

Inside: **Linchpin** **The Lovefreakz** **The Noise** **Next Door** **Stereophonics**

South  
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5 or

# MUSICWEEK



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## UK acts prepare for SXSW boost

Acts playing at this year's South By South West festival in Austin, Texas, are set to benefit from a surge in interest among UK-based broadcasters, as the event reaches its 19th year.

Radio One, MTV, Radio Two, Xfm and 6Music are among the key media to already commit to

broadcasts from this year's event, which runs from March 17 to 20.

Organisers say interest from UK bands is also up, by one-third, with more than 400 bands wanting to appear this year.

UK acts already confirmed to appear include Nine Black Alps (pictured), Bloc Party, Kaiser Chiefs, Fatboy Slim, Dogs Die In Hot Cars, The Longcut, Goldie Lookin' Chain and The Go! Team. Nine Black Alps will precede

their SXSW appearances - which include a slot at a party organised by US magazine *Fader*, and at their US label Island Def Jam's showcase - with the release of their second single *Shot Down* on February 28 through Island.

It is the first track to emerge from recent sessions for the hotly-tipped group's debut album, expected in early summer, which has been taking place at LA's Sunset Sound studios.

## BPI offers 'new deal' to indies

UK trade body courts indie labels with package including cut-price subscriptions and more participation **p3**

## Making tracks for Midem

A project involving acts from Scotland's Highlands and Islands reaches this week's Midem with a showcase CD **p8**



Singer takes reins from Hutchinson

# TV man to head MCPS-PRS

## Publishing

by Martin Talbot

MCPS-PRS has ended its hunt for a new group CEO, appointing a senior player from the broadcast industry to replace the retiring incumbent John Hutchinson.

Adam Singer, 53, will take on the role next month after a career in the UK and international broadcast industry dating back to the Seventies. He will also take on the titles of CEO of MCPS and of PRS. MCPS-PRS co-chairman Ellis Rich says the decision to appoint an executive from the broadcast business, rather than the music industry or other sector, reflects the changing nature of the world in which MCPS-PRS is working.

"The world has changed a great deal since John Hutchinson was originally given the role," he says. "We are now facing a fairly hostile environment and we felt it was more important to concentrate on an outward-facing role. There are thousands more licensees today than there were 10 years ago, for instance."

The search for a successor to Hutchinson began last summer, before being wrapped up early this month. "I think we have been very lucky," says Rich. "Adam is a heavyweight candidate."

As chairman/CEO of Flextech, Singer built the company from a value of £60m to its eventual sale price of £2.4bn, and also created

and launched 24-hour coverage of Parliament in the UK. Another career highlight includes launching and managing the Discovery Channel.

In a statement issued last Friday, Singer said, "Music is the pioneering heart of the digital age and what could be more exciting than being part of the pivotal organisation that keeps music vibrant, alive and rewarding, so that we can maintain a flourishing creative community of composers, songwriters and music publishers? To be part of the music industry is thrilling and I can't think of a better place where one can combine commercial skills with a love of the product."

Rich's fellow MCPS-PRS co-chairman Tom Bradley - who is also MCPS chairman - says, "Adam has a great deal of experience of an industry in transition, having worked extensively in broadcasting and cable."

Singer's key challenges will centre on "maintaining good relationships with the licensees", says Rich, while he will also keep the alliance abreast of new technology. Maintaining a strong perception of the value of copyright will also be important, he says.

The quick appointment of Singer will allow for a healthy hand-over period before John Hutchinson - the architect of PRS and MCPS's historic merger in January 1998 - leaves later this year. [martin@musicweek.com](http://martin@musicweek.com)

## Disco label hits 30th birthday

Music Week profiles legendary dance imprint Salsoul and its stars, including diva Loleatta Holloway **p12**

This week's Number 1s Albums: **The Killers**  
Singles: **Clara/P Pablo**  
Airplay: **Athlete**



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► For the moment, the independent companies are still left with a tough choice: whether to choose Aim or the BPI, or both – Editorial, p18

Digest

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

29.01.05

### MUSIC WEEK

Incorporating News, MBF, Future Hits, Green Sheet, Hit Music, Record Mirror and Yours Report



**CMP Information, United Business Media, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Tel: (0202) 7921 + ext (see below) Fax: (0202) 7921 8326**

**For direct lines, dial (0202) 7921 plus the extension below. For credits, type in name as shown, followed by a #.**

**Publisher** Alan Scott (0202) 7921 4340  
**Editor** Martin Talbot (0202) 7921 4340  
**Senior editor** Paul Williams (0202) 7921 4340  
**Features editor** Jason Johns (0202) 7921 4340  
**ADR editor** James Roberts (0202) 7921 4340  
**Online editor** Rick Stiles (0202) 7921 4340  
**Reporter** Chris (0202) 7921 4340  
**Chart consultant** Alan Jones (0202) 7921 4340  
**Design consultants** Angela  
**Chief sub-editor** David Bond (0202) 7921 4340  
**Sub-editor** Phil Drake (0202) 7921 4340  
**Chief editor** Simon Wain (0202) 7921 4340  
**New releases editor** Olivia Loughery (0202) 7921 4340  
**Database manager** Rick Stiles (0202) 7921 4340  
**Development manager** Matthew Tyrrell (0202) 7921 4340  
**Commercial manager** Justin Rivers (0202) 7921 4340  
**Account manager** Scott Green (0202) 7921 4340  
**Display sales executive** Patrick Smead (0202) 7921 4340

**Classified sales executive** Anna Edwards (0202) 7921 4340  
**Circulation manager** David Pogson (0202) 7921 4340  
**Print production controller** Chris (0202) 7921 4340

**For CMP Information Group production manager** Denise Price (0202) 7921 4340  
**Art production** Nancy French (0202) 7921 4340  
**Production** John Fawcett (0202) 7921 4340  
**Business support manager** Louise Dobby (0202) 7921 4340

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### People

#### MW appoints new editor

► **Martin Talbot** has been appointed as the new editor of Music Week, in a reorganisation which also sees Paul Williams appointed as group news editor. Talbot takes on additional responsibilities in the role, after three years overseeing the magazine as executive editor. In turn, Williams' promotion represents an elevation from news editor of Music Week, and sees him also taking responsibility for the news content of Musicweek.com. The changes follow the promotion of former editor-in-chief Alistair Scott to the role of publisher, before Christmas.

► The International Music Managers Forum re-elected its chairman **Peter Jenner** at the Norderstrand festival in the Netherlands to serve a further two-year term. Former vice-chairman on the board, Nick Ashton-Hart and Wim Reinier, have been replaced by Volker May.

► ODZ owner Loudeye has promoted **Charles Grimstead** from international business operations managing director to chief strategy officer for Loudeye globally. Loudeye director of international sales and marketing Ed Averdick is elevated to general manager of Loudeye's European operations, while ODZ finance director Tiffi becomes Loudeye's European chief operating officer.

► Former BMG DVD consultant **Derek O'Brien** has overseen its DVD operations. O'Brien takes up the newly-created role of head of music DVD and new formats in the move, which sees him reporting to sales director Brian Rose.

► Former Hot Records executive **Andrew Bowles** has joined Mike Batt's Dramatico Entertainment as head of international marketing. He takes on the role from this week's Midem conference, where he will be overseeing distribution deals for Katie Melua and other Dramatico product.

► Nesting Hill Music Group has appointed IFFP chairman and CEO **John Kennedy** to a non-executive director role. Kennedy says this will be his only music-related commercial role outside the IFFP.

► MTV Networks International has appointed **Gideon Bierer** to the newly created position of digital media senior vice president. Bierer was most recently senior vice president, strategy, business development and research at MTVNL. ► Speculation mounts over the future direction of leading agent **Rob Hallett**, after Mike Fidler last week confirmed that he left the organisation before Christmas. Hallett has been linked to Clear Channel, but a spokesman says the agent has not joined the company.

► Specialist media law firm **Wiggin & Co** has strengthened its music team with two new appointments. **Alexander Ross** joins as partner from Aledawsh Goddard, with Neil Parkes



from Collyer-Bristow as senior assistant.

### Sign here

#### Because in deal with Warner

► **Because Music**, the new independent label owned by former EMI Europe CEO Emmanuel De Buretel, has signed a licensing deal with Warner Music International.



Allyliah: back catalogue relaunch

► **Snapper Music** has struck a deal with Background Records owner Unique Corp to exploit the late Allyliah's back catalogue. The relaunch will begin in April with the TV- and radio-advertised Ultimate collection.

► **Impala** has signed an agreement with Popkorn to become an official partner of the Berlin event. The deal is designed to ensure support for a greater number of independent labels to attend the trade conference.

► **Riot Management**, home to Brit rock act Feeder and indie act Three Unstrung, is branching out into publishing with the acquisition of Death Or Glory Music Publishing from Ministry of Sound.

► The Piano composer **Michael Nyman** is launching his own MN Records, with the post-European release of his opera Man And Boy. Dada on March 28. Nyman plans to build a catalogue incorporating the full range of his compositions.

► **A7 Music Publishing**, which controls the rights to songs popularised by Eric Clapton, Alex Parks and Charlotte Church, has

Shelagh Macleod, once one of the most senior female executives in the music industry, died last Friday morning aged 53. Macleod worked in the business for more than two decades, but is most closely associated with Virgin and EMI. She joined Virgin in 1994 and arrived at EMI when it acquired the label in 1992. **Man Of The Year** in 1996, she held the title of SVP legal and business affairs for EMI until she retired three years ago to focus on her battle against cancer. EMI Group CEO Eric Nicoli, who announced the news to EMI staff last Friday, described Macleod as a "vibrant, dynamic and much loved colleague – we will all miss her". She is survived by her husband of 16 years, the broadcaster and former Radio One controller Matthew Bannister, and two children.

signed a three-year sub publishing agreement with Peer Music Australia. ► Manufacturer and media services company **Sonopress** has become a contributing member of the BA-Ray Disc Association (BDA) – the organisation charged with promoting the next generation optical disc.

### Bottom line

#### Brits best single shortlist changes

► **Brits** organisers have been forced to revise this year's shortlist for the best British single after a data problem. Five tracks were originally announced as competing for the award, whose shortlist is based on sales and airplay data for 2004. However, it has since come to light incorrect information supplied did not take into account that 2004 was a 53-week year, rather than a 52-week year. To compensate, the list has now been extended to 10 tracks with the addition of Natasha Bedingfield's *These Words*, Keane's *Everybody's Changing*, George Michael's *Amazing*, D'Evil's *Yours by the Streets and Suburbans* in *The Middle*.

► **The Denby** has been put in charge of international marketing for Sony BMG across the European region in the London-based role of senior up global marketing. Europe. His role is part of the newly-unveiled Sony BMG Global Marketing Group.

► **Aim** is relaunching its Musicidote digital archive as *Aim Digital*; it will be given the task of establishing and maintaining collective digital deals on behalf of member companies.

► **The Canadian music industry** has experienced its first year-on-year sales increase since 1998, according to figures issued last week. The Canadian Recording Industry Association's shipments increased by 5%.

► The French market regulator has issued complaints against Vivendi Universal, as well as chairman Jean-François Fourty and CEO Jean-Bernard Lévy, over mandatory exchangeable

bonds issued in November 2002. ► **Sony BMG** is pressing an extra 5,000 copies of the **Elvis Presley** singles which is releasing every week, putting a total of 35,000 units of each into the market. The singles were initially released in a limited edition of around 21,000 copies.

► **Public domain Elvis Presley** tracks are part of a new boxed-set, p4  
► **Producers and studio owner Robin Miller** last week donated three days of studio time for the recording of a Sharon Osbourne-backed cover of Eric Clapton's *Tears In Heaven* in aid of the Indonesian tsunami victims.  
► **The IFPI** predicts a mass-market legal download breakthrough, p6  
► **Indie** content on iTunes is rapidly rising, p5

### Exposure

#### Glastonbury to miss year in 2006

► **Glastonbury Festival** organisers have secured a licence to stage the event this year, but have said there will be no Glastonbury 2006.

Organiser Michael Eavis says he intends to have a break from the festival next year for the good of himself and local residents.

► **QQJ** members Brian Ahy and Roger Taylor are to kick off their first tour since the death of Freddie Mercury in 1991. Free and Bad Company's Paul Rodgers will be frontman, beginning with a preview concert on March 28 at London's Bristol Academy.

► A creative management company called **Black And Blonde** is to offer acts and labels a chance to outsource creative tasks. The company is the brainchild of Jo Hart, director of regional promotions company Hart Media, and former Jive/Zomba creative director Hermione Ross.



Green Day perform live for Radio One

► **Green Day** are to play a part in Radio One's 2005 live line-up, p5  
► **Orages** is releasing a number of **Elvis Presley** ringtones, realtones and video clips to tie in with the artist's achievement in claiming the 1,000th UK number one single. Three ringtones are being made available to download.

► **UK Radio Aid** raises £3m for charity, p5  
► **CORRECTION:** Contrary to information in last week's **Music Week**, singer songwriter Bob Reynolds is joining to Invisible Hands Music. Reynolds will be performing at the British At Midem Acoustic Showcase at the Martinez Hotel in Cannes today (Monday) at 6pm.

At Midem?  
Then visit  
Music Week at  
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## Industry body offers "new deal" including cut-price subscriptions and greater involvement BPI rows to put indies centre stage

### Independents

by Martin Talbot

The BPI has unveiled a "new deal for indies" and vowed to put the independent sector at the centre of its agenda for the year ahead.

The record companies' association is unveiling a new subscription formula which will result in reduced fees for many independent record company members – and allow companies to join more easily both the BPI and the independents-only association Aim.

The BPI will underpin its "new deal" by recruiting at least one new executive to represent the views of indies. BPI executive chairman Peter Jamieson says he also wants to increase the involvement of independent labels across all committees. It will also reconvene its Independents Committee, to provide a specific forum for smaller labels.

The new subscription formula requires independents to pay a £50 registration fee, on top of 5% of the company's public performance revenue, as collected by PPL. The new formula replaces the existing BPI levy of 0.2% of all turnover for indies, which are

defined as companies which have no ownership links with the major groups, Sony BMG, Universal, Warner and EMI.

Although the rate compares favourably to Aim's membership levy of 12% of public performance revenue, Jamieson stresses that the new BPI package is not designed to compete with Aim, but rather to allow independent companies to join both organisations.

Jamieson says he believes strongly that independents and majors are stronger working together than apart and that the two organisations complement each other.

Jamieson says, "For 30 years the BPI has been mandated to protect and promote the interests of the recorded music sector of our industry. Although its every action continues to be designed to benefit every company in the sector, irrespective of size, representation of the independent sector within its activities is not as strong or as representative as it could or should be."

"From the beginning of this year we will improve and strengthen every facet of our membership services to ensure a better deal for our members and we will change our subscription basis in order to



Building closer links: the BPI-organised Brits has showcased the likes of V2's Estelle

facilitate increased membership.

"The BPI's members do currently represent over 90% of recorded music sales in the UK, but there are still many labels who do not advantage themselves of our services or have the opportunity to influence our strategies and our policies."

For labels which focus on specialist repertoire, compilations or catalogue, the new rate is expected to represent a reduction in membership fee, although it is likely that for those which focus on chart repertoire, fees may be slightly

higher under the new scheme. The formula has been decided following consultation with many of the association's existing independent members, who the BPI say currently number around 300.

The new deal for indies will also remove an administrative headache for smaller labels. Members will be able to pay the public performance-linked levy automatically, by signing off a mandate which is then activated by PPL.

The new BPI deal attempts to resolve an ongoing issue for independents, since the association

talks over possible collaboration filtered last year. After the foundation of Aim five years ago, the association struck a deal with the BPI allowing indies to be members of both organisations, paying their membership fees to the BPI, who then passed a proportion of this onto Aim.

But since the deal collapsed at the end of 2002 – with two key independents resigning from the BPI – the organisations have been unable to reach a new accord. Talks, which even hinted at a possible merger, fell apart in the first half of last year.

Alison Venham, the CEO of Aim, which she says secured 200 new member labels last year alone, says, "What the BPI chooses to do with its membership subscription rates is a matter for them. Our rates are also constantly under review. But we have consistently striven to deliver good value for our members and our 900 members will attest to the fact that we are delivering that."

She adds that, while there are some issues, such as piracy and copyright, on which two organisations are united, there are others on which they are "diametrically opposed".  
martin@musicweek.com

## Kingstreet makes first moves with publishing venture

Kingstreet Media Group, the publishing and media company launched at last year's Midem by a group of music industry veterans, has made its first steps into the market with the acquisition of Palan Music Publishing.

The Palan catalogue includes the rights to the Fleetwood Mac compositions of Peter Green and numerous television music copyrights, and is the first of a pair of acquisitions with a stated value of \$40m (£21.4m).

Kingstreet expects to announce another deal in the coming weeks.

The company, whose founders include MCS CEO Tim Hollier and Andrew Wilkinson, the former managing director of The Rolling Stones' business adviser Rupert Loewenstein Ltd, says it has raised \$100m (£53.5m) for catalogue acquisitions, with a further \$400m (£224m) to come.

Executive chairman Michael Bungey, former CEO of Cordiant Communications Group and

previously chairman and CEO of Bates Worldwide, completes the lead management team.

Kingstreet aims to become "an independent major", according to Hollier, who is its creative director and head of music publishing acquisitions.

"We have spent a year looking at the possibilities within the music publishing, film and recording environments," he says. "We have decided to concentrate initially on music publishing and

have successfully raised sufficient capital to become one of the major players in the world."

Kingstreet has also secured Rupert Perry, Paul Russell and Harvey Goldsmith as non-executive directors. Goldsmith will develop the touring and concert promotion side of the business along with CEO Wilkinson, who founded Kingstreet Tours as a live company in 1986.

Further divisions include Kingstreet Consultancy,

Kingstreet Marketing and Kingstreet Films, which has three projects in pre-production, including a musical remake of Les Enfants du Paradis and a new series of Willo The Wisp.

The deal to acquire Palan's shares and copyrights was struck late last week and will sit alongside the MCS catalogue within Kingstreet's portfolio.

A Kingstreet party tonight (Monday) at Midem will present the full launch of the company.

### THE MUSIC WEEK PLAYLIST



**MARIO**  
Let Me Love You (BMG)  
Cracking debut from this new alternative pop track, from the "Street" to the high street (single, March 23)



**THE FADERS**  
No Sleep Tonight (Polydor)  
Cracking debut from this new alternative pop outfit, who are leading the girl to the high street (single, 10c)



**NINE BLACK ALPS**  
Shot Down (Eskandar)  
This Manchester four-piece are about to put some much needed rough back into indie rock (single, February 28)



**DAFT PUNK**  
Human After All (Labels/Virgin)  
Lacking in anthems, but still a welcome return of fit, at unmissable French sound (album, March 21)



**APARTMENT 23**  
Everyone Says (Fierce Panda)  
With growing specialist support, this melancholy debut from Fierce Panda's latest find is set to be a cult hit (single, February 8)



**THE BRAVERY**  
Honest Mistake (Loop)  
With their UK tour sold out within a few hours, interest in this New York act is already hotting up (single, February 26)



**PADDY CASEY**  
Saints and Sinners (Sony)  
With their UK tour sold out within a few hours, interest in this New York act is already hotting up (single, February 26)



**ROOSTER**  
Rooster (Brightside)  
This great mainstream take on classic rock looks set to build and build in the months ahead (album, out now)



**MANDO DIAO**  
Mando Diao (Majority)  
Swissies answer to The Libertines translate their fitting live set to disc well, as primarily melodic success (album, March 7)



**IDLEWILD**  
Warnings/Promises (Parlophone)  
Indie veterans return with their fifth album, and how never sounded better (album, March 7)

## HMV FIRST HALF-YEAR RESULTS

Turnover:  
HMV UK & Ireland  
£383.2m (+6.3%)  
Total HMV  
£568.3m (+3.5%)  
HMV Group

£760.2m (+3.6%)

Operating profit:  
HMV UK & Ireland  
£15.4m (+7.7%)  
Total HMV £170m  
(+5.2%)  
HMV Group £18.4m  
(+0.4%)

Source: HMV Group  
Data shows total  
turnover and  
operating profit for  
26 weeks to  
October 23 2004

# Music is top priority at HMV despite flat sales

by Paul Williams

HMV Europe managing director Steve Knott is determined that music will remain the retailer's top priority, despite the chain's increasing reliance on DVD.

As music slipped from 51% to 48% of sales in the first half of the UK & Ireland chain's financial year, DVD accelerated from 32% to 40% of business in the same period. However, Knott does not want to see DVD moving to the front of store at the expense of music, as has happened with some of his chain's rivals.

"HMV is first and foremost a music store and we also sell DVD and that's growing, but that doesn't necessarily mean more space for it at the expense of music," he says.

Knott, however, acknowledges that the retailer will have to take account of market trends as it makes decisions on in-store priorities. "I hope we always support music, but in the long term you have to be commercially sensitive and see what happens in the market," he says. "There's no view at the moment that we're going to take away music from the front of store."

Against what it describes as a "flat" music market, HMV UK & Ireland improved its market share in the 26 weeks to October 23 last year as sales lifted 1.2% like-for-like and 6.1% overall to £383.2m. However, operating profit fell 7.7% to £15.4m during the period, which group CEO Alan Giles says is down to its store-opening programme being more weighted towards the second half of the financial year.

The domestic business was the main driver of the group overall, producing a £760.2m turnover for the period, 3.6% up in total and 1.9% better on a like-for-like basis.

HMV's Christmas trading for the five weeks to January 8 this year was even more impressive, with UK & Ireland sales rising 12.0% in total and 4.3% like-for-

like, reflecting what Knott concludes was the latest surge of festive shopping he has yet known.

