkable considering that this operation was completed by one of the smallest police forces in the UK."

Police made the first move in the operation, codenamed Vendura, when they seized counterfeit CDs, DVDs and computer software in dawn raids on houses in Falkirk and the surrounding region. The following day, Falkirk market – a known hotspot for pirate goods – was targeted, leading to the arrests of seven traders in illegal goods. Stirling market was hit the day after, with further raids on

the houses of suspected pirates last Monday and Tuesday, where duplication equipment was seized.

In total, nearly 4,000 music CDs were seized, including titles from Keane, Dido and Snow Patrol, alongside 3,000 film titles, 21 high-speed, high-capacity PCs, two multi-burners capable of creating thousands of fake DVDs and CDs each week, 15 colour printers and six scanners.

David Nolan of the computer crime unit at Central Scotland Police says that, while the force has co-operated with the BPI and Trading Standards on raids, "this is the first time in Scotland that officers have become involved in such an integrated operation". He adds, "Thanks to information gathered from surveillance and the public, we have managed to detect a network of criminals involved in counterfeit crime."

The crackdown was welcomed by retailers worried about the influx of counterfeit goods in the approach to Christmas. An HMV spokesman says he is "very grateful" that the pirates have been taken out of commission during the festive season.

## KENNA

Not content with being one half of the world's hottest production team, The Neptunes, and a number of spin-off pop funk act N.E.R.D., Chad Hugo is busy working on a new project which takes its influences from British acts such as The Cure and the Depeche Mode.

In between tour commitments with N.E.R.D., Hugo has been held up in London's Whitefield Street studios working on material with Ethiopian-born, New York-based rapper Sage. The pair are working on new material for their second album due next year. Their first, *New Sacred Cow*, has just received a soft release in the UK after critical acclaim in the US.

"As a producer, I don't go into the studio knowing what I am going to come out with," says Hugo. "It's not that we set out to create a record that sounded British, but these eclectic influences play their part in something which we think is entirely new."

Hugo is signed to Columbia in the US, with New Sacred Cow released via Sanctuary in the UK, who also manage the act. Support is building in specialist urban media, albeit a mainstream promotional push next year.

The signing does not come through on Sanctuary's new year album list. Their first, *New Sacred Cow*, has just received a soft release in the UK after critical acclaim in the US.

"As a producer, I don't go into the studio knowing what I am going to come out with," says Hugo.

CASH LIST Manager: Danny Hayes. Sanctuary product manager: Karim Mitchell. Sanctuary press: Lucy Hopkins. LD Communications: TV & Radio: Claire Jarvis and Tony Cooke. Screen: Piers Jones.

## SNAP SHOT



# Music TV spree at Christmas

Top of the Pops 2 is making a comeback this Christmas in a one-off special to mark 40 festive years of its long-established sister brand.

TOTP2, which was dropped from the schedules this year by incoming BBC2 controller Rory Keating, will be on air again in a 90-minute special on Christmas Eve, hosted by Steve Wright, and will include rare Beatles footage, plus various festive chat-toppers.

Ahead of a channel switch next year, the main TOP2 will take its festive place in BBC1's Christmas Day line-up at 9pm and will include performances from Anastacia, Kylie Minogue and Robbie Williams in an hour-long look back at the big hits of the year.

A year after playing a central role in the Beeb's Christmas schedules, Michael Parkinson will be one of the highlights of TVT5's

December 25 line-up, with his late-night festive chat show including performances from Sir Elton John and Rod Stewart.

Elsewhere, BBC1's festive musical offerings take in everything from Lemar guesting in an EastEnders Christmas party special to Brian McFadden, Sophie Ellis-Bextor and Andrew Lloyd Webber participating in a Graham Norton-hosted special celebrating 40 years of *The Sound of Music*.

Jools Holland will bring BBC2's year to a traditional close with his 12th annual Hootenanny week featuring a line-up including Eric Clapton, Franz Ferdinand and Amy Winehouse.

Channel 4 is running a series of T4 specials over the Christmas period, featuring Robbie Williams, Britney Spears and Kylie Minogue, while Natasha Bedingfield, McFly

and Westlife will be part of Wembley Arena's Christmas In Pop show, which is being broadcast from 12.55pm on December 19.

The Smash Hits T4 Pop Winners' Party will run for two hours from 10.50am on Christmas morning on the same station, with Channel 4's other music highlights including *The Band Aid Story* (Dec 19, 9pm), *Meanwhile...* offers Madonna's *Mem (Dec 20, 10pm)*, *The Beatles' Biggest Secrets* (Dec 29, 9pm) and *Abba's Greatest Hits* (Dec 31, 11.05pm).

MTV will round up its various awards shows from around the globe with *The Best Of The MTV Awards 2004* throughout December 29, while a series of best-tracks-of-the-year countdowns will run over the festive period across the MTV UK & Ireland services.

© Top Of The Pops analysis, p8



2004 is the year that brand and band accepted each other unequivocally' - Viewpoint, p14

## Band Aid 20 single heads towards the million mark

Band Aid 20 is well on the way to selling out its initial 1.4m ship, after racking up the fastest first-day sale of the year last Monday and shifting more copies than the rest of the Top 20 combined.

By yesterday (Sunday), the charity single was also on course to take the biggest first-week sales crown from Eamon, whose \*\*\*\* It (Don't Want You Back) notched up 153,000 sales within its first seven days in the shops in April.

With nearly 80,000 sales registered on the first day of sale, Do They Know It's Christmas? had passed the 200,000 mark after four days' sales.

Not only was it well ahead of its nearest competition - Babyshambles' Killamangiro and Ice Cube's You Can Do It - it was outselling both singles by a factor of 15 to one. The charity single is expected to easily beat Eamon's cumulative 552,000 total to become the year's biggest-selling single.

The track was also number eight in the downloads chart last Wednesday, but after a last-minute deal between Apple and Band Aid 20, the single will now benefit from inclusion on iTunes,



Retail splash promotion at HMV last week

priced at 79p alongside the 1984 version. Apple says it will contribute a further 70p to each Band Aid download sold to make the income generated £1.49 per sale.

Mercury has also linked with mobile entertainment platform provider WebTV to allow cell phone users to purchase and play the single and video on their handsets. The single will be available in a variety of formats, including a realtone priced at £4 and video track at £3. Mercury new media manager Luke Bevans says the partnership with WebTV ensures "a secure delivery platform", which is particularly important to protect the performers' copyright.

A commitment from the Chart Supervisory Committee to include bundles of tracks as part of the chart - a bundle of both the 2004 and 1984 versions is still the more popular choice of downloaders - will also give the release more exposure. This is likely to happen in the next two weeks.

Official Charts Company product and new media co-ordinator James Gillespie says the single is getting huge exposure on the high street as it heads towards seven-figure sales. "Universal has done a lot of work making sure non-traditional outlets such as supermarkets are racking the single," he says. "There are a lot of shopping days left before Christmas."

Specialist store group HMV also did its bit to help the single, opening its high-street stores at 9am to give customers an early chance to buy the single. Staff in major stores also wore special Band Aid 20 t-shirts, posing the question, 'Have You Bought Your Copy Yet?'. The single received a further promotional boost last Friday when Prime Minister Tony Blair popped into HMV on Edinburgh's Princes Street to buy two copies.



The Zutons' promotional push in the US was given a lift when they were selected as the house band at one of New York's most exclusive venues last week. They played to 6,000 people at a party at the Museum Of Modern Art as the venue marked its reopening after three years, becoming the first band to perform at the newly refurbished venue.

Meanwhile, the band's hit Pressure Point is being used in a Lez TV advertising campaign, which has prompted their US label Epic to assign them as a priority act. Across town in New York they performed on the Thanksgiving edition of Late Night With Conan O'Brien and have also headed out around the country on tour with The Killers.

## U2's Atomic album explodes worldwide

Ireland has declared U2's Apple tie-up a stunning success after it helped drive an extraordinary opening for their new album, including the band's best-yet sales start in the US.

How To Dismantle An Atomic Bomb effortlessly arrived at number one on the Billboard 200 chart last week, SoundScanning 840,000 copies over the counter - around double what their last studio album, All That You Can't Leave Behind, achieved in 2000.

How To Dismantle... knocked Enigma from the top spots to record simultaneous number ones in the US and UK, while also reaching number one in Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, The Netherlands, Norway, Poland, Portugal, Spain, Sweden, Switzerland, Australia and New Zealand.

Ireland general manager Jason says the success down to the quality of the album and the huge amount of marketing activity behind the scenes. "It's another great record," he says. "If this had been their first studio album, everyone would have talked about

it. There can be a tendency to assume that if a band is big enough you don't need to do much to sell the record. With this album, though, both in the US and in the UK, everyone has done a sterling job in getting the message out."

He acknowledges that the promotional tie-up with Apple, involving an advertising campaign and the launch of a special version of the iPod, was a significant factor in helping the first-week sales. "I can't see how it hasn't been," he says. "The publicity that has been generated by it has been huge. It is the most innovative and exciting brand in the digital music sector and perhaps the tie-in has helped target a more youthful audience in addition to the regular U2 buyers."

The relationship between band and brand is working well, he says, adding that he believes it could well develop further in the future. "It's been a great date so far," says Iley.

U2's world tour to promote the record begins in Miami next March and will include at least two shows at Twickenham Stadium.



# A proposed Sunday-night slot on BBC2 could revitalise the music show's reputation

## BBC charts a new course for TOTP

### Television

by Paul Williams

In the dark world of TV scheduling, the decision last week to relocate a certain BBC TV chart show attracted rather more attention than most might expect.

But while the proposed switch in April from BBC1 on Friday nights to Sunday evenings on BBC2 has been generally welcomed within the music business, many add a crucial caveat – a change of slot will not resolve all of its issues.

EMI Recorded Music CEO and chairman Tony Wadsworth believes that "something radical" is needed to reinvent the programme.

"It's an interesting move," says Wadsworth. "I hope it is given the right support by the BBC as well as by the music industry, otherwise it won't work. I hope between now and when it does launch, the BBC and TOTP engage in a dialogue with the music industry."

Up until last week, the scheduling switch had been presented to the music business as a fait accompli, with senior label executives and pluggers either phoned about the decision or sent a letter by Andi Peters, the show's executive producer. While BBC TV head of production Mark Cooper acknowledges the decision to move the show has been taken without consultation with the music business, he says the Beeb has retained a dialogue with music companies on the show over the past year.

Cooper says he has received encouraging feedback from the industry about the move. "The people I spoke to were really positive. There was a recognition that TOTP is in a difficult place [in the schedules] and they liked the idea of moving to Sunday with the chart," he adds.

Some suggest the show's links with the music business are not what they could be, however, with some of the year's most successful acts overlooked; critics of the show argue that it has narrowed its remit at a time when musical tastes are arguably more diverse than ever. Despite having 2003's biggest-selling album globally, Norah Jones was rejected by the programme; according to Wadsworth, the reason was that "she didn't fit into the format". Meanwhile, indie label Dramatico's founder Mike Batt was prompted to write to the programme's bosses, asking them why his act Katie Melua was considered unsuitable, even though her Call Off The Search album was the UK's biggest seller of the year until a week ago.

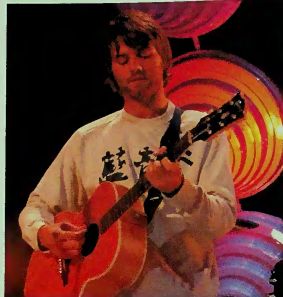
Warner Bros managing director Korda Marshall observes that the show changed when Andi Peters took over from Chris Cowie last year, refocusing it as a pop programme. "It needs to go back to taking risks," he says. "Previously, if you went high in the chart you'd get on, irrespective of whether the producer liked you or not. It needs to become a mirror of the chart again, rather than someone's selection."

Certainly, industry observers reflect concern that a show with

**Previously, if you went high in the chart you'd get on, whether or not the producer liked you**

Korda Marshall, Warner Bros

such an all-encompassing remit has missed out on an explosion of interest in all aspects of music culture, with music fans apparently more genre agnostic than ever before. The fact that the show has seen its audience slip beneath 2m viewers on occasion this year, while



Playing a new tune: TOTP has recently focused on pop acts such as Brian McFadden

UK album sales have hit record levels, suggests something is fundamentally wrong with the show, its critics argue.

"My frustration has been that the year has been so rich in breaking artists – probably the best we've had for 10 years – but the show hasn't reflected that," says one industry executive. "CD sales are at record highs and it feels like more UK artists are breaking a million sales than before, so TOTP should be thriving."

All Around The World general manager Matt Cadman believes TOTP needs to be more reflective of the UK chart. "There is too much emphasis on what they think is right for the programme and they miss out on good records," he adds. "I remember TOTP growing up as being more eclectic."

Mark Cooper acknowledges the strength of feeling on TOTP's music policy. "There's a sense I get from the industry that the show is too poppy, which I think is a funny thing to say about a show called Top Of The Pops," he says. "When we relaunched the show we wanted to emphasise the core audience for TOTP – there was a sense before that it was attempting to appeal to everyone."

Cooper stresses that no "revolution" in format will accompany the move to Sunday, but there will be an opportunity to look at areas such as its music mix. He is also hoping to reflect the programme's heritage by following TOTP's example and using archive clips.

By moving the show to coincide with the official weekly announcement of the chart, the BBC has created an opportunity for the show to

more fully exploit the new singles chart. The show is currently forced to work with a singles countdown which is already five days old by the time of broadcast and some 10 days after the first midweek of the chart it is looking to reflect.

**When we relaunched the show, we wanted to emphasise the core audience for TOTP**

Mark Cooper, BBC

In its new slot, TOTP executives will be able to use the show to announce the new countdown for the first time.

"There have been some mistakes made on the BBC1 show, but as it finds a new home on BBC2 it is the responsibility of the team behind it to make it destination TV and find a bigger audience," says Polydor joint managing director David Joseph, who points to Top Gear as an example of how a TV brand can be revived.

Wadsworth says the programme's executives should make "the absolute maximum" out of the new chart's announcement and suggests some kind of link-up with Radio One as it also unveils the new countdown.

"I would just ensure it was trailed in such a way as to create real anticipation," he says. "It's up against the Antiques Roadshow, so you can't lose."

The BBC's Cooper says there has already been a dialogue started with Radio One, although the radio station will still have the

exclusive on announcing the new

number one.

One issue which has prompted little concern from executives is the move from BBC1 to BBC2, depicted by the national press last week as a "relegation". Given talk that the show might have ended up on digital channel BBC3, it could have been a lot worse, goes the argument. In today's multi-channel TV world, Anglo Pluggings' Dylan White says such a change is no big deal. "As long as it's not on digital only and is on terrestrial TV, it doesn't matter," he says.

Besides offering an "announcement opportunity" for the brand new chart every Sunday, the switch is also likely to change the way the record industry uses the show to push its acts, too. Currently, pluggers' main use of the show is as a means of giving a promotional kick to records for the crucial Saturday which contributes towards the singles chart announced the following day. Moving TOTP to Sundays will present a key promotional window for labels looking to highlight singles being released the following morning.

"If the viewing figures can be increased, that will be dead handy because it can highlight what's in the shops tomorrow," says White.

Polydor's Joseph adds, "If you've got a big release coming out on the Monday, the question that will be asked in label meetings is: 'Do we have TOTP on a Sunday night?' That may mean more focus by the industry on the show."

The BBC's Cooper is hopeful that the switch to BBC2 will result in less emphasis being placed on viewing figures, although the reality is that a bigger audience is essential if the show is to become an effective promotional vehicle for the music industry.

White suggests the new slot's success or failure cannot be judged purely on how many people are tuning in. "A bigger percentage of the audience who watch Later... will go out and buy music than a bigger audience watching something else. If the people watching TOTP are interested in music, that's what matters."

Wadsworth concludes that the show "has not had a major impact on sales for a little while"; placing acts on the show is more about profile building rather than injecting an instant lift in sales. It is a subtle, but crucial, change in emphasis.

What is certain is that, despite some concerns about the show's recent direction, the industry continues to view TOTP as a crucial promotional outlet. For all its foibles and weaknesses, the music scene would be a quieter place without it.

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### Change is necessary to arrest ratings slide

The heyday of Top Of The Pops came in the 1970s. Seventies, when 14m viewers would regularly tune in to watch the chart rundown. This was the age when only three channels were available – BBC1, BBC2 and ITV – but in 1996 the show was moved to Friday nights to make room for Euro 96 and Olympic coverage (for one week evening moved to BBC2, when it attracted its then record-tlowest audience figures of 2.2m). It was a move which soon became permanent. Going head-to-head with Coronation Street

severely dented viewing figures and a long decline set in.

In a bid to arrest this trend, the show was relaunched by Andi Peters at the end of November 2003, with hopes raised when 3.5m viewers tuned in to watch the hour-long relaunch special on November 28. It was a move which soon became permanent. Going head-to-head with Coronation Street

its short-lived and ratings slumped as 2004 went on, even falling below the 2m mark in the summer, with a recorded audience of 1.97m on July 23.

Things have picked up slightly, with the November 26 broadcast attracting 2.64m viewers – a record for 2004 – but not since the relaunch anniversary figures which the BBC would have hoped for.

KEYNOTE  
SPEAKERS



**BEGGARS GROUP**  
Martin Mills  
Chairman [UK]



**BFI**  
John Kennedy  
Chairman & CEO [UK]



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



**SONY CORPORATION OF AMERICA**  
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Sanctuary Records, Richard Wheeler, Head of New Technologies Development [UK]  
Saregama, MD - RPG Group's Entertainment Sector, President & CEO - Dilip R. Mehta [India]  
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OFT referral follows lengthy attempts to negotiate

# Songwriters: time for talking is over

## Television

by Martin Talbot

There can be no doubting David Ferguson's position on the composers' declaration of war against the television industry.

For the chairman of the British Association of Composers & Songwriters (Bacs) - a man who has composed scores for TV productions such as *Cracker*, *Bravo Two Zero* and *Auf Wiedersehen Pet* - the OFT action has become something of a personal crusade.

Ferguson acknowledges that he may be putting his own career as a TV composer on the line, but he is determined nonetheless.

"A great many of our members are extremely angry at what they see as bullying and an abuse of power by certain broadcasters and

production companies," he says. "I for one have suffered the midnight phone call from a rabid lawyer telling me that if I didn't assign my publishing I'd never work in this industry again."

But anyone who believes that this is a one-man cause should also think again. The Bacs position is backed by a range of TV composers, many of which simply fear the consequences if they are to openly complain about the practice (see breakout, far right).

Howard Evans, assistant general secretary, media, for the Musicians Union says, "We have received many complaints about this issue. There is a very broadly-held concern about this."

The decision to report the TV industry to the Office Of Fair Trading has only been taken as a last resort, stresses Evans. Indeed, Bacs

has attempted to broach the issue on several fronts in recent months.

The development of so-called "coercion" - a loaded term coined, naturally, by critics of the practice - has come in parallel with a growing move towards consolidation in the TV world, culminating in the merger which will create ITV plc next year. The most established commercial channel is viewed by the composers as the toughest operator of the lot when it comes to the practice, with players such as Carlton and Scottish TV operating their own Rainbow Music and Alhambra Music publishers, administered by EMI Music Publishing, with Granada's publishing company administered by BMG Music Publishing. In turn, the independent publisher Bucks Music administers LWT's jointly-owned publishing operation Standard Music.



**[The TV companies] don't think they are doing anything wrong. But we do**

David Ferguson, Bacs

Talks are currently in process for the right to administer the publishing rights held by ITV plc - aside from Scottish and Grampian, which remain outside the merger.

