

The year in review: 10-page focus on 2004 and our tips for 2005

MUSICWEEK



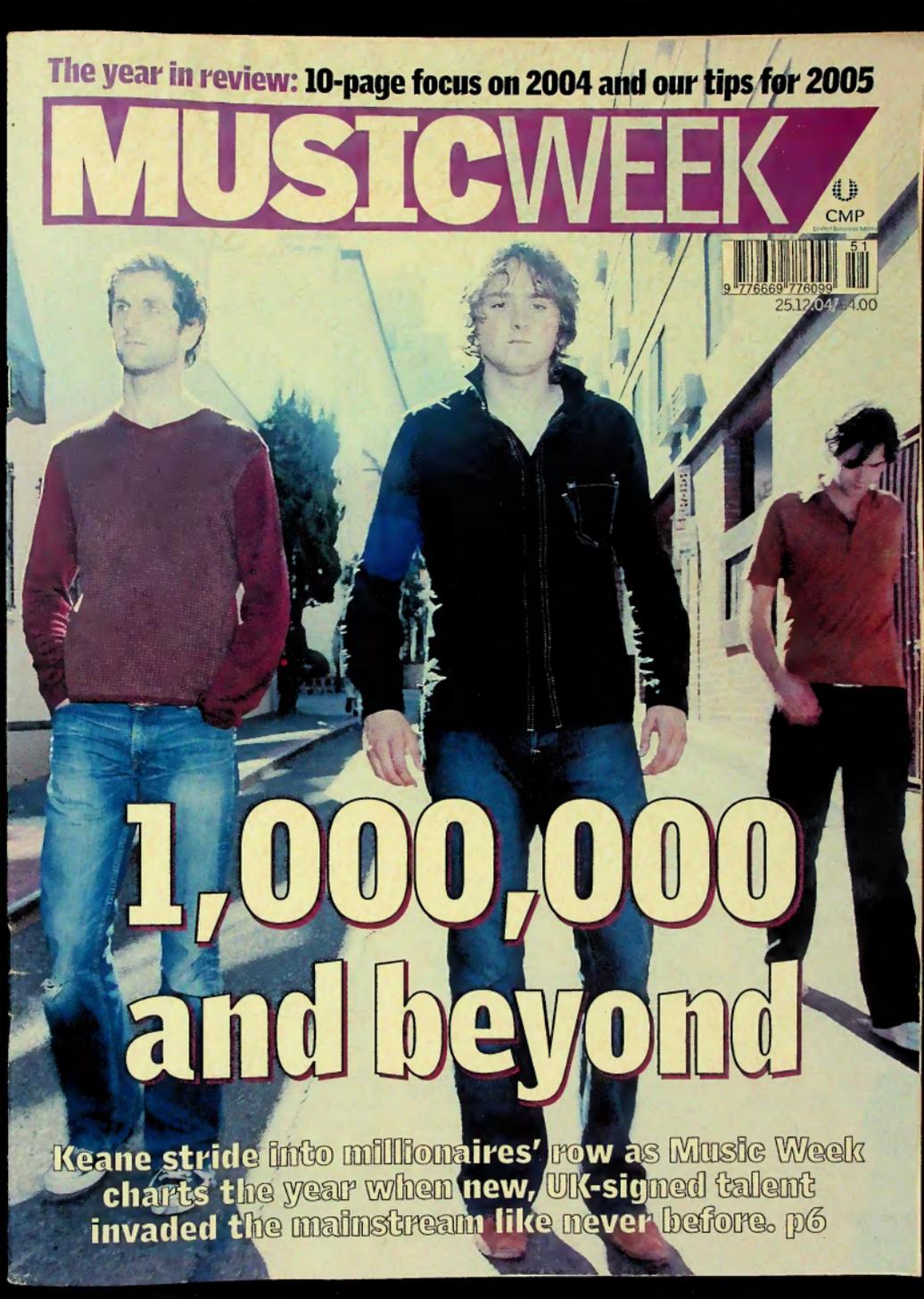
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1,000,000 and beyond

Keane stride into millionaires' row as Music Week charts the year when new, UK-signed talent invaded the mainstream like never before. p6

25.12.04

Digest

► To all our readers, we will return in the week beginning January 3 – until then, have a great holiday.

MUSICWEEK

Incorporating *Hot*, *M&M*, *Future Hits*, *Green Street*, *Hit*, *Music*, *Record Mirror* and *Top Report*

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Bottom line

Tesco in Jersey distribution deal

► Tesco has set up a CD and DVD distribution business in Jersey offering online customers CDs at £9.99 and DVDs at £9.99, both including delivery. The retailer is taken advantage of legislation in Jersey, which means it does not have to pay VAT or export duty for any items costing less than £18. The likes of Amazon and Play.com have already set up distribution bases on the island.

► Commercial radio companies have broadly welcomed Ofcom's new framework for commercial radio, which is designed to provide greater choice for listeners and less regulation of the sector. As part of a two-stage review, the regulatory body proposes to adopt a "less intrusive" approach to the regulation of local analogue radio.

► **Rajni's** long-running legal battle with **The Wireless Group (TWG)** over audience measurement techniques has ended with a High Court judge striking out TWG's allegation that the radio research group had understated the group's audiences by not introducing electronic audimeters to measure listening. **Massive** and **The Wireless Group** last week beat off 11 competitors to win a new Edinburgh FM licence for its speech studio bid.

► **Warner Music** has reported healthy results in its end-of-year statement, despite a slight fall in revenues in both the US and worldwide. In the 10 months to September, total revenue climbed 2% to \$2.5bn, although at constant currency rates this actually represents a 3% decline on the same period last year.

► **Mark Morrison** has vowed that his new album will be released, even though 2 Wicked Records detained an injunction preventing him from doing so last week. Morrison had intended to issue the Innocent Man album last Monday through Monna Records. However, 2 Wicked argued that it had spent hundreds of thousands of pounds recording and promoting the album and that it should not be released on another label.

► **BMG Music Publishing** anticipates that its next set of financial results will show a profit up 10% on the previous year, as it approaches its first Christmas as a solitary entity. The company was not included within the Sony BMG merger.

► **The BPI** is calling for tighter regulations on boot fairs. p4

► **Commercial radio owner The Local Radio Company** has turned around its financial fortunes after increasing its advertising sales by more than 10% over the past year. The group last Wednesday posted a profitable operating profit of £324,000 for the year to September 30. This compares to a £712,000 operating loss in the previous year.

► **Universal** is enjoying its best Christmas yet in the UK charts. p4

► **The Village People's** lawyers are threatening to close DVD producer Classic Pictures if it does not comply with a recent court order over the group. The High Court earlier this month ordered Classic to pay royalties and costs to the band's rights owners after it put out a 23-track DVD combining their hit YMCA.

► **The IFTI** is considering digital sales awards. p4

Exposure

New Gateshead venue opens



Sage: new £70m venue in north-east

► A £70m venue designed by Norman Foster on the south bank of the Tyne in Gateshead opened last week with a weekend's worth of celebrations. The **Sage Gateshead** contains three concert halls – one main hall with a capacity of 1,650 and two smaller rooms, which can hold 450 and 250 people each.

► **London's Union Chapel**, which has featured performances by Beck, Bjork and Patti Smith, is to close on January 22 with a special evening entitled **I Could Read The Sky**. The closure coincides with the termination of the **Union Chapel Project** charity.

► **SBK Kingsley** is fronting a television advertising campaign for **Band Aid 20** and the **Live Aid DVD**, urging the television industry to donate advertising slots for the charity releases.

► **Greenacres** are to embark on a European tour next Spring/Summer with former Bad Company and Free lead singer **Paul Rodgers**. Meanwhile, **Tina Turner** will be doing a European tour.

Record producer Robin Miller is predicting **Lost World's** Royalty Albert Hall-held **Refugee Voices** for **Darfur** concert, which he organised, will ultimately raise around £1m for UNHCR (United Nations High Commissioner for Refugees). The charity concert included artists such as **Davidi Gray**, **Christine Hume** and **Mick Hucknall** performing **Colin Porter** songs, while **Yusef Islam** (**Gat Stevens**) took to the stage with an acoustic guitar for the first time in 20 years. Miller says, "You will never see **Christie Hynde** singing **Col Porter** with an orchestra anywhere ever again, or **Anthony Costa** from **Blaze** singing **Moonchild** and **Roslin Murphy** and **Nicole Rousseau** singing **Tony Bennett**. There was an incredible finale with all artists back on stage for an impromptu **Inaugural**."

in January with **John Sykes** replacing the late **Phil Lynott** as lead singer. **Big Country** p16

► **Duran Duran** are to play an exclusive concert for **BBC Radio Two** on January 15 at London's **Hammersmith Palais**. It will be broadcast on **January 29**.

People

Sire's boss set to join Hall of Fame

► **Sire Records** founder **Seymour Stein** is to be inducted into the **Rock and Roll Hall of Fame** in Cleveland next year. **U2**, **Clay Aiyem**, **Percy Sledge**, **The Pretenders** and **Buddy Guy** will also be inducted at the organization's 20th annual ceremony on **March 14** in **New York**.

► **Mideen's** first summit covering the independent sector is to feature in **January's** event at the **Palais des Festivals** in **Cannes**. The **January 24** summit will include **Beggars** **U2**, **Sirley Bleakie**, **Tommy Boy's** **Tom Silverman**, **Alim's** **Alison Wenham** and **Nivek's** **Patrice Zelnik**.

► **Multi-millionaire** **Tom Hunter**, who made his fortune from sports retailing, has pledged up to **£6m** to the **Band Aid Trust** by agreeing to donate **£399** for every **Band Aid 20** single sold from this week and **£10** for every **Live Aid DVD** sold. He is giving a further **£2m** to the **Make Poverty History** cause.

► **Universal Music** has created new division the **Virtual Factory** to strengthen the links between the major's record labels and its manufacturing resources. **Universal Manufacturing and Logistics** chief financial officer **Roger Morgan** becomes head of operations and chief financial officer for **Virtual Factory**, while **UMI's** asset management vice president **Rahmyk King** takes on the role of managing director.

► **SFX Entertainment** founder **Robert F X Sillerman** has bought an 85% stake in **Elvis Presley Enterprises** in a deal worth around **\$100m**. He will take control of the commercial use of

the name, image and likeness of **Presley** in an agreement struck with **Lisa Marie Presley**, who will retain a 15% interest. **Sillerman** will also oversee the operation of **Graceland** as well as earn income from **Presley** music and film projects.



Jagger: nominated for Golden Globe

► **Mick Jagger** and **Dave Stewart** are chasing **Golden Globe** glory after being nominated in the 62nd annual event for one of their **Allies** songs. The pair's **Old Habits Die Hard** has been shortlisted as best original song at the event, taking place in **Los Angeles** on **January 16**.

Sign here

MTV in OD2 and Vodafone deals

► **MTV** has extended a deal with **OD2** to bring two digital music stores to **Spain** and **Italy**, while also striking a deal with **Vodafone Live!** to supply the company's 3G service with content based on **MTV** shows.

► **EMI Music Publishing** and **Sony BMG** have signed a deal for the **US** and **Canada** that will allow for the introduction of a range of digital products, formats, distribution platforms and services. This will include the two-sided **DualDiscs**, which carries a CD on one side of the disc and a DVD on the other.

► **Shazam Entertainment** has joined with mobile phone retailer **The Link** to set its first subscription-based product. The store's customers will be able to try the music recognition service by "tagging" two free songs by picking up a taglet in The Link and texting a keyword to a short code on their mobile.

► **National Trust** has linked up with the **Sony BMG** to release a series of compilations inspired by the Trust's properties and locations. **National Trust** and **The Beatles** and **Dawes** **Tusk** are already available in the Trust's gift shops and will go on sale on the high street early next year.

► **VitalPias** has extended a deal with **Itanet** which will see all of the **Itanet** labels it represents serviced by **Timex Europe**.

► **CORRECTION:** Contrary to details published in last week's *Music Week* Distribution will be open at the following times over the Christmas period: Dec 18-19, 10:00-15:00; Dec 20-23, 08:30-18:00; Dec 24, 09:30-12:00; Dec 25-26, 08:30-12:00; Dec 27-30, 08:30-18:00; Dec 31, 08:30-12:00. It reopens on **January 4**. **Amato** will be open from **09:30-17:30** on **December 23**, and not as previously stated.

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

Company's American operations chief is rewarded for creating a formidable division

Sanctuary exec takes global role

Business

by Robert Ashten

Sanctuary bosses Andy Taylor and Rod Smallwood have elected an heir apparent to steer the world-wide creative strategy of the group, handing Mercuriadis the new role of group CEO.

Sanctuary's US boss has been rewarded with the new title in recognition of his work in creating a formidable North American division and attracting major contemporary stars such as Beyoncé to the group.

Since relocating to New York from London four years ago, Mercuriadis has been instrumental in building US revenues from almost nothing to contributing around 50% of group turnover.

His new role effectively sees Sanctuary co-founder and executive chairman Andy Taylor relinquish part of his brief. Taylor, who remains as executive chairman, is now free to concentrate purely on the commercial and financial strategy of the group. Smallwood's role as president of Sanctuary Artist Services remains unchanged.

Taylor praised his New York-based executive, who has been the



Morrissey: latest album released by Sanctuary - performing live last week

key figure in turning Sanctuary's little-known acquisition of CMC Records in 2000 into the platform from which to found a major and fully functioning US division.

Taylor says, "Merck is one of the outstanding artist managers and record men of his generation and has a strong track record in strategic management and business growth. His affinity with the artist community makes him an ideal person to drive Sanctuary's

success globally, across all of our businesses."

Since his move to New York, Mercuriadis has been instrumental in creating an urban division from scratch with the acquisition of Matthew Knowles' Music World Entertainment, which at a stroke brought Destiny's Child and Beyoncé in the Sanctuary fold and gave it access to the urban market.

He has also been the player behind signing and rejuvenating

major acts such as Morrissey, signing the ex-Smiths singer out of the US and providing him his own label. Mercuriadis has also continued to build a roster of managers, including Carl Stuber who guides the fortunes of Fleetwood Mac, with unrivalled talent under their charge.

Mercuriadis, whose elevation was ratified at board meetings in New York last week, believes the moves come at a "significant time" in the development of Sanctuary. "Add," The music business has been transformed over the last five years, with the emphasis for its future now fully on the artist. Sanctuary has been at the forefront of these dramatic changes, ensuring our artists are well positioned for long term success."

Mercuriadis' elevation to a worldwide role will be followed by a number of other management changes.

Joe Cokell, who currently runs Sanctuary Records outside of North America, now also takes on a global role, becoming CEO Sanctuary Recorded Music Worldwide. He will remain based in the UK.

Aly Najeb's Artist Services brief, which includes artist management, live agency and mer-

chandising, will now extend to North America as he becomes Sanctuary Artist Services Worldwide CEO.

In the US, Tom Lipky, Sanctuary Records Group North America president, now takes control of the American record label, becoming Sanctuary Records Group North America CEO.

At Sanctuary Artist Management North America, the two co-presidents, Carl Stuber and Peter Asher, also take on new roles. Stuber becomes CEO of the LA-based company with Asher taking on the president's role.

New York-based Bill Leibowitz also sees his counsel role for the US group elevated to a worldwide level, taking the office of general counsel Sanctuary Group Worldwide.

Mercuriadis believes the key executive changes give him a team "that is second to none" to implement the group's strategy. "It gives me every reason to be confident that with each passing day we not only become ever more attractive to the most important career artists, but we are also leading the transformation of our industry," he says. robert@musicweek.com

MW Awards create new gong to reward digital services

The fast-growing digital music service will go to be recognised for the first time at the Music Week Awards in association with Vodafone live! next year.

The inaugural Digital Music Service gong is one of three new awards that will be presented at the event, which takes place at London's Grosvenor House Hotel on March 3. Other new awards will be presented for Best TV Concept Marketing Campaign and Best Venue.

The Digital Music Service award will go to the best digital service delivering music content, judged on criteria such as quality of content, functionality and design values and commercial viability of the service. The TV marketing campaign award will recognise the most creative and innovative project marketed mainly via TV, while the Best Venue Award will be voted for by a specially selected panel of promoters, agents and managers.

The 2005 Music Week Awards will also see the inauguration of a new launch reception in February, where the nominations will be announced. The annual market share-based record label awards - including gongs covering a number of new categories - will also be presented at the event.

At the main awards on March 3, a new Record Company Of The Year Award will be presented, along with an Independent Record Company Of The Year Award. Both

will recognise the companies that have achieved most in terms of commercial and creative success during the year. Further sponsors include MTV, which is once again backing the A&R Award, and PPL, which is sponsoring the Best Radio Station Award.

"The Music Week Awards are already a great opportunity for everyone from the business to get together and celebrate success. The changes we are introducing next year means the 2005 event

will be the best yet," says Music Week publisher Ajax Scott. Details of the awards are outlined in an awards preview brochure, distributed free with this week's Music Week.

Applicants are encouraged to submit their entries ahead of the January 21 deadline. The only exception is the PR Award, for which the deadline is January 14. Entry forms are available now, with judging due to start in the second half of January.

BEST OF MUSIC WEEK PLAYLIST 2004



KELIS
Millshake
(Virgin)
Kelis jumped started 2004 with this tune, which remained unchanged as the pop moment of the year (played) 10.01.04



TV ON THE RADIO
Staring At The Sun (Touch & Go)
From the *MW* SKSW CD to critical acclaim and beyond, 2004 was a great year for this boundary-pushing group (20.03.03)



SHAPESHIFTERS
Lola's Theme (Positiva)
"By adding a vocal to this dub hit Positiva could take it all the way." And they did just that. (played) 27.03.04



KEANE
Hopes And Fears (Island)
On a first listen to this record, we declared it a contender for album of the year. New it is (played) 03.04.04



KILLERS
Lizard King (Epic)
We said, "The release of Mr Brightside will be the trigger for this incredible set of songs to explode." (played) 10.04.04



MYLO
Destroy Rock & Roll (Epic)
"Retro and futuristic in equal measures". This went on to be one of the *MW* albums of the year (played) 17.04.04



THE DEARS
Lost In The Plot (unsigned)
Canadian SXSW heroes went out to secure a UK deal and released a mesmerising album (08.05.04)



GIRLS ALOUD
The Show (Polydor)
This brilliant piece of electro-pop was the start of a turnaround in the girls' fortunes (played) 12.06.04



THE BRAVERY
Honest Mistake (unsigned)
One of the best demos of 2004, from the New York band now destined for big things in 2005 (played) 31.07.04



GWEN STEFANI
Love Angel (Interscope)
We said, "a new benchmark for 21st century pop." Watch this album come into its own in 2005 with some great singles (27.11.04)

Multi-million sellers earn major 40% of album sales

Universal set to end year in pole position

Companies

by Paul Williams

Universal is topping a dominant year in 2004 by capturing around 40% of weekly artist album sales in the final days leading up to the holiday.

Lucian Grainge's group is on course to produce its best yet end-of-year run thanks to multi-platinum sellers by the likes of Keane, Ronan Keating and U2.

Universal a week ago claimed 39.9% of all artist album sales - with Sony BMG claiming 34.5% - and was yesterday (Sunday) looking to secure around 17 titles in the Top 40, including half of the Top 10. At the same point last year, Universal was claiming a weekly artist album market share in the region of 29%.

U2's How to Dismantle An Atomic Bomb, which needed just three weeks to sell more than half a million copies over the counter, is leading the way for the group,

while fellow Universal releases 10 Years of Hits by Ronan Keating, Eminem's Encore and Keane and Scissor Sisters debuts are also among the season's biggest sellers.

Universal chairman and CEO Lucian Grainge puts his group's strong Christmas performance down to a very broad music selection, including having debut albums by the likes of Keane and Scissor Sisters, a "fantastic" Eminem album and a U2 release, which he says he and Interscope boss Jimmy Iovine started working on together two years ago. "When you put Scissor Sisters next to U2 and Snow Patrol next to Eminem it's remarkable," he says.

Polydor releases make up around half of Universal's Christmas Top 40 groups, although three of the group's other divisions are represented, including Busted for Island, Shania Twain for Mercury and Aled Jones for Classics & Jazz. UMTV was a week ago heading the compilation rankings.

Sony and BMG's first Christ-

THE BPI AWARDS
ALBUMS
Nas - Street Disciple (silver)
Ja Rule - RULE (silver)
Interpol - Antics (silver)
Laurie R King - (silver)
Laurie R King - (silver)

Brotha In (gold)
Wet Wet Wet - Greatest Hits (platinum)
Shania Twain - Greatest Hits (two times platinum)
Il Divo - Il Divo (three times platinum)

(platinum)
Mavon 5 - Songs About Love (two times platinum)
Robbie Williams - Greatest Hits (two times platinum)

SINGLES
Band Aid 20 - Do They Know It's Christmas? (two times platinum)



U2: helping drive Universal along with Eminem, Keane and Ronan Keating

mas as a combined unit has placed the pairing as the nearest rival to Universal, although its market share a week ago was around five percentage points down on the cumulative total of Sony and BMG in the same week last year. Five of Sony BMG's six leading albums originate from what was the BMG part of the group, led by the Il Divo album, although a handful of former Sony artists are making important contributions to the new major's Christmas fortunes, including Lemar.

EMI is making up for a disappointing Christmas last year when its market share dropped by around half on its 2002 level to stand at around 12%. This time it is claiming a fifth of the artist albums market with its success largely down to a series of best of from the likes of Robbie Williams, Kylie Minogue and Blue. In fact, Joe Stone's Mind Body & Soul is its only Top 40 studio album going into Christmas.

A year after greatest hits packages from Red Hot Chili Peppers and REM boosted Warner's festive fortunes to around 14% of the artist albums market, the major is this year claiming around 6%. Green Day's American Idiot was its only certainty for yesterday's Christmas Top 40, although Damien Rice's O was bidding to join it.

As for the indies, Independent's Travis best of and the Dramatic-issued Call Off The Search by Katie Melua were the sector's only sure fire Top 40 hits yesterday, although Lizard King's The Killers were also challenging for a place.

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IFPI in plan to hand out download awards

Europe's biggest-selling artists may soon be receiving awards for download sales, as the IFPI looks to recognise the fast-expanding digital market.

The IFPI announced last week the return on July 12 2005 of its Platinum Europe Awards ceremony after an absence of three years to recognise albums which have reached at least 1m physical sales across the continent. And incoming IFPI chairman and CEO John Kennedy predicts that by the time of the next event - expected to be in 2007 - download honours may also be given out.

"We're collecting the data for downloads and there can equally be an award for a million downloads," says Kennedy.

The Platinum ceremony represents a great opportunity for the attending European Commissioners and MEPs to see the best of the industry, he says. "We spend a lot of time and energy with politicians in Brussels on fairly weighty matters, so it's a

good way of showing them the industry and entertaining them at the same time," he says.

EMI Music Continental Europe chairman and CEO Jean-Francois Ceccillon is chairing the IFPI Platinum Commission, while former Brits TV executive producer Lisa Anderson is reprising her role as producer of the event, which was delayed this year from its usual two-year cycle to accommodate the arrival of a brand new Commission team.

Anderson says 10 acts who have had million-selling albums in Europe over the past three years will be honoured at the fifth annual event, while three artists will perform two songs each in front of the exclusive audience of just 320 people.

"It's very small and intimate, but it gives the people attending from the European Parliament and Commission a real flavour of what the industry does and how successful and diverse it is," she says.

SNAP SHOT

STEVE BROOKSTEIN

BPI wants new boot sale law

The BPI is to lobby Parliament to introduce a new law which would make organisers of markets and car boot sales legally responsible for the products on sale at their events.

The industry association has joined with a number of other groups representing rights owners within the Alliance Against Counterfeiting & Piracy to draft a bill designed to cut the amount of counterfeit CDs, films, software and clothing sold on market stalls.

The bill would make those who run markets and car boot sales responsible in law if they make no effort to stop the illegal trading of counterfeit goods on stalls.

For the BPI, the proposed legislation is about tackling the piracy

problem by cutting off the supply chain rather than going after individual counterfeit operations.

BPI legal advisor Roz Groomer, who is also vice chair of the Alliance, says, "Car boot sales and markets are a huge source of counterfeit goods. We currently rely on Trading Standards to deal with the problem, but they're under-resourced and don't work on Saturdays, when a lot of markets take place. We are asking people who organise markets to be made more responsible for what's sold there. At the moment they're untouchable, but this bill would change that."

As well as putting more responsibility on organisers, the bill also seeks to end the practice of traders registering under-18s in

charge of stalls in order to avoid liability for counterfeit sales. Other registration details would be tightened up, with organisers obliged to give details of the types of goods on sale at each stall, as well as the names and addresses of all traders.

Markets all around the country are notorious for the quantity of counterfeit goods on sale. Among the worst is the Larnac market in Glasgow, while others include Southampton and Sedgefield markets in the North East. Green Green in Leeds, Ingliston in Edinburgh and Wembley Market in London.

The Alliance wants the bill proposed in a private member's ballot. If all goes to plan, the draft could become law within a year.

X Factor winner Steve Brookstein's debut single Against All Odds goes on sale today (Monday) with his record company setting number two as

the chart target - behind Band Aid 20. An initial 200,000 copies are being shipped by the Sony BMG and Warner Music joint venture's Records, with vice president

Sony Tabkar saying he would be satisfied even if his single does not live up to the chart-topping achievement of Pop Idol winner Michelle McManus' debut.

"A number two behind Band Aid would be a huge result," he says. "It is understood that Sony BMG is also spinning CD, despite interest from Universal."

CAST LIST Marketing manager: Julie Gray; Sony BMG Marketing: Dan Parker; SyCo Music PR: Stuart Bell; Outside Organisation Regional PR: Lisa Fordey; Outside Organisation Director of TV promotions: Jacqui Quillie; TV promotions manager: Robie Crossley; Sony BMG national radio promotions manager: Mark Murphy; Sony BMG director of radio: Nick Gray; Senior regional promotions manager: Lynn Swindhurst.

2/3



Universal Music Publishing

8.4 MILLION ALBUMS SOLD WORLDWIDE

**Franz
Ferdinand**



the
KILLERS

*The
Darkness*



WITH SPECIAL THANKS TO THE ARTISTS, THEIR MANAGEMENT TEAMS, DOMINO RECORDS, 679 RECORDINGS,
PURE GROOVE, LIZARD KING RECORDS, ISLAND DEF JAM MUSIC, ATLANTIC RECORDS.

2004: the year of the

Music Week looks back at a year of long-burn successes when three UK-signed debuts – from 1m sales mark in what became an era of musical discoveries, a year which may have a continuing

Music

When the history of music is written, 2004 may well be remembered as a key point in the musical landscape of the Noughties.

The past year has seen a shift, not only in what the public considered and bought as mainstream music, but also in the way music was brought to their attention – 2004 was the year of discovery.

Acts who were relatively unknown to the public at the start of the year – led by 1m-sellers Keane, Scissor Sisters, Katie Melua and Snow Patrol – have gone onto become credible established names at home.

None of these acts is a one-hit wonder. In fact many did not start selling significant numbers of records until their third or fourth singles, suggesting that record buyers are waiting longer than ever to be convinced of an artist's merit.

"You can't ram a new artist down people's throats," says Polydor co-managing director David Joseph, whose label has broken in its UK-signed acts Snow Patrol and Scissor Sisters past the 1m sales barrier in 2004 with slow-burn campaigns.

"The perception at the start of the year was that Scissor Sisters were dance people and remixers, and that they were cool, but not necessarily an albums act," adds Joseph in particular reference to the slow-burn strategy used to take the New York six-piece from critically acclaimed hipsters to multi-platinum mass-market album sellers.