"These days, the mindset has changed a bit," he adds. "If you go back 10 years, it used to be '45 shopping days left to Christmas', then '35 days left' etc but you don't hear that now. These days, when the shops are open longer, supermarkets open 24 hours and internet shopping being 24/7, people are conscious of that and leave it later and later."

Across the Atlantic, HMV's market-leading Canadian business turned in an even more robust Christmas performance, with like-for-like sales rising 21.6% with total sales (including the now-defunct US business) up 15.6% over the period.

As Giles explains, "We put in a new management team in that business in 2003 and that's paid dividends, while the Canadian music business was quite strong over Christmas."

It was far tougher in the Asia Pacific region, with like-for-like sales falling for the half year by 2.2% and dropping 0.8% during the Christmas period. "The markets have been very difficult in Australia and Japan, but the team have done a very good job and we've grown market share in music and DVD," says Giles.

Meanwhile, Tesco, the UK's leading supermarket for music and DVD sales, reported a strong Christmas as it heads towards £22bn annual profits. Overall group sales rose 13.0% in the seven weeks to January 8, while UK sales alone expanded 12.1% with like-for-like growth of 9.3%.

WH Smith, in turn, says entertainment sales proved "difficult" during Christmas.

Total like-for-like retail sales dipped 1% for the six weeks to January 15 this year and were down 2% for the 26 weeks up to the same period.

paulw@musicweek.com

## LINCHPIN

Four 14- and 15-year-old teens punks called Linchpin are to have a first album release this year after schooling from Guy Chambers, management duo Johnny and David Crawford and the band Good Charlotte.

Chambers' Organstron company has joined forces with the Crawford brothers to form Helix Music, a production vehicle created especially to sign and develop the band. Helix Music will produce the album with the aim of this licensing it to a major.

Johnny Crawford discovered the south London band and took them to Chambers who, impressed with their ability, has helped develop their sound. They are pitched at a

12- to 17-year-old skateboarding-carrying market for whom Busted and McFly lack credibility, but who are yet to develop an interest in more mature acts such as Franz Ferdinand.

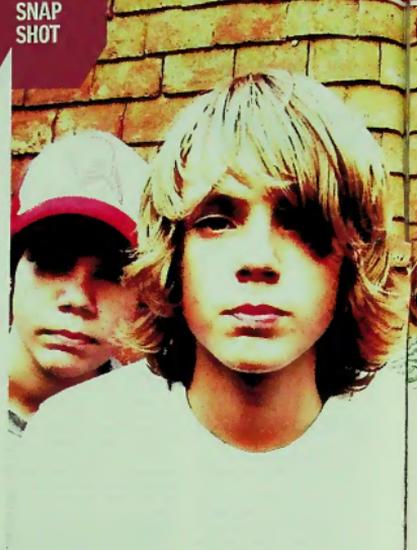
This is a demographic, says Johnny Crawford, which is currently listening entirely to US bands, one such act - Good Charlotte - have volunteered to act as band mentors. The band write songs with assistance from Crawford, with Chambers adding finishing touches.

Crawford says all the majors are interested in signing Linchpin. The plan is to release an album within nine months, following the "credibility" route to success of a band such as Ash.

CAST LIST Management: Johnny and David Crawford, Helix Music. Studio producer: Guy Chambers, Helix Music. Press: Andy Saunders, Velocity Communications.

## SNAP SHOT

Off The Search (five times platinum)  
Scarier Sisters -  
Scarier Sisters (six times platinum)  
Roxan Keating - Ten Years Of Hits (three times platinum)  
Katie Melua - Call



# Fifties stars rereleased as 50-year copyright lapses



by Robert Ashton

Pickwick is to become one of the first reissue labels to exploit the 50-year copyright rule affecting rock-'n'-roll-era releases, with plans to issue a boxed-set featuring Elvis Presley.

However, although the Presley tracks, Sinatra's Young At Heart and Bill Haley & His Comets' Rock Around The Clock all slip into the public domain (PD) this year, few in the industry are forecasting a sudden surge in compilations and albums featuring PD material, arguing that few heritage acts can command the same level of demand as The King.

Presley's That's All Right Mama and Good Rockin' Tonight will form part of a Sun Records boxed-set from Pickwick, which also features other acts from the famous Memphis-based label which have passed into PD.



Sinatra: out-of-copyright albums on way

Pickwick artist and repertoire manager Graham Betts adds that his company is planning to release two Sinatra albums no longer protected by copyright, including Songs For Swingin' Lovers, on a single CD. However, although Betts adds there are "lots" of new tracks which will not be copyrighted in 2005 - with Richard Burton's famous reading of Under Milk Wood among them - he does not believe there will be an increase this year in the number of releases taking advantage of the copyright laws.

Phil Worsfold, commercial

director at Delta, which produces a small amount of PD material, agrees. He says this is because demand for old tracks that are now outside the 50-year copyright term in the UK remains limited.

"For all the will in the world, who will rush out and buy a Bill Haley record in 2005? Al Jensen and Doris Day's radio performance, who will buy those?" he asks. Worsfold also points out that, with only a handful of Presley tracks in PD, it would take another decade at least for a company to produce a double greatest hits package.

Prism's head of licensing Steve Brink argues that the copyright issue has been overplayed. *Music Week* has firmly backed a campaign to persuade the EC that copyright should be extended to bring the EU into parity with other countries such as the US, which has a 90-year copyright term.

But Brink argues, "Vera Lynn has been out of copyright for ages, but people get excited when The Beatles are mentioned. There is no difference between Vera Lynn and The Beatles."

rbort@musicweek.com



HMV DVDs are increasing their share of sales, but CDs will remain at the front of stores

#### UK RADIO AID

6am: Davina McCall and Dermot O'Leary  
performances from Paul Weller and Natalie Imbruglia, guests including Steve Brookless

8am: Chris Evans and Katie Thorpe  
performances from Duran Duran and Texas, guests including Tony Blair, Liam Gallagher, Siobhán

12pm: Zoe Ball and Shane Richie  
performances from Stereophonics and Bryan Adams, guests including Michael Oween

2pm: Mark Goodier with Tony Blackburn and Sharon Osbourne  
performances from Robbie Williams, The Saturdays, The Saturdays

4-6pm: Johnny Vaughan and Lisa Turk  
performances from Lorraine, Liam Gallagher, Greg, guests including Prince

6-8pm: Alan Carr and Kim Catlett

Radio Aid success sparks idea for repeat performance

# Radio Aid raises £3m for tsunami appeal

## Radio

by Paul Williams

Commercial radio is weighing up the possibility of joining forces again after the first simulcast in the sector's 60-year history raised more than £3m for charity.

The sector's biggest yet audience is estimated to have tuned into the UK Radio Aid broadcast last Monday, uniting 268 ILR stations for 12 hours in aid of the tsunami relief appeal.

Its success has now prompted calls for the joint broadcast to be turned into a regular event, possibly becoming a commercial radio industry equivalent of the BBC's annual Children In Need fundraiser.

The simulcast which featured Simon Bates, Zoe Ball, Chris Evans and Johnny Vaughan as presenters, has won enthusiastic praise from the music industry, which helped to supply a stream of guests during the day, including Liam Gallagher, Jamie Cullum, Il Divo, Ronan Keating and Scissor Sisters.

Intermedia Regional Promotions managing director Steve Tandy says, "We all thought it was a strong event and really hope this can be repeated in the future, maybe on a year-by-year basis."

Hart Media managing director Jo Hart, who lost a close friend in the tsunami tragedy, describes the simulcast project as "amazing". "If it could be once a year it would be incredible," she says. "Even if everyone gave just £1 we could raise so much money."

Enap Performance group programming director Andy Roberts, who was part of the industry-wide team behind the venture, says that

## Charity track puts Weller on airplay high

UK Radio Aid was having a huge effect on early radio airplay data last week, with a specially-recorded Paul Weller (pictured) track of number one on Music Contact's midweek chart.

A version of The Beatles' Come Together, which Weller recorded just days before last Monday's simulcast, opened and closed the 12-day event and figured several other times during the day.

Those plays alone were enough to push the track to the top of the airplay chart early on in the week, although it had been overtaken last Wednesday by



Weller single.

Capital FM managing director Keith Pringle, in charge of programming for the day, says it was a "brilliant version" of the Abbey Road set. "It is to be released, because it might add a bit more energy to the total," he adds.

Weller's record label V2 says there are currently

no plans to issue the track, which will be the second cover of the song by Weller, a decade ago, he cut the track with Noel Gallagher and Paul McCartney as the Smokey MoJo Fitters for the first War Child album.

A number of other tracks, benefiting from going out at 268 stations at the same time, also figured prominently in midweek airplay data, including Angels by Robbie Williams, The Saturdays' Best of My Love and Invisible Touch by Genesis. All the tracks in the midweek airplay Top 50 were expected to have lost their places by the time of the finalised chart yesterday (Sunday).

Enap's Roberts adds that the broadcast, which went out little more than a week after the idea was agreed, demonstrated that the success highlighted that not only the BBC can pull off such a project. In what he describes as an "intense week" of planning, it saw rival commercial radio groups all pooling their resources and talent together for the day, which was broadcast from Capital Radio's Leicester Square Studios. In just three days, the presenter line-up was already in place.

"The great thing about it is we all know each other," says Roberts. "It is such a small world now and we all know each other from the Sony Awards etc, so it was quite easy to do. The hardest thing was technically getting it to everybody around the country, but hats off to Classic and difficult formats to take the format as it was."

pa@w@musicweek.com

# RI adds diversity to its 2005 live coverage

Radio One says the range of genres and the commitment to new music encompassed by its 2005 live events schedule show off its public service strengths to the full.

The station is today (Monday) announcing a live events calendar which, as well as including traditional favourites such as Glastonbury and roadshow-style beach events in the UK, features a number of more esoteric additions.

These include South by Southwest, Westwood in Atlanta, The Lock Up in LA, Skolbatts from Brazil, Radio One Presents Green Day In The UK, the Exit Festival in Serbia-Montenegro and the UK's Global Gathering.

"Radio One has a remit to deliver new music first to its audience of 15- to 24-year-olds," says Radio One's live events executive producer Jason Carter. "The best way to connect with this audience is not to spend millions on marketing, but to get out there and be at the same events as them."

The events were selected by the station's live music team, after consultation with specialist music executives and producers, with the

goal of finding the events which best reflect the audience of the specialist shows.

Carter believes no genre is underrepresented in the station's live schedule, from hip-hop jams in the US to dance festivals in Brazil to festival events in Eastern Europe.

"We're reflecting the well-respected events, but also we need to be exploring the more specialist areas, such as the Exit Festival, and we've come up with a schedule which is a spread across all genres," he says.

Commercial rivals argue that they lack the funding to cover the live scene in anything like the depth of the BBC, but Carter says live music does not necessarily have to be expensive.

"It depends entirely on the type of show," he adds. "A Pete Tong club night in Margate where he's doing a DJ set is relatively inexpensive. But Chris Moyles at a beach in Newquay where there's overnight expenses costs a lot more. The point where it really goes up is recording live sets from bands. It's not cheap, but the BBC has the resources to do this."

# Media groups pool research

MTV UK & Ireland, Capital Radio and IPC Ignite are launching what they say will be the largest yet research project into British music tastes.

The three organisations - whose music assets include eight TV channels, 15 analogue radio stations and magazines including *NME* and *Uncut* - are to launch the new initiative titled <Play> from next month and will draw on the companies' combined database of 1.5m consumers.

From the responses to an online questionnaire currently being promoted through a direct e-mail

campaign, the research body is to create a "Play Panel" of tens of thousands of consumers, who will be invited to contribute regularly.

The ongoing study will yield a quarterly summary of key findings, along with monthly headline updates, detailing the changing lifestyles, purchasing habits and attitudes of panel members.

"We will really be looking at three areas," says Simon Brown, VP strategy and research, MTV Networks UK & Ireland. "The first is trends, looking at the rise and fall of particular genres, with specific music information. We will also be

getting the consumer's perspective on the bigger premissal issues and on topical things, like the Brits nominations, for instance."

The key target demographic of the survey is likely to be within the 16- to 34-year-old age range, with Play's backers noting it as "the definitive barometer of attitudes and behaviour and the number one source of insight into this influential social group".

MTV, IPC and Capital aim to recruit additional music partners over the course of the study, including promoters and retailers, to add further names into the database.

## THE RISE OF DOWNLOADS

Figures apply to 2004, with 2003 figures in brackets

Legal Music Sites: 230 (50)  
Available repertoire: 1m tracks, 6500,000 tracks  
Paid-for downloads: 200m (20m)

Value of digital market: £200m  
Infringing music files: 100m (100m)  
Awareness of legal services (16-29-year-olds): 49% (38%)  
Source: IFPI

# 1m tracks set to be available by the end of 2005 IFPI predicts downloads will hit the mainstream

## Downloads

by Robert Ashton

Four times as many authorised download sites will be making available more than 1m tracks by the end of this year, the IFPI predicted last week, hailing 2005 as the year when legitimate digital downloads will become a mass market activity.

New IFPI figures demonstrate that the proliferation of legal music sites and rapid sales of portable MP3 players (almost 25m were sold in 2004) and mobile phones are helping to transform the digital music market from a specialist activity to an everyday consumer experience.

Headline figures indicate that music fans downloaded 200m tracks in the US and Europe last year, up from 20m in 2003. They also had 230 legal music sites to choose from, up from 50 a year earlier, and now have double the amount of repertoire to choose from.

For record companies too, the digital market has become a significant contributor to the bottom line. Analyst Jupiter Research estimates the complete market was worth \$330m in 2004 and is expecting that figure to double in 2005.

Significantly, with more than 7,000 cases brought against

bulk music uploaders throughout the US and Europe – combined with online advertising and educational campaigns – it indicates the industry's message on piracy is getting through to the core market. Seven out of 10 people in Europe are now aware that file sharing is illegal and new research also suggests that more people (56%) plan to buy music online legitimately (compared to 44% now).

If 2004 marked the period when the music industry got tough on pirates with lawsuits, IFPI chairman and CEO John Kennedy says the mission in 2005 is to "make music available in as many ways as to many people as in many devices in as many formats...as long as the music is legitimate".

On the question of piracy, Kennedy warns it is "always dangerous" to declare the industry has broken the back of the

problem, but believes it has made progress. He adds, "It is not particularly about the statistics, it is about education, the Government embracing what we have done. It is not so much about suing people. We have got it into the public consciousness that piracy is wrong."

Although no one is about to discontinue the legal battle against pirates because the fines have been a successful deterrent, the emphasis in 2005 is now about providing repertoire.

EMI Music digital development and distribution senior vice president Ted Cohen says it is "incumbent" upon the companies to make everything available and that the amount of back catalogue bought online has taken the industry by surprise. "People are finding a lot of viruses pop on P2P," he says. "The file quality is also better online."

Universal Music eLabs vice president Barney Wragg echoes Cohen's view, says, "In 2004 we put everything we had on CD into digital form. In 2005 it is about working with labels to put deleted albums out. We are also about to see repertoire available that was available in the physical form in one country, but not another. By the end of 2005, there will be a much broader depth of material."

robert@musicweek.com



Gwen Stefani: currently number one in the Downloads chart

# Indies start march on iTunes

The exposure of indie music on Apple's iTunes Music Store is poised to explode, with the number of independent record groups now signed up to the service set to pass the 100 mark.

However, representatives from the indie sector continue to complain that their music is under-represented among the 700,000 music tracks held on iTunes. And, although big players such as Domino, Ninja, Beggars Banquet, Demon, Sanctuary, Ministry and V2 are now holding contracts with the US-based group, there is criticism that the company is dragging its feet at uploading catalogue from its new indie rights holders.

The new take-up rate was revealed by Aim CEO and chair-

man Alison Wenham last week. The influx of contracts have been signed in the months after a template agreement was negotiated between her organisation and Apple at the end of last summer.

Michel Lambert, president of Impala and co-chairman of Brussels-based Pias, has also recently signed his company up to the new service. But Lambert concludes that the process has been "very slow at a very level" and complains of a clash of corporate cultures between Apple and indie spread across Europe.

Lambert adds that he would have expected iTunes to redouble its efforts to include his and other companies' music on its system before and over the Christmas period, when the indie sector

enjoyed one of its best quarters. However, he believes that, with iPod sales running at such a high level, there is little will from Apple to ensure that iTunes is represented by the indie community because the group has already generated high demand from customers for the portable MP3s.

Wenham is less pessimistic about the indie's relationship with Apple and says the template agreement has had an "astonishing level of success". But she does admit that there has been a certain amount of "frustration" at the slowness of getting indie catalogue uploaded onto iTunes once a contract has been signed.

Apple declined to comment to *MW* before it went to press.

X

# Franz Ferdinand opens door for Glasgow acts

by James Roberts

Precisely one year on from Franz Ferdinand's explosion into the mainstream with their second single *Take Me Out*, signs of how far their influence has spread are all around.

Besides creating and leading the art rock movement, which bands such as Bloc Party are now following into, but they have also been responsible for something of a renaissance in the music scene of their home city of Glasgow.

The city has always regularly thrown a homegrown act into the mainstream, but now it is attracting attention for a new generation of cutting-edge bands, which are all benefiting from the post-Franz Ferdinand spotlight.

Franz Ferdinand's frontman Alex Kapranos sums up what it is about Glasgow that leads to its success in producing so many idiosyncratic acts. "What is constant about Glasgow is that it produces idiosyncratic bands that have their own style, their own way of doing things and they do it independently."

That independent spirit is evident not just in the bands, but also in a new wave of labels which are enjoying success. This has been obvious in the Glasgow-based independent Bristle Records' campaign for Mylo's *Destroy Rock & Roll* album, which has sold 60,000 copies in the UK to date. The label is understood to be on the verge of partnering with a major to give the album a serious marketing push in 2005.

Also attracting much attention in the past year has been Glasgow's One Records, which was founded by Derek Birrell in late 2003, sharing office space with Primal Scream's management company GR Management.

An early single last year by the label's first signing El Presidente

quickly infiltrated London's A&R community and, before long, a label deal was on the table from God Doherty and Mike Pickering. Then of BMG, the two executives are now music division president and A&R executive at Sony BMG respectively.

"There is so much talent in Scotland, but it has taken one band to make a lot of people realise it," says Birrell. "When Franz Ferdinand started to explode, for a few months every show from a half-dozen band had someone from an A&R department from a label in London at it."

The first release for One Records through Sony BMG comes next week, with a limited 10-inch of El Presidente's single *Recket*, which has already attracted media support from the likes of *Dazed & Confused* and MTV2, thanks to a video directed by Nexus Productions, who were also responsible for the groundbreaking clip for Franz Ferdinand's *Take Me Out*. It is a fine introduction to this electronic rock act, who could be the natural step on from the Scissor Sisters. An album is close to completion and is expected to be released in the summer.

Three further signings – electronic songwriter duo Lethic and rock acts Ludovico and Cortez – complete a healthy count of alternative acts to a BMG domestic roster which has taken Kasabian to mainstream success in the past 12 months.

"We're going to take it steady with El Presidente, with the first single being a low-key introduction," says Mike Pickering. "And with the strength of the rest of the One Records roster, we think it is a great way for us to tap into the vibrant scene in Glasgow and Scotland in general."

james@musicweek.com



El Presidente: their single *Recket* will be One Records' first release

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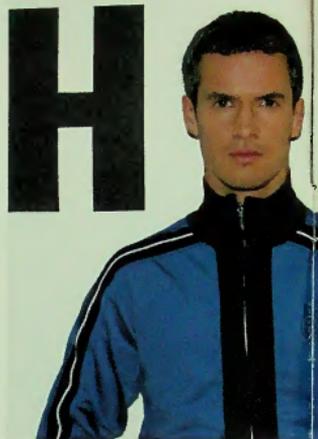
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**INTERNATIONAL  
PERSONAL  
WIRELESS**

The Make Tracks project, which highlights acts from the Scottish Highlands and Islands, reaches its climax at this week's Midem conference in Cannes, writes *Martin Talbot*

# Treasures from the Islands



Wandering the Palais at this week's Midem conference in Cannes will be eight first-timers, most of them in their teens and early twenties and all of them from the most far-flung region of the UK.

They represent the heart of Make Tracks, the project based in the Highlands and Islands of Scotland, which is backed by Channel 4's Ideasfactory and Highland and Island Enterprises (HIE).

Conceptually, Make Tracks sounds like a TV reality soap – but without the TV cameras. Essentially, it is an educational programme, but which eschews the traditional approach of lecturers and classrooms in exchange for on-the-job experience. The project centres on the creation of a virtual record label, staffed by 11 would-be music executives all of whom are based in the Highlands and Islands.

The eight representatives who will be in Midem this week are funded by the project and charged with promoting a string of acts who are showcased on their first CD, which is distributed with this week's issue of *Music Week*.

The Cannes activity acts as the climax of the

project, which first began to take shape a year ago, the creation of Channel Four's Ideasfactory; a learning initiative created by the independent TV channel's education division, 4Learning.

Ideasfactory was first set up three years ago with the aim of supporting young people starting out on careers in the creative industries, with its Scottish arm – Ideasfactory Scotland – following a year later. To date, Ideasfactory Scotland has staged projects supporting filmmakers, non-fiction writers, as well as visual artists in the photography and graphic design fields.

Back in the spring of 2004, the project began looking at the possibility of creating a project to help give education and experience for would be music executives.

"We wanted to try to create something which would look at the business side," says Lucy Conway, the Highlands and Islands co-ordinator for Ideasfactory Scotland.

After partnering with Go Events, they launched Make Tracks at Go North in Aberdeen last June, backed by funding from HIE.

For HIE creative industries manager Iain Hamilton, the project provides the opportunity

Multi Historical Society: an example of the burgeoning talent from Scotland's Highlands and Islands

to continue the work which has already been started through the various Go events in the Highlands and Islands, in helping build awareness of the region's musical roots and establish an infrastructure to help the local business. "With Make Tracks, we were looking at what was going to take things a step forward," he says.