While Channel Four is said by Bacs to be becoming increasingly more aggressive in the area, the BBC is also active; while it is

said to be "not one of the worst", critics indicate that it is inclined to "cherry pick" those productions for which it seeks rights, with BBC Worldwide gathering the royalties.

Discussions with the BBC have taken place at the highest level, according to Ferguson, but have failed to reap any rewards. Attempts to launch a dialogue with Channel Four Ventures, the division of the broadcaster which oversees its publishing operations, have also failed, while letters to the various powerbases within the soon-to-be-merged ITV have simply been ignored, says Ferguson.

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The simple fact is that the broadcasters see nothing wrong in the practice, he admits. "They don't think they are doing anything wrong," he says. "But we do."

"We have now reached the point where we are going to test whose view is correct in law."

ITV, the BBC and Channel Four all declined to comment when given the opportunity last Friday. And while some of the broadcasters may not be surprised by this week's action, Ferguson told the relevant industry associations last week, most notably the Music Publishers Association. Recent months have seen Bacs and the CMA discuss the possibility of a code of conduct covering the broadcasters' contracts, but with no concrete result.

MPA chief executive Sarah Faulder says it will watch the progress of the complaint with interest. "This has been a long-running issue for writers and other creators with broadcasters, but publishers are rather on the periphery of this," she says. "A number of publishers do administer the rights that broadcasters might acquire, but they do not involve in how those rights are acquired in the first place and that is the nub of the complaint."

Ferguson stresses that the action is not an assault on the pub-

lishing business. "This is not an objection to publishers, it is an objection to this practice," he says. "Many publishers could benefit if our action is successful. There are lots of publishers which don't operate in this area because they are cut out of it."

In other words, there would be far more opportunities and benefits to a broad range of publishers if the so-called "coercion" became a thing of the past. Critics of the practice say it has many direct effects on the publishing market.

As well as cutting down on the income which can be earned by TV and film composers, "coercion" publishing deals prevent them from being developed as writers. After all, the fact that rights to a TV composer's biggest and potentially most lucrative work are likely to be swept away by the commissioning broadcaster itself can only discourage publishers from signing such writers on a career-focused deal.

"If you get an independent publisher, he will work his bit off to try to place your music elsewhere," adds Evans. "But broadcasters are not interested in doing that."

Evans and Ferguson both argue that a change to the current practice would be in the interest of many publishers, who they say are effectively carved out of what is a lucrative part of the business by big

broadcasters striking blanket admin deals of their own.

One senior publishing industry source believes the issue is not as straightforward as Bacs and the MU might suggest, however. "I'm not saying that broadcasters have not been getting rights from composers, because they have," he says. "But 'coercion' is not the right word, because it is too aggressive."

The practice of so-called "coercion" is far from universal, he argues. "Directors simply wouldn't allow it," he says. "They say, 'I want this composer on my production, because he is a genius.' It is not as simple as someone coming along and saying, 'Sorry, you have to use this person.' The director wouldn't put up with that."

Composers are simply finding themselves subject to the same rules of engagement as other parts of the TV production process, he adds.

"Forget the music business. Look at the television production business - there are many elements of production which go into making a programme: script writing, editing, lighting, catering, runners, one-million-and-one different roles. They are all part of a market force, everything is negotiable. And the composer is no different to that."

## How media composers are "coerced"

When a composer is asked to compose a score for a new TV production, he is paid a fee for the work. This fee is effectively to acquire a synchronisation license, enabling the broadcaster or production company to use the music in perpetuity without any further payment to the composer.

As well as the initial, one-off fee, the composer can also earn royalty income from public performance (via the Performing Right Society) and from sales of the recording, where a soundtrack is released as a CD or the programme is issued on DVD or VHS (collected by MPCS). Most media composers are

direct members of PPS and MPCS and can receive their royalties directly, rather than through a publisher. Others choose to sign a deal with a publisher, who will handle all the necessary registrations, collect royalties from the UK and overseas and seek additional work for their writers, while also trying to gain additional exploitation of their work.

In the past 10 years, broadcasters have increasingly established their own publishing operations - and/or struck deals with usual music publishers - in a bid to access the royalties gathered for the composers who they are commissioning.

Bacs says it has become common for composers to be compelled to assign the publishing on a new commission to an operation acting on behalf of the broadcaster or production company. Any composer refusing to sign often loses the commission, or is refused commission in the future, the organisation asserts. Some production companies/broadcasters are even believed by Bacs to operate "white lists" of complaint composers. Bacs also argues that the terms of a "coercive" deal are often less attractive than those of a conventional

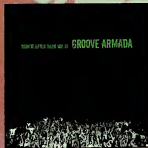
publishing deal. The composer is often excluded from royalties on the sale of CDs or DVD/VHS releases. And the "coercive" publisher retains up to 50% of all performance royalties (compared to 20% to 30% under a standard deal) while it pays back some of this cash to the music user (the broadcaster or production company). Sometimes this is known to be as much as 35%. And, although the "coercive" publisher carries out none of the usual activities it would under a traditional publishing deal, it leaves the remaining 50% of performing income with PPS to be distributed.

"If someone says, 'I want you to do this and we want a certain percentage of your income stream' that's part of a negotiation."

For now, however, the time for negotiation appears to be over.

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## Gardiner enters indie arena

by Andrew Stewart

The advance of own-brand and artist-driven labels gathers momentum in January with the launch of Sir John Eliot Gardiner's *Soli Deo Gloria* imprint, an offshoot of the conductor's new label, Monteverdi Productions.

Gardiner's decision to enter the indie market was made possible by a deal brokered with his Monteverdi Choir and Orchestra players and others who took part in the yearlong *Bach Cantata Pilgrimage* in 2000.

*Soli Deo Gloria* will carry the live recordings of Bach's complete sacred cantatas, made by Gardiner and his musicians during the BCP. The monumental project, originally contracted to appear on Deutsche Grammophon, appeared destined to remain in the archives until the creation of Monteverdi Productions earlier this year.

Although *Soli Deo Gloria's* Bach edition enters a competitive market, pitched against an ongoing series on BIS and Ton Koopman's recent survey of Bach's cantatas, Gardiner's discs carry several unique selling propositions. Each two-disc SDG volume will offer

Bach's works grouped according to the church feast for which they were written. They also include an impressive line-up of solo artists, Magdalena Kozena, Bernarda Fink, Paul Agnew and Dietrich Henschel among them.

Gardiner concedes that he is unsure how the market will respond to SDG titles, which will be distributed by Select Music UK. Monteverdi Productions is set to extend its activities beyond Bach's cantatas, however, to make new recordings and broaden the label's appeal. Above all, Gardiner remains convinced of the recording studio's purpose as a laboratory for musical experiment. "If you're trying to encourage a sense of risk permissiveness in which people can be stretched to go beyond their own capacities, then you arrive at a place where miraculous things can be achieved," he says.

## Ondine marks 20th anniversary

Finnish independent classical label Ondine celebrates its 20th anniversary in January with the release of a Ravel orchestral disc, performed by the *Orchestre de Paris* under Christoph Eschenbach and a solo debut album from



Ravel: marks Ondine's 20th birthday

the winner of last year's BBC Singer Of The World In Cardiff competition, Tommi Hakala.

Reijo Kälunen, founder and managing director of Ondine, says the company is well placed to serve core classical consumers, especially so given its mix of Finnish music and international works performed by front-rank artists.

"The recording industry is in an overwhelming state of flux as classical music has had to give ground to crossover productions," he says. "In this changing competitive situation, Ondine aims to remain progressive and to champion classical music. We want to support new creative musical efforts and to showcase living interpretations of the rich classical repertoire by top-rank artists." [andrewstewart1@liscan.co.uk](mailto:andrewstewart1@liscan.co.uk)

## Brahms

Complete Symphonies, WDR SO/Bychkov. (Avie AV 2051 CD SACD).  
Avie's ongoing relationship with Cologne-based West German Radio, its admirable Symphony Orchestra and inspired conductor Semyon Bychkov has come up trumps here, offering the first complete Brahms symphony cycle on hybrid SACD. These are performances of real substance, distinguished by first-class playing and Bychkov's feeling for Brahmsian phrasing. Marketing support for this title includes ads in the specialist classical press.

## Dvorak

Symphony No.9. Royal Concertgebouw Orchestra/Jansons. (RCO Live RCO 04002).



The Royal Concertgebouw Orchestra's new own-brand label, set up with

advice from LSO Live, enters the market with an idiosyncratic account of Dvorak's New World Symphony under Maris Jansons, caught live last June and treated to an outstanding hybrid SACD recording. The RCO's label is distributed here by Harmonia Mundi UK.

## Mozart

Clarinet Concerto: Clarinet Quintet. A. Marriner/ASM/FN. Marriner (PentaTone 5186 048 (SACD)).  
Father and son, Sir Neville and Andrew Marriner, here celebrate their respective 80th and 50th birthdays with outstanding surround-sound performances of Mozart's late masterpieces for clarinet. Time was when this new release would have been a major label priority, especially so given Sir Neville's prolific contribution to the Philips catalogue with his Academy of St Martin in the Fields band. Dutch indie PentaTone does the honours here, helped by former Philips engineers Polhymnia International.

## Tippett

Symphonies Nos. 2 & 4. BBC SO/Tippett. (NMC D104).  
Sir Michael Tippett's musical development spanned most of the last century and left a lasting mark on British composition and music-making in general. This disc, released and widely advertised by the excellent NMC in time for the late composer's centenary in January, was issued 10 years ago as a cover-mount BBC Music Magazine album. Although Tippett, who recorded these works in his late Eighties,

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A FRESH ANGLE ON MUSIC

was scarcely an accomplished conductor, he could capture the mood of his music like few others.

**Mahler**  
Symphony No. 2, Bayrakdarian, Hunt Lieberson, San Francisco Symphony/Tilson Thomas. (San Francisco Symphony 821936-0002-2 (2 SACD)). Distributed in the UK by Avie, the latest addition to Michael Tilson Thomas's ongoing Mahler cycle with the San Francisco Symphony more than matches the award-winning quality of past releases in the series. The conductor has much to say about Mahler's monumental death-to-resurrection symphony, approaching the score with a freshness often absent in recordings of this work.

**Tchaikovsky**  
Symphony No. 4; Romeo and Juliet Overture. Budapest Festival Orchestra/I. Fischer. (Channel Classics CCS SA 21704 (SACD)). Critics may take issue with Ivan Fischer's mannered phrasing at the opening of Tchaikovsky's Fourth Symphony, but there is an overarching power to his interpretation that demands to be taken seriously. This is Fischer's second album for

Channel Classics, its refined presentation and mainstream repertoire ideally pitched to those in search of high-class new classical recordings. Ads in the specialist classical press should draw strong consumer interest.

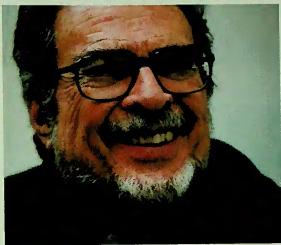
**Reich**  
Different Trains; The Four Sections, etc. Orchestre National de Lyon/Robertson. (Naïve MO 782167).



The title of Reich's compelling work refers to the "different trains" he would have had to ride as a Jew if he had been born during the Thirties in central Europe rather than the US. David Robertson and his Lyon orchestra here create the world premiere recording of the composer's 2000 revision of Different Trains, evoking powerful memories of Nazi tyranny.

**Barber**  
Capricorn Concerto; A Hand of Bridge, etc. Solists; RSNO/Alsop. (Naxos 8 559135)

Naxos once again delivers a premium-quality disc at bargain-basement price, part of the label's inspired American Classics line. Marin Alsop and the Royal



## ALBUM OF THE WEEK Leon Fleisher

### Two Hands

Works by J.S. Bach, Chopin, Debussy, Schubert, etc. Fleisher (Vanguard Classics ATMO 1951)  
This is described by Radio Three's Rob Cowan as "one of the great records of the year", and the eloquence of Fleisher's playing and the emotional range of his searching interpretations is certainly impressive. The album also scores thanks to the pianist's choice of familiar repertoire, crowned by a sublime performance of Schubert's B flat Sonata. This is the first album of two-handed works Fleisher has been able to record since recovering the feeling in his right arm caused by an illness that struck 40 years ago.

Scottish National Orchestra bring their six-disc survey of Samuel Barber's complete orchestral works to a thrilling close with idiomatic performances of the sparky Capricorn Concerto and a handful of brilliant miniatures.

**R Strauss**  
Don Quixote; Le Bourgeois Gentilhomme. Berlin State Opera Orchestra/Strauss. (Dutton CDBP 9746).  
Mike Dutton's Midas touch with

historic recordings defies the sheer age and technical shortcomings of these archive treasures, which date from 1933 and 1930 respectively. The sound in Don Quixote is amazing, as is the passionate quality of Enrico Mainardi's solo cello playing and the authority of Strauss's conducting. This is an essential library disc.

**Jose Carreras**  
Energia; Catalan, Spanish.

Portuguese and other songs. Carreras; Galaxy SQ/Kolonovits. (Next Music Organisation NMO 20041).

Crossover acts have come and gone since José Carreras was at the height of his game as one of the Three Tenors. Energia rolls out on December 6 under licence in the UK to Storm Music, a canny deal that should be richly repaid at the pre-Christmas tills if this gift to the easy-listening market can gain sufficient airtime.

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# Tactics to relieve composers of their publishing rights for TV music need to be stopped

## Broadcasters sing a familiar tune

EDITORIAL  
MARTIN TALBOT



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London SE1 9UR

The music industry is familiar with OFT inquiries. It has been the subject of plenty such probes in its time and – from the cost point of view alone – another one will be relished by nobody.

But if the nub of the composers' complaint about broadcasters has legitimate grounds – that commissions are withheld from those who refuse to sign over their rights to broadcasters' publishing companies – the latest inquiry is welcome.

The world of composing music for TV programmes is a small one indeed and, in any tight-knit community, word of a "difficult" character will always get around. And if composers are losing work not because of their abilities, but because they refuse to play ball – or simply that they shout and bawl when they are compelled to – that is simply not on.

There will always be composers who are in a position to resist the overtures of a powerful broadcaster, but there will always be far more who can't. As in all walks of life, though, rules exist to protect the weakest, not the strongest.

There are publishers who make a good business from handling media music who argue that a TV composer contributes little more than a job of work to

the production. They must negotiate their position like anyone else.

But there is an inevitable path for this argument. Such individuals, the argument goes, make no greater contribution to the production of a top TV series than the dolly, the grip, the carpenter or the bloke who organises the catering.

Such attitudes are typical of the continuing erosion of the value of music. They are a slight on all composers in whatever area of music they work, whether it be TV, film, classical or pop. The job of a composer is a creative one and there are established routes through which they are reimbursed for their efforts.

Let's be honest: broadcasters have not spent the past 10 years establishing publishing operations in order to nurture talent and develop the John Barrys of tomorrow. They have done it for the money.

Securing publishing rights – and therefore a share of PRS and MCPS royalties – in the music they commission allows them to subsidise the upfront fees they pay for any work. In some cases, it means that they ultimately get the music free.

There is that familiar phrase again: "free music". It should be resisted at all costs.

## Perfecting the relationship between bands and brands

VIEWPOINT  
MIKE MATHIESON



It may have been a difficult year for the music industry, but it has been a vintage year for label and artist relationships with brands. 2004 will be crowned the year that brand and band accepted each other unequivocally. The pinnacle of this was the super-cool marketing collaboration between Apple and U2. For U2, it was an opportunity for a cost-effective, heavy-weight TV campaign to launch their album. For Apple, it was securing the world's biggest rock act to create extensive partnership campaigns routed in a product

**The pinnacle was the super-cool collaboration between Apple and U2**

offering, not to mention the column inches gained by both parties.

In 2004, brands like Carling, Reebok and Lynx stepped up their creative concepts with the likes of Carling Live 26, Jamelia and Lynx Base 24/7. These bespoke concepts move away from the basic brand-adding exercises that are too often the norm. Many of us are looking to challenge the way that brands and bands work together – from changing an Evian logo to

read Kylie on bottles of water to developing a range of trainers for 50 Cent. In 2004, the relationship between band and brand shifted from sponsorship to partnership.

Where this partnership has had a major opportunity to flourish has been in advertisement-funded programming (AFP) – none more so than in the Orange Playlist on ITV. This partnership of music, technology and broadcast builds on AFPs from Carling (New Kings of Rock and Roll, Carling Live Homecoming), as well as Virgin Mobile with the V Festival and Lynx Base 24/7, a 24-hour live music party from the Arctic Circle going out on T4 this Christmas.

As a result, brands are able to amplify their association with music through programming rather than straightforward advertising. The traditional badge of music tours and festivals still has its place, but with Apple and U2 a new marker has been established in which the relationship between the music and brand industries can be measured in album and iPod sales. The music business is now facing far greater opportunities to market and break its talent without compromising integrity.

Mike Mathieson is CEO of creative consultancy C&K

## What is the best British song of the last 25 years?

The big question

Organisers of the Brits are marking the 25th awards ceremony with a public vote to find the best British song since the first awards were staged in 1977. Which song would you most like to see on the shortlist and why?

David Ferguson, British Association Of Composers & Songwriters

"Play Dead by Bjork and David Arnold. I think it is the most fantastic piece of pop music; stunning arrangements, amazing vocals and a rhythm track to die for, driven along by John Wobble. It got David Arnold's career as a soundtrack composer off the ground. If I had a second choice, it would be Love Will Tear Us Apart."

Andrew Collins, BBC 6 Music

"The Orb's Little Fluffy Clouds. Because it says as much about British life in the Nineties as anything by The Kinks in the Sixties and because of the line, 'What were the skies like when you were young?' It may be a sample, but it's pure poetry."

Kordia Marshall, Warner Bros  
"Should I Stay Or Should I Go by The Clash. It's a song I've been singing to myself for the past four months."

Nail Stormman, Good For Nothing magazine

"The Sex Pistols' God Save The Queen. An incredibly obvious choice but all the same, the song simultaneously

connected with the youth and riled both the authorities and the industry. I can't think of any other song that's achieved so much. In the current homogenised climate, it's something worth thinking about."

Simon Sadler, Enap Performance  
"I'll have to go for my favourite track from a favourite album – Enjoy The Silence from Depeche Mode's Violator.

A classic British band who've been having hits and flying the flag for 24 of the 25 years – very appropriate!"

Jason Iley, Island Records Group  
"I'd pick One by U2, purely because it's a magical moment in time."

Martin Heath, Lizard King Records  
"Shipbuilding – Robert Wyatt's version. Because this song is true – in performance by Robert, in lyric, and I believed it. In particular, this was written at the time of the Falklands war and it's about how shipbuilders on the Tyne built ships for people like them to die in and after the war, what then? No win situation. May we continue to support such artists."

Jamie Carver, MTV Networks Europe

"I'd say New Order's Blue Monday. As disco finally spluttered to a halt and hip hop was taking its first full strides, Blue Monday appeared as a shining beacon of synth-pop, proto-dance genius. Still as cool as ever, surely it's the ultimate perennial anthem, for that generation, this generation and the next."



# HILTONGROVE

M U L T I M E D I A



Celebrates 10 Years

A thriving business is highlighting that E17 offers more than just boy bands

# MARKING A DECADE OF HILTONGROVE MULTIMEDIA

Along the road that leads from Walthamstow Central tube station to the cobbled mews from which Hitlongrove Multimedia operates, every other shop nowadays houses an estate agent. But long before E17 acquired its latterday reputation as a smart place to invest in property, Guy Davis was concocting a plan based around music, media and the wisdom of owning your own premises.