The defining moment for the album, when things really took off sales wise, was the band's performance on the Jonathan Ross show on BBC1 in March, adds Joseph. But it was over the course of several singles that Polydor built the momentum on the album, always careful not to overhype its carefully considered plan of action.

"Internally, we referred to this campaign as the Lost In Translation campaign," says Joseph. "We took it slowly, but we always knew that we had Mary to come, which was a number one airtplay record and took it to a whole new audience."

On his part, Island Records Group managing director Nick Gatfield says Keane have managed to transcend genre and age boundaries in their inexorable rise to 1.4m across-the-counter sales. "They appeal to a broad range of age groups and demographics, which is how it has managed to become the biggest album of the year," he says. "It is also the reason that it is setting up well in America. Keane are a multi-format band, not just alternative or adult."

Although they now sell albums by the millions, that is perhaps the only common factor in the success of bands such as Scissor Sisters, Keane and Franz Ferdinand. The acts' various successes is inherent in their strong sense of identity. In fact, those who struggled to connect with the mainstream in 2004 were those

devoid of a unique identity, suggesting that the public are tired of formulaic, predictable musical propositions.

Even in the pop world, it was acts and tracks with a twist which proved the most compelling, from the quirks of BMG's Natasha Bedingfield, Brian Higgins' continuing work in reshaping reality pop acts with Girls Aloud, or a string of singles including Britney's *Toxic* and Kelis' *Milkshake*.

Whether the re-emergence of "real music" can be sustained is a crucial issue, especially with so many other new bands being primed for an assault on the mainstream during 2005. Many, after all, are already looking at the success of acts such as Snow Patrol, Keane or Franz Ferdinand during 2004 and arguing that the same fate could well greet Bloc Party, The Bravery, Black Velvets, Kaiser Chiefs and Nine Black Alps in the year to come.

"I think it is still early in the cycle of trends and I can see it lasting for at least three to four years," says HMV product director Steve Gallant. "There is a very vital live scene, which is what is driving the interest in bands and I don't see it diminishing in the near future."

Inevitably, as more labels aim to replicate the success of campaigns such as Snow Patrol, Keane and Franz Ferdinand in the next 12 months, it will become harder for artists to stand out. It is an

"We took it slowly... you can't ram a new artist down people's throats"
David Joseph, Polydor

enduring challenge for A&R and marketing departments.

In 2004, Kasabian, Lucie Silva and Scissor Sisters were a handful of the acts which benefited from the tactic of offering their albums at a discounted price for an introductory period, to help generate initial sales.

"Discounting has worked very well for some acts this year," says Gallant. "It helps get sales of a debut album up into six figures, which is often the critical point of momentum and the hardest part of a campaign."

Although the majors have enjoyed breaking many new bands in 2004, a host of indie have been equally successful, providing evidence that breaking into the mainstream is not only for those with deep pockets and the major label clout.

Having signed Las Vegas band The Killers in 2003 ahead of their major label rivals, UK indie label Lizard King broke the band in 2004, selling more than 300,000 copies of their debut album *Hot Fuss* by the end of the year. After 10 years in business, Domino also scored its biggest commercial success to date with Franz Ferdinand and has since licensed the band to Epic in the US.

Scottish label Breathefirst's indie campaign for Mylo's album *Destroy Rock & Roll* stands out as one of the year's most memorable and highly creative marketing

Scissor Sisters: wooed the British public into making their eponymous debut the second biggest seller of the year, shifting around 1.3m copies



The 1m-selling debuts

...m Keane, Katie Melua and Scissor Sisters – topped the charting impact in the years to come



Didn't they do well: (l-r) Katie Melua (1.3m albums sold in 2004), Snow Patrol (1m), Keane (1.4m)

jobs. The Libertines' eponymous second album provided Rough Trade with a number one in the late summer, while Matador continued to build New York band Interpol's career with their Antics album. Bella Union took *MW* favourites from SXSU, The Dears, to critical acclaim in the UK and Sanctuary Records' revived the Attack Records imprint and pulled off the comeback of the year with Morrissey's album *You Are The Quarry*.

But these indie successes are dwarfed by the sales which Katie Melua's debut album has achieved since its release at the end of 2003. *Call Off The Search* has now sold more than 2.5m copies worldwide and is the third biggest-selling UK album of the year behind Keane and Scissor Sisters having sold 1.3m units for Mike Batt's *Dramatic* imprint. "Although the album was released in 2003, most of our sales have come this year," says Batt, who is already preparing to launch his second Dramatico artist in February 2005, mainstream classical artist Robert Meadmore.

Meadmore will be the subject of an independent marketing campaign similar to Melua's, as Batt aims for a new niche in the albums market. "It could sell 5,000 copies or 500,000, I just don't know," he says. "But the whole idea of this label was to allow us to do projects for the love of it."

The adult album-buyers' market targeted by Batt's Melua campaign debut was also heavily targeted with a host of projects fronted by young performers playing music for the older demographic, which was regularly dabbed throughout the year as "the grey market". The recent launch of Simon Cowell's *Il Divo* pop-opera singers was among the most successful, but Jamie Cullum's second album *Twentysomething* also sold well, reaching double platinum status.

Even Westlife were in on the act with their Rat Pack covers album *Allow Us To Be Frank*.

If Katie Melua was the commercial surprise of the year, the surprise genre of 2004 was the dance sector, which delivered around a quarter of the year's biggest hits. That is no mean feat for a genre which had been written off by many in the media.

Blackburn indie All Around The World continued to dominate the commercial end of the dance spectrum, keeping its finger on the pulse of the nation's mainstream clubs. From DJ Casper to Frankeo's return to Eamon's *F**k It (I Don't Want You Back)*, the label was never far from a hit in 2004, clocking up three of the Top 20 biggest singles of the year. Elsewhere, singles from Eric Prydz, *3 Of A Kind* and *Shapeshifters* were among the top-selling dance tracks of the year. Ministry A&R director Ben Cook echoes the sentiments of many in the dance business in voicing confidence that the genre will continue to defy the critics well into 2005.

"There have been three significant dance records this year and one of those was ours," he says. "We have also seen dance singles driving compilations again, with *Big Tunes* being one of the most successful titles.

"UK urban is an area of growth we are looking at closely, as the hit-driven model can also apply to that area." Cook highlights that the records likely to emerge from the UK urban scene in 2004 will be more along the lines *Babykeas*, as opposed to more conventional artist albums from UK rappers or R&B acts. Ministry's recent signing, *SLK's Hype! Hype!*, is just one example which could become one of the first big hits from that area in 2005.

Elsewhere, the influence of dance should be felt more widely, as bands – perhaps inspired by Kasabian's successful combination of indie and beats – emerge into the mainstream.

One thing which is certain is that the acts that break in 2005, whether in pop, rock, indie, dance or urban, will all benefit from the lasting legacy of 2004 – the message that "real" acts, delivering their music in a fashion which is reassuringly unusual enough to stand aside from the products of any reality TV talent show.

Consider the facts. The biggest new artists of 2004 are a trio from East Sussex with no bass player, a five-piece gay disco troupe from New Yorks and a young girl mentored by the man behind the Wombles. On paper, they could sound ridiculous. But they are the biggest sellers of the year. JR

A year of cost-cutting, consolidation and mergers

After the merger dances of 2003, 2004 was all about action – big corporate action.

Sony and BMG, which officially signalled their intention to get hitched in Brussels back in January, finally received the green light to merge in the summer and a new global music landscape with just four majors was born.

After merger, "consolidation" and "cost-cutting" were the other catchwords of the year. Warner Music Group, which had been tip tapping around with EMI since the pair first unsuccessfully tried to combine themselves in 2000, eventually put on hold any plans it may have had to reduce the number of majors further. However, once Warner was snapped up by *Edgar Bronfman Jr's Music Capital Partners* and his consortium of Wall Street backers – Thomas H Lee Partners, Bain Capital and Providence Equity Partners – for a cool \$2.6bn in March, its focus shifted elsewhere: to putting its own house in order. This entailed 1,000-plus job cuts, the departure of chairman and CEO Roger Ames and a reorganisation of its UK-based operations which centred on the closure of its Baker Street international offices. A re-branding in the UK also reintroduced Warner Bros Records and Atlantic.

Warner was not the only group seeking to improve efficiencies now that the three remaining majors faced a more powerful competitor with Sony BMG preparing to control around a quarter of the global music market. Both EMI and the largest major Universal began to undergo their own pruning operations. The former launched a programme in March destined to deliver £50m worth of savings by next year and Universal slashed around 9% of its UK

workforce.

Ahead of merger approval with Sony, BMG closed Jive's stand-alone office in Harlesden – a move which saw most of its executives leave the company.

Those executives who in 2003 had been trying to make sense of how a new music landscape would look once digital became the dominant delivery mechanism, nodded sagely when Sony and Warner exited from distribution by selling their joint venture The Entertainment Network (Ten) in July. No longer are labels expected to be "one-stop shops" handling everything from signing new acts to delivering their new single to shops.

Meanwhile, the indie sector did not escape unscathed from the corporate shape-shifting.

In retail, where hundreds of indie shops had closed in the past few years, continued throughout 2004.

More store closures, the growth of piracy and decline in the singles market all piled the pressure on other parts of the indie sector. One group to feel it most acutely was Telstar, which was unable to sew itself from administration in April. In turn, the loss of key clients and a "falling business model" were blamed by Jivv bosses for the collapse of the indie distributor.

This went down with ELOm debts weeks after Telstar's troubles and did nothing to alleviate the problems being felt by the whole independent sector, as Mac Two also closed.

Some believe that, with the mergers and pruning now largely complete, the record business is close to concluding the (more flexible and responsive) corporate structures and business models which will enable it to cope with the rapidly changing marketplace. Others, however, believe there is more to come, as the digital revolution begins to bite. RA

Big ambitions as Sony BMG starts to take shape

Shares, looking for a month earlier, Amazon than they did last year. Sony BMG is expected to create a new model.



BMG reshaped as reported in Music Week's 02.10.04 issue

Quote unquote

Andy Parfitt

Controller, Radio One

High point of 2004? The success of the new Radio One schedule.

Low point of 2004? Hearing the news from Peru about John Peel's death.

Best record of 2004 (track, single or album)? Single: Thank You by Jamelia; album: Franz Ferdinand.

Best event of 2004? One Big Weekend in London.

Act to watch in 2005? Mylo.

Executive to watch in 2005? Simon Nelson, controller of BBC Radio & Music Interactive.

What are you most looking forward to in 2005? Seeing the benefits of all the major changes we've made to Radio One this year.

What do you think is the biggest opportunity/threat for the music in 2005? Opportunity: a pun BBC music strategy across all media.

Natasha Bedingfield

Artist

High point: Releasing my debut album.

Low point: Daniel's accident.

Acts to watch: 'Bloc Party, Kaiser Chiefs, Dead 60's, The Magic Numbers, The Bravery, The Black Velvets, Maximo Park'

Steve Knott, HMV

Best record: Estelle's Free single.

Best event: Recording Band Aid.

Act to watch: Vanessa Brown.

Executives to watch: Kate Head. Lou Hart of Sony BMG.

Most looking forward to: My first UK and European tour.

Biggest opportunity/threat: Opportunity: fresh, new music. Threat: apathy and the "play safe" attitude of some companies.

Peter Tudor

Sales and marketing director, Wembley Arena

High point: Madonna – stunning show, superstar artist.

Low point: turning away 60 would-be Madonna customers whose touts had failed to supply them with tickets.

Best record: Take Your Mama Out by Scissor Sisters.

Best event: The return of Duran Duran.

Act to watch: Scissor Sisters – bigger in 2005.

Most looking forward to: Watching our £29m refurbishment of Wembley Arena take shape.

Biggest opportunity/threat: Opportunity: one-night recordings of shows sold on CD as the audience leave (eg. CCE's Instant Live). Threat: the ongoing anyone-can-be-a-ticket-tout culture that eBay has created.

SINGLES

1. Estelle – Free
2. Hrodotank – The Reason
3. Aviva – Chewing Gum
4. TV On The Radio – Now North Rock

5. MIA – Gyalog

- ALBUMS**
1. Mylo – Destroy Rock & Roll
 2. Interpol – Antics
 3. Estelle – The 19th Day

4. Buddy Draven Boy

- One Plus One Is One
5. TV On The Radio – Desperate Youth, Blood Thirsty Babes

UNSIGNICED DISCOVERIES

1. The Dears
2. TV On The Radio
3. Apartment
4. Kaiser Chiefs
5. The Bravery

Leanne Sharman,

Vice president and UK general manager, Napster

High point: UK launch of Napster 2.0 on May 20.

Low point: Death of John Peel.

Best record: Keano's Hopes And Fears.

Best event: Napster launch party at the Borderline – The Buzzcocks and Raveonettes were on fire.

Act to watch: Letrix, who will be out on BMG next year and have a similar vibe to Keano.

Executive to watch: Yoel Kenan, senior VP Sony BMG, because of his innovative approach to the music business.

Most looking forward to: The launch of Napster To Go which will take the online music revolution to the next level.

Stuart Galbraith

Promotions vice president, Clear Channel

High point: The whole year, indoors and outdoors. It was a record 12 months.

Best record: Muse's Absolution.

Best event: Download Day at Donnington Park.

Act to watch: Kasabian.

Executive to watch: Korda Marshall in his new Warner Bros role.

Most looking forward to: The First U2 Stadium tour in UK for ages.

Biggest opportunity/threat: Opportunity: con-

Tough talk: a year of conflict, when actions spoke louder than words.

There have been stresses and strains aplenty for music over the past year, as those who make their living from the sector look to protect their business in increasingly troubled times.

One action during 2004 prompted much wringing of hands, mostly by those who feared a huge backlash and the kind of PR crisis which the US record industry suffered during 2003.

In March, record industry association the BPI announced that it was to launch a programme of instant messages, warning what it referred to as "serial uploaders" that if they continued to make thousands of copyright tracks available to file-sharers they would be sued. In September, it acted on its word, moving against the owners of 28 individual IP addresses.

So far, the fall out has been minimal. Barring a couple of trumped-up newspaper headlines, along the "record industry targets kids' line, the media attitude has been straight. And, in the most, most in the music business backed the action, albeit begrudgingly in many cases. Many feel that there is little else that can be done against the internet pirates and that those who distribute on an industrial level deserve industrial sanctions.

That is, however, a very big "so far". The identities of the individuals sued still remain unclear and the BPI is not yet revealing how many of those acted against are going to fight their ground. This is one issue which will not depart along with the last hours of 2004 on New



BPI press conference in October (l-r) Geoff Taylor, Jay Beraman, Peter Jamieson, Peter Waterman hinted that lawsuits against serial uploaders could become routine

Year's Eve.

It is, however, one of the most bizarre aspects of life in the music business during the mid-Noughties that, at a time when so many challenges are coming from outside, so much attention is focused on internal bickering.

It seems contradictory, but it is, in fact, perfectly logical. As the challenges facing the business continue to multiply, so do the potential solutions.

The governments debate is an illustration of this. Many labels see the revenue from licensing catalogue to newspapers and magazines for such CDs as easy money, perfect for helping their stretched margins in an economically-treacherous period. But, many – managers and retailers

foremost among them – believe such strategies are cheapening the long-term value of music.

The mergers issue is also typical. In turn, while some of the very biggest companies believe that one way to address the changing economics of the business is to join forces and slash overheads to improve their profitability, many of the very smallest companies fear that this will distort the market.

Top prize for persistence probably has to go to independent labels organisation Impala, which – in December – finally lodged its appeal in the European courts against the European Commission's decision to give the go-ahead for Sony Music and BMG Entertainment to merge, way back

in August.

The indies' defiance has certainly been fuelled in 2004, a year in which it faced up to MTV, Apple and refused – against the odds – to countenance the long-discussed coming together with the BPI. It resisted MTV's attempts to cut the royalties it paid to PPL for broadcasting the labels' promos, resulting in an accord which appeared to favour the indies.

In turn, Apple was forced to reach agreement with the indies in June, after their glitzy City Of London launch of iTunes' European operation became overshadowed by the smallest labels' complaint that the deals being offered to them did not match up to those made available to the majors. It

hardly helped that Apple's global CEO Steve Jobs labelled the indies "liars" for the claims. Again, the indies got their own way, a month later – although the continuing lack of availability of much indie repertoire on iTunes remains a running sore.

On the subject of the BPI, indies' association Aim has also remained resolute. At the start of 2004, discussions on potential areas of collaboration looked as if they might result in full merger. By the spring, all talks appeared to be off, with the two sides more independent than ever from each other. Although some insiders still harbour hopes of some kind of union, the prospect of romance in 2005 appears increasingly unlikely. But never say never. MT

verting the public's enthusiasm for live music into buying recorded music as downloads.

John Kennedy

Incoming chairman/CEO, IFPI

High point: On top of an active volcano in Costa Rica.

Low point: Death of John Peel.

Best event: The Streets' Dry Your Eyes.

Best record: Schwarzenegger joining the fight against piracy.

Act to watch: Gwen Stefani (to get bigger and bigger).

Executive to watch: Peter Mandelson.

Most looking forward to: Peace in the music industry, especially between record companies and publishers.

Biggest opportunity/threat: Interoperability, for both.

Lesley Douglas

Controller, Radio Two

High point: George Michael writing and releasing new material.

Low point: The death of John Peel... it affected so many people.

Best record: The Scissor Sisters album.

Best event: South By South West.

Act to watch: Natasha Bedingfield, The Future-

Biggest threat: 'In-fighting and bickering between various elements of the industry - we are all in this together folks'

Tony Wadsworth, EMI

heads, Bloc Party and I Love Tom Baxter. **Executive to watch:** Rob Stringer, to see what he does with the new Sony BMG.

Most looking forward to: Sunderland's return to the Premiership. But, more realistically, the 30th anniversary of Born To Run. And U2 on tour. **Biggest opportunity/threat:** I hope that we don't become obsessed by technology (and methods of delivery) at the expense of the music itself.

Tony Wadsworth

Chairman and CEO, EMI Music

High point: The Finn Brothers live.

Low point: John Peel's passing.

Best record: The Streets' Dry Your Eyes and the Finn Brothers' album.

Best event: Glastonbury - it's nice to have the mud back.

Act to watch: KT Tunstall.

Most looking forward to: The return of Coldplay. **Biggest opportunity/threat:** In-fighting and bickering between various elements of the industry - we are all in this together folks.

Steve Knott

Managing director, HMV Europe

High point: HMV opening its 200th store in the UK & Ireland.

Low point: Most weekends, when I see the num-

Copyrights: MW campaign strikes a chord.



From January 1, 2005, the goalposts will begin to move for the very earliest rock/roll recordings.

Across the EU, copyright on recordings runs out after 50 years - compared to 70 years in markets such as Australia, Canada and many others, and 95 years in the US. This means that any label releasing tracks such as Elvis Presley's *That's All Right*, Bill Haley's *Rock Around The Clock* and many others, will, from next month, have no need to pay royalties to the rights owners.

The law has been this way for some time, but with 1954 marking the year when rock 'n' roll first moved into the mainstream, 2004 is viewed as the year when the first of modern music's heritage recordings began to go out of copyright.

In July, *MW* brought renewed focus to this crucial issue, launching its 'Out Of Copyright' campaign.

It was and remains a common sense issue. To those with a stake in music rights, there is no downside to ensuring that royalties for sales of music are gathered for as long as possible, assuming that the royalties are all being paid correctly.

But managers initially made a questionable mark, arguing that a



fresh re-examination of copyright - including issues such as whether it should revert to the creator after a set period - is also overdue. Publishers, too, voiced concern, suggesting that another campaign on copyright is not welcome at this time.

But with current arts minister Estelle Morris - in a letter to *MW* - voicing concern that the industry speak with one voice on the issue, the industry unified. In October, the Music Business Forum confirmed that it had reached agreement and that the industry could make a united statement. Almost.

A group of labels which specialise in reissues - and capitalise on out-of-copyright

works - voiced opposition. But no argument, it seems, would be likely to sway them.

While the EC had initially issued a deadline of September 30 for those wishing to make their voices heard, this is one issue which will be with us for some time to come. It is an issue which will take years, rather than months, to resolve.

Ultimately, the EC will decide. But the British Government can bring pressure to bear on behalf of the music industry. Regardless of which party is running the country by the end of 2005, it may well be time for all of those Brits tickets to finally be paid back. MT

WHATEVER HAPPENED TO? 1. The British Music Office in New York 2. 19's 1 Love Music concept 3. The Darkness' Christmas DVD

4. The Miramax font unit sale registered in one week during the autumn 5. Clive Calder

BACK INTO THE LIMELIGHT 1. Morrissey 2. Ennio Morricone 3. George Michael 4. Peter Andre 5. The Pines

In the headlines

JANUARY

Napster and Apple enter a digital race to be the first to launch a music download service on the European market in spring, as mycenaemus is unveiled... Hugh Goldsmith returns to BMG... The music trade brags retail lethargy with a sales uplift, as new figures show that 5.3m albums were sold in the last three days before Christmas... Music Copyright Solutions buys Palan Music Limited and becomes the biggest music publisher in Europe... Emap Performance's chief executive Tim Schooner leaves the group after 20 years... Former Virgin and WH Smith retail executive Neil Boute joins BMG as sales director... Sony and BMG lodge merger plan papers with Brussels... The Darkness' debut album cracks the US Top 40... Universal cuts 35 UK jobs... The BPI reaches an out-of-court settlement with parallel importer CDWow... Emap buys a 27.8% stake with Scottish Media Group to buy its 27.8% share of Scottish Radio Holdings... MTV warns independent labels to sign direct deals or their videos will not be screened after March 31... LMG vs U2's Take Me To The Cloud gives All Around The World its first number one... Producer Robin Millar buys Whitfield Street Studios... Midem attendance rises by 3%... Katie Melua's Call Off The Search reaches number one...

FEBRUARY

Veteran producer Steve Lillywhite steps down as Mercury Records joint managing director... GWR Group, Capital Radio and Chrysalis Radio reveal their advertising revenues leapt in 2003's final quarter... Retailers threaten to pull singles unless labels offer more support for the declining format... UK act Lostprophets reach the US Top 40... *Uncut's* circulation grows by more than 20% in the latest ABCs... New BPI figures reveal the UK industry shipped a record 236m albums in 2003... Coldplay win the US Grammy record of the year award for *Clocks*... Martin Dodd becomes Sony senior worldwide A&R vice president... The Darkness win three Brit awards, while other winners include Dido, Daniel Bedingfield and Justin Timberlake... The BPI achieves a second out-of-court settlement, this time with online retailer Play.com... HMV announces that 20 stores will be launched in 2004... Peter Andre makes a chart-topping return after starring in TV show *I'm A Celebrity Get Me Out Of Here!*...

MARCH

An Edgar Jr Bronfman consortium completes its takeover of Warner Music for \$2.6bn, leading to 1,000 job cuts... Universal Music UK's international vice president Bernadette Coyle leaves the group after 25 years... The Beatles' record label Apple Corps takes Apple Computer to the High Court, claiming iTunes service breaches their 1991 agreement... WH Smith exits from the singles market... DD2 and GWR launch a unique download service, which enables listeners to purchase the music the instant they hear it on air... The Darkness send their manager Sue Whitehouse with Music Week Awards Manager Of The Year, while veteran manager Paul McGuinness receives the Star Award, Universal is crowned company of the year and EMI wins six prizes... The Band Aid Trust offers the video rights to 1985's historic Live Aid concert to the highest bidder for

In the headlines

the first time...Chrysalis launches Chrysalis Group Mobile...Ric Baxall quits Capital Radio to become BBC digital station 6Music's head of programmes...The European Parliament adopts an Enforcement Directive against piracy, although it does not include criminal sanctions...Former Italo One and Capital group executive Jeff Smith becomes Napster UK programming director...Sony and Universal link up with T-Mobile to launch Mobile Jukebox, enabling customers to download tracks directly to phones...Rival radio executives back Rajar after the Wireless Group starts legal proceedings against the research organisation...George Micieja's Sony-returning Patience debuts at one...The BPI launches its awareness and warning campaign against illegal downloads and threatens to take civil action against "serial uploaders"...Distributor Rolloid Go goes into administration...

APRIL
Wipit sparks fears of an online price war by reducing some individual tracks to 29p...The IFPI takes legal action against 247 alleged illegal file-sharers in Canada,



MUSICWEEK
Wipit whips up a storm

Denmark, Germany and Italy...EMI's UK operation escapes the worst of 1,500 of worldwide redundancies, including EMI Recorded Music continental Europe chairman Emmanuel de Buretel, who is replaced by the returning Jean-François Cellier...India reaches a last-minute settlement with MTV...Telstar's administrators seek out buyers for its troubled business divisions...Piracy hits music sales for the fourth consecutive year, the IFPI reveals, but some signs indicate that the decline might have bottomed out...Capital FM breakfast show Chris Tarrant hands over to Jimmy Vaughan...Indie sales and marketing specialist 3mv collapses with £10m debts...Simon Cowell unveils the details of his new ITV talent show, X Factor...Warner/Chappell leads the Ivors nominations...Mayor Ken Livingstone's London Development Agency launches Creative London...Eamon's F**k It (I Don't Want You Back) reaches number one...Arts minister Estelle Morris urges the music industry to speak with a single voice...Enap programming chief Phil Roberts leaves the media group...Michael Parkinson switches from the BBC to ITV...EMI Music Publishing seeks multi-million-dollar damages against computer games company Electronic Arts...

MAY
XL Recordings announces that the Prodigy's first album since 1997 will be released in August...Former BARD chairman Richard Wootton reveals he is retiring from music retailing...London's ExCeL Arena opens its doors to pop and rock music...The IFPI offers European collection society a blanket 8% regional royalty rate for downloads and physical sales...Jon is folded into BMG as the label's HQ closes...EMI

Music Publishing takes complete control of Hit & Run's publishing arm in a £11.5m deal...Universal Music International moves its £100m mechanical rights business from MGP to Sabam...The Government's Music Manifesto intends to put music at the heart of the education agenda...Xtra becomes the first digital station to win a Sony Awards music gold...HMV chief Brian McLaughlin

REUNIONS OF

1. Ged Doherty and Rob Stringer
2. Bernard Butler and Brett Anderson
3. Mollie O'Leary
4. Vince Power and

- Maan Fiddler
5. Darren Duran
6. Joan Francisco
Cecilson and EMIL
7. Hugh Goldsmith
and BAC
8. Bob Geldof and Midge Ure

REUNIONS OF

- 2007
1. Robbie Williams and Guy Chambers
2. Sade Girls
3. Pink Floyd and Roger Waters
4. Atomic Kitten

5. Pete Dinklage and Carl Brant

ber of quality catalogue tracks being given away free with the national press.
Best record: Songs About Jane by Maroon 5.
Best event: Scissor Sisters live at Reading Rivermead.

Acts to watch: Bloc Party, Kaiser Chiefs, Dead 60's, The Magic Numbers, The Bravery, The Black Velvets, Maximo Park.
Executives to watch: The chairmen of all the major record companies. What a great opportunity they have to reverse the negative trend in artist albums, compilations and singles.

Most looking forward to: With the exception of the sampler, the death of the back catalogue concert.
Biggest opportunity/threat: Biggest opportunity is for the BPI to gain consensus on the key issues threatening the long-term health of our industry and to do this they need to listen more to their customers.

Biggest opportunity/threat: Biggest opportunity is for the BPI to gain consensus on the key issues threatening the long-term health of our industry and to do this they need to listen more to their customers.

Peter Reichart

Chairman/CEO, EMI Music Publishing

High point: My A&R team's achievements.
Low point: Seeing so many friends and colleagues losing their jobs.

