### Inside: The Subways Kaiser Chiefs Athlete TV On The Radio Outkast

# MUSICWEEK

First plays of charity single's video watched by 20m people as momentum builds at retail

# Band Aid sparks TV frenzy

### Charity

### by Adam Woods

Possibly the biggest launch for a music promo in the history of the UK industry was helping drive Band Aid 20 to new heights at the

end of last week.

Band Aid organisers were still totalling the impact of the promo's TV premiere last Thursday, with up to 20m people understood to have tuned in when it was broad-

cast by 30 channels at 5.55pm.

The broadcast, which was produced by Initial from footage due

to be screened in a documentary next month, was heralded by producer Malcolm Gerrie as the biggest simulcast in the history of British television.

Thever for one second thought

"I never for one second thought it would do what it did," says Gerrie. "We had this idea that it would be great if you turned on your TV and all you saw was Band Aid, Band Aid, Band Aid, Band Aid, and [the trustees] just looked at me and said, "Make it happen."

The promo ran across all terrestrial, Sky and Viacom channels, and many curtailed planned programming to fit the clip in. ITV1's

### Airplay on Tuesday and the video broadcast have sent retail

### demand exploding Brian Rose, Universal

live Paul O'Grady Show wrapped five minutes early to make time for the broadcast. Terrestrial broadcasts contributed the lion's share of the audience, with 3.9m tuning in to BBC1, 2.6m to BBC2, 3.1m to ITV1, 2.4m to C4 and 1.1m The only disappointment, says Gerrie, was the failure of an appeal to MTV to include the promo in the programme for Thursday night's MTV Europe Awards.

In any event, the broadcast prompted an immediate surge in download sales, while Universal reported advance orders exploding through last week, as momen-

ing inrough ass week, as momentum built up for the release.

Initially projecting advance orders of 700,000 last Monday, by Friday the major was expecting to press and deliver closer to 1.5m units. Such activity suggests the single will comfortably overhaul the 550,000 haul of Eamon's F\*\*k It to become the biggest physical single of this year.

Universal sales director Brian Rose says, "After the recording, the interest in Monday was very high. But airplay on Tuesday and the video broadcast have sent retail demand exploding."

Rose says that the single will have a particular impact because it will be stocked by a wide range of retailers. "We are going into areas where we wouldn't usually have singles," he says.

Band Aid logistics p3, Trustee
 John Kennedy talks p11

### BMG acts score victory at EMAs Outkast lead the way as BMG artists win eight out

BMG artists win eight out of 12 international awards at the MTV Europe Music Awards p5

### Formats fight to wrap up at Xmas

With big releases lined up on both CD and DVD, Music Week examines format rivalry in the festive market p6

### Cream of the radio crop

As she prepares to accept this year's Woman Of The Year award, R2 boss Lesley Douglas picks her top radio DJs p8

This week's Number 1s Albums: Eminem Singles: Girls Aloud Airplay: Lemar





### Bedingfield fires global interest After establishing her as one of

the UK's hottest new talents during 2004, Sony BMG will take the push for Natasha Bedingfield's debut album Unwritten onto the global stage in the new year. "It is just starting

internationally, but there are some

encouraging signs that we will build on into next year," says Paul Lisberg of Bedingfield's Sony BMG-affiliated label Phonogenic, for which Bedingfield is the first project to be released.

Bedingfield's single These Words is emerging as an international airplay hit and has to date clocked up 12 airplay number ones, and nine Top 10 placings on international sales charts. It is currently the number four airplay record across Europe.

Bedingfield will also become the first Uk-signed BMG artist to be worked through the new postmerger set-up at Sony BMG, with a US release expected to be confirmed this week through Epic. "David Massey over there IEpic US) has been a fan of both Bedingfields from very early on and when the opportunity arose

via the merger to work with Natashā he jumped at it," says Neale Easterby of Empire Management, who manages Natasha and Daniel Bedingfield, Lucie Silvas and Estelle.

Bedingfield received her first press last December in Music Week, when she was tipped alongside Keane, Kristian Leontiou and McFly among the four artists most likely to break during 2004.



### MUSTCWFFK

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### Musicality five to take stage

Fine amateur sinners/herformers were crowned as joint winners of Channel 4's Musicality show last week, securing central roles in the musical Chicago for one night and a record release on EMI Classics. The five winners - Matthew Goodgame, Caroline Graham, Donna Hazelton, Warren Sollars and Rebecca Dent will record a Musicality Winners CD, which is released by EMI Classics this wook



 EA Games is establishing a joint ublishing company. p6 Rough Trade Records has struck a deal for its Album Club to be made available through The Conran Shop's flagship store on Fulham Road in London, Customers can subscribe to receive three CDs a month for three six or 12 months.

 Mobile phone network 3 has signed a deal with student TV network SUBty to sponsor its new Video Jukebox show. The 10-week campaign is launched today (Monday).

### **Bottom line**

### **Emap stalls on** Scottish buy out

 Emap last week said it will not be zushed into busing out Scottish Parks Holdings, as both services unveiled new financial results last week Results for the six months to September 30 saw Emap's turn up 3% at £533m and pre-tax profit up 2% at £96m. SRH's full-year turnover was up 15% to £96.3m, with operating profit up 16% to £22.1m. It expected that the two companies will hold off from pursuing any merger with Emap already owning 27% of SRH – until the OFT decides whether to forge ahead with a full probe into Capital and GWR's proposed marriage. A decision from the OFT is expected on December 10 Chrysalis Group says it is planning

to expand its music interests by seeking acquisitions in music ment as it announced new full-year figures last Monday. Group turnover rose 3.2% to £164.2m, as the music group generated revenues of £70.5m - down 1.1% - with Ebita rising 20% to £4.6m. The group ed its forecasts for growth - to

fall between 4% and 5% - in radio. after witnessing disappointing October figures

Oasis's debut album Definitely Maybe appeared for the first time as nloads last Monday. One of the act's five albums will now go live every wook until Christmas

 Universal Music Group last reported strong results for the third guarter, with operating i €29m compared with €4m for the same period last year. The company attributed the unlift to improved sales a lower depreciation charge and the impact of cutting overheads ecially in A&R and marketing Inspired Broadcast Networks launched the first download vending machine last week. Inspired, which is 70% owned by Leisure Link which already has a network of 90,000 vending devices in 27,000 locations around the country, is planning to rollout 200,000 machines across the country Crih Sheet n11

British Music Rights is hosting a

round table event to discuss how music creators can profit from their ideas and whether enough is being done to protect their interests. The November 30 seminar will take place at London's Charlotte Street Hotel. The Classical Brit Awards will be driven by a new team next year as it eturns to the Royal Albert Hall on May 25 with National Savings & Investments taking on sponsorship duties for the second year running EMI Classics managing director Barry McCann and BPI chairman Peter mieson are taking over co chairmanship of the Classical Brits committee, while a TV deal has also been secured with [TV] Virgin Megastores is looking

8a bacass o The Rolling Stones face a wait to cover if they will be granted access to the accounts of their former record company Decca, after a High Court judge ruled that he did not have the

power to force an audit. The band applied to the court to determine

whether they have been shortchanged from sales of the 2002 compilation 40 Licks, Mr. Justice Pumfrey referred the dispute to arbitration, citing the terms of a 1976 agreement between Decca and the Stones which says royalty dispute between the two parties must be arbitrated and not settled in court. • Music sales are rivalling DVDs in the run-up to Christmas, n6

### People

### Chrysalis chief leaves group

Chrysalis Radio gro programme director Jim Hicks will step down at the end of this year after four years in the job. Hicks, who is moving back to Leeds for personal reasons, will not be replaced, but will continue to work for Chrysalis in a consultancy role. Heart and Galaxy regional programme directors will report to their regional managing directors. David Massey has been appointed to the role of executive vice president A&R for the Sony Music label group in the US. Massey will work out of president and CEO. Don Jenner, while also continuing in his role as president of Daylight Records

 Ticketmaster has appointed a new general manager for London and the South East to oversee all of the company's day-to-day operations in the region. John Gibson joins Ticketmaster from live entertainment agency See

George Michael will be the subject of an hour-long BBC1 documentary next Monday (November 29). The singer will take viewers through a history of his life

Richard Bron launches his Open Royalty Gateway firm. p4 Ian Moss has joined OD2 as the company reinforces its team, p6 Exposure

### Manics to occupy

### 6 Music hot seat The Manic Street Preachers will

6 Music for a week from Monday December 6. The band have chosen The Who's Who's Next and U2's The Joshua Tree among the albums of the day for the 6 Music Selector, while also selecting documentaries for broadcast and recording a live session



Manics: 6 Music programming stint

Ofcom has relaxed format restraints on Jazz FM, which have previously obliged it to play at least 50% jazz music. While, under the new regulations, the daytime playlist will be more mainstream, evenings will comprise more specialist shows as the station has agreed to increase the amount of pure Jazz it plays in the evenings from 40 to 45 hours

 Promo industry magazine Promo is relaunching this month, p5 Microsoft last week launched its largest advertising campaign yet for Windows Media Centre, a new piece of software which can be built into hardware such as TV sets. It corporates music elements courtesy of MSN, Napster and Tiscali.

MSN is examining the possibility of launching a project devoted to unsigned talent in the UK, after last week unveiling a US initiative in association with Garageband.com to note unsigned acts. Up-and-coming UK acts Bloc Party.

Kaiser Chiefs and The Futurehe will join Las Vegas four-piece The Killers on NME's annual awards tour. which kicks off on January 19 in Northumbria. The 2005 tour takes in 16 shows culminating at London's Brixton Academy on February 9. Organisers of the Pro-Music campaign, which aims raise awareness about the availability of

legal download services, have launched a new online ad. It is to be screened on www.pro-music.org and other partner websites across the world. Outkast lead the winners at the MTV EMAs in Rome, p5 Radio One is to revamp its chart

show with new hosts. p4 Music Control is launching an olay certification system, r MW favourites TV On The Radio won last week's US Shortlist prize. p8



EMI's head of DVD Stefan Demetriou had an audience with Chancellor Gordon Brown last Monday, after being named as one of five enterprising young Brits at an awards ceremony in London. Demetrion won out in the employee category of the Enterprising Young Brits competition, which was organised as part of National Enterprise

Mail and Lloyds TSB. Having been shortlisted in advance of the day. Demetriou had to make a final submission on the day in what organisers described as a "Pop Idol-style" final to convince the judges that he deserved to win Other categories saw individuals honoured in business, community creative and teen categories.

Promotion, manufacturing and digital downloads already completed

### Machinery is put in place to power Band Aid 20 upwards

### Retail

by Music Week reporters

While Band Aid 2004 umr a one day job for many of the star-studded cast which turned up for the recording session at Air Studios more than a week ago, the work goes on for those behind the scenes.

With the momentum behind the single fully charged, Universal sales director Brian Rose says the key task now is to "get it in stores".

Asked about the logistics of delivering on the single at the busiest period in the music cale

dar for Universal, Rose remains philosophical but upbeat. 'It is a challenge, but ever in the business is really up for it," he says. "Everybody is delighted to be

working on the record, to be hor est. There is a real energy about the After the Sunday recording ses

### Everybody is delighted to be working on the record. There is a real energy about it. ose. Universal

Brian D

sion last week, the 2004 single was mixed at Abbey Road the following day, before CD-Rs were handdelivered to radio stations by some of the stars involved. Will Young, Jamelia and Travis' Fran Healy visited Radio One, Capital and Virgin respectively, ahead of the Sam air-

play embargo last Tuesday. And as CDs and sleeves being pressed and printed at Universal's manufacturing facilities in Blackburn and Hanover, the media profile was beginning to

Brian Rose says, "It felt on



Recipe for success: Bono and Geldof together again at the recording of Band Aid 20

exploded since then." Sources also suggested last week that retail has raced the spirit of the project, with many key dealers agreeing to donate their margins to the cause from supermarket chains such as Tesco and Asda to HMV, Virgin and Woolworths at the other. Such discussions have been handled by the Band Aid trustees rather than Universal, because of the potential sensitivity of such issues

Monday like Im units and has

By today, Universal aims to have the single units in its Milton Koynes warehouse ready for distribution. Media-buying agency MediaCom is also seeking as much free advertising space as possible in magazines and newspapers.

One promotional opportunity which is unlikely to be taken up is a collective performance on a show such as Top Of The Pops once the single has charted. "It is virtually impossible to try and record it live, says Mercury senior product man-ager Shane Murray, who is overseeing marketing of the Band Aid 20 release. "But [many of the artists] did create specially recorded video messages once they had finishing the song and these will be used to accompany the video."

Band Aid 20 downloads were offered in two versions from midnight on Wednesday evening; the single new recording for £1.49 and two-track bundle combining both the new ersion and the original for £1.99

OCC head of new media James Gillespie said last Friday that it was too early to say how popular the Band Aid download was proving, besides reporting "healthy" sales. But the fact that even the one-track version is for sale at £1.49 - twice the price of the standard download on iTunes - suggest it is certain to be the most lucrative download yet.

'U2's Vertigo is the biggest pload single so far and hope fully this will beat that," says Ben Drury of 7 Digital Media, which has set up the www.bandaid20.com site. official

Within 24 hours of the down-

gesting that the two-tracker was outselling the one-tracker by three to-one. On Friday, 7 Digital also issued a third bundle, adding the new video at a price-point of £2.50

for a download and £1 for a stream However, Band Aid 20 is unlikely to top the Official Down-load Chart because current chart

rules only allow for single-track downloads to qualify. Radio airplay grew through the week, with more than 460 plays generated by the end of Thursday looking set to push the Band Aid 20

track into the airplay Top 20. Then came the unprecedented 30-channel promo premiere on Wednesday

The 5.55pm slot, which was selected to take advantage of a mixed viewing audience, with chil-

dren a key target, also allowed broadcasters to be more flexible with their programming than prime-time would have allowed. Tapes were delivered with very

strict instructions to honour the 5.55pm embargo. "I was sure someone would break ranks," says Gerrie. 'We threatened them with the wrath of Bob [Geldof] if they did - there was literally a message on the tape to that effect.

The clip was introduced by Madonna, whose link was record ed at the UK Music Hall Of Fame final the previous week. Collaring the star immediately after her appearance on stage, Gerrie and the Initial team managed to persuade her to take on the task filled by David Bowie for the TV premiere of the 1984 single.

The video itself was created from footage filmed by Initial for a one-hour documentary about the project, to be shown on December 5 - the day the single

### EMI shares get a festive boost from interims

Shares in EMI bounced up by more than 14% on the day, as the City received the music group's interims with good cheer on Friday.

At brokers' meetings, chairm and CEO EMI Music Alain Levy told analysts to "enjoy Christmas, because we will", after delivering because we will", after delivering improved operating profits in both recorded music (up 12.4% to £40.8m) and publishing (up 2.2% to £54.7m). Turnover for the group was down 5.4% to £908.0m (£960.3m).

from EMI could not be more confident, although it believes the fall away in sales "raises the bar" for the second half of the year With releases in the approach to Christmas coming from a slew of big names including Robbie /illiams, Tina Turner, Placebo and Blue, EMI Music says turnover for October and November is already well ahead of last year. EMI also has the developing

ers UBS says the outlook

digital market as an ace up its ves. Revenues increased from £2.8m in the first half of last year to £6.5m (2% of turnover) this time, 60% of that from downloads the rest from EMI's chairman Eric Nicoli is

activities such as ringtones

reluctant to forecast future digital ues, but says that if EMI's estimation that digital sales will account for 25% of the total market in five years time, then this could be worth in the regis of £400m to EMI before the end

of the decade. Already 6% of sales in China are from the digital aren Nicoli also says that the group is looking to merge its realtones business with its ringtones, which

is currently handled by publishing Nicoli adds that the restructuring announced in March is delivering savings of £25m for the full year and a further £50m next year and that the company "is on track' with a new IT programme.

### THE MUSIC WEEK PLAYLIST



KATSED CHIEFS Oh My God (B-Unique) ique) Swiftly emerging as the hot tip for 2005, the Chief's poised to cause

BEVERLEY KNIGHT No More (V Bey takes a

lecordings) day job to guest on this cut from veteran (single

Staring At The debut, the lack smash for early in the new year (single, Jan 10)

New Day hooks and attitude (and a neat Queen

Hymn For Her (Heavenly) Quickly building a passeon-the-ear

MYLO Destroy Rock & Roll (Breastfed) Royksopp" at any moment, Mylo's next single should help move things along nicely (single 3an 24)



With The Ligi Out (Geffen) packaged 81-track trawl through the grunge legends'

enters the charts.



Hot (Geffen) drives Snooph



21st century pop (album, out now)



Under Black Lights (XL) footage makes look at Jack and



Exclusive video Exclusive video bundle: Missederstood (S.E and storeol, No Regrets Live From Kols, two images. greatest Hits bundle (UK): UK version of Greatest Hits = 19 tracks (all audio only), two packshots, one image per track.

(International): As UK version, with additional bracks

### R1 opts for chart show double act

The departure of Wes Butters from Radio One's Sunday chart show in February could signal the most dramatic shake-up in the history of the spot, as the station begins to consider the format under future hosts JK & Joel

While plans are still in their early stages, Radio One confirmed that its aim is to restyle the 4pm to 7pm countdown as a broader entertainment show which contains the single, album and down-

We are a long way away from working out the exact details of the new chart show, except to say that whereas the show was a count down presented by somebody, what we are now looking to do is an entertainment show which will contain a chart," says a Radio

"JK & Joel came to Radio One as a personality-led double act and we don't want to put them in a format that constrains them. We can't say if there is going to be any less ninence given to the chart."

The rise of JK & Joel reflects that of Butters, who arrived at Radio One in February 2003 from Newcastle's Galaxy 105-106. The duo were signed up in January from Manchester's Key 103 and will now vacate their Saturday 1-4pm slot for the return of Sara Cox after maternity leave. Cox will also take on JK & Joei's Sunday lunchtime show.

A spokesman for Wes Butters representatives MPC Entertainment says the decision not to renew Butters' contract, which is up in February, was a genuinely

"We both felt Wes probably isn't the right person to take the chart in the direction they want it to go in, says the MPC spokesman. He wants to do five days a week and we have been talking to Radio One for the past month or so, but unfortunately they can't offer him anything. Everyone knows how great Radio One is doing - the daytime schedule is over-performing in many respects. So we were left at an impasse."

Butters is said to be entertaining offers of a weekly show from eral other broadcasters, while Radio One has apparently left the door open for a possible return for the 25-year-old DJ at some point.



### Richard Bron's digital solution strikes BT deal ahead of launch this week

# Digital warehouse delivers global Robbie downloads

### Downloads

### by Martin Talbot

Richard Bron's ground-breaking new digital distribution operation launches globally this week, centring around a series of Robbie

Williams download bundles. The Open Royalty Gateway (ORG), established through Bron's Blueprint operation, has struck a deal with EMI and IE Music to make the bundles available globalfrom today via the artist's own website, priced from £1.99 for a single to £9.99 for a hits package

The releases come after Bron last week confirmed the concluon of an infrastructure deal with BT, which will be announced in London tomorrow (Tuesday).

The moves represent the first key steps towards making a reality of Bron's ambition to create the world's first global fulfilment solution, serving the entire value chain from rights holder to consumer.

Infectious Bros A&R

on December 1, before starting work on their debut album. Tought (Mond:

they play alongside Kings Of Leon as part of the In New

SNAP SHOT

Up-and-coming UK trio The Subways will enter the studio next month

to record their first material for the Infectious imprint, after

becoming Norda Marshalis first signing in his new rolps at Warner Brothers UK. A signing in his new single is due early in 2005, with the adount to follow be added to be a significant of the significant of the significant in the significant

the limited seven-inch-only single Lam - through the Transgressive label in October. "The band have been self-sufficient for three or four years, building momentum, and we want to keep

CAST LIST: Mana



The operation is run by Bron in tandem with former Accenture executive Gavin Mann and former Microsoft executive Adrian Grant Bron - the son of Bronze label

founder Gerry Bron - has gathered a wealth of industry expertise and experience behind the proj-ect, including IE Music's Tim Clark and former Sony Music Europe chief Paul Burger as directors and former Virgin America executive Ray Cooper and Channelfly director Stephen Budd on an advisory board

the ORG digital warehouse, where rights holders deposit a range of music-related content, such as audio video, mobile tones or wallpaper. Rights holders will be able to use tools to encode their content, encrypt it using different forms of DRM and set other

parameters for its use. Through ORG, rights holders can make their content available for super distribution - similar to peerto-peer - which allows consumers to pass tracks on to friends while also deriving extra revenue for themselves and the rights owners

The other side of the operation is a retail-facing service called Song Centre, through which dealers will get tools to create their own web portals. Retailers will be able to access repertoire which has been deposited with the ORG, says Bron, creating a one-stop route to market for labels of all kinds, from the smallest to the very largest.

The first retailer to sign up to the service is Australian chain

Sanity, for whom Bron's operation will create a download operation ready for launch early in 2005

Sanity has already tested the stem through a Robbie Williams trial in partnership with EMI in Australia, which saw a number of bundles combining audio and video clips sold to consumers in the market during August.

Bron save discussions are a tinuing with all of the major groups to get their rights signed up to the ORG; he is confident that deals can be struck by the new year, ready for the Sanity launch.

Tim Clark says the new service represents a move by the musiisiness to take back control in the digital space, which he says is dominated by outside operators "Richard Bron is a straightforward person and this is a straightforward distribution system," he says. "It takes control of the negotiation with retailers back into the hand of rights holders. It means we have more control."

SHRWAYS first appointment at the label. Following a successful In The successful In The City performance in September, The Subways had been expected to sign to BMG. But Ridley's move to Warner Bros from Warrier Bros from the company, where he was an A&R scout, was instrumental in the band electing to sign to the Warner-connected Infectious. Ridley's signings at BMG included UK rock act Hiding Place. The Subways will play a

4 MUSICWEEK 2711 04

ALBUMS Arrious Artists School Rounion Disco (silver) us Artists

Legends (silver)
The Beantiful South
– Golduggas,
Headnodders And
Pholk Songs (silver)
Various Artists – (gold) Phil CoTins - Love

### BMG artists conquer Rome at MTV awards

The MTV European Music Awards in Rome proved to be quite a triumph for the BMG side of Sony BMG last week.

BMG acts won eight out of the 12 International awards, with Outkast picking up three of the most prestigious trophies and

Usher winning two. Outkast collected their three s in person, along with Usher who performed a duet with Alicia Keys, herself a winner in the R&B category. Usher later returned to London - using a private jet to avoid a baggage handlers' strike - to attend a promotional event in London

Sony BMG CEO Andrew Lack and chief operating officer Michael Smellie were amo equally strong executive turnout which also included Roger Ames at an event which was staged in a specially constructed tent at Tor Di Valle on the outskirts of Rome and hosted by Xzibit.

The night was not a huge access for UK talent hower Domino's Franz Ferdinand did not win through in any of the three categories in which they were nominated, although they did at

least have the satisfaction of a triumphant performance on t current tightness in the band's live set. Muse were the only UK winners in the internation

categories, picking up the best alternative act award.

Memorable live performances on the night included Eminem's dramatic opener, accompanied by around 50 children. The Beastle Boys were also a huge crowd ourite, entering on cycles and skateboard and covering almost every inch of the entire set with a camera in tow Other performers included

Gwen Stefani, Anastacia – whose performance at the Coliseum was beamed back to the venue – as well as Pharrell Williams' collaboration with Nelly.

After the show, MTV Networks Europe president and chief executive Brent Hansen voiced satisfaction with the show. "I thought the line up was a real killer this year," he said. "I can't tell you how it compares to previous years until I've seen the tapes, but backstage all the artists were really happy with it."