Recognising that Walthamstow might not be everyone's idea of an arts colony, Davis moved his three-years-old mastering and manufacturing brokerage operation into the largely unoccupied Victorian mews in 1997, with the aim of surrounding his company with other music and media firms who might bring in business.

Seven years later, Hitlongrove's mastering clients include three of the four majors and some of the UK's most respected independents, while his CD and vinyl brokerage, data storage business and DVD authoring house each mine their own profitable niche in the market.

"You get to meet a real cross-section of the industry coming through the door," says Davis. "Goldplay came to us for 500 CD singles before they were signed, and they could only afford black-and-white printing on the disc because they were on a tight budget. Then it stretches all the way through to people like the London Symphony Orchestra and the Royal Philharmonic."

Next door, 30

**"I have worked with them for about five years now, and they are incredibly efficient, effective, affordable, friendly and nice; really a pleasure to work with."**

**Sarah Biggs, head of corporate affairs, Royal Philharmonic Orchestra**

companies operate from what has become the Hitlongrove Business Centre, including the management of Bazin' Squad, award-winning event organiser Continental Drifts and Choice FM DJ Komander B. On the wall of Davis's office in a newly-finished, award-winning piece of architecture at the rear end of the mews, there hangs a local newspaper cutting from last year, bearing the headline: "Guy brought water to a cultural desert".

"If you want somewhere to move to and invest, invest in Walthamstow," he says, part loyal resident, part canny entrepreneur. When he suggests that the changes in the area over the next few years are going to be "phenomenal", the locally-focused property business he runs in parallel with his music interests suggests he is motivated by local pride as

much as by business.

But even price was not something Guy Davis could always afford. Utley broke in December 1994, having left his job as mastering engineer and studio manager at a small, independent studio, he started his own, one-man mastering company.

"I set up originally in my back bedroom in Walthamstow," says Davis. "I had to put my mortgage payments on hold and live on £30 a week from my parents. I had a loan of £10,000 from Barclays to buy the equipment, but the only way I secured the loan was to tell them I had already ordered the machinery when I went in to present my business case."

Having put in the order for the equipment, canceled it in a flash of panic at the riskiness of it all and then reordered it, Davis began to scrape together the

beginnings of a business with a lot of cold-calling, a pair of ads in *Melody Maker* and *Sound On Sound* and a name chosen from an off-the-shelf list.

Looking back, the first steps Davis took were less the product of a long-term vision than of short-term necessity. "I was out to build a quality mastering and CD manufacturing brokerage service," he says. "There weren't a great deal of mastering studios at that time, principally because the set-up costs were so prohibitive."

But the basic ambition to build a career in mastering was also tempered with a stroke of technological inspiration. Davis was convinced that his chosen medium should be a new tape technology from SADIÉ called Exabyte, which conveniently slashed the entry cost for a new mastering operation.

"The old machinery cost between £50,000 and £100,000 to buy in," he says. "The size of the machines was ridiculous, on top of which you had to buy specialist analysis tools and so on. Exabyte was a new technology at the time, and I had a theory that it was going to take off. It was able to hold all the same data as 16-30 tape but was far more reliable, and the cost of it was close to a sixth of the old machines."

The speculative introduction of a new technology was not without its difficulties, however. The first two CDs to come through the process emerged from the presses



Building on success: the new Hitlongrove office surrounded by the other mews buildings; the mezzanine floor (right)



Davis: "we are still, first and foremost, a media company"

unplayable for technical reasons. "The first two CDs I produced, all the PQ points were inaccurate," Davis recalls. "I went down to the CD plant and saw them coming off the line, and I had to get the glass mastering facility to talk to SADIE about what was going wrong."

The early revenue from mastering was supplemented by the manufacturing brokerage Davis operated simultaneously, and he dressed his shoestring business up as a thriving operation with the help of fast talking and calls diverted to his mobile.

"I didn't want to let my clients know I didn't have a CD burner, so after they came in for the session, I would tell them I would get their CD master over to them the following day," he says. "Then I would drive halfway round the north circular with a DAT, wait while a bloke recorded it to CD, pay him £20 and drive back again."

Within a few months, the business was doing well enough to justify a move out of the back bedroom and into a local business centre. Davis built his first professional studio there and over the course of the next two years he added another two.

In 1997, with the company expanding, Davis

premises in Hatherley Mews. "We needed more space and I wanted better-quality studios, and that is when the first three buildings and this garage space came up for sale," says Davis, gesturing at the modern office around him.

Until construction work began last year, the space which now houses Hiltingrove Multimedia itself was a Thirties garage that came tacked onto the mews. Back in 1997, Davis had more space than he needed, and that was the point at which property became a part of the Hiltingrove portfolio.

"We started off in three studios here and we had lots of free space within the buildings, so I thought I would rent it out to other companies, but ideally we would only bring in companies involved in music, arts or media," he says. "While not too fussy about the quality of the tenants in the early days, Davis had filled the buildings within six months and was able to begin refining the tone of the neighbourhood."

In March 2000, the rest of the mews came on the market, and the Hiltingrove Business Centre took on the form in which it exists today. Davis insists the property element of the business, which also extends to several other developments nearby, amounts to a hobby in comparison to the audio side, but he is clearly inspired by his achievements in bricks and mortar.

"We have created about 100 jobs in this mews, which I am really proud of, because when we first got here, there were only about a dozen," he says.

Hiltingrove itself was split into its property and multimedia halves in 1999, and now spreads itself out across six separate limited companies, of which five house property concerns and one accounts for the music and multimedia business.

Davis denies that the property-heavy split weights the company away from the music interests on which it was initially based, but it does reflect the sophistication and ambition of the company in an industry which generally diversifies beyond its musical specialities only when it absolutely has to.

"Our activities on that front have grown considerably, but we are still, first and foremost, a media company," he says.

It is with that maxim in mind that Davis is planning Hiltingrove's future, with new developments such as Audiobank, an off-site, hard-disk storage facility for music and video. The project simultaneously represents Davis's faith in the continued demand for music and his awareness that times are changing.

"Who knows where the industry is going to go?" he says. "I am confident that compact discs as a format will exist for many years to come, although the download phenomenon has had an impact; certainly, 2003 and 2004 have been very competitive years in the CD manufacturing world. "I think the most positive thing about downloading is it shows there is still a great love of music. The number of illegal downloading sites has diminished through proactive

engagement on the part of the record labels, but there is still a great percentage of people who would prefer to buy a CD they can hold and flick through the programme notes. My feeling is that people want to build a collection they can see. I think ultimately the future is very positive, despite the increasing competition."

Ironically, Davis believes a more pressing concern in the manufacturing world is one which binds his music and property businesses together: namely, the rising cost of raw materials as future economic superpowers such as China and India increasingly call upon their share of the world's resources.

The price of polycarbonate, from which CDs are made, has increased in recent months, partly as a result of the oil crisis in the Middle East, and partly as a function of vaulting demand in China. Nor is the issue an isolated one. "When you speak to architects and building developers, they say, 'Whatever you do, don't design anything with steel,' because China is sucking all the steel out of the market and building skyscrapers. It is really going to be fascinating to see how this all develops, but the global balance of demand really is changing."

Back in Walthamstow, things are changing almost as fast. Business is good and Hiltingrove's new office was named best new building of 2004 by the London Borough of Waltham Forest. "Anglo-Irish Bank have been a great supporter with the new build and the property side as a whole," says Davis.

Nonetheless, as the man who may well be E1's premier patron of the arts readily admits, his own patch of land was more mirage than oasis when he first arrived in this particular cultural desert 10 years ago. "I am very, very lucky to have got here at all," he says. Nonetheless, here he is, and he isn't going away soon.



Studios keep busy with music ranging from reggae to indie

## STUDIOS RAISE THE PRESSURE



Blackman: strong relationships with labels

Hiltingrove's studio manager Dave Blackman operates from studio five, which was custom-designed by sound architect Sir Olive Keenan three years ago from a shell. The 28 sq m studio houses B&W 5.1 digital surround sound monitoring and Nautilus 801 speakers, a Cedar Retouch editing system running under SADE and four windows. But it is the last of these features that Blackman rates as the key difference between his studio in Walthamstow and any other.

"Once we can persuade people to actually venture out east, they will continue to come to us," he says. "We have got a lot more space than most studios. And we have got windows," he laughs. "Which is always a good thing."

Business in the room and the other main mastering studio, studio one, is split between attended sessions on singles and albums and restoration

and remastering work on reissues, which tend to come in in bulk and help to keep the studios busy.

Studio clients who have made the trip include one-time Fierce Panda bands such as Coldplay and Keane, as well as more recent signings such as Art Brut. Tricky has recently been in to discuss bands for a new label he is planning ("one of the nicest chaps we have had in the room - bought me lunch as well," says Blackman of Bristol's most-feared former trip-hop pioneer) and Roger Waters brought an EP to master in July.

Strong relationships with small, credible labels such as Fierce Panda and reggae reissue specialist Pressure Sounds mean not only repeat traffic but the possibility of copyleft business. "There was a Japanese dub artist who convinced his Tokyo record label that he had to fly over to London to be remastered in Hiltingrove so his CD could have Hiltingrove on it,

"They have done 15 albums for us now, maybe 20, and they have done a fantastic job. Some of the things Dave Blackman has returned to us over the years have been nothing short of a miracle."

Pete Holdsworth, founder and director, Pressure Sounds

as it strips a layer of hisses and pops from an old opera recording, brought in on a vinyl master. Studio one boasts B&W 801 monitoring, a SADE Series 5 hard disk editor and one of the UK's first TC Electronic System 6000 processors, as well as one of the two parametric equalisers the late, great studio technician Barry Porter custom-designed for Hiltingrove three years ago.

Studio four is generally used for editing and compilation and offers PMC monitoring, a TC Electronic M5000 digital mainframe and another SADE Series 5 hard disk editor.

As for Dave himself, he concedes that his best mastering days are most probably behind him. "Very occasionally one customer or another will ask for me but I tend to find all my time is upstairs now. I enjoy it when I get back to it, and I can still get swept up with the enthusiasm for the equipment. When we bought the three SADE 5s recently, I went from buying two basic models to buying three, as well as the Retouch plug-in."

Meanwhile, the DVD business Hiltingrove introduced two years ago continues to make steady gains under Graeme Hardie, whose recent projects include a DVD of Pink Floyd's 1967 "happening" at Alexandra Palace, Let's All Make Love in London. "We did the full design for that project," says Hardie. "There was quite a bit of video editing involved, and we designed the galleries and did the animation."

Other jobs are just as demanding in

"Mastering is quite an expensive thing and they are just no-nonsense; they get on with it and do what they say they are going to do. Dave [Blackman] is genuinely enthusiastic about the music, and he likes the noisier stuff we do."

Phil Ingles, product manager, Fierce Panda

like the Pressure Sounds records," says Blackman.

The Retouch plug-in in studio five is a relatively new addition to the mastering arsenal at Hiltingrove, but Blackman swears by "the magic button". Retouch effectively creates a visual representation of the music and allows an engineer to identify, highlight and delete unwanted sounds without touching the music around them.

In studio one, mastering engineer Matt Pile is equally loyal towards his Cedar De-Click and De-Crackle box

different ways, such as the football DVDs Hardie authors for ILC Sports, which often have to be in the club shop by the next home game. A recent DVD tour of Leeds United's training ground was the most sophisticated project yet, incorporating Flash and Shockwave graphics. "When you get projects like that, if you are designing them from scratch, it gives you a chance to set a lot of the parameters and come up with ideas of how the project can work on their budget requirements," says Hardie.



Keane (left) and Art Brut (right): have mastered at Hiltingrove studios



# Club Charts 11.12.04

## The Upfront Club Top 40

Position	Artist	Chart	Weeks on Chart	Upfront
1	<b>100% FEAT. JENNIFER JOHN</b> JUST CAN'T WAIT (SATURDAY)	NEW	1	1
2	<b>MAURIE MILLER</b> PLAYSOUND	NEW	1	2
3	<b>NARCOTIC THRUST</b> WHEN THE DAWN BREAKS	NEW	1	3
4	<b>LIN PROJECT FEAT. BONNIE BAILEY</b> EVERYWHERE	NEW	1	4
5	<b>ODESSA FEAT. MARLA NAVLER</b> OVER AGAIN	NEW	1	5
6	<b>FATEDO</b> SLIM WONDERFUL NIGHT	NEW	1	6
7	<b>BUGZ IN THE ATTIC</b> BOOTY LA LA	NEW	1	7
8	<b>SARA JORGE</b> SHOCK TO THE SYSTEM	NEW	1	8
9	<b>ALTER EGO</b> SPOCKER	NEW	1	9
10	<b>PAULINE PLAMING LIPS</b> THE COLOSSAL GRAY SUNSHINE	NEW	1	10
11	<b>SOUL CENTRAL</b> STRINGS OF LIFE (STRONGER ON MY OWN)	NEW	1	11
12	<b>STONERIDGE FEAT. THERESA</b> MAKE ME AWAY	NEW	1	12
13	<b>RED CARPET</b> AIRIGHT	NEW	1	13
14	<b>VISA FLY AWAY</b>	NEW	1	14
15	<b>SOLASSO VS BANANARAMA</b> REALLY SAVING SOMETHING	NEW	1	15
16	<b>SIA</b> WARRIS	NEW	1	16
17	<b>RED RHYTHM FEAT. DIL</b> SOMEONE CALL THE DOCTOR	NEW	1	17
18	<b>NELLY &amp; CHRISTINA AGUILERA</b> TIT T VA HEAD BACK	NEW	1	18
19	<b>DJ GEORGE J FEAT. SEVYN NIEVER</b> GONNA LET YOU GO	NEW	1	19
20	<b>MOUSSE T FEAT. EMMA LANGFORD</b> RIGHT ABOUT NOW	NEW	1	20
21	<b>THOMAS SCHWARTZ</b> MORE THAN A FEELING	NEW	1	21
22	<b>KYLLIE</b> BELIEVE IN YOU	NEW	1	22
23	<b>FLIP &amp; TILL FEAT. JUNIOR PACIFIC SON</b> (LULLABY)	NEW	1	23
24	<b>MAG FEAT. REBECCA RUDOL</b> DO YOU WANT IT RIGHT NOW?	NEW	1	24
25	<b>DANO RAYNE</b> OBJECT OF MY DESIRE	NEW	1	25
26	<b>FATHLESS</b> MISS LUESS, SEE U LATER	NEW	1	26
27	<b>KID MASSIVE</b> IT WILL BE AIRIGHT	NEW	1	27
28	<b>3RD WISH</b> OBSESSION	NEW	1	28
29	<b>BLUE FEAT. KOOL &amp; THE GANG &amp; LIL' KIM</b> GET DOWN ON IT	NEW	1	29
30	<b>GERI RIDE</b> IT	NEW	1	30
31	<b>VARIOUS</b> CLUBLAND (LIP SAMPLES)	NEW	1	31
32	<b>OWEN STEFANI</b> WHAT YOU WANTING FOR	NEW	1	32
33	<b>ONYX FEAT. GENMA J</b> EVERY LITTLE THING	NEW	1	33
34	<b>UNITING NATIONS</b> OUT OF TOUCH	NEW	1	34
35	<b>LOST WITNESS FEAT. ANDREA BRITTON</b> WAIT FOR YOU	NEW	1	35
36	<b>SPECIAL D</b> NOTHING, I WONT' DO	NEW	1	36
37	<b>C-SHIRT</b> FOUR ON A GOOD THING	NEW	1	37
38	<b>MICHAEL GRAY</b> WEEKEND	NEW	1	38
39	<b>BRITNEY SPANS</b> MY PREGONALIVE	NEW	1	39
40	<b>STYLES &amp; BREEZE FEAT. KAREN DANZIG</b> HEARTBEATZ	NEW	1	40

## 100% in control of chart

Using that most reliable of standbys - basting a new club hit on a Rodgers/Edwards composition - 100% catwalk 5-1 on the Upfront Chart with Just Can't Wait (Saturday), an adaptation of the Chicagoan partner's Saturday Night, which they originally produced for former club member Norma Jean's solo album in 1979. The 100% record - which features Jennifer John reproducing Norma Jean's vocals - squeaks home by a 6% margin at the top of the chart, leaving in a row. It also captures the Commercial Club Chart crown, keeping 15-1 to register a victory by an identical margin over Dawn's breakers.

Meanwhile, one record on the Hed Kandi label dips out of the Top 10 of the Upfront Chart, only to be replaced by another. Former chart-topper Stoneridge's upcoming single Take Me Away drifts 9-12 but its place in the upper echelon is taken by Lebanese act Lin Project's cover of FreeWorld's Every Where, which zips 15-4, while also debuting at number 15 on the Commercial Top Chart. The track is only in one, unrecorded mix at the moment, but there are, apparently, more on the way. FreeWorld's Marc Hemselves, of course, are no strangers to the dancefloor, with songs like Big Love and Little, also appearing in multiple club mixes at the time of their original 1987 release.

On the Urban Chart, Sinoo Dogg's Drop It Like It's Hot holds in at the top and trebles its lead over Destiny's Child's Lose My Breath, which continues its slow and graceful retreat from pole position. A potential new challenge emerges in the shape of Ciara, whose Goodies had previously spent 10 weeks in the chart and peaked at number six in October in a mix featuring Peety Pablo, on whose Free-A-Lack the track is based. New mixes featuring TI, and Lazee Pia help Goodies to more than double its support, and it's soaring 15-3. There are also Top 10 entries for J.R. Rotem's RULE & Lemay's Time To Grow albums, though the latter disc's number seven debut causes a collapse in support for the single. It features Amy Justice, which hurls from four right out of the chart. Album samples frequently draw support from single tracks but rarely have staying power.