Best record: Scissor Sisters' album.
Best event: Glastonbury.
Act to watch: 9 Black Alps.
Executives to watch: Lucian Grainge (why wouldn't you?).
Most looking forward to: Turning around so we

High point: 'Three years after signing them, Keane's album entering the chart at one'

Paul Curran, BMG Music Publishing

can get some money back into the industry.
Biggest opportunity/threat: The usual, downloading, covermounds.

John Giddings

Managing director, Solo Agency & Promotions

High point: The Who at the Isle Of Wight festival and the Madonna tour.
Act to watch: Kasabian.
Executive to watch: Peter Ridge.
Most looking forward to: The U2 tour.
Biggest opportunity/threat: Downloads are making CDs cheaper.

Mike Batt

Founder, Dramatico

High point: Going to music one with Katie Melua album and staying there for six weeks and in the chart all year.

Low point: Can't think of one personally.
Best record: Neil Young's Greendale.

Best event: T In The Park. Watching Katie play to 10,000 rather, er, tipsy but ecstatic Scottish rock fans.

Act to watch: Robert Meadmore.
Executive to watch: Steve Mason. I think he'll pop up somewhere.
Most looking forward to: A holiday with just my wife in Venice. But on professional level, breaking Katie in the States and Japan and delivering a good second album.

Physical formats hold own against advance of online.

There were so many mixed messages surrounding the state of UK music sales in 2004 that it was difficult at times to assess whether the market was on the brink of disaster or ready to embrace an exciting new future.

More albums were sold in the year than in any previous year in history, but less money went through the tills for them. And the physical singles business suffered embarrassingly low sales, while at the same time individual downloaded tracks were being lapped up faster than anyone could have dared imagine.

Added to the complicated picture were ever more diverse ways of selling music, not just online or via mobiles, but through everything from a memory card carrying entire albums to a new Universal-championed, three-inch physical format combining the hit song and its official ringtone.

But one indisputable truth about 2004 was that, despite the high-profile, headline-grabbing UK launches of the likes of iTunes Music Store and Napster, the physical music market remained king - particularly on albums.

Big superstar releases by the likes of U2 and Robbie Williams and those by new homegrown talent such as Keane and Katie Melua yet again demonstrated the simple fact that, if you give them what they want, the public will embrace an album in droves.

However, high street retailers had to work harder than ever for sales, with year-round discounting campaigns further pushing down prices, while stores also increasingly battled against competition from online retailers selling both physical and virtual products, as well as the menace of illegal peer-to-peer services and punters burning their own CDs. And, while helping to swell entertainment retailers' coffers, the likes of DVD and games for record companies suggested more of people's leisure expenditure was being diverted away from their wares.

The singles market offered the clearest picture during the year of what the future is likely to hold. At the same time, physical sales dropped off to little more than 30m sales annually from 80m just five years ago and saw one-time music giant WH Smith exit the market. The download market exploded this year from effectively a zero position as Apple's iTunes Music Store, Sony's Connect, Napster 2.0 and Orange's 002-driven War Child Music became new additions to the online retail line-up. At the same time, Wipit and a host of other 002-powered sites benefited from fresh investment in the sector, with 002 being bought out by US digital distributor Loudcity.

Undoubtedly, the year's biggest launch was that of Apple's iTunes Music Store,



Domini's Franz Ferdinand: one of this year's big sellers, but wranglings meant their material was not available through iTunes

which arrived in Britain, France and Germany with virtually no advance warning on June 15 and promptly sold 800,000 tracks in a week, including 450,000 to UK consumers. It was the main driver of rapidly expanding a market, which, in the entire fourth quarter of 2003, accounted for just 147,000 sales. By the last week of November this year, 229,000 tracks landed

Biggest opportunity/threat: Opportunity: the web, with all its downsides, is the future for the dissemination of entertainment and art. **Threat:** Non-A&R based chief executives at majors who put their trust in A&R people who follow rather than lead and journalists who put attitude before talent.

Paul Curran

Group managing director, BMG Music Publishing

High point: Three years after signing them, Keane's album entering the chart at one.

Low point: The loss of John Peel.

Best record: Musha Boom by Leslie Feist.

Best event: Glastonbury.

Act to watch: Stephen Fretwell on Fiction/Play-

doer.

Executive to watch: Mike Pickering.

Most looking forward to: New Coldplay album.

Biggest opportunity/threat: Legitimate downloads.

Peter Jamieson

Executive chairman, BPI

High point: The most recent trade statistics.

Low point: Witnessing the number of good people forced to leave their jobs in this business during 2004.

Best record: What I get off on is the health of our industry, therefore I like what sells the most. As we go to press it's a close call between Keane and

Low point: 'Witnessing the number of good people forced to leave their jobs in this business during 2004'

Peter Jamieson, BPI

Katie Melua for best-selling album of the year. **Best event:** The most recent meeting of the Brits 25 Committee.

Executives to watch: Geoff Taylor and Steve Redmond.

What are you most looking forward to: A victory in divided Government circles for those who 'get it'; the people who understand that strengthening Britain's copyright regime will help reinvent its creative forces, generate new jobs, create a real "knowledge economy" and help take Britain's music back to pre-eminence across the world.

Biggest threat/opportunity: Of course, it has to be P2P filesharing.

Nick Phillips

Chairman, Warner Music.

High point: Warner Bros UK and Atlantic UK leaders in place.

Best record: Green Day's American Idiot.

Act to watch: Hard Fi, James Blunt.

Executive to watch: Max Loudosa.

Most looking forward to: Growing Warner Music UK.

Biggest opportunity/threat: Mobile Music.

Paul Connolly

Managing director & executive VP Europe, Universal Music Publishing

High point: The success of Franz Ferdinand

should amount to somewhere north of 8m tracks.

The launch of the first Official Download Chart on September 1 only further fuelled the online market, while again demonstrating new ways of artists to reach their fanbases with the first countdown's top two titles almost exclusively sold via the respective acts' own websites.

By March next year the charts should have moved into the next phase of their life, when both physical and virtual sales are combined into one countdown. Not only is such a comprehensive move expected to breathe new life into the singles market (just as CD and cassette singles did in the Nineties), but it will redefine how we view what is popular. For radio - which is used to counting down the hits one by one every Sunday evening - it is having to rethink what its audience wants. Commercial radio's Hit 40 UK has already been revamped this year, while Radio One is pondering far-reaching changes for its flagship Top 40 show.

Leading the trends as ever, the US effectively dispensed with physical singles years ago as music buyers were "persuaded" to buy the album instead. Come the Millennium, it also led the trend of falling music sales, reversing continuing gains during the Nineties and leading the worldwide industry into a global downturn. But there was an encouraging pattern emerging in 2004 with the States again showing the way by becoming the only one of the 10 leading

markets to post an increase in sales value during the first half of the year. This rise, largely driven by the digital market, was enough to pull the global market out of a four-year slump.

Across the pond, what may prove to be the year's most significant development was also taking shape, with Universal signing a deal with Napster founder Shawn Fanning's Snocap to license content for legal peer-to-peer use, while Sony struck a similar deal with Mashbox, a company run by former Groster mouthpiece Wayne Rosso.

In a similar vein, PlayLouder Music Service Provider has this month confirmed plans to launch the first broadband-with-music package for around £28 a month in March, while the launch of third-generation services from Vodafone and Orange in the past few weeks will undoubtedly grow the market for data-rich content among 3G network customers.

But, while 2004 will undoubtedly stand as a landmark year for digital music in the UK - the birth of a new market has not been an entirely painless process. Even aside from the BPI's legal actions against 28 of the UK's most active file-sharers, in the legitimate marketplace Apple found itself in a public row with the indies over the deal it had offered them.

In a year of change, the future remains uncertain, but the improving situation across the Atlantic suggests plenty of room for cautious optimism going forward, not just in the UK but other leading markets around the world. PW & AW

TOP TV MOMENTS

1. BabyChambers on CDUK
2. Eric Prydz' Call On Me video
3. U2 on Jonathan Ross

4. Razorlight on Parkinson
5. Ray Lamontagne on Later.

YEAR OF THE FOODIE HITS?

1. Kellys - Milkshake
2. Of A Kind - Biscuits
3. Kylie Minogue - Chocolate
4. Wiley - Fies

5. Soul Control - Chocolate

In the headlines

announces his retirement...Oxfam beats War Child to market with the launch of the UK's first charity download...Radio One announces a new line-up of specialist shows, with Zane Lowe being given a key early-evening role...Napster beats iTunes Music Store to launch in the UK...John Reid is put in charge of Warner Music's worldwide marketing...Performers' Society Aura membership secretary and director Peter Horrey is dismissed after "significant financial irregularities" are discovered...Keane's Hopes And Fears debuts at one...Eamon tops the first Official UK ringtone chart...

JUNE

TNT prepares a UK launch...Legendary Motown trio Holland-Dozier-Holland are honoured at the



Ivors, where The Darkness are named songwriters of the year award...Classical Brits winners include Bryn Terfel, Cecilia Bartoli and Renee Fleming...EMI announces a year-on-year tripling of download and ringtone turnover...Former Xfm boss Andrew Phillips joins UBC Media...Beyond8 Brits winners are announced at the Cad04 Music Awards...At the DVD Europe conference, experts forecast that music DVD sales are set to hit £1bn within four years...Apple's iTunes Music Store finally launches in the UK with a 79p-per-track price-point. However, the indies are furious over the deals offered...Gannett Connect serves Anti Social Behaviour Orders against Sony and BMG over file-sharing...Fran Ferdinand's debut surpasses 1m worldwide sales...Sir Cliff Richard plays with his one-time backing group The Shadows for their final concert...Music Week starts running a test download chart...The Streets' second album reaches number one...Glastonbury fuels album sales following the most extensive media coverage yet...

JULY

Sony Connect launches in the UK...Music Week launches an e-mail news service, the MW Daily...Universal prepares the launch of new three-inch single format...002 is taken over by Loudeye...Warner Music says it is rebranding EMI London and East West as Warner Bros Records and Atlantic Records...Pinnacle founder Steve Mason announces his retirement...The Trade and Industry Secretary Patricia Hewitt calls on the City to provide greater investment for the music industry...Physical sales of albums rise by 2.1% in the first half of 2004...Sony and Warner sell joint distribution venture The Entertainment Network...Following a landmark agreement between the BPI and MCPS, DVD producers rush to new royalties cut...The BPI's Peter Jamieson uses his organisation's AGM to throw his weight behind the Music Business Forum...Emap's 2re launches to become a magazine for the download age...The music industry backs the Government's Music Manifesto for schools...PPL appoints Dominic McGonigal as Government relations director...02's Leslie Golding joins Siemens...Europe's independent labels resolve dispute with iTunes...Music Week calls for Arts minister Estelle Morris to support the call for an extension of sound recording copyright across Europe...The EC and US Federal Trade Commission separately approve the Sony and BMG merger...Initial poaches CD-UK producer Phil



on our desktops. With average sales hovering around the 200,000-a-week mark, the Official UK Charts Company says it expects to have recorded sales of 4.75m single-track downloads this year.

Adding in the 15,000 bundles sold each week, and assuming - as the OCC does - an average of 10 tracks to a bundle, the total UK download market for 2004

In the headlines

Mount...BMO and 19 exchange lawsuits in worldwide battle over Pop Idol.

AUGUST

Virgin retail marks its 25th anniversary with £3m makeover of its London Piccadilly Megastore...Labels prepare a series of digital-only releases in a bid to top the UK's first download chart...Sony BMG's new management team is confirmed, headed by Andrew Lack, Michael



Smellie and Kevin Kelleher...Cinnam 4 launches a weekly chart show and a daily showcase for new releases...Real launches the iPod-friendly Harmony software...The Music Managers Forum leads protests against CD governments...LPC's *Discus* is the only music magazine to

post an ABC rise...The Government launches the first intellectual property crime strategy...Steve Lewis's Stage Three secures £40m deal funding...The Darkness triumph at the Kerrang! Awards...Roger Asin finally severs ties with Warner Music Group...The Live Music Forum's Feargal Sharkey says that reforming licensing laws would further boost the grassroots music scene...University radio stations face financial troubles after Student Broadcast Network goes into liquidation

SEPTEMBER

The UK's first official Download Chart is launched with Westlife at number one, while Napster unveils its own chart broadcast on Virgin Radio...Woolworths launches the first off-the-shelf ringtone product...The Carling Academy chain buys live music venue operator McKenzie Group for £33.5m...Microsoft and Napster respectively prepare new services MSN Music and Napster To Go for the UK...Protests against homophobia in reggae and dancehall put pressure on live events and record companies...The UK Music Hall Of Fame unveils The Beatles, Bob Marley, Madonna, Elvis Presley and U2 as its first inductees...Franz Ferdinand's debut album scoops the Nationwide Mercury Prize...Pop Idol's Simon Fuller instigates legal action for breach of contract and copyright over X-Factor...Woolworths launches a user-friendly download service...Zomba's Steven Howard leaves after 25 years...John Kennedy is unveiled as the IFPI's incoming chairman and CEO...Simon Douglas joins Virgin Retail to run its UK stores...Robbie Williams' management team TE Music and The Darkness' manager Sue Withhouse are honoured at the MME British Roll of Honour event...Rob Stringer is confirmed as Sony BMG's UK and Ireland chairman and CEO, with Tim Bowen taking an international role...Capital Radio and CWR announce a merger plan...Consumers' Association accuses iTunes of discriminating against UK consumers with UK download rates higher than elsewhere in Europe...Virgin Digital offers 1.2m tracks with its US download launch...A resurgence in The City attracts 2,500 delegates...



OCTOBER

Richard Clingen and Dean James take the reins of Mean Fiddler after founder Vince Power sells his remaining stake for £12m. A week later James exits and Power and Melvin Benn are back in charge...Jamelia, Dizzee Rascal and Estelle win Mobo Awards...The BPI starts legal proceedings against 28 serial

FOND FAREWELLS

Bob Barrett Record producer/Grassnote Music founder (1946 - April 2004)
John Balance Co-founder (1962 - November 2004)
Colin Cresswell Executive (1946 - April 2004)
Kenya Buttrey Drummer (1945 - September 2004)
Ray Charles Singer (1930 - June 2004)
Kevin Coyne Singer-songwriter (1944 - December 2004)
Fred Ebb Dancer (2004)
Clement "Sir" Coxson "Dodd" Studio One founder (1912 - May 2004)
John Durr Radio presenter (1959 - November 2004)
Mike Gill Biva Records lyricist (1973 - September 2004)
Bert Gilbert PPL general manager (1916 - January 2004)
Dave Godin Music journalist (1936 - October 2004)
Rick James Funk pioneer (1948 - August 2004)
Hubert Gregg Radio presenter (1914 - March 2004)
Les Gray Mud vocalist (1956 - September 2004)

and The Killers. **Low point:** None really, but disappointed that The Streets album and, in particular, the single Dry Your Eyes weren't bigger internationally. **Best record:** Track: Jay-Z's 99 Problems. Albums: Franz Ferdinand, Kanye West, The Clash's London Calling 25th Anniversary Edition. **Best event:** Euro 2004. **Act to watch:** Our very own Kaiser Chiefs, The Bravery & Mylo. **Executive to watch:** Lucian Grainge. **Most looking forward to:** Not telling. **Biggest opportunity/threat:** Complacency.

Alison Venham CEO, Ain

High point: Securing fair treatment for the independent sector by MTV in the last round of negotiations for the use of our videos in Europe. **Low point:** Seeing Apple arrive in the UK without a single licence from any independent company. **Best record:** Copface - Tooth and Nail. **Best event:** Starting the CD lending library at the Royal Hospital for Neurodisability in Putney -

High point: 'Securing fair treatment for the independent sector by MTV'

Alison Venham, Ain

thanks to everyone. **Executive to watch:** John Kennedy. **Most looking forward to:** Taking Aim to the next level and working with the new AAIM in America. **Biggest opportunity/threat:** Money and market power.

Jazz Summers Managing director, Big Life Management

High point: Standing in the middle of the biggest crowd of the V Festival singing along to every word of Snow Patrol's Run with 55,000 people. **Low point:** Bush winning the election. **Best record:** Single: The Streets' Dry Your Eyes. Album: Badly Drawn Boy's One Plus One Is One. **Best event:** Glastonbury. **Act to watch:** The Futureheads. **Executive to watch:** Jim Chancellors at Ficton. **Most looking forward to:** New albums by Snow Patrol and Badly Drawn Boy. **Biggest threat/opportunity:** To embrace all forms of digital distribution, selling our music via mobile phones and digital radio.

Live: high demand sells out shows across board.

If 2003 proved itself to be a record year for the live music sector, then 2004 saw the show barriers and booking hollies collapse with sheer demand. Such was the rude health of the sector that, while price pressures forced even shiny new downloads down to as low as 29p, the UK's live music fans were more than ready to pay out in excess of £45 to see their favourite act.

As the record industry was coping with the changing face of technology, the live sector also started to make its first move towards embracing it. Barfly owner Channelfly successfully staged the Passport charity shows, which saw acts such as David Gray and Craig David return to smaller venues with fans having to obtain tickets via text message. AOL enticed its broadband customers by offering webcasts of iTunes shows by a range of acts - from Madonna to Estelle - and Clear Channel began its Instant Live offering which allowed recordings of concerts to be purchased immediately after the curtain fell.

However, it was not all plain sailing in the live sector. Mean Fiddler had an "interesting" year with live music mogul Denis Desmond, who has fingers in the Metropolis, SJM, V Festivals and MCD Productions pies, increasing his share in the company to 24.3%, so ending Vince Power's majority share in the company he founded, as its slice reduced to



34.9%. Then, in scenes which recalled the most dramatic of soap operas, the company was almost bought out by a consortium led by telecoms mogul Richard Clingen and the then chief operating officer Dean James. A mere 24 hours before the sale went through, the City and Mean Fiddler's shareholders backed out and re-instated Power as chairman and the company's managing director Melvin Benn, who had personally suspended involvement with the company.

The year also delivered a number of legislative issues for the live sector to deal with from the Security Industries Act to the Licensing Bill, which spurred on the creation of the Live Music Forum headed up by Feargal Sharkey. In October, the Live Music Forum published the results

of its first survey into the live industry, which undermined the Government's case for pressing ahead with the Licensing Bill and the abolition of the "two-in-a-bar" rule.

Finally, as 2005 looms, promoters are more eager than ever to prevent the increase of online touts who have flourished using outlets such as eBay. Michael Eavis announced intentions to possibly produce ID cards with every Glastonbury ticket sold. While the black market continues to be a threat, it only serves to prove that the live music industry remains a growing business and, with tours from Neil Diamond, U2, The Darkness and Busted already booked in next year's calendar, it already looks as though 2005 could be even busier.

Reading Festival: the bumper festival season climaxed with Jack and Meg White's performance at the Reading/Leeds Festival in August

2004
Russell Jones aka
Of Dirty Bastard
Rapper
(1968 - November
2004)
Arthur "Killer"
Kane
New York Doll

(1949 - July 2004)
Peter Kirken
Global Music Group
founder
(1975 - December
2004)
Terry Light
Manager
(1943 - November

2004
Jinmi Lawrence
Hope Of The States
Guitarist
(1977 - January
2004)
Jacques Levy
Rhythm guitar
collaborator

(1935 - September
2004)
John McGeoch
Guitarist
(1955 - March
2004)
Terry Melcher
Beverly Hills
producer
(1942 - November
2004)

2004
Norman Newell
Surgeon, A&R
(1916 - December
2004)
Bruce Palmer
Bassist
(1946 - October
2004)

John Peel
(1942 - September
2004)
1979 - October
2004
John Ramone
Rocker
(1948 - September
2004)
Izara Rhodes

Walter Gil
(1942 - September
2004)
2004
Gospel Records
founder
(1949 - October
2004)
Carl Wayne

The Most Important
(1942 - August
2004)

Simon Moran

Managing director, SJM Concerts

High point: First game at new Warrington Wolves Stadium.

Best record: Scissor Sisters' 'Take Your Mama Out.'
Best event of 2004: Ian Brown at Glasgow Academy and Scissor Sisters at V Festival.

Acts to watch: Roster, Kaiser Chiefs, and Coldplay becoming the biggest group in the world.
Executive to watch: Jason Iley.

David Ferguson

Chairman, Bacs, and composer

High point: Watching my friend Will Gregory winning an Ivor for Stricr Machine.

Low point: Millwall losing FA cup final.
Best record: Medulla album by Bjork.

Best event: Brian Wilson performing Smile (best event of the decade).

Act to watch: Kasabian, Embrace and Luke Bedford.

Executive to watch: The new CEO at PRS and Richard Manners.

Most looking forward to: The 50th Ivors.

High point: 'At the V Festival, singing along to every word of Snow Patrol's Run with 55,000 people'

Jazz Sumners, Big Life Management

Biggest opportunity/threat: Threat: Creative Commons is becoming an insidious threat and it is particularly irritating since its supporters don't understand anything about its music business. Opportunity: to have the OFT decide that our complaint about coercion in broadcasting is right.

Phillipa Jarman, Co-director, Piccadilly Records, Manchester

High point: The continuous rise in sales via our website-based mail-order service.

Low point: The death of John Peel was a real shock and saddened us all.
Best record: Our number one LP of 2004 is Sufjan Stevens' Seven Swans, with local band The Earlies coming a close second.

Best event: Gigs by the Black Keys, Franz Ferdinand, Amp Fiddler, The Earlies, Nick Cave & The Bad Seeds and the aforementioned Sufjan Stevens.

Act to watch: Bloc Party are going to be huge.
Most looking forward to: Just to have the same continuous flow of amazing music as in 2004 would be good.

Broadcast: all change as groups merge.

2004 witnessed much to illustrate what a dynamic time this is for both television and radio, with consolidation in the commercial sector, a wide-reaching charter review taking place at the BBC and a number of music programming innovations on television.

It was the first full year since the Communications Act was passed and we began to see the kind of industry consolidation it was intended to foster. Most notably came the planned merger of Capital Radio and GWR, formally announced in October following months of speculation.

The announcement sparked an endless round of speculation. No statements of intent have been announced among rival groups, but Chesyls (linked with a move for Scottish Media Group's Virgin Radio), Emap and Scottish Radio Holdings (linked with each other) are sure to be eyeing up opportunities.

The commercial sector had the BBC firmly in its sights this year, with the corporation enjoying several notable ratings successes. The self-styled 'saviour of Radio One' Chris Moyles won 200,000 extra listeners in London alone during quarter two, as Johnny Vaughan's new Capital FM breakfast show lost 150,000 over the same period as he struggled to match the popularity of predecessor Chris Tarrant.

So it was serendipitous for the commercial sector that the corporation's charter should come up for review, giving rivals a chance to endorse format restrictions that would pin back the ability of the BBC in the ratings battle. During the review process, the Department for Culture, Media & Sport's seeking a wide range of opinions to determine how the BBC should be

doing its job for the next 10 years - something crucial to the music industry, given the amount of music output on BBC television and radio.

At the Burns seminars in the autumn the BBC's head of radio and music, Jenny Abramsky offered a combative defence of the corporation - clearly, any call for change as regards music programming is being strongly resisted from within. Consultations have now closed and the Government is expected to publish a green paper shortly.

Television saw a number of new initiatives. The year ended with perhaps the biggest, most dramatic news of all, that Top Of The Pops is being moved to a new home, on Sunday night and on BBC2. Newspapers saw this as a negative move, saying BBC1 had "dropped" the show. But the reality is that the music industry had been calling for years for it to be switched from its Friday night slot to a Sunday slot away from the competition of Coronation Street.

On commercial television, the UK Music Hall Of Fame heralded a six-week Sunday night series which culminated in an evening of inductions at London's Hackney Empire. The final event attracted top name stars, including Madonna and U2's Bono, and many welcomed the extra profile the show gave to

the music industry. As the industry heads into 2005, two of its most established and renowned awards shows are looking to maximize the impact of forthcoming anniversaries with television profile. The Ivors, which marks its 50 years in May, has already started, with Sir Elton John honouring the rarity of a Fellowship, an accolade which was reinforced by the broadcast of a primetime BBC1 tribute show last month. Meanwhile, The Brits will look to use its 25th awards in February with enhanced TV opportunities.

But for all the profile of the two shows, the music industry will examine with greatest interest that TOTP move. It may barely attract 3m viewers these days, but it remains a cherished and much-loved old friend. JL



Live broadcast of Emminem on TOTP: the BBC's flagship music show is set to move from its Friday slot to a Sunday slotline in 2005 to reflect the reality of its audience figures

In the headlines

uploads...The music industry presents a united front in the 50-year term campaign at a meeting for the Music Business Forum...Roster are the first act to have a big broadcast live on the 3G network...The Official Charts Company unveils a big marketing campaign to celebrate the 1,000th number one single...Robbie Williams' Greatest Hits becomes the year's fastest-selling album...HMV veteran Brian McLaughlin delays retirement to take over at Waterstone's helm...Wii Smith posts a £135m loss...Napster launches the UK's first pay-per-card for digital music...Capital Radio wins a regulatory battle to force Choice's north and south London licences...U2 partner with Apple to release the new customised U2 iPod...The Musicians' Union undergoes its biggest reform since its formation...The industry mourns John Peel, who dies suddenly, aged 65...Eric Prydz' Call On Me records the lowest sales of a number one single of all time...

NOVEMBER

A new Band Aid collective is formed to mark the charity's 20th anniversary. The new recording's televised promo is watched by 20m people...The Brits secures its most extensive TV platform to cover the silver anniversary of a show with Chris Evans hosting...HMV closes its last remaining US store...Sony BMG's Rob Stringer unveils his senior management team...Island Record founder Chris Blackwell is the first executive to join the UK Music Hall of Fame...Universal offers digital-only deals to artists and digital distribution opportunities to small labels...Plans to transform Wembley Arena are boosted by an additional £9m of funding...Kordia Marshall takes over as managing director of Warner Bros, and Max Louzada becomes Atlantic MD...Live Aid becomes the fastest-selling music DVD in history...Vodafone is the first provider to launch a full 3G network...BMG artists achieve eight out of the 12 international prizes at the MTV European Music Awards...Richard Branson's new digital distribution operation launches globally, with a Robbie Williams download bundle...Music Week's sister magazine *Promo* undergoes a complete revamp...Emminem's *Encore* reaches number one on just two days' sales...The BBC says Top Of The Pops will move to BBC2 on Sunday evenings...Radio Two controller Lesley Douglas wins the Woman Of The Year award...A new anti-extension lobbying group threatens to break rank over copyright...



DECEMBER

Band Aid 20 achieve the year's fastest-selling single with more than 290,000 sales in week one...UK composers lodge a complaint with the OFT over TV broadcasters' practice of "coercion" when commissioning music...Jazz Summers becomes MMF chairman...Vodafone is secured as the Music Week Awards' first headline sponsor...Mofem says it will ban "parasitic" delegates from the 2005 convention...The BBC promises more cash for music programming in a dramatic overhaul of the Corporation's budget...The firm formally launches its legal challenge against Sony BMG's merger...The IFPI announces the return of the Platinum Europe Awards after a three-year gap...Steve Brookstein beats vocal quartet G4 to win ITV's The X Factor...Merck Mercurialis is promoted to group CEO of Sancurary...



WHAT HAPPENED TO MW'S TIPS FOR 2004?

KEANE
Following on from their early success, Keane's 2004 January single 'Somewhere Only We Know' has sold more than 1.3m copies in the UK alone. The band are currently

which was released in early summer. It has since become the best-selling album of the year, with sales exceeding 1.3m copies in the UK alone. The band are currently

focusing on the US market, where they set off to a strong start, with further touring planned for 2005 to continue the campaign.



2005's pop hit: Ben Adams

Former boyband members are not the safest bets when predicting artists to break into the mainstream. When the former boyband never quite hit the commercial heights of pop royalty such as Take That or 'N Sync it potentially makes for an even more hair-raising punt.