While Outkast didn't perform on the night, they led an extraordinary line-up of BMG award winners in Rome last Thursday, Andre 3000 and Big Boi triumphed as best group, best song and video (both for Hey Ya!, released in the UK over a year ago), while Usher won best album and best male awards. Also, Margan S worn named host now act, Alicia Keys won best R&B act

female award. Other awards went to Lipkin Park (rock) Black Fund Muse won both best alternative act and best MTV UK & Ireland presented to La Strada, which is dedicated to the battle against trafficking women for sexual

Peas (pop) and D12 (hip hop), while act. The Free Your Mind award was

### New awards mark airplay success

Nielsen Music Control will this week unveil to pluggers its plans for a set of radio airplay certifications which will be launched to mark the research organisation's 10th anniversary.

The four levels will be introduced in the New Year, starting with the Impact award for records which register 5,000 plays before their sales release date and progressing through certifications for 10,000, 20,000 and 100,000 total

radio plays.

Labels will be able to mark any achievement with framed awards designed to distinguish them from the BPI-backed sales awards and intended to both mark the success of the biggest airplay tracks and act as a marketing tool for break-

"I have always felt that if you work in PR and you do a fantastic campaign, you get a front cover, you put it in a frame and stick it on the wall, but pluggers don't really have anything like that," says Music Control marketing director

Amy Howard. "As the idea grew, we realised that notentially this could have a real impact on upfront marketing and PR campaigns, because obviously airplay starts to build up long before the sales release date."

Tests on airplay data going to back to 2000 found that around 20 songs a year can be expected to qualify for the Impact awards while only two singles in the past four years have collected 100,000

plays in total.

Of the records featuring in last week's sales chart, only two would have qualified for the 20,000-play award, while a further six h reached 10,000 plays and three would have picked up Impact awards for their pre-release airplay.

The awards will be unveiled to the plugging community at Soho House on Thursday, although many radio promotions staff have already contributed to the development process.

"The way they have gone about finding the benchmark for each award certainly makes sense to me and I think it makes sense to the marketing department, too, par-ticularly when the record has got a degree of radio play prior to release," says Sony BMG director of radio Nick Bray,

### The NMC awards

achieve 5,000 prays em...
sales release date.
NMC Certified for records which
achieve 10,000 plays on UK radio.
NMC Certified for records which
achieve 20,000 plays on UK radio.
NMC Certified: for records which
achieve 10,000 plays on UK radio.

### Promo revamp focuses on the best in music vision

### Magazines

Music video industry bible Prom this week unveils a new look which represents the biggest revamp of the title in its 20-year history. Promo - a sister title to Music

Week - is being relaunched to broaden its focus from the music video sector into associated creative areas, such as music TV production, animation and advertising. The revamp includes a new design, with a new brief to cover all aspects of music-associated visuals and a greater emphasis on the work of new directors. It celebrates the relaunch with

an exclusive interview with video and movie director Spike Jonze and an exclusive DVD which features 20 of the hottest new directing talents and their work.

Jonze - whose work has long been championed by the magazine tells Promo about his new clips the Yeah Yeah Yeahs and Ludacris and gives the magazine an exclusive peek at his as-yet unfinished new Björk video. The DVD includes video

e likes of Fatboy Slim, UNKLE,



Biffy Clyro, Sons & Daughters and the director's cut of Eric Prydz's

Call On Me. All the clips are by directors who have broken into music videos in recent month

The relaunch issue also offers a feature about techniques first seen in music videos which erop up in TV ads, plus close-ups on recent clips for U2. Eminem and Kylie Minogue, the new DVD Funkstörung and a Q&A with MTV Networks Europe president and chief executive Brent Hansen.

pletely refurbished its highly regarded music video database. It will now carry comprehensive music video production credits in new Call Sheet section, plus airplay charts, music TV programming information and a big increase in contact listings

The magazine has also com-

Promo editor David Knight ays the magazine is responding to changes in the complex music vision environment in the digital age, "Music videos will remain our focus, but the business of making visuals for music artists is far more sophisticated than it used to be," says. "The demands are consid erable, the budgets are often tight and the need to access new direct

Knight adds the new format will allow the magazine to build on its reputation as a talent-spotter "Promo has always been about finding new directors - our first interview with Jonze was in 1995 It's great that we could talk to him again, while focusing on the new generation on the DVD."

ing talent has never been greater.

For details about subscribing to Promo, contact dpagendam@ empinformation.com.

### US video games giant links up with publisher

music and games industries has taken a hold step with the news that Electronic Arts and Cherry Lane Music Publishing have med a joint publishing venture,

Next Level Music will sign new artists and buy catalogue for use in FA's names. It will also exploit publishing opportunities for EA theme tunes in ringtones, oads, films and ads

EA worldwide executive of music and audio Store School music and audio Steve Schmir says he believes computer games will become more influential in affecting music-buying patterns than radio and television.

"Consumers spend more time playing video games than they do watching TV or listening to the radio," he says. "And whereas film music is passive, video game music is not. Video games are already better at breaking new artists

As an example, Schnur points to EA's FIFA 2005, which is

rope, each unit of which will be played for an average of 50 hours. He calculates this will mean 700m plays across the continent for

every song on the game. But Schnur is most excited by the development of low-cost, internet-enabled gaming consoles which will enable users to buy downloads of any song they hear on a game at the touch of button

"The next generation of consoles will revolutionise the way the music industry does business. he says. "Games will become the now MTV

Schnur says the process of selecting music for games is becoming increasingly focused, with the goal to find tracks which 'maximise the emotional lift of the game". Some 3,000-4,000 songs were considered in selection the music for FIFA 2005.

Cherry Lane's catalog s hits such as Just The Two Of Us, Take Me Home Country Roads and Come Fly With Me

Retailers say big-event titles point to healthy sales

## **CDs fight DVD titles** for Christmas cash

by Robert Ashton

With Christmas just six weeks away, the battle is on for the hearts and minds of consum

But the likes of U2, Ronan Keating and Robbie Williams are competing not just among each other, but against a far broader range of rivals including a schoolboy wizard and a green ogre.

Shrek 2 and Harry Potter And The Prisoner Of Azkaban are set to establish themselves as among the biggest sellers of the year. While Shrek 2 sold 500,000-plus units in its first week, Prisoner Of Azkaday, is expected to match it

There is no doubting the pov of DVD, with UK player penetration up by 45% year-on-year in 2003, and with UK consumers also buying more discs = 12.5 per household, per year - than any other market in Europe.

DVDs are also being targeted at the Christmas gift market, with 40% of music DVDs and 26% of film DVDs bought as presents. And prices, are converging, with titles such as Prisoner Of Azkaban available from a range of outlets last Friday at under £15.

But many in the retail sector believe the threat of such big titles to music is overplayed - indeed. many think music titles can ben fit from the competition posed by such big-name movies.

Steve Gallant, product director at HMV Europe, which earns more than 50% of its business non-music sales, says DVD has little impact on music. He says various products are all in compo tition, but do not directly take money from each other's markets

Jim Batchelor, head of commercial entertainment at Woolworths, believes consumers who go into his stores to buy DVDs may cross the floor to buy CDs. 'A lot of retailers do three-for-£20 offers, so customers will move from one department to another and mix CDs and DVDs," he says. "When people need inspiration for gifts,

music is definitely competing Such evidence appears to be borne out by the statistics, which show that, besides a handful of major DVD blockbusters, CDs are holding their own in terms of sales.

Although DVDs of Finding Nemo, The Lord Of The Rings and Love Actually are the three biggest-selling entertainment discs of this year so far - with combined sales exceeding 4m units the rest of the year's Top 10 is dominated by CDs, with Katie Melua's



Shrek 2: along with new Harry Potter DVD, the title will rival major music releases

Call Off The Search leading on

Selling over a long period is viable for music titles because their campaigns are less frontloaded than their DVD counterparts, says Batchelor; DVDs are slave to cinema release dates and have a shorter life cycle for marketing than CDs, he adds

Mike Brown, head of BVA sis-ter organisation DVD Entertainment Group, says this means there is tremendous pressure in the first two weeks" of a DVD release to make cale

Virgin Retail's Gareth Perry. category manager rock and pop, highlights the trend of labels giv-ing development acts a "soft launch" before Christmas, for example Joss Stone, Snow Patrol and Katie Melua. "They can reap the rewards of Christmas then have the whole of the next year to capitalise on it," he says.

Perry is confident that CDs will not become subsumed by the strong Christmas DVD schedule because there are "the best music releases for years". "We've done fantastically with Eminem; we also have U2, Kylie, Lemar and Girls Aloud. Those are big events which create real excitement he adds

In contrast to film DVDs and CDs, music DVD remains a young format. The biggest release, Rob-bic Williams' What We Did Last Summer - Live At Knebworth, has notched up around 300,000 sales. but as the biggest title of the year has sold less than half the units of the 15th biggest-selling entertain ment disc, the film Shrek 2.

In the battle between CD and DVD, price will play a key part. Gallant says, "There is a kno effect for the perception of the value of music when people see some DVDs sold for £6. They ask why is an album worth £15?

Whatever the price, a broad range of entertainment retailers voice confidence about the feeting season, primarily because of the impressive line-up of titles across both formats.

With Band Aid 20 also looking set to challenge preconceptions about the state of the singles market, the entertainment sector looks well placed to fire on all cylinders right through to Christmas

### 2004's top discs

. Finding Nemo (DVD)	1,659.00
The Lord Of The Rings (D)	(0)1,305,00
Love Actually (DVD)	1,219.00
. Katie Mekia Call Off The Soar	th 1,136,00
Keane Hopes And Fears	1,073,00
Scissor Sisters Scissor Sitt	ms1,026,00

- Marcon 5 Songs About Jane 950,000 905,000 10. Guns N' Roses Greatest Hits 868,000 Agastacia Arostaria
- Pirates Of The Caribbean (DVD)788 000 13. Shrek 2 (DVD) 14. Snow Patrol Final Straw

### The race to Xmas

Nov 8	
Eminam*	Elf
Nov 15	
Destiny's Child	Harry Potter*
Nov 22	. mary a detter
Kylie, U2,	Garfield*, Spiderm
Gwen Stefani	
Nov 29	
Band Aid 20**.	Stepford Wives
Girls Aloud	Home On The Ran
	I Robot*
Dec 6	
Tony Bennett	13 Going On 30
Dec 13	
Ashanti	Lord Of The Rings
	(extended wersion)
O WILLIAM CONTROLLING	
CLECE MASS WITH	pal alebe somer

### draw the UK's independent labels further into the download market with the formation of a twostrong, London-based team to head European label relations Label relations director Ian Moss, formerly general manager at

**OD2** set to boost

indie downloads

Universal Music's e-Labs and most recently a consultant to PPL will co-ordinate the European label relations staff based at OD2's offices in Paris, Cologne and

Milan. Jen Ryan, a former digital

content manager at Universal, will

report to Moss as label relations

OD2 has signalled its intention to

Moss says he will be concer trating on building OD2's rela tions with the indies, which famously failed to reach terms with Apple before iTunes Music re's European launch and which are still largely absent from many mainstream download sites.

The indies are not as wellserved in this area as they might be and OD2 has a real opportunity to help the independent community, although obviously not at the expense of the majors," says Moss. Generally, many of the online distributors have prioritised the major-label content and the independents have been a second thought. I am not sure that is the way it should be."



a month after Universal said it intended to forge liaisons with indie labels, and six months after Vital Distribution unveiled its digital operation; Vital Digital has struck deals with labels such since struck deals with labels such as Pias, Domino, B Unique, Ninja Tune and Defected, and retailers such as Bleep, EUK, Fnac, Karma Download and Sony Connect. The appointments also ma approach for OD2's UK label

relations operation, wh now has been handled by Paul Smith, who was promoted from marketing manager to sales director in the summer. OD2 sales and marketing

director Ed Averdieck says, "We have a network of 79 retailers across Europe, so there is a lot of across Europe, so there are room for record labels to get their repertoire onto those sites.



### MIDEMNET AT MIDEM: MUSIC & TECHNOLOGY FORUM

The shift from physical to digital is starting to make some noise.

Now the challenge is to win over the mass market and turn up the sales volume.

MidemNet 2005 will again bring the industry leaders to Cannes for a frank and open debate. This year's topics cover keys for digital growth:

- digital opportunities for indies
- phase two of digital services
- superdistribution
- the use of music in branding

### MIDEMNET WAS SOLD OUT LAST YEAR REGISTER NOW AND DON'T MISS OUT

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Global Digital Business Group [US] Universal Music International, Barney Wragg, VP Elabs [UK]

Vodafone, Graeme Ferguson, Executive Head of Content Development [UK]

Warner Music Group, Alex Zubillaga, EVP [US] Warp Records and Bleep.com, Steve Beckett, MD [UK]

Reed MIDEM

Radio Two boss Lesley Douglas picks her favourite DJs

# The voices that won over the controller

### Radio

by Paul Williams

As controller of the nation's most listened-to radio station, Lesley Douglas knows what she is talking about when it comes to broadcast-

ing talent.

After taking over Radio Two
from Jim Moir at the end of last
year, she looks after a pool of talent
– including Jonathan Ross, Johnnie Walker and Terry Wogan –
which is the envy of programme

controllers across the land.

But ahead of her recognition at
this Wednesday's Women Of The
Year Awards, Douglas spoke to
Music Week about the presenters
and music programmes who, from
growing up in Neweastle upon
Tyne to her role as one of radio's
most powerful executives, have
had the biggest effect on her.

### Noel Edmunds Radio One breakfast show

"I suspect everyone has a radio breaklast-show presenter who represents their oblidhood and for me it was Noel Edmunds, who opened up to me what radio could do. He opened up my imagination and first got me into music. He was so creative and inventive. To have him on Radio Two, deputising for Johnnie Walker, was fantastic. The minute he opened the mike and started speaking I felt like I was back at \$chool."

### James Whale

late night on Metro Radio

When I was a young teenager, Metro Radio in Newcastle was my radio tation, partially because they cowered Sunderland football matches, but James Whale was someone listened to late at night. He was so clever and manipulating. He always contradicted what phone callers said and I found it absolutely compulsive. It took me years to ralise be always came out on top because he controlled the mike and fades;

### **Brian Matthew**

Round Midnight on Radio Two
'At the other end of the spectrum,
the other appointment programme for me was Round
Midnight with Brian Matthew.
He has a broad range of interests.
He was aboutlety the voice of the
Sixties. He was an actor and
understands the theatre. All that
breadth makes him a great



Develors woman of the year

### Peter Clayton Album Time With on Radio Two

You could broadcast Album Time with Peter Clayton now on Radio Two because he played such an eelectic mix of album tracks you never heard anywhere else. He had the perfect radio voice. He was a wonderful broadcaster, but never got the recognition he should

### Chris Tarrant

Capital FM breakfast show

"When I moved to London it was just after Chris Tarrant had taken over the breakfast show. Although I was working at the BBC, I was listening to him every morning. He's the perfect presenter, who can hold a format together."

### Danny Baker/Chris Evans/Chris Morris

Before I had children and gos married I gent much of my weakends in bed literaing to rosedefunct London BBC station] GLR. When Danny Baker played Hootie & The Blowfah and They Might Be Giants it was the first time I had heard these artists. It was fantastic listening to the station then and I take my hat off to Matthew Bannister and Trevor Dann for developing that station."

### Phil Wood

mid-morning on Metro Radio
"I thought he was brilliant. I

"I thought he was brilliant. I remember sitting in my bedroom on my first night at university in Manchester, listening to the local station, Piccadilly. Phil Wood was the mid-morning presenter and we were all obsessed with listening to him. I even won a prize on his show after recognising Billy Joel's voice—it was £50, although It had to be split between four of us. I

remember being on the phone talking to him and getting hysterical when I won and him telling me 'I think you're a very strange person – go and have a

### Mark & Lard

Radio One

"I lowed Mark & Lard, even on the breakfast show. It worked because they really got on with each other and they brought different disciplines. Mark Raddiffe absolute understands radio – he was a producer – and shaped the programme but they played off each other. They had the same sense of humour and would finish off each other's lines."

### Terry Wogan

Radio Two breakfast show
"I couldn't not include him, not
because I'm the controller of Radio
Two but because it's Terry Wogan.

because i'm the controller of Kadio
Two but because it's Terry Wogan.
He does such different stuff. He
can go off on a flight of fantasy
talking about James Joyce and the
listener stays with him. No one can
replicate what he does."

### Roger Scott Capital Radio and Radio One

"He's the presenter I wished I'd heard more of, but I was in the north and he was on Capital before he went to Radio One. And his hero is my hero - Bruce Spring-

### Johnnie Walker

Radio One and Radio Two
"The thing about Johnnie is he's
always so honest – he's the most
honest broadcaster I've ever heard.
It is an in the control of the

He is what he says on air. He has the voice for radio – what a sexy, deep fantastic voice. When we first had him on Radio Two deputising for John Dunne at drivetime, it was an absolute no-brainer."

### **Bob Harris**

Radio One and Radio Two

"I love that show. I absolutely adored him on Radio One and even now email Bob and say "What was that track?" He introduces me to music I would have never heard anywhere else. Of all the presenters, my taste in music is best represented by Bob Harris."

Lesley Douglas will be named Woman Of The Year at the annual awards ceremony this Wednesday at London's Inter-Continental Hotel



TY O<sub>1</sub> IR. Packing, the US should simple did 40 for Burpe and simple did 40 for Burpe and should should be supposed the 2004 Shortlet Manus Prize. The bands Despirate Youth, Blood Thicky Bakes about he still Visit Teles Streets and Fram. We have been supposed to the Streets and Fram. We have been so will its fourth year. The band, who are expected to feature in many critics' allows of the year listings, first amoregod as a highlight at best up-may SNSW in 160 of New Yellow SNW OP proches of New Yellow S

by Music Week in conjunction with MTV2. The band subsequently signed to 440 for the world autside Japan and North America The hand's manager, Asif Alimod of Schmanagement, is looking to secure a major-label partnership to assist with marketing and promotion in the US and help push the hand "on to the next level". The band is currently signed to 4AD and, for America, US indie Touch & Go for another two albums Recording the next album will take place in the spring ready for release in August or September.

# Virgin closes smaller shops in 'big' focus

Virgin Retail will have pulled the plug on more than 20 of its UK stores by the end of the year as it continues to reassess its domestic chain. The closures, mainly affecting

the business's smaller, one-time Our Price outlets, have come as the retailer continues to overhaul its existing branches and "aggressively" looks for new sites to open bigger and better-located stores. The programme leaves

Virgin with 136 stores in the UK. Commercial director Steve Kincaid says. "We have closed a number of stores this year where we don't believe that particular location or the configuration of the store is right for us and in the medium term won't be

economically viable."
Kincaid acknowledges that the smaller outlets have naturally proved an obstacle in the retailer rolling out a multi-million-post music and DVD back catalogues across the chain. "It is more difficult to mount an offer that is truly authoritative in a small stop."

Following work in a select hand of stores last year, Virgin has this year conducted a refitting programme across nearly 30 stores, resulting in the number of music and DVD back-catalogue titles increasing by around 35%. A further 30 to 40 stores will be covered in 2005.

"The idea of all of this is to try to create the best offer in any location in terms of nusic and DVD and change the look and feel of the store," he says. "A lot of these stores haven't had any investment in five or six years."

However, against the trend of smaller store closures, Virgin shut its 1,400 sq m Manchester store in June after 12 years, discatisfied with its "awkoward" lay-out. The replacement 2,200 sq m store will not open until 2007, although a temporary store could open in the city prior to that "if the right site

comes up".
Following the complete
overhaul of the one-time Tower
store in London's Piccadilly in July
and new store openings in
Birmingham in September and
Glasgow in October, Kincald
says that Virgin expects to
launch around another eight
stores next year.

"We're looking quite aggressively at a number of sites," he says, adding that a 1,100 sq m store is already confirmed for just outside Dublin in March.



### **Archive unearths US Jewish music**

by Andrew Stewart

American Jewish music, if identified at all beyond the work of figures such as Leonard Bernstein and Aaron Copland, has received little of the attention paid by record companies to other musical traditions in the US.

Thanks to a massive invest-ment by the Milken Family Foundation, musical works "pertaining to Jewish life and culture in America" have begun to emerge from the shade of neglect

The Milken Archive, billed as the most comprehensive collection of American Jewish music on disc rolls out in the UK this month on the Naxos label's American Classics line. The ongoing project, already selling well in North America, will eventually pres 600 newly-recorded works by



kauer; standout album of klezmer concertos and encores

around 200 composers on 52 a-Jewish composers influenced albums, with around 80 per cent of the total repertoire list appear-

ing on disc for the first time. Works by native-born musicians, émigrés from Europe and

by Jewish culture have been cho sen by the Milken Archive's editor rial board, the diversity of which stands out in the 10 launch discs. Jewish chants and prayers from the early colonial era. David Krakauer's album of klezmer con certos and encores. Darius Milhaud's Sacred Service and the world premiere of extracts from world premiere or extract the Kurt Weill's biblical pageant The Eternal Road point to the breadth of the Milken Archive series.

Editorial board member Paul Schwendener explains that the project made a perfect fit with the A&R and commercial priorities of Naxos. "We're very fortunate to be working with Naxos," he says. "Klaus Heymann, for all the sue cess of his company, is driven by a ersonal passion for the music That's why he said 'yes' almost

immediately to this series." Schwendener recalls his time as an executive with Polygram. responsible in the early Nineties for such monumental series as the Philips Classics Mozart Edition, adding that no one would have predicted then that Naxos might become the natural home something on the scale of the Million Ambien "I have seen al where how an esoteric edition, for want of a better expression, can go up and down with great speed," he says. "The market is now ready for any classical music project that is done at a high level, because our beloved old major labels are not delivering in that direction. Collectors now look to Naxos or Hype-

n for these focused projects Upon completion of monthly releases of individual discs, the Milken Archive is set to support a series of thematic multi-album sets aimed at libraries and academic institutions, complete with additional historical ordings, filmed interviews and other supporting information about American Jewish music.

"Each disc has a story behind it. which has kept interest in single titles high in the States," says Schwendener. "We're optimistic that the same will be true in the rest of the world." andrewstewart1@tiscali.co.uk

### Reviews

Marx

Alt-Wiener Serenaden, Sinfonia in Modo Classico, etc. Bochum SO/Sloane (ASV CDDCA1158)



The neo aloccionl character of these wartime works by Joseph Marx contrasts

sharply with the richly romantic pieces in earlier issues in ASV's survey of the Austrian composer's orchestral music. There is something of the retreat from the brutal realities of Nazi Europe here and also a sense of summoning values from a lost past. The results are more than ostalgic: Marx avoids pastiche in favour of his own take on tradition. Interact in this series of recordings is already extensive. thanks to Sanctuary's marketing and positive reviews.



impressive batch of reissues Bruno Walter's 1959 stereo recording of Bruckner's Ninth appears with the bonus of a liw performance of the composer's Te Deum caught six years earlier in good mono sound

ony No.8. Soloists; Bavarian Radio SO & Chorus/C Davis (RCA Red Seal 82876 62834 2 (2 SACD)) As part of its strong



commitment to the hybrid SACD format, BMG Classics is

reissuing this 1996 recording of

Mahler's Eighth Symphony. The benefits of surround sound are immediately clear in this work for huge orchestra and chorus, generally known as the

mphony of a Thousand". It adds to the depth of a recording that sounds opaque in its steres incarnation, allowing the composer's compley counterpoint to make its full effect and capturing the romantic mood swings of Sir Colin Davis's heartfelt interpretation of the score

Nocturnes. Hewitt (Hyperion CDA67371/2 (2CD))



Angela Hewitt's latest two-disc set for Hyperion, also issued in hybrid SACD format, has the makings of a classic. The

Canadian pianist's lyrical playing and sensitivity to dance rhythms perfectly suit the poetic light and shade of Chopin's nocturnes. Her efforts are backed by a carefully targeted marketing and PR push, including airtime on Radio Three's CD Review.