Ciara Goodies returns to Dawn Chart

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Chart
1	<b>100% FEAT. JENNIFER JOHN</b> JUST CAN'T WAIT (SATURDAY)	NEW
2	<b>MAURIE MILLER</b> PLAYSOUND	NEW
3	<b>STYVE MACE</b> LA CHAIN	NEW
4	<b>FRANK ROBERT</b> SWEET A POWER	NEW



### COMMERCIAL POP TOP 30

Rank	Artist	Chart
1	<b>100% FEAT. JENNIFER JOHN</b> JUST CAN'T WAIT (SATURDAY)	NEW
2	<b>MAURIE MILLER</b> PLAYSOUND	NEW
3	<b>BLUE FEAT. KOOL &amp; THE GANG &amp; LIL' KIM</b> GET DOWN ON IT	NEW
4	<b>MARLA NAVLER</b> OVER AGAIN	NEW





Rank	Title	Artist	Genre
20	RAZORLIGHT RIP IT UP	Various	Rock
21	ERIC PRYZZ CALL ON ME	Blues	Blues
22	U2 VERTIGO	Blues	Blues
23	JANELLE DUJON	Blues	Blues
24	SHAWNA TWAIN/MARK MCGRATH PARTY FOR TWO	Blues	Blues
25	MICHAEL GRAY THE WEEKEND	Blues	Blues
26	MCFLY ROOM ON THE 3RD FLOOR	Blues	Blues
27	NADIA A LITTLE BIT OF ACTION	Blues	Blues
28	BLUE CURTAIN FALLS	Blues	Blues
29	JOSS STONE RIGHT TO BE WRONG	Blues	Blues
30	THE STREETS COULD WELL BE IN	Blues	Blues
31	KHIA MY NECK MY BACK (CLICK IT)	Blues	Blues
32	ALTER EGO ROCKER	Blues	Blues
33	KEANE THIS IS THE LAST TIME	Blues	Blues
34	KELIS FEAT. ANDRE 3000 MILLIONAIRE	Blues	Blues
35	BRITNEY SPEARS MY PREROGATIVE	Blues	Blues
36	EMBRACE ASHES	Blues	Blues
37	DIZZEE RASCAL DREAM	Blues	Blues
38	DEEP DISH FLASHDANCE	Blues	Blues
39	BRYAN ADAMS FLYING	Blues	Blues
40	EYE OPENER HUNGRY EYES	Blues	Blues



**BAND AID 20: SMILES ALL ROUND**

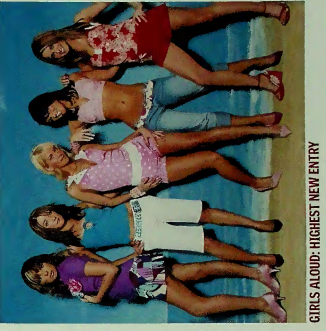
**COMPILATIONS**

1	KNOW THAT'S WHAT I CALL MUSIC! 59	Various	Pop
2	POP PARTY 2	Various	Pop
3	BRIDGET JONES - THE EDGE OF REASON (OST)	Soundtrack	Soundtrack
4	CHRISTMAS HITS	Various	Pop
5	CLUBLAND 6	Various	Pop
6	THE BEST CHRISTMAS ALBUM IN THE WORLD	Various	Pop
7	THE CLASSICAL ALBUM 2005	Various	Classical
8	ULTIMATE DISNEY	Various	Pop
9	POWER BALLADS III	Various	Pop
10	THE ANNUAL 2005	Various	Pop
11	THE NUMBER ONE MUSICALS ALBUM	Various	Pop
12	HITS 60	Various	Pop
13	CAPITAL GOLD GUITAR LEGENDS	Various	Rock
14	THE BEST OF R&B - HIT SELECTION	Various	Pop
15	THE BEST SIXTIES PARTY	Various	Pop
16	WESTWOOD - THE BIG DAWG	Various	Pop
17	ESSENTIAL R&B - WINTER 2004	Various	Pop
18	CAPITAL GOLD SOUL CLASSICS	Various	Pop
19	SCHOOL REUNION - THE DISCO	Various	Pop
20	THE BEST NO 1 SINGLES IN THE WORLD EVER	Various	Pop

**FORTHCOMING**

Key Singles Releases	Key Albums Releases
DECEMBER 6: KYLIE MINOGUE - BELIEVE IN YOU	DECEMBER 6: TONY BENNETT - ART OF ROMANCE
DECEMBER 6: PARLOPHONE - BELIEVE IN YOU	DECEMBER 6: MARBLE - LET ME LOVE YOU (BAG)
DECEMBER 6: WESTLIFE - BELIEVE IN YOU	DECEMBER 6: WILL SMITH - THE PLOUNDER
DECEMBER 6: WILLIAMS - BELIEVE IN YOU	DECEMBER 13: 112 - I'M A MURDERER
DECEMBER 6: CRYSTALS - BELIEVE IN YOU	DECEMBER 13: EKASINE - NIGHTBIRD - WHITE
DECEMBER 6: BO SELECTA - SODA - POPPYVE GOT YOU BABE	JANUARY 24: LIO - SOUND SYSTEM - LIO SOUND SYSTEM
DECEMBER 6: GOLDIE LOOKIN' CHAIN - YOU KNOWS I LOVE YOU ATLANTIC	JANUARY 24: RORY - REV THE SECRET - MIGHTBORN
DECEMBER 6: RAY WATKINS & CHR STEVENS - BELIEVE IN YOU	JANUARY 24: CHEMICAL BROTHERS - PUSH THE BUTTON
DECEMBER 6: X-FACTOR - WINNERS SINGLE - BAG	JANUARY 24: FRESH TYLE - MUSTY WICKIN
DECEMBER 6: BLUE GET DOWN ON IT INNOCENT	JANUARY 24: ATHLETE - TOURIST PARLOPHONE
DECEMBER 6: THE CHEMICAL BROTHERS - GALVANISE	JANUARY 24: LEMON JELLY - 6995 XL
DECEMBER 6: FRESH TYLE - DUSTY WICKIN	JANUARY 24: ELVIS COSTELLO - THE VERIFIED
DECEMBER 6: ASHANTI - ONLY U (DEF JAM)	FEBRUARY 7: THE CHEMICAL BROTHERS - SONY
DECEMBER 6: BOJAN MICHOSKI & DELTA ODOBREK - ALMOST THERE (MUSIC)	FEBRUARY 28: THE FEATHERS - THE TEMPTATION

21	PHIL COLLINS LOVE SONGS	Virgin	Pop
22	TINA TURNER ALL THE BEST	Parlophone	Pop
23	JOSS STONE MIND BODY & SOUL	Blues/Various	Blues
24	BRIAN MCFADDEN IRISH SON	Blues/Various	Blues
25	MCFLY ROOM ON THE 3RD FLOOR	Universal	Pop
26	ROD STEWART STARDUST - GT AMERICAN SONGBOOK VOL III	Universal	Pop
27	KATHERINE JENKINS SECOND NATURE	U2	Pop
28	ANASTACIA ANASTACIA	Epic	Pop
29	GENESIS PLATINUM COLLECTION	Virgin	Pop
30	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope	Pop
31	USHER CONFESSIONS	Arista	Pop
32	WET WET WET THE GREATEST HITS	Mercury	Pop
33	SNOW PATROL FINAL STRAW	Fiction	Pop
34	JAMIE CULLUM TWENTYSOMETHING	Island	Pop
35	EMEREA OUT OF NOTHING	Island	Pop
36	ALED JONES THE CHRISTMAS ALBUM	U2	Pop
37	BEE GEES NUMBER ONES	Polygram	Pop
38	JAY-Z & LINKIN PARK COLLISION COURSE	WEA	Pop
39	ABBA GOLD - GREATEST HITS	Polygram	Pop
40	ELTON JOHN PEACHTREE ROAD	Rocket	Pop



**GIRLS ALOUD: HIGHEST NEW ENTRY**

PRE-RELEASE AIRPLAY TOP 20	PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1 KYLIE MINOGUE BELIEVE IN YOU	1	1	1
2 STONERHEAD FEAT. THEBEAT TAKE ME AWAY	2	1	1
3 HARROGATE THINGS WHEN THE DAWN BREAKS	3	1	1
4 ASHANTI ONLY YOU	4	1	1
5 AARON COOKER UP	5	1	1
6 WOLFEET FEAT. EMMA LAMARO RIGHT ABOUT NOW	6	1	1
7 BANANA LITE TOP SOLIDERS	7	1	1
8 I BELIEVE I CAN BELIEVE THE BASS NEED TO FEEL LOVE	8	1	1
9 BLOQUEE FEAT. DANIEL DAVIS YOU KNOWS LOVE YOU	9	1	1
10 THE CHEMICAL BROTHERS GALVANISE	10	1	1
11 ALL COOL 4 HEAT	11	1	1
12 SONIA CENTRAL STATIONS OF LIFE	12	1	1
13 THE CONFESSIONS OF ZINE	13	1	1
14 RENEE FERGUSON THIS IS THE LIFE	14	1	1
15 BEASTIE BOYS ALL ROYALTY BELIEVE TO YOU	15	1	1
16 SCORPION SISTERS ULTIMATE COOLZ	16	1	1
17 LETHAL BRITZ FEAT. FERRARI	17	1	1
18 DAVE NAVELI FEAT. THE VOICE	18	1	1
19 RUDY MANANNA MUSICAL INSPIRT	19	1	1
20 M1 079 WINDS	20	1	1

## PRE-RELEASE AIRPLAY TOP 20

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1 THE CHEMICAL BROTHERS GALVANISE	1	1
2 THE BEATLES TWO OF US (YOU AND I)	2	1
3 COMMUNER DON'T GET ME STARTED	3	1
4 TIO & SONAMBRO WOULD FEEL IT & STARS	4	1
5 MONTY PYTHON THE TITANIC	5	1
6 THE BEATLES TWO OF US (YOU AND I)	6	1
7 DAVE NAVELI FEAT. THE VOICE	7	1
8 RUDY MANANNA MUSICAL INSPIRT	8	1
9 M1 079 WINDS	9	1
10 THE CHEMICAL BROTHERS GALVANISE	10	1
11 ALL COOL 4 HEAT	11	1
12 SONIA CENTRAL STATIONS OF LIFE	12	1
13 THE CONFESSIONS OF ZINE	13	1
14 RENEE FERGUSON THIS IS THE LIFE	14	1
15 BEASTIE BOYS ALL ROYALTY BELIEVE TO YOU	15	1
16 SCORPION SISTERS ULTIMATE COOLZ	16	1
17 LETHAL BRITZ FEAT. FERRARI	17	1
18 DAVE NAVELI FEAT. THE VOICE	18	1
19 RUDY MANANNA MUSICAL INSPIRT	19	1
20 M1 079 WINDS	20	1

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### COOL CUTS CHART

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1 THE CHEMICAL BROTHERS GALVANISE	1	1
2 THE BEATLES TWO OF US (YOU AND I)	2	1
3 COMMUNER DON'T GET ME STARTED	3	1
4 TIO & SONAMBRO WOULD FEEL IT & STARS	4	1
5 MONTY PYTHON THE TITANIC	5	1
6 THE BEATLES TWO OF US (YOU AND I)	6	1
7 DAVE NAVELI FEAT. THE VOICE	7	1
8 RUDY MANANNA MUSICAL INSPIRT	8	1
9 M1 079 WINDS	9	1
10 THE CHEMICAL BROTHERS GALVANISE	10	1
11 ALL COOL 4 HEAT	11	1
12 SONIA CENTRAL STATIONS OF LIFE	12	1
13 THE CONFESSIONS OF ZINE	13	1
14 RENEE FERGUSON THIS IS THE LIFE	14	1
15 BEASTIE BOYS ALL ROYALTY BELIEVE TO YOU	15	1
16 SCORPION SISTERS ULTIMATE COOLZ	16	1
17 LETHAL BRITZ FEAT. FERRARI	17	1
18 DAVE NAVELI FEAT. THE VOICE	18	1
19 RUDY MANANNA MUSICAL INSPIRT	19	1
20 M1 079 WINDS	20	1

### URBAN TOP 30

LAST WEEK	WEEKS ON CHART	PEAK POSITION
1 1 9 SANDO DODD FEAT. PHASELLO DOPE ITT LIVE IT UP	1	1
2 2 10 DESTINY'S CHILD LOVE AW BRENDA	2	1
3 3 15 CHASE FEAT. T.I. AND JUZZ PHA COOLZ	3	1
4 4 10 LA BELLE FEAT. JAZZ PHA AND T & C MURDER MAMA MAMA	4	1
5 5 9 J.A. WHITE ROCKE UP SWAYZ	5	1
6 6 11 AARON COOKER UP	6	1
7 7 11 LEMAR TIME TO GET UP SWAYZ	7	1
8 8 4 JAMIESS FEAT. MARQUEE HENRI JIMMY FEEL THE WINDS	8	1
9 9 10 THE BEATLES TWO OF US (YOU AND I)	9	1
10 6 9 MASE MIA WISSON BETHA WELDON SWAYZ	10	1
11 11 2 JAY SEAN FEAT. REANIS FRESH UP SWAYZ	11	1
12 12 9 TEBER SQUAD FEAT. RAJ & KEMMY TEARZ	12	1
13 13 4 XZIBIT I'M MOVING THE BOX	13	1
14 14 5 ASHANTI ONLY U	14	1
15 15 21 ISBERGHERI & ALCHA METS CONFESSIONS FROM 10AM 800	15	1
16 16 11 GUNSHI ONE THOUSAND	16	1
17 17 8 TRINITY TALK A LITTLE SHY	17	1
18 18 3 HUSTON IN A SHED UP WITH T.I. UP SWAYZ	18	1
19 19 2 ZHARIL UP THE	19	1
20 20 51 HANDBS REACT	20	1
21 21 4 ATURAL BORN KINGS & ASHANTI WINDZ UP	21	1
22 22 4 BOKEE FEAT. THE BEATLES	22	1
23 23 1 THE CHEMICAL BROTHERS GALVANISE	23	1
24 24 2 HANNA JUST FOR IT	24	1
25 25 18 CHANCE-PUL & BERRY	25	1
26 26 12 MACE FEAT. QUINCY JACKSON THE GPE	26	1
27 27 12 HUNDREDS GET UP	27	1
28 28 1 LEWAY GARBITZ SLOW	28	1
29 29 12 PARMON & D'NEE DANCE UP SWAYZ	29	1
30 30 21	30	1



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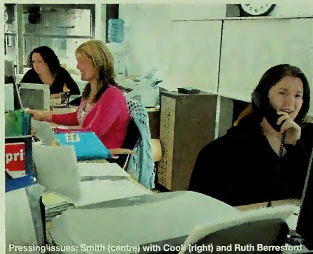
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keith@power.co.uk or 020 8932 3030

PREVIOUS WEEK	WEEKS ON CHART	PEAK POSITION
1 MACE FEAT. QUINCY JACKSON THE GPE	1	1
2 HUNDREDS GET UP	2	1
3 LEWAY GARBITZ SLOW	3	1
4 PARMON & D'NEE DANCE UP SWAYZ	4	1
5 HANNA JUST FOR IT	5	1
6 THE CHEMICAL BROTHERS GALVANISE	6	1
7 BOKEE FEAT. THE BEATLES	7	1
8 ATURAL BORN KINGS & ASHANTI WINDZ UP	8	1
9 HANDBS REACT	9	1
10 ZHARIL UP THE	10	1
11 TRINITY TALK A LITTLE SHY	11	1
12 GUNSHI ONE THOUSAND	12	1
13 ISBERGHERI & ALCHA METS CONFESSIONS FROM 10AM 800	13	1
14 XZIBIT I'M MOVING THE BOX	14	1
15 TEBER SQUAD FEAT. RAJ & KEMMY TEARZ	15	1
16 JAY SEAN FEAT. REANIS FRESH UP SWAYZ	16	1
17 MASE MIA WISSON BETHA WELDON SWAYZ	17	1
18 THE BEATLES TWO OF US (YOU AND I)	18	1
19 SANDO DODD FEAT. PHASELLO DOPE ITT LIVE IT UP	19	1
20 DESTINY'S CHILD LOVE AW BRENDA	20	1
21 CHASE FEAT. T.I. AND JUZZ PHA COOLZ	21	1
22 LA BELLE FEAT. JAZZ PHA AND T & C MURDER MAMA MAMA	22	1
23 J.A. WHITE ROCKE UP SWAYZ	23	1
24 AARON COOKER UP	24	1
25 LEMAR TIME TO GET UP SWAYZ	25	1
26 JAMIESS FEAT. MARQUEE HENRI JIMMY FEEL THE WINDS	26	1
27 THE BEATLES TWO OF US (YOU AND I)	27	1
28 MACE FEAT. QUINCY JACKSON THE GPE	28	1
29 HUNDREDS GET UP	29	1
30 LEWAY GARBITZ SLOW	30	1
31 PARMON & D'NEE DANCE UP SWAYZ	31	1
32 HANNA JUST FOR IT	32	1
33 THE CHEMICAL BROTHERS GALVANISE	33	1
34 BOKEE FEAT. THE BEATLES	34	1
35 ATURAL BORN KINGS & ASHANTI WINDZ UP	35	1
36 HANDBS REACT	36	1
37 ZHARIL UP THE	37	1
38 TRINITY TALK A LITTLE SHY	38	1
39 GUNSHI ONE THOUSAND	39	1
40 ISBERGHERI & ALCHA METS CONFESSIONS FROM 10AM 800	40	1
41 XZIBIT I'M MOVING THE BOX	41	1
42 TEBER SQUAD FEAT. RAJ & KEMMY TEARZ	42	1
43 JAY SEAN FEAT. REANIS FRESH UP SWAYZ	43	1
44 MASE MIA WISSON BETHA WELDON SWAYZ	44	1
45 THE BEATLES TWO OF US (YOU AND I)	45	1
46 SANDO DODD FEAT. PHASELLO DOPE ITT LIVE IT UP	46	1
47 DESTINY'S CHILD LOVE AW BRENDA	47	1
48 CHASE FEAT. T.I. AND JUZZ PHA COOLZ	48	1
49 LA BELLE FEAT. JAZZ PHA AND T & C MURDER MAMA MAMA	49	1
50 J.A. WHITE ROCKE UP SWAYZ	50	1
51 AARON COOKER UP	51	1
52 LEMAR TIME TO GET UP SWAYZ	52	1
53 JAMIESS FEAT. MARQUEE HENRI JIMMY FEEL THE WINDS	53	1
54 THE BEATLES TWO OF US (YOU AND I)	54	1
55 MACE FEAT. QUINCY JACKSON THE GPE	55	1
56 HUNDREDS GET UP	56	1
57 LEWAY GARBITZ SLOW	57	1
58 PARMON & D'NEE DANCE UP SWAYZ	58	1
59 HANNA JUST FOR IT	59	1
60 THE CHEMICAL BROTHERS GALVANISE	60	1
61 BOKEE FEAT. THE BEATLES	61	1
62 ATURAL BORN KINGS & ASHANTI WINDZ UP	62	1
63 HANDBS REACT	63	1
64 ZHARIL UP THE	64	1
65 TRINITY TALK A LITTLE SHY	65	1
66 GUNSHI ONE THOUSAND	66	1
67 ISBERGHERI & ALCHA METS CONFESSIONS FROM 10AM 800	67	1
68 XZIBIT I'M MOVING THE BOX	68	1
69 TEBER SQUAD FEAT. RAJ & KEMMY TEARZ	69	1
70 JAY SEAN FEAT. REANIS FRESH UP SWAYZ	70	1
71 MASE MIA WISSON BETHA WELDON SWAYZ	71	1
72 THE BEATLES TWO OF US (YOU AND I)	72	1
73 SANDO DODD FEAT. PHASELLO DOPE ITT LIVE IT UP	73	1
74 DESTINY'S CHILD LOVE AW BRENDA	74	1
75 CHASE FEAT. T.I. AND JUZZ PHA COOLZ	75	1
76 LA BELLE FEAT. JAZZ PHA AND T & C MURDER MAMA MAMA	76	1
77 J.A. WHITE ROCKE UP SWAYZ	77	1
78 AARON COOKER UP	78	1
79 LEMAR TIME TO GET UP SWAYZ	79	1
80 JAMIESS FEAT. MARQUEE HENRI JIMMY FEEL THE WINDS	80	1
81 THE BEATLES TWO OF US (YOU AND I)	81	1
82 MACE FEAT. QUINCY JACKSON THE GPE	82	1
83 HUNDREDS GET UP	83	1
84 LEWAY GARBITZ SLOW	84	1
85 PARMON & D'NEE DANCE UP SWAYZ	85	1
86 HANNA JUST FOR IT	86	1
87 THE CHEMICAL BROTHERS GALVANISE	87	1
88 BOKEE FEAT. THE BEATLES	88	1
89 ATURAL BORN KINGS & ASHANTI WINDZ UP	89	1
90 HANDBS REACT	90	1
91 ZHARIL UP THE	91	1
92 TRINITY TALK A LITTLE SHY	92	1
93 GUNSHI ONE THOUSAND	93	1
94 ISBERGHERI & ALCHA METS CONFESSIONS FROM 10AM 800	94	1
95 XZIBIT I'M MOVING THE BOX	95	1
96 TEBER SQUAD FEAT. RAJ & KEMMY TEARZ	96	1
97 JAY SEAN FEAT. REANIS FRESH UP SWAYZ	97	1
98 MASE MIA WISSON BETHA WELDON SWAYZ	98	1
99 THE BEATLES TWO OF US (YOU AND I)	99	1
100 SANDO DODD FEAT. PHASELLO DOPE ITT LIVE IT UP	100	1



"When I was at Universal Strategic Marketing, Hiltongrove worked with us on our Chess Records restoration and remastering programme. They did a tremendous job."