The first stage in the process was to spread the word and seek entrants for places on the project. Workshop events in Stornoway, Ullapool, Orkney and Shetland followed in September, climaxing with a Go Hi event in Inverness, a two-day get together of panels and showcases.

In parallel, the Make Tracks project manager Shaun Arnold – also general manager of Go Events – continued a programme of promotion through the local media across the Highlands and Islands. As well as offering places on the project, musicians and bands were invited to submit recordings which would ultimately become the focus of the Make Tracks label's promotional activities.

Before any such work could take place, the staff of the Make Tracks label had to be finalised. It was down to Arnold and Phil Ellis, business development manager for the arts at City College, Manchester – who put together the educational programme at the heart of the project – to sift through the entries. Ellis already had experience to draw on, having created a similar "virtual label" concept at City College in the form of Rawfish Records.

Originally looking for 10 team members, Arnold and Ellis ultimately plumped for a 12-person team. After one member dropped out, this left 11 team members from across the Highlands.

The team then decamped, in mid-October, for a three-day event in Inverness and at Ardour's Watercolour Studios for a series of seminars and panel sessions. At Watercolour, the team were able to see Poor Old Ben – who featured on last spring's Go North CD, while also showcasing at the event and following up with gigs at last September's In The City in Manchester – go through a recording session.



Below, left and right, the Make Tracks team get down to business

## Breaking into the industry



As eight of the Make Tracks representatives arrive at Midem during the weekend, *Music Week* talks to two of them about how they got involved and what they have gained from the experience.

### Keri Ewan, Make Music A&R manager

**Background:** I am currently studying my second year in Music Industry Management at Stow College in Glasgow. My experience in the music industry varies from being chairperson of Electric Honey Records (Stow College record label) last year to helping out at the MusicWorks convention.

### How did you get involved in the Make Music project?

I noticed an ad in a local newspaper. I applied online and was chosen to be the A&R manager for the project.

### What have you found most useful/interesting about the experience?

The main advantage of this project is getting the work experience needed for me to work in the music industry once I have finished at college. The project has just reinforced my decision that I definitely want to work in the music industry. I have enjoyed working with the Make Tracks team and working with people who know what they are talking about in the music industry.

### What has been the highlight of the project so far?

When the CD listing and cover was finally chosen and finalised. For me, doing the A&R, it was a great achievement when *Music Week* liked the selection of songs on the album and when we finally narrowed it down to the final 13 tracks. I am really pleased with the quality and diversity of the acts on the CD and can't wait for it to be released. Another highlight will also be going to Midem and experiencing that.

### Jori Kin

**Background:** I'm originally from Chicago, Illinois, but I've been living in Stormway on the Isle of Lewis for a good while now. I started out as a live sound engineer and then moved on to organising local rock

gigs. Somewhere along the line, I was offered a slot on local radio station Isles FM, hosting a weekly rock music show and I also write a weekly music column about the Western Isles music scene for the *Stormway Gazette*. About a year ago, my musical cohort Iain Morrison and I formed Honcho Recordings, which has released three CDs of Western Isles rock music, in an effort to bring some long overdue focus and attention to the burgeoning Stormway rock music scene. In 2004, the company expanded its interests to include Honcho Productions, which has taken on the management duties of several Western Isles bands and continues to organise live events in the Stormway area, featuring both local and mainland rock talent.

### How did you get involved in the Make Tracks project?

I always try to keep my ear to the ground to keep abreast of what's happening on the Scottish music scene. When I heard Channel 4 Ideafactory/GoEvents was hosting a seminar/introduction for the Make Tracks label during the 2004 Hebridean Celtic Festival here in Stormway, I went along. I liked what I heard, applied and here I am.

### What have you found most useful/interesting about the experience?

I'm a firm believer in "possibilities" and it was great to have that belief reaffirmed by a team of like-minded individuals who put such a massive effort into getting this CD together. Also, I've gained a lot of insider knowledge and insights as to how things work within the industry that I'm sure will prove very useful.

### What has been the highlight of the project so far?

For me there were three. Firstly, the initial bonding/brainteasing weekend at Watercolour Studios in Ardguir was pretty intense. Secondly, I've always found it fascinating being involved in the behind-the-scenes process and seeing an album coming together and the excitement on a high-profile project such as this was ten times more thrilling. Thirdly, Midem is going to be another experience as well.

the Water Colour sessions. Of these tracks, 11 were then selected to appear on the Midem CD, with the rest being made available to stream from the Make Tracks website ([www.make-tracks.net](http://www.make-tracks.net)).

After the tracklisting was finalised, the team then also secured tracks from Mylo and Mull Historical Society to underline the quality of music coming out of the Highlands and Islands. Mylo – whose real name is Myles MacInnes, and is from Skye – is a particularly enthusiastic supporter of the project. "I wish this had been around when I was first getting started," he says. "Bands and musicians need experienced and enthusiastic promoters, managers and producers – people who care about the music. The best way to learn is by doing, and doing with someone alongside you is a fantastic opportunity to learn. This project also offers people working in music a chance to put something back in, by inspiring and encouraging the next generation."

The CD was then pressed by Sonopress over the Christmas break and will initially be distributed through *Music Week* this week – for full details of the tracks featured see over the page. Now, the task for the team is to use the CD to promote the acts at Midem and beyond, to highlight the acts to potential overseas licensees, or even booking agents.

The label remains unusual in that it has no acts directly signed to it and does not own any rights, with rights to all tracks on the CD remaining with the originating artists, says Arnold. Conway says, "It will be interesting to see what the response is at Midem. That will provide the real testing point for the project, and then we will see what happens next. Arnold believes Midem will provide a challenge for the various members of the Make Tracks team. "Now they are working as part of the actual label with individual tasks," he says. "It is going to be a great opportunity to see how they manage to work the record."

And there certainly are ambitions beyond Midem and this week's CD. Phil Ellis believes the broader experience of Make Tracks could certainly be felt within educational circles. "There is definitely something which should be taken from it, by other schools and colleges," he says. "The project idea is fantastic, that they actually have the opportunity to take their album to Midem and make meetings through the Midem database is excellent."

For the Make Tracks project itself, a series of showcases will maintain the profile of the CD's acts, with plans for events in London, Manchester, Glasgow, Inverness and at a Go event in Fort William. Arnold is hopeful that Make Tracks will have some presence at March's South By Southwest conference in Austin, Texas, although this is still in the early planning stages.

But Arnold has broader ambitions too. "The label definitely has legs to grow," he says. "I would love to see it go on and actually sign acts." HIE's Iain Hamilton is determined to make sure that this year is not a one-off, hopefully with the continuing support of Ideafactory. "We already have plans underway for next year," he says. "I suspect it might be to very different kind of album, but the idea is to do this again."

Hamilton imagines a regular, rolling intake of full-paid staff – with a constant staff of 10 to 12 team members – whose challenge will be to create an operation which can stand on their own. While HIE would continue to help fund the project, he says, its power would be in charging its team members to ultimately run it as a self-financing operation. "Eventually, I would like to see it take on a life of its own," he says. We would like to see it become a fully commercial operation."

But first comes that trip to Cannes. And, as anyone who has been to the south of France conference will know, surviving that is a challenge in itself.

"The first time we got everyone together was at Inverness," says Arnold. "And it was then that we started the A&R process. It was at this stage that everyone found out what role they would have."

As it came together, the team spanned a range of disciplines, with each member playing a specific role; the positions filled included two marketing managers, an A&R manager, label manager, live events manager, media manager, graphic designer, web designer, with other individuals overseeing distribution and international. Ranging in age from 18 years old, the team is almost entirely under 30, with all staff fitting in their Make Tracks responsibilities with other occupations, half being students in full-time education and the rest also holding down full-time jobs.

With all of the team spread around the Highlands and Islands – which covers an area the size of Belgium running from Shetland in the north east to Mull Of Kintyre in the south west – there was certainly some challenge in creating a coherent team. To assist, the project utilised a state-of-the-art software package called Myo-HQ, created by the local company Pict Innovation, from Inness, just outside Inverness. Essentially, the package is an online tool which allows users to create a virtual office, with central data resources across many hundreds (and thousands) of miles. The system also offers a secure online "boardroom" through which members of the team are able to stage virtual meetings.

With the team now established, the next key step of the project was to begin creating its CD for Midem. Arnold says, "We wanted the project to not just be about helping get people into the industry, but also to profile some of the talent from the Highlands and Islands."

To this end, the Make Tracks team were charged with putting together a disc, to take to Midem as a showcase of artists from the region, but which they could also aim to secure licensing deals for. The first key task was to filter through the 150 tracks submitted to create a shortlist of acts which they wanted to promote, to go alongside one of the recordings by Poor Old Ben from

# Highlands' high points



Make Tracks CD 2005: The Original Soundtrack To The Highlands & Islands

1. Mylo - Muscicar (Freeform Edit)
2. Mull Historical Society - Treescavangers
3. Poor Old Ben - I Found Myself A Clown's Mask
4. Calamateur - Half Truth
5. Le Reno Amps - 1969
6. Half Cousin - The Diary Fire
7. Splindrift - I Just Wrote To Tell You
8. RAR - Long Horn
9. Carson - Poison
10. Blue Gum Ears - Paracetamol
11. Small Enclosed Area - A Taste Of India
12. The Cinematics - Wake Up
13. Croft No. Five & Damaged Goodz - Timb Bomb

Make Tracks' album features 13 tracks by the talent from Scotland's Highlands and Islands, ranging from established artists such as Mylo and Mull Historical Society through to new names such as Poor Old Ben and Calamateur

**1. Mylo - Muscicar (Freeform Edit)**

Hailing from Scotland's far-flung Isle of Skye, 24-year-old Myles MacInnes is perhaps the most high profile artist to emerge from the Highlands and Islands for many a year. The graphical impact of the "destryrock&roll" campaign should not overshadow the quality of his beats-laden debut single and album, which is showcased perfectly by this track - a worthy opener for the Make Tracks album. [www.breastfed.tv](http://www.breastfed.tv)

**2. Mull Historical Society - Treescavangers**

Mull Historical Society's roots - from the Isle of Mull - are flagged by the act's very name. Along with Mylo, MHS are the second established act to

be showcased on the Make Tracks album. The act features a short history which has seen mainstay Colin MacInfyre and his live band tour with The Strokes and REM, receive the Saint Andrews Day Gienfiddich Spirit of Scotland Award for top creative talent - whose other winners have included Travis and Franz Ferdinand - and endorsements from Noel Gallagher and Michael Stipe. [www.mullhistoricalsociety.com](http://www.mullhistoricalsociety.com)

**3. Poor Old Ben - I Found Myself A Clown's Mask**

Since appearing on last June's Go North CD - also distributed through *Muzik Week* - the excellent Americana-esque four-piece spent 2004 reinforcing their profile after a debut album and strong airplay in

Scotland the previous year. They have slowly continued spreading the word, playing gigs the length and breadth of the country, including two shows at In The City in September. Now signed to indie Electric Honey Records, the band are continuing to play live and record material. [www.pooroldben.org](http://www.pooroldben.org)

**4. Calamateur - Half Truth**

Calamateur's music has featured across a wide range of radio outlets, including shows hosted by the late Radio One legend John Peel, as well as Radio Three's Late Junction and Madrid's Cielo Liquido, and local radio right across Britain. Mairman Andrew Howie, who lives in an abandoned port-studio on the banks of the Beaulie Firth in the north of Scotland,

also runs the UK arm of Autoclave Records, an independent record label launched in early 2003. [www.calamateur.com](http://www.calamateur.com)

**5. Le Reno Amps - 1969**

Le Reno Amps formed in February 2002 with an admirable aim - to create songs which would work as well live as they do recorded. Their first album included two singles which received support from local and national radio and, now, they are working out of Glasgow and preparing their second album, which is expected to be ready for release by the summer. [www.lerenamps.com](http://www.lerenamps.com)

**6. Half Cousin - The Diary Fire**

A collective centring around songwriter/singer Kevin Cormack,

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Soundtrack to Highlands & Islands (clockwise from top left) Calanoteur, Blue Gum Ears, The Cinematics, Carson



Half Cousin aim to make pop music of the Tom Waits or Arab Strap variety, using a wide range of instrumentation, including accordions, clarinet and wooden blocks. They have just completed their debut album, *The Function Room*.  
[www.halfcousin.com](http://www.halfcousin.com)

**7. Spindrift - I Just Wrote To Tell You**  
Spindrift have certainly had a busy 10 months since forming in March last

year. Besides recording two EPs, they have appeared at King Tuts in Glasgow, received airplay on Radio One, opened the Belladrum music festival and been chosen for the 'air demo vote' on Radio Scotland. They won the battle of the bands in Inverness.  
[www.spindriftonline.co.uk](http://www.spindriftonline.co.uk)

**8. Raar - Long Horn**  
There has been a lot of talk about the post-Darkness explosion of glamorous rock and Raar are one of the first

examples. Founded in the early part of this decade, Raar built some profile through 2003, before receiving backing from the likes of *X-Roxy* and *List Magazine*, while they have played at London's Metro, T In The Park and the Edinburgh fringe. Further dates follow this year, as the outfit look to continue spreading their rock gospel.  
[www.raar.com](http://www.raar.com)

**9. Carson - Poison**  
Citing Sonic Youth, Mogwai, The



Cure and early Idelwild among their influences, Carson are a live fixture in their native Fort William and around the Highlands. They have now relocated to Glasgow - although they insist that the Highlands remain their spiritual home - and the past year has seen them writing, playing *T In The City* and recording, while also regularly returning north for gigs.  
[www.carsononline.co.uk](http://www.carsononline.co.uk)

**10. Blue Gum Ears - Paracetamol**  
Initially influenced by Nirvana and Green Day, this four-piece have consistently focused on writing and gigging in equal measure, a strategy which has seen them establish their own live following. They are continuing to develop too, as they have recorded and released three CDs over the past few years, with their latest, *Subject To Rejection*, heralding a harder edge.  
[www.bluegumears.com](http://www.bluegumears.com)

**11. Small Enclosed Area - A Taste Of India**  
Comprising five former schoolfriends from Elgin, Small Enclosed Area have played throughout the Highlands and Islands, won a local battle of the bands. That competition victory ultimately resulted in a label deal, with

Andover-based Hackpen Records, on a two-EP contract.  
[www.smallenclosedarea.com](http://www.smallenclosedarea.com)

**12. The Cinematics - Wake Up**  
The Cinematics first formed after one of their members met another while busking in Glasgow back in 2003. After expanding into a four-piece, they played their first gig last February and have since been playing non-stop around the city and will this year be at T In The Park, showcasing a sound which they themselves describe as "Radiohead meeting Duran Duran at a Television concert".  
[www.thecinematics.co.uk](http://www.thecinematics.co.uk)

**13. Croft No. Five & Damaged Goodz - Timb Bomb**  
Croft No. Five are an established name in the Scottish Celtic music scene, while Damaged Goodz is a hip hop artist hailing from Glasgow via the rural village of Ballachulish near Fort William. This track is one of the fruits of a collaboration between the two acts, one which was overseen by Watercolour studios' owner Nick Turner. Also featured on the tracks which were recorded are backing vocals from the freestyle master, Nova K and J Large and scratching by Stegg G.  
[www.croftnofive.com](http://www.croftnofive.com)  
[www.damagedgoodz.co.uk](http://www.damagedgoodz.co.uk)



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MUSICWEEK

As legendary disco label Salsoul prepares to celebrate its 30th birthday with a high-profile re-release project through Suss'd, *Bill Brewster* examines its impact on the music scene

# Salsoul hits its 30th birthday

It is the early Seventies and you are young, free and looking for fun. If you live in New York, you do not have to look far. In downtown Manhattan something other than the A Train is rumbling under the fetid streets of SoHo. In clubs such as the Gallery, Loft and the Limeslight, something strange and wonderful is happening. It is the birth of the modern DJ and club.

The disc jockey, utilising rudimentary equipment, blending together a wildly eclectic menu of music encompassing African, Latin, R&B, rock, reggae, jazz and nascent world music, revolutionised the way in which music was promoted.

Into this fertile breeding ground stepped the Cayre brothers - Kenny, Joe and Stan - three rag-trade businessmen of Syrian-Jewish origin who had got into the music business entirely by accident, after their Mexican cousins asked them to sell surplus cassettes and cartridges to Hispanic areas in the US. Salsoul, named after Joe Bataan's eponymous album (and launched using money made from his successful Latin Strut single) looked on the production credits of his favourite records and did not take long to alight upon Sigma Studios in Philadelphia, then with the hottest house band in dance music.

Cayre met with Vincent Montana, the vibes player and arranger. "Ken said 'could you give us three songs that are like the Philly sound?'" says Montana. "I said, 'Yeah, there's nothing to it, we're doing all the writing anyway.' So anyway, he says, 'Here's the cheque, give me the songs in about three weeks.' I didn't even look at the cheque, but I did on the way home and it was for \$10,000. My God! I showed it to my wife and we were dancing around the kitchen. Anyway, one of the songs I gave them was the Salsoul Hustle, because that was an up-and-coming dance track."

Salsoul Hustle notched up 400,000 sales for the start-up label and introduced the world to the Salsoul Orchestra, led by Montana, whose core rhythm section - Ron Baker (bass), Earl Young (drums) and Norman Harris (guitar) - was to form the backbone of Salsoul's recorded output over the coming years.

## Ten Percent and the 12-inch

Around the same time as Salsoul launched into the market, a new gimmick arrived: the 12-inch single. Several promotional 12-inches trickled on to the market but, as Danny Krivit observed, most people were not impressed. "It was almost like 12-inches were going to be laughed at," he says, "until they started putting the good songs on there, like Ten Percent."

"I was at Galaxy 21," recalls producer Arthur

## Suss'd keeps the Salsoul legacy alive

Suss'd is the lovechild of Ian Dewhirst and Chris Barnett, industry veterans with decades of experience behind them. Their idea was stupidly simple, yet something that is rare in the overcrowded compilation market: to produce high-quality, well-designed reissue compilations with lovingly crafted sleeve notes. Their first project - a licensing deal with New York's Salsoul Records - was a perfect match of quality, ambition and, of course, love. Following a 15-month period of reissuing the bulk of the catalogue, the next key release sees a 30-track 30th anniversary CD coming out on January 31.

Growing up with a passion for soul music, Ian Dewhirst was soon trading dusty 45s and gaining a foothold on the rocky carapaces of the Northern soul scene as a DJ, playing everywhere from Wigan Casino to the Cleethorpes Pier. A trip to the US gleaned a co-production credit on the million-selling Uptown Festival by Shalamar (as well as hanging out in the studio with George Clinton).

A return to the UK brought more DJing slots on the developing all-dayers/jazz-funk scene, including a residency at Leeds Warehouse, one of the first "proper" clubs in the UK and was an early advocate of disco-mixing. He moved to London in 1983, working firstly for EMI, then Island and Serious Records, before launching the

Baker, "and the DJ Walter Gibbons had this record which just seemed endless with all of these cuts in it. It was amazing. I was like 'How is he doing this, he must be so quick!' I went up to the booth and it was one record. It was called Ten Percent." Double Exposure's Ten Percent was notable for a couple of reasons. Firstly, it announced the arrival of an incredible talent, Walter Gibbons, whose work in the studio had transformed the three-minute pop song into a soaring 10 minutes of clattering breaks and cosmic string runs. It was also the first commercially released 12-inch single (it went on to sell 100,000 copies in the format).

Along with very few others (Scepter and



Suss'd team: (from left) Chris Barnett, Sarah Green, Rob Horrocks and Ian Dewhirst

Mastertuts series, including the budget-priced Deep Beats. He has subsequently worked at Warner Bros and Simply Vinyl.

Chris Barnett, meanwhile, gained a degree at Glasgow University, before heading to London to take an account manager's job at top ad agency J Walter Thompson. After several years' experience outside the music industry, Chris took the plunge with stints at Acid Jazz, Ministry of Sound, Eagle and EMI before landing at Simply Vinyl, alongside Dewhirst. During this period, he promoted several club nights and also found time to manage a number of recording acts.

Rob Horrocks joined the

burgeoning company last year to take the job of office manager, a role that, with 69 titles released in the first 15 months of operation, carries with it some responsibility. His love for music led to him studying the industry directly as part of his master's degree, before taking a role in public sector administration.

Suss'd is a rapidly growing company with its eyes on the bigger prize and expansion is inevitable. If they manage to sustain their present high-octane high-quality release schedule. They are already keenly eyeing other potential licensing partners. For now, though, they are focusing on the cream of disco, Salsoul-style.

Roulette, perhaps). Salsoul was the first label to recognise the importance of the DJ in breaking new records and instrumental in nurturing relationships with them. It was Salsoul, for example, who first put Walter Gibbons in the studio with the multi-track for Hit And Run. "There was a lot of sensitivity at that time because the producers didn't want someone coming from outside," says Cayre. "Once we explained to them what we were doing, they reluctantly agreed."

The motivation behind employing DJs like Walter Gibbons and the commercial release of 12-inches was clear: this music was aimed not at the radio-listener (until then, the only consumer in the sights of record companies), but at club-

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# Salsoul promotion

**WHAT'S YOUR FAVORITE SALSOU TUNE?**  
**Norman Jay MBE**  
*Salsoul Orchestra*  
*feat. Loleatta Holloway - Runaway*  
 "Runaway is

probably the one I love. I have consistently championed from the off - thereby becoming synonymous with playing it (especially at Notting Hill

Carnival) - every year since its release in back 1977. It has remained in my record box for every gig since then. This remains a quintessential Good

Times classic."