Serenade No.2; Symphony No.3. LSO/Haitink (LSO Live SACD LS00544)



LSO Live release to appear in hybrid SACD format, offering a convincing

low-price incentive for collectors to invest in the new sound carries and further extend the surround sound market. The album's artistic merits are also in its favour, with Bernard Haitink shaping captivating performances of the Second Serenade and Third Symphony and the LSO revelling in ahms's flowing tunes throughout. Marketing for this



Secular Cantatas: O Holder Tag: Coffee Cantata, Soloists: Bach Collegium Japan/Masaaki (BIS



Suzuki Masaaki and his Bach Collegium have received good press coverage in recent weeks following the release of the 25th in their excellent s

of Bach's church cantatas. They take time out from recording the composer's sacred works to offer two secular pieces, crowned by a winning performance of the so-called Coffee Cantata.

Vesners Concerto Italiano



Those wedded to the belief that age is bereft of great mainstre classical recordings should be

account of Monteverdi's 1610 ers. Rinaldo Alessandrini and his Concerto Italiano have already revealed their innate flair and passion for the composer's madrigals. Their reading of his Vespers setting more than lives up to expectations, making a virtue of the music's mix of ancient and modern styles and drawing the ear towards the liturgical text and its meaning. One of the year's finest releases

comforted by the release of this

London Symphony Orchestra – The Centennial Set (1904-2004): Including works by Beethoven, Berlioz, Elgar, Schubert, Stravinsky. LSO/Various conductors (Andante AN4100 (4CD))



By the end of its first decade in business, the self-governing LSO had made a small yet

important contribution to the early gramophone catalogue. The band now stands among the world's most recorded, not to mention finest, symphony

ALBUM OF THE WEEK Popov/Shostakovich Symphony No.1; Theme &

Variations Op.3 LSO/Botstein (Telarc SACD-60642)

Before being denounced in 1948 by the Soviet authorities as a composer of so-called formalist music, Gavriil Popov enjoyed an international reputation for the radical qualities of his work. The First Symphony, completed in the mid-Thirties, was effectively banned after its premiere in 1935. Leon Botstein (pictured) and the London Symphony Orchestra make ng case for the work's rehabilitation, backed by superb playing and genuine faith in Ponov's writing

orchestras. Its discography is extended here with this anthology from Andante, which adds live recordings to such legendary studio performances as Bruno Walter's 1938 Coriolan Overture and Artur Nikisch's

Oberon Overture from 1914 The Mozart Effect - Music For Babies (Children's Group COSCD84331)



of baby soothing.

Developmental psychologists in Europe have come up with the research to

support musician and author Don Campbell's claims that Mozart can enhance the creative emotional and intellectual development of babies and young children. The so-called Mozart Effect is presented on eight albums distributed in the UK by Select Music, catering for the needs of everyone from expectant mothers to energetic infants. The aptly named Music for Babies - Nighty Night is devoted to the priceless pursuit



As momentum builds, Band Aid is something of which the business can all feel truly proud

### Band Aid shows us at our best



week. And there will probably be no bigger music story in the lead-up to Christmas.

The power of music has never been more ably demonstrated than by the success of the Band Aid team to secure what was an unprecedented simulcast last Thursday. The records which are sure to be broken over the coming month will further cement this legend.

There will always be a debate about the song - is it worse than the 1985 version, should Justin Hawkins have sung "that" line? - but that is not the point. What is important is that the business has rallied and delivered, from artists and managers to labels, publishers, broadcasters and retail, both online and in

the digital sector. It is, of course, disappointing that iTunes have refused to strike a deal for the download. Even if the £1.49 and £1.99 price points do break their own pricing structures, it would surely have been possible to offer a link to the official BandAid20.com website?

But they are the only ones who will lose out by failing to embrace the spirit of this project.

None of this is about PR, but it is a shame that more

There was no story bigger than Band Aid 20 last of the music industry's critics do not pay more attention to the work being put in from all sides. Talking to Universal's sales director Brian Rose on Friday, it was clear that the enthusiasm for the task among everyone in his team is huge. The same will be true in every other sector touched by this project.

For Universal to push some 1.5m-plus units through its distribution and sales machine at such a crucial time of the year is not a simple matter by any means. There is always the outside possibility that such business - on which the major will not earn a penny - could impact on the records which Lucian Grainge's annual budgets depend on.

You can be sure that Grainge will do everything within his power to ensure that this does not come to pass, but the point remains true. Universal - and the music industry at large - did not have to do any of this. The retailers did not have to hand their margins back and none of them will need to devote valuable floor space to a record which will earn them nothing.

Band Aid – as Live Aid did 20 years ago and many other charity projects have since - is again showing the music industry at its best.

marting/music/week.com Martin Talbot, executive editor, Mosic Week, CMP Information, Bth Floor, Lodgate House, 245 Blackfriars Road, London SEI 9UR

### Chasing ratings shouldn't be the role of the BBC



Commercial radio broadcasters were last month accused of dropping their guard against the BBC, when the latest set of radio audience figures revealed the BBC had widened its ratings lead over the

Over the past 18 months, both Radio One and Two have gradually shifted their products into the com-mercial heartland audience of 25to 44-year-olds, with both providing more mainstream music. This is the key audience for radio advertisers that are the lifeblood of commercial radio. The BBC, meanwhile, has its revenue guaranteed.

### Don't tell me that the BBC isn't interested in chasing ratings

ming skills of Radio One controller Andy Parfitt and Radio Two controller Lesley Douglas, it is no fluke that the BBC is breathing down our necks. No programmer wants to go to work and willingly get less audience. That's human nature. But please don't tell me that the BBC isn't interested in chasing ratings. And to get more ratings means

But chasing ratings isn't the

role of the BBC. I believe in the BBC and am happy to pay my licence fee for services which provide something commercial broadcasters can't - not to replicate existing and successful commercial services. But the BBC has done just that with the launch of BBC 7. aking life difficult for commer-

cial digital station Oneword Add this to the ability the BBC has to cross-promote its radio stations and it's no wonder that commercial radio feels aggrieved at the unfairness of it all

Radio One and Two are distorting the marketplace. With their huge finances, cross-promotic opportunities and determination to park their tanks on our lawn, the latest audience figures aren't at all surprising.

The commercial radio sector isn't dropping its guard, it is just fighting an even bigger giant. We want to fight a fair game. Having the same referee and the Queensberry rules applying to both of us would help. Format regulation for BBC stations is inevitable, otherwise we'll be continuing to box an opponent with horseshoes hidden side his gloves.

Dirk Anthony is managing director of Creation, the programming and content division of GWR Group.

### Who would be best singing **Bono's Band Aid Ivric?**

The big guestion

Who in the world would you most like to have heard sing the famous line, "Tonight thank God it's them, instead of you" for Band Aid 20?

Tim Clark 15 Music "Nick Cave, because if anybody can give real meaning to a line, he can." John Kennedy, IFPI and Band Aid

"It is a very brave man who tries to follow a genius like Bono. Full credit. to Justin for going for it, but I don't think anyone could have really stepped into Bono's sho

Pat Sharp, Century FM 'I would have Bob Geldof sing the line, as he was the original instigator of the song along with Midge Ure. who could equally qualify for the job. Either would do it justice in my mind.

as their voices would be sure to show Mark Goodier, Wise Buddala "I don't think it could be done better than by Bono - his plaintive, soulful voice comes from the heart and you

know he believes it." Darryl Chamberlain, BBC News website "It really should have been Justin

Hawkins, shouldn't it? He would have given a bit of life and energy into what has emerged as a desperately disappointing single. Bono's low-key delivery has set the tone for a terribly bland song. Or perhaps Beverley Knight or Jamelia would have been more interesting and added a new dimension to a sono that just sounds old hat no

Joe Black, Universal UK 'I would like to see Mark E Smith or Shane McGowan singing it - because they're the very last two people on this earth who are likely to be asked ig to such an event."

Judith Govey, Aim "I think it should be Bono. Definitely. I wouldn't have anyone else. He and Geldof started the whole thing off, so it's a matter of respect as opposed to the new kid on the block. Having said that, I much prefer the original single.

Terry Underhill, Real Radio

"Although no longer with us - the person who I think would have delivered this line perfectly is someone who's heart could be felt through his own lyrics and vocals and someone who, if he were still alive, would have changed our world through his work. It could have been written by and for - John Lenno James Cannon, Capital Radio This line would have sounded perfect

sung by Liam Gallagher. He would have delivered it with an air of chippiness, yet with real conviction in his trademark Mancunian drawl, with particular emphasis on the "you" at the end. Justin from The Darkness would have been too ironic and it would have backfired. Plus his voice is

too high,"

### As Band Aid 20 builds momentum, John Kennedy talks about the project and its long-term impact

emergency development and

this timo?

the name to.

sustainable, long-term projects.

Now that the ball is rolling again,

I really don't know anymore. I don't

think there's any desire on the part of

Bob to do a concert again. Live Aid is

a brand which has been preserved.

something we would lightly hand

over to someone. We don't stop

anyone raising money for Africa, but

A number of people are coming

up with fantastically generous offers of time and money and the one thing

that doesn't happen at the moment is

made this fantastic gesture to donate

'thank you" letters to everyone

Someone like Woolworths, who

their profits from the single, won't

have had a word of thanks. And it is

not that we are not grateful; it is just

that other things are pressing But

I'd like to take this opportunity to

we are very careful what we apply

more than 20 years. It is not

how far do you think it will go

### **Ouickfire**

As a Band Aid trustee, how involved are you in the nev incarnation of Band Aid? Is it just a question of giving the nod? No, I'm very involved. I'm not doing any of the legal work, I'm glad to say but supervising different parts of it from a distance. It is team work between Bob, Midge, myself and Harvey [Goldsmith], Michael Grade hasn't been so involved this time around because he has obviously had other things to do but that core five is still

How did the idea of the 20th anniversary single come about? I am pretty sure it was Dominic

Mohan from The Suz to Bob to Midne, and Midge ran with it Are you surprised that it has come around again? Nothing surprises me anymore about

Band Aid. We had a meeting about six months ago and for the first hour of the meeting there was a clear message that this was really it - after 19 years, we were going to wind it all up and it was going to be fine. Michael Grade left the meeting because he had something else to go to and just as he left, almost as the door closed, Bob said, "about this DVD. ." And that started the whole ball rolling again even though, at that stage, we didn't even have the tanes.

The reason we were winding it up was, we get about £200,000 a year and we are fairly streamlined as to how we spend it. But now we are going to have anything from £10m to £20m this time around - I'll say £10m. Where the money goes is less of an issue than before. Twenty years ann frankly we didn't know what to do and we had to learn, but we have become pretty streamlined and efficient at this. The money will be

Inspired Broadcast Networks has

machine for downloads, offering a

My Coke machine has a computer

npany called Inspired Broadcast

screen in it. What's going on?

world of digital downloads, A

which enables people to dow

Networks has developed a system

music from vending machines in

vending terminals run by partners

such as lastminute.com and Coca-

launched the first vending

digital library of 2.1m tracks

which can be downloaded to mobile phones using Bluetooth or

to a portable digital player

through a USB connection

**Crib Sheet** 

thank everyone, and we will get round to thanking them properly in Cola. The goal is to have 200,000 vending stations offering digital downloads within two years.

Well, it figures there is a market among the digitally and financially disenfranchised, If you haven't got a credit card or don't have broadband. then it is currently very difficult to download music, legally. With this system, you can pay by cash

So how does it work? You take along your mobile phone or the portable digital music player of your choice, put your cash or credit card in, select your track from a database of 2.1m songs and then, via either Bluetooth or a USB connection, it is sent to you. Although pricing is undecided, Inspired joint CEO Norman Crowley says, "We support variable pricing. It will be more expensive than online downloading, but less expensive than buying physical singles in shops." So talking about £1 per track And how much will the rights owners see of this money?



arity concert can still be effective, given what we know about the scale of the problems in Africa?

I think if there is enough feeling for it, enough passion and enough energy. anything works. It is incredible what is coing on at the moment. We are working on a book, we are working on some free advertising campaigns people are giving concert tickets. It is like before again. Requests come in every day for people who want to do things. We have no infrastructure, have no overheads and we have got to find a way of managing it

What is your view of the new version of Do They Know It's

Christmas? I think it's great. It is different. And, more than most people, the original is very dear to my heart. Whenever you in an A&R process, if you have a fantastic demo it is very hard for the master to live up to it. In this case. you have already not a fantastic master and you are trying to create John Kennedy is a Band Aid trustee and the incoming chairman and chief executive of IFPI

"Most of it," is all Crowley has to say about that. And if the alternative is the tracks illegally, that has to be a

When do these devices hit the streets?

The launch was last week, when James Blunt's You Are Beautiful became the first track to be downloaded for cash. Inspired has developed partnerships with BT which is supplying the broadband connection, as well as Woolworths, Coca-Cola, MVC, lastminute.com and Welcome Break for consumer branding, which means the system will be introduced at train stations, music shops, malls, pubs and even staff canteens. The first machines King's Cross railway stations in the coming weeks. Each terminal, which is the size of a post box, offers a choice of tracks equivalent to 20 Virgin Megastores. "We feel like we're at the start of a revolution," says Crowley.

DOOLEY'S DIARY



### When in Rome, do as the Romans...

Remember where you heard it: Suffice it to say that the Italian airport strike on Friday afterno proved a talking point among the visiting music types in town for the MTV awards. Many spent much of Thursday afternoon and Friday morning trying to change their flights Not that Rome wasn't an attractive stopover option - it was more that there was other stuff to do back home such as artist meetings or, in the case of one UK chairman, his dad's 70th birthday dinner. Top marks oo to Chrysalis boss Chris Wright, who managed to snag a couple of seats for himself and Jeremy Lascelles on a private plane provided courtesy of a friend of a friend It belos to have contacts in the right places. A full 10 out of 10 also to John Reid, who spotted an opportunity for a quick exit from the show area when the olice-escorted people carriers taking Eminem and crew back into town swept past. The Warner marketing ouru persuaded the driver of the van that he - and other luminaries including Dooley - was in to switch or his hazard lights and join the back of the cavalcade. This ruse out them back into the centre of town in double quick time... Notable absentees from the MTV awards were the top brass from EMI, who, as chairman Eric Nicoli says, were waylaid by "a little results presentation" which meant a soin amound the City for himself. Alam

Levy, David Munns and Marty Bandier on Friday. When asked what territories EMI would be concentrating on in the future, Levy couldn't resist an allusion to son of his major competitors for withdrawing from markets. "I think you are talking to the wrong company all markets are important to us This - of course - from the man who two years ago, quipped about his are 49 Finns who can sino" Malcolm Gerrie wonders whether the Band Aid promo premiere has ever beemulated on TV, even by a royal werding. Anyone else have any suggestions for a bigger simulcast?. Soare a thought for PR chief Bernard Doherty, who was forced to enjoy the nt watching a bank of so munoed for the Band Aid documentary being directed by Geoff Wonfor... Great Band Ald idea of the week: word reaches Dooley that the oss of Goldman Sachs is planning to buy every member of staff a copy of the single. Sounds as if II Dive and Kasabian are turning heads in the US. While a certain Mr Cowell's profile Stateside can't have done the Opera quartet any harm, Kasabian sold out ne Bowery Ballroom on Thursday, three months before their album due for release. Over at Sony BMG Dooley hears that Ged Doherty's six key lieutenants are to be finalised this week... The support of Richard Bron's Open Royalty Gateway by IE Music's Tim Clark can be traced back several decades it seems, to the point when Clark ran Island Records, which had a label deal with Brooze the operation founded by Richard's dad Gerry, "I have known Richard for a very long time, since he was a little boy," laughs Clark... Band Aid 20 has clearly giving time. Lawyers Harbottle & Lewis have picked up the baton to its employees - with proceeds from

reminded everyone that Christmas is a produce the firm's 14-track charity CD, featuring performances from many of the £10 CD going to the noble Kids Company charity



It was a case of third time unlucky last Thursday for Mark Coodier's Wise Buddah/Box Music Music Therapy Pop Quiz, hosted by Mike Read, Having won for the two previous year, the Goody Bags' team were pipped to the post by Nationwide Mercury Prize, who - fielding what appears to a remarkable number of ringers scooped victory by just one point

ring 334 to Wise Buddah's 333) making it the closest finish in the event's history. EMI Music Publishing came third. Pictured are David Wilkinson and his winning Mercury Prize crew Thrills (Duily Main, David Sinclair (The Times), Alexia Loundras (The Independent), Chris Salmon (Time Out) and Robert Sandall (Sunday Times) among others

shops, pubs, stations, malls and even staff canteens. It is spending hundreds of millions of nounds rolling the system out across Inspired's own network of Itboxes, which you've probably seen in pubs, as well as

2711.04 MUSICWEEK 11

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# ULTIMATEKYLIE



is a Logie for Most

which is premiered on the Christmas special BBC1's Late, Late Brecklast Show.

ould Be So Lucky

becomes a UK numble one and the debut album Kylie (released in August) becomes the

Motion, Je Ne Sais Pas Porquoi and Especially For You (with Jason onoveri), power Kylie to ore than 2m singles les in 12 months

# Kylie: comebac

The release of Ultimate Kylie, the first hits collection to span the diminutive star's 18 § opportunity to reflect on one of the most colourful careers in pop. Adam Webb chats

The role of tomboy mechanic in a daytime Australian soap opera is probably as inauspicious a launch pad for pop stardom as there could possibly be. But. after 18 years of hits, it is hard to imagine a world without Kylie Minogue. During that time she has attracted many press labels - from "pop puppet" to "pop princess" - and outlived them all. By now most have given up trying to put her in a box - the word "Kylie" is more

Kylie's personal popularity has never been greater. Despite a short period in the late Nineties when there was slight confusion about her musical direction. Kylie's deal with Parlophone has seen her return to display a golden touch. Three number ones and multiplatinum album sales spéak for themselves In the past five years she has collected Brit Awards, Arias, and a Grammy - as well as giving a performance at the Sydney Olympics before a TV audience of billions

The love affair with her fans shows no sign of abating either. Tickets for next year lowgirl - The Greatest Hits Tour sold out in minutes, sending internet servers and telephone exchanges into meltdown in the process. Meanwhile, the release of Litimate Kyle, a 33-track genre-spanning collection. offers the perfect opportunity to reflect on a career that was once defined by categorisation but is now defined by the lack

The inumey slots pipely into three distinct parts: the PWL years, when Kylie was commonly perceived as "Charlene from Neighbours"; the deConstruction era, when she broke free from the pop factory stereotype; and, finally, her triumphant return

of a peopl for it

Pon world in lather over soon eter In hindsight, and considering the extraordinary phenomenon of Neighbours when it pulled in upwards of 15m viewers, it is rema Kylie ever broke past stage one

But break through she did - and PWL was the springboard. When the label released the swansong compilation Kylie's Greatest Hits in 1992, it already included 19

"If you look at actual record sales in the UK, this girl is far and away above everybody else," says Pete Waterman today. "She's never had the credit she deserved for that. If you total up the sales of albums and singles in the UK she's in a class of her own.

"Madonna gets credit worldwide, but Kylie leaves her miles behind in pure UK sales. At the end of the day, we can talk about hype, we can talk about fans, but what matters is who's actually made people part

with the most cash - Kylie has done that." label Kylie signed to after PWL was always going to pale in comparison. But the aptly named deConstruction gave her the opportunity to smash any musical preconceptions the public held of her (the process of reinventing herself visually already having begun with the release of 1990's 2 kylie minogue - music week 27,11,04

collaboration which, within four years, would see such previously unthinkable partners as Nick Cave and the Manic Street Preachers etched onto her CV During their time together, pursuing the

Farley and Pete Heller. It would kick-start a

process of almost perpetual reinvention and

"If you look at record sales in the UK, this girl is above everybody else."

Pete Waterman

Return to form: Kylie's Parlophone deal in 1999 allowed her to rediscover pop, with Spinning Around marking the turning point Better The Devil You Knowl.

unexpected was all part of the blueprint, says Initially this was achieved via the buoyant ex-deConstruction MD Pete Hadfield. UK dance scene, working with the likes of Brothers In Rhythm duo Steve Anderson and "She just had great ideas and that's what true stars do," he says. "They pursue Dave Seamen (who would produce half of 1994's Kylie Minogue album) and DJs Terry

afternative ideas and don't just sit where their There was never any doubt in my mind

that she was going to break out of that [PWL] mould," he continues. "Or that she was a superstar. It was just that she'd got stuck in a teen idol phase of her career and we were helping her to move on from that. Anyone who looks like that and sings and dances like

that is a star as far as I'm concerned." For the UK media, who had already compartmentalised Kylie once, this would prove confusing. As parodied in the video for Do it Again, the press stuck labels to her on annual basis - whether that was "Dance Kylie", "Cute Kylie", "Sex Kylie" or "Indie Kylle". Paradoxically, with so many concurrent identities, the wider perception

was that she lacked a definitive one. Not for nothing did the book Kylie Evidence, published in 1999, pose the question: 'what does Kylie mean to you?'.

two) and Never Too Late (number fo.v). Her second album Enjoy Yourself is another UK number one with pre-seles of 800,000. Sho

with The Deloquents and sincs on Band Aid II 1990 Tears On My Place

Top 10 Kylie singles

ingt Do I Have To Do



# k queen

### years in the business, presents the perfect to Kylie and charts her musical highlights

But if the deConstruction era was characterised by hit-or-miss decision-making

however necessary - since signing to Parlophone she has hardly put a foot wrong When Spinning Around was released, the nemory of Charlene Mitchell was a dim and

"I don't look on the deConstruction years as a mistake at all," says Kylie's manager, Terry Blamey, who points out that success in Australia, where Kylie has always been

signed to Mushroom, was never an issue. When it comes to the imagery, the albums the market positioning and the way the public reacted to her and her songs - we happy with all of that. Even chart positions were good - it was just sales.

Parlophone's Jamie Nelson agrees. "I think a lot of people look back negatively to the time she spent on deConstruction," he says, "but I actually think it was like a launch ped for what happened on Parlophone. She didn't make bad records on deConstruction -

### New start on Parlophone

In 1999, much of the UK press had written off Kyle's pop career. Elsewhere, eyebrows were raised as to why a pre-dominantly mck-based label was taking a chance on such a celebrity who had seemingly failed - commercially at least - when firting in that arena.

In reality, at an initial meeting between Parlophone's Miles Leonard and Jamie Nelson and Terry Blamey to show their interest in signing Kylie to a deal, both part were singing from the same hymn sheet even if, according to Leonard, they did n know it at the time. Later, Terry set up a eting between Miles, Jamie and Kylie at the Bluebird Cafe to convince her that Parlophone were the right label to be with

"Our biggest concern at that point because Parlophone was predominantly seen as a rock label - was that she didn't get the wrong idea and think we would want to continue down the sort of left-field path that she'd probably finished with at

deConstruction," says Leonard. "We wanted to make a pop record and it was very refreshing that when we finally did meet up with her that we talked very openly

and at depth about great pop records. We realised very quickly that we wanted the same thing. Leonard, Nelson and Parlophone

president Keith Wozencroft had already been having lengthy discussions about how to expand their roster into the pop arena, and, more importantly, how they could do this with a credible artist who could sell albums to an international market.

We were aware that Kylie was out of a deal," says Leonard, "and we believed that as a pop artist she was the best in that area - particularly at that time when there were lot of fabricated pop artists around. For Parlophone as a label it was very imports that if we were going to play a big part in that market we had to do it with s who was just as individual and just as

unique as all the other artists we had. And Kylie was exactly that."