Richard Ganter, vice president, content marketing and business development, Universal Mobile International



Pressing issues: Smith (centre) with Cook (right) and Ruth Berrestrom

Service offers manufacturing and more

## BROKERING A DISC DEAL

The CD manufacturing brokerage which Davis once ran in his spare moments as a self-employed

mastering engineer is now overseen by CD production manager Laura Cook and puts 2m discs a year through Dooddata in Telford.

Cook came in straight from UCL three years ago as a temp to help with administration and was soon recruited to take over the CD side of the brokerage business, which covers pressing, print and design and quality control.

"Most manufacturers will receive the files and the masters and it's all ready to go and they will just run with it," says Cook. "The point of us is that we double-check everything for people, making sure the barcode is right or recommend different types of printing based on the kind of result they want to get. Most people don't know the difference between screen and litho

printing, and that is what we are here for. There is so much terminology, and if someone had 20 releases with us in a year, they might just about know it all by the time they had done all 20."

All production activity can be tracked online through the website at [hiltongrove.com](http://hiltongrove.com), which was nominated for the business-to-business award at Music Week's Online Music Awards in 2001. Customers can check the status of their order online, as well as view and approve artwork proofs in PDF form. "Everytime we update the database with a new order, the web gets updated," says Davis.

Kat Smith, a relatively recent recruit, was brought in to reintroduce vinyl last year as it became increasingly apparent that the format was not going away. "Hiltongrove stopped doing vinyl a long time ago and the

fact that we have brought it back in has been a really good thing," she says. "We were alienating a lot of customers because we weren't offering the full range of key formats."

Hiltongrove puts its vinyl orders through Ortnake, one of the most established manufacturers in the UK market. Although vinyl is unlikely to boom again, the level at which it hit its plateau after the decline of the late Eighties and early Nineties makes it far less of a niche format than anyone could have predicted a few years ago.

"Demand has been pretty consistent over the last few years, really," says Smith. "Obviously it is not as big as when every single was released on seven-inch, but a lot of DJs still use vinyl on 12-inch."

A mass of drum & bass one-offs and short runs, an increasing number of indie seven-inches and a handful of albums drive the vinyl business at Hiltongrove, with the emphasis once again on repeat business. "It is nice when you get to deal with people over a long period of time," says Smith.

## SADiE - The choice of Hiltongrove

The management and staff of SADiE warmly congratulate Hiltongrove on their 10 year anniversary.

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Experience the Difference

Audiobank service looks to the future

## BANKING ON DIGITAL

As any studio owner will know, simply holding one's own in the audio business is a hard enough trick to pull off, but actually moving forward requires investment and imagination.

Rather than taking the standard manufacturing line which dictates that online music is something to be worried about later rather than sooner, Hiltingrove has incorporated file-based formats into its world view, and done so without compromising its optical disc business.

Guy Davis's key growth prospect is Audiobank: a secure, off-site storage facility with an online access database which brings whole catalogues under the Hiltingrove roof in digital form.

"We take a company's catalogue and load all the music files onto a specially commissioned hard-drive storage system," says Audiobank manager Ruth Berresford. "All the song information is then uploaded

onto the password-accessible website at [audiobank.co.uk](http://audiobank.co.uk)."

Songs are stored without any compression, and the trump card of the service is the fact that the client can often more easily locate a track when it is stored and filed at Hiltingrove than if it was still part of a physical library in their own office.

"One of my mastering clients, a year or so ago, had a couple of boxes of CDs, some vinyl and a few tapes, and I said, 'Wouldn't it be much easier if it was just stored on hard disk next door?'" says Davis. "With Audiobank, you only have to click through four screens, and it means you haven't got to worry about going down to the warehouse for a track or a CD."

The obvious application is for catalogue owners who regularly manipulate their copyrights into different shapes for compilations.

"It is really simple – you just search

"One great thing about Hiltingrove is that whenever you want to come in, they have always got flexibility. They have also ridden the new technology and have been ahead of the game."

Steve Brink, head of licensing, Prism Leisure



Berresford: offering digital hub for clients

through the catalogue by genre, artist or song title, and you click on the tracks you want and arrange them as you like," says Berresford. "MP3 previews are available and once a selection has been made we can either courier a master or e-mail a web link for CD-quality download."

The one-off, lifetime cost of storage is 20p per track. "Where we view the value is that a lot of those tracks will require remastering when they are run off, so we hope it will feed business into other parts of the company," says Davis. "If we can make Audiobank a digital hub, whenever our clients require masters to be run off or tracks for licensing, we can do those very quickly and easily."

So far, the service has attracted

around a dozen customers, most of them reissue specialists and independent record companies. But the retouched version, due in the new year, is far more ambitious in design, and will function as both a storage facility and a client-facing online licensing store.

"The new version that is going to come out in the new year will enable us to distribute CD-quality audio titles over the web," says Davis.

"Somebody making a compilation in New York and looking for a particular Ella Fitzgerald track, for instance, would be able to go online, select the track, agree the cost with the copyright owner and then we would be able to e-mail a web link for them to download the track."

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"We have used Hiltingrove ever since we started running our own label, which was in 2000. Their skills and experience were totally invaluable and we have carried on using them ever since."

Chaz Jenkins, head of LSO Live

## WHO'S WHO AT HILTINGROVE

While Hiltingrove remains a small business, employing 14 people including Davis, between them those staff address most of the supplier requirements of the music industry.

Davis counts himself lucky to number his first three employees among his current workforce, nine years after he decided his one-man business was stable enough to justify the expansion. In 1998, he took on an audio-mastering engineer, Dave Blackman, an accountant, Jacky Callistan, and a courier, Big Jim, who remain with the company to this day.

Today, Blackman is studio manager, Jacky Callistan still does Hiltingrove's accounts, and Big Jim is chief delivery Kelly Lupton's biggest in-store courier at 4'11" and 30 stone. His peak was 26 stone, says Davis, proudly. "They don't usually have too much trouble figuring out which one he is in record company reception areas."

The three mastering studios are overseen by Blackman's wife, in an industry which thrives on personal relationships, remains the most-cited reason why clients bring their mastering through Hiltingrove, time and again. Matt Poole is now the second mastering engineer, operating mainly from studio one.



Laura Cook oversees the CD brokerage which, since the addition of graphic designer Chris Watson, can now also offer in-house design. Kat Smith handles studio bookings and vinyl manufacturing.

The DVD authoring arm was founded in 2002 and is staffed by engineer Gaieme Hardie, who divides his time between football and music clients, with the emphasis on the

football. Ruth Barresford manages the Audiobank digital archive. Meanwhile, Eubelle Tomkins is the copy engineer and Rob Hoode handles sales and PR, not forgetting property manager Bob Bennett and new hires Ben Brody.

Pictured are (from left), Gaieme Hardie, Matt Poole, Jacky Callistan, Dave Blackman, Gay Davis, Laura Cook, Kat Smith, Ruth Barresford and Rob Hoode.

## MUSICWEEK

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## Obituary

**Norman Newell, songwriter, producer and A&R man for EMI**

Long before The Beatles walked into Manchester Square for the first time and changed the company's fortunes forever, Norman Newell had already established himself as one of the stars of EMI's original A&R Fab Four.

Newell - who died last Wednesday, aged 85 - together with colleagues Norris Pomroy, Walter Riley and an up-and-coming George Martin, constantly kept the name of EMI at the top of the hit parade at a time when the company was the unquestioned ruler of the fledgling British music industry.

Across two separate stints at the company - interrupted by a lengthy period in the Fifties as a US-based composer - Newell worked with some of the UK's greatest pre-Beatles stars, among them Shirley Bassey, the Beverley Sisters, Petula Clark, Noel Coward and Russ Conway. As a lyricist, he penned a string of standards, chief among them being *More*, which still ranks as one of US radio's most-played tunes of all time, with around 5m plays. His other songs include *Portrait Of My Love*, Matt Monro's first hit and a song which was also recorded by Frank Sinatra.

Starting his career as a songwriter after World War Two with the London-based Cinephonic Music Company, he first joined EMI in 1949 as A&R head of its main British Columbia label. His main brief was to bring through homegrown talent for the company at a time when it was heavily reliant on licensing material from across the Atlantic: from the likes of RCA Victor, which back then did not have their own UK operations.

On the back of successes with the likes of danceband leader Victor Silvester and Irish tenor Josef Locke, Newell relocated in 1952 to the States to pursue his career as a composer. But he returned to EMI at the end of the Fifties, a few years before the signing of The Beatles changed everything.



One of his most successful signings on his return was pianist **Kenny Conway** who, despite accidentally chopping off the top of one of his fingers in an accident with a bread slicer, became a chart-topping star. Two of his Newell-produced singles, *Side Saddle* and *Roulette*, hit number one in 1959.

Newell's next number one, **Shirley Bassey's** 1963 double *A-Side/Rock For The Stars/Climb Ev'ry Mountain*, combined his gifts as a producer and a lyricist, as he penned the English translation of *Reach For The Stars*. By the end of that year he was back at number one with the **Breakfast At Tiffany's** song *Moon River*, which had been a big US hit for **Jerry Butler** but was a hit in the UK for singer **Danny Williams**. It followed the pattern of the time when British labels would grab hold of the American hits of the day for their own acts before the original versions had a chance to make themselves known here.

When **George Martin** signed The Beatles in 1962, the A&R powerhouse at EMI began to shift, but Newell had one brief moment of Beatlesmania, producing the Lennon-McCartney throwaway *Both Sides Without Love*, number one on both sides of the Atlantic for **Peter and Gordon** in 1964.

Newell's last two UK number one singles were coincidentally both by British stand-up comedians singing straight ballads - **Tears by Ken Dodd** in 1965 and **Des O'Connor's** *I Pretend three years later. With *Tears*, he produced a track which managed to outsell even The Beatles at their height, as it went on to become not only that year's biggest single but the third biggest-selling hit of the entire decade.*

He continued producing albums until the 1990s, with a particular focus on cast recordings, including productions of *Fiddler On The Roof* and *Gypsy*. As a songwriter, he won a Grammy, an Emmy and three Ivor Novello.

Friend and fellow lyricist **Gary Osborne**, whose father Tony worked with Newell as an arranger at EMI, says, "I can't imagine the British music scene of the Fifties and Sixties existing in the same form without him, particularly as a record producer."

The lyricist **Don Black** adds, "It was so sad to hear of Norman's passing, but I'm pleased I never saw his decline, which means that I will always remember him as a dynamic young man with a gentle manner and soaring talent."

**Tell us a secret about yourself that most people in the business wouldn't know:** I was a chorboy for three years at school - but nobody knew that.

**Who is your all-time hero:** My mother.

**What is the best piece of business advice you've ever received:** Listen and learn.

**What is your most embarrassing moment:** There are a fair number of contenders. Falling down a flight of stairs in a Miami bar while on an interview for the BPI about an hour later topped the night off.

**What do you predict will be the most significant music industry development over the next five years:** The mass-market adoption of the legal digital consumption of music, whether owning or renting, and via many different channels - from stores, PCs or over the air via mobile phones.

## DOOLEY'S DIARY



## From superstars to super hears

**Remember where you heard it:** Bono made it a day to remember for Island's staff last Thursday when he turned up unannounced to offer personal thanks for their efforts on the latest U2 album. The frontman found the building, including a visit to the press office where he spotted PR man Shane O'Neill's Irish flag, bearing the name: "There's only one Keane" of the Man Utd hero's name with Bono's... Later the same day, another superstar rolled into town as JLo showed her face at the Soho Hotel to promote her new album *Rebirth*, a release described by Rob Stringer as "the first big record for the new Sony BMG in 2005". La Lopez entertained the audience - including Radio Two's Lesley Douglas, Woolworth's Richard Izard, The Sun's Victoria Newton and the Daily Mirror's Eva Simpson - by talking through seven of the album's tracks. The verdict? A general thumbs up. "Talking of Sony BMG talent, Dooley is interested to see that next year's **Destiny's Child** tour is being advertised "in association with Clear Channel", rather than with their usual promoter Mean Fiddler. Could that indicate an executive transfer between the live giants?... Radio Two's jazz legend and renowned wit **Humphrey Lyttleton** won the prize

for honestly last Thursday as he was inducted into the Radio Academy's prestigious Hall of Fame. Collecting an award at London's The Savoy, he confessed, "To tell you the truth, I never heard of the Radio Academy... Other DJs honoured were **Annie Nightingale**, who - incredibly - reaches 30 years at Radio One next year, and **David Jacobs**, who just the day before the ceremony reached his 60th broadcasting anniversary. Dooley was also delighted to see the late **Stuart Henry**, most famously of *Radio One* and *Luxembourg*, posthumously inducted at the event. His honour coincidentally came on the same day it emerged that RTL was planning to revive the great 208 as a digital service... Labels are busy signing a host of acts before disappearing for the Christmas holidays, with **Tom Vek**, **Hard-Fi** and **Ben Earl** among the artists signed, or about to be signed, in the festive rush. Meanwhile, one of the UK's most-respected indie singles labels is on the verge of finding a new home literally a few hundred yards away from their former partner... Someone at Tesco wasn't watching ITV's *Tonight with Trevor McDonald*. Days after **Bard** top man **Paul Quirk** of *Quirks* in Ormskirk appeared on last Monday's probe into the supermarket's influence on the high street, and independent retailers in particular, a bright spark from his local branch of the superstore chain called up to offer very advantageous rates to advertise his shop in-store. "I told him where to go," says Quirk. "He said, 'No one has ever told me to f\*\*\* myself before'". After drying his hair bound for £4,000 last December, sales boss **Mike McMahon** is among 18 EMI and four Woolies chaps growing a lustrous mass in aid of *Cancer Research UK*. So far, they have managed to raise £11,000, but further donations can be made by cheque to **Jan Edyean** at EMI's Brook Green HQ, or through [www.justgiving.com/beans...](http://www.justgiving.com/beans...)

## Inside Track

After two years with Warner, working as commercial manager and head of digital sales, **Mark Bennett** has moved to the newly created position of head of digital at HMV.

**Name:** Mark Bennett.  
**Born:** Lincoln, November 10, 1975.  
**First job in the music business:** Junior analyst, strategic planning, EMI Recorded Music.

**Where would you like to end up before you retire:** Geographically? Looking at the weather right now, working in the Caribbean seems pretty attractive.

**First record you bought:** Nik Kershaw's *Riddle*.

**First gig:** Galliano at the Bristol Student Union in 1993.  
**Your current favourite book, DVD, game or gadget:** One of those Dan Brown novels - I've just read the lot



on holiday.  
**Best friend in the music business:** Any one of a dozen from Warner Music UK.

**Greatest passion other than music:** Sport, but watching it and especially playing golf.

**Best thing that has happened to you in the past 12 months, personally or professionally:** Personally, getting married. Professionally, developing my team at Warners and moving to HMV.



For **Rasta Santia**, mini mline pines and charged debate about the moral responsibility of broadcast music commissioners working with composers, there was only one place to be last Friday afternoon: the first floor of the PPL offices, where they'd cleared out the disks for a few hours to welcome the great and good of the publishing world and more besides. Grantees including, left to right, EMI Music

Publishing chairman and CEO **Peter Reichardt**, **Santa Clavis**, PPL chairman and CEO **Fran Newville** and songwriter **Bill Martin** were there, plus more than 300 others. The deadlocked Santa, incidentally, was one Mark Lawrence - also known as producer **Digital Mystix** - who was playing the novelty song strictly on a one-off basis as a favour for a PPL employee friend.

# Classified

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# Datafile

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Week 49

TV & radio airplay p20 Cued up p24 New releases p25 Singles & albums p26

## KEY RELEASES

### ALBUMS

**THIS WEEK**  
Will Smith (b. Polydor); Tony Bennett A1 of Romance (Columbia); Mario Lat Ma Love You (BMG)

**JANUARY 10**  
Ray Charles Ray (OST) (Atlantic); Mousse T Right About Now (Free2Air)

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

**JANUARY 24**  
LCD Soundsystem LCD Soundsystem (Cap; Mercury Rev The Secret Migration (V2); Chemical Brothers Push The Button (Freestyle Dust/Virgin); Erasure Nightbird (Mule)

### SINGLES

**THIS WEEK**  
The Cars Long Night (Atlantic); Mousse T Right About Now (Free2Air); Kylie Minogue I Believe In You (Parlophone); Robbie Williams Misunderstood (Chryslis); Maroon 5 Sunday Morning (J); Westlife Smile (BMG);

**DECEMBER 13**  
Ronan Keating & Cat Stevens Father & Son (Polydor); Godlie Llorian's Chain You Know I Love You (Atlantic); Bo Selecta Soda Pop! The Got You Babe (BMG); Hot Pointz (I'd Like To Give You) One 4 Christmas (Tug); Morrissey I Have Forgotten Jesus (Attack); Danny Osmond Christmas Time (U.C.); Cliff Richard I Can't Give You My Love (U.C.)

**DECEMBER 20**  
X Factor winner single! (BMG); Lethal B Now Forward (Virgin)

**JANUARY 3**  
Blue Get Down On It (Immocore); Erasure Breathie (Mute); Interpol Evil (Matador); Kasabian Cut Off (Sony BMG); Mamic Street Preachers Empty Souls (Sony);

**JANUARY 10**  
Jamie Scott Searching (Sony); Darius Love Twice (Mercury); The Killers Somebody Told Me (Lizard King); Kings Of Leon Four Kicks (Hard Me Down); The Music Breakers (Virgin); Rooster Starring At The Sun (Brightside)

### GET MUSIC WEEK ONLINE

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

## The market

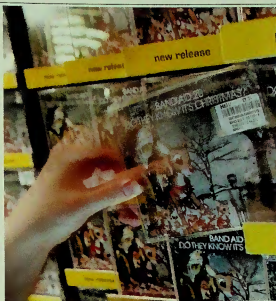
### Band Aid 20 dominates singles sales

by Alan Jones

Albums gospel: singles by a margin of more than eight to one last week but the story of the week is undoubtedly the arrival of Band Aid 20's Do They Know It's Christmas? at the top of the singles chart.

Selling 292,934 copies in the week, Do They Know It's Christmas? claimed a massive 40.38% chunk of the singles market, selling practically 14 times as many copies as runner-up Joe Cube's You Can Do It - which found just 20,953 buyers - and only a little less than the rest of the Top 40 combined. The sales gave the singles market a 59% boost to 724,470 - its highest level for 50 weeks - and helped it beat the comparative week of 2003 by 12%. Do They Know It's Christmas? instantly claims fifth place on the year-to-date rankings and will be either the year's biggest seller or number two for 2004 by next week. Its first-week sales, incidentally, are way short of the first-week sale of 750,000 posted by The Original 1984. Do They Know It's Christmas? but the 1989 debut of Band Aid II's re-recording, which opened with slightly more than 200,000 sales.