**Erick Marillo**  
*First Choice - Disco Love*  
 "Salsoul has played a very important role in my development as a

DJ and artist. Artists such as First Choice and Loleatta Holloway will always be classics in my collection. Salsoul is one of the most influential labels of its time."

**Dave Lee aka Jody Negro**  
*Loleatta Holloway - Hit And Run*  
 "The greatest disco record ever! For me, this is definitely with a shot at the title. Part credit

goes, of course, to remixer Walter Gibbons, who transformed a decent Norman Harris-produced album track into an outstanding 11-minute epic."

**Danny Tenaglia**  
*Double Exposure - Ten Percent*  
 "What an honour it is for me to write these words along the first ever 12-inch record that was made



**DJ legends:** (from left) Francis K, Larry Levan and Walter Gibbons

goers, who had danced to these DJs and wanted to purchase the versions they heard in discos. Salsoul brought in high-calibre producers and matched their songs with this burgeoning generation of remixers and DJs.

One such remixer was Tom Moulton. "We met because Ken Cayre was downstairs with Vince Montana doing Salsoul Orchestra," says Moulton of their meeting at Philly's Sigma Studios. He said, "Maybe you'd like to do something for us? So I listened to a Latin album that they were gonna put out and I said 'My God, I love this one song, so maybe I could do something with it'."

The single, Silveti's Spring Rain, became the first Salsoul record to cross over into the *Bill-*

*board* pop chart (it is also something of a Northern soul classic in the UK).

Buoyed by the success of Ten Percent, Salsoul moved into the marketplace inspired, no doubt, by the clubs that Ken Cayre and his assistant Denise "Sunshine" Chapman were visiting almost nightly. "We needed each other's co-operation and we wanted to give it because we loved the music," says The Loft's David Mancuso of that fertile early period.

The recording of Hit And Run also broke the mould, although Loleatta Holloway, the vocalist, initially hated the song. "If you listen to both versions, the LP and the 12-inch version, they're like day and night," says Cayre. "Walter's mix is a legend. He did things that nobody would have thought of doing, in fact he even left Holloway's voices out of the first two verses - but it worked." Indeed it was Holloway's vamps (those little ad libs that pepper the instrumental passages) that Gibbons featured on his mix. "The song was so long they didn't know what to do in the vamps, they would say, 'Let her go herself,'" explains Holloway of the original session.

## Disco goes overground

Although consistent crossover success eluded Salsoul, it still managed to score a series of minor pop hits, including Silveti and Instant Funk's peerless I Got My Mind Made Up. By the end of the decade, disco officially sucked. Everybody had gone disco from Frank Sinatra to Ethel Merman and this saturation led to its speedy collapse in the US (something from which dance music has arguably never recovered).

The ritual burning of disco records in a funeral pyre at Chicago's Comiskey Park - the Disco Demolition Derby - seemed to confirm this hatred, although all that happened was dance music downscale and put its spandex hotpants in mothballs.

Salsoul, however, seemed indestructible. Some of its greatest successes were racked up in the early Eighties, not least that of Skyy, producer Randy Muller's latest project, which notched up a pop hit with Call Me along with several R&B smashes. A hot new DJ from New York called Shep Pettibone, whose productions still sound astonishingly modern, provided many of the remixes. This post-disco sound, less orchestral, more electronic, paved the way for the explosive arrival of house music. These new records were also favourites among the soul boy fraternity in the UK, where, thanks to DJs such as Chris Hill and Greg Edwards, black dance music had a cult following.

"Greg Edwards's relationship with Groove Records in Soho was, at the time, very prominent," says Dr Bob Jones, veteran DJ from the all-day circuit. "The US imports used to come into their shop on a Saturday evening. As soon as they'd got them, they'd sift out the stuff they thought Greg might appreciate and cab it down to Capital and he'd play it instantly. And we'd all be tuned in, listening."

"I was only 15 and I would religiously go to the Best Disco In Town at the Lyceum every Friday with Greg Edwards," says Pull Intention's Mike Gray. "All of those records used to get canded there: New York Skyy, Call Me, Let's Celebrate.



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exclusively to be sold as a dance single? History was made 30 years ago and I am so ecstatic that I was there to witness it. I still have my actual original copy of this

masterpiece. The music, vocals, drumming and the arrangement of this true composition will forever be timeless in the history of dance music from every

angle possible... and house music was born! My soul is Salsoul!  
**Francis Kewonika**  
*Love Life • Make It Last Forever*

"This song has a very special place in my heart, as I feel it represents the best of what New York had to offer with dance music in the early Eighties. It has genes

songwriting, production and arranging from Patrick Adams and Greg Carnichini. Jocelyn Brown's mesmerising vocal performance as well as Larry

Levan's magic touch with the words 'Baby and Missin'. A true classic!"  
**Marshall Jefferson**  
*The Salsoul Orchestra* 5/10/82

Just The Right Size "You Just The Right Size is one of the all time sexiest disco records and anybody that's danced to it knows what the talking about. That beauty

bars on the right system mixtapes and put you right in the mood for sex. Hopefully you're with your favourite person when you hear it!"

**Sandy Rivera**  
*Joe Bataan - The Bottle (Joe Bataan)*  
"Salsoul has reshaped and paved the path for many artists and their music. This label is a huge part

of why I am a producer."

In fact, anything that Shep Pettibone had mixed got played."

## House is a feeling (and a sampler)

Although Salsoul had stopped releasing new music in the early Eighties (the Caynes had diversified into the video market), the music had not died. By 1985 a new form of music was energising the black clubs of Chicago. Dubbed "house", after the Warehouse, where New Yorker Frankie Knuckles presided, its early efforts were usually entirely based around the disco classics that Knuckles loved. One of the breakout singles, Jack Your Body by Steve "Silk" Hurley, plundered the baseline from First Choice's Let No Man Put Asunder and wound up as a semi-novelty single atop the UK pop charts. "House", explained industry veteran Mel Cheren, "is disco on a budget". Frankie Knuckles described it as "disco's revenge".

No surprise, then, to find that Frankie Knuckles' first remix was, of course, for Salsoul. In 1988 the success of Ride On Time (see breakout, p16) merely confirmed the influence that disco in general, and Salsoul in particular, was having on this new form of dance music, something that has continued to today. Although some older producers have never really come to terms with sampling culture, Vince Montana, erstwhile leader of Salsoul Orchestra, is not one. "I love it; I'm still making money from music and I'm not doing anything," he says. For Montana, it is not only payment, but the next generation showing respect for the music of their forebears.

## Loleatta Holloway: the voice of classic disco

Cloria might Survive, Diana might have a Love Hangover and Donna might Feel Love, but Loleatta's got Hit And Run, Dreaming, Catch Me On The Rebound, Love Sensation and Runaway. Loleatta Holloway is disco.

In 1976, Holloway moved to Salsoul subsidiary Gold Mine, signed by Ken Cayne and was immediately put into the studio with Norman Harris to record. "Hit And Run was the first song I did and I thought it was the worst song I ever heard," chuckles Holloway. "I didn't wanna sing a song about 'I'm an old-fashioned country girl' because I hadn't been born in the country. I was from Chicago. But once I heard the groove and the music started playing...wooo!"

It got even better when DJ Walter Gibbons remixed it, too. He ditched large parts of the cornball verses, featured Holloway's vamps and turned in a club masterpiece that clocked up 300,000 sales on 12-inch alone. It was the first time a DJ had been given free reign to play with a multi-track.

Holloway released a series of singles that are now regarded as classics, as well as guesting on

several others, including Salsoul Orchestra's Runaway and Dan Hartman's Relight My Fire - respectively covered by Nuycorian Soul and Take That.

At the height of her success, she was regularly performing in the clubs and on the gay scene. But despite strong sales and heavy club play, the desired hit always eluded Holloway. These days, she alludes to a lack of marketing push, but the truth is Holloway truly shone on the 12-inch format and most of her greatest performances on wax could never have been condensed down to three minutes.

In 1988, however, the Italian production trio Black Box sampled Holloway's voice for the huge hit Ride On Time (see breakout, p16). To further add insult, they used a French model to front the song. "At one time, with the Black Box situation, I thought I was gonna lose my mind," says Holloway. "I'd spent so long trying to be an entertainer and then here's this big record in London and I'm not even getting a credit for it? It was like, 'How dare they.'"

Since then, Holloway's voice has been sampled on many crossover songs in the UK charts, from



Marky Mark & The Funky Bunch's Good Good Feeling is the mere record you Got Me Burning Up by Cevin Fisher. In a perverse way, her lack of genuine commercial success has secured her position at the top of disco's rich canon. She's our little secret but, boy, she's one hell of a little secret.

Holloway: disco sensation



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**WHAT'S YOUR FAVORITE SALSOU TUNE?**  
**Loie Vega**  
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 "Salsoul Records is one, if not the, most

influential label of our music today. I remember in the late Seventies listening to songs like It's Good For The Soul, Black Friday, Men and Runway at Thousand

and Elements Of Life projects. Salsoul Records artists, producers, songwriters and musicians have made history for all of us and we are proud to

help carry the music on and on worldwide."  
**Kenny Dope**  
*Low Countries - Just As Long As I Got You*  
 "Just As Long As

I Got You is more than just a song - it is an audio play - the strings, the drums they are all performers in this masterpiece. It is truly a timeless classic."

**Giles Peterson**  
*Cosentino - Jingo*  
 "Formal dancing needs to be rediscovered in clubs for 2009. Jingo is the leader of this revivalist style - a revolutionary

perspective adventure and one of my first buys."

## The Salsoul legacy

Although the new release schedule may have remained dormant for 20 years, every few years the catalogue gets re-energised. In the early Nineties, Joe Cayre's son Jack, keen to get into the music business, used the Salsoul catalogue as a launch pad, incorporating the company Double J with the Synergy project on Salsoul. Enlisting the help of America's house community, many of the classics were remixed.

The wealth and breadth of the Salsoul catalogue was emphasised in the mid-Nineties when Ministry of Sound, eager to cement its growing position in the UK, inked a long-term deal for exclusive sampling rights to the Salsoul catalogue. This was followed by Susz's 2003 deal.

The influence that Salsoul has had on modern dance music is incalculable, as Marshall Jefferson, who invented house music, testifies. "Earl Young's foot," he quips, a sly reference to the Philly drummer's rhythmic hold on today's music.

"The thing with Salsoul is there's a longevity about what they did," says Bob Jones. "There are very few Euro-disco records, by comparison, that still stand up today compared to the Salsoul stuff. It's the quality of the production."

The disco represented by Salsoul was powerful, emotive, redemptive, soulful and, moreover, enough fun to last a lifetime.

"This music's gonna be there after we're gone, our kids are gone and their kids are gone," asserts Montana, defiantly. "And it's always gonna come back. You know why? Because it makes you feel good, it makes you feel happy. It makes you wanna get up and dance. That's all it is." He's not wrong.

## Top 10 'steals' from the Salsoul catalogue

### 1. Black Box - Ride On Time (Deconstruction, 1989)

Artist sampled: *Loleatta Holloway's Love Sensation*  
 Italian producer trio of Daniele Davoli, Mirko Limoni and Valerio Semplici sampled the Dan Hartman-produced classic and then used French model Katrina Quinot to lip-synch Loleatta Holloway's vocals.

### 2. M&S Presents Girl Next Door - Salsoul Nugget (If U Wanna) (FRFR, 2001)

Artist sampled: *Double Exposure's Everyman*  
 Double Exposure, a quartet of male vocalists, produced three albums for Salsoul.

M&S's tribute entered the UK chart at number six and stayed in the Top 40 for several weeks.

### 3. Spiller - Groovejet (If This Ain't Love) (Positive/2000)

Artist sampled: *Carol Williams' Love Is You*  
 Initially an instrumental on

an Italian EP, Groovejet was snapped up by UK label Positiva, which handed the track over to former Mud guitarist Rob Davis, who wrote the lyrics. Sophie Ellis-Bextor was recruited, and the result was a number one hit.

### 4. Montell Jordan - Get It On Tonight (Def Jam, 1999)

Artist sampled: *Clodija Barry's Love For The Sake Of Love*  
 Barry was discovered by Boney M's creator while touring in Germany, before being nabbed by dance producer Jurgen Korduletsch. Montell Jordan turned Love For The Sake Of Love into a bona-fide club and chart rocker.

### 5. Paperclip People - Throw (Open, 1994)

Artist sampled: *Loleatta Holloway's Hit And Run*  
 Carl Craig's epoch-defining tune was released in the UK on Ministry of Sound sub-label Open. Craig took a small snatch of bass and drums from the break and built an entirely new song

### 6. Public Enemy - Welcome To The Terrordome (Def Jam, 1999)

Artist sampled: *Instant Funk's I Got My Mind Made Up*  
 Cleverly culling the main hook from the Instant Funk tune, PE blended it with a line from Kool & The Gang's Jungle Boogie, plus samples from Gwen Guthrie, TS Monk, James Brown and the Temptations.

### 7. De La Soul - Me, Myself & I (Tommy Boy/1989)

Artist sampled: *Edwin Birdsong's Rapper Dapper Snapper*  
 Me, Myself & I is based around the quirky rhythm from Edwin Birdsong, who made a series of oddball funk and disco albums for Polydor and Salsoul.

### 8. Bizarre Inc - Such A Feeling (Vinyl Solution, 1991)

Artist sampled: *Aurra's Such A Feeling*  
 Thanks to an cappella-heavy remix by New York legend Shep Pettibone, Such A Feeling became a

popular source of vocal samples during the early years of house and rave, with Bizarre Inc's being the most notable example, charting at 13.

### 9. Puff Daddy - What You Gonna Do? (Arista/2004)

Artist sampled: *Eddie Holman's It's Over*  
 One-hit wonder Holman is best known for his 1974 classic slow-jam (Hey There) Lonely Girl, but his only album for Salsoul yielded not only the Northern soul classic A Night To Remember, but also the source for Puff Daddy's rolling What You Gonna Do? from last year's

### 10. Daft Punk - Burnin' (Virgin/1997)

Artist sampled: *Cellophane's Super Queen*  
 A producer-led project by disco dan TT Sotto, this slice of Salsoul was improved with the touch of Walter Gibbons, who remixed it. Daft Punk flicked a groovy part as the basis for their 1997 hit Burnin'.

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Companies take proactive action to boost repertoire

# Sync operation pushes classics into TV and ads

by Andrew Stewart

Classical music has long been a staple of TV, movies and ads. And, as the sync business has developed, major labels have classical companies' efforts to place their repertoire.

Boosey and Hawkes Music Publishing's proactive strategy on synchronisation licensing has led to a rise in the use of classical music in areas occasionally touched by the genre, from mainstream commercials and computer games to mass market movies such as *Churchill The Hollywood*

Years and Christmas With The Kranks.

Natasha Baldwin, a music graduate with extensive experience in film production and media exploitation, became head of music consultancy at B&H last January and has since brokered deals with HNH, parent company of Naxos, and Sanctuary Classics to offer clients a one-stop service to meet their sync licensing needs. She explains that many potential users of classical music for films and ads are deterred by the

daunting prospect of searching for works by composers with unpronounceable names or finding appropriate classical pieces quickly and efficiently. She said, "We had always offered sync licensing of catalogue, but in a reactive way. The company publishes the works of Rachmaninov, Stravinsky, Richard Strauss, Prokofiev, Britten, Bartók and many of the great names of 20th-century music. We wanted to extend the secondary exploitation of our catalogue, so targeting visual-



Baldwin: targeting visual media

al media certainly made sense."

According to Baldwin, the B&H music consultancy rests on the development of trust between the publisher and its sync licensing clients. "We wanted to take the word stuff out of classical music.

We're showing ad agencies that classical music is not all about people wearing Laura Ashley dresses or tweed suits."

The department's success in the UK has prompted B&H to plan equivalent contracts for its New York and German offices.

The company's relationship with HNH and Sanctuary allows broad scope for its music consultancy to provide clients with rights clearance and existing recordings of chosen pieces as part of a competitive package. "If a client's budget is tight, I can find wonderful public domain pieces from our catalogue, already recorded by Naxos or ASV, at the right price."

In addition to licensing music for films and other media, Baldwin is looking to break in to the ring-tone market, helped by a new deal with TMS (The Music Solution) to provide mobile phone networks in 96 countries with several hundred suitable classical tunes from the B&H catalogue. [andrewstewart1@bt.com](mailto:andrewstewart1@bt.com)

## Reviews

### Beilini

Norma, Callas, etc. Chorus & Orchestra of La Scala, Milan/Serafin. (Naxos Historical 8.110325-27 (3CD).)



Now that Callas's legendary 1954 recording of Norma has entered the public domain, Naxos has come up with a bargain basement winner in its re-mastering of one of the diva's signature roles.

Transfer engineer Mark Obert-Thorn offers a clean, full-blooded and highly musical version of the recording, taken from British EMI LP pressings from the 1950s. Naxos has also invested in an impressive new look for its historical offerings and a bonus appendix of historical inter-war Norma performances.

### Chopin - Piano Music

Preludes Op.28; Etudes Op.10 & 25, etc. Per. Freddy Kempf, Hewitt. (BBC Opus Arte OA 0893 D (DVD-V)). The respectable rise in sales of classical concerts on DVD can only be accelerated by the release of such well made titles as this Opus Arte issue. With more than two hours of music, played by three persuasive Chopin interpreters and sensitively filmed by BBC Wales, this amounts to a very attractive package for pianophiles.

### Taverner

The Veil of the Temple. Rozzari; Choir of Temple Church, Holst Singers/Layton. (RCA Red Seal 82876601542 (2 SACD)). This painstakingly produced and presented set immediately falls into the category of historical recording, thanks to its landmark preservation of parts of Sir John

Taverner's monumental *The Veil of the Temple*, which was made during its world premiere performance. The complete work, given at London's Temple Church in June and July 2003, was unveiled from evening until dawn the following morning.

Conductor Stephen Layton's realisation of the score, offered here in the form of its concert version, is far more than an act of stamina and reaches deep into the work's spiritual heart. This title, backed by a heavyweight marketing and PR campaign, has the makings of a cult hit.

### Mahler

Symphony No.4, etc. Ritschmann; Mahler CO/Harding. (Virgin Classics 5 45665 2).



Mahler's beguiling Fourth Symphony has become a core component of young British

conductor Daniel Harding's repertoire. His interpretation has been honed in acclaimed performances since his appointment as music director of the Mahler Chamber Orchestra and principal guest conductor of the London Symphony Orchestra. Virgin Classics maintain their admirable commitment to Harding with a strongly shaped recording of Mahler Four.

### Brahms

Symphony No.4, ISO/Haitink. (LSO Live LSO454 (SACD)). Virgin Classics maintain their admirable commitment to Harding with a strongly shaped recording of Mahler Four. Brahms's Symphony No.4, ISO/Haitink. (LSO Live LSO454 (SACD)). Bernard Haitink's live Brahms cycle with the London Symphony Orchestra reaches its conclusion with a typically eloquent, tonally exquisite reading of the Fourth Symphony. The results are up there with classic recordings of the work conducted by Albert Duroth, Furtwängler and Carlos Kleiber. Although the 41-minute run-time appears stingy,



the length of this bargain hybrid multichannel SACD is unlikely to deter collectors of the series.

### Mahler

Lieder. Quasthoff, Urman, Von Otter; Vienna Philharmonic/Boulez. (Deutsche Grammophon 477 5329). French composer and conductor Pierre Boulez, one of the most gifted classical musicians in the business, turns 80 in March. The exclusive Deutsche Grammophon artist's first year is honoured with the release of a series of anniversary recordings which show all his considerable interpretative strengths. Boulez's concern for textural and formal clarity can be over-critical in Mahler. His approach here allows the intelligence and artistry of three admirable soloists and the Vienna Philharmonic to emerge with compelling force.

### Mendelssohn

Trio No.1; Dvorak: Dumky Trio (Warner Classics 25646142-2). Now in its 50th year and after

decades recording for Universal's Philips Classics label, the Beaux Arts Trio deliver an A-grade performance of Mendelssohn's romantically charged Trio No.1 for their debut on Warner Classics. The new-look Beaux Arts, now led by Classical Brit Award winner Daniel Hope, upholds its peerless tradition thanks to founder-member Menahem Pressler, a true gentleman and an aristocrat among chamber music pianists. This album, marketed in the specialist classical press, recreates the programme of the Beaux Arts Trio's first recording from 1934.

### Strauss

Ein Heldenleben, etc. Royal Concertgebouw Orchestra/Jansons. (RCO Live RCO 04103 (DVD-V)). For the second release on its new RCO Live label, the Royal Concertgebouw Orchestra has turned the DVD-V medium to good advantage to carry part of the inaugural concert of Mariss Jansons' reign as chief conductor. The Latvian maestro crafts a

## ALBUM OF THE WEEK

### Orff

Carmina Burana. Soloists; Berlin PO/Rattle.

EMI Classics 5 57898 2

Rush-released to mark Simon Rattle's (pictured) 50th birthday on January 19, this live recording of Orff's most famous work catches the ear thanks to the individuality and musicianship of the conductor's great Berlin band. Rattle pays close attention to the composer's markings to the advantage of the work's energy and excitement levels. A whole generation has grown up since Old Spice used the opening bars of Carmina for its television ads. And yet the piece remains a popular classical favourite.

striking reading of a repertoire staple of one of his predecessors in the job, Willem Mengelberg. The Heidenleben performances, which more than live up to press reviews filed after the concert, is packaged together with a documentary about Jansons and the Concertgebouw band past and present.

### Mozart

Flute Concertos; Symphony No.41. Zoot; Boston Baroque/Pearlman. (Telarc SACD-60624).

Telarc, Gramophone's Label of the Year in 2004, comes up with another surround sound winner with this SACD of Mozart's two flute concertos and "Jupiter" Symphony. There is a freshness about the partial playing of soloist Jacques Zoot and Boston Baroque under Martin Pearlman that shades many performances of these familiar works by better-known artists.