In fact, Kvile herself, reinvigorated by audience reaction to her 1998 Intimate & Live tour of Australia, was already looking for a

return to her pop roots "I was a bit scared that Parlophone were going to be a bit too rock'n'roll for us and they were scared that we were looking to be rock'n'roll, or more cutting edge," says Terry Blamey. "It was great when we actually talked it through and we were both thinking exactly

What particularly impressed Leonard was how Kylie had not panicked after the

disintegration of deConstruction, even if sections of the press were writing her off. "Most artists who seem to be in a righting in their career usually do every bit of press

and media available just to keep themse in the limelight; I loved that about Kylie that she didn't," he says. "I think that shows t belief she has in herself that she knew it asn't the end of her career. It showed a hell of a lot of integrity on her side."

'She wasn't a desperate non star acrees Guy Chambers, who co-wrote th songs for the Light Years album with Robbie Williams, including the number two duet Kids 'She could have been desperate but she

en't at all - and there's a lot of desperate pop stars out there. Both parties agreed to go back to basics to capture the essence of Kylis

It was almost like she had been trying too hard musically to be cool during the deConstruction period," says EMI president Tony Wadsworth, "when, as far as we were concerned, she had been cool all

the way through You had this artist who had this incredible image, who's this massive star who just basically needed to get back to the core of what she's doing. So, what we had to do was to help her make a great pop record and I think that's what Parlophone did really successfully

The result was Spinning Around. Not only Kylie's first number one for a decade but, from Dawn Shadlorth's video down to Mark Farrow's typography, everything about it seemed to work. Song, style and image came together perfectly.

The cumulative effect was less of a relaunch than a reminder of what a great pop star Kylie is and always has been

The song had originally been destined for a Paula Abdul B-side and was only discovered by Jamie Nelson when looking for material for an upcoming urban artist called Charlotte.

1 was on holiday in America and just took a few meetings while I was out there to look for songs," he explains. "Somebody at Warner Chappell played me Spinning Around and when we got back we realised that rically it leant itself so brilliantly to Kylie in terms of what she was doing and so it felt like a really great choice.

Stylistically, the original was totally different, but when Kylie put her vocals on



Reportedly written and recorded in 40 minutes before Kylie and Terry Blamey caught a flight back to Australia her UK debut became the biggest-selling

When she came into the studio, the first track she did was I Should Be So Lucky and that was literally all we had because, after that, she went to the airport," says Pete Waterman. "Everyone felt good about it. We all believed it was a bit."

He continues "Occasionally you get an organic moment: you don't think about it but it happens. Kylle was in the right pla at the right time. We were on a roll, we had this quirky little pop song, she was already a significant television star, there was a fantastic video - it's just a moment in time The track was later performed as a torch song on the Intimate & Live tour and as a oken-word piece at the Poetry Olympics



Better The Devil You Know (Stock, Aitken & Waterman - PWLI 1990 Kylie's 10th single for PWL marks the first time she took control of her

vith a strikingly sexual video "That's the day where Kylie took over," says Terry Blamey, "I look at record sleeves and eos and those images from Better The Devil You Know onwards were markedly different - that's when she stopped being a blank canvas with regards to her image. Pete Waterman confirms that she was also becoming more involved in the recording process, "We recorded it to a track," he says, "but she wanted us to beat it up more and make it far more modern, so we went the studio while she was in Australia, did

it and then played it over the phone "You started over here with a track that probably sounded like every other Kylie Minoque track we'd ever recorded and she wanted something different. So Pete Hammond and I literally made a different cord. We beat it up and she loved it ~ but, to be honest, we didn't realise what we were making at the time.



Confide In Me deConstruction) 1994 Kylie's first single for deConstruction was written by the Brothers In

Rhythm duo, Steve Anderson and Dave Seaman and perfectly reflected her absorption into club culture

The two parties had first crossed paths when Brothers In Rhythm remixed the 1992 hit Finer Feelings, although, says Seaman, two years later and away from PWL, the scenario was much changed

"When we met up with her it wa obvious she wasn't 17 anymore," he says. "She was in her early twenties and she'd been amount and seen a lot of stuff and was her own woman with her own opinions. think we were in the right place at the right time and it all fitted together really well "Confide In Me was a song that came

together in about half an hour. The finished version is pretty much the same as the demo."



Grow (Cave - Mute) 1995 The eyebrow-raising duet with Nick Cave was the

most successful experiment of the deConstruction era. Cementing her "indie Kylie" image, the ballad appeared on Cave's album Murder Ballads. The pair had met through Michael fan. He described Better The Devil You Know as "one of pop's most violent and distressing pop lyrics" adding, "there is an innocence to her voice that makes the horror of this chilling lyric all the more compelling." The pair appeared on the front cover of NME together and performed the song in concert on numerous occasions during 1995 and 1996.



Spinning Around (Abdul. Brigham, Dioguradi Surprisingly, this was Kylie's first number one since Tears On My Pillow

in 1990. Originally destined for a Paula Abdul B-side, it was discovered by Parlophone A&R man Jamie Nelson while he was scouring for material for an upcoming urban singer, Charlotte

Complemented by Dawn Shadforth's stunning video and those gold hotpants, it became the big statement that both Kylie and her new label were hoping for - proving to any doubters that her pop star appeal

"Lyrically it worked perfectly," says Parlophone's Miles Leonard, "Throw out my old wardrobe... I'm back'. Everything about it just yelled: "I'm back. Here's Kylle This is what you want - pop music

Setting down a marker for the success of Light Years and Fever, as the lady herself nuts it in her hook Kylie: La La La \*Pon it seemed, was not a dirty word.



On A Night Like This (Rawling, Stack, Taylor, Torch - Parlophone) 2000

Premiered at the closing ceremony of the Sydney Olympics, this showed that Spinning Around was no flash in the pan and ached number two in the UK charts. That homecoming night in Sydney would be watched by an estimated TV audience of

approximately 4bn people. "[On A Night Like This] wasn't a hit record when she sang it," says Blamey. but the song fitted the occasion and there was Kylie in her home country closing a very successful Olympics.

"It would be hard to heat the Olympics says Kylie. "Just the pride that you could feel in the nation at that time was unbelievable. And, as I probably won't be repeating the experience in hurry, it really does stand alone.



Kids (Chambers/ 2000 The third single from

Light Years, this was one of three Chambers showed that Kylie 2000 was not only about olitterhalls and discos

(yie signs to

released to critical accieim and debuts at number four. She also

ne Where The Records Where The Wild Roses Grow with Nick Cave – a number two hit in October. Cave joins Kylie when she performs at T In The Dock in front of 30,000

Kyle's live appearances include the Big Day Out in Australia and guest

spots with New cand the Manic Street Preachers. She rectes I Should Be So Lucky for the Poetry Olympics at the Rose

### Top 10 singles

"If you had to pick someone from our are, it would be him and me," says Kylie - and it certainly proved successful reaching number two in the UK charts.

"We asked her if she wanted to hear it," says Guy Chambers of the song's inception. "And so she came down to the studio, heard it, liked it and just sang it

there and then on the spot. "She is a really good singer. And she completely got the joke and the rapport and the chemistry between the pair of em was very good. He fancied the pants off her and I think she was interested in him at the time as well.

"I remember as soon as I met her thinking 'if you look that good and you're that positive, open and you're with Parlophone then you're going to be fine!



Can't Get You Out Of My Head (Dennis/ Davis - Parlophone)

On A Night Like This tour, Rob Davis and Cathy Dennis' Can't Get You Out Of My Head would sell 306 000 copies in its first week and go on to become a massive international bit her first in the US since The Loco-Motion. Originally passed on by a number of artists, including Sophie Ellis Bextor, it would eventually become Kylie's most



New release: 33-track set covers all bases

there she really owned the track."

Such choices have perhaps personified Kylie's Pariophone career so far. 'It's down to Miles and Jamie finding songs like Spinning Around and Can't Get You Out Of My Head. says Terry Elamey. "They're the catalyst."

"It was really important on all three album to make the point of entry with a statement." says Miles Leonard. "You want to cover many things and to say 'we've moved forward from the last record and we've reinvented ourselves slightly

1 think we did that with Spinning Around, Can't Get You Out Of My Head and Slow. I even think we've achieved that on Ultimate Kylie with I Believe In You. Every time we

want people to say 'she's done it again'. That the lead single from every Parlophone album so far has debuted at number one tells its own story. Much credit here resides with Kylie herself, says Jamie Nelson, together with her skill in balancing the strength of her own vicina utili o utili antili o "it's a credit to her that she's so open

about the creative process," he says. "That means you can work from a really broad base because she's not close-minded about anything.

Such openness is widely recognised as one of Kylie's key strengths. Her ability to create and lead a close-knit team has been overriding factor in her longevity. Her business relationships have tended to be long-term (Terry Blamey has been with her since 1987, live agent Dave Chumbley since her first tour and stylist William Baker has been a friend and confidente since 1994) and have provided the bedrock for a career based

"I know Kylie now," says Keith Wozencroft, "so she doesn't surprise me The great thing about working with her is just how easy it is to communicate and how open

she is - and how creative "There's a lot of teamwork which is great because that's what we value and that's what great work comes out of. That relationship has been there since day one with Kylie and her team and we joined straight in. There's such a lack of ego that it all works brilliantly.

That this openness, honesty and loyalty stretches to her fans is also vitally important, stresses Dave Chumbley at Primary. \*She's very, very true to them," he says. "Just look at her relationship with her gay audience - I remember about three years ago, G.A.Y were having a Kylie-themed night to celebrate her birthday and they asked her to perform but

Spinning Around promo; hotpants and pop

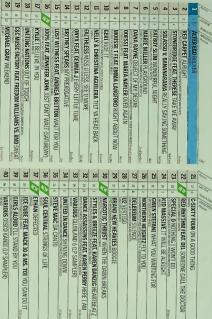


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Quality In Everything We Do









# Alter ego come good

decisive 19% lead over Red Carpet's Alright, which remains at sweetly 3-1 on the Upfront Club Chart this week, establishing a Rocker has taken seven weeks to realise its full potential and moves Turning into one of the biggest dance hits of the year, Alter Ego's

Shilton and a typical Eric Prydz makeover. remix by Plastikman, a distinctly rocky take on the track by Earl summit is due to the mailing of a second 12-inch featuring a grimey promo reached number 13 on the chart and its ascension to the Lowe, and has just been added to the station's C-list. The original Pete Tong, Jo Whiley, Steve Lamacq, Mary Anne Hobbs and Zane a firm favourite at Radio One, where it has been played by the likes of quantities and has been growing in popularity ever since. It is already The Alter Ego disc first appeared nearly a year ago in very limited

number six. Whether she manages to have a lengthler pop career than seen, but for the moment she's doing OK. previous BB contestants Nicola Holt and Craig Philips remains to be - complete with trademark cackle - makes a high-flying debut at Brother winner Nadia, whose introductory single A Little Bit Of Action up Northern Heightz's Fly To You. Also new to the Top 10 is Big debuts in pole position this week, with a 13% lead over new runners one for Kylie Minogue, whose upcoming single I Believe In You there's the gratification of an instant Commercial Pop Chart number While Alter Ego's Upfront Chart success is a triumph for patience

form it debuts at number 27 on the Urban Chart but has apparently now materialised in an Urban friendly mix, in which hit - it is on its 12th week in the chart there and holds at number 20 Michael Gray, whose single The Weekend is a massive Upfront Char sluggish chart, there's a surprising new entry for Full Intention's latter track also featuring Christina Aguilera. In an otherwise slightly title at the 10th attempt with Na-Na-Na-Na/Tilt Ya Head Back, the week wait at number two continues, as Nelly brushes past to take the reign with Lose My Breath comes to an end - but Snoop Dogg's four After four weeks at number one, Destiny's Child's Urban Chart

TOP 10 UPFRONT CLUB BREAKERS

4 GRAHAM COLD NIGHTDINE 3 TAPESTAR MICE & SLOW 2 GADJO SO MANY TIMES

OUT DEC 6! Do a Double Take!

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# The Official UK Charts 271.04

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Nov 22 – 2xCD/DVD Features the single 1 believe in you' – Dec 6

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# COMPILATIONS

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DESTINY'S CHILD: A JERKINS STYLED NEW ENTRY AT FIVE

NOVEMBER 22

10 SUCKER BUS EYES CLOSED 9 AVENTURA CESES IN ANTOINE CLAMARAN DECADAGO PRESS BAZAAR MUTINY HOLDING ON

# **PRE-RELEASE AIRPLAY TOP 20**

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TALIB KWELI FEAT, MARY J BLIGE! TR FRANZ FERDINAND THIS FEETING FATBOY SLIM WONDERFUL NICHT

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II O PHUNK NOUVEAUX FEAT NEELE TERMES WHATEVER 10 O TEO & SHARON WOOLF EARTH & STARS A LINE WINE STEED LOOK MILHIN 8 . SANDER KLEINEWBERG THE FRUIT 6 C SCISSOR SISTERS FATHYODICKOU O ALEX DOLBY HAZY WAY B FRANZ FERDINAND THIS FIFTIRE featuring a Rayproprietor from from factors 100% JUS CAVE WALT DYLAN RHYMES SALTY SOUL CENTRAL STRIMSS OF LIFE LOWEFREEKZ SHINE

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# **URBAN TOP 30**

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30 D 4 CAC MISTO FACTORY FEAT. FREEDOM WILLIAMS VS. RMO SWEAT **POWER STUDIOS** 

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Kyles' video. Her second deConstruction album, impossible Princess, is delayed after the death of Diana

1998 Impossible Princess is finally released in the UK and Europe with the new Itla Kylis Minogue. She leaves deConstruction and

iss is the suc the UK & Live the nogue. 1999 Kylie si

the successful Infimate & Live Show. 1999 Kyle signs to Parlophone. The book

Kyler Evidence is published – allowing the likes of Bono, Julie Burchill, Nick Cave and Nigel Kennicdy to describe what Kylie 2000 Spinning Around ente the charts at number one – Kyle joins Madonna in having Noughties. The album Light Years debuts at number two, while the singles Kids (with Robbe Williams), On A Night Like This and Please Stay make it 33

"I was having dinner with Terry that night and got a call at about quarter past 11 saying, 'Guess what we're doing? We're all nong down to G.A.Y – just to say thank you'.

saying, "duess what we re-coing? we're all going down to G.A.Y – just to say thank you", "It was just out of the blue, no need to do it – it was one of those spur of the moment things and it was fabulous."

Kylle builds on successful live shows The success of the On A Night Lise This and Fever sours was further restament to Kylles conduring relationship with her fam. The creativity, planning and expense which went not he shows were in direct contrast to the lacket price—again setting her apart from the competition. The sith of his role feel of the lake price—and the sith of the relation of the price of the sith of the sith of the sith price of the sith of the sith of the sith of the One of the sith of the sith of the price of the sith of the sith of the price of the sith of the sith of the price of the sith of the sith of the price of price price of price pr

the UK for over nine years.

"She doesn't do a concert, she does a show," explains Terry Blamey. "The On A Night Like This tour sold tickets for the Fever tour in that people talked about it, the review were inventible and even once rawed about it.

were incredible and everyone raved about it.
That meant the Faver tour was phenomenal.
"Now the Showgin tour has already sold
185 000 tickets = 100,000 in the first day =

and she's not even in London unit May,"
The benefits of tearmooth have also been
evident in the slight stylistic changes marking
the trajectory from Light Wears to Fever and
Body Language. These were not the sesmic shifts that defined the deConstruction era,
but organic moves that put her one step
ahead of the pack. And from the first "fal, la,
or of Kylies most memorable single so far,
the Catty Dennis/Rob Davis-perined Can't
Get You Quit Of Why Head; it was obvious that this was still a career built on moving forward not standing still,

Coupled with another strong Dawn Shadforth promo, it touched all requisite bases again and remained number one in the UK for four weeks before gatecrashing the US charts in early 2002 – Kyle's first hit

across the Altentic since The Loco-Motion.
"The moment Kyle and I heard the demo, we knew how strong it was," recalls Terry Blamey, "On the 2001 On A Night Like This tour, that song was actually in the show. We hadn't even recorded it at that point and it got a really interesting reaction – but nothing.

ikke what it got two years later.
"It was one of those songs where just everything came together – the video, the imagery and the song."

"You are constantly raising the bar," says Miles Leonard, "The benchmark for us is

Mies Leonard. "The benchmark for us is always to try and make the best, the most innovative, the most exciting pop record for where Kylie is at that point. Then it's up to the public to vote with their feet."

And that, says Terry Blamey, is what Kylie's always been moving towards. She's no longer in search of an image – she is the image. And that puts her where she belongs, among the small bracket of stars of whom we expect the unexpected.

"I think Kylie is cutting edge in the pop hink she follows anybody," he concludes. If think that's why Madonna's successful as well. They both set their own trends and neither of them copy anybody. They have to lead. And that's what she does.

g the bar," says
ark for us is
rest, the most
pon record for
successful single to date.

again the mass appeal of a well-executed opposing the mass appeal of a well-executed opposing the mass appeal of a well-executed visually conic and musically obssic " says Tory Wadsworth. "You listen to Carl' Get Vou Out Of My Head and you've got the Kraftwork beat — you've got echoes of Motory— it's jest a classic-ounding record that probably could have been made 10 vers before or could be listened.

Shadforth promo, it would prove yet



Slow (Carey, Minogue, Torrini – Parlophone) 2003 This was another lead single from a new

Parlophone album that went straight to number one. This time, Kylie's reinvention was based on a merging of dance and urban pop.

"We were conscious that there were a lot of very uptempo rhythms on Light Years and Fever," says Miles Leonard. "There were a lot of club influences, but at the time the most interesting productions were coming out of urban music.

were coming out or uran must.
"We didn't want to go off and make an
urban record, because Kylle's not an
urban artist, but we wanted to fuse
electronic-based music with urban
rhythms and try to slow it down slightly.

"The moment Kylie and I heard the demo, we knew how strong it was." Manager Terry Blamey, on Can't Get You Out Of My Head



Can't Get... promo; everything came together to deliver a four-week run at number one

# Kylie Wishing you many more years of success

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001 he On A Night Like This The On A Night Like This tour selfs out almost instantly – it is Kyle's first significant UK and European tour for nine years. She previews a new song titled Can' Get You Out Of My Head. It debuts at number one in September and remains there for four weeks. The album Fever also hits

number one – eventually selling more than 6m copies worldwide – and features the singles in Your Eyes, Love At First Sight and Come Into My

Baz Luhrmann's Moulin Ribuge as Absinthe the green fairy while on An Audience Wath... she performs Especially For You with Kermit the Frog. The bucking

A war of honours -

including two Brits (where she performs Blue Monday/Cen't Get You Out Of My Head).

### Top 10 singles

is certainly that - it sounds like a club track but it's slowed down. It wasn't about reinventing the wheel - it was about redesigning it somewhat."



1 Believe In You (Minogue, Shears, Babydaddy -Parlophone) 2004 The very prospect of a Kylie/Scissor Sisters collaboration certainly got the press very excited and, on paper, it looked like a

marriage made in heaven However, as Terry Blamey points out, Kylie has spent a whole career experimenting with different writers. "If was an interesting thing to try." he says. 'but it wasn't a foregone conclusion that it

would definitely work "Kylie's worked with lots of different people at different times and sometimes it comes out great like it did with Nick Cave and at other times it's more like 'that was worth trying'. We're continually trying to work with new, talented people. She's dabbled with people like Prince and Lenny Kravitz but nothing's come of it -

it's all continuous experimentation." I Believe In You picks up the baton from Body Language. One of two new tracks on Ultimate Kylie, it has already been A-listed by Radio One, Radio Two and Capital among others

# On the couch with Kylie

### Kylie talks to MW about her career highs to date

Neighbours to being part of the SAW

music machine? I slotted into their factory method very well because I was used to turning up for work: learn your lines, red light goes on, do one or two takes, next. So it wasn't that different for me. I'd usually go in with Mike Stock and Matt Aitken, and Mike would be the one who talked me through the song. I would get it really quickly and no time was wasted and that would be that song done for that day. I had no idea what I was doing and I had n say in it. I probably had no real opinion and that was absolutely fine at the time. I'm sure for most people in the UK this was like watching Charlene from

Neighbours rather than Kylie - was there a point where that became a millstone? "Of course. On the first couple of albums it worked, but, as time passed, I wanted to break free of the Charlene mould.

Did you have definite plans when you moved from PWL to deConstruction?

"I don't think I could say I had definite pla but I did have some kind of plans. I definitely didn't see the point of going from PWL to somewhere that was the same. It had a lot to do with my age and, almost in a childish,

rebellious way, I was just trying to break free of the moved that had been an carefully made. High wanted to change and, ever before that, I'd always had issues with the boundaries that are put around you. The dance influence was obviously really strong on those deConstruction tracks -

were you surprised how that whole scene embraced you?

"I was really flattered and surprised - it was a step into the world of cool. The lesson I learnt was that those people - and even later with people like Nick Cave and the Manics wanted to work with me because of who I was. Not to do what they do, which was

of cool, but to do uhat I do ' How do you feel about your experimental

period? "I fove to have a challenge and that meant I did put my feet in some place where perhaps !

shouldn't have. Sometimes you get your feet burned, but I'm quite inquisitive and enjoy adapting myself to different situations. That's why I like doing so many collaborations because I get to stick my toes in different waters and come back enriched from those

Is that prospect of collaborating something that still excites you? ve a world of





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Novello Awards for Can't Get You Out Of My Head and four Aria awards Kyle is also named Woman Of The Year at the 2002 Blo Style wards, Fever right to at

number three in the US and UK dates for the Fever tour sell out in minutes. The book Kylie La La La is published in ollaboration with stylis Villam Baker.

The year begins with another headlining performance at the Briss - alongside Justin

of Body Language and Kylie wins a Grammy for Rest Dance Recognics

Novello awards. Demand for the 2005

or Come Into My World while Slow tops the Bitboard Dance Music/Club Play Chart. noicks up two hor

Showgirl - The Greate Hits Tour seas the tick agency's telephone system crash. Extra dates sell out before

released in November to be followed by the Scissor Sisters collaboration I Believe



insecurity and it's good to know there is a mutual admiration there when you work with other performers. It's like the fuel that feeds the fire and I love having that kind of

All that change and versatility is counteracted by a handful of long-standing business relationships, particularly with your manager Terry Blamey. Do you think that's helped your creative side?

"Absolutely. Terry and I came back on the Eurostar from Paris recently and I just thought oh my God, I remember us being on the Bullet Train going from Tokyo to God-knowswhere and all the situations we've been in where he'll say things that either crack me up

or...disturb me llauchs). "I know that they're there and they know me well enough to understand that if I've got an idea in my head then I'll probably see it

through, for better or worse. It's great to have

How did the Parlophone deal happen? Parlophone: I got them, I liked them, It was a relief for them that I wanted to do a pop record again and guite fortunate that they had the benefit of being able to look objectively at what I had done in the previous three or four years. So, when we walked into Parlophone, time had passed and also, most importantly, we'd done the Intimate & Live tour in Australia and that, however impossible Princess will be remembered, was so important in my development as a live

"Intimate & Live was based on the Impossible Princess album and it was also related to a book I released at that time where I had lots of different people answer the question 'what does Kylie mean to you?' It just represented that time and it's clear to me now, although I didn't see it then, that I was quite lost. I had been so safely packaged and marketed and put in a certain box and then I broke free of it, which was fine in the beginning, but then I had lost my way. Intimate & Live was the birth of the showaid and that led to my understanding that that vas what the audience loved. They loved the Impossible Princess stuff, but it was really the pop that got them excited and that's another ason why we came back to where we were

at the start of Pariophone "I'm a fatalist and that's what I had to go through but, looking back on Impossible Princess now, I actually can't believe I wrote some of those songs. I might never be that

aling again, but for that period in my life, I ended up doing that. I find it quite amazing now - now that I'm back singing about the disco."

Do you think that cohesiveness is one of the big factors behind the success at Parlophone?