But Ben Adams, one quarter of Nineties pop also-rans – but Brit Award winners – *AL* is a serious contender to *L*, crowned a solo star in 2005. A serious contender is no understatement. His forthcoming solo material heralds the quirkiness and originality which currently make *Girls Aloud* and *Natasha Bedingfield* stand out from the crowd. Bringing together the funky elements of Justin Timberlake with the gorgeous laid-back vibe of Norah Jones, the reference points are bold and make for an unusual take on

commercial pop.

Possible first single *Destination Rendezvous* is a great jazzy R&B introduction. Elsewhere there is *I Don't Wanna Stay*, which is the type of classy pop R&B ballad which would sound at home on Usher's current album. The album is the kind of record Will Young would make next if his A&R was Clive Davis.

Ben is the second signing to Phonogenic, the BMG joint venture between executive Paul Lisberg, manager Tops Henderson and producers Steve Kipner and Andrew Frampton. Phonogenic's first signing was *Natasha Bedingfield*, launched in 2004 to great mainstream success. "The Ben campaign will be the same timescale as *Natasha* was this year, with the first single in late April or May and the album in late summer," says Lisberg.

Music Week takes a lead from the winning formulas of 2004 breakthrough acts of 2005 who have a chance of making a

In line for the

Keane, Snow Patrol and Scissor Sisters all went from nowhere to sell more than 1m albums within the space of 12 months. Close behind were Franz Ferdinand, The Libertines, Razorlight and Kasabian. All in all, 2004 may well go down as the best year for British bands since Britpop's heyday.

In 2005, there will certainly be no shortage of acts willing and able to follow in the footsteps of these bands. But the crucial question for many executives is, how many will the market be able to support?

Among the alternative bands hoping to match their critical acclaim with some commercial success are Bloc Party, The Magic Numbers, Nine Black Alps, The Departure, Black Velvets, Do Me Bad Things, Dogs and The Others, to name just a handful.

But the fact that around 60 "indie" bands have been signed to the key labels in 2004 has led some to voice concern that the business is heading for a post Britpop-style bursting of the bubble.

While many tastemakers in retail and media suggest such a slump is unlikely over the next two or three years, the sheer number of new bands being launched will certainly make the game a harder one in which to succeed. The three new bands that *Music Week* has profiled in this area of the market (see 2005's indie darlings, below) are sufficiently different to stand-out from the pack, each with songs strong enough to perhaps carry them further than their peers.

In the melodic, adult-album-buyer market which has served Keane and Snow Patrol with spectacular success in 2004, Mercury's Thirteen Senses stand a good chance of breaking through,

thanks in part to the adoption of one of their tracks for a forthcoming Vodafone campaign. They will, however, have to contend with competition from the kings of the genre, Coldplay, who return in March with their third album and could dominate this area of the market for the rest of the year – not to mention the return of Athlete, also displaying a similar swaggering style.

As the indie bands fight it out for exposure from the likes of *NME* and *Xfm*, there are signs that the vibrant rock scene can continue to go from strength to strength and could deliver a major breakthrough crossover artist.

With mainstream commercial radio constantly edging towards playing harder music, the scene could receive wider exposure than just its established specialist cheerleaders such as *Kerrang!*. The rock contenders range from Rooster (see 2005's rock crossover, right) at the pop end of the scale, right through to uncompromising acts such as Visible Noise's *Bullet For My Valentine*, who will release their debut album in mid-2005 having recently issued a rapturously received mini-album.

Elsewhere, the focus on bands this year seems to have resulted in a tendency by many labels to neglect the pop market. There is still strong demand for mainstream pop in the album market – as current big sellers from Robbie Williams, Kylie Minogue, Blue, Girls Aloud, Busted and *Natasha Bedingfield* are continuing to prove – but a paucity of quality new artist launches may leave the field open to a surprise entrant.

Of the pop projects being primed for launch in the first six months of 2005, one of the clear fron-

2005's indie darlings: The Bravery

Thanks to a not-very-secret link to their website, The Bravery emerged as a buzz band within the UK A&R fraternity back in the summer.

Demos of some of their best songs, such as *Breakfast*, were available to download free of charge. Many people must have done just that, because the buzz quickly escalated into a full-scale battle to sign the group. James Oliphant of *Loon* Records secured them for the UK under the guidance of Universal Music chairman Lucian Gralage, who personally wooed the band.

Since then, The Bravery – already hailed by many as natural successors to the US alternative crown previously held by The Strokes, currently in the hands of The Killers – have been



very swift (and clever) in translating the industry buzz into media support, by playing a London residency in November and releasing a low-key, self-titled EP.

The stage is set for the band to return early in 2005 with a

breakthrough single and their debut album, expected in March. Being a buzz band can often be a long-term hindrance, but The Bravery already have a handful of songs that are in the same league as the best moments of The Killers – a solid foundation indeed.

McFLY
McFly were launched in March on the back of a massive arena tour with *Busted*. They struck immediate success with their debut single *Five*.

Colours In Her Hair, which debuted at number one. Their subsequent debut album has since sold more than 450,000 copies as the UK McFly have also just announced their

first arena tour for September 2005.

NATASHA BÉDINGFIELD
Natasha has been the subject of one of the year's most successful launches, with her debut album already selling more than

500,000 copies in the UK on the back of live sales and airplay hits. The campaign will continue into 2005 with at least one further single from the album, followed

by her debut extensive solo headline tour.

KRISTIAN LEWTON
Debut single *Story Of My Life* provided Lewton with a straight-out-of-the-box debut sales and airplay hit, with sales of the parent

album *Some Day Soon* now at the 120,000 mark in the UK. Subsequent singles have fared less well than his debut, but there are plans to re-launch the album in 2005.

with a cover of Tracy Chapman's *Fast Car*, directed at Jon. Kristian will also be launched in the US during 2005, through Island Def Jam.

TOTAL 2004 UK ALBUM SALES OF LAST YEAR'S 100
TIPS: 2.35m

and identifies five potential name in the year ahead

big time

trunners appears to be Phenogenic artist – and Natasha Bedingfield's stablemate – Ben Adams (see 2005's pop hit, left).

A host of solo female artists will also be targeting the lucrative "Dido" market of occasional album buyers. Relentless-signed KT Tunstall, BMG's Jem and Universal Classics' Beniah are the key artists to look out for in this sector, while Chrysalis Music Publishing is looking to take the DIY approach in its rebirth of the reinvented former Polydor hopeful Nerina Pallot.

The greatest challenge of all is for any of the new artists being targeted on 2005 to match the achievements of the triumvirate of debut, UK-signed million-sellers, Keane, Katie Melua and Scissor Sisters. For one debut to reach the magic million mark in a year is unusual. For three to have done so – without even factoring in virtual debutants Snow Patrol, who released two previous albums independently – in a 12-month period is extraordinary, possibly unparalleled in the history of the UK music industry. The chances of matching that record in 2005 appear to be unlikely. But given that the past 12 months has been the most vibrant and creative time for new music so far in this century, the impact will be felt in 2005 as new artists push further musical boundaries. Regardless of genre, industry watchers can look forward to seeing the public warming to more diverse artists than ever before, as the influence of this year's breakthroughs takes hold.

If the bubble of reality pop has been good for anything, it is for the fact that it has encouraged music fans to seek out more interesting music, from unique artists.



2005's rock crossover: Rooster

Formed around Eastbourne-raised schoolfriends Nick Atkinson and Luke Potashnick, Rooster are on mission to bring classic rock sounds to a new generation. Like all the classic frontman/guitarist pairings – Aerosmith's Stephen Tyler/Joe Perry, Led Zepplin's Robert Plant/Jimmy Page and Rolling Stones' Mick Jagger/Keith Richards – the duo are an explosive focal point of the group.

The London-based pop/rock four-piece combine elements of many of those influences with melodic songwriting and a raw and edgy performance.

Rooster's live show is utterly convincing, which is how the group have quietly built up a substantial live following. Their most recent 1,000 capacity London gig sold out in a few days and their next extensive UK tour in January/February will see them play to more than 16,000 fans. London's *Evening Standard* described a recent show as being "sufficiently feisty to recall the Rolling Stones and The Black Crowes. They won't be

playing places this small again."

Such gigs highlight Rooster's broad appeal. While half the crowd are screaming teenage girls who have tired of *Busted*, the rest are a mixture of older females and mature male rock fans who totally understand all the reference points. Rooster's introductory single *Come Get Some* debuted at number seven in October after being championed by CD-UK, Top Of The Pops and commercial radio.

Meanwhile, Radio One and Radio Two last week joined the growing list of stations playing the group, highlighting the broad appeal of their style.

The second single *Staring At The Sun* is due out on January 10, followed by an eponymous debut album on January 24, all through Brightside. Album highlights such as the rocking ZZ Top-esque *You're So Right For Me* and ballads *To Die For* and *Angels Calling* show this band has to date only shown a glimpse of what it is capable of.

Kaiser Chiefs



Like many of the bands poised to break through in 2005, Kaiser Chiefs have already laid solid foundations from which to build. But what sets them apart from other "hotly tipped" bands in the end of year polls is their potential to become next year's cool pop band, not just a rather successful indie act.

Their records are impetuously hook-led, their songs authentic and punchy in

equal measure. Kaiser Chiefs' debut single *Oh My God* appeared on *Drowned In Sound* earlier in the year, which started the right people talking and led to the Leeds group signing to B2U/Intox, which is now independent after ending its association with WEA.

The group's next single, *I Predict A Riot*, breached the Top 40 and has already reached anthem status in

alternative clubland. Such a fate is destined for the next commercial single, a re-release of *Oh My God*, due in February. By that time, the Kaisers will have played the *NME* tour in the coveted opening slot, a position held last year by Franz Ferdinand, who the band also share management with under the management Super-Vision Management stable (also home to *Busted*, *For My Valentin*, *Span* and *Magne!*).

Apartment

Swagging fashionably late into the art-rock movement, spearheaded by Franz Ferdinand and Bloc Party are East London-based four-piece Apartment. As late-comers to Britpop Oasis proved a decade ago, the band with the early lead does not always win the race.

Apartment could be the Oasis of the art-rock movement – coming late, but reaching further into the mainstream than the scene's pioneers.

NME recently described their sound "like an overblown and pompous but brilliant cross between the Killers and Interpol", while *Punk & Confusion* this month even coined an entire new genre – *suave rock* – on behalf of the band, adding that "in singer David Gagliardi they could have



'the new Michael Hutchence'.

The group's sense of pose and cool is central to their appeal, but within their sound is a deep-rooted simplicity, which gives songs such as *Beyond My Control*, *June/July* and *Everyoung* Says I'm Paranoid a twist of pop-sensibility.

Apartment will be releasing their first single *Everyoung Says I'm Paranoid* on Fierce Panda on January 24. It has week secured its first play on Radio One courtesy of Steve Lamacq.

MW team's favourites

DUGALD BAIRD
Album of 2004: *The Earlies – There Were The Earlies*
Single of 2004: *Kelis – Trick Me*
Tip for 2005: *The Radio Dept*

PHIL BROOKE
Album: *Interpol – Antics*
Single: *Britney Spears – Toxic*
Tip: *The Bravery*

JOANNA JONES
Album: *The Killers – Hot Fuss*
Single: *Kelis – Milkshake*
Tip: *Bloc Party*

JIM LARKIN
Album: *The Concretes – The Concretes*
Single: *Annie – Chewing Gum*
Tip: *Annie*

OWEN LAWRENCE
Album: *Conc Rosie – La Maison De Mon Reu*
Single: *Bright Eyes – Play The School Piano*
Tip: *Bright Eyes*

JAMES ROBERTS
Album: *The Killers – Hot Fuss*
Single: *Keane – Everybody's Changing*
Tip: *Rooster*

AJAX SCOTT
Album: *Kanye West – The College Dropout*
Single: *Eamon – F**k It (I Don't Want You Back)*
Tip: *Delatino*

NICOLA SLADE
Album: *U2 – How to Dismantle An Atomic Bomb*
Single: *TV On The Radio – New Health Rock*
Tip: *TV On The Radio*

MARTIN TALBOT
Album: *Ray Lamontagne – Trouble*
Single: *Kelis – Milkshake*
Tip: *Ray Lamontagne*

NICK TESCO
Single: *Snoop Dogg Feat. Pharrell – Drop It Like It's Hot*
Album: *Rachid Taha – Tekitoi*
Tip: *Queens of Noize*

SIMON WARD
Album: *Lali Puna – Faking The Books*
Single: *Nick Cave & The Bad Seeds – Breathless/There She Goes My Beautiful World*
Tip: *Flaxation Tjy Warning*

PAUL WILLIAMS
Album: *Franz Ferdinand – Franz Ferdinand*
Single: *Kelis – Milkshake*
Tip: *Fantasia Barrino*

The Review Of The Year was written and compiled by: Joanna Jones, Jim Larkin, James Roberts, Nicola Slade, Martin Talbot and Paul Williams.

2004 witnesses UK-signed artists break 1m sales domestically with their album releases

It has been one hell of a year

EDITORIAL
MARTIN TALBOT



There is no other way of saying it – it has been a hell of a year for new, British-signed talent.

Over the past year, there has been little room for the doom-mongers to talk down the UK's ability to create artists for the future. That hasn't stopped some of them from trying their best, but the pessimists have had little room for manoeuvre.

That Keane have come from nowhere to top 1.4m albums in seven short months is nothing short of amazing. That is a cool 200,000 units a month, week-in, week-out. And yet, this extraordinary achievement was, in itself, not an exception in 2004. Over the past 12 months, Keane have been one of a string of acts who have emerged from obscurity to take the limelight, with albums from Katie Melua, Snow Patrol and Scissor Sisters all selling 1m-plus in the UK. For one act to achieve such sales levels is impressive, for four to do so is amazing.

This achievement is going to be tough to match in the coming year.

But a further implication of this past year of breakthroughs is the fact that we have seen the arrival of four truly barrier-breaking new star acts; if only half of them manage to live up to the significant pressures

of "that difficult follow-up album" the music business will be a healthier place.

And, of course, it wasn't even about just these four acts. There was also a certain Franz Ferdinand, winning awards and selling 700,000 albums in the UK, as well as making big steps in the US.

And, while The Streets broke into the mainstream after an acclaimed, but niche, first album, Joss Stone reinforced her position on the UK and international platform and Natasha Bedingfield was an emergent pop superstar.

And, there were other albums which mysteriously didn't happen, but which offer plenty of hope for future years. There was Estelle's magnificent *The 18th Day*, not to mention superb offerings from Mylo and Fried.

I don't know about you, but with a New Year on the horizon, British music feels to be in fine shape right now.

All that is left, of course, is to wish all of you, our readers, a very merry festive season. We all look forward to keeping you updated in the New Year. We will return in the week beginning January 3. But, until then, have a great holiday.

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Midem's 'parasite' jibe is outrageous and disgusting

VIEWPOINT
PHILIP HARDING



It was with shock and amazement that I discovered Midem organisers want to deter non-delegates from visiting Games next month by barring them from public spaces in the main hotels for the duration of the conference, referring to them as "parasites".

I have been going to Midem for 23 years and have had many meetings outside the Palais with people who are not registered, because they cannot afford it or because they do not like having meetings there and would rather have them in an apartment or a hotel.

Now Midem wants to control who goes in and out of hotels

Cannes is a wonderful place to have a music convention. It attracts people from all over the world to participate in this event, but it also carries a price tag that makes even big established companies choke when they get the invoice. This has led to many companies renting an apartment where the company can stay at a fraction of the "controlled hotels" price and register one person so their name is in the Midem Guide.

How is a single person who is trying to make their way in this business to achieve this when they cannot afford to pay for hotels and meals, as well as registration?

Calling the non-registered people at Midem "parasites" is outrageous and disgusting. By putting restrictions on meeting places in hotels I feel my rights of freedom are being infringed.

The Midem organisation has such a grip on Cannes. Now it wants to control who goes in and out of hotels.

As many veteran Midemers will tell you, more contacts are made outside in the bars and hotels than in the Palais.

If Midem wants to have more paying delegates it should review the outrageous prices charged and try to encourage new customers, instead of calling them "parasites".

As someone who has always registered and made appointments in the named hotels, I will not do so in 2005, in protest. Is this a case for The European Court of Human Rights or does Midem just need a kick in the derrière?

Philip Harding is a Midem veteran who has worked for various UK music export companies, including Lasgo Europe, Caroline International, Beehive Trading and Proper Music Distribution.

Should bands with dead frontmen ever reform?

The big question

In light of the news that Queen and Thin Lizzy are to tour again with new frontmen, is it possible or desirable for groups to pull off a successful comeback following the loss of their lead figure?

John Kennedy, IFPI

I represented Phil Lynott and met Freddie Mercury on many occasions and I am a huge fan of both. I would be unlikely to see Queen without Freddie or Thin Lizzy without Phil, but nobody is twisting anyone's arm to make them see the shows. If people want to see them, I can't see what harm it does.

Chris Smith, Xfm Breakfast Show

"We've already had the Doors without Jim Morrison and Elvis without, er, Elvis. What's next? Queen without Freddie? Surely not! I've got real problems with this one, although musically the band was clearly an ensemble piece. Live it was Freddie who made Queen what they were. You'd have to be a brave man to try and step into that coat!"

Neil Fox, Capital FM DJ

"I have absolutely no problem at all with it. These great bands are made up of incredibly talented musicians and just because, sadly and tragically, their lead singers die young, it does not stop the remaining members wanting to continue making great music. I am sure Queen will never try

to replace Freddie, you can't. But I am sure they can work with another singer and move forward into a new era for the band. As for Thin Lizzy - with no disrespect - not the same league as Queen. Do we care?"
Gavin Nugent, Double Dragon Music

"For the most part, the groups who end up attempting a second coming are precisely those acts whose real appeal has been the chemistry between a group of creative individuals at a point in time, who reached out and touched their fans in a unique and personal way. So it's not really a case of what's possible or desirable, is it? The band is not the same band, the fans are not the same people they were. It's simply a matter of who has the nerve to cash in!"
Jonathan Brown, The Independent

"I think individual singers can come and go but the bands can remain stronger than the individuals in them. The industry can't resist relaunching these brands like Queen. That said, a lot of bands below this supergroup level, particularly if the members are now not too well off, should be given the opportunity to come back and play without the original frontman."

Christopher Taylor, singer Meelo Park

"I think it's both wonderful and tragic. But if it has to happen, I would like to see Thin Lizzy and Queen reform as a supergroup called Queen Liza, with Freddie Mercury playing sax."

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Introduction



Welcome to the Preview Brochure for the 2005 Music Week Awards. Contained within these pages you will find details of all the categories for next March's event, as well as a reminder of all the winners of this year's Awards. It is not just the holidays that are rapidly approaching – so too are the deadlines for submitting entries for next year's show, so there is no time to waste.

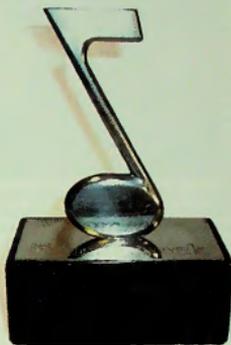
This is the first time we have created a Preview Brochure, and its publication reflects the fact that we are determined to make next year's Awards the best yet. To that end we are making a number of changes and improvements.

We are delighted to welcome on board the first headline sponsor in the Awards' history, Vodafone live!. Meanwhile we have added some new categories – Best Venue, Digital Music Service and TV Concept Marketing Campaign – to reflect the development of the business in key sectors.

And we're also planning a new launch reception event in February to announce the nominations and to hand out the year's market share-based honours. Our prime aim here is to put as much spotlight as possible on success in every sector of the business – we have previously only managed to squeeze three market share gongs into the main Awards – as well as to celebrate the achievement of all those shortlisted in the judged and voted categories.

It's been a hectic year with a flood of exciting new music arriving from every direction and great achievements behind the scenes in every sector of the business. All in all that should make for a great Awards show at London's Grosvenor Hotel on March 3. Let the countdown commence.

Ajax Scott, Publisher



Award categories 2005

Best Independent Store
Best Music Retail Chain
Best Music Sales Force
Best Distributor
Best Independent Promotions Team
Best Regional Promotions Team
Best National Promotions Team
Best Radio Station
Best Digital Music Service
Best PR Campaign
Best UK Marketing Campaign
Best International Marketing Campaign
Best Catalogue Marketing Campaign
Best TV Concept Marketing Campaign
Best Music Exploitation
Best Venue
Manager Of The Year
Producer Of The Year
The A&R Award
The Strat
Record Company Of The Year
Independent Record Company Of The Year
Publisher Of The Year

Best Independent Store

Winner 2004

Selectadisc, Nottingham

Who is eligible for this award?

This award is open to any UK-based independent music retailer.

How is this award won?

The Best Independent Store award is voted for by readers of *Music Week*. Readers are asked to vote on a shortlist of stores nominated by key sales professionals at record companies and distributors. Readers are asked to vote for the stores they feel offered the best level of service during the past year based on the following criteria:

- Customer service
- Product knowledge
- Range
- Window and in-store merchandising
- Commitment to breaking new acts

How do I vote?

Go to www.musicweekawards.com from January 21 to place your vote or e-mail info@musicweekawards.com to receive a voting form.

Past winners

2003 Massive, Oxford
2002 3 Beat, Liverpool
2001 Selectadisc, Nottingham
2000 Ainleys, Leicester
1999 Andy's Records

VOTED



"The real significance of winning this award is it is great to be recognised by the record companies for the kind of shop that we are. We are committed to breaking new acts and trying to cover as many new genres as possible, which is hard work but enjoyable. The fact the award is voted for by the readers of *Music Week* is very gratifying."

Jim Cooke, Selectadisc Nottingham

Best Music Retail Chain

Winner 2004

HMV

Who is eligible for this award?

Any UK-based music retail chain.

How is this award won?

The Best Music Retail Chain award is voted for by a panel drawn from UK record companies and distributors. Voters are asked to name the three music retail chains which they feel offered the best level of service during the past year based on the following criteria:

- Customer service
- Product knowledge
- Range
- Window and in-store merchandising
- Commitment to breaking new acts

Past winners

2003 HMV
2002 HMV
2001 HMV
2000 HMV

VOTED



"As a retailer, a Music Week award represents the ultimate acknowledgement of your industry peers that you are doing the best possible job in support of their artists and key releases. It's particularly gratifying to know the combined efforts of all our staff - from the shop floor and distribution centres through to the head office departments are being recognised in this prestigious way. HMV is proud to have collected a number of awards over the years and it spurs us on to continually raise our standards and to do even better."

Steve Knott, HMV

Best Music Sales Force

Winner 2004

Pinnacle

Who is eligible for this award?

Any UK-based music sales force.

How is this award won?

The Best Music Sales Force award is voted for by a panel of retailers from throughout the UK. Voters are asked to name the three sales forces that they feel offered the best level of service during the past year based on the following criteria:

- Customer service
- Product knowledge
- Depth of advance information
- Telesales customer care
- Field sales reliability
- Specialist knowledge

Past winners

2003 Pinnacle

2002 Pinnacle

2001 Pinnacle

2000 Vital

VOTED



"It is fantastic recognition for the team, both in-house and externally. It is the only award they can be judged on by the industry - it is a genuine award from retailers. We have won it four years in a row now and are totally privileged to have been in that position. It is a real boost for the sales team."

Chris Maskery, Pinnacle
(Tony Powell pictured)

Best Distributor

Winner 2004

EMI

Who is eligible for this award?

Any UK-based distributor is eligible for this award.

How is this award won?

The Best Distributor award is voted for by a panel of retailers from throughout the UK, which includes both independent stores and retail chains. Voters are asked to name the three distributors that they feel offered the best level of service during the past year based on the following criteria:

- Speed of service
- Order fulfilment
- Customer service
- Product condition

Past winners

2003 EMI

2002 EMI

2001 EMI

2000 EMI

VOTED



"Winning the Music Week award for the Best Distributor is a true recognition from our customer base for all the hard work and effort that we at Leamington endeavour to put into meeting the demands of the business. The award confirms this and all the people here at Leamington are extremely proud of this achievement."

John Williams, EMI Distribution

Best Independent Promotions Team

VOTED

Winner 2004

Intermedia Regional

Who is eligible?

Any independent promotion company active in the UK during 2004.

How is this award won?

The Best Independent Promotions Team award is based on votes from music programmers at radio and TV on the basis of nominations received.

How do I enter?

Download a nomination form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Nominations are invited from independent promotions teams. This form must include a round-up of your team's 10 key successes during 2004.

Nomination deadline: Friday January 14, 2005

Past winners

2003 Intermedia Regional

2002 Anglo Plugging

2001 Intermedia Regional

2000 Anglo Plugging



"Winning this award for the third time was a particular honour and showed it was not a fluke! The fact it is voted for predominantly by radio personnel is a particular achievement. But the true stars of this award have to be the artists that make the records we promote - if they didn't make great records we would not be able to get them played on the radio in the first place."

Steve Tandy, Intermedia

Best Regional Promotions Team

VOTED

Winner 2004

BMG

Who is eligible?

Any promotions company working exclusively regionally in the UK during 2004.

How is this award won?

The Best Regional Promotions Team award is based on votes from music programmers at radio and TV on the basis of nominations received.

How do I enter?

Download a nomination form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Nominations are invited from regional promotions teams. This form must include a round up of your team's 10 key successes during 2004.

Nomination deadline: Friday January 14, 2005

Past winners

2003 BMG

2002 Virgin

2001 Virgin

2000 Virgin



"Being presented with the award for the second year in a row was hugely important and served as fitting recognition to the artists BMG represent, for the radio support and of course it is a wonderful achievement for everyone involved at BMG. It is certainly a target for 2005 and the newly formed Sony BMG promotion teams."

Nick Bray, BMG

Best National Promotions Team

VOTED

Winner 2004

Sony Music

Who is eligible?

Any promotion company active in the UK during 2004.

How is this award won?

The Best National Promotions Team award is based on votes from music programmers at radio and TV on the basis of nominations received.

How do I enter?

Download a nomination form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Nominations are invited from national promotions teams; this form must include a round-up of your team's key successes during 2004.

Nomination deadline: Friday January 14, 2005

Past winners

2003 BMG

2002 Polydor

2001 East West

2000 Sony

Best Radio Station

Winner 2004

Galaxy 105

Who can enter?

The Best Radio Station award is open to any UK music radio station active during the past year regardless of genre, geographical location or size.

What do the judges want to see?

The judges are asked to assess the station on the following four criteria:

- Programming and scheduling
- Innovation and creativity
- Marketing
- Success of the station in relation to its original objectives

Overall, the judges are looking for stations which have demonstrated genuine creativity and ingenuity in reaching their target audience and have clearly achieved their objectives in terms of their music policy.

How do I enter?

Download an entry form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Your entry must include a written presentation accompanied by a CD recording containing representative content from your station. See the entry form for further details.

Entry deadline

Friday January 21, 2005

Past winners

2003 Xfm

JUDGED



"To be nominated two years running was fantastic, but to actually walk away with the top prize was an incredible feeling. To know that the music industry rates what you do as highly as your audience do is more than flattering, particularly when we try to push as many diversities in dance and R&B as we can."

Mike Cass, Galaxy 105

Best Digital Music Service

Who can enter?

The Best Digital Music Service award is open to any UK-based company which currently provides a digital service delivering music content to its users in the UK.

What do the judges want to see?

The judges are asked to assess the service on the following criteria:

- Quality of content delivered by service and its relevance to the end user
- Functionality, design values and accessibility to the user
- Commercial viability of the service

Overall, the judges are looking for a service that delivers a unique but desirable service to its users.

How do I enter?

Download an entry form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Entrants are required to make a 10-minute live presentation of their entry. This must be supported by a written executive summary. See the entry form for further details.