New deal placing indies at centre of the BPI's agenda bodes well for the industry's future

# BPI and Aim can coexist effectively

EDITORIAL  
MARTIN TALBOT



Unity is something which has long been in short supply across the music industry. Perhaps the most vivid example of this has been the recent spat between Aim and the BPI.

Many might wonder why two organisations within the same sector of the industry are not able to work together more closely. But, after a year in which they have been at their best, both have perhaps never felt a stronger sense of purpose – indeed the “merger” which was spoken of in hushed terms just a year or so ago, now appears to be a lost cause.

The past 12 months have seen Aim fiercely championing the independent cause on issues such as iTunes, MTV rates and the Sony BMG merger, as it has used its power more potently than at any time in its six-year history.

In turn, the BPI has led the entire industry into its toughest battle yet, against the digital pirates who threaten its members and it established the first official Download Chart. In both cases, it has enjoyed significant success.

Such activities indicate that each organisation has significant and distinct strengths. It appears that both are – for the moment at least – here to stay.

martin@musicweek.com  
Martin Talbot, editor,  
Music Week. CMP Information, 8th Floor,  
Ludgate House, 245 Bucklers Road,  
London SE1 9UR

## Labels are overlooking the potential of country acts

VIEWPOINT  
PAUL WALTERS



Terry Wogan and I have been championing country music for 12 to 13 years or more. Our punters have now got used to the fact they are going to hear some sort of ballad from Nashville on the programme and are going to like it.

I'm not a fan of what you would call chinestone country and I don't think the British public are really, but actually the country music you get these days is pop music and has moved slightly towards the mainstream, which is great for us.

There are people who say they don't like country music but then

missing a trick with country music. They might be sent an album from their American company, but a youngster listening to it in the labels office might think it's a bit too American for the UK, so it won't get released. But there are probably two or three songs in there that we would love.

If you have people in their thirties running A&R they wouldn't have grown up in the Fifties and Sixties with the same music as my generation, so don't get what we're about. A Katie Melua or Eva Cassidy, which we championed, comes through and sells millions of albums, but there could be more.

I'm 57 and I don't think my age group is particularly well served. Things are still very much geared to the younger end of the market, when there's a huge breadth of people like me who like listening to a CD in the car.

We probably end up buying compilation albums, but there's little that is new for us, unless you're going towards the likes of Jamie Cullum, which is an acquired taste. Paul Walters is Terry Wogan's long-serving Radio Two producer. Last week they received the CMAA Wesley Rose International Media Achievement Award for promoting country outside the US.

### People in their thirties getting A&R... don't get what we're about

they say like The Eagles or a lot of Dolly Parton songs because they don't obviously smack of country music. It's the difference between “country” and “country & western”. And when we play people like Alison Krauss on the show I get hundreds of inquiries saying “Where can I buy it?” People love a good tune and Nashville has still got a great songwriters – that's what it's all about.

But the record industry here is

It is certainly encouraging to hear the BPI's Peter Jamieson talking of their complementary strengths; such words have a conciliatory ring about them.

But, for the moment, the independent companies are still left with a tough choice; whether to choose – Aim or the BPI? – or make a case to join them both.

That decision has been easier, perhaps, by the BPI's latest initiative. It is to be hoped that it helps bring a new dawn to this most fractious of relationships.

In terms of unity, it will be fascinating to see what impact the appointment of Adam Singer as the new head of MCPS-PRS has on industry dynamics.

Singer is a rare beast within this business, joining it from the broadcast sector rather than the legal profession or from within the music industry's own ranks. The addition of new experiences and expertise into the overall music industry mix can only be positive.

In one very particular respect, he will have a tough act to follow. As the man who made the MCPS-PRS merger happen, John Hutchinson made history.

As the music industry continues to evolve, Singer will have challenges which will perhaps be broader, but no less exciting.

## Is the timing right for Evans to return to the radio fold?

The big question

Is it time for Chris Evans to return to the airwaves following his appearance on UK Radio Aid?

**Andy Roberts, Emap Performance**  
“Chris Evans is a total professional. There's a job here if he wants one.”

**Pete Simmons, Chrysalis Radio**  
“It was the general consensus after UK Radio Aid on Monday that everyone would love to see him back on the radio. He showed great professionalism, coming in over the weekend to prepare in advance, when he went on air, there was that instantly recognisable voice. He is such a huge talent, a natural broadcaster and all the major radio groups, I'm sure, would be happy to have him – I don't think he'll be short of offers.”

**Keith Pringle, Capital FM**  
“He certainly proved he can still do it – he was magnificent. If you love radio, you always love radio and I'm sure he'd want to return to it at some point.”

**Sam Dickens, Digital Radio Development Bureau**  
“Yes. When you hear him again you remember he's got a very strong radio voice and I think people realised on Monday that he's been sadly missed from the radio.”

**Doug D'Arcy, Songlines**  
“I'm sure he is campaigning for a job in radio, not a paid job as a DJ, but as

an owner. I would think he is angling for something significant and the opportunities are available at the moment, aren't they? It's like if you have owned a record company, you wouldn't want to go back in as an A&R exec, so I can't imagine being just a DJ would be enough.”

**Niall Ashby, V2 Music**  
“Yes, the timing's right. Music radio needs big personalities and the UK Radio Aid show showed how big he is.”

**Steve Tandy, managing director, Intermedia**  
“I imagine any original, inventive radio presenter that is not doing what anyone else is doing and if Chris can come back and do the pioneering work he has done before, I think that has to be welcomed.”

**Fin Greenall, Catskills Records**  
“I think it's high time that Chris got back on the airwaves and back on the television for that matter. Chris is an inspirational and daring broadcaster. I think he would revel in a nightly Letterman/TFI hybrid – he tells the jokes that everyone else is far too tasteful to tell and he asks the

questions that most broadcasters, fearing for the security of their precarious positions, wouldn't dare ask – he doesn't care and we love him for it.”

**Trevor Dunn, former Radio One executive**  
“I didn't hear [his Radio Aid broadcast] and would rather not comment.”

# Celebrating 1,000 Number One Songs:

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 Franklin - George Michael & Elton John - George Michael & Queen with Lisa Stansfield - George Fame & The Blue Flames - Gen Hallowell - Gerry & The  
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 Kate Bush - Kay Starr - Kelly & Ozzy Osbourne - Kelly Marie - Ken Boothe - Ken Dodd - Kenny Rogers - Kinks - Kitty Kallen - KLF - Kraftwerk - KWS - Kylie  
 Minogue - Kylie Minogue & Jason Donovan - Les Ketchup - LeAnn Rimes - Lee Marvin - Lena Martell - Lenny Kravitz - Leo Sayer - Liberty X - Lieutenant  
 Pigeon - Limp Bizkit - Lionel Richie - Lisa Stansfield - Liza Rozzi - Little Jimmy Osmond - Linn' Joy - LL Cool J - LMC VU2 - Long John Baldry - Lonnie Donegan  
 Lord Rockingham's XI - Los Lobos - Lou Bega - Louis Armstrong - Love Affair - N/A/R/R/S - Madison Avenue - Madness - Madonna - Manchester United 1994  
 Football Squad - Manfred Mann - Manhattan Transfer - Manic Street Preachers - Mantovani - Marc Almond with Gene Pitney - Maria McKee - Mariah Carey -  
 Mariah Carey & Westlife - Mario Winans feat. Enya & P Diddy - Mark Morrison - Marmalade - Martine McCutcheon - Marvin Gaye - Marvin Rainwater - Mary  
 Hopkin - Mash - Matthew's Southern Comfort - McFly - Meat Loaf - Mel & Kim - Melanie B featuring Missy Elliott - Melanie C - Melanie C with Lisa 'Left Eye'  
 Lopes - Men At Work - Michael Andrews feat. Gary Jules - Michael Holliday - Michael Jackson - Michelle McManus - Middle Of The Road - Midge Ure - Mike  
 Sarne with Wendy Richard - Modjo - Monkees - Moody Blues - Move - Mr Blobby - Mr Dizo - Mud - Mungo Jerry - Musical Youth - Nancy Sinatra - Natasha  
 Bedingfield - Nelly - Nelly feat. Kelly Rowland - Nena - New Edition - New Kids On The Block - New Seekers - Nick Bray - Nicole - Nilsson - No Doubt  
 Norman Greenbaum - Oasis - Odyssey - Ollspring - Olivia - Olivia Newton John & Electric Light Orchestra - Osmonds - Outhere Brothers - Overlanders - Oxide  
 & NeutrinO - Paper Lace - Partners In Kryme - Pat Boone - Pat Anka - Paul Hardcastle - Paul McCartney - Paul McCartney & Steve Wonder  
 Paul Young - Perez Prado & His Orchestra - Perry Como - Pet Shop Boys - Peter & Gordon - Peter Andra - Peter Sarstedt - Peters & Lee - Petula Clark  
 Phil Collins - Philip Bailey & Phil Collins - Phillips Nelson - Pilot - Pink - Pink Floyd - Police - Pretenders - Prince - Procol Harum - Prodigy - Puff Daddy & Faith  
 Evans - Pussycat - Queen - Queen & David Bowie - R. Kelly - Ray Charles - Ray Stevens - Real Thing - Rednex - Renée & Renato - Rick Astley - Ricky Martin  
 Ricky Valance - Right Said Fred - Righthouse Brothers - Robbie Williams - Robbie Williams and Nicole Kidman - Robin Beck - Robson Green & Jerome Flynn  
 Rod Stewart - Roger Miller - Roger Sanchez - Rolf Harris - Rolling Stones - Ronan Keating - Ronnie Hilton - Room 5 feat. Oliver Cheatham - Rosemary Clooney  
 Roxy Music - Roy Orbison - Rubettes - Ruby Murray - Rui Da Silva featuring Cassandra - Run DMC - Jason Nevins - Russ Conway - S Club 7 - Sam & Mark  
 Sandie Shaw - Scaffold - Scott McKenzie - Searchers - Seekers - S'Express - Shadows - Shaggy - Shaggy featuring Rayon - Shaggy featuring Rikrok  
 Shakespears Sister - Shakim Stevens - Shamen - Shanks & Bigfoot - Shapeshifters - Shirley Bassey - Showaddywaddy - Simon & Garfunkel - Simon Park  
 Orchestra - Simple Minds - Simply Red - Simpsons - Sinead O'Connor - Sister Sludge - Slade - Slik - Slim Whitman - Small Faces - Smokey Robinson & The  
 Miracles - Snap - So Solid Crew - Soft Cell - Sonia - Sonique - Sonny & Cher - Soul II Soul featuring Caron Wheeler - Spacedust - Spandau Ballet - Spencer  
 Davis Group - Spice Girls - Spiller - Spitting Image - St Winifred's School Choir - Stargazers - Starship - Status Quo - Steps - Steve Brookstein - Steve Harley  
 & Cockney Rebel - Steve Miller Band - Steve 'Silk' Hurley - Stevie Wonder - Stiltskin - Stylistics - Sugababes - Supremes - Survivor - Suzi Quatro - Sweet  
 Sweet Sensation - T Rex - Tab Hunter - Take That - Take That featuring Lulu - Tammy Wynette - Tangambare featuring Maya - Tamsin - Tamsin Archer - Tatu  
 Teletubbies - Telly Savalas - Tennessee Ernie Ford - Terry Jacks - The Crickets - The Firm - The Highwaymen - The Marcels - The Pipes & Drums & Military  
 Band of The Royal Scots Dragoon Guards - The Platters - The Specials - The Streets - The Temperance Seven - Three Degrees - Thunderclap Newman - Tiffany  
 Tight Fit - Tinalords - Tina Turner - Tom Jones - Tomcraft - Tommy Edwards - Tommy James & The Shondells - Tommy Roe - Tommy Steele - Tony Bennett  
 Tony Di Bart - Tom Arnolds - Tornadoes - T'Pau - Tremeloes - Troggs - Tubeway Army - Tymes - Typically Tropical - U2 - UB 40 - UB 40 & Chrissie Hynde - Union  
 Gap featuring Gary Puckett - Unit Four Plus Two - USA For Africa - Usher - Vanilla Ice - Various Artists - Vengaboys - Vera Lynn - Verve - Vic Damone - Vic  
 Reeves & The Wonder Stuff - Village People - Walker Brothers - Wamdue Project - Westlife - Wet Wet Wet - Wham! - Whigfield - White Town - Whiskey Houston  
 Will Smith - Wil Young - Windsor Davis & Don Estelle - Wings - Winifred Altwelt - Wizard - Wurzels - Yazz & The Plastic Population - Zager & Evans



In a perfect world, the opening pages of this celebratory brochure would be accompanied by the dramatic strings of "Fluff" Freeman's Pick Of The Pops music.

Music Week is here saluting nothing less than a chart landmark – the 1,000th number one single in the Official UK Charts Company rundown.

Across more than half a century, these are the tunes that have made the nation smile, dance, sing along, fall in love, scream, shed some tears and, thanks to a disturbingly high proportion of novelty hits, probably raised a few stress levels. Whatever their style, whatever their era, they are all united by one common factor: for at least seven days they stood as the number one record in the land.

These 1,000 number ones should not be looked at as the history of music over the past 50 years or so, unless you believe chart-toppers Joe Dolce, Rolf Harris and Mr Blobby are important than Bob Dylan, Bob Marley and The Who – none of whom has ever had a UK number one single.

But it is a version of history shaped by everyone from the toddler growing up with the Teletubbies, to the granny who thought Will Young looked like a nice young man.

And unlike, say, its US equivalent, which mixes sales and airplay, this chart represents true democracy in action. Not dictated by the whims and tastes of powerful radio programmers (as well as their advertisers), this chart and its number one can only be ultimately determined by two factors: what is commercially released and then what is bought. Vienna might have been a better record than Shaddap You Face and Engelbert Humperdinck's Release Me makes few all-time lists compared to Penny Lane/Strawberry Fields Forever, but in this weekly poll of public taste, the voters decided differently.

The timing of the 1,000th chart-topper comes at something of a testing time for the singles market as a whole, with number ones more likely to make the news for their low sales than for any musical merit. But it is also a time of exciting change, with physical releases beginning to share the limelight with the download and a host of other ways for consumers to access and purchase music. The format may be changing, but the currency will continue to be the number of units sold.

Now firmly in middle age, the UK's singles chart has seen all these kind of changes before and has been written off as a lost cause on so many occasions in the past that it can sagely look on as its next chapter of evolution unfolds. Indeed, the birth of Britain's very first "hit parade", put together in November 1952 by the NME's Percy Dickins phoning round a few record merchants, itself came as a result of a change in the way the public was consuming the hits of the day, as sheet music's popularity slid at the expense of 10-inch discs travelling at 78 revolutions per minute.

Then the dancing got faster, with the advent of rock'n'roll and Bill Haley & His

## COUNTING THROUGH THE CENTURIES

Paul Williams highlights the releases which have marked the landmark points in the history of the UK singles chart.

**1** Al Martino. Here In My Heart. Hit the top: November 14, 1952. Nine weeks at number one.

Al Martino's name heads the history books as the singer of the UK's first number one single, but without the intervention of his idol Mario Lanza it could have been a very different story. Italian-American Martino had already cut his version of Hear In My Heart when he heard the track had reached the ears of executives at RCA Records, who

# CELEBRATING 1,000 NUMBER ONES

Music Week marks the 1,000th number one single in the history of the Official UK Charts Company rundown, outlining the stories, statistics and stars behind the millennium

Comets' million-selling single with Rock Around The Clock – the first which the UK had seen – in 1955.

At the same time, the discs were getting slower and smaller. By the end of the Fifties, the 78s which had introduced the world to Elvis and others were history, succeeded by the 45 RPM seven-inch record, whose domination of the singles market then stretched across an unrivalled three decades.

The 45 was the first of what would be a regular arrival of new formats over the ensuing decades, the most successful of which would all inject much-needed sales into the market. For the seven-inch, it hit its first peak here in the mid-Sixties as Beatlemania broke out, but by the end of the decade the single was being written off when even some of the Fab Four's singles were "only" selling 250,000 copies and the album was seen as the future.

But, while the likes of Pink Floyd and Led Zeppelin stayed out of the game, new genres such as glam and disco carried the single's fortunes and by the end of the Seventies they hit another peak. By then the 12-inch single was coming into its own, giving labels a means of releasing the same single in different ways and on different formats. Then there were the strangely shaped singles, coloured vinyl, which all helped to keep fresh a single's business that hit another sales peak in 1984.

From there a decline set in, and just as they are today, the obituaries were being written, but what in fact was happening was another change in format with the seven-inch single taking a back seat for the cassette and CD single. Singles returned with such popularity in the Nineties that more million-sellers were achieved in the UK during that decade than any other. By the first years of the new century, however, the change now

thought the song would be a perfect vehicle for Lanza. Martino got hold of Lanza's home phone number and phoned his hero to explain his dilemma. The big star agreed not to record the song, allowing Martino his great opportunity. The rest was history, as Martino first topped the US chart, the song being the UK's top-selling piece of sheet music and then topped the first UK hit parade in November 1952. The Capitol Records release remained on top for nine weeks, before handing over in January the following year to You Belong To Me by Jo Stafford.

Five further Top 10 hits followed for Martino in the next two years, but then followed a two-decade lull before he



Landmark chart-topper: Elvis scored the 1000th singles title

appears even more extraordinary as the physical singles market metamorphoses into a virtual one.

At least, in part, as the latest landmark arrives, some things have come full circle. Just like Al Martino's first number one in 1952, Here In My Heart, Elvis Presley's One Night appears on 10-inch top.

While some might have preferred a contemporary hit at the 1,000th, few could argue Elvis Presley doesn't deserve the accolade. With the most weeks on the chart

and more number ones than anyone else, it seems somewhat fitting that he is the icon who brings the chart millennium to a close. In the near future, it will be downloads, ringtones, subscription and peer-to-peer services (and other future technologies) that will determine the chart.

But, so long as people still want music and there is a system of counting what they buy, the singles chart will remain alive, and so will the thrill of what is number one. Here's to the next 1,000 chart-toppers. **PW**

returned to the chart's upper echelon with Spanish Eyes in 1973.

**100** Anthony Newley: Do You Mind. April 28, 1960. One week. Anthony Newley's first number one Why marked the end of an era, as the last chart-topper on the New Musical Express

countdown before Record Retailer (now Music Week) launched the Top 50 which superseded it. Just seven weeks later, the east Londoner was back at the top to score the 100th number one in his history.

Replacing Lonnie Donegan's My Old Fireman's A Dustman at the top in April 1960, Do You Mind not only gave Newley his second number one, but provided a second

chart-topper for songwriter Lionel Bart, who was about to enjoy the biggest success of his career with the musical Oliver. In July the previous year, Cliff Richard & The Drifters had taken his song Living Doll to the top slot.

After Do You Mind, whose run at number one was brought to a halt after just a week by The Everly Brothers' Cathy's Clown, Newley scored three further Top 10 hits in the next 12 months. By then, his pop career was largely over, although his songwriting career started to blossom with the likes of What Kind Of Fool Am I – taken from the musical Stop The World, I Want To Get Off in which he starred – and Vegas Beckoned. **>>4**

# TOPPING THE CHARTS

To mark this month's Official UK Charts Company landmark, *Music Week* highlights the artists and countries behind the hits, and pulls out some of the splendid statistics behind the 1,000 number ones so far



Madonna: most successful female artist

Putting together a definitive ranking of the artists to have registered most number ones in the UK is not easy. The one thing we can be sure of is that Elvis Presley is top of the class with 20 number ones – unless, of course, it is Paul McCartney, with 24. Although Elvis Presley was the primary artist on each of his 20 number ones, more than half of them including credits for other artists. His very first number one, *All Shook Up*, was actually listed as being by Elvis Presley with The Jordanaires, who supported him on and off for a decade or more and actually performed backing vocals on 10 of his number ones. In turn, his 2002 chart-topper *A Little Less Conversation* was mixed by Dutch DJ JXL, who also gets an artist credit for his work. But throughout his career, Presley was the focal point of each and every one of his records, and deserves full credit for all of his number ones.

Paul McCartney, of course, rattled up 17 number ones in little more than six years as a member of The Beatles and was also the prime mover behind *Mull Of Kintyre*, *Wings'*

number one single as well as Pipes Of Peace, his only solo number one. His Ebony & Ivory collaboration with Stevie Wonder brings his tally of number ones to 20, but he has also been a bit part player on four charity chart toppers, which, theoretically, lift his score to 24. He features on the original Band Aid and recent Band Aid 20 number ones, sang briefly on Ferry Aid's *Let It Be* and joined the Christians, Holly Johnson, Gerry & The Pacemakers and Stock Aitken Waterman on 1989's *Ferry Cross The Mersey* remake. Whether or not these should count towards his total, and put him ahead of Presley on the list\* is a moot point.

Of McCartney's fellow ex-Beatles, John Lennon also has a claim to being more successful than Presley with a total of 21 chart-toppers, thanks to his three solo number ones, while George Harrison topped the chart on two entirely separate occasions with *My Sweet Lord*, making his tally 19.

Cliff Richard, the most successful home-grown solo artist, is certainly next on the list, with 14 number ones, spanning more than 40 years. Richard got sole credit on six of his number ones, being joined by the Shadows

on seven and by Hank Marvin & The Young Ones on another.

Aside from The Beatles, Westlife are the most successful group, with 12 number ones, accumulated in less than five years. Their first seven singles not only all reached number one – something no other act has managed before or since – but they also debuted at number one. Although their eighth single (*What Makes A Man*) spilt their run by peaking at number two, they subsequently added a further five number ones to their tally, while Brian McAdden, who left the group last year, has gone on to increase his personal tally to 13, topping the chart with his first solo effort, *Real To Me*.