When there are so many creative minds involved in a project I do think that you need a bit of luck for it all to come together. But with something like Can't Get You Out Of My Head, it was like the planets were aligned ecause everything v

Were you surprised about ticket demand for the Showgirl concerts?

"I'm absolutely thrilled the tickets have sold already. It means that much more to know ow far I've come from the early days where I didn't get to learn or practice and nobody taught me how to do any of it. To learn anything in the public arena means you're going to make some mistakes and fall flat on your face and you've got to pick yourself up and keep going. But to know that there's that confidence and excitement within my audience and those people have bought tickets shows an enormous amount of trust

and it means a great deal to me." Is it daunting to come up with something new now that your audience expect so

Every step is daunting and I don't take anything for granted. I really want every ster to be better than the last one and I probably drive people to distraction. I want to keep surprising them, impressing them and giving them a good show. And it gives me a great excuse to try different things."



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TV & radio airplay pl6  $\Sigma$  Cued up p20  $\Sigma$  New releases p22  $\Sigma$  Singles & albums p24

### KEY RELEASES

### ALBUMS

THIS WEEK
The 411 Retween The Sheets (Song/Streetside): U2 How To Dismantle An Atomic Bomb (Island): Gwen Stefani

Love Angel Music Baby (Interscope); Delta Goodrem Mistaken Identity (Sony): Kylie Minoque Ultimate Kylie (Parlophone)

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

Ashanti the (Def Jam); Will Smith the (Polydor); Tony Bennett Art Of Romance (Columbia): Mario Let Me Love You (BMG)

### SINGLES

Ashanti Only U (Def Jam); Outkast Prototype/Ghetto Musick (Arista): The Streets Could Well Be In (Locked On/679); Brian McFadden Irish Son (Modest!/ Sony); Kristian Leontiou Some Say (Polydor); Geri Halliwell Ride It (Virgin); Busted She Wants To Be Me (Island) NOVEMBER 29

Green Day Boulevard Of Broken Dreams (Reprise); Joss Stone Right To Be Whong (Relentless/Virgin); Natasha Bedingfield Unwritten (Phonogenic); Babyshambles Killamangiro (Rough Trade): Band Aid 20 Do They Know It's Christmas? (Mercury)

DECEMBER 6 Ash Renegade Cavalcade (Atlantic):

Mousse Y Right About Now (Free 2 Air): Kylie Minoque I Believe In You (Parlophone); Robbie Williams Misunderstood (Chrysalis); Westlife Smile (BMG): Brian Wilson Good Vibrations

(East West)

DECEMBER 13 Ronan Keating & Cat Stevens Father & Son (Polydor); Darius the (Mercury); Electric Six Radio Ga Ga (Rushmore); Goldie Lookin' Chain You Knows I Love You (Atlantic): Ashlee Simpson tho (Polydor); Bo Selecta Soda Pop/Tve Got You Babe (BMG)

### GET MUSIC WEEK ONLINE

### The Market

### Album sales grow to year high point

Eithnem sticks at number one on the artist album chart with Encore-In its first full frame, the album racked up 148,249 sales last week to add to the 122,459 it sold in just two days in the previous week. As a result, it has an increased lead at the top of the chart, as new runner-up Robbie Williams' Greatest Hits trails by more than

70%, with sales of 86,927.

Although album sales last we climbed by 16.4% overall reaching a 2004 high of 4,000,7000, that is 307,593 sales fewer - 9.3% - than in the same week last year. Adverse conditions and a surprisingly threadbare release schedule did not help. The only two new albums to garner enough sales to make their debut in the Top 20 of the artist album chart were Destiny's Child's Destiny Fulfilled and The Best Of Blue, whereas the same week last year saw seven newcomers to the Top 20, debuts at one and two by Michael Jackson

and Busted among them.

Another slightly worrying factor last week was the comparatively sluggish opening of the new Now! That's What I Call Music instalment, Now! 59. By of 197,098 was pretty good, but it compares poorly both with the late 2003 issue Now! 56, which exploded onto the scene with a first week tally of 244,437, and



with andian 2004 volumes of the series, Now 57!, which made a staggering start with first week sales of 334.345 in April, and Now! 58, which opened with 297,028 sales in July. The last of the three regular Now! albums released each year is generally the fastest starter and biggest seller, whereas Now! 59 trails far behind Now! 58 and Now! 57. It is also noticeable that last week saw a rare gamble by the rival Hits series with Hits 60 going head-to-head with Now! 59. It did not matter much though as Hits 60 - a triple disc set with 60 tracks, compared

to its apparent's 43 same 2 disc set - sold a mere 27,225 copies to open at number five on the mpilation chart. It didn't help that Hits 60 includes fewer current hits than Now! 59, and even reprises many from Hits 58 and Hits 59.

Finally, Girls Aloud's cover of I'll Stand By You earns the Children In Need charity its first number one single since S Club 7's 2001 offering Have You Ever - the 2002 and 2003 CIN singles, Will Young's Don't Let Me Down/You And I and I'm Your Man by Sha Richie, both peaked at two

### **FAST CHART**

### STNGLES

NUMBER ONE GIRLS ALOUD I'LL STAND BY YOU Polydon

Girls Aloud's second number one gives Children In Need a 25th birthday filip. It number one has sold more than 50,000 conies and b) the overall singles market has topped 500,000 sales - the first time these han conditions have been met for 29 weeks.

### ARTIST ALBUMS

EMINEM ENCORE Interscope

With more than 270,000 copies sold in nine days. Eminem's latest success lifts his overall solo UK album sales to 4,698,611 in exactly five years.

### COMPILATIONS ALBUMS

NOW! 59

A starting salvo of 197,098 give Now! 59 a 159% lead at the top of the compilation chart but are 194% lower than the first week tally of its 2003 equivalent, Now! 56

### RADTO ATRPLAY

LEMAR IF THERE'S ANY JUSTICE SOMY MILES

Still only the third most played record on the UK airwaves but Lemar's fourth single continues atop the radio airplay charts with the nation's biggest audience. specifically 65.00m, or 6.6% more than chart runners-up Destiny's Child's Lose My

### SCOTTISH SINGLES

GIRLS ALOUD FIL STAND BY YOU

Girls Aloud triumph by a much bigger

margin in Scotland than in the UK as a whole. I'll Stand By You sold nearly three times as many copies north of the border as nearest challenger Owen Stefani's debut solo single What You Waiting For.

### MARKET INDICATORS ALBUMS

week: +4.5% Year to date versus last year: -12.9% Market shares Universal Music 48.9% Sony BMG Music 28.3% EMI Music: 94% Wanter Music: 20%

Sales versus last week: +7.5% Year to date versus Market shares Universal Music 39.7% Others: 36.5% EMI Music: 17.2% Warner Music: 6.6%

COMPILATIONS Sales versus last week: +44,0% Year to date versus last year: +2,7% Market shares Universal Music 39.0% Others: 16.3% Warner Music: 5.0%

THE RIG NUMBER: 1,500 Number of copies Nov! 59 DADTO ATPRI AV

Market shares Universal Music 30.2% EMI 25.9% Sony BMG 28.1% Others: 9.4% Warner Music: 4.0%

UK SHARE Origin of singles sales (Top 75): UK: 61.3% US: 33.3% Other: 5.4%

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### MoS pumps up **Eric offering**

### The Plot

### Ministry of Sound looks to capitalise on Eric Prydz brand with post-Christmas workout DVD.

PUMP IT UP THE ULTIMATE DANCE MUCHUS BUT AND ALL MINISTER OF SURBOUND The stars of Eric Prydz's Call On Me video have been drafted in to dance workout DVD aimed at the post-Christmas fitness market.

We had the idea from the moment the video first came in but it wasn't until we saw the incredible reaction to it that we knew that it would be worth investigating," says MoS managing director Lohan Presencer, who is anticipating strong demand for the DVD when it is released on December 27.

The DVD has been developed Banana Split, which is a specialist in the sector and has produced the successful Jade Goody and Liberty X Girls workout titles.

However, Pump It Up sets a ew benchmark for the sector, featuring a full soundtrack of contemporary dance tracks from Ministry's catalogue, including

SHOT



Benassi, Boogie Pimps and Angel City. Extras include promo videos for a number of Top 10 dance videos and an audio-only option for the soundtrack. "None of the other fitness videos have er music as it is too much of a hassle and expense to licence, so we already have a USP over the other titles," says Presencer, "It has the look and feel of the Call On Me video, but uses a proper fitness video with expert tuition.

The six original dancers from the Prydz video are led by instructor Deanne Berry which gives the DVD credibility as a ne workout routis

If the Pump It Up DVD sells well, Ministry is planning a follow-up product in summer 2005 targeting the pre-holiday slimmers market themed around the Ibiza season.

### CAMPAICN SUMMARY

PRODUCTION COMPANY: Banana Split. MARKETING: Duncan Collins, MoS. PRESS: Stephen Emms, Emms Publicity

release on Ja 17. The radio exclusive for

### Tipsters

### A selection of UK tastemakers select their favourite upcoming releases

### Jamie Hibbard, editor. Metal Hammer

BULLET FOR MY VALENTINE BULLET FOR MY VALENTINE (VISIBLE NOISE)



comes around that you just know are going to do well. The way this Welsh four-piece have arranged their songs on this self-titled five-track

"Every now and

mini-album is a credit to their potential and cocksure spirit. With a mini debut album like this, the full album promises to be one of the hottest of 2005 and could propel BFMV onto music players acrove the land

Kate Beveridge, head of music, Mix 107

RUSH HOUR SOUL GIRL WATCHING EP (UNSIGNED)

### RADIO PLAYLISTS

### RADIO 1

Band Aid 20 to They Know Ins Christianos. Descripty Child use My Breath, Emimene Advis, Eminem Jud Loos It Fram Ferdinand The Free Green Dy Doubload of Belann Description of the Christian State of the Christian Description of the Christian State of the Christian Description of the Christian State of the Christian Laurentian Li State This I They Laurent Timer Kels fact, Andrea 2000 Milliousire Kylle Miniopen Elicities of They Laurent Timers Aury Judice Microsom S Sunday Morring Michael Unmillion Research (I State State State Compiler Reserviging High I US Scious States Own The Weighted High I US Scious States Many US Verlage Labor & Alicia Repring High Many Labor & Alicia Repring Many Labor & Many Labor & Alicia Repring Many Labor & Many Labor &

B LIST
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Carlie Lossier, British Wil Kiness Licen's You
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Alter Eng Rocker: "Ash Repressed Caval

Rush Hour Soul are a London band who, over the past fey months and seemingly out of nowhere, have been wooing ever increasing audiences and a growing fanbase with energyfilled performances of their rocky and refreshingly original material. Dazzlingly performed, it's not a question of if this band will be signed, more of who's going to get to them first."

### Paul Aaaron, DJ. Unfront 96.1 FM

JEAN MCCRAF ALL THIS LOVE THAT 17M GIVING (GROOVEFINDER US RECORDS) "Leah McCrae, daughter of

George & Gwen McCrae, has remade her mother's classic. The original is hard to beat, but Leah makes a worthy alternative take for a new and growing audience of soulful house music

### Gareth Grundy, deputy

ICD SOUNDSYSTEM ICD SOUNDSYSTEM

"This has been an office favourite for a while now. It's the solo album from the DFA's James Murphy and clearly he's kept most of his best ideas to himself instead of wasting them on his remix and production duties for the likes of The Rapture and every single hipster in New York. Calling it electronic music doesn't do it justice since he's clearly just as fond of Krautrock. Brian Eno and The Fall. All being well, it'll be the first big cult record of next year.

### Dan Cairns, Sunday Times, Culture

GWEN STEFANI BUBBLE POP ELECTRIC (POLYDOR)



"To describe this as a standout from what will be one of 2005's major albums would be to do a dis to the riches elsewhere (with

perhaps two makeweight exceptions, LAMB is chock-full of impossible-to-dislodge, Eighties-infused radio hits). But this collaboration with the ubiquitous Andre 3000 is so liberatingly, infectiously nuts, it makes you forget you're listening to two-key, squillion-selling players in the star-making machinery, coming across instead as almost radical in its unfettered ioie de vivre.

"Beastle Boys An Open Letter To NYC, Damien Rice The Blower's Daughter, Eminem Encore

(album); Fatboy Slim Worderful Night; Jay-Z/Linkin Park Numls/Encore; \*The Zutons Confusion U2 How To Dismantle An Atomic

Briam McFadden Iribi Sox; "Damien Rice The Blower's Daughter, Ciris Aleed 11 Stand By You Joss Stone Right To Be Weng Keans This Is The Last Time Kylle Minegue I Believe In You Leman If There's Any Justice, Natasha Bedingfield Uswritter, REM Aftermosh.

B LIST
Bryan Adums Flying: "Cliff Richard feat,
Barry Olib I Cased Give You My Love: "DeltaCoopera Mishales I clearly Gleine (Entire I
John Peachtree Road Olithan); Embarace Advise
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John Peachtree Road Olithan; Embarace
John William (To Who Road Health); Miscaderscoot: "Roam Kaading Foot, Yusuf
Islam Falther & Serc. Sharnia Twalia with Mark
McGraft Party For You.

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The Streets Could Well Be In: The Thrills Not For All The Love In The World; Tyler James

### CAPITAL

A LIST
1909% feat, Jennifer Jebin Just Cort Well
Chaturagi, 2 Play feat. Thomas, Judes-Steek
Chaturagi, 2 Play feat. Thomas, Judes-Steek
Chriefes Willisper Annatsclai Wectom, 4
Mark Lavigne Holoofy, Home "Band A
20 Do They Kown It Christmas", Terbin
McFadden Jishi Sun & Britishy Spaem My
Prospojate, Christian Apullera & Missy
Elliott Cur Walls, Daniel Berlingfield Holoogy
Elliott Cur Walls, Daniel Berlingfield Holoogy
Brandt Entinema List Juge It Cort Holoogy
Robert List Cort State
Mark Mark Walls Juge It Cort Holoogy
Robert List Cort Allood III Stand By You, Owen
Schad Wood Workship Space Code You
Schad Wood Workship Space Code Yo Stofani What You Whiting For: Ice Cube Yi Can Do It: Intenso Project feat. Lisa Scot Lee Get It Or: Ja Rule/R Kelly/Ashanti Worderlot, Jamella Stor: Jamel Coffees Everlosting Love: "Jay-Z/Linkin Park Nami/Encore: Joda Urare (Get Out): Joss Stone Right Kind Of Wrong: Keane This Is The

Stone Rynk Kind Of Wroor, Keane The Is The Last Timer Kight Miningue Is Belsee In Your Leman If There's Any Justice Mareon 5 She will Be Loved Marroon 5 Shed Morringt Michael Gray The Westerni Natasha Bedingheld Winsten Shed Shed Kind Hall Marroon 5 Shedy Milliams Marroon 5 Shedy The Marroon 5 Shedy Milliams Marroon 5 Shedy The Marroon 5 Shed Milliams Marroon 5 Shed Shed Shed Milliams Marroon 5 Shed Shed Shed Milliams Marroon 5 Shed Shed Milliams Marroon 5 Shed Shed Shed Milliams Marroon 5 Shed Shed Shed Milliams Marroon 5 Shed Milliams Mil

### TOP TO RADIO GROWERS

The s	ANTIST TITLE	Plass	DO	
	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	$\neg$	580	50
2	LEMAR IF THERE'S ANY JUSTICE		1943	4
3	KYLTE MINOGUE I BELIEVE IN YOU		1677	3
4	NATASHA BEDINGFIELD UNWRITTEN		1352	3
5	MAROON 5 SUNDAY MORNING		474	34
6	GIRLS ALOUD I'LL STAND BY YOU		1291	3
7	KEANE THIS IS THE LAST TIME		953	2
8	ROBBIE WILLIAMS MISUNDERSTOOD		795	2
9	CREEN DAY BOULEVARD OF BROKEN DREAMS		496	25
IO	BRIAN MCFADDEN IRISH SON		503	2

### Adds RADIO 2 BIG CITY

CAPITAL 300% feat, Jernifer John Jiel Corn Weit ISstantbyt: Band And 20 Do They Recent ID. Do Rey Koom .... Christman I Brian McFadden Irish Sox Jay Z/Linkin Park Harsy/Groom Robbie

### KISS FM RADIO 1

U2 Sometimes Van Carl Make It On Your Dwg. XFM Know It's Christmast, CSM Richard feat, Barry GRO I Cornot Give You My Love, Damien Rice

### VIRGIN

Beastle Boys An Open Letter To MrtC Caster To Charlataes Loves Easy. The Falet Son

CAST LIST: Management: Jim Chancellor. TV: Emma Guirao, Parlophose. Press: Janet Choudry, Parlophone. Radio. Kevan McCabe, Parlophone. Marketing: Katherine Parrott, Parlophone. A&R: Dan Knoting, Parlophone. Publisher: Clivysalis.



# **TV Airplay Chart**

1	Chr.		
1	7		Que la company
2	2	LANTE WINDCHE   DELIENC IN NOT	532
3	3	EMINEM HISTINGE IT	451
4	5	NATASHA BEDINGFIELD UNWRITTEN PROTESTAN	404
4	15	CDEEN DAY DOLL DIADD OF DROVEN DREAMS	404
6	4	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	400
7	6	U2 VERTIGO ISLAND	347
8	12	GWEN STEFANI WHAT U WAITING 4	327
9	9	GIRLS ALOUD I'LL STAND BY YOU POSSOR	299
10	13.	USHER & ALICIA KEYS MY BOO 846	287
11	7	AVRIL LAVIGNE NOBODY'S HOME ANDRE	267
12	72	LEMAR IF THERE'S ANY JUSTICE 500Y	264
13	13	THE 411 TEARDROPS SEMISTRUME	261
14	8	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH POLICE	257
15	41	THE STREETS COULD WELL BE IN	255
16	10	ROBBIE WILLTAMS MISHNDERSTOOD ORISHUS	246
17	14	JAMELIA STOP RELIGIOUS	243
18	71	JOJO BABY IT'S YOU WORDEN	240
19	v	BRITNEY SPEARS MY PREROGATIVE	237
20	79	BUSTED SHE WANTS TO BE ME UNIVERSAL	234
21	14	ERIC PRYDZ CALL ON ME	216
22	13	JA RULE FEAT, R. KELLY & ASHANTI WONDERFUL DET JAM	215
23	27	KEANE THIS IS THE LAST TIME 182400	207
24	143	ELECTRIC SIX RADIO GAGA	206
25	29	EMBRACE ASHES DUGHOWENTE	204 .
25	64	EMINEM MOSH NYEKSOPUPOUYOR	204
27	30	ICE CUBE YOU CAN DO IT ALLAROUND THE WORLD	200
28	30	BLINK 182 ALWAYS ISLAND	199
29	25	BLUE CURTAIN FALLS (150CENT	189
30	26	FRANZ FERDINAND THIS FFFIRE 000000	182
31	-83	SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOY GOTENPOUTDOR	181
31	23	DIZZEE RASCAL DREAM	181
33	0	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	176
34	13	OUTKAST GHETTO MUSICK	175
35	24	ANASTACIA WELCOME TO MY TRUTH	169
36	35	MICHAEL GRAY THE WEEKEND PRE INDUSTRIES	168
37	61	BRIAN MCFADDEN IRISH SON MODEST	167
38	35	MCFLY ROOM ON THE 3RD FLOOR	160
39	28	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE POWDER	158
40	20	KELIS FEAT. ANDRE 300 MILLIONAIRE	157



potential but If the TV airplay chart this week with growing every one of the 11 stations where it is being played. Topping the list is TMF, which granted it 39 granted it 39 plays last week, closely followed by MTV Base (38) and MTV Hits hit the Top 10 next week - but

week but slips 37-44 as TV

programmers latch on to the week it logs 139 plays, with eight stations, to

- Mass Control IX Compried Into data gallward from 0000 on Sur XX XXXX 2004 to \$400 on Sur XXXXX 2004. The FV angle dust is carrently have an play on the following stations MTV MFV2, and the MTV Men MTV Stor. MM. The Sur Susah Hox Nov. Many Quad Normal.

Destiny's Child hold at number one, while The Streets, Green Day and Electric Six make strong gains

п		V MOST PLAYED	
	111	A MIOSI LEWIED	4
ff8	LEL	ARTIST TITLE	Lit
1	10	CREEN DAY BOULEVARD OF BROKEN DREAMS	8091
2	2	GWEN STEFANT WHAT U WAITING 4	IMTERSOO
3	3	DESTINY'S CHILD LOSE MY BREATH	COLDAS
3	16	THE STREETS COULD WELL BE IN	100XE0 04Y
5	14	KEANE THIS IS THE LAST TIME	ISLAN
6	8	U2 VERTICO	TSLAT
7	8	STERIOGRAM WALKIE TALKIE MAN	CAPIT
8	5	SCISSOR SISTERS MARY	POLYDI
9	19	EMINEM JUST LOSE IT	BYTERSOO
10	0	NATASHA BEDINGFIELD UNWRITTEN	PHONOGBA

10	0	NATASHA BEDINGFIELD UNWRITTEN	PHONOGRATIC
OM	uie C	word UK	
ī	H	BOX MOST PLAYED	
Da	East	ARTISTATUL	Life
1	3	NATASHA BEDINGFIELD UNWRITTEN	PHENICEPHE
1	3	KYLIE MINOGUE I BELIEVE IN YOU	PARTOPHONE
1	3	GIRLS ALOUD I'LL STAND BY YOU	POLYGOR
1	2	BUSTED SHE WANTS TO BE ME	UNIVERSAL
5	8	U2 VERTIGO	ISLAND
5	11	EMINEM JUST LOSE IT	INTERSOOPE
5	54	MAROON 5 SUNDAY MORNING	OCTONE/BING
5	1	THE STREETS COULD WELL BE IN	LECKED GRAFA
9	6	BLUE CURTAIN FALLS	DOVOCEHO
9	8	NELLY & CHRISTINA AGUILERA TILT YA HEAD BA	CK ISLAND
οų.	ex C	Michel	

W.	ek O	NI Josh	
Ī	(1)	RRANG! MOST PLAYED	
24	LAZ	ANTISTYTTE	Laber
	1	BLINK 182 ALWAYS	ISLANO
2	6	AWRIL LAVIGNE NOBODY'S HOME	ARISTA
3	1	EMINEM JUST LOSE IT	INTERSCOPE
i	8	MARILYN MANSON PERSONAL JESUS	POLIDOR
1	51	ELECTRIC SIX RADIO GAGA	STANCES
5	3	SLIPPONOT DUALITY	FORDSUMER
6	6	GREEN DAY BOULEWARD OF BROKEN DREAMS	REPRISE
В	3	KINGS OF LEON THE BUCKET	WHICH STREET
В	3	GOOD CHARLOTTE PREDICTABLE	EPIC
Ó	9	HOOBASTANK THE REASON	DOS STANDARDOURY

8	3	KINGS OF LEON THE BUCKET	<b>EARDTE CORN</b>
8	3	GOOD CHARLOTTE PREDICTABLE	EPIID
10	9	HOOBASTANK THE REASON 0	CF STUMMERCURY
M	esk D	princi DK	
		NO MACCE DI AVED	7
n	ш	V2 MOST PLAYED	
Ø3	Ltd.	ARTIST TITLE	Tabe
1	4	BABYSHAMBLES KILLAMANGIRO	ROUGH TRACE
2	14	BLINK 182 ALWAYS	BLAND
2	10	KAISER CHIEFS I PREDICT A RIOT	BUNIQUE
4	5	GREEN DAY BOULEWARD OF BROKEN DREAMS	REPRISE
4	3	FRANZ FERDINAND THIS FFFIRE	00/13/9
6	5	GRAHAM COXON FREAKIN OUT	180350910
7	8	THE KILLERS ALL THESE THINGS THAT I'VE DONE	LIZARD KING
7	2	KINGS OF LEON THE BUCKET	FRAD HE CONS