"Received wisdom is that although big charity hits like Do They Know It's Christmas? don't help record industry bottom line



Band Aid 20: flying off the shelves at retail last week

directly, they do provide indirect impetus by boosting impulse sales of other discs. There is little evidence that happened last week, especially from the album sector where - although sales improved week-on-week by 25.78% to a new 2004 peak of 6,000,793 - they were 73.9%, or more than half a million sales, down on the same week last year. Compilation sales were down 12.10%, while artist albums were off 6.44%.

On a more positive note, of the Top 40 artist albums, all but U2's How To Dismantle An Atomic Bomb and Gwen Stefani's Love. Angel Music Baby posted sales gains week-on-week. Stefani's album tumbled 14-30 with a 21.7% dip in sales, while U2's

album remains at number one albeit with sales down 36.3% to 127,982.

U2 were run fairly close by Robbie Williams, whose Greatest Hits album enjoyed a 37.9% expansion in sales last week to 120,144 sales, and climbs 9-2. Williams' album has thus far sold 946,012 copies in just 41 days, and this week it became his sixth million seller. It is also in with an outside chance of becoming the best seller of 2004. It is currently in seventh place, nearly 300,000 sales behind Ken's Hopes And Fears but it outdid its rival by more than 50,000 copies last week, and has four more weeks (it is a 53-week year) to make up the gap.

## FAST CHART

### SINGLES

**NUMBER ONE**  
BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? Mercury  
Registering only the fifth 100,000+ tally of the year, Band Aid 20's first-week sales of 292,934 easily beat the previous top tally of 2004 (Eminem's 153,287) and also eclipse 2003's best (Gareth Gates & The Kumars' 273,508) to register the highest weekly single sale since Galtbe's debut single Unchained Melody in March 2002.

### ALBUMS

**NUMBER ONE**  
U2 HOW TO DISMANTLE AN ATOMIC BOMB Island  
Originally modest as How To Build An Atomic Bomb, U2's latest remains top in Britain - as it does in more than 20 other countries - though its sales last week are far fewer than any of the top six videos.

### COMPILATIONS

**NUMBER ONE**  
NOW 59 EMI/Virgin/UMTV  
Now 59: A success? 20-day sales of 546,231 make it the year's third best-selling album, behind only Now 57 and Now 58, both of which will eventually eclipse. A failure? Its sales are 17% ahead of the 20-day tally of winter equivalent Now 53 in 2002, but 22.5% behind 2001's Now 50 and 20.9% behind last year's Now 56.

### SCOTTISH SINGLES

**NUMBER ONE**  
BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? Mercury  
Scots make charity singles their top two with Girls Aloud's Children In Need, allowing Band Aid 20 to take top place. The latter track outside its predecessor by a ratio of 139 to one.

### RADIO AIRPLAY

**NUMBER ONE**  
LEMAR IF THERE'S ANY JUSTICE Sony  
Delivered by Destiny's Child last week, Lemar claims the number one slot on the airplay chart for the third time in four weeks with If There's Any Justice, which enjoys its best week yet on the airwaves, with an audience of 80.14m and 2,560 plays.

## MARKET INDICATORS

SINGLES		ALBUMS		COMPILATIONS		THE BIG NUMBER: 103	
Sales versus last week: +26.8%	Sales versus last week: +26.1%	Sales versus last week: +24.8%		The number of albums (73 artist, 30 compilation) to sell more than 10,000 copies last week			
Year to date versus last year: -12.9%	Year to date versus last year: -0.1%	Year to date versus last year: +1.3%					
<b>Market shares</b>	<b>Market shares</b>	<b>Market shares</b>		<b>RADIO AIRPLAY</b>	<b>UK SHARE</b>		
Universal 64.0%	Universal 41.0%	Universal 46.3%	Market shares	Market shares	Origin of singles sales		
Sony BMG 13.1%	Sony BMG 32.1%	EMI 30.9%	EMI 31.0%	Sony BMG 28.6%	(Top 75): UK: 62.7%		
Others 11.5%	EMI 17.9%	EMI 27.6%	Sony BMG 12.6%	EMI 21.8%	US: 34.7% Other: 2.6%		
EMI 5.3%	Warner 5.7%	Warner 6.8%	Warner 6.8%	Others 10.1%	Origin of albums sales		
Warner 5.2%	Others 3.3%	Ministry of Sound 3.6%	Warner 7.8%	Warner 7.8%	(Top 75): UK: 70.7%		
					US: 28.0% Other: 1.3%		

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## Painting a broader picture

### The Plot

Campaign for singer's debut solo album will be based around lavishly presented 12-inch vinyl EPs

**ROSEAN MURPHY SEQUINS 13 (ECHO)**  
Moloko vocalist Robin Murphy's forthcoming debut solo album is set to be launched in stages next year, via a series of EPs. Between January and April 2005, Murphy's label Echo will release a series of 12-inch vinyl singles, each containing four tracks from the album, which will be released in the more conventional CD format in the summer.

Each EP release will come six weeks apart and will be lavishly packaged using heavyweight vinyl. The artwork for the campaign has been developed by the artist Simon Henwood, who has painted large-scale portraits of Murphy which will be reproduced one at a time as the sleeves to Sequins 1-3.

"The EPs will be really beautifully packaged, with the same amount of attention to detail and presentation as the music itself," says Echo managing director Jon Chuter. "All of the songs on the Sequins



series are the result of Murphy's collaboration with producer Matthew Herbert, who had previously provided mixes for Moloko. The first EP, due in the first week of January, will feature the tracks Ruby Blue, Off On It Night Of The Dancing Flame and Through Time.

Chuter says that although the album itself will offer a handful of commercially-minded tracks as singles, the emphasis of the EPs is to reintroduce Murphy as a credible artist. "It's a great way to introduce the new material," he says. "It allows people to discover the music without ramming it down their throats."

Henwood's paintings will also be exhibited at London's Hospital centre in March 2005.

### CAMPAIGN SUMMARY

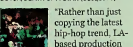
**ARTIST:** Jon Chuter  
**EP LABEL:** Jon Chuter  
**EP MANAGEMENT:** Graham Peacock  
**PROJECT MANAGER:** David Rowell, Echo  
**A&R:** Darin Woodford, Echo  
**PRESS:** Jon Best, Beth Drake, Best

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

**Tim Noakes, music editor, Dazed & Confused**

**SARA CREATIVE PARTNERS DOUBLE DUTCH (DEATH OF A STAR (LUBIQITY))**



"Rather than just copying the latest hip-hop trend, LA-based production trio SARA Creative Partners are injecting some much-needed originality into rap. Comprising Tim Arnold, Shaq Hussain and Om'Mas Keith, SARA's self-entitled music is so diverse, that in the past few months, they have remixed Blue Note jazz fusion act Medeski Martin & Wood as well as producing progressive hip-hop tracks for Dr. Dre, Geopelle and J Lo. With Gilles Peterson and Kanye West giving them their seal of approval, I truly feel that SARA's time hidden in the LA shadows is about to end."

**Robin Burke, DJ, Virgin Radio**

**THE MUSIC BREAKIN' (VIRGIN)**

"Lead singer Bob Harvey plays the music of us that will wait uncontrollably when we're singing along to 'that song' in the car. But, unlike most of us, the howls of Harvey soar through the chunky guitars and funky beats in a way that will make your limbs jolt to the tune's immortal rhythm. Breakin' is built for loud listening and makes you feel like you're one person in an arena of thousands. This is an excellent summer tune for the winter."

**Joanna Weinberg, features editor, Vogue**

**THE BOY MOST LIKELY TO BE THE BEST PARTY EVER (TOD YOUNG TO DIE)**



"I was drawn to The Boy Least Likely To for their honest sound, appealing lyrics and the sheer integrity of the whole production. From the sweet-smart tunes to the hand-drawn artwork, their music is made equally for lovers and friends, a picnic in the country or a dark, wet drive on long-known roads."

**Stephen Bass, Mosh Mosh**

**TEST-ICLES DANCING ON PEGS (UNSIGNED)**

"We have been trying to do something with this band for a couple of months now, but it seems the competition is hotting up. They are a ridiculously cool-looking trio of anti-hipsters with a love-it-or-hate-it live show and a couple of killer tracks. This is one of my favourites, wrapping up everything that is great about the current crop of art-rock creatives. And they wrote it in half an hour. Ones to watch for!"

**Ronnie Herel, BBC 1Xtra**

**DANIEL 2 (DARK) RICHARDS DA DARK SIDE EP (WHITE LABEL)**

"The man came to my attention when I heard the music for the Vodka Reef ad. This company has used some initiative by recruiting super-producers The Neptunes to do an ad campaign, but after discovering it was 2 Dark, I had to hear more, and more it exactly what I got in the form of Da Dark Side EP. He's encapsulated a sound that'll appeal to the sweet R&B lovers and cool hip-hop fraternity - and has a gift for fusing the two genres. Just sit back and watch this one erupt."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Belyshambles Kilarangung; Band Aid 20  
**THEY KNOW IT'S CHRISTMAS?**; Destiny's Child  
**My Drunk: Embrace**; Eminem; Just Like  
**11:00 Leslie**; Lulu; You Know I Love You  
**Green Day Boulevard of Broken Dreams**; Gwen  
**Stefani What You Waiting For: Ice Cube feat. Mack 10 & Mr. Ten**; You Can Do It: Jamelia  
**21:00** Keane  
**THIS IS THE LAST TIME**: Killa feat. Anne 2000  
**Melanie: Kylie Minogue**; I Believe In You, Lamer If There's Any  
**Justice: Mavon 5 Sunday Morning**; Natasha  
**Bedingfield Unwritten**; Nelly & Christina  
**Aguilera Tilt Ya Head Back**; Razorlight  
**10:00** U2

**B LIST**  
100% feat. Jennifer John; Just Carl  
**11:00** Estelle; Rikie 182; Always; Chris Goss; Damien Rice  
**The Blower's Daughter**; Fabulous  
**Demetrius Franz Ferdinand**; The Fuge; Joss Stone  
**Right To Be Wrong**; Moby; Shon Lee  
**3:00** Mousse T. feat. Emma Lambert  
**10:00** About Now; Kiss feat. Oia Dara  
**Bringing The Cap**; Robbie Williams  
**Mundurshot**; Shon Lee  
**11:00** Phoenix  
**21:00** The Killers  
**Somebody Told Me**; The Streets  
**Could Well Be It**; The Zutons  
**Confession Unwritten**; Nations Out Of Touch

**C LIST**  
After Eye Ricker; Ash  
**Remagine**; Cassidee  
**Believes Boys**; An Open Letter To NYC  
**"Kissable**; Carl Dix; Lethal Bizzle  
**How**; Howard; Heart Size feat. Beverley Knight & Joss Stone

**DYNAMIC MC NO MORE: THE MUSIC BREAKIN' U2**  
**HOW TO DESTROY AN ALBINO BIRD (GABRIEL)**

#### RADIO 2

**A LIST**  
Band Aid 20  
**DO YOU KNOW IT'S CHRISTMAS?**  
**DANIEL 2**; The Blower's Daughter; Joss Stone  
**RIGHT TO BE WRONG**; Kylie Minogue  
**I BELIEVE IN YOU**; Mavon 5  
**Sunday Morning**; Natasha Bedingfield  
**Unwritten**; REM  
**Always**; Robbie Williams  
**Mundurshot**; Ronan Keating  
**feat. Yusuf**; Foster & Son; **The Beautiful**; Scouting For Girls  
**21:00** Sade  
**BRIAN MCFADDEN**; Irish Son; Brian Adams  
**Flying Colours**; Richard feat. Barry Gibb  
**I CAN'T GET YOU MY LOVE**; Keane  
**THIS IS THE LAST TIME**; "Lemon Tree"; The Go-Gos  
**(Always); Nancy Sinatra**; Barbra; Down The Stairs; Rod Stewart & Dolly  
**Parton Baby**; The Cold Chisel; Stella Fergueson  
**A NEW KIND OF MUSIC**; The Christians  
**Love**; You're Easy; The Cars  
**Long Live**

**C LIST**  
Beth Novello  
**Chapman I Find Your Love**; Dido  
**Goodness**; Melika  
**Unwritten**; Destiny's Child  
**Destiny Filled**; Joss Stone  
**Dillon**; Jaha  
**Problems**; Road  
**Unwritten**; The Christians  
**Collection**; Carl Hinshelwood  
**feat. "Harry Connick Jr**; Harry For The Holidays  
**"She's Got It**; Melissa Moles  
**Belief**; O'Jays  
**and**; Caribby; Antiphonic  
**In You**; "Michael Ballé"; Michael Ballé  
**feat. Sade**; Michael Ballé  
**feat. Tiana**; Tara  
**Bliss**; Fool For Love; The Streets  
**Could Well Be It**

#### CAPITAL

**A LIST**  
100% feat. Jennifer John; Just Carl  
**11:00** Estelle; Rikie 182; Always; Chris Goss; Damien Rice  
**The Blower's Daughter**; Fabulous  
**Demetrius Franz Ferdinand**; The Fuge; Joss Stone  
**Right To Be Wrong**; Moby; Shon Lee  
**3:00** Mousse T. feat. Emma Lambert  
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**Remagine**; Cassidee  
**Believes Boys**; An Open Letter To NYC  
**"Kissable**; Carl Dix; Lethal Bizzle  
**How**; Howard; Heart Size feat. Beverley Knight & Joss Stone

#### \*Add

**LIFE**  
Candidate  
**Moulin Snow**; Elliot Smith  
**Pretty**; Holly Butler  
**Feeder**; Tombs & Bell  
**Jet**; Get On Outta Here  
**Lo Tapes 1-10**; The Heavy  
**Squid**; Alvin & Aardvark  
**Keisha**; White feat. Cassidy  
**Don't Care**; Who Knows  
**VIRGIN**  
The Zutons  
**Confessions**  
**XFM**  
Athlete  
**Wrec**

### TOP 10 RADIO GROWERS

ARTIST/TITLE	Nov	Dec	Jan
1. BAND AID 20 DO YOU KNOW IT'S CHRISTMAS?	1002	530	1002
2. GREEN DAY BOULEVARD OF BROKEN DREAMS	1001	426	1001
3. NATASHA BEDINGFIELD UNWRITTEN	1199	331	1199
4. MARDON 5 SUNDAY MORNING	1212	373	1212
5. KYLIE MINOQUE I BELIEVE IN YOU	1201	264	1201
6. LEMAR IF THERE'S ANY JUSTICE	2540	237	2540
7. NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	981	224	981
8. JOSS STONE RIGHT TO BE WRONG	908	223	908
9. SOUL CENTRAL STRINGS OF LIFE	190	190	190
10. EMINEM LIKE TOLDO SOLDIERS	242	181	242

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# TV Airplay Chart

Rank	Weeks on Chart	Title	Artist	Points
1	1	DESTINY'S CHILD LOSE MY BREATH	DESTINY'S CHILD	554
2	3	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	MERCIOR	505
3	7	KYLIE MINOQUE I BELIEVE IN YOU	PARLOPHONE	484
4	8	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE	446
5	4	EMINEM JUST LOSE IT	INTERSCOPE	431
6	5	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE	428
7	4	NATASHA BEDINGFIELD UNWRITTEN	PHONOGENIC	413
8	9	U2 VERTIGO	ISLAND	392
9	10	LEMAR IF THERE'S ANY JUSTICE	SOBY	382
10	17	ELECTRIC SIX RADIO GAGA	REISHINE	340
11	7	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLAND	333
12	13	ROBBIE WILLIAMS MISUNDERSTOOD	CHRYSLIS	333
13	20	EMINEM MOSH	INTERSCOPE	313
14	12	GIRLS ALoud I'LL STAND BY YOU	POLYBOR	295
15	22	MAROON 5 SUNDAY MORNING	J	287
16	11	THE STREETS COULD WELL BE IN	GEN	286
17	11	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	POLYBOR	272
18	19	JAMELIA STOP	PARLOPHONE	254
19	18	ICE CUBE YOU CAN DO IT	ALL AROUND THE WORLD	247
20	20	BLINK 182 ALWAYS	ISLAND	238
21	14	USHER & ALICIA KEYS MY BOO	BMG	235
22	41	RONAN KEATING FEAT. YUSUF FATHER & SON	POLYBOR	225
23	27	ERIC PRYDZ CALL ON ME	SABA	220
24	72	JOSS STONE RIGHT TO BE WRONG	RELENTLESS	218
25	45	ASH RENEGADE CAVALCADE	INTERSCOPE	199
26	38	KEANE THIS IS THE LAST TIME	ISLAND	187
27	34	BUSTED SHE WANTS TO BE ME	UNIVERSAL	182
28	23	BRITNEY SPEARS MY PREROGATIVE	JIVE	181
29	31	MICHAEL GRAY THE WEEKEND	ERIC INCUBUS	181
30	71	MANIC STREET PREACHERS EMPTY SOULS	SONY	180
31	31	RAZORLIGHT RIP IT UP	VERTICE	179
32	53	CIARA FEAT. PATEY BABY GOODIES	LANCIE	177
33	58	EMBRACE ASHES	REPUBLIC/GEAR	177
34	22	JOJO BABY IT'S YOU	MERCURY	177
35	40	BRIAN MCFADDEN IRISH SON	MERCURY	175
36	43	GERI RIDE IT	IMPACT	169
37	39	WESTLIFE SMILE	BMG	163
38	31	UNITING NATIONS OUT OF TOUCH	OUTLO	162
39	43	SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT	GRUPE	157
39	304	DARIUS LIVE TWICE	BRILLIANT	157

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Destiny's Child surprise this week by keeping Band Aid 20 from becoming most-played video in the UK



**2. Band Aid 20**  
Rebounding 22-21 on radio, where it debuted at number 34 a fortnight ago, Band Aid 20's Do They Know It's Christmas? is enjoying greater support on TV, where it climbs 3-2 with a grand total of 505 plays putting it about 10% behind Destiny's Child's Lose My Breath, which tops the list for the fourth week in a row. Do They Know It's Christmas? is getting support from 12 of the 21 TV stations mentioned by Music Control with top support from Flaunt (91) 225 plays, The Chart Show (90), Smash Hits TV (43), Q TV and The Hits (42 apiece).



**10. Electric Six**  
Electric Six's cover of Queen's Radio Ga Ga is languishing at number 146 on the radio airplay chart, while its TV profile - boosted by a used Queen spoof video - is much higher. In fact, it was played by 13 stations last week, winning 340 plays, including 63 from Kerrang!, 62 from Amp and 43 from Q TV.