Entry deadline

Friday January 21, 2005

NEW

JUDGED

Best PR Campaign

Winner 2004

Stuart Bell of Outside Organisation for David Bowie

Who can enter?

The Best PR Campaign Award is open to all press office and PR staff who worked on UK music industry press campaigns during the past year.

What do the judges want to see?

The judges are asked to assess the entries on the following criteria:

- Effective use of existing materials or effective creation of new materials
- Originality and imagination in the execution of the campaign
- Overall success of the campaign in achieving its original objectives

How do I enter?

Download an entry form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. In order to help judges assess your campaign you need to provide a presentation of the best pieces of press coverage achieved during your campaign in printed form along with a 1,000 word summary of the campaign. See the entry form for further details.

Entry deadline

Friday January 14, 2005

Past winners

- 2003 Dave Woolf of DWL for Beverley Knight
- 2002 Murray Chalmers of Parlophone for Kylie
- 2001 Amanda Williams of Polydor/Amanda Williams PR for The Bloodhound Gang
- 2000 Sundraj Sreenivasan of Polydor for Lolly

JUDGED



"It was great for Outside to get the recognition for the Bowie campaign. It was a team effort and a campaign we are all very proud of. The award was the icing on the cake. It was a real honour for us as a company and is just about the most important recognition (apart from that of the clients) you can get for all the work you have put in. We are all very passionate and serious about our music at Outside - it's the foundation of the company, so it was great to get the award from *Music Week*."

Stuart Bell, Outside Organisation

Best UK Marketing Campaign

Winner 2004

Nikki Fabel of Island Records for Busted

Who can enter?

The Best Marketing Campaign award is open to all marketing staff who have worked on a UK music industry marketing campaign which ran during the last year for a specific artist release.

What do the judges want to see?

Judges are asked to assess the campaign on the following four criteria; your entry should show examples of excellence in each area.

- Innovation and creativity in the conception of the campaign
- Quality of the marketing tools created or effective use of existing tools
- Effective use of budget

■ Success of the overall campaign in achieving its original objectives

Although sales figures and chart positions are important, the judges will be looking primarily for campaigns which demonstrate real creativity and ingenuity and which have genuinely contributed to the success of the release.

How do I enter?

Download an entry form online from January 1 at www.musicweekawards.com or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Each entrant will be expected to make a 10-minute presentation to a panel of judges. See the entry form for further details.

Entry deadline

Friday January 21, 2005

Past winners

2003 Gareth Currie and Jon Turner of Island Records for Sugababes

2002 Gareth Currie of Island Records for Gorillaz

2001 (General Award) Atlantic 252 and Spirit Advertising for Dance Your Tits Off

2001 (Music Release) Paul Fletcher of EMI:Chrysalis for Robbie Williams

2000 (General Award) HMV Marketing Team for Music For The Millennium

2000 (Music Release) Helen Mitchem of EMI:Chrysalis for Vengaboys

JUDGED



"I've worked on many different campaigns in my time in the music business and I'm proud of each and every one of them. However it's always lovely to be recognised by your peers for all the hard work that goes into the job. Busted are a dream to work with, so this award meant a lot to me."

Nikki Fabel, Island

Best International Marketing Campaign

Winner 2004

David Slack of BMG for Dido

Who can enter?

The Best International Marketing Campaign award is open to all marketing staff who have worked on an international marketing campaign which ran during the past year for a UK music release.

What do the judges want to see?

As category above

How do I enter?

As category above

Entry deadline

Friday, January 21, 2005

Past winners

New in 2004

JUDGED



"Awards that recognise excellence are always a pleasure to receive, especially when there is keen competition, as there certainly was for this award. Knowing the work the whole team put into this, with Dido alongside us every step of the way, it was gratifying to be recognised for the execution and creativity as well as the stunning worldwide sales."

David Slack, BMG

Best Catalogue Marketing Campaign

Winner 2004

Jo Brooks and Nigel Reeve of EMI for Ziggy Stardust And The Spiders From Mars

Who can enter?

The Best Catalogue Release award is open to all record company staff who have worked on a UK-originated catalogue release during the past year.

What do the judges want to see?

Judges are asked to assess the campaign against the following criteria:

- Quality of packaging
 - Quality of supporting marketing campaign (including tools created, creativity/imagination in execution)
 - Overall success of the release in achieving the original objectives
- Although commercial success in terms of sales is relevant, the judges will also be looking for a campaign of outstanding quality which has enjoyed success with its specific target market and in relation to its budget.

How do I enter?

Download an entry form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Each entrant will be expected to make a 10-minute presentation to a panel of judges. Please see the entry form for further details.

Entry deadline

Friday, January 21, 2005

Past winners

New in 2004

JUDGED



"It was hugely important for catalogue in general to have the award and to have won the first one was so important. Everyone is used to seeing new releases get recognition but, for catalogue, an award like this recognises that we break new ground sometimes too and we are incredibly proud to have won it. It was important that everyone involved, from the designer to the person who helped master the record, got the recognition."

Nigel Reeve, EMI

Produced in co-operation with the BPI and based on sales of more than 4,000 record outlets © The Official UK Charts Company 2004



As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 25.12.04

SINGLES

1	BAND AID 20 DO THEY KNOW IT'S CHRISTMAS?	Various
2	RONAN KEATING & YUSUF FATHER AND SON	Polydor
3	KYLIE MINOGUE I BELIEVE IN YOU	Polygram
4	ICE CUBE FEAT. MACK 10 & MS TOI YOU CAN DO IT	at Avenue The Road
5	AVOID MERRION/D MCCALL/P KENSIT I GOT YOU BARE...	BMG
6	DESTINY'S CHILD LOSE MY BREATH	Columbia
7	LEMAR IF THERE'S ANY JUSTICE	Sony Music
8	GREEN DAY BOULEVARD OF BROKEN DREAMS	Reprise
9	GIRLS ALLOUD I'LL STAND BY YOU	Polydor
10	MORRISSES I HAVE FORGIVEN JESUS	Alicia
11	NATASHA BEDINGFIELD UNWRITTEN	Pluxyonic
12	GWEN STEFANI WHAT YOU WAITING FOR	Interscope
13	CLIFF RICHARD I CANNOT GIVE YOU MY LOVE	Intercall
14	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	Universal
15	UNTING NATIONS OUT OF TOUCH	Goat
16	SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT	Solite
17	EMINEM JUST LOSE IT	Interscope
18	ROBBIE WILLIAMS MISUNDERSTOOD	Onyxia
19	JAY-Z/LINKIN PARK NUMB/ENCORE	WEA
20	CHRISTINA AGUILERA/MISSY ELLIOTT CAR WASH	Universal
21	ELECTRIC SIX RADIO GA GA	WEA

ALBUMS

1	ROBBIE WILLIAMS GREATEST HITS	Digital
2	IL DIVO IL DIVO	Sony Music
3	U2 HOW TO DISMANTLE AN ATOMIC BOMB	Island
4	KYLIE MINOGUE ULTIMATE KYLIE	Polygram
5	RONAN KEATING 10 YEARS OF HITS	Polydor
6	MAROON 5 SONGS ABOUT JANE	J
7	SCISSOR SISTERS SCISSOR SISTERS	Polydor
8	KEANE HOPES AND FEARS	Island
9	WESTLIFE ALLOW US TO BE FRANK	S
10	EMINEM ENCORE	Interscope
11	SHANIA TWAIN GREATEST HITS	Mercury
12	GREEN DAY AMERICAN IDIOT	Reprise
13	GIRLS ALLOUD WHAT WILL THE NEIGHBOURS SAY?	Polydor
14	LEMAR TIME TO GROW	Sony Music
15	NATASHA BEDINGFIELD UNWRITTEN	BMG
16	DESTINY'S CHILD DESTINY FULFILLED	Columbia
17	BRITNEY SPEARS GREATEST HITS - MY PREROGATIVE	Jay
18	PHIL COLLINS LOVE SONGS	Virgin
19	BLUE BEST OF BLUE	Intersol
20	BUSTED LIVE - A TICKET FOR EVERYONE	Universal
21	ANASTACIA ANASTACIA	Universal



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21	4	ELECTRIC SIX RADIO GA GA	WGA
22	3	GOLDIE LOOKIN CHAIN YOU KNOWS I LOVES YOU	Atlantic
23	2	U2 VERTIGO	Island
24	23	ERIC PRYDZ CALL ON ME	Dada
25	16	BRIAN MCFADDEN IRISH SON	Motown/Sony
26	15	3RD WISH OBSESSION (SI ES AMOR)	Third
27	4	DAMIEN RICE THE BLOWERS DAUGHTER	Red Rose
28	4	100% FEAT. JENNIFER JOHN JUST CAN'T WAIT ...	GR2
29	20	GERI RIDE IT	Innocent
30	24	JAMELIA DJ/STOP	Parlophone
31	29	USHER CONFESSIONS PART II/AMY BOO	LaFace
32	26	MICHAEL GRAY THE WEEKEND	Eye In/Inches/UMTV
33	21	BABYSHAMBLES KILLAMANGIRO	Rough Trade
34	18	JUJO FEAT. BOW WOW BABY IT'S YOU	Mercury
35	29	MCFLY ROOM ON THE 3RD FLOOR	Island
36	4	BLINK 182 ALWAYS	Gothic
37	4	THE ZUTONS CONFLUENCE	Dolazak
38	4	SKANDI GIRLS DO THE CAN CAN	Inflight
39	27	MAROON 5 SUNDAY MORNING	J
40	34	BLUE CURTAIN FALLS	Innocent



ROMAN KEATING & YUSUF ISLAM: NUMBER TWO ENTRY

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COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! '99	EMI/World Circuit
2	2	POP PARTY 2	Virgin/UMTV
3	3	BRIDGET JONES - THE EDGE OF REASON (OST)	Island
4	4	CHRISTMAS HITS	Various/EMI/Virgin/UMTV
5	5	THE BEST CHRISTMAS ALBUM IN THE WORLD	EMI/Parlophone
6	6	THE CLASSICAL ALBUM 2005	UMV
7	7	ULTIMATE DANCE CRAZE	VTV
8	8	CAPITAL GOLD GUITAR LEGENDS	EMI/Parlophone
9	11	THE ANNUAL 2005	Musical.ly/Island
10	14	BARBIE GIRLS	Universal TV
11	19	THE BEST SIXTIES PARTY	Virgin/S&P
12	7	POWER BALLADS III	Virgin/S&P
13	9	THE NUMBER ONE MUSICALS ALBUM	Universal TV
14	15	ULTIMATE DIRTY DANCING (OST)	RCA
15	10	ULTIMATE DISNEY	With Disney
16	12	CLUBLAND 6	UMV/UMTV
17	17	THE BEST NO.1 SINGLES IN THE WORLD EVER	EMI/World Circuit
18	13	THE BEST OF R&B - HIT SELECTION	Virgin/S&P
19	18	ESSENTIAL R&B - WINTER 2004	Sony TV/UMTV
20	6	SAD SONGS	Virgin/S&P

FORTHCOMING

KEY SINGLES RELEASES	FEB 14	KEY ALBUMS RELEASES	FEB 20
RELS IN PUBLIC VOICES SOWBRIE	FEB 7	THE REALITY SHOW	FEB 28
THE CHEMICAL BROTHERS' CAJUNAI	FEB 7	THE REALITIES THE TEACHER	FEB 28
US SMALL TALK YOU CAN'T MAKE IT ON YOUR OWN ISLAND	FEB 7	TURK AMMS THE BEKEEPER SONY	FEB 21
DURAN DURAN WHAT HAPPENS TOMORROW?	FEB 7	ELVIS COSTELLO THE WETTED	FEB 7
ASHANTI ONLY USE JAM	JAN 31	ARHTE TOURIST PARLOPHONE	JAN 31
BRIAN MCGRODRIE & DELTA GOODRUM ALMOST	JAN 24	LEMON JULY 9595 XL	JAN 31
THE CHEMICAL BROTHERS' CAJUNAI	JAN 24	THE COSMOPOLITAN	JAN 31
FREESTYLE DUSTYBORN	JAN 24	THE COSMOPOLITAN	JAN 31
THE KILLERS SOMEBODY TOLD ME	JAN 17	LOD SOUND SYSTEM LOTS SOUND SYSTEM	JAN 24
LIZARD KING	JAN 10	EA	JAN 21
BLUE GET DOWN ON IT THROUGHT	JAN 3	MERCURY KEY THE SECRET MIGRATION	JAN 21
			JAN 24

20	27	BOSTED LIVE - A TICKET FOR EVERYONE	Universal
21	27	ANASTACIA ANASTACIA	Uk
22	20	JOSS STONE MIND BODY & SOUL	Mercury/Virgin
23	21	GENESIS PLATINUM COLLECTION	Virgin
24	23	TRAVIS SINGLES	Indiephone
25	25	TINA TURNER ALL THE BEST	Parlophone
26	27	KATIE MELUA CALL OFF THE SEARCH	Dunoon
27	24	MCFLY ROOM ON THE 3RD FLOOR	Island
28	32	ALED JONES THE CHRISTMAS ALBUM	UMV
29	28	ROD STEWART STARDUST - 67 AMERICAN SONGBOOK VOL. III	J
30	29	JAMIE CULLUM TWENTYSOMETHING	UMV
31	35	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
32	30	SNOW PATROL FINAL STRAW	Futura
33	33	KATHERINE JENKINS SECOND NATURE	UMV
34	31	WET WET WET THE GREATEST HITS	Mercury
35	45	THE KILLERS HOT FUSS	Liberty/Kon
36	37	THE ZUTONS WHO KILLED THE ZUTONS?	Enhance
37	49	JAMELIA THANK YOU	Parlophone
38	34	USHER CONFESSIONS	Arista
39	36	BEE GEES NUMBER ONES	Polydor
40	42	DAMIEN RICE O	DUPLICATE Door



ROBBIE: ACHIEVES THE CHRISTMAS NUMBER ONE ALBUM

6	PERI SEVENS	Rock
7	HEAT ZOOZ ZOOZ ZOOZ	Rock
8	UBAN DOME COLLECTIVE: THE KEY: THE SECRET 2005	Pop
9	ROMAN KEATING FEAT. YUSUF, FATHER AND SON	Pop
10	CHOCOLATE MONDAY: YOUR PLACE OR MINE?	Pop

PRE-RELEASE AIRPLAY TOP 20

1	STONERHEAD FEAT. THIBREZ: TAKE ME AWAY	Rock
2	SOUL CENTRAL: STRINGS OF LIFE	Pop
3	MARCOPO: THINGS WHEN THE DAWN BREAKS	Pop
4	THE LOVETREK: SHINE	Pop
5	ASHANTI: ONLY YOU	Pop
6	EMINEM: LUCKY STRIP: SLOWERS	Pop
7	LL COOL J: FASH	Pop
8	RED DREGS: FURBISH	Pop
9	ARON LUDWIG: UP	Pop
10	THE CHEMICAL BROTHERS: GALAXIES	Pop
11	REBECKY FEAR: BELIEVE: BASS WAVE 11	Pop
12	SCISSOR SISTERS: FEEL THE RHYTHM	Pop
13	WHO: I'VE GOT A FEELING	Pop
14	DAVID GOLIATH: FEEL: JUDGE: THE WORLD'S SHINE	Pop
15	COMBINATION: TOUGH AT HEART	Pop
16	RONI SIZE FEAT. BEMBELE: KACHINA: NO MARE	Pop
17	ETHEL: SIZZLE: UP: FEEL: RHYTHM	Pop
18	SCORP: WOOD: LET'S GET TOGETHER	Pop
19	SCORP: WOOD: LET'S GET TOGETHER	Pop
20	SCORP: WOOD: LET'S GET TOGETHER	Pop
21	SCORP: WOOD: LET'S GET TOGETHER	Pop
22	SCORP: WOOD: LET'S GET TOGETHER	Pop
23	SCORP: WOOD: LET'S GET TOGETHER	Pop
24	SCORP: WOOD: LET'S GET TOGETHER	Pop
25	SCORP: WOOD: LET'S GET TOGETHER	Pop

These charts are also available online at musicweek.com



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COOL CUTS CHART

1	DANIO GILITA: THE WORLD'S SHINE	Pop
2	PAWEL: RED: THE RIF	Pop
3	OUT FEAT. ANOBER: BRITTON: WORTH	Pop
4	PHATE & SMALL: I'VE GOT THE FEEL	Pop
5	WIND: VISION: ROCK & ROLL	Pop
6	WIND: VISION: ROCK & ROLL	Pop
7	WIND: VISION: ROCK & ROLL	Pop
8	WIND: VISION: ROCK & ROLL	Pop
9	WIND: VISION: ROCK & ROLL	Pop
10	WIND: VISION: ROCK & ROLL	Pop
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18	WIND: VISION: ROCK & ROLL	Pop
19	WIND: VISION: ROCK & ROLL	Pop
20	WIND: VISION: ROCK & ROLL	Pop

URBAN TOP 30

1	SMOKE: OGG: FEAT. PHARRELL: LOBE: IT: THE 175: HIT	Pop
2	KZIBI: FEAT. KNOX: UNDER: THE: SKY	Pop
3	QUBA: FEAT. T.I. AND: RAZA: P.M. 800: DIES	Pop
4	ARON: UNDER: UP	Pop
5	LUNDGIST: GET: BACK	Pop
6	ESMINT: ONLY: U	Pop
7	ESMINT: ONLY: U	Pop
8	ESMINT: ONLY: U	Pop
9	ESMINT: ONLY: U	Pop
10	ESMINT: ONLY: U	Pop
11	ESMINT: ONLY: U	Pop
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29	ESMINT: ONLY: U	Pop
30	ESMINT: ONLY: U	Pop

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Best TV Concept Marketing Campaign

NEW JUDGED

Who can enter?

This category is open to any UK record company marketing staff who have worked on a concept release marketed primarily via TV.

What do the judges want to see?

Judges are asked to assess the campaign against the following four criteria.

- Innovation and creativity in the conception of the release
- Effectiveness of the marketing tools in promoting the product to its target audience
- Effectiveness and creativity in media planning for the campaign
- Success of the overall campaign in achieving its original objectives

Please remember that, although sales figures, chart positions and CPU are important, the judges will be looking primarily for creative concepts and campaigns which have genuinely contributed to the success of the release.

How do I enter?

Download an entry form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Each entrant will be expected to make a 10-minute presentation to a panel of judges. See the entry form for further details

Entry deadline

Friday, January 21, 2005

Best Music Exploitation

Winner 2004

Make Luv (Room 5 feat. Oliver Cheatham/Lynx Pulse)

Who can enter?

The Best Music Exploitation Award is open to any UK-based individual, team or company who is responsible for the successful exploitation of a pre-existing piece of music during the past year via commercial avenues other than traditional retail. This may include sync for a game, film or TV commercial, the creation of branded CDs, retail exclusives and incentive marketing.

What do the judges want to see?

Judges are asked to assess each entry against the following criteria:

- Suitability of match of music to project/campaign
- Innovation and creativity in the construction of the project/campaign
- Overall success of the campaign in achieving its original objectives (in terms of sales, marketing and PR impact for the music/artist involved)

How do I enter?

Download an entry form online at www.musicweekawards.com from January 1 or e-mail info@musicweekawards.com and return the completed form to *Music Week*. Entrants are required to make a 10-minute live presentation of their entry; this must be supported by a written executive summary. See the entry form for further details.

Entry deadline

Friday January 21, 2005

Past winners

New in 2004

JUDGED



"It was fantastic for us to be the first winner of this new award, which recognises a growing sector in the industry. The Lynx Pulse/Room 5 partnership is the ultimate example of a deal that worked brilliantly for everyone involved and proves what can be done when music companies, brands and advertising agencies talk to each other at the very early stages of a project. I think it's now the benchmark against which all other music/brand tie-ins are judged."

Hywel Evans, EMI Commercial Marketing

Best Venue

Who is eligible for this award?

The Best Venue award is open to any venue which has hosted a music event during 2004.

How is this award won?

The Best Venue award is voted for by a specially-selected panel of promoters, agents and managers. They are asked to assess qualifying venues on the following criteria:

- Quality of in-house technical facilities
- Ease of access for loading/unloading
- Knowledge, efficiency and friendliness of staff
- Security
- Quality of aftershow facilities
- Breadth of marketing activity (website etc)

NEW

VOTED

Manager Of The Year

Winner 2004

Sue Whitehouse for The Darkness

Who is eligible for this award?

The Manager Of The Year award is presented to the UK (or UK-based) individual manager or management team considered to have made the greatest contribution to their clients' success during the past year.

Past winners

2003 TE Music
2002 Peter Leak

NEW

SELECTED



"It was an honour to receive the Manager Of The Year award and gain the recognition of my peers. This award doesn't just reward my efforts, but also those of my team."

Sue Whitehouse, Whitehouse Management

Producer Of The Year

Winner 2004

Trevor Horn

Who is eligible for this award?

Any UK or UK-based producer who has worked on music projects during 2004. Please note that, in recognition of the fact that some recordings are finally released long after they have been produced, judging is based on work that was either released in 2004 or rose to prominence during 2004.

How is this award won?

The Producer Of The Year will be voted for by a specially-selected panel of A&R executives, studio professionals and managers. Producers will be evaluated on the following criteria:

- Quality of production (ie in terms of technical expertise, audio quality, etc)
- Innovation and creativity in production
- Personal contribution to specific recordings (ie what the producer contributed that another producer might not have added)
- Success at delivering projects with maximum appeal for target audience

Although commercial success may be relevant, the judges are looking primarily for producers whose work made a key creative contribution to the overall outcome of a particular project regardless of their final sales.

How do I nominate a producer?

Download a nomination form online at www.musicweekawards.com or e-mail info@musicweekawards.com from January 1 and return the completed form to *Music Week*.

Entry deadline

Friday, January 21, 2005

Past winners

2003 Ken Nelson
2002 Henry Binns and Sam Hardaker
2001 Mark Hill
2000 William Orbit

VOTED



"Thank you to Belle & Sebastian for being wonderful people, Seal for being the most wonderful ebony giant and to L'Atu for being the best Russian lesbian schoolgirl duo and also to Jill Sinclair, my wife."

Trevor Horn

The A&R Award

Winner 2004

East West Records

Who is eligible for this award?

The A&R award is presented to the team or individual considered to have made the biggest contribution to British music during the last year.

Past winners

2003 XL Recordings

2002 Innocent

2001 Polydor

2000 Simon Cowell for BMG

NEW
SELECTED



"Winning the Music Week Award re-affirms my belief that I have the best A&R team in the country and it is great that the outside industry believes that too."

Max Lourada, East West/Atlantic

The Strat

Winner 2004

Paul McGuinness

What is The Strat?

The Strat is named in memory of legendary music industry personality Tony Stratton-Smith, the founder of Charisma Records.

Who is eligible for this award?

The award is presented to an individual considered to have made an outstanding contribution to the UK music industry.

Past winners

2003 Rod Smallwood & Andy Taylor

2002 Michael Eavis

2001 Rough Trade Shop

2000 Scott Piering

1999 Pete Waterman

1998 Martin Mills

1997 Steve Mason

1996 Brian McLaughlin

1995 Top Of The Pops

1994 Tony Smith

1993 Maurice Oberstein

1992 Muff Winwood

1991 Richard Branson

1990 Terry Ellis & Chris Wright

1989 Sybil Beresford-Pierce

1988 Chris Blackwell

1987 Ron White

NEW
SELECTED



"I felt so proud when I heard I was going to get the Strat award. The list of previous winners is a list of the great people I've always looked up to in this industry. Many thanks to Music Week for the insightful and humorous way it covers this business that is so much fun to work in and brings so much pleasure to so many people."

Paul McGuinness, Principle Management

Record Company Of The Year

Winner 2004

Universal Music

Who is eligible for this award?

The Record Company of the Year award is awarded to the company or corporate group which has achieved the most in terms of commercial and creative success during the past year.

Past winners

2002 Universal Music

2001 EMI

2000 Sony Music

WIN
SELECTED



"Our success with UK artists like Jamie Cullum, Busted, Sugababes and Daniel Bedingfield made 2003 an exciting year for Universal. Winning the Company Of The Year award in March was fantastic recognition for what we had achieved, as well as the forerunner to an even better year for our A&R teams in 2004."

Lucian Grainge, Universal

Independent Record Company Of The Year

Winner 2004

Ministry of Sound

Who is eligible for this award?

Previously known as Top Independent Label, the Independent Record Company Of The Year award is awarded to the company which has achieved the most in terms of commercial and creative success during the past year.

Past winners:

2003 Ministry Of Sound

2002 Jive

2001 Jive

2000 Jive

WIN
SELECTED



"Getting the award was a massive boost to us as a company and demonstrates the continuing power of dance music within the music industry and particularly with record buyers. It was an immense boost to all the team here."

Lohan Presence, Ministry Of Sound

Publisher Of The Year

Winner 2004

EMI Music Publishing

Who is eligible for this award?

This award is open to any UK-based publisher.

How is the award won?

The Top Publisher award is based on publishers' combined shares of repertoire from the A-sides of the top 100 singles and top 50 albums from the past year. The top 100 singles and top 50 albums are identified as those appearing in the year end charts as calculated by The Official UK Charts Company using sales data from a panel of more than 5,600 record outlets across the UK every week.

Past winners

2003 EMI Music Publishing

2002 EMI Music Publishing

2001 EMI Music Publishing

2000 EMI Music Publishing

MARKET
SHARE



"We've been lucky enough to have been the top publisher in the UK 12 times and every time is just as special. For anyone in the industry, whether in records or music publishing, we all know how hard we work to get hits during the year and of course that is what it is all about. Because the Music Publisher of The Year Award recognises the best selling Top 100 singles and Top 50 albums of a particular year - it is extremely gratifying to know we must be doing something right."

Peter Reichardt, EMI Music Publishing

ALSO AWARDED IN 2004

UK Achievement Award

Winner 2004

simplyred.com

Past winners

2003 Fopp

2002 Relentless

2001 Telstar

2000 Ministry Of Sound



"While we were setting up the label and album project, many 'sages' in the business were saying we wouldn't succeed without the help of a major. I felt that winning the UK breakthrough award was very significant to the great team of people on the project, because it confirmed that we really had achieved something special and that it had been recognized outside of our humble offices in Ladbroke Grove."