1	BEASTIE BOYS AN OPEN LETTER TO NYC MALOPACAE
usic C	rebal \$K
17	V BASE MOST PLAYED
"	
Lat	ARTIST TITLE LINE
1	USHER & ALICIA KEYS MY BOO 8845
5	DESTINY'S CHILD LOSE MY BREATH COUNSIA
3	JA RULE FEAT. R. KELLY & ASHANTI WONDERFUL DU JAN
3	SNOOP DOCC/PHARELL DROP IT LIKE IT'S HOT GEFTURPOLICE
28	ICE CUBE YOU CAN DO IT ALL ARGUAD THE WORLD
2	AKON LOCKED UP ISLAND BAINERSAL
7	R. KELLY HAPPY PEOPLE JUE
15	LEMAR IF THERE'S ANY JUSTICE SOW
13	TERROR SQUAD LEAN BACK UMILYRIAL
6	BRANDY AFRODISIAC AFLANTIC

9 5 THE LIBERTINES WHAT BECAME OF THE LIKELY. FOLICH TRADE

THE AMP NUMBER ONE HIGHEST CLIMBER The Streets HIGHEST NEW ENTRY Franz Ferdinand

FLAUNT NUMBER ONE HICHEST HIGHEST NEW ENTRY Delerium feat. Sarah MeLachian

NUMBER ONE Green Day Boolevard Of Broken HIGHEST CLIMBER
No Doubt
Underneath It All
HIGHEST NEW
ENTRY
Unkin Park From
The Inside

THE HITS NUMBER ONE Blue Cartan Falls HIGHEST CLIMBER Marcon 5 Sanday Morring HIGHEST NEW ENTRY Band Aid 20 Do They Know Us

TMF NUMBER ONE HIGHEST HIGHEST NEW ENTRY Band Ald 20 Do They Know Its

MTV2 NUMBER ONE HIGHEST CLIMBER Electric Six Radio HIGHEST NEW ENTRY The Zutons Confision

MTV BASE NUMBER ONE

KISS TV NUMBER ONE HIGHEST Eminem - Mosis HIGHEST NEW ENTRY Nelly Na NaNa Na

UNCUT

Highest New Bulley
Michest Top 40 Clin

SUNDAYS AT MIDNIGHT ONLY ON YEL





Despite being the likeliest biggest seller of the year, Band Aid enters at 14 while Leman continues to be radio's favourite, with If There's Any Justice

_		_		
ŁA	DIO ONE			
La	APRISTUATION Has	Lat	156	Ades
2	DESTINY'S CHILD LOSE MY BREATH COLLINELA	27	28	20010
5	MICHAEL GRAY THE WEEKEND ENE MOUSTRIES	25	27	20100
2	EMINEM JUST LOSE IT INTERSORY	27	27	19600
5	EMBRACE ASHES INTERPRETATE	25	26	18637
19		15	24	17590
11	CWEN STEFANT WHAT U WAITING 4 IMPESSORS	20	23	13007
34	DEEP DISH FLASHDANCE POSITIVA	19	23	34500
1	U2 VERTIOD ISLAND	38	21	3655
111	KELIS FEAT: ANDRE 300 MILLIONAIRE VISCON	20	21	14340
8	KYLIE MINOGUE I BELIEVE IN YOU PARLOPHONE	23	21	13853
21	GREEN DAY BOULEVARD OF BROKEN DREAMS REPRISE	15	20	13063
4	JAMELIA DJ POROPHONE	26	19	14032
21	TCE CUBE YOU CAN DO IT ALL AROUND THE WORLD	15	19	1278
14	FRANZ FERDINAND THIS FFFIRE towns	39	18	1200
И	SCISSOR SISTERS MARY rooteds	19	18	11900
9	MAS BRIDGING THE CAP COURMEN	21	17	11589
0	RAZORLIGHT RIP IT UP MISCURY	9	16	13156
0	COLDIE LOOK IN CHAIN YOU KNOWS I LOVES YOU ATLANTIC		16	8137
19	KEANE THIS IS THE LAST TIME ISLAND	15	15	11/37
7	USHER & ALICIA KEYS MY BOO BUG	24	15	11329
18	LEMAR IF THERE'S ANY JUSTICE SONY	17	15	8768
27	FABOLOUS BREATHE DESERT STORMATLANTIC	12	15	8496
u	STERIOGRAM WALKIE TALKIE MAN CUTICS	20	14	9005
0	SNOOP DOGG FEAT. PHARELL DROP IT LIKE IT'S HOT GEFFEN/POLYDOR	8	В	6583
0	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? MERCHY	0	12	10947
0	MCFLY ROOM ON THE 3RD FLOOR ISLAND	9	12	8003
		33	12	7339
0	THE 411 TEARDROPS STREETSIJE	10	11	8475
28	JAY SEAN STOLEN RELENGIESS	11	11	7417
0	UNITING NATIONS OUT OF TOUCH (USIO	7	10	6705
	2 5 5 19 11 14 1 11 8 21 14 14 14 19 7 19 7 118 27 11	2 DESTINATION CHILD LIGHT WIFE ANT THROUGH SHOULD BE A SECURITY OF THE ACT OF	Destroys of the Control USE MY BEART counter.   19	Continue



# The UK Radio Air

	12	37	1	000	//	Ŝ	J.	E.	43	1/26
	1		5	6	LEMAR IF THERE'S ANY JUSTICE	(87	1943	34	65	4
	2	3	4	2	DESTINY'S CHILD LOSE MY BREATH COLIN	EtA	2183	9	61.88	n
	3	2	5	0	KYLIE MINOGUE I BELIEVE IN YOU	ONE	1677	29	53.5	-7
	4	12	3	0	NATASHA BEDINGFIELD UNWRITTEN 890000	D090	1352	37	48.96	
	5	9	6	. 17	MICHAEL GRAY THE WEEKEND	RIES	1274		45.21	26
	6	4	٥	И	JAMELIA STOP RANDOM	CVE	1628	_	44.88	-3
	7	5	10	60	SCISSOR SISTERS MARY	008	1904		44.53	4
	8	В	4	0	REALIE THIS IS THE EAST TIME	an	953		40.21	18
	9	6	8	7	OZ VENTIGO	AND	1408		38.53	-11
I,	10	7	8	10	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	TOR	2155	_	38.21	-10
	11	υ	4	4	GWEN STEFANI WHAT YOU WAITING FOR HTERS	OPE	1183		36.74	22
ı	12	10	7	6	EMINEM JUST LOSE IT	3900	1116		36.28	1
X	13	8	3	1	GIRLS ALOUD I'LL STAND BY YOU 100	TCR	1291	-	34.49	
	14	0	1	0	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? MERC	LEY	590	_	34.03	0
ı	15	И	3	11	EMBRACE ASHES INSPERIOR	этк	494	34	31.57	7
ı	16	22	8	27	TREES TEXTS PROBLES SOO MILETON MILE	RIX	885	4	27.5	4
	17	36	5	14	JAMELIA DJ PARLER	COSE	895		26.80	-5
	18	21	17	0	MAROON 5 SHE WILL BE LOVED	3	1214	_	26.64	-2
ı	19	18	lb.	٥	JOJO LEAVE (GET OUT)	15Y	1113	_	23.80	-17
	20	24	35	0	MAROON 5 THIS LOVE	1	685	-13	23.60	4
	21	17	И	13	ENGOT KIDE OF SEE OF SEE	ATA	1248		22.92	-22
	22	20	24	_	SHAPESHIFTERS LOLA'S THEME POST	ma	787	-	22.80	-20
ı	23	35	2	_		1590	906		22.80	21
-	24	В	3	9	TOTAL CONTRACTOR OF THE PROPERTY OF THE PROPER	50.05	464	20	22.21	-24
Tana .	25	26	ò	33	JAY SEAN STOLEN REENT	£233.	407	-25	21.92	-1

R	Α	DIO TWO	
Ri	List	ANTIST WILL	Liber
	2	LEMAR IF THERE'S ANY JUSTICE	SCHY
2	3	THE FINN BROTHERS NOTHING WRONG WITH YOU	<b>PARAGOPHONE</b>
2	1	KYLIE MIKOGUE I BELIEVE IN YOU	MELOPHONE
4	6	PAUL WELLER THINKING OF YOU	AS.
4	3	BRIAN MICFADDEN IRISH SON	MODEST
4	23	NATASHA BEDINCFIELD UNWRITTEN	PHONOGENIC
7	13	CIRLS ALOUD THE STAND BY YOU	POLYTOR
7	n	KEANE THIS IS THE LAST TIME	ISLASD
7	2	PRINCE CINIVAMON GISS.	NECOCOUNELL
10	0	DAMIEN RICE THE BLOWER'S DAUGHTER	MINFLECE
N	yer O	Meide	

	0	DAMIEN RICE THE BLOWER'S DAUGHTER	MINES
		intel (K	Pillera
C	Α	LAXY	
Z	Last	ARTISTIIRE	L
ı	4	ANGEL CITY DO YOU KNOW (I GO CRAZY)	0.5
2	1	ARMAND VAN HELDEN MY MY MY SOU	THERW FRO
3	1	DESTINY'S CHILD LOSE MY BREATH	CCCUVE
1	10	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	1 7000
1	15	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLA
1	4	TCE CUBE YOU CAN DO IT ALL AROUND	INE WOR
i		USHER & ALICIA KEYS MY 800	D

8 13 MICHAEL GRAY THE WEEKEND 9 10 RED CARPET ALRIGHT 10 D ULTRABEAT SETTER THAN LIFE

Delta Goodrem Out Of The Blue VIBE

Austice ROCK FM Enforace Ashes ORCHARD Eric Prydz Call On

POSITIVA

**VIBE 101** 

KELIS FEAT ANDRE 300 AND LIONATED BRITNEY SPEARS MY PREROGATIVE USHER & ALICIA KEYS MY BOD KHIA MY NECK, MY BACK (LICK IT) MICHAEL GRAY THE WEEKEND 18 BLUE CURTAIN FALLS 7 10 JA RULE FEAT. R. KELLY & ASHANTI WONDERFLA 7 1 JAY SEAN STOLEN 10 10 DESTINY'S CHILD LOSE MY BREATH

### **CHRYSALIS GROUP**

1 DESTINY'S CHILD LOSE MY BREATH USHER & ALICIA KEYS MY 800 3 4 CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH FOODER MICHAEL CRAY THE WEEKEND 5 8 EMINEM JUST LOSE IT 6 ) JA RULE FEAT. R. KELLY & ASHANTI WONDERFUL 7 9 ICE CUBE YOU CAN DO IT 8 14 LEMAR IF THERE'S ANY JUSTICE 8 10 KELIS FEAT, ANDRE 300 MILLIONAIRS

10 n ARMAND VAN HELDEN MY MY MY HIGHEST NEW ENTRIES CITYBEAT Gwen Stefanl What You Waiting For DREAM

REM Alternath SIGNAL Band Aid 20 Do They Know It's VIBE

Lemar If There's Any Kylle Minogue I

## irplay Chart

	/.			\$	# /#					200
	No Hall	Jan Maria	A Section		DEEP DISH FLASHDANCE	3	A. S.	A STATE OF THE PARTY OF THE PAR	in the second	100
Í	26	31	10	35	DEEP DISH FLASHDANCE	POSTRIA	449	-7	21,60	13
ı	27	12	2	0	ICE CUBE YOU CAN DO IT MLAROUS	O THE WORLD	455	27	21.39	29
ı	28	30	14	0	JOSS STONE YOU HAD ME	RELENTLESS	1158	-4	20.85	1
	29	8	7		DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	POLYTOR	999	-26	20.69	-98
ı	30	39	2		ROBBIE WILLIAMS MISUNDERSTOOD	OHRISALIS	795	46	20.34	18
	31	29	3	0	BRIAN MCFADDEN IRISH SON	1000EST	503	78	19.73	-5
	32	15	7	15	BRITNEY SPEARS MY PREROGATIVE	an.	1132	-32	19.64	-47
ı	33	43	6	0	THE FINN BROTHERS NOTHING WRONG WITH YOU	PARADRIONE	66	3	19.23	20
ı	34	36	12	52	ROBBIE WILLIAMS RADIO	CHRYSNLIS	1162	-34	18.87	1
1	35	57	1	0	GREEN DAY BOULEVARD OF BROKEN DREAMS	PEPRISE	496	102	18.37	43
ı	36	56	1.	23	THE 411 TEARDROPS	STREETSLIC	730	24	18.32	41
	37	28	4	18	PAUL WELLER THINKING OF YOU	1/2	315	4	17.52	-20
ı	38	37	¥	0	KEANE BEDSHAPED	ISLAND	912	1	17.12	-4
ı	39	59	1	0	FRANZ FERDINAND THIS FFFIRE	004040	281	37	16.57	31
ı	40	46	2	0	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	ISLAND.	587	10	16.32	11
ı	41	48	2	12	BLUE CURTAIN FALLS	DIVOCENT	906	-21	16.01	17
ı	42	51	1	0	JOSS STONE RIGHT TO BE WRONG	MILENTLESS	364	118	15.85	18
ı	43	72	1	8	JOJO BABY IT'S YOU	MERCURY	559	-	15.59	
ı	44	23	7	0	ELTON JOHN ALL THAT I'M ALLOWED (I'M THANKFUL)	TENOSE	256	0	15.49	-65
į	45	8	29	0	BRITNEY SPEARS TOXIC	3VE	369	14	14.55	
L	46	64	1	39	THE THRILLS NOT FOR ALL THE LOVE IN THE WORLD	KESSEN	153	17	13.92	23
	47	43	19	0	NATASHA BEDINGFIELD THESE WORDS	PHONOGERIC	803	6	13.51	-27
	48	38	14	0	NELLY MY PLACE	UNIVERSAL	600	-21	13.48	-30
ı	49	129	1	0	DAMIEN RICE THE BLOWER'S DAUGHTER	MINITOOR	43	207	13.38	151
	50	33	3	23	JA RULE FEAT. R. KELLY & ASHANTI WONDERFUL	DEFJAM	512	-7		48

Highest New Entry

4. Band Ald 20

Christmas by Band Ald 20

despite having 2

definited on the

following day, But negative Estener

reaction diluted

Book increases plan

week, and it

eventually made

this year. It received a total of

over 34m on the panel, with most

autimees from

Radio 1 (10.95 for

580 plays and earned an

manages to make

Despite this, and,

properties at all on

retrieves the

family honour by single Unwritten

4. Natasha Bedingfield aimlay chart

Jawritten's audience comes nlavs) and Radio 2 (12), while its Words gave up its tallies are Rock FM (43), 96.3 Airo position the same week brother

reluctant to drop (Get Out) - which

KISS 100 (45 pely 72 when it

INDEPENDENT LOCAL RADIO 2 2 DESTINY'S CHILD LOSE MY BREATH COLUMBIA 3 8 LEMAR IF THERE'S ANY JUSTICE STOR

or ARTISTATION AND THE CONTROL OF TH

4 3 SCISSOR SISTERS MARY POLYBOR 5 4 JAMELIA STOP MAKE 6 11 KYLIE MINOGUE I BELIEVE IN YOU PASSO 7 20 NATASHA BEDINGFIELD UNWRITTEN PROGGRAD 8 10 MAROON 5 SHE WILL BE LOVED 4 9 6 ERIC PRYDZ CALL ON ME DATE 10 19 U2 VERTIGO IS 12 16 MICHAEL CRAY THE WEEKEND DE NOUSTUR 13 13 JOSS STONE WILHAD ME SOFATER 14 9 ROBBIE WILLIAMS RADIO DIRISALE

15 5 JOJO LEAVE (GET OUT) MERC. 2389 16 18 CWEN STEFANI WHAT U WAITING 4 INTERSCORE 17 7 BRITNEY SPEARS MY PREROGATIVE JUL 18 12 DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE POURDS 19 17 EMENEM JUST LOSE IT INTERSO 20 14 ASHLEE SIMPSON PIECES OF ME POUTOR 21 15 BLUE CURTAIN FALLS IMPOUNT 22 22 KEANE BEDSHAPED IS 23 (C) KEANE THIS IS THE LAST TIME ISLAND

25 24 KELIS FEAT, ANDRE 300 MILLIDNAIRE VINCE 26 27 JAMELIA D.I.o. 27 26 NATASHA BEDINGFIELD THESE WORDS PROVIDED BY 28 (2) ROBBIE WILLIAMS MISLINDERSTOOD DISSAUS 29 23 SHAPESHIFTERS LOLAS THEME POSITIVA

ANASTACIA WELCOME TO MY TRUTH EPIC

24 ( UNITING NATIONS OUT OF TOUCH CASE

**TOP 20 PRE-RELEASE** 535 KYLIE MINOCUE I BELIEVE IN YOUR 2 NATASHA BEDINGFIELD UNWRITTEN PROVOCES 3 KEANE THIS IS THE LAST TIME PLANT 4 BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? MERCUR 5 UNITING NATIONS OUT OF TOUCH CUSTO 6 ICE CUBE YOU CAN DO IT ALL ASSURE THE WORLD 7 ROBBIE WILLIAMS MISUNDERSTOOD ON SAUS B BRIAN MCFADDEN IRISH SON ACCESS 9 GREEN DAY BOULEVARD OF BROKEN DREAMS ROPESE 10 FRANZ FERDINAND THIS FFF IRE DOMEST 11 NELLY & CHRISTINA AGUILERA TRIT YA HEAD BACK ISLAND 12 JOSS STONE RIGHT TO BE WRONG RELEA 1338 13 DAMIEN RICE THE BLOWER'S DAUGHTER HOHEL 14 MAROON 5 SUNDAY MORNING OCTUBERNO 15 RAZORLIGHT RIP IT UP GENTLA POLYCO. 16 SNOOP DOGG FEAT, PHARRELL DROP IT LIKE IT'S HOT GUFTARDOODOR 17 THE STREETS COULD WELL BE IN LOOSED CHASE 916 18 COLDIE LOOKIN CHAIN YOU KNOWS I LOVE YOU MUSTE

19 GERT RIDE IT IMOGEN

20 KRISTIAN LEONTIOU SOME SAY POURO

Daniel's Nothing The news as it happens

Register for your free Music Week daily update at www.musicweek.com

### **Cued up**





MEDIA INSIDER

Energisina

Manx radio

managing director/programme

The Isle Of Man famously became

home to Britain's first legitimate

commercial radio station when

Manx Radio was launched in

1964. It remained the island's

only commercial station until

government authorised Energy

FM to broadcast at weekends, A.

year later, Energy went full time,

And last month saw the arrival of

a third station, 3FM, a fact which

causes concern to Energy FM's

managing director Juan Turner.

population of 80,000, and I'm not

"The island only has a

targeting a 15-45 demographic

2001, when the Manx

controller, Energy FM

Single - Band Aid 20, Album - Girls Aloud: Compilation - Ultimate Disney Album: Music DVD - Elton John: In-store - Daniel Bedingfield Billy Joel, Westlife, Blue, Shania wain, Seal, Twista, Delta Goodrem,

BORDERS

In-store - Elvis Presley, Pearl Jam. Brian McFadden, Lemar, Genesis: Listening post - Simon & Garfunkel





Girls Aloud, V, Kinison, Lemar, Nas, Redman, Pearl Jam, Genesis, Simon & Garfunkel, Brian McFadden Anthrax, Grand Theft Auto: San Andreas, Siouxsie & The Banshees Jay-Z, Linkin Park, Elvis Presley, Frank Sinatra, Blink 182: Press ads -



20 Jay 7 Vs Linkin Park Genesis; Main promotion – buy one get second half price on chart albums: Offer of the week - Brian McFadden; Listening posts - Franz Ferdinand, The Libertines, The Music, Placeho, Soulwax, The Thrills



Mojo recommended retailers -Frausdots, Gwendaline Joy, Tim Bowness, The Barenaked Ladie Lydia Lunch, Neko Case; Selecta listening posts - A Girl Called Eddy Elefant, Dillinger Escape Plan, Trevor Horn, Alison Movet

### Safeway

**TESCO** 

Notice requires

In-store - Brian McFariden, Frank Sinatra, New Love Sonns Collection. Ultimate Knees up Party

Sainsbury's In-store -Brian McFadden, Girls Aloud Lemar Genesis Pearl Jam Simon & Garfunkel, Elvis Presley, V. Frank Sinatra, Nas, Jay-Z/Linkin Park

> Singles - Nelly feat. Christina, Geri Halliwell, Brian McFadden, Shania Twain, Intenso Project, 2Play, Busted. Kristian Leontiou; Albums – Keedle, Musicality, U2, Kylie Minogue, Delta

> Goodrem, Gwen Stefani, Morrissey, The 411. Aled Jones Cliff Richard Snoop Dogg, Elvis Presley, Jamelia; Promotions - two for £10 CDs three for £12 CDs, budget CDs at £4.97, double compilations at £9.97 TV ads - Mega Deal, chart CDs from

£9.99, five for £30, Danzel, Jay Sean, The Noise Next Door: Windows -Mega Deal five for £30: In-store -Mega Deal; Press ads - Mega Deal, Dannii Minoque, Daniel Bedingfield, Simple Plan, The Donnas, Prodigy, Death From Above, Snow Patrol, Graham Coxon, Kaiser Chiefs

WHSmith In-store - Pearl Jany Album -

George Michael: DVD - Busted: Classical - Little Prince OST

WOOLWORTHS

Single - Band Aid 20: Albums Lemar, Franz Ferdinand, In-store -Lemar, Franz Ferdinand, Girls Aloud, I Dream, Best Sixties Party, Katie Melua, Shadows, Elton John, Daniel Bedingfield, Joss Stone, Genesis George Michael, Now Decades, II Divo, Frank Sinatra, Simon & Garfunkel, Pearl Jam, Busted, V. Band Aid 20, Natasha Bedingfield, Nadia

### THE GLIMMERS

1. REVERSO 68 PIECE TOGETHER PTL& PT2 (SPECIALIST INTERESTS)
2. ROUNDTREE HIT ON YOU (TONY HUMPHRIES MEX

(DER)
3 TUSSLE DISCO D'ORO (DRIGINAL) (RONG MUSIC)
4. CHICAGO I'M A MAN (RUG & TUG EDIT)

CONDUCTOR STANDARD ST

9. LINDSTROM GANG SOUND IBEASS IN RAY MANC TELL BELL (ESKIMO)

\*Reverso 68's Pete and Phill have wered probably the best leftfield 12-inch of the year. Every track or mix on this record is outstanding something very rare in these times -it's true uncut Balearic funk/disco. More reworked disco classics from the Rong Music label, which is releasing a string of goodles from the likes of Chicago and Tussle. Chicago's I'm A Man has been reworked by New York's Rug & Tug to create a floor riot - it's extremely hot. Brazil's funk scene is getting global with De Falla, a storming electro-rock hurricane-style floorshaker. Also, look out for the whirlwind of psychedelic disco invading dancefloors all over Lindstorm's 'gang sound' bleeping across your head and Ray Mang's Tell Bell ringing all night long. Face it -

### TV LISTINGS

CD:UK Band Ald 20 Do They Know It's Christmas?
Blue medley, Girls
Aloud I'll Stand By
You Leman If Thore's
Any Justice: The
Thrills Not For All Th

U2: Usher & Alicia Keys My Boo CMTV Brian McFadden [rish Son (Wed); Kristian Leontiau Kristian Leontleu Some Day (Thur); Leman II There's Any Antice (Mon); Lisa Scott-Lee (Fri); Status Quo Thinking Of You (Tox)

HIT 40 UK Brian McFadder; Embrace; Girls Aloue I'll Stand By You Leman If There's Any Justice McFly Room On The 3rd Floor, The

White Stripes Jolego MTV UK

MTV UK Kylie Minague I Believe In You Band Aid 20 Do They Know It's Christmast; Jay Z Vs Linkin Park umb/Encore: Goldie soldin Chain You Knows I Love You: Soulwax E Yatking

POPWORLD Wonderful Night; Goldie Lookin' Chain; Nadia; Natasha Bedingfield Unwritter: Razorlight Rip It Up, Seal; The

T4 SATURDAY T4 SUNDAY

Robble William THE BOX and Ald 20 Do Th

### **RADIO LISTINGS**

Kiss (Thur)
Friday Night with
Ronan Keating (Fr)
Stuart Maconie's
Critical List The
Freewieelin' Bob We Trust Your - Kings Of Leon (Man); Razorlight (Tue); Dizzee Rascal (West) Planet Janet Janel

Lamacq Live The White Stripes (Tue) Mike Davies Knuckledust in sessi Jackson profile (Sat) Jonathan Ross The Black Keys guest (Tue) Rols Da Bank Av iot) coord of the week se Charlatans: Hos Da Blank Avroci in session (Tue): Milo in session (Wed): Bloody Holles in session (Thur) Jo Whiley Keane in the Live Lounge Loving You Is Easy Album of the wee U2: How To Dismar An Atomic Bootb

RADIO FOUR

6 MUSTO

Profile John Coltrana A Love Supreme (Tue)

Mon't Mick Jones A (Mont: Mick Jones Parl Sistemas que (Thur) Tom Robinson Soundtrack Of Our Lives/Flome Video guest (Mont: Bill Drummand quests

Annie Mac Rox Tho Fergie Valentino Kanzyani mix (Sat)

RADIO TWO Live From The Stables Beth Neik Powell/Ton Garland ou Knows I Love eBy Na Na Na N man Keating & Cat evens Father & rr Westlife Smile

THE HITS Band Aid 20 Do They Know It's Christmas?, Fatboy Slim Goldie Lookin Ch Goldie Lookii Crami You Knows I Love You Nelly No No No No Roman Kenting feat.