## MTV MOST PLAYED

Rank	Title	Label
1	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
2	ASHANTI ONLY U	SOBY
3	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE
4	MAROON 5 SUNDAY MORNING	J
5	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
6	U2 VERTIGO	ISLAND
7	EMINEM JUST LOSE IT	INTERSCOPE
8	THE STREETS COULD WELL BE IN	GEN
9	LETHAL BIZZLE POW-BARRITTEN	RELENTLESS
10	JOSS STONE RIGHT TO BE WRONG	RELENTLESS

## THE BOX MOST PLAYED

Rank	Title	Label
1	DARIUS LIVE TWICE	MERCURY
2	ERIC PRYDZ CALL ON ME	ISLAND
3	U2 VERTIGO	ISLAND
4	KYLIE MINOQUE I BELIEVE IN YOU	PARLOPHONE
5	MAROON 5 SUNDAY MORNING	J
6	GWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE
7	NATASHA BEDINGFIELD UNWRITTEN	PHONOGENIC
8	BUSTED SHE WANTS TO BE ME	UNIVERSAL
9	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
10	ICE CUBE YOU CAN DO IT	ALL AROUND THE WORLD

## KERRANG! MOST PLAYED

Rank	Title	Label
1	KINGS OF LEON THE BUCKET	WARRIOR
2	EMINEM JUST LOSE IT	INTERSCOPE
3	BLINK 182 ALWAYS	ISLAND
4	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
5	SUPINOT QUALITY	REPUBLIC
6	MADLION MANSON PRESIDENT JESUS	POLYBOR
7	ELECTRIC SIX RADIO GAGA	REISHINE
8	EMINEM MOSH	INTERSCOPE
9	TECNICIOUS 3 TRIBUTE	EPIC
10	QUEENS OF THE STONE AGE NO-ONE KNOWS	INTERSCOPE

## MTV2 MOST PLAYED

Rank	Title	Label
1	THE MUSIC BREAKFAST	EPIC
2	RAZORLIGHT RIP IT UP	VERTICE
3	THE WHITE STRIPES JOELIE	JL
4	BADSHAMBLES KILLAMANGRO	ROUGH TRADE
5	KINGS OF LEON THE BUCKET	WARRIOR
6	BLINK 182 ALWAYS	ISLAND
7	GRAHAM COXON BREAKIN' OUT	TRACAPIC
8	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
9	FRANZ FERDINAND THIS FFIRE	DONALD
10	ASH RENEGADE CAVALCADE	INTERSCOPE

## MTV BASE MOST PLAYED

Rank	Title	Label
1	USHER & ALICIA KEYS MY BOO	BMG
2	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
3	SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT	GRUPE
4	ASHANTI ONLY U	SOBY
5	NELLY NA-NANA NA	UNIVERSAL
6	LEMAR IF THERE'S ANY JUSTICE	SOBY
7	OUTKAST Ghetto Musick	BMG
8	ICE CUBE YOU CAN DO IT	ALL AROUND THE WORLD
9	TERROR SQUAD LEARN BACK	UNIVERSAL
10	KELIS FEAT. ANDRE 3000 MILLIONAIRE	WARRIOR

**THE AMP NUMBER ONE**  
Manic Street Preachers Empty Souls  
**HIGHEST CLIMBER**  
Mookstank The Show  
**HIGHEST NEW ENTRY**  
Manic Street Preachers Empty Souls

**FLAUNT NUMBER ONE**  
Band Aid 20 Do They Know It's Christmas?  
**HIGHEST CLIMBER**  
Band Aid 20 Do They Know It's Christmas?  
**HIGHEST NEW ENTRY**  
Dawn Ripps (Daughter of) Drake

**SCUZZ NUMBER ONE**  
Green Day Boulevard of Broken Dreams  
**HIGHEST CLIMBER**  
Weezer I Kye  
**HIGHEST NEW ENTRY**  
Florence Nancy Boy

**THE HITS NUMBER ONE**  
Band Aid 20 Do They Know It's Christmas?  
**HIGHEST CLIMBER**  
Wham Last Christmas  
**HIGHEST NEW ENTRY**  
Blue feat. Cool & The Gang Get Down On It

**TMF NUMBER ONE**  
Carolina Aquilera & Missy Elliott Car Wash  
**HIGHEST CLIMBER**  
Joss Stone Right To Be Wrong  
**HIGHEST NEW ENTRY**  
Natalie Imbruglia Torn

**MTV BASE NUMBER ONE**  
Usher & Alicia Keys My Boo  
**HIGHEST CLIMBER**  
Nelly Na-Nana-Na  
**HIGHEST NEW ENTRY**  
Houston Ant Nothing Wrong

**KISS TV NUMBER ONE**  
Ice Cube You Can Do It  
**HIGHEST CLIMBER**  
Michael Gray The Weekend  
**HIGHEST NEW ENTRY**  
Ashanti Floreato

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**NIPPLES**

VH1 BEGINS 9½ NIGHTS OF SEX THIS TUESDAY AT 9PM. VIEWERS ARE ADVISED THAT CONTENT WILL INCLUDE CELEBRITY UNDERPARTS AND PEOPLE "DOING IT" IN SPANDEX AND OTHER 80s PARAPHANALIA. NOT TO MENTION SOME NIPPLES. AND SHAGGING. WE SUGGEST THAT SENSITIVE VIEWERS WATCH A DIFFERENT CHANNEL

VH1

# The UK Radio Airplay

Destiny's Child lose their grip on airplay, making way for Lemar to jump into the top spot. Maroon 5, Keane and Natasha Bedingfield continue to edge upwards

## RADIO ONE

Wk	Artist	Title	Pos	Last	Wks	Points
1	GREEN DAY	COLLEARD OF BROKEN DREAMS REPRISÉ	21	29	20/23	
2	ICE CUBE	YOU CAN DO IT ALL AROUND THE WORLD	20	29	20/23	
3	KYLIE MINOQUE	I BELIEVE IN YOU	19	28	20/23	
4	U2	VERTIGO	18	27	20/23	
5	KEANE	THIS IS THE LAST TIME	17	27	20/23	
6	NATASHA BEDINGFIELD	UNWRITTEN	17	25	19/24	
7	UNITING NATIONS	OUT OF TOUCH	16	25	19/24	
8	DEEP DISH	FLASHDANCE	15	24	20/27	
9	LEMAR	IF THERE'S ANY JUSTICE	14	23	20/27	
10	EMBRACE	ASHES	14	20	19/27	
11	DESTINY'S CHILD	LOSE MY BREATH	13	20	19/27	
12	LEMAR	IF THERE'S ANY JUSTICE	13	18	19/27	
13	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	13	18	19/27	
14	MOUSSE YEMMA LANFORD	RIGHT ABOUT NOW	12	17	19/24	
15	EMINEM	JUST LOSE IT	12	17	19/27	
16	JAMIELLA	DJ	9	16	19/26	
17	RAZORLIGHT	RIP IT UP	15	15	19/27	
18	MARON 5	SUNDAY MORNING	11	16	19/27	
19	FRANZ FERDINAND	THIS FFIRE	10	15	19/27	
20	SMOOTH GRAY	THE WEEKEND	10	15	19/27	
21	SCISSOR SISTERS	MARY	10	15	19/27	
22	KELIS	FEAT. ANDRE 300 MILLIONAIRE	10	14	19/27	
23	GOLDIE	LOOK IN CHAIN	9	14	19/27	
24	MICKEY ROON	ON THE 3RD FLOOR	10	14	19/26	
25	SCISSOR SISTERS	MARY	9	13	19/27	
26	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	16	13	19/27	
27	THE KILLERS	SOMEBODY TOLD ME	6	12	19/27	
28	ATHLETE	WORDS	11	11	19/27	
29	SNOW PATROL	HOW TO BE DEAD	11	11	19/27	
30	BABYSHAMERS	KILLJA LANGROR	10	10	19/27	
30	THE STREETS	GOOD WELL BE THROUEN	13	10	19/24	

## KEY MUSIC WEEK ONLINE

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)



**SNAP SHOT**  
Having scored one of the genuine dance hits of 2004 through the Ibiza anthem Pat 'Em High, producer Stonebridge returns

**STONE BRIDGE**  
January 17 with 'Take Me Away', which is already on course to follow its predecessor into the Top 10. Stonebridge is the first artist project

signing for the Hot Kandi label, which is well established through its club and compilation ventures. Take Me Away will be followed by a

marketing push on Stonebridge's current debut album, which features guests including Ultra Naté, Kenny Thomas and Chris Coco.

**MAJOR ONES**  
MARK  
Get Right It  
MIX 96  
Destiny's Child Lose My Breath  
SIGNAL  
The 411 Yearnings

**PULSE**  
Natasha Bedingfield  
Unwritten  
BEAT 106  
Green Day  
Bouldard Of Broken Dreams

**DEAN FM**  
Natasha Bedingfield  
These Words  
POWER FM  
M Gray  
The Weekend  
COOL FM  
Uniting Nations Out Of Touch

**HIGHEST NEW ENTRIES**  
MANX  
Robbie Williams  
MIX 96  
Band Aid 20 Do They Know? They Know?

**SIGNAL**  
Michelle Williams  
Moulin Rouge  
PULSE  
Maroon 5  
Sunday Morning  
BEAT 106  
Razorlight Rip It Up

**GCEAN FM**  
Maroon 5  
Sunday Morning  
POWER FM  
Joss Stone  
Right To Be Wrong  
COOL FM  
Hot Point 10 Like

## RADIO TWO

Wk	Artist	Title	Label
1	MARON 5	SUNDAY MORNING	2
2	KEANE	THIS IS THE LAST TIME	ISLAND
3	LEMAR	IF THERE'S ANY JUSTICE	SOAV
4	JOSS STONE	RIGHT TO BE WRONG	REBELLETS
5	KYLIE MINOQUE	I BELIEVE IN YOU	PHONOGENIC
6	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGENIC
7	REM	AFTERMATH	MANAGERSONS
8	DAMIAN RICE	THE BLOWERS DAUGHTER	ISLAND
9	RONAN KEATING	FEAT. YUSUF KATKA & SON	PHILIPPS
10	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRYSALIS

## KISS

Wk	Artist	Title	Label
1	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
2	LEMAR	IF THERE'S ANY JUSTICE	SOAV
3	JUJU BABY	IT'S YOU	MERCURY
4	JAY RULE	FEAT. R. KELLY & ASHANTI WONDERFUL	CEP
5	ICE CUBE	YOU CAN DO IT	ALL AROUND THE WORLD
6	JAMIELLA	DJ	PHONOGENIC
7	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	PHILIPPS
8	UNITING NATIONS	OUT OF TOUCH	GUSTO
9	USHER & ALICIA KEYS	MY OOD	BMG
10	MICHAEL GRAY	THE WEEKEND	EMV INDUSTRIES

**MAJOR ONES**  
MARK  
Get Right It  
MIX 96  
Destiny's Child Lose My Breath  
SIGNAL  
The 411 Yearnings

**PULSE**  
Natasha Bedingfield  
Unwritten  
BEAT 106  
Green Day  
Bouldard Of Broken Dreams

**DEAN FM**  
Natasha Bedingfield  
These Words  
POWER FM  
M Gray  
The Weekend  
COOL FM  
Uniting Nations Out Of Touch

**HIGHEST NEW ENTRIES**  
MANX  
Robbie Williams  
MIX 96  
Band Aid 20 Do They Know? They Know?

**SIGNAL**  
Michelle Williams  
Moulin Rouge  
PULSE  
Maroon 5  
Sunday Morning  
BEAT 106  
Razorlight Rip It Up

**GCEAN FM**  
Maroon 5  
Sunday Morning  
POWER FM  
Joss Stone  
Right To Be Wrong  
COOL FM  
Hot Point 10 Like

## CAPITAL

Wk	Artist	Title	Label
1	MARON 5	WE WILL BE LOVED	2
2	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	PHILIPPS
3	KYLIE MINOQUE	I BELIEVE IN YOU	PHONOGENIC
4	JAMIELLA	STOP	PHONOGENIC
5	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
6	SCISSOR SISTERS	MARY	PHILIPPS
7	GWEN STEFANI	WHAT YOU WAITING FOR	INTERSCOPE
8	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGENIC
9	LEMAR	IF THERE'S ANY JUSTICE	SOAV
10	MICHAEL GRAY	THE WEEKEND	EMV INDUSTRIES

## GWR GROUP

Wk	Artist	Title	Label
1	GIRLS ALoud	I'LL STAND BY YOU	PHILIPPS
2	SCISSOR SISTERS	MARY	PHILIPPS
3	MICHAEL GRAY	THE WEEKEND	EMV INDUSTRIES
4	LEMAR	IF THERE'S ANY JUSTICE	SOAV
5	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGENIC
6	KYLIE MINOQUE	I BELIEVE IN YOU	PHONOGENIC
7	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
8	LUCIE SILVAS	WHAT YOU'RE MADE OF	MERCURY
9	JAMIELLA	STOP	PHONOGENIC
10	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	PHILIPPS

**HIGHEST NEW ENTRIES**  
MANX  
Robbie Williams  
MIX 96  
Band Aid 20 Do They Know? They Know?

**SIGNAL**  
Michelle Williams  
Moulin Rouge  
PULSE  
Maroon 5  
Sunday Morning  
BEAT 106  
Razorlight Rip It Up

**GCEAN FM**  
Maroon 5  
Sunday Morning  
POWER FM  
Joss Stone  
Right To Be Wrong  
COOL FM  
Hot Point 10 Like

# irplay Chart

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST TITLE
26	17	10	DEEP DISH FLASHDANCE	38	26	10	POSTAL 314 - 3 22.36 8
27	24	2	RONAN KEATING FEAT. YUSUF FATHER & SON	1	27	2	POSTER 384 - 45 21.17 - 7
28	18	7	ERIC PRYDZ CALL ON ME	31	28	7	DATA 994 - 3 20.68 8
29	19	9	MAROON 5 SHE WILL BE LOVED	1	29	9	J 960 - 17 20.43 - 11
30	29	7	SHAPESHIFTERS LOLA'S THEME	1	30	7	POSTAL 595 - 22 18.48 - 18
31	51	1	MOUSSE T/EMMA LANFORD RIGHT ABOUT NOW	PREZAPPHURST JAM 341	31	1	JAM 1794 - 50
32	37	3	JUJO BABY IT'S YOU	1	32	3	MEDLEY 691 - 12 16.25 - 3
33	29	5	USHER & ALICIA KEYS MY BOO	1	33	5	BMC 403 - 2 15.99 - 25
34	31	7	MAROON 5 THIS LOVE	1	34	7	J 553 - 1 15.41 - 12
35	48	3	DAMIEN RICE THE BLOWERS DAUGHTER	1	35	3	17th FLOOR 89 - 69 15 15
36	38	2	RAZORLIGHT RIP IT UP	1	36	2	1071250 273 - 19 14.71 - 5
37	48	2	SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT	1	37	2	107275 275 - 12 14.35 - 13
38	31	7	JOJO LEAVE (GET OUT)	1	38	7	MEDLEY 824 - 23 14.26 - 36
39	41	1	ROBBIE WILLIAMS RADIO	1	39	1	CHRYSLER 903 - 9 13.82 - 5
40	68	6	ARMAND VAN HELDEN MY MY MY	1	40	6	SUNSHINE FRED 230 - 9 13.71 - 25
41	65	4	SNOW PATROL HOW TO WE BE DEAD	1	41	4	175781 334 - 14 13.59 - 9
42	55	3	THE STREETS GOOD WELL BE IN	1	42	3	175781 331 - 1 13.24 - 12
43	39	3	FRANZ FERDINAND THIS FFIRE	1	43	3	107280 298 - 2 13.19 - 40
44	41	2	REM AFTERMATH	1	44	2	107280 298 - 17 13.13 - 5
45	36	2	MCFLY ROOM ON THE 3RD FLOOR	1	45	2	ISLAND 460 - 2 13.03 - 29
46	43	5	JA RULE FEAT. R. KELLY & ASHANTI WONDERFUL	1	46	5	107280 298 - 24 13 11
47	38	2	JOSH STONE YOU HAD ME	1	47	2	107280 298 - 712 43 12.97 - 21
48	25	10	SHANNA TWAIN PARTY FOR TWO	1	48	10	MERCURY 304 - 47 12.84 55
49	65	1	THE CORRS LONG NIGHT	1	49	1	ATLANTIC 417 - 34 12.38 22
50	68	2	BRITNEY SPEARS TOXIC	1	50	2	JIVE 447 - 9 12.35 24

**1,212 spins with a top tally of 35 airings from Core, and 33 spins from Vibe FM, It was Radio Two's top tune with 20 plays, and earned 16 at Radio One.**

**Out of Touch**

**11. Uniting Nations** The quirky story of how a Scottish policeman and a former crook from England came together in other big bookers included the Galaxy Network, Core and Kiss FM.

**12. Girls Aloud** Aloud had three consecutive number two sales hits in the past 12 months with Jump, The Show and Love Machine, but radio doesn't love them nearly as much as record buyers, and they peaked at 20, 25 and 36 on the airplay chart. I'll Stand By You is a more familiar song, benefits charity and recited number one on sales, all of which should make it more accessible to radio but it looks like it will still miss the top 10 on the airplay chart. It improved 13-11 last week but now dips to number 12, and is a study to do it falling faster now it has lost its retail crown to Band Aid 20.

**16. Green Day** Although debating and peaking a couple of notches, Greener on sales, Green Day's very single Boulevard Of Broken Dreams is somewhat more accessible to radio than its harder-edged predecessor American Idiot, and clothes 26-16 on airplay this week.