Ian Grenfell, simplyred.com

ALSO AWARDED IN 2004

Best Music DVD

Winner 2004

Robbie Williams - What We Did Last Summer

Past winners

2003 The Jam - The Complete Jam (Universal)



Top Singles Company

Winner 2004

RCA-Arista

Past winners

2003 RCA-Arista

2002 Polydor

2001 Polydor

2000 EMI-Chrysalis

1999 Virgin



Top Albums Company

Winner 2004

Sony Music

Past winners

2003 Polydor

2002 Polydor

2001 Polydor

2000 Polydor

1999 Virgin



Top Compilations Company

Winner 2004

EMI Virgin

Past winners

2003 EMI Virgin

2002 Universal Music TV

2001 Universal Music TV

2000 Universal Music TV

1999 PolyGram TV



Contacts

For information on entries please contact Louise Stevens on louise@musicweek.com

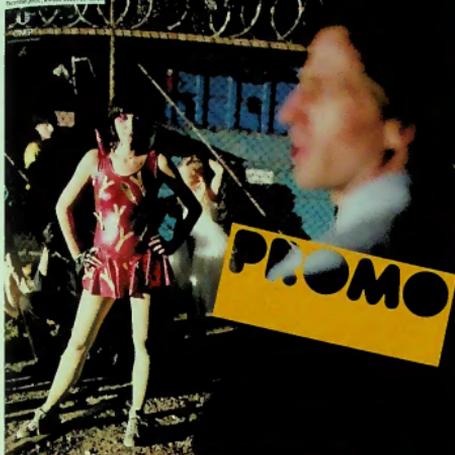
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Forum is edited by Jim Larkin

DOOLEY'S DIARY



The party was alive with the sound of ukeleles

Remember where you heard it: It was the traditional turkey, trimmings and flying balloons as the publishing industry gathered for the MPA's annual Christmas lunch at the Park Lane Hilton last Friday. The man at the table was MPA chairman Paul Curran, who is not preparing to fill the removal crates just yet. While Mr Curran has found a nice little spot in Fulham Broadway for his BMG Music Publishing operation – which needs to vacate Bedford House, to let the Sony part of Sony BMG move in – it is unlikely to be ready until April. Curran suggested that if anyone didn't like the afternoon's turn – the Ukelele

Orchestra of Great Britain – they should blame Andy Heath, as he suggested them. As it happens, they were excellent, so well done Andy. The seven-piece ukelele outfit – the clue's in their name – provided an intriguing selection of covers, including an extraordinary medley that blended Life On Mars, My Way, For Once In My Life, Born Free and many others – a musicologist's nightmare, as one observer pointed

out – as well as vaguely surreal versions of Ms Dynamite's Dy-Na-Mite and Nirvana's Smells Like Teen Spirit. It was certainly a room studded with industry stars. In fact, had the wine been poisoned on table 13, it might have wiped out almost the entire leadership of the business, from Curran himself, BPI's Peter Jamieson, Aim's Alison Wenham, Back's David Ferguson, DCMS's Stephen Navin and MCPS PRS's Tom Bradley. Concerned about consolidation in the music industry? Well watch out as Russian billionaire Roman Abramovich could well be on his way. We have photographic evidence of the oil tycoon in a secret meeting with Jack Lester (pictured left), son of Craig David and Travis manager Colin Lester. OK, so Jack may be eight, but he may have been Chelsea's mascot for the recent clash with Arsenal, but don't say you weren't warned. It's been an, ahem, rocky year for former Libertines

It has been a busy old year for the Airm team, what with taking on the combined might of MTV and Apple – but chief executive Allison Wenham (centre) and team have clearly come out the other side smiling. Staying true to their roots, their Christmas bash involved drinking beer and eating chips at a venue in Camden – a concept that could only have been made more indie bad Belle and Sebastian turned up to play an acoustic set. Quite whether Wenham will be smiling next Christmas after doing battle with Sony BMG and the EU remains to be seen. But knowing the lady as I do, Dooley suspects she probably will be.



As a piece of artwork it would probably be rejected by Apeh Twin as too disturbing, but here is the Christmas card sent out by regional plugging specialists Intermedia. It features the company's entire team, led by managing director Steve Tandy (centre), delivering their own particular homage to the biggest dance record of the year, Eric Prydz's Call On Me. Inside, the thanks reads "Always willing to go that extra stretch". No kidding, they've sprung much gags and a literary Christmas to you too, but next year you can please ensure that there's some sort of warning on the envelope. Dooley almost choked on his egg nog.

co-frontman Peter Doherty, but it's nice to see that even the most unpredictable man in rock is prepared to do his bit for charity. He appears naked. Calendar Girls-style, in a 2005 calendar designed to raise funds for a hospice in Stoke-on-Trent (pictured right). Apparently it all came about because Doherty's agent Matt Bates runs a club in the town. But the calendar is all very artistic and tasteful – Doherty's crack is hidden. The return of the IFPI Platinum Europe Awards next summer is bound to create a fierce battle among industry execs for seats next to the powerful European Commissioners attending. At the last

such event in 2002 when he was running Universal, the IFPI's now top suit John Kennedy found himself strategically placed beside Competition Commissioner Mario Monti probably because – he suggests – his company was about the only major at the time without any Monti-related issues. Word has it the Christmas spirit has well and truly run dry for one group of US lawyers who could be planning to sue the Intercontinental in America to challenge the Carlton's stated policy of excluding customers who are not paying members of the Midem convention or hotel residents. According to those in the know, American law allows for lawsuits in that country for any territory the company does business, as long as they are also operating in the US. One Christmas bash that was more than a Christmas party was that of Hiltongroup Multimedia, where the seasonal celebrations

The music industry is not all about Jack Daniels and hotel trashing, you know. And if you wanted to witness it at perhaps its smartest, the place to be was the London Hilton in Park Lane last Friday, where the Music Publishers Association held its Christmas lunch. As well as a snap-up lunch, guests were treated to a performance from a rather good ukelele group (see above). Among those toasting Christmas were (left to right) British Music Rights chairman Sir Alistair Hunter, British Music Rights director general Emma Pile, MPA chairman Paul Curran, MPA chief executive Sarah Faulder and MCPS chairman Tom Bradley.



coincided with the 10th anniversary of the studios. It took place at Jamie's Bar in Charlotte Street and so you can see from the picture of audiobook manager Ruth Berresford (left) and vinyl production manager Kat Smith, it was a very happy birthday. Some, ahem, helpful so and so has set up a website called

www.bandaidilleman.net, advising what to do if you want to support the cause but hate the Band Aid 20 record. Their suggestion? Buy as many copies as you can afford, then destroy them "in amusing ways"... So much for the prestige of the Radio Academy's Hall Of Fame. Mere days after being inducted, Brummie local radio veteran Les Ross found himself given his marching orders by Saga Radio bosses. Happily, he is now back in employment with the city's local BBC station... Radio One and DTX's publicity manager Julian Payne will be swapping Chris Moyles for Dot Cotton in the new year when he begins a six-month attachment at the BBC Elstree press office, looking after the likes of EastEnders, Casualty and Holly City... What happened to the US music office? You may well ask. But watch out for a new proposal in 2005 – a London Music Office. As the entire industry heads off for a Christmas break, those looking for a rest, from industry gossip might do well to avoid the rather small island of Barbados, the destination for Universal's Lucian Grainge, Simon Cowell, Sony BMG's Rob Stringer and long list of others. Of course, if you're a busker looking for a deal, it might just be the place to be...

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How much did you really know about music in 2004?

Think you know what happened in 2004? You reckon? Test your knowledge about the business with Dooley's Trivia Top 40 and see how you fare on our Cowell-O-Meter

In the charts

1. What were the number one single and album on January 1 2004? (1 point each)
2. Which song topped the first Ringtone Chart back in May? (1 point)
3. Which track topped the first official Download Chart? (1 point)
4. Only two acts contributed to three different number one singles in 2004? Who were they and what were the singles? (1 point each single)
5. Name 10 of the year's 29 different number one albums. (10 points)
6. Who returned to the Top 10 in January with a 12-year-old best of? (1 point)
7. Which two chart-topping singles were subject to answer records which became Top 10 hits in their own right? (1 point each)

Out and about

8. Which were the only two acts to perform more than one song at The Brits? (1 point per act)
9. Who received the most prestigious honor, The Star, at the Music Week Awards in March? (1 point)
10. Which performer announced the lyrics of Night Time (Is The Right Time) to welcome iTunes Music Store to London in June? And which legend - who died in 2004 and is the subject of an Oscar-nipped biopic - is best known for performing the song? (1 point each)
11. Which 10 acts were the first to be inducted in the UK Hall Of Fame in November? (1 point each)
12. Which key London live venue announced in the spring that it would close for most of 2005 - and pitch a tent next door instead? (1 point)
13. Which new awards event this year featured James Brown, Morrissey, television and members of The Byrds, Clash and Led Zeppelin in its line up?

In front of the mic

14. Which singer celebrated hitting number one in the albums chart by

- performing to a minister at Midea? (1 point)
15. Who were the first five vocalists to sing on the Bond Aid 20 single? (1 point each)
16. Which producer saw some of his biggest acts unite at Wembley Arena for a 25th Anniversary show in November? (1 point)
17. How many Elvis Presley singles has Sony BMG scheduled for release in the first half of 2005? (1 point)
18. What are the biggest selling album and single for the year to date? (1 point each)
19. Who started the year as the managing director of a major record company, got back together with one of his old bands and ended it with one of the biggest albums of Christmas? (1 point)
20. Who won Grammy record of the year and with which track? (1 point for each)

On the air

21. Which indie scamps performed on Michael Parkinson's first ITV1 chat show in September? (1 point)
22. Name the four acts who received a career boost from MTV's Breaking Point 'reality TV' series. (1 point each)
23. Which manager and which marketing executive joined Neil Fox on the ITV 'reality TV' music show No Talent Required, which saw experts try to turn unselected

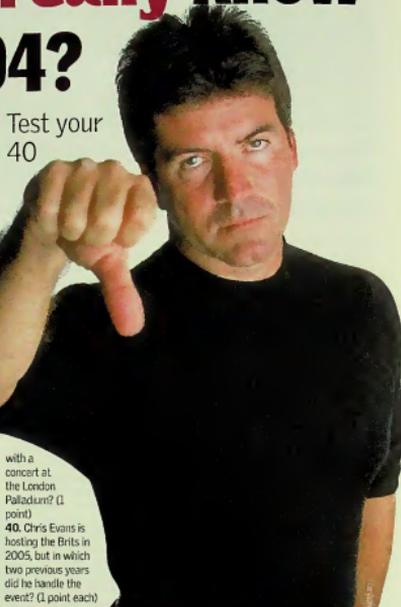
- no-hopers into pop stars? (1 point each)
24. Which radio station controller was named the Woman Of The Year in November? (1 point)
25. MTV announced in December that its 2005 awards will take place in which European capital city? (1 point)
26. Which broadcaster is making his Radio 2o debut on New Year's Eve? (1 point)
27. What was significant about Birmingham band Avrocar's Radio 10 session? (1 point)

The bottom line

28. Name the four companies which bought Warner Music from Time Warner in March. (1 point per company)
29. Name the world's biggest five markets, in terms of SUs value, according to the IFFPI's 2004 January to June survey. (1 point per country)
30. How many weeks elapsed between the European Commission clearing the Sony BMG merger and Impala formally appealing against it? (5 bonus points for getting within two weeks)
31. Which anniversary did Virgin's flagship Oxford Street Megastore mark at the end of August? (1 point)
32. How many individuals did the BPI decide to target as it launched legal actions against file-sharers in October? (1 point)
33. Name the five major record companies which will have moved offices by Spring next year. (1 point each) And which record company will be closest to the industry's old base in the West End, as a result? (1 bonus point)
34. What was the only music magazine to post a circulation rise in the January to June ABC figures? (1 point)

Farwells and returns

35. Why did Brian McLaughlin decide to postpone his retirement in September? (1 point)
36. Which independent retail veteran and former Bard chairman shut up shop in June? (1 point)
37. Which distribution entrepreneur and BPI Council player announced his retirement in the summer? (1 point)
38. Who returned to the EMJ (creative fold) in April after a six-year absence from the UK industry? (1 point)
39. Which legendary British band bowed out in June after four decades



with a concert at the London Palladium? (1 point)

40. Chris Evans is hosting the Brits in 2005, but in which two previous years did he handle the event? (1 point each)

Dooley's Cowell-O-Meter: how did you rate?

75 points and above: I am speechless. You are an absolute star. If you are not running your own company, a major corporation or *Music Week* itself, you should have a word with your lawyer, darling.



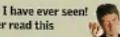
51-74: That was okay, not bad. You are not the worst I have seen, but you have lots of room for improvement too. Lucian, Rob, Nick and Tony should not worry too much just yet, but you show promise. A bit more attention to MW and you could make it to the top.



26-50: At first I was encouraged, but then you started. You look good, but you don't back it up with talent. You have a lot of work to do if you want to make the grade.



Less than 25: That was the worst performance I have ever seen! You must be ashamed of yourself. Have you ever read this magazine? *Farmers Guardian* is over there...



PS. Dooley would like to point out that his good friend Simon Cowell would not part in setting these questions - so don't blame him if you don't know the answers. With thanks to Simon.

The moment of truth: the answers...

1. *Mr. O'Connell* and *Mr. O'Connell*
 2. *Mr. O'Connell*
 3. *Mr. O'Connell*
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 39. *Mr. O'Connell*

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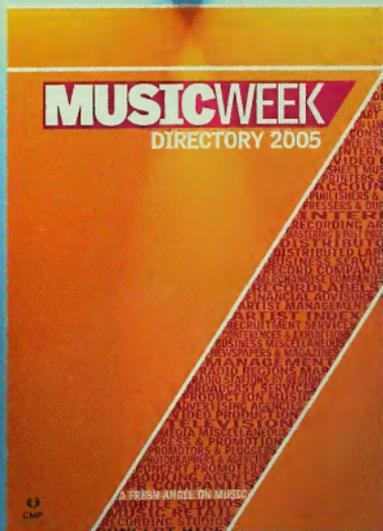
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275760, 276240, 276720, 277200, 277680, 278160, 278640, 279120, 279600, 280080, 280560, 281040, 281520, 282000, 282480, 282960, 283440, 283920, 284400, 284880, 285360, 285840, 286320, 286800, 287280, 287760, 288240, 288720, 289200, 289680, 290160, 290640, 291120, 291600, 292080, 292560, 293040, 293520, 294000, 294480, 294960, 295440, 295920, 296400, 296880, 297360, 297840, 298320, 298800, 299280, 299760, 300240, 300720, 301200, 301680, 302160, 302640, 303120, 303600, 304080, 304560, 305040, 305520, 306000, 306480, 306960, 307440, 307920, 308400, 308880, 309360, 309840, 310320, 310800, 311280, 311760, 312240, 312720, 313200, 313680, 314160, 314640, 315120, 315600, 316080, 316560, 317040, 317520, 318000, 318480, 318960, 319440, 319920, 320400, 320880, 321360, 321840, 322320, 322800, 323280, 323760, 324240, 324720, 325200, 325680, 326160, 326640, 327120, 327600, 328080, 328560, 329040, 329520, 330000, 330480, 330960, 331440, 331920, 332400, 332880, 333360, 333840, 334320, 334800, 335280, 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395760, 396240, 396720, 397200, 397680, 398160, 398640, 399120, 399600, 400080, 400560, 401040, 401520, 402000, 402480, 402960, 403440, 403920, 404400, 404880, 405360, 405840, 406320, 406800, 407280, 407760, 408240, 408720, 409200, 409680, 410160, 410640, 411120, 411600, 412080, 412560, 413040, 413520, 414000, 414480, 414960, 415440, 415920, 416400, 416880, 417360, 417840, 418320, 418800, 419280, 419760, 420240, 420720, 421200, 421680, 422160, 422640, 423120, 423600, 424080, 424560, 425040, 425520, 426000, 426480, 426960, 427440, 427920, 428400, 428880, 429360, 429840, 430320, 430800, 431280, 431760, 432240, 432720, 433200, 433680, 434160, 434640, 435120, 435600, 436080, 436560, 437040, 437520, 438000, 438480, 438960, 439440, 439920, 440400, 440880, 441360, 441840, 442320, 442800, 443280, 443760, 444240, 444720, 445200, 445680, 446160, 446640, 447120, 447600, 448080, 448560, 449040, 449520, 450000, 450480, 450960, 451440, 451920, 452400, 452880, 453360, 453840, 454320, 454800, 455280, 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515760, 516240, 516720, 517200, 517680, 518160, 518640, 519120, 519600, 520080, 520560, 521040, 521520, 522000, 522480, 522960, 523440, 523920, 524400, 524880, 525360, 525840, 526320, 526800, 527280, 527760, 528240, 528720, 529200, 529680, 530160, 530640, 531120, 531600, 532080, 532560, 533040, 533520, 534000, 534480, 534960, 535440, 535920, 536400, 536880, 537360, 537840, 538320, 538800, 539280, 539760, 540240, 540720, 541200, 541680, 542160, 542640, 543120, 543600, 544080, 544560, 545040, 545520, 546000, 546480, 546960, 547440, 547920, 548400, 548880, 549360, 549840, 550320, 550800, 551280, 551760, 552240, 552720, 553200, 553680, 554160, 554640, 555120, 555600, 556080, 556560, 557040, 557520, 558000, 558480, 558960, 559440, 559920, 560400, 560880, 561360, 561840, 562320, 562800, 563280, 563760, 564240, 564720, 565200, 565680, 566160, 566640, 567120, 567600, 568080, 568560, 569040, 569520, 570000, 570480, 570960, 571440, 571920, 572400, 572880, 573360, 573840, 574320, 574800, 575280, 575760, 576240, 576720, 577200, 577680, 578160, 578640, 579120, 579600, 580080, 580560, 581040, 581520, 582000, 582480, 582960, 583440, 583920, 584400, 584880, 585360, 585840, 586320, 586800, 587280, 587760, 588240, 588720, 589200, 589680, 590160, 590640, 591120, 591600, 592080, 592560, 593040, 593520, 594000, 594480, 594960, 595440, 595920, 596400, 596880, 597360, 597840, 598320, 598800, 599280, 599760, 600240, 600720, 601200, 601680, 602160, 602640, 603120, 603600, 604080, 604560, 605040, 605520, 606000, 606480, 606960, 607440, 607920, 608400, 608880, 609360, 609840, 610320, 610800, 611280, 611760, 612240, 612720, 613200, 613680, 614160, 614640, 615120, 615600, 616080, 616560, 617040, 617520, 618000, 618480, 618960, 619440, 619920, 620400, 620880, 621360, 621840, 622320, 622800, 623280, 623760, 624240, 624720, 625200, 625680, 626160, 626640, 627120, 627600, 628080, 628560, 629040, 629520, 630000, 630480, 630960, 631440, 631920, 632400, 632880, 633360, 633840, 634320, 634800, 635280, 635760, 636240, 636720, 637200, 637680, 638160, 638640, 639120, 639600, 640080, 640560, 641040, 641520, 642000, 642480, 642960, 643440, 643920, 644400, 644880, 645360, 645840, 646320, 646800, 647280, 647760, 648240, 648720, 649200, 649680, 650160, 650640, 651120, 651600, 652080, 652560, 653040, 653520, 654000, 654480, 654960, 655440, 655920, 656400, 656880, 657360, 657840, 658320, 658800, 659280, 659760, 660240, 660720, 661200, 661680, 662160, 662640, 663120, 663600, 664080, 664560, 665040, 665520, 666000, 666480, 666960, 667440, 667920, 668400, 668880, 669360, 669840, 670320, 670800, 671280, 671760, 672240, 672720, 673200, 673680, 674160, 674640, 675120, 675600, 676080, 676560, 677040, 677520, 678000, 678480, 678960, 679440, 679920, 680400, 680880, 681360, 681840, 682320, 682800, 683280, 683760, 684240, 684720, 685200, 685680, 686160, 686640, 687120, 687600, 688080, 688560, 689040, 689520, 690000, 690480, 690960, 691440, 691920, 692400, 692880, 693360, 693840, 694320, 694800, 695280, 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Datafile

Britain's most comprehensive charts service
Week 51

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KEY RELEASES

ALBUMS

JANUARY 10
Ray Charles Ray (GST) (Atlantic);
Mossie 2 Right About Now (Free 2 Air)

JANUARY 17
Bonnie Prince Billy & Matt Sweeney
Supernova (Domino); Tears For Fears
Be! (Mercury)

JANUARY 24
LCD Soundsystem LCD Soundsystem
(GfA); Mercury Rev The Secret
Migration (V2); Chemical Brothers Push
The Button (Freestyle Dust/Virgin);
Erasme Nightbird (Mute); The Used In
Live And Death (G99)

JANUARY 31
Ablute Tourist (Parlophone); Lemon
Jelly 9795 (XL); The Others The Others
(Blowup); Roots Manuva Awfully Deep
(Big Dada)

SINGLES

THIS WEEK
Sive Brookstein Against All Odds
(Spout); Lethal B Pop Forward (Virgin)

DECEMBER 27
Jai Gel Me Outta Here (Atlantic)

JANUARY 3
Blue Get Down On It (Innocent); Erasme
Breath (Mute); Interpol Evil (Matador);
Kasabian Cut Off (Sony BMG); Manic
Street Preachers Empty Souls (Sony)

JANUARY 10
Janie Scott Scorching (Sony); Darius
the (Mercury); The Killers Somebody...
(Gland King); Kings of Leon Four Kicks
(Hend Me Down); The Music Breakin'
(Virgin); Soul Central Strings of Life
(Defected)

JANUARY 17
Chemical Brothers Galvanize (Freestyle
Dust/Virgin); The Others Stan Bowles
(Mercury); Ablute Wires (Parlophone);
Joy Zipper the 13 Army (Vertigo);
Sentry Rev In A Funny Way (V2);
Smouj the (Def Jam UK/Mercury)

JANUARY 24
Ashanti Only U (Def Jam); Hanson Penny
& Me Cooking Vinyl; Brian McFadden &
Ozla Goodum Almost There (MooJ);
Tears For Fears Rock & Roll (Breast Fed);
Tears For Fears the (Mercury)

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This week.com lists extended key
releases for the next eight weeks



Band Aid 20: third version of Do They Know It's Christmas became the eighth biggest-selling single of the 21st century last week

The Market

Christmas sales down on last year

Alan Jones

As it was destined to do from the moment it was announced, Band Aid 20's Do They Know It's Christmas captures the coveted Christmas number one singles title. The record sold 231,492 copies last week - a 19.6% decline on the previous seven days, but still more than eight times as many copies as the 27,922 sales that earn Ronan Keating & Yusuf Islam's Father & Son the runners-up spot.

Do They Know It's Christmas has sold 812,076 copies since its release, three weeks ago and is already the eighth biggest selling single of the 21st century and

2004's runaway best seller. It should easily complete its millionth sale before the end of the year, becoming the first record to reach the landmark since Gareth Gates' March 2002 debut Unchained Melody.

Do They Know It's Christmas? is the first single to sell more than 200,000 copies for three weeks in a row since 1997, when the all-time biggest-selling single, Elton John's Something About The Way You Look Tonight/Candle In The Wind '97, spent five weeks in a row above the mark. The multi-artist version of Perfect Day, which topped the chart later the same year, came close, selling 385,082, 274,706 and then 198,201.

Meanwhile, Robbie Williams has the number one Christmas album for the third time in four years - but not of his Greatest Hits album last week were the lowest for a Christmas number one for 10 years. The last time the number one Christmas album was below the 200,000 mark was in 1994, when The Beautiful South's

Best Of - Carry On Up The Charts - topped the rundown with sales of 176,914.

The biggest selling Christmas number one release was The Beatles' 1 in 2000, which sold 422,042 copies in the last full week before the big day. Since then, the top tally has fallen four years in a row, slipping to 365,203 in 2001 (Robbie Williams' Swing When You're Winning), 310,237 in 2002 (Williams' Escapology) and 270,552 in 2003 (Dido's Life For Rent). Williams' Greatest Hits sold just 183,871 copies last week.

Sadly, it's not just the number one album that underperformed last week. Although album sales increased 15.4% week-on-week to a new 2004 peak of 7,806,000, Christmas week sales have declined four weeks in a row. They are down 25% on the record tally of 10.3m albums sold in the week before Christmas 2000. In 2001, the tally slipped to 9.8m. By 2002, it was slightly down, but still around 9.8m mark, but last year it fell to 8.9m.

FAST CHART

SINGLES

BAND AID 20 DO THEY KNOW IT'S CHRISTMAS? Mercury
With 812,076 copies sold in 20 days, Do They Know It's Christmas has rapidly climbed to number eight in the 21st century's top sellers league. It will have enough power to pass Atomic Kitten's Whole Again (739,455 sales) to reach seventh place by next week.

ARTIST ALBUMS

NUMBER ONE
ROBBIE WILLIAMS GREATEST HITS Chrysalis
While U2's How To Dismantle An Atomic Bomb slipped 8.3% to 163,641 sales, it Dido's self-titled debut album powered ahead by 43.1% to record a weekly sale of 167,379, but Robbie Williams' Greatest Hits was more than a match for both of them and made a 24.5% gain in the week to sell 183,871 copies.

COMPILATIONS

NUMBER ONE
VARIOUS HOW'S 59 EMA Virgin/UMTV
Declining 14.8% week-on-week in a compilations market which expanded by 11.5%, Now's 59 nevertheless still holds a commanding lead in the top of the chart. Number one for the fifth week in a row, it is 36.0% ahead of nearest challenger Pop Party 2.

RADIO AIRPLAY

NUMBER ONE
KYLIE MINOQUE I BELIEVE IN YOU Parlophone
Still in control of the radio airplay chart, Kylie's latest adds 47 plays, but its audience dips by 5m and only Radio One and Two - which provide more than half its audience - present it from being dethroned by Natasha Bedingfield's Unwritten.

SCOTTISH ALBUMS

NUMBER ONE
ROBBIE WILLIAMS GREATEST HITS Chrysalis
Number one by some distance in the rest of the UK, Robbie Williams only manages to return to the summit in Scotland by a narrow 1.1% margin over U2's How To Dismantle An Atomic Bomb.

MARKET INDICATORS

SINGLES	ALBUMS	COMPILATIONS
Sales versus last week: -6.7%	Sales versus last week: +16.6%	Sales versus last week: +12.0%
Year to date versus last year: -14.9%	Year to date versus last year: -0.9%	Year to date versus last year: -1.0%
Market shares	Market shares	Market shares
Universal 61.2%	Universal 38.5%	Universal 41.6%
Sony BMG 12.9%	Sony BMG 28.6%	EMI 29.4%
EMI 10.2%	EMI 18.0%	Sony BMG 14.1%
EMI 8.4%	Warner 6.9%	Warner 5.8%
Warner 7.2%	Indies 7.2%	Indies 9.1%

THE BIG NUMBER: 16

The number of artist albums in the Top 75 to sell fewer copies last week than the week before.

RADIO AIRPLAY	UK SHARE
Market shares	Origin of singles sales
Sony BMG 33.6%	(Top 75): UK: 64.0%
Universal 29.4%	US: 32.0% Other: 4.0%
EMI 19.3%	Origin of albums sales
Indies 11.8%	(Top 75): UK: 69.3%
Warner 6.6%	US: 25.3% Other: 5.3%

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TV Airplay Chart

Rank	Week	Artist	Title	Label	Wk
1	1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	MOTOWN	486
2	3	KYLIE MINOGUE	I BELIEVE IN YOU	REPUBLIC	459
3	4	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE	457
4	7	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	456
5	4	LEMAR	IF THERE'S ANY JUSTICE	SONY	451
6	13	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	ALL AROUND THE WORLD	382
7	5	NATASHA BEDINGFIELD	UNWRITTEN	PHENOMENIC	377
8	7	EMINEM	JUST LOSE IT	INTELScope	375
9	8	U2	VERTIGO	ISLAND	336
10	28	BLUE FEAT. KOOL & THE GANG & LIL KIM	GET DOWN ON IT	ROCKAWAY	325
11	9	ASHANTI	ONLY U	MERCURY	323
12	19	GIRLS ALoud	I'LL STAND BY YOU	PROTON	322
13	15	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRISTIAN	302
14	9	GWEN STEFANI	WHAT YOU WAITING FOR	INTELScope	298
15	14	MAROON 5	SUNDAY MORNING	A	298
16	29	USHER & ALICIA KEYS	MY BOO	LAFAYETTE	292
17	16	CHRISTINA AGUILERA	& MISSY ELLIOTT CAR WASH	PROTON	291
18	17	RONAN KEATING FEAT. YUSUF FATHER & SON		PROTON	291
19	17	ELECTRIC SIX	RADIO GAGA	PHENOMENIC	272
20	13	JAMELIA	STOP	PHENOMENIC	244
21	17	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND	235
22	30	THE CHEMICAL BROTHERS	GALVANIZE	PHENOMENIC	227
23	68	SCISSOR SISTERS	FILTHYGORGEOUS	PROTON	227
24	103	DESTINY'S CHILD	FEAT. T.I. & LI WAYNE SOLDIER	COLUMBIA	219
25	35	KELLY SILVAES	BREATHE IN	MERCURY	217
26	28	JOSS STONE	RIGHT TO BE WRONG	REALITYCHECK	217
27	30	ROOSTER	STARING AT THE SUN	BRIGHTSIDE	216
28	29	UNITING NATIONS	OUT OF TOUCH	CBS10	214
29	18	EMINEM	MOSH	INTELScope/PROTON	211
30	17	ASHLEE SIMPSON	LALA	DEFINITION	210
31	20	THE STREETS	COULD WELL BE IN	LOOTED MUSIC	206
32	30	THE KILLERS	SOMEBODY TOLD ME	LOOTED MUSIC	200
33	36	ERIC PRYDZ	CALL ON ME	DEFINITION	197
34	40	NELLY NA-NANA-NA		ISLAND	197
35	38	KEANE	THIS IS THE LAST TIME	ISLAND	192
36	37	FEEDER	TUMBLE AND FALL	EGOT	191
37	17	THE DARKNESS	CHRISTMAS TIME...	JUST DESTROYALTY	191
38	35	BLINK 182	ALWAYS	ISLAND	189
39	26	MICHAEL GRAY	THE WEEKEND	EVERETT	187
40	18	DARIUS	LIVE TWICE	BALLISTIK	186



4, 24. Destiny's Child

Destiny's Child's new album *Destiny Fulfilled* is clearly being helped by the acceptance of the video for the album's second single, *Soldier*, which rockets to #24 on the TV airplay chart, with a tally of 219 plays. A new add to four stations last week, it is now being aired on 10 of them, with a top tally of 42 plays from KISS-TV, followed by 25 on Base and 24 on Z100. On Smash Hits TV, *The Great Show and The Hits*. Radio support for the track is still in its infancy and at currently rates 479 on radio.