TOP OF THE POPS FRIDAY oldiens Cirls Aloud Eldiens Cirls Aloud Il Stand By You: Iwen Stefani What bu Walting For; JoJe

frat. Bow Wow Bats teat. Bow Wew It's You Razorlig Robbie Williams Minurdectoort TOP OF THE POPS SATURDAY

Freefall Do This Do That: Girls Aloud Medley, Lostprophe oodbye Tonight, ladia A Little Bit Of Action Natasha Bedingfield Unwritten Razorlight

BBC1 Imagine...Brian Wilson - The Making Of SMILE

convinced it can support us all," he says. "Manx gets £850,000 a year in government funding, and (Wed) Friday Night with Jonathan Ross Keans also carries adverts. That gives them an unfair advantage over us but they were a little complacent

BBC Four Session

CHANNEL 4 B4 (Mon-Fri) Richard & Judy

4Music The Big Chill MTV Europe Music

### The island only has a population of 80,000. and I'm not convinced it can support us all about our arrival, and we have

managed to establish ourselves they published an independent audience survey last year, before they joined Rajar, and helpfully published audience data for us, showing we had a 33% reach on the island as a whole, suggesting we reach about 79% of our target audience. But we are still investing heavily and building our audience, so the arrival of 3FM whose musical brief falls somewhere between Manx and

Musically, about half of what Energy plays is more than three years old. It also had A- and B-lists of current and future releas with 18 songs apiece, and a C-list of about 300 slightly older so

Energy - is not helpful."

"The artists we have on our playlist at the moment include

U2, McFly, Eminem, The Libertines, The Strokes and Stonebridge," says Turner. "We also support the local music scene, and have some specialist dance shows, like Roger Sanchez's Release Yourself programme, which airs every Friday night." Address 100 Market Street, Douglas, Isla Of Man, IM1 2PH. Tel: 01624 611936. Website: www.energyfm.net. E-mail:

### IN-STORE NEXT WEEK

Many

Wet Wet Wet

In-store - Best of 2004

Windows - Christmas; In-store -

offer of the week Albums - Destinys Child, Robbie Williams, Kylie Minogue, Band Aid

Music DVDs - Jet. Mike Oldfield.

ANDREA PARKER DJ/produce

8. SECRET FREQUENCY CREW FAEN (SCHEMATIC)

"The Bitstream album is definitely

one of the best electronic albums I've

heard in a long time. There are some

sick, heavy sounds in there (some of

amazing programming. It's a good

times. Bola's Gnayse is another great album - there's some really lush

staying in with a bottle of nice red -

classy like this album! (Please don't

drink Black Tower or Blue Nun as it

what can I say? It must be fantastic:

signed it! It's not good for people

into happy house - it's very menacing

and dark. Not great if you suffer from travel sickness but great to watch

intempo sets, late-night drives or

album to have in your bag at all

tracks on there. It's good for my

Chateanzuf du Pape, 'cause I'm

would be an insult!) Dr Evil, well

people try and dance and make

from the boys - it's plain rude."

shapes to. It will sort the men out

them even scared me) - it has

9. RD 01 (TOUCHIN BASS) 10. BOLA GNAYSE (SKAM)

head of music. Shazam Entertainment KAISER CRIEFS I PREDICT A FROT (B-UNDOUG) 1. BLTSTREAM DOMESTIC ECONOMY 7 L BLISHAMM LONEST IE CLORUMY?

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3. ALPHA 6-60 CONPUTOR CONTROLLED (DOPMAIN

4. HYDRAULE THE OWNERS LAMIAL EP (KALE)

5. HOMATIC ANXIETY (TOUCHIN BASS)

7. BER MILISTEIN TEMPORARY (TOUCHIN BASS)

I KALSER CRITETS I PREDICT A KIDT (E-UNDUE)

2 MYLDIA VIOLA RAIS GREUDES (BREASTED)

3 EMIRHA LIKE TOY (INTERSOR)

4 KINE BLACK ALPS SHOT DOWN (SLAAD)

5 SHOOP DOOG FEAT PHARPELL WILLIAMS DROP

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GREEN DAY JESUS OF SUBJEBIA (BEPRESE)

9 RYTHMS MATIONS CUT OF TOUCH (CUSTO)
9 RYTHMS MATIONS CUT OF TOUCH (CUSTO)
10 SOUL CENTRAL STRINGS OF LIFE (VOCAL MIX)

"These tracks have all been showing up on Shazam's pre-release tagging radar and mine for a while. I love the Kaiser Chiefs record - it's a strong song and it has raw energy. Mylo's been hot since the Paris 400 EP and now he's on his way to worldwide acclaim. Eminem's Toy Soldiers will be huge. Nine Black Alps have great potential and I look forward to the album when it's done. Rythme Angel's Man In The Mirror Is a cover

of the Michael Jackson track and a future Europe-wide hit. The Neptunes keep their quality and innovation skyhigh on the Snoop Dogg, which is the hottest R&B track out at the moment. The Lazyboy track is on the Vodafone campaign and is a wicked feelgood groove. Uniting Nations and Soul Central are both looking like big

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### SINGLE OF THE WEEK 1 Kylie Minoque I Believe In You

Parlophone CDR6656 This ethereal pop track, co-written by the singer herself alongside Jake Shears and Babydaddy from Scissor Sisters, rocketed Kylie up the airplay chart last week following core support A-listings at Radio One, Radio Two and Capital, across-the-board ILR backing plus massive support on The Box and MTV Hits. It is one of two new tracks from the Ultimate Kylic collection, which looks set to be one of this year's most in-demand greatest hits packages.



### ALBUM OF THE WEEK Maroon 5

Sunday Morning Octone/J 82876668042 It is perhaps not the most new: nor the most news-worthy single of this week, but Sunday Morning rounds off a truly remarkable year for this LA band, who just 12 months ago were still complete unknowns in the UK. Since then they have been the subject of a brilliantly executed campaign that has seen them become favourites at radio and shift more than 1m copies of their debut album. This single will help keep them in the minds of festiv

backed by a choir on tracks such as Candlelight Carol. A 28-date national tour ends on December 20 at the London Palladium.

Gerald Levert Do I Speak For The World (Atlantic

7567837652 ) Ohio-born singer Levert returns with an album, which seeks to break out of the R&B cliches by addressing political issues while harnessing a very classic smooth soul sound. Highlights include the title track Do I Speak For The World, which goes some

way to achieving his aim, but his love ballads in the Barry White or Luther Vandross vein are not forgotten. McEnroe Five Years In The Factory (Vertical Form VFORM38CD) delivers a sharp collection of hip-

This 26-year-old from Vancouver hop missives on this album Lyrically savvy and armed with a blistering array of beats and smoky samples, Five Years In The Factory is a great example of alternative hip hop's current rude health.

Various Ocean's Twelve (OST) (Warner Bros The soundtrack to the

forthcoming Steven Soderbergh movie benefits enormously from David Holmes' presence as musical selector and ncidental music composer. The Belfast DJ/producer has delved deep, pulling nuggets from Gianno Ferrio Vellow Hammer and Grusin Orchestra from his collection, contributing to a stylish and suitably cinematic album

Soma Compilation 2004 (Soma

SOMACD39) Soma's annual roundup includes a strong collection of house and techno tracks from label stalwarts Envoy, Slam, and Funk D'Void alongside promising new signings Vector Lovers and Hysterco. It is another uncompromisingly stylish collection from the evergreen Glasgow label.

This week's reviewers: Dugald Baket, Joanna Jones, Owen Lawrence, James Roberts, Nacola Stade, Nick Tesco and Simon Ward.

Singles

Renegade Cavalcade (Atlantic ASH03)

lifted from the Meltdown album



There is something wonderfully melodic about Blink 182: even when they are at their most crude and adolescent, the tune still cuts Ash are one of through. This time round, the frat the UK's boy humour is on the back burne hardest-working and the melody is to the fore. bands and this single package

Bugz In the Attic

Rlink 182

Booty La La (V2 VVR5030096) First available as part of Bugz' remix album, this single sees the influential broken beat collective heading into P-Funk-style territory reminiscent of Basement Jaxx. Heavy plays from Radio One's Pete Tong and Gilles Peterson, as well as 1Xtra's J Da Flex, should bring the crew welldeserved crossover success.

Always (Geffen MCSTD40400)

Campag Velocet Who Are The Trumping Men (Pointy POINTOISCOS) It has been a while since Campag Velocet enjoyed their 15 minutes of media glare, but they have clearly spent their time out of the spotlight wisely by listening to lots of Metal Box and Can and consequently have returned with this triumphant electro-punk single. With The Rapture, Radio 4 and !!! enjoying critical success with a similar sound, Campag's time may have arrived.

Micah P Hinson Beneath The Rose EP (Sketchbook SKETCHXX4) Earlies cohort Hinson follows his

debut album with another burst of gently psychedelic, heartfelt material which encapsulates the current fashion for progressive, country/folk-tinged balladry.

My Prerogative (Horseglue UHU011) Unlikely to be confused with the cent Britney cover version, the London art-punk duo deliver their take on the Bobby Brown single. In truth, it is possibly the most melodic and expletive-free (everything is relative, of course) song they have yet recorded and you could almost imagine it playing on the radio.

Mousse T feat. Emma Lanford Right About Now (Free2air F2A2CDS) Fresh from the success of summe hit Is It Cos Γm Cool? Mousse returns with title track from his new album, which is set for release in January. It is already playlisted at Radio One and looks set to follow its predecessor into the Top 10.

Lester Haves (Quannum/Epitaph

118221 Margons vocalist Lateef The Truth Speaker, who can elsewhere he heard on the Fatboy Slim single Wonderful Night, unites here with Blackalicious producer heavy piece of funky hip hop, drawn from their Ambush album Lester Hayes - as the song doesn't explain - was a defensive back for the Oakland Raiders in the late eventies and early Eightics.

Third Wish Obsessions (Three8

CDTHREEBOO4) This is the more commercial version of two rival records aiming to score a UK hit with the song that has already been a Euro hit. This Miami-based boy band have already proved to be a hit on The Box

Robbie Williams Misunderstood (Chrysalis

After the Eighties stylings of his chart-topping most recent single Radio, Robbie returns to more familiar ground with this ballad co-written with Stephen Duffy. Sure to be lapped up by his huge fanbase, it will be boosted by its appearance on the Bridget Jones Edge of Reason soundtrack. Issued to radio to coincide with the film's release, it is rocketing up the airplay chart, with a B-listing at Radio One and strong plays at MTV Hits, The Box

### Albums

Tony Bennett he Art of Romance (Columbia



the business, as Sinatra dubbed him, returns

to the piano-led All For You, this is a lovely set. The orchestra is used with commendable restraint, complementing the songs, not overpowering them. This UK edition also features Lovers After All plus the crassly tacked-on All I Want For Christmas, Frankly, the great man could sing a Chine dictionary and make it sound utterly convincing, but this is as strong an album as he has released since his early Nineties resurgence. He plays London's Royal Festival Hall on

with a full orchestra. From slow

and smooth tracks such as the

opener, Close Enough For Love

Charanga Cakewalk

Loteria de la Cumbria Lounge (Artemis/Ryko TRICD82050) In much the same way that Sidestepper took Colombian music and gave it a twist, or Manu Chao took everything and made it wonderful, Michael Ramos (Paul Simon, Rembrandts, Patty Griffin) does much the same various sounds from Latin countries ranging from Cole to Mexico, investing it with his own style. Laidback with rhythm. this is better chill-out fare than many synthesized sounds.

A Thousand Dreamers (Twisted Nerve TN055) This is perfect woozy autumnal

fare from Tammy Payne, whose debut is laden with gently seductive numbers. The album features Jim Barr from Portishead who plays bass and also produces It is a classic-sounding selection

Aled Jones tmas Album (UCJ 98484491

A surprise twinkletoes on Strictly Come Dancing and Songs Of Praise presenter, Jones is a favourite with fans of light classical music and has a strong "grey" fanbase. They will be pleased with this 16-track album. which features favourites such as O Come, O Come Emmanuel, In The Bleak Mid-Winter and O Little Town of Bethlehem, as well as a duet of Silent Night with Hayley Westenra. Jones's voice is strong but subtle and is suitably

Ach



shows that Tim Wheeler still has the edge when it comes to writing a strong song with a good hook This shows a strong line back to early Ash, and the extra tracks are equally strong, in particular We Don't Care.

Ambulance Ltd leavy Lifting EP (TVT CDP0001)
This is the debut release through TVT Records' new UK division coming from New York indie troupe Ambulance Ltd. It is jangly melodic indie in the vein of Snow Patrol, but lacks the

crossover potential of their more well-known soundalikes. Beastie Boys

An Open Letter To NYC (Parlophone CDCLSB67) The third single from the Beasties' To The 5 Boroughs is one of the standout tracks on an album which generally suffers from an undistinguished production. No such problem here, as a repurposed version of The Dead Boys' Sonic Reducer brings tension to the trio's tribute to their hometown. It is released to coincide with the boys' arena dates in Glasgow, Manchester and London on December 4, 6 and 7 -their first large-scale UK here since 1990

The Beautiful South This Old Skin (Sony Music 6756841)

The second single from the Beautiful South's acclaimed covers album Gold Diggas Head Nodders & Pholk Songs finds the band reading the Heppelbaums lost breezy pop classic. Adding a lost breezy pop classic. Adding a country flavour to the proceedings is the appearance of Chip Taylor. The track is C-listed at Radio Two and the band are currently on a high-profile UK tour.

2711 OA NOISTOWEEK 21

### New releases



# Britney Spears

Greatest Hits: My Prerogative (Jive



The DVD version of Spears' high flying "best of" set adds bells and whistles to the andio version at only a slight premium

pricewise. Twenty promo videos are included, all with top-notch und and vision, but there is almost an hour of extra footage as half of them are available in alternative versions, which feature different angles, uncut footage, karaoke, a cappella and other interactive tricks, some of them hidden. The package is an ideal Christmas gift for Spears' fans.

The Definitive Collection



This mammoth boxed set of clips Jones's highly successful 1981 US TV series spans six DVDs, 119 songs and has a running

time of 11 hours. The clips, all in colour, feature Jones at the top of his vocal form, singing both solo and with guests such as Dionne Warwick, Gladys Knight, Is Hayes, Tina Turner and Chaka Khan. Bearing in mind the source, both picture and sound quality are good. As the set is divided into thematic DVDs. some tracks appear more than once - Jones's Upside Down linkonce – Joness Upside Down link up with Dusty Springfield turns up on Duets, Show Stopping Performances, Classic R&B And Funk and Smash Hits, for example, but, for a set with a retail price of around £20, that is forgivable.

The Shadows



of the guitar veterans, as it was only to formally finish their careers together. Emotions were obviously running high, but they managed this lengthy - 135 - set of career highlights

### Albums

### FRONTLINE RELEASES

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with humour, panache and utter professionalism. All their best-loved songs are here, including the rare vocal hit Let Me Be The the rare vocal hit Let Me Be The One, and they do not ignore their Cliff Richard connection either, although the absence of the man himself means they share vocals on Bachelor Boy, In The Country et al. A fine souvenir for their many fans, the DVD also includes a 45-minute interview.

### Joan Armatrading At Rockpalast (Wienerworld WNRD2261)



Armatrading's career was on a roll when these German TV specials were recorded - one of 17 songs in the studio in Cologne in 1979,

the other 15 songs live in Essen in 1980. Only seven songs are in both performances and they are songs which bear repeating, such as Down To Zero, Mama Mercy and, of course, Love And Affection. Armatrading is on top form vocally throughout the near three-hour programme.

### Norah Jones & The Handsome Band

Live 2004 (FMI 5997929)



Norah Jones has sold more than 3m albums in the UK in less than three years, and should sell a fair few DVDs with the release of this new set,

corded in concert and rehearsal at Ryman Auditorium in Nashville. Jones's understated but compelling performances are ably supported by a highly polished band. The fact that Nashville is the venue means Jones tries to fuse her jazzy leanings with a little country and whips up a storm when she is joined on stage by Dolly Parton for a spirited Creepin' In. The set also includes Moon Song, an excellent track which has not made it onto CD as yet, a few out-takes, a couple of promo videos and some 30 minutes of documentary footage.

### Gold (Mercury 9868519)

Revisiting the N. Carlot

outrageous rockers' most fruitful period musically and commercially, this is one of the first \*Sound + Vision relea

from Universal, and earns that designation by dint of including two CDs with 40 of the group's most popular songs and Exposed, a DVD bringing together 30 clips of the band in a 90-minute feast spanning live performances, promo videos and documentary footage. All in all, it is an excellent package. Alan Jones

March organisation from

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### **Singles**

bit, Girls Alond's first single, Sour Of The Underground, w

sold 1,137,628 Underground accounts for

5. McFly Room On The 3r Room On The 3n Floor is the title track and fourth single from McFly's debut allours. Opening single 5 Colours Her Hair topped Obviously also and third single That Girl sold The 3rd Floor ha start, debuting start, debuting a five with first week sales of 23.773. The Roor On The 3rd Floor range-bound in the 40-49 segment of the chart for seven

weeks but enjoyed a 42.1% surge in sales last week by a 43-37 chart

Girls Aloud top the singles chart with their charity fuelled cover smash, ahead of 12 new entries jockeying for position in the Top 30 alone

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2	2	3	DESTINY'S CHILD LOSE MY BREATH	Crimin 6/5/90/00 pa
3	7	y	LEMAR IF THERE'S ANY JUSTICE	Sury Music 6756072 (TEN
4	7	7	GWEN STEFANT WHAT YOU WAITING FOR	Interscope 9884968 (J.)
5	75	7	MCFLY ROOM ON THE 3RD FLOOR	Hand HCSAD41889 NJ
6	3	3	EMINEM JUST LOSE IT	Intervence 2003242 4J
7	1	2	U2 VERTIGO	Mand CIDSUS III
8	74	7	JOJO FEAT. BOW WOW BABY IT'S YOU	Mortally 9867036 AU
9	5	3	USHER CONFESSIONS PART 11/MY BOO	Lufico 82876655292 (ARV)
10	6	3	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WA	SH Describing 9554030 42
11	1	7	EMBRACE ASHES	Independent (SOVEROUS (TEX
12	0	2	BLUE CURTAIN FALLS	
13	8	10	ERIC PRYDZ CALL ON ME	[moced \$550na7 pt]
14	10	3	JAMELIA DJ/STOP	Data DATAGECOS AL
15	7	3	BRITNEY SPEARS MY PREROGATIVE	
16	1	7	THE WHITE STRIPES JOLENE - LIVE UNDER BLACK	POOL LIGHTS
17	13	3	MICHAEL GRAY THE WEEKEND	REXESSURE AVTHE
18	7	÷ /	PAUL WELLER THINKING OF YOU	Eye Industrics/bests 9366265 (U
19	7		I DREAM FEAT. FRANKIE & CALVIN DREAMING	V2 WR5028463 IP
20	15	7	KHIA MY NECK MY BACK (LICK IT)	29/UNITY 9668872 (U)
21	11	4	JA RULE FEAT, R KELLY & ASHANTI WONDERFUL	Bleedkin 6753802 (TEX
22	14	2	DIZZEE RASCAL DRFAM	Def Jan 9864606 (13
23	1	Ľ,	THE 411 TEARDROPS	NL PLETONCOI CUTPRE
24	/ € Vá		AVRIL LAVIGNE NOBODY'S HOMF	Trial SourSorreside 6754812 (TEN)
25	Zá Zá	4	ANASTACIA WELCOME TO MY TRUTH	A-162-E2876603652 (MN)
26	16	2	Sharks Usernatively Staff Warre-Chapet Great South Squared Surfed  EYE OPENER HUNGRY EYES	Epic 6/5492 (TEX
27	17	5		nd The World 0000 080362 (AVIDS)
28	_		FABOLOUS BRFATHF	Virgi i VSCOR1585 (Et
29	L	4	DELTA GOODREM OUT OF THE BLUE	Adurtic ATTERPORCEOU
30	9 20	2	JAMIE CULLUM EVERLASTING LOVE	Ept 6/54732 (TEV)
31		-	V YOU STOOD UP	LCJ 9588834 (J)
32	12	2	STERIOGRAM WALKIE TALKIE MAN	Universal MCSNII41968 AV
33	19	2	Wikine) EMI, (Carles Nemocly Wikine) (Adams/New quan)	EMI CODISSS IN
34	21	4	JAY SEAN STOLEN Schriffle Grid University Programme Millionerung Comp AV Count Technology September 1997	AMANU Reletion RELEXILED
ابنيا	18	2	NAS BRIDGING THE GAP	Columbia 6754452 (TEX
35	24	8	DEEP DISH FLASHDANCE (Deep Orbit Districts/Ottober Chapping Pulsymous Streamers)	Postio COTASZII E
36	22	5	R KELLY HAPPY PEOPLE/U SAVED ME	Jun 80878656132 (APM)
37	23	9	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE (https://doi.org/10.1011/10	Pulydor 9868820 (2)
38	4	Z	DELERIUM FEAT. SARAH MCLACHLAN SILENCE 20 (Editorial Explicit States) Graphic Sary ATV (Excellent Victoria)	04 Martinori 183427 (P)
VEROOFSIA SLET HAVE I SLES IS SABY IT'S N BILLA BAS BECAUSE OF BECAUSE OF	MALLO MALLO		BESTRIESPICES - 5 DONSTANDIGO (1270 S) MONOTO (175 S)  BESTRIESPICED - 1 MONOTO (170 S) MONOTO (175 S)  DONSTANDIGO (170 S) MONOTO (170 S)  DONSTANDIGO (170 S)	KAMIDOLTZ KISBALDOT 71 CCCK UP W BELIETE SAMIASTIST OF MODERN 56 MODERN 56 MODERN 75 MODERN 75 MARY 80 MARY 80 MARY 80



### **Singles Chart**



As used by
Top Of The Pops
and Radio One
Chat compled from actual
sales but Senday to Salanday
access a sample of more that
4000 MC storms.
Company 2001 Produced with
Company 2001 Produced with