Madonna is the most successful female solo artist by far, with 10 number ones to her credit, and the total could have been considerably more if some of her 12 number two hits – a record – had gone the extra yard. Aside from Madonna, Kylie Minogue is the only female to have more than five solo number ones, topping the chart six times on her own and once in a duet with Jason Donovan.

As dominant among girl groups as Madonna is among female solists, the Spice Girls only released 10 singles but nine of them went to number one. The one which spoiled their perfect 10 was *Stop*, their seventh single, which peaked at number two, well beaten – 242,796 sales to 115,423 – by Run-DMC vs Jason Nevins' *My Adidas*. Geri Halliwell, who left the group after *Went*, on to have four solo number ones, to take her overall tally to 10. Although Victoria Beckham never got to number one again, two other Spice Girls – Mel B and Emma Bunton – had subsequent number ones to lift their score equal with Halliwell's 10, while Mel C topped the chart first with Lisa "Left Eye" Lopes on *Never Be The Same Again*, then solo with *I Turn To You* to raise her tally to 11.

In terms of the source of number ones, while US artists made a storming start, US artists have been overtaken as kings of the UK singles chart with our local, indigenous talent dominating matters at the 1,000th landmark.

The first six number ones after the UK singles chart was established in 1952 were

## TOP NUMBER ONE ACTS

1. Elvis Presley – 20 number ones
2. The Beatles – 17
3. Cliff Richard – 14
4. Westlife – 12
5. Madonna – 10
6. Abba – 9
7. The Spice Girls – 9
8. The Rolling Stones – 8
9. Take That – 8
10. Michael Jackson – 7
11. Kylie Minogue – 7

Table shows the most number ones by individual acts. *Source: Alan Jones/OCC data*

## NUMBER ONE DEBUTS

1. Elvis Presley – *Billboard Rock* (Jan 24, 1956)
2. Elvis Presley – *It's Now Or Never* (Nov 3, 1960)
3. Cliff Richard & The Shadows – *The Young Ones* (Jan 11, 1962)
4. Beatles with Billy Preston – *Get Back* (Apr 23, 1969)
5. Slade – *Cum On Feel The Noise* (Mar 3, 1973)
6. Slade – *Skewer Me Please* (Jun 30, 1973)
7. Gary Glitter – *I Love You, Love Me Love* (Nov 17, 1973)
8. Slade – *Merry Xmas Everybody* (Dec 15, 1973)
9. The Jam – *Going Underground/Dreams Of Children* (Mar 22, 1980)
10. The Police – *Don't Stand So Close To Me* (Sep 27, 1980)

## MOST WEEKS AT NUMBER ONE

Artist – Title	Weeks at Number One	
	no. 1	no. 2
1. Frankie Laine – <i>Believe</i>	1953	18
2. Bryan Adams – <i>(Everything I Do) I Do It For You</i>	1991	16
3. Wet Wet Wet – <i>Love Is All Around</i>	1994	15
4. Slim Whitman – <i>Rose Marie</i>	1955	11
5. David Whitfield with Mantovani & His Orchestra – <i>Cara Mia</i>	1954	10
6. Whitney Houston – <i>I Will Always Love You</i>	1992	10
7. Doris Day – <i>Secret Love</i>	1978	9
8. John Travolta & Olivia Newton-John – <i>You're The One...</i>	1953	9
9. Eddie Calvert – <i>Oh Mein Papa</i>	1953	9
10. Wings – <i>Mull Of Kintyre / Girls School</i>	1977	9
11. Paul Anka – <i>Diana</i>	1957	9
12. Al Martino – <i>Here In My Heart</i>	1952	9
13. Frankie Goes To Hollywood – <i>Two Tribes</i>	1984	9
14. Queen – <i>Bohemian Rhapsody</i>	1975	9

**200** The Beatles: *Help!*, August 5, 1965. *Three weeks.* The Beatles were just getting into their stride when *Help!* became the UK's 200th chart-topper, also giving them an unprecedented eighth consecutive number one out of eight official releases. The title track from the band's second feature film took seven days after first charting to climb to one, brushing aside The Byrds' Bob Dylan-penned *Mr Tambourine Man*. During its three-week reign, the *Help!* played the most celebrated concert of their career in front of more than 55,000 fans in New York's Shea Stadium, grossing a then record \$304,000.

*Help!* went on to top the *Billboard* Hot

100 at the end of August, by which time it had been replaced in the UK by Sonny & Cher's *I Got You Babe*. The accompanying soundtrack album spent nine weeks at number one on both sides of the Atlantic, albeit with different tracklistings in the UK and US.

After *Ticket To Ride and Help!*, The Beatles added a third UK number one single in 1965, in the form of the Christmas chart-topper *Davey Davey/We Can Work It Out* but. Even though this became a million-seller, the group failed to land the year's biggest-selling single for a third consecutive year – they were pipped by fellow Liverpoolian Ken Dodd with *Tears*.

**300** Dawn: *Three Times*, May 15, 1971. *Five weeks.*

Tony Orlando had not even met his new group's fellow singers, when Knock Three Times – on which they all featured – became one of the biggest hits of his career.

Joyce Vincent Wilson and Telma Hopkins had both been part of an initial version of Dawn in 1970, but the group's label Bell Records drafted in Orlando to replace the original lead and re-record the vocal for their first release, *Candida*. Even by the time the follow-up *Knock Three Times*, which Orlando had recorded separately from Wilson and Hopkins, had reached number one in the US in January 1971,

the lead singer had still not been introduced to his colleagues. However, an introduction by producer Tony Camillo finally paved the way for the trio to become a full-time unit.

In the UK, where *Candida* had been a Top 10 hit, Knock Three Times replaced Jamaican duo Dave & Ansil's *Connors' Double Barrel* to become the chart's 300th number one. After five weeks at number one, it made way for Middle Of The Road's Chirpy Chirpy Cheep Cheep.

Dawn went on to score an even bigger number one in 1973 with *The A Yellow Ribbon Round The Old Oak Tree*, which was the year's biggest-selling single in both the UK and the US.

# MUSICWEEK

# Club Charts 29.01.05

## The Upfront Club Top 40

Position	Artist	Label
1	<b>D18 PROJECT FEAT. ANDREA BRITTON</b> WINTER	Atlantic
2	<b>FREEDADERS FEAT. THE REAL THING</b> SO MUCH LOVE TO GIVE	Atlantic
3	<b>SNOOP DOGG</b> EASY MORMAN	#2 Atlantic
4	<b>SOLITAINE</b> YOU GOT THE LOVE	Mercury
5	<b>PHINK! NOUVEAUX FEAT. NEELE TERNES</b> WHAT'EVER	Sire
6	<b>MYLO DESTROY ROCK &amp; ROLL</b>	Mercury
7	<b>GROOVE CUTTERS</b> WE CLOSE OUR EYES	Mercury
8	<b>CUT UP BOYS</b> THE WASH UP MIX ALBUM SAMPLER (P. SAMPLER)	#2 Atlantic
9	<b>PRAYISE CATS FEAT. AMARA LOVE</b> SHINED ON ME	#2 Atlantic
10	<b>FIERCE GIRL</b> WHAT MAKES A GIRL FIERCE	#2 Atlantic
11	<b>COMMANDER TOM</b> ATTENTION!	Mercury
12	<b>TEARS FOR FEARS</b> CLOSEST THING TO HEAVEN	Capitol
13	<b>THE LONGEST DAY</b>	Mercury
14	<b>ANGEL CITY FEAT. LARA MCALLEN</b> SUNRISE	Mercury
15	<b>TALL PAUL</b> GOT IT	Mercury
16	<b>REFLECT FEAT. DELLINE BASS</b> NEED TO FEEL LOVED	Mercury
17	<b>PEYTON DEBERNARDI</b> KEEP THE FAITH/HIGHER PLACE/FIND MY WAY	Mercury
18	<b>ALSO ALWAYS</b> ON MY MIND	Mercury
19	<b>STONERIDGE FEAT. THERESA</b> TAKE ME AWAY	#2 Atlantic
20	<b>GERMONE</b> JE SUIS MUSIC	Mercury

### TOP 10 UPFRONT CLUB BREAKERS

Artist	Label
1 <b>MONOGAM</b> VIVA LA VIDA	Mercury
2 <b>STRONO B</b> SET GLASS	Mercury
3 <b>DESTINY'S CHILD</b> COLLIDE	Mercury
4 <b>PORTUGUEZA</b> VIVA LA VIDA/BENCE	Mercury

### UPFRONT CLUB TOP 40

Position	Artist	Label
21	<b>MOTIVE FEAT. JOCELYN BROWN</b> RIDING ON THE WINGS	Mercury
22	<b>G-SIXTY FOUR</b> ON A GOOD THING	Mercury
23	<b>VARIOUS</b> FLOORFILLERS 2005 (P. SAMPLER)	#2 Atlantic
24	<b>DAVID GUETTA</b> THE WORLD IS MINE	Mercury
25	<b>THE LOYERBENZERS</b> SHINE	Mercury
26	<b>SOUL CENTRAL</b> STRINGS OF LIFE (STRONGER ON MY OWN)	Mercury
27	<b>SPISSON SISTERS</b> FLITHYGOOSEOUS	Mercury
28	<b>BUSIFACE FEAT. MADEMOISELLE E.B.</b> CIRQUELS (JUST MY GOOD TIME)	Mercury
29	<b>VERBALALICIOUS</b> DON'T PLAY NICE	#2 Atlantic
30	<b>CARLOS ADOLFO DOMINGUEZ</b> BOOBLES	Mercury
31	<b>KYLA &amp; DJ CHUCKY</b> PRESENTS ANNA GIVE ME YOUR WINGS OF LOVE	Mercury
32	<b>HOUSTON</b> AIN'T NOTHING WRONG	Mercury
33	<b>DEFYAH</b> PLAY OF MY OWN	Mercury
34	<b>SUNHEAT</b> CAN'T GET BETTER THAN THIS	Mercury
35	<b>LINA FEAT. BONNIE BAILEY</b> EVERYWHERE	Mercury
36	<b>SKYYLAB 9 FEAT. CHRISTABEL COSSINS</b> NAKED IN THE RAIN	Mercury
37	<b>LINA</b> VIVA	Mercury
38	<b>SUNSHINE</b> LOHAN RUMORS	Mercury
39	<b>SCOOTER</b> SHAKE THAT	#2 Atlantic
40	<b>CIARA FEAT. TL &amp; JAZZE</b> PHA GOODIES	Mercury



## Data label scores again

By Alan Jones  
After filling the runners-up slot on the Upfront Club Chart for the past two weeks, first via Commander Tom's Attention, then with Angel City's Sunrise, the Data label continues its hot streak and goes one better, courtesy of D18's Winter, which jumps 8-1 this week.

An authentic new trance tune from Darren Tate (D18, gedditz?) it features vocals from Andrea Britton and has a 10% lead at the top of the chart, the week over new runner-up So Much Love To Give by the Freedaders. Winter also explodes 12-1 on the Commercial Pop Chart, but its lead here - over the Cut Up Boys' Mash Up Mix album sampler is less than 1%. In addition to its massive club support, the record is getting played on all the right radio shows, with supporters including Pete Tong and Judge Jules. If the name Darren Tate is not familiar to you, he is also known as Jürgen Vries, Angelic Onion and Citizen Kane.

A significant climb hit the front 2002, Praise Cats' Shined On Me did not manage to cross over then - peaking at number 56 on the OCC chart - or last May when a reissue reached only number 78. But the single, originally on Poly, has now been stamped up by the machine All Around The World, which continues to churn out the dreary club hits. But is now punctuating them with quality tunes like this one. On 15 this week with poles, the new Shined On Me doublepack - which includes mixes by Shiri & Martini, Scary Scary, and Discote and Friday Night Fever - made a big impact and debuts at number one on the Upfront Club Chart, as the highest of time debuts on the top 40. All Around The World also provides the top debut on the Commercial Pop Chart, this time with hot new rapper Verbalicious whose real name is the somewhat less street, Natalia Keyser-Eisher. There's no sign of Verbalicious yet on the Urban Chart, where 50 Cent enjoys a third week at number one with Disco Inferno in an unusually lightly punched top five, where Snoop Dogg's Let's Get Blown, Soldier by Destiny's Child, Alcorn's Locked Up and Marrio's Let Me Love You are all within 10% of the leader.

### COMMERCIAL POP TOP 30

Label	Artist	Label
1	<b>D18 PROJECT FEAT. ANDREA BRITTON</b> WINTER	Atlantic
2	<b>STRONO B</b> SET GLASS	Mercury
3	<b>CUT UP BOYS</b> THE WASH UP MIX ALBUM SAMPLER (P. SAMPLER)	#2 Atlantic
4	<b>GROOVE CUTTERS</b> WE CLOSE OUR EYES	Mercury
5	<b>PHINK! NOUVEAUX FEAT. NEELE TERNES</b> WHAT'EVER	Sire





20 1. **ELVIS PRESLEY** ONE NIGHT I GOT STUNG  
 RCA  
 21 2. **THE OTHERS** LADDER  
 Warner  
 22 3. **IRON MAIDEN** THE NUMBER OF THE BEAST  
 EMI  
 23 4. **ICE CUBE/MACK 10/MS TOI** YOU CAN DO IT  
 At Revised The World  
 24 5. **LEMAR** IF THERE'S ANY JUSTICE  
 Sony Music  
 25 6. **ERASURE** BREATHE  
 Mute  
 26 7. **MANIC STREET PREACHERS** EMPTY SOULS  
 Columbia  
 27 8. **SOULWAX** E TALKING  
 PMS  
 28 9. **MERCURY REV** IN A FUNNY WAY  
 V2  
 29 10. **SNOOP DOGG FEAT. PHARRELL** DROP IT LIKE IT'S HOT  
 Puffblower  
 30 11. **KYLIE MINOGUE** I BELIEVE IN YOU  
 Universal  
 31 12. **NATASHA AGUILERA** TILT YA HEAD BACK  
 Universal  
 32 13. **POPE** SERIOUS  
 Bluebird  
 33 14. **ROOTS MANUVA** COLOSSAL INSIGHT  
 Big Dada  
 34 15. **RONAN KEATING & YUSUF** FATHER AND SON  
 Polygram  
 35 16. **KASABIAN** CUT OFF  
 RCA  
 36 17. **RACHEL MCCAFFLANE** LOWER  
 At Revised The World  
 37 18. **NATASHA BEDINGFIELD** UNWRITTEN  
 Phonogram  
 38 19. **THE MOONEY SUZUKI** ALIVE & AMPLIFIED  
 Columbia  
 39 20. **RONT SIZE FEAT. BEVERLEY KNIGHT** NO MORE  
 V  
 40 21. **ERIC PRYDZ** CALL ON ME  
 Data

20 15. **SNOW PATROL** FINAL STRAW  
 Reprise  
 21 16. **KINGS OF LEON** AHA SHAKE HEARTBREAK  
 World Circuit  
 22 17. **KATIE MELUA** CALL OFF THE SEARCH  
 Doremi  
 23 18. **EMBRACE** OUT OF NOTHING  
 Independent  
 24 19. **LEMAR** TIME TO GROW  
 Sony Music  
 25 20. **ASHANTI** CONCRETE ROSE  
 Mercury/Int. Inc.  
 26 21. **DESTINY'S CHILD** DESTINY FULFILLED  
 Columbia  
 27 22. **OUTKAST** SPEAKERS BLOXX THE LOVE BELOW  
 Arista  
 28 23. **BRITNEY SPEARS** GREATEST HITS - MY PREROGATIVE  
 Jive  
 29 24. **USHER** CONFESSIONS  
 Arista  
 30 25. **NIRVANA** NEVERMIND  
 Geffen/Polygram  
 31 26. **RONAN KEATING** 10 YEARS OF HITS  
 Polygram  
 32 27. **JESS STONE** MIND BODY & SOUL  
 Reprise/Wrap  
 33 28. **ASHLEE SIMPSON** AUTOBIOGRAPHY  
 Geffen  
 34 29. **FLEETWOOD MAC** THE VERY BEST OF  
 VNU  
 35 30. **RAZORLIGHT** UP ALL NIGHT  
 Virego  
 36 31. **CHRISTINA AGUILERA** STRIPPED  
 RCA  
 37 32. **ROD STEWART** THE STORY SO FAR - VERY BEST OF  
 Warner Bros  
 38 33. **BRIAN MCFADDEN** IRISH SON  
 Polygram  
 39 34. **RAY CHARLES** GENIUS LOVES COMPANY  
 Mute/Sony Music  
 40 35. **LAUREY**

1 1. **R&B ANTHEMS 2005**  
 Sony Music  
 2 2. **CLUBBERS GUIDE 05**  
 Ministry of Sound  
 3 3. **BEST BANDS 2005**  
 EMI Victory TV  
 4 4. **RUSH HOUR 2**  
 Universal TV  
 5 5. **GREASE (OST)**  
 Polygram  
 6 6. **CLUBLAND 6**  
 Universal TV  
 7 7. **NOW THAT'S WHAT I CALL MUSIC! 59**  
 EMI/Universal  
 8 8. **THE ANNUAL 2005**  
 Ministry of Sound  
 9 9. **TWICE AS NICE - URBAN CLUB CLASSICS**  
 Warner  
 10 10. **POP PARTY 2**  
 BMG/EMI Virgin/Int. Inc.  
 11 11. **POWER BALLADS III**  
 Virgin/EMI  
 12 12. **THE BEST OF R&B - HIT SELECTION**  
 Virgin/EMI  
 13 13. **BARBIE GIRLS**  
 Universal TV  
 14 14. **ULTIMATE DISNEY**  
 Walt Disney  
 15 15. **FUNK SOUL ANTHEMS**  
 Sony Music  
 16 16. **BRIDGET JONES - THE EDGE OF REASON (OST)**  
 Island  
 17 17. **THE SEVENTIES ALBUM**  
 Sanctuary  
 18 18. **THE BEST SIXTIES PARTY**  
 Virgin/EMI  
 19 19. **KISS PRESENTS HOT JOINTS 2**  
 Universal TV  
 20 20. **WORK IT**  
 BMG

20 1. **ELVIS PRESLEY** ONE NIGHT I GOT STUNG  
 RCA  
 21 2. **THE OTHERS** LADDER  
 Warner  
 22 3. **IRON MAIDEN** THE NUMBER OF THE BEAST  
 EMI  
 23 4. **ICE CUBE/MACK 10/MS TOI** YOU CAN DO IT  
 At Revised The World  
 24 5. **LEMAR** IF THERE'S ANY JUSTICE  
 Sony Music  
 25 6. **ERASURE** BREATHE  
 Mute  
 26 7. **MANIC STREET PREACHERS** EMPTY SOULS  
 Columbia  
 27 8. **SOULWAX** E TALKING  
 PMS  
 28 9. **MERCURY REV** IN A FUNNY WAY  
 V2  
 29 10. **SNOOP DOGG FEAT. PHARRELL** DROP IT LIKE IT'S HOT  
 Puffblower  
 30 11. **KYLIE MINOGUE** I BELIEVE IN YOU  
 Universal  
 31 12. **NATASHA AGUILERA** TILT YA HEAD BACK  
 Universal  
 32 13. **POPE** SERIOUS  
 Bluebird  
 33 14. **ROOTS MANUVA** COLOSSAL INSIGHT  
 Big Dada  
 34 15. **RONAN KEATING & YUSUF** FATHER AND SON  
 Polygram  
 35 16. **KASABIAN** CUT OFF  
 RCA  
 36 17. **RACHEL MCCAFFLANE** LOWER  
 At Revised The World  
 37 18. **NATASHA BEDINGFIELD** UNWRITTEN  
 Phonogram  
 38 19. **THE MOONEY SUZUKI** ALIVE & AMPLIFIED  
 Columbia  
 39 20. **RONT SIZE FEAT. BEVERLEY KNIGHT** NO MORE  
 V  
 40 21. **ERIC PRYDZ** CALL ON ME  
 Data

**COMPILATIONS**

1	1. R&B ANTHEMS 2005	Sony Music
2	2. CLUBBERS GUIDE 05	Ministry of Sound
3	3. BEST BANDS 2005	EMI Victory TV
4	4. RUSH HOUR 2	Universal TV
5	5. GREASE (OST)	Polygram
6	6. CLUBLAND 6	Universal TV
7	7. NOW THAT'S WHAT I CALL MUSIC! 59	EMI/Universal
8	8. THE ANNUAL 2005	Ministry of Sound
9	9. TWICE AS NICE - URBAN CLUB CLASSICS	Warner
10	10. POP PARTY 2	BMG/EMI Virgin/Int. Inc.
11	11. POWER BALLADS III	Virgin/EMI
12	12. THE BEST OF R&B - HIT SELECTION	Virgin/EMI
13	13. BARBIE GIRLS	Universal TV
14	14. ULTIMATE DISNEY	Walt Disney
15	15. FUNK SOUL ANTHEMS	Sony Music
16	16. BRIDGET JONES - THE EDGE OF REASON (OST)	Island
17	17. THE SEVENTIES ALBUM	Sanctuary
18	18. THE BEST SIXTIES PARTY	Virgin/EMI
19	19. KISS PRESENTS HOT JOINTS 2	Universal TV
20	20. WORK IT	BMG