19. Electric 6

Radio last failed to fall for Electric Six's Queen cover *Radio 6a Ga*, which currently stands at number 348 on the list. That's a whole 329 plays below the number 19 slot it holds on the TV airplay chart, a place also boosted by a special video in which the band's Dick Valentine dresses in a white leotard and carries it up on Freddie Mercury's ghost.

Band Aid 20 retain the TV airplay top spot, while urban-flavoured acts Ice Cube, Blue and Ashanti all head north

THE HITS NUMBER ONE
Eric Prydz Call On Me
HIGHEST CLIMBER
Scissor Sisters
Filthy/Gorgeous
HIGHEST NEW ENTRY
Eminem Just Lose It
Base 17 Stay Another Day

MTV MOST PLAYED

Rank	Artist	Title	Label
1	4	ICE CUBE	ISLAND
2	1	DESTINY'S CHILD	LOSE MY BREATH
3	2	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?
4	5	GREEN DAY	BOULEVARD OF BROKEN DREAMS
5	3	GWEN STEFANI	WHAT YOU WAITING FOR
6	7	THE STREETS	COULD WELL BE IN
7	6	KEANE	THIS IS THE LAST TIME
8	7	MAROON 5	SUNDAY MORNING
9	7	RAZORLIGHT	ROP IT UP
10	4	EMINEM	JUST LOSE IT

TMF NUMBER ONE
Kylie Minogue I Believe In You
HIGHEST CLIMBER
Eric Prydz Call On Me
Another Day
HIGHEST NEW ENTRY
Spice Girls 2
Disc One 1

THE BOX MOST PLAYED

Rank	Artist	Title	Label
1	53	100% FEAT. JENNIFER LOVIN	JUST CAN'T WAIT (SATURDAY)
2	10	ICE CUBE, MACK 10 & MS TOI	YOU CAN DO IT
3	4	BUSTED	SHES WANTS TO BE ME
4	7	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK
5	4	GWEN STEFANI	WHAT YOU WAITING FOR
6	7	LEMAR	IF THERE'S ANY JUSTICE
7	4	NATASHA BEDINGFIELD	UNWRITTEN
8	26	RONAN KEATING FEAT. YUSUF FATHER & SON	
9	7	KYLIE MINOGUE	I BELIEVE IN YOU
10	2	GIRLS ALoud	I'LL STAND BY YOU

THE BOX NUMBER ONE
100% Feat Jennifer Lovin Just Can't Wait (Saturday)
HIGHEST CLIMBER
Scissor Sisters
Filthy/Gorgeous
HIGHEST NEW ENTRY
100% Feat Jennifer Lovin Just Can't Wait (Saturday)

KERRANG! MOST PLAYED

Rank	Artist	Title	Label
1	1	SULPHUR DUALITY	PRODIGEROCK
2	3	MARLEY MANSON	PERSONAL JESUS
3	3	BLINK 182	ALWAYS
4	6	LOSTPROPHETS	GOODBYE TONIGHT
5	7	ELECTRIC SIX	RADIO GAGA
6	1	KINGS OF LEON	THE BUCKET
7	10	ELECTRIC SIX	CAR BAY
8	8	ASH BLUM	BABY BORN
9	9	HIM	BURIED ALIVE BY LOVE
10	8	NICKELBACK	NEW YOU REMIND ME

MTV NUMBER ONE
U2 Vertigo
HIGHEST CLIMBER
Good Charlotte I And Where You
HIGHEST NEW ENTRY
Kasabian Cut Off

MTV2 MOST PLAYED

Rank	Artist	Title	Label
1	2	THE CHEMICAL BROTHERS	GALVANIZE
2	1	RAZORLIGHT	ROP IT UP
3	6	GREEN DAY	BOULEVARD OF BROKEN DREAMS
4	5	BLINK 182	ALWAYS
5	4	KASABIAN	CUTT OFF
6	4	IAN BROWN	TIME IS MY EVERYTHING
7	2	GRAHAM COXON	FEAR IN OUT
8	10	THE MUSIC BREAKIN	
9	6	FRANZ FERDINAND	THIS FFIRE
10	9	HEAD AUTOMATIC	HEATING HEART BABY

HIGHEST NEW ENTRY
Head Automatic Heating Heart Baby
KISS TV NUMBER ONE
Lemay II There's Any Justice
HIGHEST CLIMBER
Ice Cube feat Mack 10 You Can Do It
HIGHEST NEW ENTRY
Destiny's Child Feat TI Soldier

MTV BASE MOST PLAYED

Rank	Artist	Title	Label
1	2	USHER & ALICIA KEYS	MY BOO
2	5	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT
3	8	OUTKAST	GHETTO MUSICK
4	3	DESTINY'S CHILD	LOSE MY BREATH
5	17	CLARA FEAT. PETE DRELO	GOODIES
6	6	SMOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT
7	7	LEMAR	IF THERE'S ANY JUSTICE
8	8	NELLY NA-NANA-NA	
9	11	NAS	SMOOGING THE GAP
10	4	TERROR SQUAD	LEAN BACK

MTV BASE NUMBER ONE
Usher & Alicia Keys My Boo
HIGHEST CLIMBER
Destiny's Child Feat TI Soldier
HIGHEST NEW ENTRY
Alicia Keys My Boo
Highest New Entry and Highest Climber refer to the Top 50

the surreal life
The US smash hit starts Monday 27 December 9pm

Dances starters with a midget rapper

Kylie retains the radio airplay top spot, although she is facing strong competition from Natasha Bedingfield, while lower down the chart Slade and Wham! return for Xmas

The UK Radio Airplay

RADIO ONE

Pos	Week	Artist	Title	Label	Wk	Acc	Pos	Airplay
1	9	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGENIC	21	28	2373	
2	3	GWEN STEFANI	WHAT YOU WAITING FOR	INTERSCOPE	27	26	2550	
1	1	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE	28	26	2070	
2	11	THE KILLERS	SOMEBODY TOLD ME	LEARNED THIS	21	26	1870	
3	1	LEMAR	IF THERE'S ANY JUSTICE	SONY	17	26	1826	
1	1	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	ALL AROUND THE WORLD	18	25	1807	
6	1	KYLIE MINOGUE	I BELIEVE IN YOU	PARLOPHONE	25	23	1699	
8	1	SCISSOR SISTERS	FILTHYGORGEOUS	WARRIOR	5	22	1654	
9	10	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	WARRIOR	12	18	1520	
9	1	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA	14	18	1480	
1	1	ERIC PRYDZ	CALL ON ME	DMA	10	17	1375	
11	1	UNITING NATIONS	OUT OF TOUCH	GLASO	26	17	1230	
13	1	EMINEM	JUST LOSE IT	INTERSCOPE	29	17	1200	
14	1	COLDIE	LOOKIN' CRAZY	YOU KNOWS I LOVES YOU	17	17	1200	
11	1	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	ISLAND	21	17	1047	
21	1	SHAPESHIFTERS	LOLA'S THEME	POSITIVA	13	16	1003	
16	1	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	DEF JAM	18	16	953	
15	1	SOUL CENTRAL	STRINGS OF LIFE	DEF JAM	2	15	803	
19	1	RAZORLIGHT	GOLDEN TOUCH	SONY	7	13	753	
20	1	U2	VERTIGO	ISLAND	17	12	661	
19	1	SNOW PATROL	HOW TO BE DEAD	RECORD	14	12	661	
16	1	DEEP DISH	FLASHDANCE	POSITIVA	17	12	620	
23	1	EMBRACE	ASHES	INDEPENDENT	8	11	618	
24	1	ANGEL CITY	DO YOU KNOW IF GO CRAZY?	WALK	8	10	584	
23	1	MICKEY RODIG	ON THE 3RD FLOOR	JAMLA	10	10	561	
19	1	BABYSHAMBLE	KILLAMANGIRO	RECORD	14	10	550	
27	1	USHER FEAT. LUDACRIS & YEAH	YEAH	ARISTA	4	9	791	
21	1	MAROON 5	SUNDAY MORNING	J	13	9	639	
27	1	CIARA FEAT. PETEY PABLO	COOLDES LEAF	J	12	9	584	
27	1	ROMI SIZE/BEVLEY KNIGHT & DYNAMITE MC	NO MORE FULL CYCLE	J	9	493		
27	1	XJAYVON	TIPSY	ARIST	7	9	493	

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SNAP SHOT

ERASURE



Veteran UK pop duo Erasure are enjoying strong radio interest for their comeback single Breathe, which is played at Radio Two and climbing the airplay chart thanks to further support at 11.R. The single is the first to be taken from the group's first album of original material since 2000's Lovebeat. Titled Ninthbird, the album is due on January 24 through Mute. Last year saw the group score their 29th consecutive Top 40 hit. The CD single for Breathe will feature the Diplo remix software which allows owners of the track to remix it on their computers.

CAST LIST: Nigel: Ian Hufham, Heltor Sletter; TM: Nicki Kofalas, Caroline Poulton, Out Promotion; National Radio: Nicki Kofalas, Caroline Poulton, Out Promotion; Regional Radio: Liam Walsh, Bed Alert; National Press: Sarah Lowe; Zoe Miller, Mute; Regional Press: Rob Kerford, Parlophone

RADIO TWO

Pos	Week	Artist	Title	Label
1	3	MAROON 5	SUNDAY MORNING	J
2	1	RONAN KEATING FEAT. YUSUF	FATHER & SON	PARLOPHONE
3	1	KYLIE MINOGUE	I BELIEVE IN YOU	PARLOPHONE
4	1	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGENIC
5	1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	WARRIOR
5	19	THE BEAUTIFUL	SOUTH THIS OLD SKIN	SONY
7	1	JOSS STONE	RIGHT TO BE WRONG	WELL-LESS
8	1	DAMIAN RICE	THE BLOWERS DAUGHTER	WETA-UK
9	1	ROBBIE WILLIAMS	MISUNDERSTOOD	CHRYSALIS
10	1	JAMIE SCOTT	SEARCHING	SONY

EMAP BIG CITY

Pos	Week	Artist	Title	Label
1	3	KYLIE MINOGUE	I BELIEVE IN YOU	PARLOPHONE
2	1	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
3	1	LEMAR	IF THERE'S ANY JUSTICE	SONY
4	1	GWEN STEFANI	WHAT YOU WAITING FOR	INTERSCOPE
5	1	U2	VERTIGO	ISLAND
6	1	KEANE	THIS IS THE LAST TIME	ISLAND
7	1	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGENIC
8	1	MAROON 5	SUNDAY MORNING	J
9	1	SCISSOR SISTERS	MARY	WARRIOR
10	1	UNITING NATIONS	OUT OF TOUCH	GLASO

NUMBER ONES

CITYBEAT 96.7FM
Giles Hood 15.15
DREAM
Brian McFadden
10.30
SIGNAL FM
Destiny's Child Live
My Brother
BEAT 106
Michael Gray The
Weekend
ROCK FM
Gwen Stefani
You Waiting For
WAVE 105 FM
Lemar If There's Any
Justice
CAPITAL FM
Kylie Minogue I
Believe In You
CHILDREN
Natasha Bedingfield
Unwritten

BEAT 106

Pos	Week	Artist	Title	Label
1	8	MICHAEL GRAY	THE WEEKEND	EYE INDUSTRIES
2	1	ICE CUBE/MACK 10 & MS TOI	YOU CAN DO IT	ARND
3	1	U2	VERTIGO	ISLAND
4	3	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE
4	2	GWEN STEFANI	WHAT YOU WAITING FOR	INTERSCOPE
6	7	NATASHA BEDINGFIELD	UNWRITTEN	PHONOGENIC
7	17	UNITING NATIONS	OUT OF TOUCH	GLASO
8	4	DESTINY'S CHILD	LOSE MY BREATH	COLUMBIA
9	26	SCISSOR SISTERS	FILTHYGORGEOUS	WARRIOR
10	13	MAROON 5	SUNDAY MORNING	J

XFM

Pos	Week	Artist	Title	Label
1	5	THE MUSIC BREAKIN		WETA
2	4	THE BRAVEHY UNCONQUERED		LOVE/DEF JAM
3	8	ATLENE WIVES		PHONOGENIC
4	3	GREEN DAY	BOULEVARD OF BROKEN DREAMS	REPRISE
5	18	THE KILLERS	SOMEBODY TOLD ME	LEARNED THIS
6	1	BABYSHAMBLE	KILLAMANGIRO	RECORD
7	1	EMBRACE	ASHES	INDEPENDENT
8	11	KASABIAN	CUTT OFF	SONY
9	17	KINGS OF LEON	THE BUCKET	WETA/RECORD
9	12	CRAMER COXON	FREAKIN' OUT	TELEVISION

HIGHEST NEW ENTRIES

CITYBEAT 96.7FM
Steve Brookstein
Against All Odds
DREAM
Steve Brookstein
Against All Odds
SIGNAL FM
Ronan & Yusuf
Father And Son
BEAT 106
Clara feat. Pete
Pablo Coxson
ROCK FM
Lade Silvas Breathe

Play Chart

music control
UK

INDEPENDENT LOCAL RADIO

Pos	Artist	Track	Weeks on Chart	Peak Pos	Current Pos
1	LEMAR	IF THERE'S ANY JUSTICE	24	24	1
2	KYLE MINOQUE	I BELIEVE IN YOU	27	27	2
3	DESTINY'S CHILD	LOSE MY BREATH	12	11	3
4	NATASHA BEDINGFIELD	UNWITTING	10	20	4
5	OWEN STEFANI	WHAT YOU WANTING FOR PROSCOPE	16	19	5
6	MARSHALL	SUNDAY MORNING	17	18	6
7	MICHAEL GRAY	THE WEEKEND LIFE	13	13	7
8	KEANE	THIS IS THE LAST TIME	14	13	8
9	GIRLS ALoud	I'LL STAY BY YOUR SIDE	16	17	9
10	SCISSOR SISTERS	MARR	10	10	10
11	ICE VELETED	EVERYBODY	10	10	11
12	ROBBIE WILLIAMS	MISUNDERSTOOD	11	11	12
13	JAMIE T	STOP	11	11	13
14	BAND AID 20	TO YOU KNOW IT'S CHRISTMAS	16	17	14
15	UNTING NATIONS	OUT OF TOUCH	15	15	15
16	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	10	10	16
17	ICE CUBE FEAT. MACK 10 & MS. T	YOU CAN DO IT ALL AROUND THE WORLD	10	10	17
18	RONAN KEATING FEAT. YOUSUF	FATHER & SON	10	10	18
19	GREEN DAY	BOLLEWAD OF SPOKEN DREAMS	10	10	19
20	ANASTACIA	WELCOME TO MY TRUTH	10	10	20
21	HELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	10	10	21
22	MAROON 5	SHE WILL BE LOVED	10	10	22
23	JOSS STONE	RIGHT TO BE WRONG	10	10	23
24	ERIC PRYDE	CALL ON ME	10	10	24
25	BRIAN MCDONN	TRISH SON	10	10	25
26	JAMIE T	DJ	10	10	26
27	ANASTACIA	SIX AND TILED	10	10	27
28	KELIS FEAT. ANDRE 3000	MILIONAIRE	10	10	28
29	JEMINI	JUST LOSE IT	10	10	29
30	DUDD	LEAVE GET OUT	10	10	30

Pos	Artist	Track	Weeks on Chart	Peak Pos	Current Pos
26	EMINEM	JUST LOSE IT	6	7	26
27	WHAM!	LAST CHRISTMAS	4	2	27
28	SCISSOR SISTERS	FILTHYGORGEOUS	10	10	28
29	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	10	10	29
30	MAROON 5	THIS LOVE	10	10	30
31	THE BEAUTIFUL SOUTH	THIS OLD SKIN	10	10	31
32	SLADE	MERRY XMAS EVERYBODY	10	10	32
33	DAMIAN RICE	THE BLOWER'S DAUGHTER	10	10	33
34	EMBRACE	ASHES	10	10	34
35	SOUL CENTRAL	STRINGS OF LIFE	10	10	35
36	SNOW PATROL	HOW TO BE DEAD	10	10	36
37	JAMELIA	DJ	10	10	37
38	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	10	10	38
39	GERI HILL	IDE	10	10	39
40	BRITNEY SPEARS	TOXIC	10	10	40
41	USHER FEAT. LIL'JOHN & LUDACRIS	YEAH	10	10	41
42	GOLDIE LOOKIN CHAIN	YOU KNOW I LOVES YOU	10	10	42
43	100% FEAT. JENNIFER JOHN	JUST CAN'T WAIT (SATURDAY)	10	10	43
44	THE CORRS	LONG NIGHT	10	10	44
45	THE DARKNESS	CHRISTMAS TIME...	10	10	45
46	JAMIE SCOTT	SEARCHING	10	10	46
47	CIARA FEAT. PETEY PABLO	GOODIES	10	10	47
48	KELIS	TRICK ME	10	10	48
49	ANASTACIA	WELCOME TO MY TRUTH	10	10	49
50	ANGEL CITY	DO YOU KNOW (I GO CRAZY)	10	10	50

■ New Entry ■ Re-Entry ■ Re-Entry



2. Natasha Bedingfield After forging ahead of Kylie Minogue's 'I Believe In You' in the midweek Radio 2, Natasha Bedingfield's low-key ballad settles in for a top 10 position, with 106 fewer plays bringing in a 4% smaller audience than her Aussie rival. The impetus is still with



Bedingfield whose single was more than 21% behind Minogue last week. If Eminem can reach number one it will be the third Bedingfield single in a row to do so - her earlier output this far. **9. Ronan Keating & Yusuf Islam** Although it's doing better on sales than airplay, Ronan Keating & Yusuf Islam's Father And Son makes excellent progress on the radio, finishing 17-9 on a list, with



a big increase in support. Father And Son was aired 914 times last week by stations on the music control panel, with top supporters being Ocean FM (27 plays), Citybeat (27), Cool FM (27). Sixteen stations played it more than Radio Two, but its 19 airings there earned it a



hefty 65% of its overall airplay audience. **27. Wham!** A Christmas perennial in Germany, where it has featured in trade paper *Der Musikmarkt's* combined sales/rating Top 100 singles chart every year since its original 1984 release, thanks primarily to radio



play, Wham!'s Last Christmas enjoys a 20th anniversary surge in the UK and explodes onto the UK airplay chart at number 27 after securing 442 plays from 83 stations. Its top supporter is Power FM, where it was aired 16 times, but seven plays on Radio Two brought it to 41% of its audience. **91. Steve Brookstein** X Factor winner Steve Brookstein's Against All Odds



single should give Band Aid 20 tough opposition in the battle for sales chart supremacy this week, but it has had a modest first week on radio, securing an audience of 7m from 291 plays, to debut at 21. Surprisingly, Radio Two did not play it, while Radio One aired it twice.

MIDEM 2005

23-27 January, Cannes

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TOP 20 PRE-RELEASE

1	THE KILLERS	SOMEBODY TOLD ME	24-44
2	SCISSOR SISTERS	FILTHYGORGEOUS	22-75
3	SOUL CENTRAL	STRINGS OF LIFE	15-79
4	JAMIE SCOTT	SEARCHING	12-54
5	CIARA FEAT. PETEY PABLO	GOODIES	12-40
6	ROD STEWART FEAT. BILLY PARTON	ABBY'S COULD OUTSIDE 2	11-89
7	MOUSSE T FEAT. EMMA	RIGHT ABOUT NOW	11-89
8	LUCIE SILVAS	BREATHE IN MERCURY	8-27
9	ERASURE	BREATHE IN	7-85
10	FEEDER	TUMBLE AND FALL	7-80
11	ATHLETE	LETTERS	7-73
12	THE LOVERRECK	SHINE	7-71
13	KASABIAN	CUTT OFF	7-70
14	CHEMICAL BROTHERS	CALDWINE	7-76
15	STEVE BROOKSTEIN	AGAINST ALL ODDS	7-18
16	THE MUSIC BREAKERS	WINGS	6-69
17	EMINEM	LIFE TWICE	6-52
18	DARBUS	LIVE	6-40
19	US SOMETHING YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	6-37
20	KINGS OF LEON	HAVE WE DONE	6-35

■ New Entry ■ Re-Entry ■ Re-Entry

1 MORRISSEY YOU ARE THE QUINCY
2 FRANZ FERDINAND FRANZ FERDINAND
3 THE FUTUREHEADS THE FUTUREHEADS
4 RAZORLIGHT YOU'RE ALL RIGHT
5 CONOR STEFANI LOVE ANGELS MUSIC BABY
6 THE KILLERS NOT STUFF
7 SELEFINO OUT NO WOODEN HEART SMALL PROSPER
8 DO YOU WANT TO DESTROY AN ATOMIC BOMB

How the tastemakers viewed 2004

A selection of UK tastemakers select their favourite releases of the past year

CONOR MCHICHLAS
Editor, *NME*

"I knew 2004 was going to be a good year, but when Franz broke with a top three single and stormed the NME Awards Tour you could see something special was about to happen. The inspiration from the Strokes/Stripes effect finally came through this year and gave us a rush of genuinely brilliant new bands and, more importantly, British bands that will be long-term acts. Music feels genuinely exciting now."

SEAN FORBES

Rough Trade Record Shop

1. FRANZ FERDINAND FRANZ FERDINAND
2. THE FUTUREHEADS THE FUTUREHEADS
3. THE EARLIES THESE WERE THE EARLIES
4. SMOG YOUTH SMOG MUSIC
5. MICHAEL PINSON AND THE GOSPEL OF PROGRESS MICHAEL PINSON AND THE GOSPEL OF PROGRESS
6. ELLIOTT SMITH (PART 4) BASEMENT ON THE HILL
7. TV ON THE RADIO DEADWOOD YOUTH BLOOD THIRSTY LIVES
8. NICK CAVE AND THE BAD SEEDS A BATTERED BLUE THE LIVES OF ORPHEUS
9. TIGER BALCONY PLEASE
10. MARK LANCASTER BAND BURELIZIAN

"2004 was a great year for albums and especially debut albums (Franz, Futureheads, Earlies etc). Don't ever let the doom mongers tell you there's nothing fresh about it. The whole year was nicely punctuated with big sellers. It's also great to see the rise of the seven-inch and the demise of the CD single – what a rubbish format."

STEVE GALLANT

Product director, *HMV Europe*

1. RAZORLIGHT UP ALL NIGHT
2. FRANZ FERDINAND FRANZ FERDINAND
3. SCISSOR SISTERS SCISSOR SISTERS
4. KEANE HOPE AND FEARS
5. WILCO A GHOST IS BORN
6. THE FUTUREHEADS THE NEW BALD ALBUM
7. HOW TO DESTROY AN ATOMIC BOMB
8. GREEN DAY AMERICAN IDOL
9. CONOR STEFANI LOVE ANGELS MUSIC BABY
10. TOM WATKINS FEARS & STONE

"I think 2004 has been a great year for music and in particular British Rock music led by the likes of Razorlight and Snow Patrol and Franz Ferdinand. I think it is the vitality of the UK music scene, along with strong retail base that has enabled the music industry to continue to outperform every other territory in the world. Long may it continue. The year ahead is going to be just as challenging as this year has been for record companies and retailers alike."



DARREN HENLEY

Station manager, *Classic FM*

1. ALISSON BAX BAROQUE REFLECTIONS
2. NIGEL KENNEDY VIVALDI II
3. BRYAN TERPEL SILENT NOCT
4. STEPHEN HUGH RACHMANINOV PIANO CONCERTOS
5. CHAMBER ORCHESTRA OF EUROPE & TENORAE
6. CONDUCTED BY NIGEL SHORT MOZART REQUIEM
7. THE KEMPTON TRIO KEMPTON TRIOS
8. ALID JONES THE CHRISTMAS ALBUM
9. LESLEY GARRETT THE BEST OF LESLEY GARRETT
10. LUDWIG VAN BEETHOVEN LA NATIVITA
11. IL DIVO IL DIVO

"It's been a good year for both core classical and classical crossover discs. Warner Classics deserve enormous credit for the breadth of their core classical releases throughout the year. The young Italian pianist Alessio Bax includes some real gems on Baroque Reflections, my personal favourite for 2004."

MARK ADAMS

Senior music programmer, *Emap Performance TV*

1. LAMON "K" IT (I DON'T WANT YOU BACK)
2. GREEN DAY AMERICAN IDOL
3. BETHANY SPEARS TODAY
4. SNOW PATROL RUN
5. THE RASMSIN IN THE SADDLES
6. EDDIE PRITCH CALL ME
7. MARCOON 5 THIS LOVE
8. KELLY ROWLAND
9. NATASHA BEMENDELHOFF THESE WORDS
10. MARCO WINEMAN I DON'T WANNA KNOW

"It's been a fantastic time for music. Stand out albums for me were definitely Snow Patrol's First Straw, Keane West's The College Dropout, Green Day's American Idol and, from Eminem, Albums 'I'd suggest getting your cars around when you can."

Teetra Moses' Complex Simplicity, James Blunt's Back To Bedlam and the fantastic Thirteen Senses' The Invitation."

JONATHAN BOWEN

Features editor, *Smash Hits*

1. MOSTLY MIDWINTER
2. MUSTY THUNDERBOLTS ARE GO
3. URBAN PUNK
4. NATASHA BEMENDELHOFF THESE WORDS
5. THE ALL DANCE
6. EMINEM LEST I USE IT
7. RACHEL STEVENS SOME GIRLS
8. GIBLS ALIBI THE SHOW
9. I UP TO YOU
10. I UP TO YOU BABYCAKES

"2004 was a fantastic year for the Americans – while Britney stole the headlines, Usher, Christina, Outkast and Eminem kept us plugged-in musically. But it was McFly who were the real winners, picking up the baton from labelmates Bustard and treating us to three fantastic singles and an album that appeals to teenagers everywhere – and their moms."