## INDEPENDENT LOCAL RADIO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST TITLE
1	1	1	LEMAR IF THERE'S ANY JUSTICE SERV	2307	2407	43654	
2	1	1	DESTINY'S CHILD LOSE MY BREATH COLUMBIA	2278	2265	9232	
3	4	1	KYLIE MINOGUE I BELIEVE IN YOU PARLOPHONE	2275	2672	25704	
4	7	1	NATASHA BEDINGFIELD UNWRITTEN PHONOGENIC	1536	1873	17319	
5	5	1	SCISSOR SISTERS MARY POPPINS	1784	2361	23926	
6	3	1	CHRISTINA AGUILERA & MISSY ELLIOT CAR WASH PIONEER	1875	1776	27679	
7	8	1	MICHAEL GRAY THE WEEKEND THE PRODUCTIONS	1600	1613	29008	
8	9	1	GIRLS ALLOUD I'LL STAND BY YOU PIONEER	1487	1476	21002	
9	6	1	JAMIELLA STOP PARLOPHONE	1574	1529	28711	
10	12	1	KEANE THIS IS THE LAST TIME ISLAND	1185	1269	22712	
11	10	1	GIVEN STEFANI WHAT YOU WAITING FOR INDEPENDENT	1252	1235	22420	
12	11	1	U2 VERTIGO ISLAND	1050	1214	20303	
13	14	1	UNITING NATIONS OUT OF TOUCH CLOUTIER	1019	1204	20000	
14	22	1	MAROON 5 SUNDAY MORNING J	910	1144	16304	
15	19	1	ROBBIE WILLIAMS MISUNDERSTOOD CHRYSLER	910	1135	15028	
16	13	1	MAROON 5 SHE WILL BE LOVED J	114	108	1626	
17	18	1	ERIC PRYDZ CALL ON ME DATA	910	109	1600	
18	17	1	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? VEVOLOGY	156	108	15106	
19	24	1	BRIAN MCFADDEN IRISH SON HUGBOST	785	105	13881	
20	17	1	ROBBIE WILLIAMS RADIO CHRYSLER	879	109	13810	
21	21	1	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK LONDON	811	109	13618	
22	15	1	JOJO LEAVE (GET OUT) VEVOLOGY	1204	102	13609	
23	27	1	JAMIELLA DJ PARLOPHONE	718	100	13462	
24	24	1	GREEN DAY BOULEVARD OF BROKEN DREAMS REPRISE	413	100	11611	
25	23	1	ANASTACIA WELCOME TO MY TRUTH EMI	716	103	12765	
26	28	1	KELLY FEAT. ANDREW 300 MALLORCAVE WIGAN	716	100	12716	
27	20	1	EMINEM JUST LOST IT INTERSCOPE	608	100	12769	
28	21	1	BRITNEY SPEARS MY PREROGATIVE JIVE	561	100	12579	
29	20	1	ICE CUBE YOU CAN DO IT ALL ABOUT THE WORLD	578	100	12400	
30	16	1	JOSS STONE YOU HAD ME ATLANTIC	1113	100	12400	

## TOP 20 PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST TITLE
1	1	1	KYLIE MINOGUE I BELIEVE IN YOU PARLOPHONE	779	779	4794	
2	2	1	MAROON 5 SUNDAY MORNING J	414	414	2794	
3	3	1	ROBBIE WILLIAMS MISUNDERSTOOD CHRYSLER	354	354	2104	
4	4	1	RONAN KEATING FEAT. YUSUF FATHER & SON PIONEER	217	217	1514	
5	5	1	DAMIEN RICE THE BLOWERS DAUGHTER HEN FOLLOWS	155	155	1000	
6	6	1	FRANZ FERDINAND THIS FFIRE PIONEER	137	137	1000	
7	7	1	THE CORRS LONG NIGHT ATLANTIC	12	12	1000	
8	8	1	ATHLETE WIPES PARLOPHONE	11	11	1000	
9	9	1	GOLDIE LOOKIN' CHAIN YOU KNOWS I LOVES YOU ATLANTIC	10	10	1000	
10	10	1	CLIFF BRICKEY I CANNOT GIVE YOU MY LOVE PIONEER	10	10	1000	
11	11	1	THE KILLERS REMEDIATION YOU REMIND ME OF YOU	10	10	1000	
12	12	1	NANCY SINATRA DUNN DOWN THE SPARK APPROXIMACIY	10	10	1000	
13	13	1	THE BILLY BRAGG SOUTH THIS OLD SKIN JIVE	10	10	1000	
14	14	1	SCISSOR SISTERS ALWAYS ISLAND	10	10	1000	
15	15	1	ASH REDEGADE CALIFORNIA INDEPENDENT	10	10	1000	
16	16	1	STONERIDGE FEAT. THERESA TAKE ME AWAY WARRIORS	10	10	1000	
17	17	1	THE ZITONS CONFUSION INDEPENDENT	10	10	1000	
18	18	1	EMINEM JUST TO YOU SOLDIERBROT INDEPENDENT	10	10	1000	

**MIDEM 2005**

## 23-27 January, Cannes

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# Singles

Band Aid 20 dominates this week's singles market, shifting nearly as many copies as the rest of the Top 40 added together. Ice Cube scores the second highest new entry

11.12.04  
Top 75

# The Official UK

HIT 40 UK		Label
1	<b>BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?</b>	Mercury
2	<b>ICE CUBE FEAT. MACK 10 &amp; MS TOI YOU CAN DO IT</b>	All Around The World
3	<b>DESTINY'S CHILD LOSE MY BREATH</b>	Columbia
4	<b>LEMAR IF THERE'S ANY JUSTICE</b>	Sony
5	<b>GIRLS ALoud I'LL STAND BY YOU</b>	Big Top
6	<b>NATASHA BEDINGFIELD UNWRITTEN</b>	Parlophone
7	<b>JAMELIA DJ/STOP</b>	Reprise
8	<b>GREEN DAY BOULEVARD OF BROKEN DREAMS</b>	Interscope
9	<b>NELLY &amp; CHRISTINA AGUILERA TILT YA HEAD BACK</b>	Atlantic
10	<b>GWEN STEFANI WHAT YOU WAITING FOR</b>	Interscope
11	<b>CHRISTINA AGUILERA &amp; MISSY ELLIOTT CAR WASH</b>	Mercury
12	<b>MICHAEL GRAY THE WEEKEND</b>	Epic
13	<b>UNITING NATIONS OUT OF TOUCH</b>	Columbia
14	<b>KYLIE MINOGUE I BELIEVE IN YOU</b>	Parlophone
15	<b>SCISSOR SISTERS WARY</b>	Reprise
16	<b>BRIAN MCGADDEN IRISH SON</b>	Mercury
17	<b>EMINEM JUST LOSE IT</b>	Interscope
18	<b>BABySHAMBLEs KILLAMANGIRO</b>	Reprise
19	<b>SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT</b>	Interscope
20	<b>USHER CONFESIONS PART II MY BOO</b>	Mercury
21	<b>JOJO BABY IT'S YOU</b>	Mercury
22	<b>UZ VERTIGO</b>	Island
23	<b>ERIC PRYDE CALL ON ME</b>	Island
24	<b>KEANE THIS IS THE LAST TIME</b>	Capitol
25	<b>GERI RIDE IT</b>	Mercury
26	<b>JAY-Z &amp; LINKIN PARK NUMB/ENCORE</b>	Island
27	<b>MARON 5 SHE WILL BE LOVED</b>	Mercury
28	<b>KELIS FEAT. ANDRE 3000 MILLIONAIRE</b>	Island
29	<b>JESS STONE RIGHT TO BE WARDING</b>	Mercury
30	<b>ROBBIE WILLIAMS MISUNDERSTOOD</b>	Mercury
31	<b>MARON 5 SUNDAY MORNING</b>	Mercury
32	<b>BLUE CURTAIN FALLS</b>	Mercury
33	<b>JAY RULE FEAT. K. KELLY &amp; ASHANTI WONDERFUL</b>	Mercury
34	<b>ROBBIE WILLIAMS RADIO</b>	Mercury
35	<b>SHANIA TWAIN FEAT. MARK MCGRATH PARTY FOR TWO</b>	Mercury
36	<b>EMBRACE ASHES</b>	Mercury
37	<b>MCFLY ROOM ON THE 3RD FLOOR</b>	Mercury
38	<b>BRITNEY SPEARS MY PREROGATIVE</b>	Mercury
39	<b>ANASTACIA WELCOME TO MY TRUTH</b>	Mercury
40	<b>JOJO LEAVE GET OUT</b>	Mercury

The Official UK Charts Company 2004

INDEPENDENT SINGLES		Label
1	<b>BABySHAMBLEs KILLAMANGIRO</b>	Reprise
2	<b>UNITING NATIONS OUT OF TOUCH</b>	Columbia
3	<b>ALTER EGO ROCKER</b>	Island
4	<b>WOLFMAN NAPOLEON</b>	Reprise
5	<b>FATBOY SLIM WONDERFUL NIGHT</b>	Island
6	<b>DIZZEE RASCAL DREAM</b>	Island
7	<b>DELAYS LOST IN A MEGALOMANIAC</b>	Reprise
8	<b>LEMON JESTLY STAY WITH YOU</b>	Island
9	<b>THE WHITE STRIPES JOLENE - LIVE UNDER BLACKPOOL LIGHTS</b>	Island
10	<b>DELEERIM FEAT. SARAH MCILACHLAN SILENCE 2004</b>	Island
11	<b>THE BLACK KEYS TILL I GET MY WINGS, IS ON MY MIND</b>	Island
12	<b>PAUL WELLS THINKING OF YOU</b>	Island
13	<b>LOSTPROPHETS GOODBYE TOUGH</b>	Island
14	<b>ARMAND VAN HELDEN MY MY MY</b>	Island
15	<b>UNKLE FEAT. JAY BROWNING RISE</b>	Island
16	<b>FELIX ON HOUSECAT WATCHING CARS GO BY</b>	Island
17	<b>STONEISLAND FEAT. THERESE PUT EM HIGH</b>	Island
18	<b>THE PRODIGY CHARLY</b>	Island
19	<b>THE LIBERTINES WHAT BECAUSE OF THE LIKELY LADS</b>	Island
20	<b>MYLO DOPPEL THE PRESSURE</b>	Island

The Official UK Charts Company 2004

Chart Position	Artist	Single	Label
1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	Mercury
2	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	All Around The World
3	DESTINY'S CHILD	LOSE MY BREATH	Columbia
4	GIRLS ALoud	I'LL STAND BY YOU	Big Top
5	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Interscope
6	NATASHA BEDINGFIELD	UNWRITTEN	Parlophone
7	LEMAR	IF THERE'S ANY JUSTICE	Sony
8	BABySHAMBLEs	KILLAMANGIRO	Reprise
9	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Atlantic
10	GWEN STEFANI	WHAT YOU WAITING FOR	Interscope
11	EMINEM	JUST LOSE IT	Interscope
12	BRIAN MCGADDEN	IRISH SON	Mercury
13	JOJO	FEAT. BOW WOW BABY IT'S YOU	Mercury
14	GERI	RIDE IT	Mercury
15	UNITING NATIONS	OUT OF TOUCH	Columbia
16	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Mercury
17	JAY-Z & LINKIN PARK	NUMB/ENCORE	Island
18	USHER	CONFESIONS PART II MY BOO	Mercury
19	RAZORLIGHT	RIP IT UP	Mercury
20	ERIC PRYDE	CALL ON ME	Island
21	UZ	VERTIGO	Island
22	JAMELIA	DJ/STOP	Reprise
23	SHANIA TWAIN FEAT. MARK MCGRATH	PARTY FOR TWO	Mercury
24	MICHAEL GRAY	THE WEEKEND	Epic
25	MCFLY	ROOM ON THE 3RD FLOOR	Mercury
26	NADIA	A LITTLE BIT OF ACTION	Mercury
27	BLUE CURTAIN	FALLS	Mercury
28	JESS STONE	RIGHT TO BE WARDING	Mercury
29	THE STREETS	COULD WELL BE IN	Mercury
30	KHIA	MY NECK MY BACK (CLICK IT)	Mercury
31	ALTER EGO	ROCKER	Island
32	KEANE	THIS IS THE LAST TIME	Capitol
33	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Island
34	BRITNEY SPEARS	MY PREROGATIVE	Mercury
35	EMBRACE	ASHES	Mercury
36	DIZZEE RASCAL	DREAM	Island
37	DEEP DISH	FLASHDANCE	Mercury

Labels A: All Around The World; B: Big Top; C: Capitol; D: Columbia; E: EMI; F: Island; G: Interscope; H: Mercury; I: Parlophone; J: Reprise; K: Sony; L: Atlantic; M: All Around The World; N: Atlantic; O: Epic; P: Mercury; Q: Columbia; R: Island; S: Interscope; T: Parlophone; U: Reprise; V: Sony; W: Atlantic; X: Mercury; Y: Columbia; Z: Island.



2 Ice Cube's You Can Do It is All Around The World's latest single release of 2004 and provides the Blackman-beated lead with its 17th hit of the year but not its fourth number one, having to settle for a number two debut behind Band Aid 20, the single - which will be a flag-waver of our track to a dance beat - returns Ice Cube to the UK Top 10 after a absence of more than a decade, and is by far his biggest hit, only being his previous biggest, and last success, 1994's Boypop (One Nation). Various boosting versions of the single have driven its re-emergence in UK clubs, which led to A&P's licensing the song from EMI.





# Albums

1112.04  
Top 75

Both Lemar and Girls Aloud's second albums get off to a strong start, making Top 10 debuts in a strong market. Meanwhile, Brian McFadden's album debuts at number 24

# The Official UK

## TOP 20 MUSIC DVD

THE YEAR	ARTIST	TITLE	Label/Chart Info
1	VARIOUS	LIVE AID	Warner Music Video (M)
2	QUEEN	ON FIRE - LIVE AT THE BOWL	EM (M)
3	LIVE CAST	RECORDING LES MISÉRABLES IN CONCERT	Video Collection (M)
4	WESTLIFE	THE TURNAROUND TOUR - LIVE	S (M)
5	CLIFF RICHARD	CASTLES IN THE AIR	Universal Video (M)
6	SCISSOR SISTERS	WE ARE SCISSOR SISTERS	Polygram (M)
7	EVANESCENCE	ANYWHERE BUT HOME	Capitol (M)
8	THE WHITE STRIPES	UNDER BLACKPOOL LIGHTS	XL (M)
9	GENESIS	THE VIDEO SHOW	Virgin (M)
10	CHRISTINA AGUILERA	STRIPPED - LIVE IN THE UK	BGA (M)
11	PHIL COLLINS	FINALLY - THE FAREWELL TOUR	Warner Music Video (M)
12	DONNY OSMOND	LIVE AT EDINBURGH CASTLE	UFA (M)
13	SNOW PATROL	LIVE AT SOMERSET HOUSE	Petrolhead (M)
14	MEAT LOAF	LIVE IN AUSTRALIA WITH THE MSD	Warner Music Video (M)
15	VARIOUS ARTISTS	HOW 2005 - THE DVD	Wega (M)
16	THE SHADOWS	THE FINAL TOUR	Capitol (M)
17	OASIS	DEFINITELY MAYBE	Big Brother (M)
18	ELVIS PRESLEY	68 COMEBACK SPECIAL	BMG Music (M)
19	ELVIS PRESLEY	ALPHA FROM HAWAII	BMG Music (M)
20	MICHAEL BALL	LIVE IN LONDON	Universal Video (M)



**U2** It wasn't quite the week before, but U2's How to Dismantle an Atomic Bomb was again the biggest-selling album last week, shifting another 222,000 copies to add to its first-week tally of 200,000. Its cumulative sales passed the 2,000,000 mark on its 13th day as the shops - less than a year as long as it took their last new studio album, All That You Can Leave Behind, which reached the mark 28 days after release.



**Girls Aloud** Housing three number two hits - Jump, The Show and Love Machine - and their recent number one I'll Stand By You, Girls Aloud's second album What Will The Neighbours Say can't match its number two peak of their debut Sound Of The Underground, but its number six debut is attended by sales of 85,717. Sound Of The Underground's peak week saw it sell a mere 37,077 copies, and it has so far sold 279,432 copies, a total which looks well within the grasp of What Will The Neighbours Say, which should stay in or around the Top 10 for the whole of the festive Christmas period. The album was produced by pop producer Brian Higgins.

THE YEAR	ARTIST	TITLE	Label/Chart Info
1	U2	HOW TO DISMANTLE AN ATOMIC BOMB	Capitol (M)
2	ROBBIE WILLIAMS	GREATEST HITS	Chryslis (M)
3	EMINEM	ENCORE	Interscope (M)
4	IL DIVO	IL DIVO	Sony Music (M)
5	KYLIE MINOGUE	ULTIMATE KYLIE	Polygram (M)
6	NEW	NEW	
6	NEW	NEW	
7	SHANIA TWAIN	GREATEST HITS	Mercury (M)
8	LEMAR	TIME TO GROW	Sony Music (M)
9	MAROON 5	SONGS ABOUT JANE	Warner (M)
10	RONAN KEATING	10 YEARS OF HITS	Polygram (M)
11	BRITNEY SPEARS	GREATEST HITS - MY PREROGATIVE	Jive (M)
12	KEANE	HOPES AND FEARS	Island (M)
13	BUSTED LIVE	A TICKET FOR EVERYONE	Universal (M)
14	SCISSOR SISTERS	SCISSOR SISTERS	Polygram (M)
15	WESTLIFE	ALLOW US TO BE FRANK	Mercury (M)
16	BLUE	BEYOND OF BLUE	Interscope (M)
17	GREEN DAY	AMERICAN IDIOT	Capitol (M)
18	DESTINY'S CHILD	DESTINY FULFILLED	Columbia (M)
19	NATASHA BEDINGFIELD	UNWRITTEN	Capitol (M)
20	TRAVIS	SINGLES	Endemol (M)
21	PHIL COLLINS	LOVE SONGS	Virgin (M)
22	TINA TURNER	ALL THE BEST	Polygram (M)
23	JOSS STONE	MIND BODY & SOUL	Brain (M)
24	NEW	NEW	
24	BRIAN MCFADDEN	IRISH SON	Mercury (M)
25	MCFLY	ROOM ON THE 3RD FLOOR	Universal (M)
26	ROD STEWART	STARDUST - GREAT AMERICAN SONGBOOK VOL III	Mercury (M)
27	KATHERINE JENKINS	SECOND NATURE	Capitol (M)
28	ANASTACIA	ANASTACIA	Capitol (M)
29	NEW	NEW	
29	GENESIS	PLATINUM COLLECTION	Capitol (M)
30	GWEN STEFANI	LOVE ANGEL MUSIC BABY	Interscope (M)
31	USHER	CONFESSIONS	Arca (M)
32	WET WET WET	THE GREATEST HITS	Mercury (M)
33	SNOW PATROL	FINAL STRAW	Capitol (M)
34	JAMIE CULLUM	TWENTYSOMETHING	Capitol (M)
35	EMBRACE	OUT OF NOTHING	Capitol (M)
36	ALED JONES	THE CHRISTMAS ALBUM	Independent (M)
37	BEE GEES	NUMBER ONES	Polygram (M)
38	NEW	NEW	
38	JAY-Z & LINKIN PARK	COLLUSION COURSE	WEA (M)

## TOP 10 JAZZ/BLUES ALBUMS

THE YEAR	ARTIST	TITLE	Label/Chart Info
1	JAMIE CULLUM	TWENTYSOMETHING	Capitol (M)
2	MICHAEL BUBLE	MICHAEL BUBLE	Reprise (M)
3	VARIOUS	NEW JAZZ GENERATION	Capitol (M)
4	NORAM JONES	FEELS LIKE HOME	Capitol (M)
5	NORAM JONES	COME AWAY WITH ME	Capitol (M)
6	RAY CHARLES	GENIUS BEYOND COMPANY	Capitol (M)
7	KEVIN SPACEY	BEYOND THE SEA (OST)	Capitol (M)
8	CLARE TEAL	TONY TALK	Capitol (M)
9	RAY CHARLES	THE DEFINITIVE	Capitol (M)
10	JAMIE CULLUM	POINTLESS NOSTALGIC	Capitol (M)

## THE YEAR SO FAR: TOP 20 SINGLES

THE YEAR	ARTIST	TITLE	Label/Chart Info
1	LEMON PEEKS	IT (I DON'T WANT YOU BACK)	Capitol (M)
2	DJ CASPER	OH OH SLIDE	All Around The World (M)
3	USHER FEAT. LIL JON & LOUDMAX	YEAH	Arca (M)
4	ERIC PYZD	CALL ON ME	Mercury (M)
5	BAND AID	20 DO YOU KNOW IT'S CHRISTMAS?	Mercury (M)
6	MICHELLE	ALL THIS TIME	Capitol (M)
7	ANASTACIA	LEFT OUTSIDE ALONE	Capitol (M)
8	PETER ANDER	MYSTERIOUS GIRL	Capitol (M)
9	BRITNEY SPEARS	TOXIC	Capitol (M)
10	FRANKIE FURZ	IF I BRIGHT BACK	All Around The World (M)
11	MARCO WINANS FEAT. ENYA & P DIDDY	I DON'T WANNA KNOW	Capitol (M)
12	S OR A KINO	BAY Cakes	Mercury (M)
13	KELIS	HULKSMAR	Mercury (M)
14	LMC VS U2	TAKE ME TO THE CLOUDS ABOVE	All Around The World (M)
15	DIZMY BAND		Mercury (M)
16	NATASHA BEDINGFIELD	THESE WORDS	Capitol (M)
17	BRITNEY SPEARS	EVERYTIME	Capitol (M)
18	STREETS	DRY YOUR EYES	Capitol (M)
19	BUSTED	THUNDERBIRDS/DAM	Capitol (M)
20	DESTINY'S CHILD	LOSE MY BREATH	Capitol (M)

## 921 MUSIC WEEK ONLINE 100

All the sales and airplay charts published in Music Week are also available online every Sunday evening at [www.musicweek.com](http://www.musicweek.com)



one conference to rule them all, one conference to find them,  
 one conference to bring them all and in the darkness bind them  
 in the land of London, where the shadows lie...

# THE FELLOWSHIP OF THE ILMC CHAPTER 17



THE QUEST BEGINS

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