20	1. <b>ELVIS PRESLEY</b> ONE NIGHT I GOT STUNG	RCA
21	2. <b>THE OTHERS</b> LADDER	Warner
22	3. <b>IRON MAIDEN</b> THE NUMBER OF THE BEAST	EMI
23	4. <b>ICE CUBE/MACK 10/MS TOI</b> YOU CAN DO IT	At Revised The World
24	5. <b>LEMAR</b> IF THERE'S ANY JUSTICE	Sony Music
25	6. <b>ERASURE</b> BREATHE	Mute
26	7. <b>MANIC STREET PREACHERS</b> EMPTY SOULS	Columbia
27	8. <b>SOULWAX</b> E TALKING	PMS
28	9. <b>MERCURY REV</b> IN A FUNNY WAY	V2
29	10. <b>SNOOP DOGG FEAT. PHARRELL</b> DROP IT LIKE IT'S HOT	Puffblower
30	11. <b>KYLIE MINOGUE</b> I BELIEVE IN YOU	Universal
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33	14. <b>ROOTS MANUVA</b> COLOSSAL INSIGHT	Big Dada
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39	20. <b>RONT SIZE FEAT. BEVERLEY KNIGHT</b> NO MORE	V
40	21. <b>ERIC PRYDZ</b> CALL ON ME	Data

**FORTHCOMING**

<b>KEY SINGLES RELEASES</b>	
FEB 14	GREEN DAY HOLIDAY REPRISE
FEB 14	KEVIN IN PUBLIC VISION
FEB 14	JENNIFER LOPEZ GET RIGHT NOW
FEB 14	THE MAMAS & PAPAS
FEB 14	ELVIS PRESLEY SUNDOWNER
FEB 14	ANASTAGIA HEAVY ON MY HEART EPIC
FEB 21	GIRLS ALoud WAKE ME UP POLYDOR
FEB 21	JAY-Z GET IT STARTED BIE JAY
FEB 21	ELVIS PRESLEY MARRIES THE NAMED HIS LATEST
FEB 21	FLAME RAZORVY BMG
FEB 21	THE MAMAS & PAPAS
FEB 21	USHER CALL ME A SISTA
FEB 28	ELVIS PRESLEY ROCK-A-HULA BABY RCA
MAR 7	50 CENT DISCO INTERSCOPE
MAR 7	ELVIS PRESLEY GOOD LUCK CHARMA RCA
MAR 7	ELVIS PRESLEY SHE'S NOT YOU/ICA
MAR 28	NEW ORDER TBC/WARNER MUSIC
<b>KEY ALBUMS RELEASES</b>	
FEB 14	50 CENT THE VALENTINE'S DAY MASSacre
FEB 14	ENTERSCOPE
FEB 14	BIG PUPPY SLEET ALABAMA WOLFR
FEB 14	ELECTRIC BLUE THE INDEPENDENCE
FEB 14	THE MAMAS & PAPAS
FEB 21	DOUGLAS THE HEAVENLY
FEB 28	BECK TBC/GEFFEN
FEB 28	THE FEATURES EXHIBIT A TEMPTATION
MAR 7	THE DOORS TBC/ATLANTIC
MAR 7	IDEALWORLD WASHINGTON & PROMISES
MAR 7	PHILIPINE
MAR 7	THE MAMAS & PAPAS I WANT TWO
MAR 7	POLYDOR
MAR 21	MARIAH CAREY TBC/SONY
MAR 21	CORINNA TBC/PARLOPHONE
MAR 21	SYSTEM OF A DOWN MESSIAHISE SONY
MAR 28	NEW ORDER TBC/LONDON



CIARA: STRAIGHT IN AT TOP SPOT



THE KILLERS: SECOND WEEK AT NUMBER ONE

27. **THEY ARE STILL HERE** *Album*  
 28. **THEY ARE STILL HERE** *Album*  
 29. **THEY ARE STILL HERE** *Album*  
 30. **THEY ARE STILL HERE** *Album*

1. **THEY ARE STILL HERE** *Album*  
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These charts are also available online at [musicweek.com](http://musicweek.com)

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### COOL CUTS CHART

Rank	Artist	Title	Label
1	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
2	SHADES OF BLACK	SHADES OF BLACK	Pressure
3	ADRIANO PANICHI	ADRIANO PANICHI	Capitol
4	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
5	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
6	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
7	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
8	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
9	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
10	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
11	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
12	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
13	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
14	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
15	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
16	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
17	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
18	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
19	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
20	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy

### URBAN TOP 30

Rank	Artist	Title	Label
1	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
2	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
3	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
4	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
5	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
6	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
7	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
8	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
9	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
10	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
11	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
12	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
13	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
14	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
15	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
16	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
17	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
18	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
19	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy
20	THE NOTORIOUS B.I.G.	HYPER REALITY	Bad Boy

### POWER STUDIOS

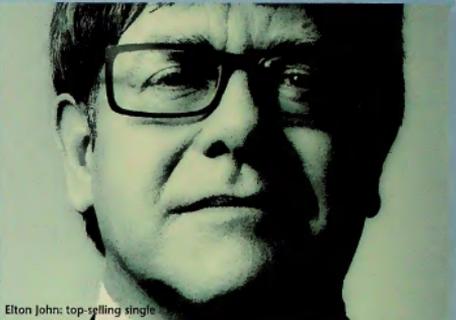


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## BIGGEST-SELLING UK NUMBER ONES

The level of sales required for a number one hit vary enormously both within individual years and from year-to-year. While many number one hits have sold more than 1m copies in the UK, several have sold fewer than 100,000 copies. Here is a celebration of the very biggest sellers.



Elton John: top-selling single

all by US acts, and our transatlantic rivals remained ahead in the battle for most number ones until the arrival of Merseybeat turned the tide in the early Sixties. The record which tipped the balance in favour of UK acts for the first time was The Searchers' Don't Throw Your Love Away in 1964, which gave indigenous talent an 82-81 lead. Since then, UK acts have opened up a massive lead of 231 over US acts, accounting for 54.3% of the first 1,000 number ones compared to US acts' 31.2% share.

The longest run of number ones by US acts came in 1958, when they notched up eight chart-toppers in a row, keeping UK acts off the top of the chart for 40 weeks.

But US acts were to suffer an even longer drought themselves, remaining absent from the top of the chart from December 27 1962, when Elvis Presley's Return To Sender had its last week on top, until 18 months later, when Roy Orbison took the title with, appropriately enough, It's Over. There were 26 number ones in between, 25 of them by British acts, plus the UK-aligned and UK-domiciled Irish trio The Bachelors, with Diane. Prior to The Bachelors' interruption, UK-born acts reeled off 19 number ones in a row - still a record.

With UK and US acts so dominant, the rest of the world accounts for just 14.5% - 145 - of the first 1,000 number one hits. The first 25 number ones were shared between the two countries, then Winifred Atwell - a Trinidadian living in the UK - broke the drought and was followed by Cuban band leader Prez Prado.

Acts from other territories eventually gained a toehold, but it wasn't until 1974, when Canada's Terry Jacks was replaced by Sweden's Abba, that there were consecutive number ones by acts from outside the UK/US duopoly.

Of all the overseas territories, our near neighbours the Irish consistently punch above their weight and have accumulated a massive 41 number ones to take third place in the merit league. Their chart-toppers are shared out among 14 acts, from Gilbert O'Sullivan and the Boomtown Rats to B'Witched, Boyzone, U2 and Westlife.

With a population of 12m, Jamaica also has an impressive yield of 12 number ones, all of them reggae, apart from Carl Douglas's Kung Fu Fighting.

**1 Elton John - Candle In The Wind 1977** (Something About The Way You Look Tonight (1997, sales: 4,865,000))  
After the death of Diana, Princess of Wales on 31 August, 1997, Elton John re-recorded Candle In The Wind. Bernie Taupin re-wrote the song,

keeping the poignancy of the chorus intact and altering the verses to relate specifically to the Princess rather than the song's original protagonist, Marilyn Monroe. The result was the biggest-selling single of all time.

**2 Band Aid - Do They Know It's Christmas? (1984, sales: 3,550,000)**  
Conceived and executed by Boomtown Rats' leader Bob Geldof with considerable assistance from Ultravox's Midge Ure. Do They Know It's Christmas? was the first and greatest all-star charity effort, featuring vocal contributions from more than 20 different stars. It sold nearly 1m copies in its first week and was the first of three versions of the single to top the chart.

**3 Queen - Bohemian Rhapsody (1975, sales: 2,130,000)**  
Bohemian Rhapsody is the first of just four singles to have

enjoyed two separate runs at number one, both times during Christmas and each time the single sold in excess of 1m copies. It initially spent nine weeks at the top of the chart in 1975, its success boosted by the first instance of a widely shown, distinctive and landmark promotional video which cost a mere £3,000 to make. Some 16 years later, after the death of lead singer Freddie Mercury, it was re-released as a double A with These Are The Days Of Our Lives, a track from the band's then current album, Innuendo.

**4 Wings - Mull Of Kintyre/Girls' School (1977, sales: 2,050,000)**  
Paul McCartney's first post-Beatles number one in the UK, Mull Of Kintyre topped the chart for nine long weeks. The first single to sell 2m copies in the UK, Mull Of Kintyre was virtually ignored in America, where radio preferred Girls' School, making it a modest number 33 hit.

**5 Boney M - Rivers Of Babylon/Brown Girl In The Ring (1978, sales: 1,985,000)**  
Before it was made internationally famous by Boney M, Rivers of Babylon had been a hit in their homeland by Jamaican reggae trio The Melodians. German producer Frank Farian

musical's leading role, coming up with a title for its most famous tune was a little altogether more tricky affair. An initial attempt had Covington recording the title line as It's Only Your Lover Returning, but lyricist Rice eventually came up with Don't Cry For Me Argentina, even then with reservations.

There was little to worry about: the song replaced David Soul's Don't Give Up On Us at number one in February 1977 and, although it only spent a week at the top, it sold 580,000 copies, enough for it to remain today among the UK's 100 biggest-selling singles of all time. It was replaced at the top by Leo Sayer's When I Need You.

recorded the song with his West Indian protégés Boney M and the single stormed to number one. After the initial success of Rivers of Babylon had subsided, radio programmers began to play the B-side, Brown Girl In The Ring. The single climbed back up the chart to number 2 and sales passed the 2m mark.

**6 John Travolta & Olivia Newton John - You're The One That I Want (1978, sales: 1,975,000)**

The biggest movie hit of all time, You're The One That I Want was specially written for the movie version of the Broadway stage hit musical Grease and spent nine weeks atop the UK singles chart, mirroring the film's reign on the box office list.

**7 Frankie Goes To Hollywood - Relax (1983, sales: 1,910,000)**

Entering the Top 75 in November 1983, Frankie Goes To Hollywood's controversial debut climbed to number one two months later. The first of three consecutive number ones for the group, it spent five weeks at number one and spent a full 52 weeks in the Top 75.

**8 The Beatles - She Loves You (1963, sales: 1,890,000)**

The record that shifted The Beatles' career into overdrive, She Loves You was only the 12th song they recorded. It was written in a hotel in Newcastle after a gig at the Westfield Ballroom in the city on June 26, 1963 and was recorded just five days later. It became the group's second number one in September 1963, spending four weeks at number one in its first run at the top. It returned after an unprecedented seven week gap to claim the title for a further two weeks and went on to become the biggest seller of the Sixties.

**9 Robson Green & Jerome Flynn - Unchained Melody/There'll Be Bluebirds Over The White Cliffs Of Dover (1995, sales: 1,844,000)**

The stars of the ITV drama series Soldier Soldier, Robson Green and Jerome Flynn's versions of Unchained Melody and Vera

Lynn's wartime classic The White Cliffs Of Dover (both previously hits for the Righteous Brothers) were released to coincide with the celebrations of the 50th anniversary of V Day. By topping the chart, Unchained Melody became the first song to be a number one hit for three different acts (Jimmy Young, Righteous Brothers, Robson & Flynn). A year later it was joined by You'll Never Walk Alone, a number one hit for Gerry & the Pacemakers, the Crowd and, of course, Robson & Jerome.

**10 Boney M - Mary's Boy Child/Oh My Lord (1978, sales: 1,790,000)**

In contrast to their first number one, which spent 40 weeks on the chart, Boney M's Mary's Boy Child - Oh My Lord, spent just eight weeks in the listings, but sold nearly as many copies as their earlier hit. The biggest-selling medley of all time, it combines Harry Belafonte's 1958 million-seller Mary's Boy Child with a new tune penned by Boney M's German producer Frank Farian. In fact, it was Farian rather than Boney M's Bobby Mitchell who sang the male vocal on this and all of Boney M's records.

**HONOURABLE MENTION: 11 Will Young - Anything Is Possible/Evergreen (2002, sales: 1,787,000)**

Pop idol winner Will Young - the biggest seller of the 21st century thus far - pulls up just 3,000 sales short of the Top 10.

## NATIONALITY

1. UK (543)
2. US (312)
3. Ireland (41)
4. Australia (19.5)
5. Sweden (13)
6. Jamaica (12)
6. Canada (12)
8. Canada (9)
9. Italy (7)
10. Spain (5)

Others (Austria, Cuba, Denmark, France, Greece, Guyana, Holland, Israel, Norway, Portugal, Russia, Trinidad, multinational) - 27.5

Table shows the source of the 1,000 number ones. Research: Alan Jones/OCC data

**400 Julie Covington: Don't Cry For Me Argentina. February 12, 1977. One week.**

In the year when he helped launch the Guinness Book Of Hit Singles, Tim Rice became part of chart history himself when his co-written Don't Cry For Me Argentina became the 400th number one.

Although the pair had already achieved huge success in the West End and Broadway, the Evita show-stopper marked the first appearance at the top of the chart for Rice and his long-time colleague Andrew Lloyd Webber. However, while they already had in place Julie Covington - the star of TV's Rock Follies - in the

Germany had previously reached number one since the chart launched in 1952.

A Little Peace was replaced a fortnight later at the top by Madness's House Of Fun, with Nicole's chart life notably short-lived. Its nine-week chart one was one of the shortest to date for a number one single, while the only just avoided joining the likes of Cliff Dune and Joe Dolce as a chart-topping one-hit wonder when a second single Give Me More Time spent a week at number 75 in August of the same year.

**600 T'Pau: China In Your Hand. November 14, 1987. Five weeks.** In the same year that the novelty **p**

## 10 FAIRLY RANDOM FASCINATING FACTS

**1** The most copies a number one has sold in a week is 1,546,688. The record is held by Elton John's Princess Diana tribute single *Something About The Way You Look Tonight/Candle In The Wind '97* which racked up that terrific sale between September 14 and 20 1997 (chart dated 27 September). That is more than 77 times the 20,463 sales recorded by the 1,000th number one — Elvis Presley's *One Night I Got Stung* — a fortnight ago.

**2** The most emphatic number one ever is also *Something About The Way You Look Tonight/Candle In The Wind '97*. Those 1,546,688 sales dwarfed the 83,955 sales of its runner-up *Sunshine* by Dario G. John's single outsold its rival by 1,460,729, attracting more than 17 buyers for every one who bought *Sunshine*.

**3** *Groove Is In The Heart* by Deee-Lite is the number one that never, it is sold exactly the same number of copies as the Steve Miller Band's *The Joker* in the week in question in September 1990, but chart compilers Gallup gave Miller the number one position at that point, a dead heat was decided by awarding top billing to the record with the biggest increase in sales. Having been number six the previous week, *The Joker* recorded a bigger increase than *Groove Is In The Heart*, which had been number four, and was thus crowned number one. The resulting publicity about Deee-Lite being "cheated" resulted in a change in the chart regulations,



Wet Wet Wet sales record

with the biggest increase clause being scrubbed.

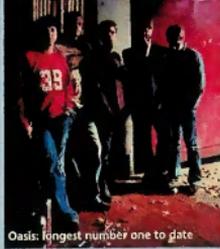
**4** The 12th biggest-selling single of all-time in the UK, *Love Is All Around* by Wet Wet Wet also holds the record for most weeks in a row selling more than 50,000 copies. It beat the target 14 weeks in a row during its 15 week reign at number one. Remarkably, however, it never sold more than 84,000 copies in a week. Its weekly sales while at number one were as follows: 63,533, 75,644, 83,998, 82,040, 73,304, 73,242, 71,159, 63,684, 62,399, 63,875, 60,809, 64,805, 59,646, 55,936 and 47,154. It also sold 48,681 copies when at number two immediately before starting the run and

improved by 60.2% to 75,555 sales the week after it finished its run at number one, as buyers rushed to buy it following an announcement that it was to be deleted.

**5** The youngest chart-topper was Little Jimmy Osmond, who was nine years and eight months old when he reached number one with *Long Hair/Lover From Liverpool* in 1972. Surprisingly, Osmond, now 41, has nothing but affection for the track and even recorded an updated version of it — complete with a rap — for his 2002 album *Keep The Fire Burnin'*.

**6** For 46 years, the record for biggest drop from number one has been held by Harry Belafonte's *Mary's Boy Child*, which spent seven weeks at number one over the Christmas period in 1957 and then dived to number 12. The record could be broken by one of Elvis Presley's singles — assuming they continue to reach number one and remain limited editions — in the next few weeks.

**7** The shortest number one was *What Do You Want by Adam Faith*. A 1959 chart-topper, it ran for only one minute 38 seconds. The longest for many years was *Hey Jude* by The Beatles (7 minutes 11 seconds), but it was replaced by *Meat Loaf's I'd Do Anything For Love (But I Won't Do That)* (seven minutes 38 seconds) and for the past seven years the record holder has been *All Around The World* by Oasis (nine minutes 38 seconds).



Oasis: longest number one to date

**8** The most frequently used song title of all is *I Love You*, according to the PRS. It is no surprise then that excluding the definite article ("the"), the most common words in number one song titles are *You* (109 number ones) and *I* (87). Love features in the titles of 68 number ones.

**9** The only artists to have eponymous number one hits are Mr Bobby in 1993 and Doop in 1994.

**10** Ten artists have had posthumous number ones. The first was Buddy Holly in 1959. The most recent, and most successful, is Elvis Presley, who has four up to the 1,000th number one *One Night*. AJ

# THE RETURN OF THE KING

It is somehow fitting that the artist with most number ones in UK chart history is also the artist who secured the 1,000th number one — Elvis Presley. *The King* has topped the chart 20 times — with 18 different records, and two re-releases — in an unmatched span of more than 47 years.

Perhaps surprisingly, Presley's first number one was not until more than a year into his chart career, when his 11th hit, *All Shook Up*, climbed to the top in 1957. Six months later, in January 1958, he was back on top, this time with jailhouse Rock, which became the first ever single to debut at number one in the UK. It attracted advance orders from dealers of more than 250,000, an unprecedented total which caused the record's release to be put back a week.

In 1960, he registered his sixth number one with *It's Now Or Never*. His all time best-selling single in Britain, America and worldwide, with global sales of 20m, *It's Now Or Never* is also from the 1961 Italian composition *O Sole Mio* and was recorded

Star Trekkin' went to the top, a band named after a character from the *TV* series claimed the 600th number one single. Led by Carol Decker, the Shropshire act had already become top five stars in the US with their debut hit *Heart And Soul*, before it reached number four in the UK. Signed to Virgin Records subsidiary Siren, the band followed this up with the epic ballad *China In Your Hand*, which became the biggest domestic hit of their career, although it strangely failed to make any impact across the Atlantic when their success had begun.

Produced by Roy Thomas Baker, whose many Queen productions included the chart-topping Bohemian Rhapsody 12 years

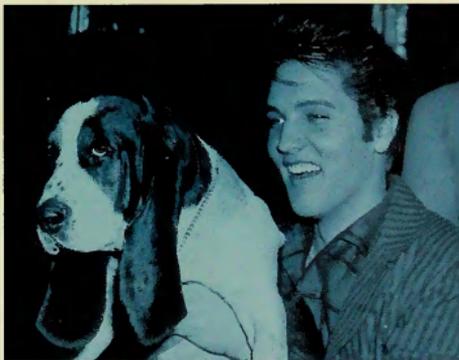
shortly after Presley left the army. Presley had admired Mario Lanza's version of the 1961 composition *O Sole Mio*, but wasn't keen on the English lyrics of a cover called *There's No Tomorrow*, recorded by Tony Martin, and insisted on new lyrics. Aaron Schroeder and Wally Gold came up with *It's Now Or Never*. The record spent eight weeks at number one in the UK — the most of any Presley single — selling approximately 1.21m copies.

Elvis continued to score regular number ones, having four apiece in 1961 and 1962 but the arrival of The Beatles and a new breed of rock stars plus his own decline in quality meant he registered few number ones throughout the Sixties. His last number one before his death was *The Wonder Of You* in 1970 — one of several excellent singles around that time which gave him a brief renaissance.

His death in 1977 at the age of 42 came a fortnight after he released *Way Down*, which showed every sign of having an earlier, *China In Your Hand* ended the number one reign of the Bee Gees' *You Win Again* before conceding to the Pet Shop Boys' *Always On My Mind* four weeks later. The band's first album *Bridge Of Spies* spent a week at the top during the single's chart-topping run, although *China In Your Hand's* follow-up, *Valentine*, would be their final Top 10 hit.

**700** Chaka Demus & Pliers: *Twist And Shout*, *January 8, 1994*.

Mr Bobby's last was Chaka Demus and Pliers' gain, at the pink and yellow creation made way at the top to give the reggae



undistinguished chart career, and moved from its debut position of number 46 to number 42 the week of his demise. The following week, it vaulted to number four, and subsequently became his 17th number one, putting him equal with The Beatles at the top of the all-time chart-toppers' table.

pairing the chart's 700th number one. Twist And Shout had famously been delivered in a single take by a hoarse, exhausted John Lennon back in 1963 at the end of a mammoth session for the band's first album *Please Please Me*, but this version of the much-covered song was its only appearance at one on either side of the Atlantic.