IAN ANDERSON

Editor, *iRoots*

1. AMPARARITA REBELDIA CON ALICERIA
2. JONAN REE JORDAN
3. REDMIST JAZZ THE SYLPHING YEARS
4. ANDREW CROSSMAN LOUIS
5. ANJOJOY MALAGASY
6. LARISA THE LIVING ROAD
7. LA TRAVERA PELLE NON PELLE
8. THE MEMPHIS SEVENTEEN HOLE
9. OLD SWAN BAND SWAN L'EMPIRE
10. THINKS OF ONE CHINA EARO

"It has been the proverbial game of two halves in a year of world roots and folk album releases. It started out with real promise, but stopped being so interesting around July. Hopefully this is a lull. Some of the

MW tastemakers

Razorlight were a popular choice, while (4+) Franz Ferdinand, 12, Scissor Sisters, Youssou Nousse, Tinasheen and Youssou N'Dour also collected thumbs up

"Looking back it wasn't a bad year. There were some strong songs from new bands that didn't make the 10 – the Razorlight album points to a lot of talent. The Libertines survived a media feeding frenzy to produce an album with some strong tracks and Morrissey produced a stunning return to form. Last year was generally about classic pop rock records, with Keane leading the way with the best-selling album of the year closely followed by Snow Patrol and Embrace."

NATHAN THOMPSON

Assistant programme controller, *Vibe FM*

1. SHAPESHIFTERS LOU'S THEME (MAIN MIX)
2. STONEDHEADS PUT 'EM HIGH LUS CLUB MIX
3. I KNOW I FEEL THE VIBE ORIGINAL MIX
4. MICHAEL GREY THE WEEKEND ORIGINAL MIX
5. ARMAND VAN HELDEN MY MY ORIGINAL MIX
6. TWEET BOOGIE TONIGHT (2004)
7. MARCO WINEMAN RINGING BELLS ORIGINAL MIX
8. JONJON JACK STUPID (2004) ORIGINAL MIX
9. SEB. CENTRAL STRIKES OF LINE (DANNY KRIVIT SE-EXT)
10. MARCOBIT THRUST I LIKE IT ORIGINAL MIX

"In a year where, as a programmer, R&D dominated most of our playlist it was really exciting to see Eric Prydz, Deep Dish and Shapeshifters cross over and become huge tracks. It has really paved the way for the New Year fests. There is some exciting stuff on the cards from the likes of Data and Positiva once again."

STEVE LAMQAC

Radio One/BBC 6 Music

1. ART BIRD (FORMED A BAND)
2. DRESDEN MILLS GIRL ANARCHISM
3. FRANZ FERDINAND TAKE ME OUT
4. NEMO OCELEZA
5. TERENCE DOWDONLY OVER
6. THE RAKES 22 GRAND JOB
7. INTERPOL SLOW HANDS
8. BILLY PRITCHY FANBOAT
9. GREEN DAY AMERICAN IDOL
10. THE DINE SPIRIT CUTS ACROSS THE LAND

"The music I most enjoyed in the past year came out of the blue, or in some way broke the rules. I think the danger for the music industry now is that too many people are working to some mythical blueprint (get the *NME* on board, go to Radio One, tour with someone big or fashionable and build a street team), which is demurring to the media's ego and becoming a bit predictable. Vibe is the difference."

LOUISE KATTENHORN

Producer, *John Peel Show*, *Radio One*

1. SIBTLE A NEW WHITE
2. SUPERPODERS DEEP 9 SHITS
3. JAWDANCE BURN BILES
4. PHILLIP PRODUCK ONE MAN BAND
5. BENTLEY FULL ON (OH) BREAKFAST
6. MATTY HARE AND SWEET
7. JON E CASH FOR THE PIRATES
8. BURGESSY CALL SPECIALCHAR
9. KIKI NEW WITH ME
10. TONING MOTHERS DAUGHTER & OTHER SINGS

big guns put out their best releases in recent memory – notably Youssou N'Dour, Martin Carthy, Khaled, Mory Kanté, Gypsy Kings – but as ever it was the byways and smaller labels that turned out the stuff that intrigued the most."

PHIL PENMAN

Music trading controller, *Entertainment UK*

1. MINEY SMITH ONE MOMENT MORE
2. ALISON KRAUSS & UNION STATION LONELY RINGS BOTH WAYS
3. PATTY GRIFTIN IMPOSSIBLE DREAM
4. KRISTY CHAMBERS WAYWARD ANGEL
5. STEVE EARLE THE REVOLUTION STARTS NOW
6. LEONARD COHEN DEAR HEATHER
7. TOM WAITS REE, ONE
8. THE STRIKES A GRAND CONT COME FOR FREE
9. DWYD KITT THE BLACK AND RED NOTEBOOK
10. RAMMSTEIN REISE REISE

"Mindy Smith's debut album displays a maturity of songwriting as well as a voice as pure and clear as you will ever hear and offers comparisons to Alison Krauss. Neither Patty Griffin and Kristy Chambers' albums were released in the UK, but both are wonderful voices and albums packed with great emotional songs. Steve Earle's 'The Revolution Starts Now' is edgy and political, but also contains a pair of great Earle ballads."

PAUL JACKSON

Product director, *Virgin Radio*

1. KEANE EVERETT'S CHANGING
2. SNOW PATROL HOW TO DESTROY
3. MARCOON 5 THIS LOVE
4. GIG WETZEL
5. WOODSTOCK: THE REASON
6. EMBRACE DIVINITY
7. TINA TURNER THE NEW YORK
8. NO DOUBT IT'S MY LIFE
9. DO YOU LOOK WHAT YOUVE DONE
10. SCISSOR SISTERS LAURA

Band Aid 20 hold on to the top spot, while collaborations between Ronan Keating and Yusuf Islam, and Avid Merrion with Davina McCall and Patsy Kensit make the Top 10

HIT 40 UK

WEEK	ARTIST	TITLE	Label
1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	Mercury
2	RONAN KEATING FEAT. YUSUF ISLAM	FATHER AND SON	Mercury
3	KYLIE MINOQUE	I BELIEVE IN YOU	Philips
4	LEMAR	IF THERE'S ANY JUSTICE	Sony
5	DESTINY'S CHILD	LOSE MY MIND	Columbia
6	NATASHA BEDINGFIELD	UNWRITTEN	Phonogram
7	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	All Around The World
8	GIRLS ALoud	I'LL STAND BY YOU	Philly
9	STEVEN STEFANI	WHAT YOU WAITING FOR	Interscope
10	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise
11	JAMELLA D/STOP		Parlophone
12	UNITING NATIONS	OUT OF TOUCH	Gala
13	AVI MERRION/DAVINA MCCALL/PATSY KENSIT	I GOT YOU BABE/SODA POP	BMG
14	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Atlantic
15	MICHAEL GRAY	THE WEEKEND	Eye Line
16	ROBBIE WILLIAMS	MISUNDERSTOOD	Chrysalis
17	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Polygram
18	UZ VERTIGO		Island
19	MORRISSEY	I HAVE FORGIVEN JESUS	Atlantic
20	EMINEM	JUST LOSE IT	Interscope
21	KEANE	THIS IS THE LAST TIME	Island
22	MARDON 5	SUNDAY MIDDNIGHT	J&J
23	SCISSOR SISTERS	MARY	Island
24	ERIC PRYDZ	CALL ON ME	Reprise
25	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Geffa
26	CLIFF RICHARD	I CANNOT GIVE YOU MY LOVE	Decca/UK
27	JAY-Z & LINKIN PARK	NUMB/ENCORE	WEA
28	BRIAN MCFADDEN	IRISH SON	Motown/Sony Music
29	USHER	CONFESSIONS PART II/MY BOO	LaFace
30	MARDON 5	5 SHE WILL BE LOVED	Island
31	100% FEAT. JENNIFER JOHN	JUST CAN'T WAIT (SATURDAY)	Cap
32	JUO FEAT. BOW WOW	BABY IT'S YOU	Motown
33	3RD WISH	OBSESSION (SI ES AMOR)	WEA
34	ELECTRIC SIX	RADIO GAGA	Mercury
35	GOLDIE LOOKIN' CHAIN	YOU KNOWS I LOVES YOU	Atlantic
36	Geri RIDE	IT	Island
37	Joss Stone	RIGHT TO BE WRONG	Reprise
38	KELIS FEAT. ANDRE 3000	MILLIONAIRE	Virgin
39	ANASTASIA	WELCOME TO MY TRUTH	Exc
40	DAMIAN RICE	THE BLOWERS DAUGHTER	180 Grad

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INDEPENDENT SINGLES

WEEK	ARTIST	TITLE	Label
1	MORRISSEY	I HAVE FORGIVEN JESUS	Atlantic
2	UNITING NATIONS	OUT OF TOUCH	Gala
3	BARSHAMBLES	KILLAMANGRO	Smith Street
4	100% FEAT. JENNIFER JOHN	JUST CAN'T WAIT (SATURDAY)	Cap
5	SKANDI GIRLS	TO THE CAN CAN	Indigo
6	ALTER EGO	ROCKER	180 Grad
7	MOUSSE T FEAT. EMMA LAMFORD	RIGHT ABOUT NOW	Freebird
8	DIZZEE RASCAL	DRUM	XL
9	DELFERUM FEAT. SARAH MCLACHLAN	SILENCE 2004	Nonesuch
10	HOT PRANTZ	GIVE US ONE OF THESE	TopTone
11	ARMAND VAN HELDEN	MY MY MY	Soul on Fire
12	GEM LET ME MOVE ON		Indigo
13	FRESH CAPTURE	THE FLAG	Gettone
14	FATBOY SLIM	VAPOUR NIGHT	180 Grad
15	STONERIDGE FEAT. THESE PUT EM HIGH		Reprise
16	SEAMUS HALL	JUST NIGHT A DJ SAVED MY LIFE	Big Love
17	DELAYS	LOVE IN A MELLOW/UNDERST	Smith Street
18	THE WHITE STRIPES	JOLINE - LIVE UNDER BLACKPOOL LIGHTS	20th
19	ART BURT	HIDDEN ART/ANY LITTLE BROTHER	Ferry Radio
20	FELIX D	HOUSECAT WATCHING CARS GO BY	Engine

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25.12.04
Top 75

The Official UK

Chart showing the Top 75 singles in the UK for the week ending 25.12.04. Includes album and single charts, and a list of new releases.

WEEK	ARTIST	TITLE	Label
1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	Mercury
2	RONAN KEATING & YUSUF ISLAM	FATHER AND SON	Mercury
3	KYLIE MINOQUE	I BELIEVE IN YOU	Philips
4	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	All Around The World
5	AVI MERRION/D/STOP/MCCALL/P KENSIT	I GOT YOU BABE/SODA POP	BMG
6	DESTINY'S CHILD	LOSE MY MIND	Columbia
7	LEMAR	IF THERE'S ANY JUSTICE	Sony
8	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise
9	GIRLS ALoud	I'LL STAND BY YOU	Philly
10	MORRISSEY	I HAVE FORGIVEN JESUS	Atlantic
11	NATASHA BEDINGFIELD	UNWRITTEN	Phonogram
12	STEVEN STEFANI	WHAT YOU WAITING FOR	Interscope
13	CLIFF RICHARD	I CANNOT GIVE YOU MY LOVE	Decca/UK
14	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Atlantic
15	UNITING NATIONS	OUT OF TOUCH	Gala
16	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Geffa
17	EMINEM	JUST LOSE IT	Interscope
18	ROBBIE WILLIAMS	MISUNDERSTOOD	Chrysalis
19	JAY-Z/LINKIN PARK	NUMB/ENCORE	WEA
20	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Polygram
21	ELECTRIC SIX	RADIO GAGA	Mercury
22	GOLDIE LOOKIN' CHAIN	YOU KNOWS I LOVES YOU	Atlantic
23	UZ VERTIGO		Island
24	ERIC PRYDZ	CALL ON ME	Reprise
25	BRIAN MCFADDEN	IRISH SON	Motown/Sony Music
26	3RD WISH	OBSESSION (SI ES AMOR)	WEA
27	DAMIAN RICE	THE BLOWERS DAUGHTER	180 Grad
28	100% FEAT. JENNIFER JOHN	JUST CAN'T WAIT (SATURDAY)	Cap
29	GERI RIDE	IT	Island
30	JAMELLA D/STOP		Parlophone
31	USHER	CONFESSIONS PART II/MY BOO	LaFace
32	MICHAEL GRAY	THE WEEKEND	Eye Line
33	BARSHAMBLES	KILLAMANGRO	Smith Street
34	JUO FEAT. BOW WOW	BABY IT'S YOU	Motown
35	MCFLY	ROOM ON THE 3RD FLOOR	Mercury
36	BLINK 182	ALWAYS	Cap
37	THE ZUTONS	CONFUSION	Gala
38	SKANDI GIRLS	TO THE CAN CAN	Indigo

WEEK	ARTIST	TITLE	Label
1	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	Mercury
2	RONAN KEATING & YUSUF ISLAM	FATHER AND SON	Mercury
3	KYLIE MINOQUE	I BELIEVE IN YOU	Philips
4	ICE CUBE FEAT. MACK 10 & MS TOI	YOU CAN DO IT	All Around The World
5	AVI MERRION/D/STOP/MCCALL/P KENSIT	I GOT YOU BABE/SODA POP	BMG
6	DESTINY'S CHILD	LOSE MY MIND	Columbia
7	LEMAR	IF THERE'S ANY JUSTICE	Sony
8	GREEN DAY	BOULEVARD OF BROKEN DREAMS	Reprise
9	GIRLS ALoud	I'LL STAND BY YOU	Philly
10	MORRISSEY	I HAVE FORGIVEN JESUS	Atlantic
11	NATASHA BEDINGFIELD	UNWRITTEN	Phonogram
12	STEVEN STEFANI	WHAT YOU WAITING FOR	Interscope
13	CLIFF RICHARD	I CANNOT GIVE YOU MY LOVE	Decca/UK
14	NELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	Atlantic
15	UNITING NATIONS	OUT OF TOUCH	Gala
16	SNOOP DOGG FEAT. PHARRELL	DROP IT LIKE IT'S HOT	Geffa
17	EMINEM	JUST LOSE IT	Interscope
18	ROBBIE WILLIAMS	MISUNDERSTOOD	Chrysalis
19	JAY-Z/LINKIN PARK	NUMB/ENCORE	WEA
20	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	Polygram
21	ELECTRIC SIX	RADIO GAGA	Mercury
22	GOLDIE LOOKIN' CHAIN	YOU KNOWS I LOVES YOU	Atlantic
23	UZ VERTIGO		Island
24	ERIC PRYDZ	CALL ON ME	Reprise
25	BRIAN MCFADDEN	IRISH SON	Motown/Sony Music
26	3RD WISH	OBSESSION (SI ES AMOR)	WEA
27	DAMIAN RICE	THE BLOWERS DAUGHTER	180 Grad
28	100% FEAT. JENNIFER JOHN	JUST CAN'T WAIT (SATURDAY)	Cap
29	GERI RIDE	IT	Island
30	JAMELLA D/STOP		Parlophone
31	USHER	CONFESSIONS PART II/MY BOO	LaFace
32	MICHAEL GRAY	THE WEEKEND	Eye Line
33	BARSHAMBLES	KILLAMANGRO	Smith Street
34	JUO FEAT. BOW WOW	BABY IT'S YOU	Motown
35	MCFLY	ROOM ON THE 3RD FLOOR	Mercury
36	BLINK 182	ALWAYS	Cap
37	THE ZUTONS	CONFUSION	Gala
38	SKANDI GIRLS	TO THE CAN CAN	Indigo

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Singles Chart

WEEK	WEEKS ON CHART	ARTIST	TRACK	WEEKS ON CHART	ARTIST	TRACK	WEEKS ON CHART	ARTIST	TRACK		
39	27	MARKOON 5 SUNDAY MORNING	MARKOON 5 SUNDAY MORNING	40	12	BLUE CURTAIN FALLS	BLUE CURTAIN FALLS	41	32	SHANIA TWAIN FEAT. MARK MCGRATH PARTY FOR TWO	PARTY FOR TWO
42	10	DEEP DISH FLASHDANCE	DEEP DISH FLASHDANCE	43	36	KHIA MY NECK MY BACK (CLICK IT)	MY NECK MY BACK (CLICK IT)	44	37	JOSS STONE RIGHT TO BE WRONG	RIGHT TO BE WRONG
45	28	MOUSSE T FEAT. EMMA LANFORD RIGHT ABOUT NOW	RIGHT ABOUT NOW	46	31	THE CORRS LONG NIGHT	LONG NIGHT	47	42	BRITNEY SPEARS MY PREGOGATIVE	MY PREGOGATIVE
48	39	KELIS FEAT. ANDRE 3000 MILLIONAIRE	MILLIONAIRE	49	52	JAMIE COLLUM EVERLASTING LOVE	EVERLASTING LOVE	50	35	PAUL HUI FIFTY GRAND FOR CHRISTMAS	FIFTY GRAND FOR CHRISTMAS
51	20	BRIAN WILSON GOOD VIBRATIONS	GOOD VIBRATIONS	52	44	DIZZEE RASCAL DREAM	DREAM	53	20	BEASTIE BOYS AN OPEN LETTER TO NYC	AN OPEN LETTER TO NYC
54	13	RAZORLIP RIP IT UP	RIPOUT	55	47	EMBRACE ASHES	ASHES	56	20	THE CHEEKY GIRLS BOYS AND GIRLS	BOYS AND GIRLS
57	63	THE STREETS COULD WELL BE IN	STREETS COULD WELL BE IN	58	44	KEANE THIS IS THE LAST TIME	THIS IS THE LAST TIME	59	43	NADIA A LITTLE BIT OF ACTION	A LITTLE BIT OF ACTION
60	51	ALTER EGO ROCKER	ALTER EGO ROCKER	61	33	ASH RENEGADE CALVADEE	CALVADEE	62	54	FABOLOUS BREATHE	BREATHE
63	43	THE BEAUTIFUL SOUTH THIS OLD SKIN	THIS OLD SKIN	64	NEW	HOT PANTZ GIVE U ONE 4 CHRISTMAS	GIVE U ONE 4 CHRISTMAS	65	55	ANASTASIA WELCOME TO MY TRUTH	WELCOME TO MY TRUTH
66	9	R KELLY HAPPY PEOPLE U SAVED ME	HAPPY PEOPLE U SAVED ME	67	58	I DREAM FEAT. FRANKIE & CALVIN DREAMING	DREAMING	68	66	THE 411 TEARDROPS	TEARDROPS
69	NEW	GENE LET ME MOVE ON	LET ME MOVE ON	70	NEW	FRESH CAPTURE THE FLAG	CAPTURE THE FLAG	71	NEW	MY CHEMICAL ROMANCE THANK YOU FOR THE VENOM	THANK YOU FOR THE VENOM
72	53	EYE OPENER HUNGRY EYES	HUNGRY EYES	73	63	JA RULE FEAT. R KELLY & ASHANTI WONDERFUL	WONDERFUL	74	NEW	AKON FT STYLES P LOCKED UP	P LOCKED UP
75	65	DELTA GOODREM OUT OF THE BLUE	OUT OF THE BLUE								

As Used by Top Of The Pops and Radio One
 Cliff Richard's 'Nine weeks after peaking at number nine with Something Is Going On', Cliff Richard returns to contention with I Can't Give You My Love. It is Cliff's 119th Top 40 hit.



13. Cliff Richard
 Nine weeks after peaking at number nine with Something Is Going On, Cliff Richard returns to contention with I Can't Give You My Love. It is Cliff's 119th Top 40 hit.

27. Damien Rice
 It is more than two years since Rice released his O album, but the belated release of The Blower's Daughter as a single (at 61) debuts at number 27 this week. TV advertising plus BBC2's screening of a concert film, Rice and, of course, the high level of sales this time of year have helped O to a long yet weekly sales tally of 29,456 copies last week, as it imparts a 42-40. The album peaked at number eight in August in a week when it sold 15,646 copies. O also topped the 600,000 sales mark last week.



28. The 411
 The 411's Teardrops is a cover of a classic R&B song and, of course, the high level of sales this time of year have helped O to a long yet weekly sales tally of 29,456 copies last week, as it imparts a 42-40. The album peaked at number eight in August in a week when it sold 15,646 copies. O also topped the 600,000 sales mark last week.

DOWNLOADS

WEEK	WEEKS ON CHART	ARTIST	TRACK	WEEKS ON CHART	ARTIST	TRACK
1	1	DAVID BOWI	DO THEY KNOW IT'S CHRISTMAS?	2	12	VERTIGO
3	2	JAY-Z & LINKIN PARK NUMBENCHORE	NUMBENCHORE	4	3	CHEN STEFANI WHAT YOU WANTING FOR
5	4	KYLIE MINOUGE I BELIEVE IN YOU	I BELIEVE IN YOU	6	7	LEMAR IF THERE'S ANY JUSTICE
8	6	DESTINY'S CHILD LOVE MY BEATH	LOVE MY BEATH	9	8	SNOOP DOGG DROP IT LIKE IT'S HOT
11	10	ENEMEM JUST LOSE IT	JUST LOSE IT	12	5	GIRLS ALoud I'LL STAND BY YOU
13	13	GIRLS ALoud LOVE MACHINE	LOVE MACHINE	14	6	MARLAH CAREY ALL I WANT FOR CHRISTMAS IS YOU
15	12	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	TILT YA HEAD BACK	16	14	MICHAEL GRAY THE WEEKEND
17	20	ICE CUBE YOU CAN DO IT	YOU CAN DO IT	18	21	NATASHA BEEHONEY THESE WORDS
19	18	GREEN DAY AMERICAN IDIOT	AMERICAN IDIOT	20	17	CHRISTINA AGUILERA FEAT. MISSY ELLIOTT CAR WASH

DANCE SINGLES

WEEK	WEEKS ON CHART	ARTIST	TRACK	WEEKS ON CHART	ARTIST	TRACK
1	1	FRESH CAPTURE THE FLAG	CAPTURE THE FLAG	2	1	ALTER EGO ROCKER
3	3	MICHAEL GRAY THE WEEKEND	THE WEEKEND	4	4	ARMAND VAN HELDEN MY MY MY
5	18	MYLO DROP THE PRESSURE	THE PRESSURE	6	6	DEEP DISH FLASHDANCE
7	2	SELMU HAJJI LAST NIGHT A DJ SAVED MY LIFE	LAST NIGHT A DJ SAVED MY LIFE	8	7	FEALIX DA HOUSECAT WATCHING CARS GO BY
9	5	DOOP FEAT. JENNIFER JOHN JUST CAN'T WAIT (SATURDAY)	JUST CAN'T WAIT (SATURDAY)	10	5	LANOUST FEAT. EMMA LANFORD RIGHT ABOUT NOW
11	11	BRAGG & PARALLEL FORCES FIGHTY FIGHTS/THE INSOLUD	FIGHTY FIGHTS/THE INSOLUD	12	6	CRUIZ & BUSHWACKA TRIBAL BELIEVE JEAN
13	15	THE PRODIGY CHAOS	CHAOS	14	8	DELETERUM FEAT. SARAH MCLAHLAN SILENCE 2004
15	20	SCISSOR SISTERS COMFORTABLY NUMB	COMFORTABLY NUMB	16	16	DEERX YOU'VE BEEN STRIPPED
17	14	LOPAZZ BLOOD	BLOOD	18	24	SOURCE FEATURING CANDI STATON YOU GOT THE LOVE
19	14	ERIC PRYZZ CALL ON ME	CALL ON ME	20	20	FIERCE/USE 4 CONCREN CARRIER

R&B SINGLES

WEEK	WEEKS ON CHART	ARTIST	TRACK	WEEKS ON CHART	ARTIST	TRACK
1	1	ICE CUBE FEAT. MACK 10 & MS TOY YOU CAN DO IT	YOU CAN DO IT	2	1	LEMAR IF THERE'S ANY JUSTICE
3	2	DESTINY'S CHILD LOVE MY BEATH	LOVE MY BEATH	4	3	SNOOP DOGG FEAT. PHARELL DROPT LIKE IT'S HOT
5	5	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK	TILT YA HEAD BACK	6	7	JAY-Z & LINKIN PARK NUMBENCHORE
8	6	ENEMEM JUST LOSE IT	JUST LOSE IT	9	8	MARLAH CAREY ALL I WANT FOR CHRISTMAS IS YOU
11	10	GIRLS ALoud I'LL STAND BY YOU	I'LL STAND BY YOU	12	5	CHRISTINA AGUILERA & MISSY ELLIOTT CAR WASH
13	13	GIRLS ALoud LOVE MACHINE	LOVE MACHINE	14	6	UNUSUAL TRUST
15	12	MICHAEL GRAY THE WEEKEND	THE WEEKEND	16	14	MARLAH CAREY ALL I WANT FOR CHRISTMAS IS YOU
17	20	ICE CUBE YOU CAN DO IT	YOU CAN DO IT	18	21	NATASHA BEEHONEY THESE WORDS
19	18	GREEN DAY AMERICAN IDIOT	AMERICAN IDIOT	20	17	CHRISTINA AGUILERA FEAT. MISSY ELLIOTT CAR WASH

AGE STATE: U = Under 16; M = 16-17; A = 18-24; O = 25-34; Y = 35-44; B = 45-54; V = 55-64; W = 65-74; O = 75+.

WEEKS ON CHART: 1 = 1 week; 2 = 2 weeks; 3 = 3 weeks; 4 = 4 weeks; 5 = 5 weeks; 6 = 6 weeks; 7 = 7 weeks; 8 = 8 weeks; 9 = 9 weeks; 10 = 10 weeks; 11 = 11 weeks; 12 = 12 weeks; 13 = 13 weeks; 14 = 14 weeks; 15 = 15 weeks; 16 = 16 weeks; 17 = 17 weeks; 18 = 18 weeks; 19 = 19 weeks; 20 = 20 weeks; 21 = 21 weeks; 22 = 22 weeks; 23 = 23 weeks; 24 = 24 weeks; 25 = 25 weeks; 26 = 26 weeks; 27 = 27 weeks; 28 = 28 weeks; 29 = 29 weeks; 30 = 30 weeks; 31 = 31 weeks; 32 = 32 weeks; 33 = 33 weeks; 34 = 34 weeks; 35 = 35 weeks; 36 = 36 weeks; 37 = 37 weeks; 38 = 38 weeks; 39 = 39 weeks; 40 = 40 weeks; 41 = 41 weeks; 42 = 42 weeks; 43 = 43 weeks; 44 = 44 weeks; 45 = 45 weeks; 46 = 46 weeks; 47 = 47 weeks; 48 = 48 weeks; 49 = 49 weeks; 50 = 50 weeks; 51 = 51 weeks; 52 = 52 weeks.

WEEKS ON CHART: 1 = 1 week; 2 = 2 weeks; 3 = 3 weeks; 4 = 4 weeks; 5 = 5 weeks; 6 = 6 weeks; 7 = 7 weeks; 8 = 8 weeks; 9 = 9 weeks; 10 = 10 weeks; 11 = 11 weeks; 12 = 12 weeks; 13 = 13 weeks; 14 = 14 weeks; 15 = 15 weeks; 16 = 16 weeks; 17 = 17 weeks; 18 = 18 weeks; 19 = 19 weeks; 20 = 20 weeks; 21 = 21 weeks; 22 = 22 weeks; 23 = 23 weeks; 24 = 24 weeks; 25 = 25 weeks; 26 = 26 weeks; 27 = 27 weeks; 28 = 28 weeks; 29 = 29 weeks; 30 = 30 weeks; 31 = 31 weeks; 32 = 32 weeks; 33 = 33 weeks; 34 = 34 weeks; 35 = 35 weeks; 36 = 36 weeks; 37 = 37 weeks; 38 = 38 weeks; 39 = 39 weeks; 40 = 40 weeks; 41 = 41 weeks; 42 = 42 weeks; 43 = 43 weeks; 44 = 44 weeks; 45 = 45 weeks; 46 = 46 weeks; 47 = 47 weeks; 48 = 48 weeks; 49 = 49 weeks; 50 = 50 weeks; 51 = 51 weeks; 52 = 52 weeks.

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