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Joseph Conference of the Conference of the Conference of Duran Decaris Ets May Life as recently as March 1997. The Conference of Duran Decaris Ets May Life as recently as March (owen Stofani baseks at manifer free with first soin full What You have been seen to be a support of the What You have been seen to be a support of the Conference of the Confere

1 2 3 5	ARTISTITUS UZ VERTICO EMINEM JUST LOSE IT COWN STEFANT WHAT YOU WAITING FOR DESTINYS CHILD LYSE MY REVAIL	SLAND ISLAND INTERSOPE
2 3 5	EMINEM JUST LOSE IT  CWEN STEFANI WHAT YOU WAITING FOR	INTERSCOPE
3	CWEN STEFANT WHAT YOU WAITING FOR	
5		
		INTERSCORE
	DESTINI S CHILD LUSE MI DISAMI	COLLMETA
16	BRITNEY SPEARS MY PREROGATIVE	17/6
0	MICHAEL GRAY THE WEEKEND	EYE INCUSTRIES
11	CHRISTINA AGUILERA FEAT MISSY ELLIOTT CAR WASH	PODIOS
15	STERIOGRAM WALKIE TALKIE MAN	BI
6	DEEP DISH FLASHDANCE	POSITIVA
0	KYLIE MINOGUE I BELIEVE IN YOU	BISTOPHOM
9	KELIS FEAT ANDRE 3000 MILLIONAIRE	130000
8	GREEN DAY AMERICAN IDIOT	REPROSE
10	USHER MY 900	PERC
0	THE DARKNESS GET YOUR HANDS OFF MY WOMAN AGAIN	MUST DESTROYATION TO
7	DANIEL BEDINGFIELD NOTHING HURTS LIKE LOVE	FO,Y00R
12	SCISSOR SISTERS MARY	F00000
0	DAMIEN RICE CANNONBALL	000/3476/k000
13	MAROON 5 SHE WILL BE LOVED	,
	BRITNEY SPEARS TOXOC	AV.
0	JAMELIA DJ	
	9 8 10 7 12 13 13	9 KELLS FEAT ANDRE SOOD MILLIONAIRE 1 GREEN AND ALERCAN DOOT 1 GREEN AND ALERCAN DOOT 2 THE CARRIES SET FOUR FRANCS GEF ANY WOMAN AGAIN 2 THE CARRIES SET FOUR FRANCS GEF ANY WOMAN AGAIN 2 THE CARRIES SET SET SOURCE 2 SCISSOR SISTERS MARY 2 THE CARRIES MARY 3 MARKON S SET WILL BE LOVED 3 MARKON SET WILL BE LOVED

DANCE SINGLES								
The Let ARTIST TITLE Liberalia								
1	1	MICHAEL CRAY THE WEEKEND	Eye Todastvission (A)					
2	0	FELIX DA HOUSECAT WATCHING CARS GO BY	Emperor Norton (P)					
3	0	UNKLE FEAT, IAN BROWN SEICN	CATTO AGU OM					
4	2	MYLO DROP THE PRESSURE	Greatet (F)					
5	0	DELERIUM FEAT. SARAH MCLACHLAN SILENCE 2004	Ndtwek(P)					
6	4	DEEP DISH FLASHDANCE	Positiva (E)					
7	0	J MAJIK & WICKAMAN YOU DISCUST ME	Spider (P)					
8	9	ARMAND VAN HELDEN MY MY MY	Southern Fried (1)(THE)					
9	O	WARTOUS ARTISTS SOLIL OF MAN PTS Y4K - EP1	Districtive Breaks (F)					
10	3	ED RUSH & OPTICAL REMIXES - VOL 2	Vess (P)					
11	0	DENNIS FERRER HIT IT OFF	Onlocate (VPTAE)					
12	21	DUREX YOU'VE BEEN STRIPPED	Yorke Laber (ESC)					
13	0	GO HOME PRODS, PROCESSED WATEFALL	Ball (nd) (C)					
14	12	KHEA MY NECK MY BACK (LICK IT)	Ozecios (TEI)					
15	25	STONEBRIDGE FEAT, THERESE PUT EM HIGH	BM XIIO (P)					
16	6	ERIC PRYDZ CALL ON ME	Detaill					
17	0	SYNCOPEX GENERAL HOSPITAL/HAPPY HAPPY JOY JOY	Marphil (SAC)					
18	11	SCISSOR SISTERS COMFORTABLY NUMB	Polydor (LI)					
19	8	TOUCHE SHE'S AT THE CLUB/THE BODY CLAP	Southern Fred (1917HL)					
20	0	ARTIST UNKNOWN GROOVY SHIPS	White Libri 4(50)					
□ The Office I UK Charts Company 2004								

	B SINGLES	CANGERDON
1	DESTINY'S CHILD LOSE MY BREATH	Columbia (FDO)
0	LEMAR OF THERE'S ANY JUSTICE	Sony Users (TEX)
3 2	EMINEM JUST LOSE IT	Interscope 601
4 3	USHER CONFESSIONS PART ILIMY BOD	LaFace DATIO
5 5	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH	Dreumition's 4.7s
6 6	JAMELIA DJYSTOP	Pariophone (L)
7 4	JA RULE FEAT, R KELLY & ASHANTI WONDERFUL	Oel Jam 119
7	DIZZEE RASCAL DREAM	Ministr
0	FABOLOUS BREATHE	Asimic (TD0
0 9	KELIS FEAT. ANDRE 3000 MILLIONAIRE	.Vega ID
1 8	NAS BRIDGING THE GAP	Columbia (FEN)
2 10	JAY SEAN STOLEN	Ricities ID
3 13	R KELLY HAPPY PEOPLE/U SAVED ME	Jie448V0
4 11	TWISTA FEAT. R KELLY SO SEXY	Marik (700)
5 12	MASE WELCOME BACK/EREATHE STRETCH SHAKE	Bud Bay (L)
6 O	MARQUES HOUSTON BECAUSE OF YOU	ASante (TEX)
7 18	HOUSE OF PAIN JUMP AROUND	Towny Boy GIFO
8 16	CHINCY BALLA BASY	Parkyhore (E)
9 15		Allardic (TEX)
0 17	LILY FLIP SUNSHINE	Colombia (TEVO

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GIRLS ALOUD LOVE MACHINE

@ Shirr (200,000)

WHATEVER U WANT 69 WAY DO T (CO 48 WAY DO THE BOURDY UP 60 WAREDERUL 21 YOU STOOD UP 71 YOU WOR'T FORGET, 44

Obart is produced in ex-operation with the SPI and BMOD based on a string of except than 4 COD records audies, locarporating Pend 12-ech, cased to and CD seeples sales.

### Albums



the Top 20 - it is no supprise to fit that Destiny's Child elaim top defent honocars with Destiny Fuffilled, their fit album of new material since Sarviver in 2001. The latter album opened in May or that year with first week sales. 117967, and quietly passed the million mark this March No more

buy Destiny
Fulfilled last wee
hence its slightly
below par openi
wook's sale of
67,996 and an
introductory cha
position of five
despite first sing
Lose My Breatlift
three week run a

Williams' Greate Hits is an exception, it offu lappens that are act with a great album track: record underachieves with a fleet of? set. Whether or not that will eventually be the fact of Best Of Blue – which louses 12 hits plus three new songe – its six or dribut this week dribut this week whether or whether or and dribut this week dribut this week whether or dribut this week and dribut this dribut this dribut this week dribut this dribut this

predecessors All Rise, One Love as

impossible that it will reach one, though – after all, All Rise did not

reach pole position until its 22nd week in the MINISTICIA 77
MADREA BOCELLI 55
ARRIL MANDRE SE
BUE GGES 20
BULL LOCAL 40
BUE 40
BUE 40
BUE 10
BUE 1

Destiny's Child return at a modest five, with Blue's best of trailing slightly behind at six. Robbie holds at two climbs and Keane reenter the Top 10.

Ē	Est	ARTIST VITLE	Literationeuro
	1	VARIOUS LIVE AID	Waster Music Vision (TE
2	O	WESTLIFE THE TURNAROUND TOUR - LIVE	SAAS
3	2	QUEEN ON FIRE - LIVE AT THE BOWL	EVII
4	3	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Video Collection ID
5	0	CHRISTINA AGUILERA STRIPPED - LIVE IN THE UK	RCA (AC
5	5	CLIFF RICHARD CASTLES IN THE AIR	British West
7	4	DONNY OSMOND LIVE AT EDINBURGH CASTLE	f(C) (
3	6	PHIL COLLINS FINALLY - THE FAREWELL TOUR	Warner Vision Int. (TC
2	8	THE SHADOWS THE FINAL TOUR	Eagle Walon (TE
0	10	MEAT LOAF LIVE IN AUSTRALIA WITH THE MSO	Warrer Mavie Wood (TE
1	7	MICHAEL BALL LIVE IN LONDON	Unional fides (
2	9	IRON MAIDEN THE HISTORY OF - PART 1 - THE EARLY DAYS	EUI
3	11	SHANIA TWAIN UP CLOSE & PERSONAL	Nenry f
9	0	DAVID CASSIDY LIVE	Video Collection
5	17	ROBBIE WILLIAMS WHAT WE DID LAST SUMMER	Chrysle (
5	21	ROBBIE WILLIAMS LIVE AT THE ALBERT	Ohysiki
ı	15	OASIS DEFINITELY MAYBE	Big Bether (TD
3	12	PAUL WELLER MODERN CLASSICS ON FILM 90-01	GetTiscs (
1	13	DAVID BOWIE A REALITY TOUR	Colombia (SE)
d	20	QUEEN LIVE AT WEMBLEY STADIUM	Parkshore E

Įt.		ARTIST TITLE	Libel (distributor
	1	EMINEM ENCORE	Interscope ().
2	0	DESTINY'S CHILD DESTINY FULFILLED	Columbia (TEX
3	2	WARJOUS WESTWOOD - THE BIG DAWG	Oel Jan 0.
4	4	USHER CONFESSIONS	Anta (FR)
5	7	JOSS STONE MIND BODY & SOUL	Relations/Wegle#
6	8	WHITNEY HOUSTON THE GREATEST HITS	Areks (ARN
7	6	JAMELIA THANK YOU	Parkptose 4
8	3	JAY SEAN ME AGAINST MYSELF	Reletios (I
9	10	J0J0 J0J0	Mercury III
10	9	WARIOUS ESSENTIAL RAB - WINTER 2004	Sony TIVENIG TV (ARM

THI	E YEAR SO FAR: TOP 20 COMPILA	ATIONS
Dis 1251	ARTIST TITLE	Libri (Estricox)
1 1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 57	EVI Veges/EMPV
2 2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 58	EVI Vegir/\$1957
3 3	ORIGINAL SOUNDTRACK ULTIMATE DIRTY DANCING	80A
4 4	VARIOUS POWER BALLADS II	EV/1 Yaqia
5 5	VARIOUS CREAM CLASSICS	Womer Dance
6 6	VARIOUS ESSENTIAL R&B - THE VERY BEST OF R&B	BNG TV Projects
7 7	VARIOUS POP PRINCESSES	SALA
8 17	VARIOUS POP PARTY 2	VIVU/reps/ (V3)/C63
9 8	ORIGINAL SOUNDTRACK LOVE ACTUALLY	fyland
10 9	VARIOUS CLUBLAND 5	AZIVEJUTV
11 10	VARIOUS POP PARTY	EUI Wooly CISTV
12 11	VARIOUS FLOORFILLERS	ACTWORTS
13 O	VARIOUS HOW THAT'S WHAT I CALL MUSIC 59	ENI Vincia/CIMTV
14 12	WARLOUS BIG TUNES - LIVING FOR THE WEEKEND	Alamby of Sound
15 13	WARIOUS RUSH HOUR	unty
16 18	VARIOUS SAD SONGS	EME Vepo
17 14	VARIOUS BEST OF ACOUSTIC	Echy/2 Mase
18 15	VARIOUS CLUBLAND X-TREI/IE 2	AATIVURTV
19 16	VARIOUS BEST OF R&B	Ott Venu Serv IV

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# The Official UK

	12	1			
100	N. S.	3	2	EMINEM ENCORE © 2	
	2	2	4	ROBBIE WILLTAMS GREATEST HITS ⊚ 2	- Market Spirits
ч	3	2	2	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Chrysalis 8668195
iri	4	-	2	II DIVO II DIVO @	Jive 82978666352 (A
110	5	1		DESTINY'S CHILD DESTINY FULFILLED    SEC. 1987  DESTINY FULFILLED   DESTINY FULFILLED   DESTINY FULFILLED   DESTINY FULFILLED   DESTINY FULFILLED   DESTINY FULFILLED   DESTINY FULFILLED	Marie 82876658952 (A
are s in	6	7	4	BLUE BEST OF BLUE	Celunba 52/9842 (1
is ind	7	6	2	SHANIA TWAIN GREATEST HITS	Invocent CBSIIIOCS
	8	5	5	RONAN KEATING 10 YEARS OF HITS ⊕	Messary 9063604
	9	21	1	KEANE HOPES AND FEARS ⊚ 4 ⊗ 1	Priydo: 9968455
rst	10	3	2	WESTLIFE ALLOW US TO BE FRANK	Hand Classics
L	11	B	41	SCISSOR SISTERS SCISSOR SISTERS ⊕ 4 ⊕ 1	\$ 80006507244
of lo	12	4	2	TRAVIS SINGLES (9)	Polydor 9884058
of	13	14	8	GREEN DAY AMERICAN IDIOT	Independente ISON NO
ite	14	10	2	PHIL COLLINS LOVE SONGS	Provise 9362488502 (C
s	15	70	10	NATASHA BEDINGFIELD UNWRITTEN ⊗	Virgin Politica Co.
á pht	16	9	4	ROD STEWART STARDUST - THE GREAT AMERICAN SOI	JGROOK @
to	17	12		MAROON 5 SONGS ABOUT JANE @3 @1	JEDETMISSOREE IA
ek. y	18	13	2	WET WET WET THE GREATEST HITS	J 87876584302 (A
ing	19	0	2	TINA TURNER ALL THE BEST	Marrary 9868753
art	20	7	2	Better/form/houth/forms/specie/fig/en/March's BEE GEES NUMBER ONES	Parkstone 866/177
gle	21	n	2	Busted Live - A TICKET FOR EVERYONE   O	P/lydur 9368840
at	22	8	2	DANIEL BEDINGFIELD SECOND FIRST IMPRESSION	Universal E10060096
7	23	17		SNOW PATROL FINAL STRAW @ 1	Priydar 9968637
	24	28	7	JOSS STONE MIND BODY & SOUL ⊚	Fiction 9865408
F. 1	25	21	2		lanchess/Virgin CDFEL04
3	26	۳		DONNY OSMOND WHAT I MEANT TO SAY	Rocket 9068752
est	27	34	33	Danied The Back Marie Co.  ANASTACIA ANASTACIA ® x ® x	Decca 99631J9
en	28	22	33	USHER CONFESSIONS @ : @ :	Ep: 5134712 (T
	29	25	4		Arista 82876609902 (A
	30		0	EMBRACE OUT OF NOTHING ®	UCJ 9868547
	31	31	2		pendente ISO(015CD (II
	32			JAMIE CULLUM TWENTYSOMETHING @ 2 @ 1	DNG TV DNGTVOL
e	33	3	38	KINGS OF LEON AHA SHAKE HEARTBREAK	SCJ98655A
	34	_			and Me Down MidD39 (AD
	35	29			rangica BRANCOCCE
ark:	36			DEF LEPPARD BEST OF   O	Dresz-4756294
	37	16		MCFLY ROOM ON THE 3RD FLOOR	Mescary 9868512
nd	38	45		SEAL BEST 1991-2004	Universal MCDC/094
it	-00	27	2	Horal Securitation Section Warper	instant 9362189562 (TI

DEFONDENCE TO DESCRIPTION OF THE PROPERTY OF T

GINS N 90SES 7] NL END 4 JA FELLE 50 JAVELTA AV JAVIE CRELIAN 32 JAVIE SEN 53 JOD 61 JOSS SJONE 24 210

20 19 VARIOUS POWER BALLADS



### **Albums Chart**

1 + 8 /E

1	The second	#	OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION	9
39	23	4	OLIVIA NEWTON-JOHN THE DEFINITIVE COLLECTION .	
40	7	7	BILLY JOEL PIANO MAN - THE VERY BEST OF	ı
41	39	10	JOJO JOJO o	ı
42	36	40	FRANZ FERDINAND FRANZ FERDINAND ⊕2	l
43	30	3	MICHAEL BALL LOVE CHANGES EVERYTHING - THE ESSENTIAL .	ı
44	35	20	THE ZUTONS WHO KILLED THE ZUTONS?   the erest IV 9825009 at	ı
45	7	7	PROJET NEIL YOUNG GREATEST HITS Delicans (NICOTOR) (FEE)	ı
46	15	2	THE VERVE THIS IS MUSIC - THE SINGLES 92-98	l
47	56	33	JAMELIA THANK YOU	ı
48	26	5	CompContains Market PMCALathry & Justifiers DANIEL O'DONNELL WELCOME TO MY WORLD	
49	59	11	THE LIBERTINES THE LIBERTINES   Reveto 805C0250 09	ŀ
50	33	33	ROD STEWART THE STORY SO FAR - THE VERY BEST OF ⊕ ⊕ 1	ı
51	24	3	Stewart/Goodstrom/Edisonal/Edi	ı
52	46	25	ABSS:WestPlacebolCode:11/10mlOstorrorNarse Versic 051(000023:0)  AVRIL LAVIGNE UNDER MY SKIN ⊕ ⊕ 1	ı
53	29	2	Ginocomistro Nordan Degas Antia 80 EBAR 702 (APA)  JAY SEAN ME AGAINST MYSELF	l
54	50	23	RUNSINGUE BANK DESIGNATION FOR FUSION OF THE KILLERS HOT FUSS (*)	
55	19	2	Salamon The Males of Review Books LEARNORS Used Annu LEARNORS AND REA BOCELLI AND REA	ı
56	1	7	NALOCAND 2 VARI Present Chambers Resident Reservation Income.  SHOWADDY WADDY HEY ROCK 'N' ROLL - THE VERY BEST OF MALE THE VICTOR I TON MALE THE VICTOR I	ı
57	48	20	RAZORLIGHT UP ALL NIGHT   ***********************************	ı
58	46	3	Control Type Buy March AFL BUBLE  MICHAEL BUBLE MICHAEL BUBLE  Regarde 90/48891/2 (EDB	Ì
59	33	2	JA RULE RULE	
60	27	3	CLIFF RICHARD SOMETHING'S GOIN' ON .	ı
61	51	7	TOM JONES & JOOLS HOLLAND TOM JONES & JOOLS HOLLAND	ı
62	42	10	KASABIAN KASABIAN 💿 RICA PRODUNCELLARIO	ı
63	47	55	DAMIEN RICE 0   pays 145 Flow 569 (COXXX) (TOX)	ı
64	68	27	THE STREETS A GRAND DON'T COME FOR FREE   2   1  Laded D1:09 250-845342 (\$230)	ı
65	67	9	PAUL WELLER STUDIO 150   12 (1001)240000	ı
66	37	6	REM AROUND THE SUN   Warner Section 1900-0000000000000000000000000000000000	ł
67	C	94	QUEEN GREATEST HITS I II & III ● 1 ● 2  Parinters \$298312.00	ı
68	41	3	QUEEN ON FIRE - LIVE AT THE BOWL Parlightons 80.12(12/d)	1
69	44	7	GROOVE ARMADA THE BEST OF June 800 March Street Str	l
70	7	Ŷ/	RATPACK BOYS NIGHT OUT	1
71	65	35	GUNS N' ROSES GREATEST HITS ⊕ ) Getton Publish 980/2008/801	1
72	57	55	UNACULAR REPORT  WHITNEY HOUSTON THE GREATEST HITS    A 199 3	ı
73	62	10	DIZZEE RASCAL SHOWTIME   REALPHOUGH TO SUPPLY AND	1
74	53	9	COLDIE LOOKIN CHAIN GREATEST HITS   ABUSE 5042708002 (TEXA)	1
75	55	35	KELIS TASTY   wondowned   won	I

Story (\$0,000)

O LEP! Placeum Lucipe (for European Sales)

SCHESTER STRINGS
SCHLA TOWNER 7
SHOWARD WARDEN 56
SHOW RATION, 23
THE KILLERS 54
THE STREET SES 49
THE STREET SES 49
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Clear compiled from yotupal sales lear Sunday to Schauday, across a sample of more than 4,000 LK stores.

4 The Official UK Oberts



Osmond
Despite housing
Breeze On By - His
First Top 10 single
for 30 years Domy Osmond's
new altain White
1 Hoese To Service
start Compared to
start Compa

9.214.

at 26 = and

Absent from the Top 75 for 11 weeks will stocks of the original, now deleted, album ran out. Jamie Cushun's newly expanded Twentysomething album - which now has four extra tradis

allumi - which move has four extra triefs incidency current hit single Eventual Lover registers its lightest chain as mostles, and the single for more than also mostles, and the control of the chart at manker 32. The original allows was relocated 12 mouths ago, and claimed to a listip of number three in March, selling a great ottal of 780,000 copies. The new version of the

album sold 16,747 copies last week, and stould ensure it goes on to provide Collum with a first million seller in che course. **TOP 20 COMPILATIONS** 

1	0	VARIOUS NOW THAT'S WHAT I CALL MUSIC: 59	PM/Veyr/Orkerul S
2	1	VARIOUS POP PARTY 2	ENGENT VegetaNTV A
3	3	VARIOUS BREDGET JONES - THE EDGE OF REASON (OST)	Edind (),
4	2	VARIOUS CLUBLAND 6	(ATVAATW)
5	0	VARIOUS HITS 60	BMG/Sony/WSM (DE)
6	4	VARIOUS THE ANNUAL 2005	Mentry Of Sound &
7	0	VARIOUS POWER BALLADS III	Virgo <b>SW</b> id
8	5	VARIOUS WESTWOOD - THE BIG DAWG	Def Jun B
9	0	VARIOUS ULTIMATE DISNEY	Wait Drawy (TE)
10	0	VARIOUS THE CLASSICAL ALBUM 2005	8631
11		VARIOUS THE BEST OF R&B - HIT SELECTION	Virgin Odd d
12		VARIOUS SCHOOL REUNION - THE DISCO	Vrgnt9V10
13	8	VARIOUS ESSENTIAL R&B - WINTER 2004	Sury Pyllod TV (AR
14	14	WARLOUS CLASSIC FM - RELAX & ESCAPE	Circle FM (AB)
15	0	VARIOUS VERY BEST OF TRIED AND TESTED EUPHORIA	Ministry of Sound O
16	7	WARTOUS CREAM CLASSICS - VOL 2	Warner Barce (TD)
17	0	WARJOUS KISS PRESENTS HOT JOINTS 2	Universal TV (
18	10	WARTOUS CAPITAL GOLD - THE VERY BEST OF LEGENDS	Vegu@VL0
19	13	WARIOUS SAD SONGS	Virgin EVI S
20	11	WARTOUS THE WORLD'S GREATEST	B/ID/Sony WSM

TOP 20 INDIE ALBUMS

\*\*Due with the property of the property o

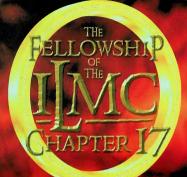
| 7 | FORTS AND ALLES SIGN OF SOUTH'S DISTRICT
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| 9 | MINITED SIGN OF SOUTH DISTRICT
| 10 | MINITED SIGN OF S

TOP 10 CLASSICAL ALBUMS

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TOP 10 CLASSICAL COMPILATIONS

 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...





1116 enpartional Live music conference march 11 - 13, 2005 the royal garden hotel londor. www.ilmc.com

CHAMPIONS OF THE FELLOWSHIP

















