Originally a big US hit for the Isley Brothers before Brian Poole & The Tremeloes took it into the UK top five as their debut hit in 1963, *Twist And Shout* was resurrected by Demus & Pliers 30 years later for their *Tease Me* album. The same album had already spawned two UK top

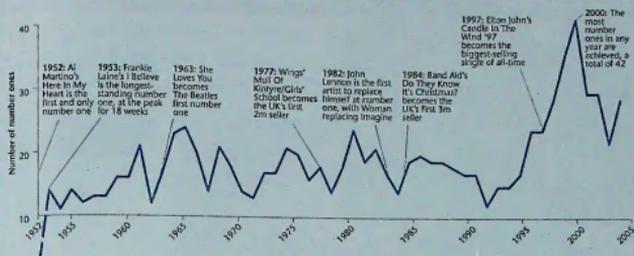
Al Martino had the first number one, Eddie Fisher was the first to have two, Frankie Lane was the first to have three and, Presley was the first to have five, six, seven, eight, nine, 10, 11, 12, 13, 14 and 15. The Beatles reached 16 and 17 first.

Some 25 years after *Way Down*, Presley finally moved ahead of The Beatles again,

five hits for the duo, *Tease Me* and *She Don't Let Nobody* in 1993, before *Twist And Shout* climbed its way to number one in January the following year. The single, which featured Jack Radics & Taxi Gang, was replaced at the top after two weeks by D-Beam's *Things Can Only Get Better*, just before the duo's *Tease Me* grabbed the top spot on the album chart.

**800** All Saints: *Bootie Call*, September 12, 1998. One week in the wake of the Spice Girls, the charts became filled with all-female acts, but only All Saints offered a serious challenge to the Virgin Records-signings' supremacy. *Bootie*

## TURNOVER OF NUMBER ONE HITS



## WEEKS AT THE TOP

Weeks at number one	Number of hits	Percentage of overall total
1	305	30.5%
2	233	23.3%
3	195	19.5%
4	133	13.3%
5	62	6.2%
6	34	3.4%
7	18	1.8%
8	6	0.6%
9	0	0.0%
10	2	0.2%
11	1	0.1%
12	1	0.1%
13	1	0.1%
14	1	0.1%
15	1	0.1%
16	1	0.1%
17	1	0.1%
18	1	0.1%

From the singles chart's instigation in 1952 to the present day, the average number one has spent just more than 2.7 weeks at the top but the average is coming down all the time. Where singles debuting at number one are once a rarity, they're now the norm, while records which don't debut at number one now almost never reach the summit subsequently.

The first 100 number ones were the slowest, taking nearly seven years to accrue. In those more leisurely times, it was not unusual for singles to spend four or more weeks at the top, while one-week reigns were comparatively scarce. In fact, between May 25 1957 and January 17 1959

there were 20 number ones and not one of them spent less than two weeks at number one.

Things speeded up a bit with the arrival of beat music in the early Sixties, with the 200th number one occurring on August 7 1965, just five years, three months and eight days after the 100th. From then on, the next 400 number ones arrived at pretty much regular intervals of more than five and less than six years.

The market slowed unexpectedly between the 601st and 700th number ones, which were spaced six years one month and 25 days apart, spanning November 15 1987 and January 8 1994, as massive hits such as

(Everything I Do) I Do I Do for You by Bryan Adams (16 weeks), Love Is All Around by Wet Wet Wet (a 15-week runner) and Whitney Houston's I Will Always Love You (10 weeks) dominated.

With marketing becoming ever more sophisticated, and increasingly early and sustained agency providing saturation coverage of singles before their release towards the end of this period, however, it was clear the pace was picking up again, and the next 100 number ones (701-800) were the fastest to that point, taking just four years, eight months and four days. But even that seemed slow compared to the next hundred (801-900), which occurred in

less than three years, with a record 70% of singles spending just one week on top.

This rate of turnover proved unsustainable, however, and the 901-1000th number ones have taken a little longer to occur, with nearly half of them (45%) surviving for at least a second week at number one. It's not an indication that they are strong sellers however – in fact, the rapid decline of the singles market has resulted in fewer releases, which means less competition, while the low level of sales means that if something like the Band Aid 20 single captures the imagination it can easily dominate the market for weeks.

## ELVIS' NUMBER ONES

Rank among first 1,000 number ones	Date	Title	Weeks at number one
62	12.07.1957	All Shook Up	7
67	24.01.1958	Jailhouse Rock	3
80	30.01.1959	One Night/I Got Stung	3
85	15.05.1959	Foot Stompin' Boogie	3
89	03.11.1960	It's Now or Never	4
112	26.01.1961	Are You Lonesome Tonight	8
115	23.03.1961	Wooden Heart	6
119	01.06.1961	Surrender	4
129	09.11.1961	Marie's The Name (His Latest Flame)/Little Sister	4
133	22.02.1962	Rock-A-Hula Baby/Can't Help Falling in Love	4
136	24.05.1962	Good Luck Charm	5
140	13.09.1962	Jailhouse Rock	4
142	13.12.1962	Return to Sender	3
154	01.08.1963	(You're The) Devil in Disguise	3
167	17.06.1965	Crying in the Chapel	6
282	01.07.1965	Crying in the Chapel	1
289	01.08.1970	The Wonder of You	1
412	03.09.1977	Way Down	5
930	22.06.2002	A Little Less Conversation (credited to Elvis Vs JXL)	4
999	15.01.2005	One Night/I Got Stung	7
1000	22.01.2005	TOTAL	79

when a remixed version of a Little Less Conversation – a flop (Presley's third) when it was first released in 1968 – credited to Elvis Vs JXL (a sanitised version of Junkie XL, the normal recording alias of Dutch DJ Tom Holkenborg, who remixed it) topped the chart. It proved to be a bigger seller too, selling 635,000 copies.

Call was the third of a trio of back-to-back chart-toppers which had started with Never Ever and the double A-sided Under the Bridge/Lady Marmalade. All the tracks were taken from the band's self-titled debut album, along with his I Know Where He's At and War of Nerves.

This third chart-topper, which replaced the Maric Street Presheers' If You Tolerate This Your Children Will Be Next at number one, came during a hectic time for the quartet, as they undertook a short tour of the US to capitalise on Never Ever's top five breakthrough. Bootie Call spent just a week at the top and was replaced by Millennium by Robbie Williams.

Presley's lead has been stretched in the past fortnight with first Jailhouse Rock and then I Got Stung/One Night reached number one. And, with a further 15 releases to go, it is anyone's guess how many number ones the late lamented superstar will have to his credit by the end of the campaign in April.

All Saints, who that November were named best breakthrough act at the MTV Europe Music Awards, returned to number one twice more during their career, with Pure Shores and Black Coffee in 2000.

**900** Christina Aguilera, Lil' Kim, Mya and Pink: Lady Marmalade, June 30, 2001. One week. Just three years after All Saints took Lady Marmalade to the top, some of the US's hottest female acts joined forces to revisit the same tune.

Lady Marmalade, penned by Bob Crewe and Kenny Nolan, had been a US number one hit for Labelle in March 1975, but



While the record books will state the simple fact that Elvis Presley's One Night was the 1,000th number one, what they will not say is that single was one of 17 Elvis singles released in the first half of 2005. The release is part of a huge reissue programme centring around Elvis's UK number ones and featuring special packaging of the singles, which come in CD format (featuring reproductions both of the original UK and US sleeves) and 10-inch vinyl (featuring the original UK sleeve). The project has been driven by a

team both spanning Sony BMG and a number of independent promotions specialists. Pictured (back row, left to right) Steve Reeves (Sony BMG), Tom Clourke (Sony BMG), Grant Tasker (Sony BMG), Peter Noble (Noble PR), Richard Story (Sony BMG), Charlie Stanford (Sony BMG), Darren Henderson (Sony BMG); and (front row, left to right) Suzanne Noble (Noble PR), Lisa Davies (Lisa Davies Promotions), Cat Hollis (Noble PR) and Neil Martin (Sony BMG).

enjoyed its revival here as one of the musical highlights of Baz Luhrmann's Moulin Rouge. The track sold 109,000 units in its opening week to replace Shaggy's Angel at number one, just as its five-week run at the top in the US was being brought to an end by Usher's U Remind Me. It became the 25th song to top the UK chart in two versions, surviving at number one for a week before being replaced by Hear/Say's second hit The Way to Your Love.

Pink returned to number one the following September with Just Like A Pill, while Aguilera has since added to her first two chart-toppers, Genie In A Bottle and Lady Marmalade, with Dirty and Beautiful.

## SUPPLEMENT CREDITS

**Publisher:** Ajax Scott  
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**Writers:** Alan Jones, Paul Williams  
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EMI

## MW catches up with composer **David Arnold**, who received an honorary fellowship from the British Academy of Songwriters and Composers last week

### Quickfire

**How did it feel to join the elite club of honorary fellows?**

It felt like somehow I need to be as successful for the next 20 years to really justify it. When I look at the people who've already won one, I feel slightly underqualified, so it's like a year to produce a large body of great work in the future in order to feel like I deserve it.

**Are there any Bacs fellows you particularly admire?**

They're all equally admirable, but John Barry is the one I feel closest to, with the James Bond connection between us. But it's an almost impossible task to choose between John Barry or Elton John or John Adams. To be honest, it's surreal to be spoken about in the same breath as them.

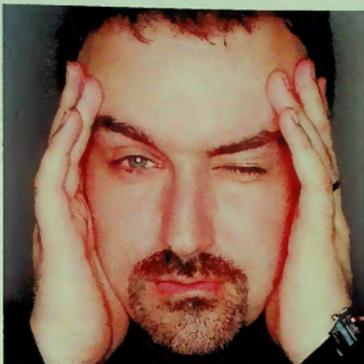
**What do you value about the work of the Academy?**

Since I've been doing stuff with them I've realised there's such a lot of work and lobbying needed to protect some rights being taken away from the musicians and for some to be extended. It was a sobering experience to realise 30,000 PRS members earn less than £10,000 per year for their writing and that most musicians do struggle to survive. The Academy provides a forum and protects people in political and industrial terms. British music is a wonderful resource and is something to be admired by everyone and the Academy helps make it a viable industry.

**You added your voice to the copyright lobby. What is your main concern?**

The main problem is the insidious creeping sense that music is becoming worthless; that the content for your iPod should be free; that because it's available free to hear online, it will become a generation of people who don't expect to pay for music.

The trouble we face is that this is a desperately unsexy thing to talk about. The problem with getting people such as Elton John to talk about it is that it must be difficult seeing him one week talking about spending £20,000 a week on flowers



and then feeling much sympathy for him when he talks about copyright protection. It's important to get the message across that I've got like that for the vast majority of musicians. **Turning to your own work, which is the piece of music you're most proud of?**

I have a very soft spot for Play Dead sung by Björk. It was the first thing I got noticed for on a mainstream scale. It just seemed to arrive fully formed and the opportunity to work with Björk was incredible. This whole process began with that record. But picking up the award yesterday (Thursday) reminded me there's still much to do.

**What was Björk like to work with?** She is a completely unspooled and natural talent. There's a pure quality to what she does. She's not bothered by success and the mechanics of the music industry; she's totally driven to express herself honestly and totally through her music. Sitting there watching her sing - I'd pay to buy a record of her just warming up. It learned so much from her even though we only spent two days in the studio. **Which other artists stick in your memory?**

I've had some great times with all of

them. Working with the Pippenheads on Her Majesty's Secret Service, it was great fun to have access to a huge orchestra to play around with it all. Another highlight would be working with Iggy Pop in a tiny studio in New York, the day after winning a Grammy. That was strange. Or recording with Scott Walker - I mean, my parents listened to Scott and I remember hearing it on the stereo as a child.

**What's next?** I'm doing the Brits with Daniel and Natasha (Bedingfield). I'm not allowed to say what we're doing, but I chose the song and I'll be on stage with the orchestra and a band. I'm also making my own record. I was inspired working with Damien Rice on O. **And will you carry on with the Bond films?**

I will do the Bonds until they pull me away. I'm desperately proud to be part of it.

David Arnold is a composer who has scored music for Bond films as well as others including Independence Day and Star Wars. He is one of only six composers to receive an honorary Bacs fellowship; the others are John Barry, Sir Malcolm Arnold, Sir Paul McCartney, Sir Elton John and John Adams.

my hair - don't ask. **Who is your all-time hero?** My grandmother. **What is the best piece of advice you have ever had?** Enjoy it and be close to your artists. It is the toughest road, but ultimately more fulfilling. **What is your most embarrassing moment?** Trying to sing a melody line to Arif Mardin - I don't have a great voice.

**What do you predict will be the most significant music industry development over the next five years?** Mobile technology and its relationship with music. Everyone leaves the house with three things: a wallet, keys and a phone. What an opportunity.

### DOOLEY'S DIARY



### Good 'Evans, just like the old days

Remember where you heard it: As much as commercial radio shone during last Monday's impressive **Radio Aid**, Dooley cannot help but observe all its main presenter line-up looked something like a Radio One reunion. While the likes of Chris Evans were back at breakfast and Simon Bates was in his old mid-morning slot, new ILL stars such as Pete & Geoff and Christian O'Connell found themselves with rather less glamorous green room duties...

Among the sector's biggest current stars, big up to **Capital FM** presenter James Cannon who came up with the idea for the initiative in the first place. In other radio circles, **Trevor Dann** has quit the BBC Radio Cambridge breakfast show to write his first book, a biography for **Santurion on Nick Drake**. Back in the Eighties, Dan compiled **Heaven In A Wild Flower**, the first Drake compilation for Island. **Music Week** likes to be of service. It appears that the **Brits** team only realised its singles award shortfall error - attributed to the supply of the incorrect airport data - when it saw the **Music Control** end-of-year charts which we published last week... Adam Singer may make his informal **MCPSPS** debut at **Midsom** this week, but his first big date after starting the gig next month will come at the **Brits**. He

will join BPT top man Peter Jameson's broad-focused table, alongside the new **MMF** chairman, Jazz Summers and outgoing arts minister Estelle Morris, not to mention Singer's plus-one (or the other way round, as it happens), outgoing **MCPSPS** chief John Hutchinson... How Singer engages with the record business will certainly be worth watching. Dooley hears that certain **BPI** council members were not too impressed with Singer's views on the state of the records sector when he came face-to-face with him at a meeting with **Ofcom** representatives (for which Singer is a member of the content board) just a year ago. **Korda Marshall** is busy signing and is set to follow last week's biking of pop trio **Noise Next Door** with the addition of a his new A&R team at Warner Bros in the coming days. Could he also be chasing the signatures of one of the UK's biggest bands who are currently out of contract?... The reputation of **HMV's** multiplatinum **Genaro Castaldo** for chattiness has been formalised by **BBC News** online, which last week identified "Genaro Castaldo" as the Fox chat show host who recently conducted an interview with **Michael Jackson**, in which the singer responded to leaked evidence from his accusers. Dooley immediately assumed that there had been a job swap and that **Geraldo Rivera** can now be found fielding questions on activities on the shopfloor, but it all appears to have been a curious journalistic mistake: "I do hope I'm not supposed to show up in court," mused the real Castaldo. After terribly sad news about **Shelagh MacLeod** last Friday, her funeral will take place at St Luke's Church, Sydney Street, Chelsea, in London at 11am on Tuesday, February 1. Flowers will be family only and donations are requested. Cheques should be made payable to **Royal Marsden Cancer Campaign**. Send to Fundraising Dept, The Royal Marsden Hospital, Downs Road, Sutton, Surrey SM2 5PT...

### Inside Track

**Max Lousada** recently moved over from his position as **Atlantic's A&R** director to become managing director of the Warner division.

**Name:** Max Lousada  
**Born:** 06.08.73

**First job in the music industry:** Working for In A Silent Way distribution.

**Where would you like to end up before you retire:** Having developed a roster and catalogue that will stand the test of time and to also have a few classics in there.

**First record you bought:** Musical

**Youth's Pass** The Duitchie.  
**First gig:** Red Wedge with Billy Bragg.  
**Your current favourite book, DVD, game or gadget:** The Da Vinci Code by Dan Brown.  
**Best friend in the music industry:** I would have to change that to "friends" - they know who they are.  
**Greatest passion other than music:** My family.

**Best thing that has happened to you in the past 12 months, personally and professionally:** Having a beautiful daughter and becoming MD of Atlantic Records UK.  
**Tell us a secret about yourself that most people in the business wouldn't know:** I used to put egg in



While **Busted** fans across the UK were weeping into their catchalls last week, the falls over at Warner Brothers were busy snapping up the act they hope can fill their still-warm shoes. The label have licensed the 18-year-old Portsmouth triplets **Noise Next Door** from US & Thom Records. The group dented the charts last year with the theme tune to kids TV show **Ministry Of Mayhem**. Warner

Brothers managing director **Korda Marshall** says, "They have a unique angle, great songs and were 14. The boys and the team behind them have put in a huge amount of work - it makes sense to get involved now to take it to the next level both here and overseas." **Noise Next Door's** first single for Warner Brothers is **Calanquer Girl**, which is released on February 7.

# Classified

Contact: Maria Edwards, Music Week  
Classified Sales, CMP Information,  
8th Floor, Ludgate House,  
215 Blackfriars Road, London SE1 9UR  
E: 020 7921 8315  
F: 020 7921 8372  
E: maria@musicweek.com

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TV & radio airplay p24 > Cued up p28 > New releases p30 > Singles & albums p32

## KEY RELEASES

### ALBUMS

**JANUARY 31**  
Ariane Tourist (Parlophone): Lemon Jelly  
65/95 (X1); The Others: The Others  
(Mercury); Roots: Mazza Awfully Deep  
(Big Dada); Ashanti: Concrete Rose (Def  
Jam); Freeder: Pushing The Sevens (Ech)

**FEBRUARY 7**  
Tears For Fears: Tears Fall Down (Mercury);  
Eis Costello: The Delivery Man (Vertigo);  
Hanson: Underneath (Cooking Vinyl);  
Michael Bublé: It's Time (423/Reprise)

**FEBRUARY 14**  
The Tenderfoot Vale Industrial (Sony); Bloc  
Party: Silent Alarm (Wichita!); 50 Cent:  
The Violent Day Massacre (Interscope);  
Electric Six: Ice (Rushmore); Scritti Politti  
Early (Rough Trade)

**FEBRUARY 21**  
Tori Amos: The Beekeeper (Sony); Boom  
Boy: Blue Eyed In The Red Room (Lex);  
Doves: Ice (Heavenly); The Kills: No Wow  
(Domino)

### SINGLES

**JANUARY 31**  
Ashanti: Only U (Def Jam); Duran Duran:  
What Happens Tomorrow? (Sony); The  
Flaming Lips: SpungeBob & Patrick  
Confront The Psychic (Warner Bros);  
Ludacris: The (Def Jam); Raghuw: Angel Eyes  
(V2); Bloc Party: So Here We Are (Wichita!);  
Eminem: Love To Soldiers (Interscope);  
Evis Presley: Are You Lonesome Tonight?  
(RCA)

**FEBRUARY 7**  
Destiny's Child: Soldier (Columbia); Brandy  
Who Is She 2 U? (Atlantic); Shania Twain  
It: (Mercury); U2: Sometimes You Can't  
Make It On Your Own (Island); Daniel  
Bedingfield: Whip My Words Around You  
(Polydor); Doves: Black And White Town  
(Heavenly); Alicia Keys: Karma U; The Kills:  
The Good Ones (Domino); Elvis Presley:  
Wooden Heart (RCA)

**FEBRUARY 14**  
Razorpain: Keep The Right Profile (Mercury);  
Green Day: Holiday (Gepros); Kalls In Public  
(Virgin); Nelly: Ice (Island); Evis Presley:  
Surrender (RCA); Jennifer Lopez: Get  
Right (Sony)

### GET MUSIC WEEK ONLINE

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

## The Market

### Ciara dethrones the King

by Alan Jones  
After taking the number one position for two weeks in a row with reissues of former chart toppers, the ghost of Elvis Presley gets a rude awakening this week, with what was expected to be another number one - A Fool Such As I - faltering at the last minute and having to settle for a number two debut behind Ciara, whose Goodies put on a late surge, selling 6,238 copies on Saturday to take its week's sales to 21,128, while the increasingly hard-to-find Presley single added 1,236 sales to its tally, to total 20,002 for the week. Ciara's tally is 3.2% up on the all-time low number one tally of 20,463 which won One Night/I Got Stung the distinction of being Presley's 20th number one and the chart's 1,000th champion last week.

Meanwhile, One Night/I Got Stung slumps to number 10. That is by far the biggest drop from number one in chart history, beating the 47-year-old record set by Harry Belafonte's Mary's Boy Child, which spent seven weeks on top in November and December 1957 and January 1958, before suddenly slumping to number 12 one Christmas cheer was dispelled by the cold reality of the new year. And Jailhouse Rock, which topped the chart a fortnight ago, has declined 1-10-60 although it appears to



Ciara powered to the top by last-minute surge in sales

have sold 28,326 copies, more than the rumoured 27,500 copies (20,000 CDs and 7,500 10-inch singles) limited edition supposedly in force for the Presley reissues.

Astonishingly, the Manic Street Preachers' Empty Souls single - runner-up to One Night/I Got Stung last week - makes an even more dramatic 3-26 dip, even though it was a regular, unlimited release. In a week of unusually large falls, there are also drops of 7-19 for Darius, 8-22 for Iron Maiden, 16-32 for Pop, 18-42 for Thirteen Senses and 22-55 for Client. A lot of the downward pressure was caused by the arrival of six new entries in the Top 10 (five in the top six), which helps lift sales by some 3% to 299,895,

the highest tally of an admittedly still young year.

Album sales are down for the fourth week in a row, but - having fallen 81%, 29%, and 21% in the past three weeks as the market returns to more normal post-Christmas levels - they limited their fall to 7% last week. Solid sales from a unchanged top five, plus big jumps for Ashanti's Concrete Rose (up 45-25), Lucie Silvas' Breathe In (59-16), Thirteen Senses' The Invitation (200-14) and Damian Rice's O - jumping 16 places to equal its all-time number eight peak - helped overall album sales to a creditable 2,949,201. That is 2% higher than week four of 2004 (week ending January 24), compared to the January 22 cut-off for last week.

## FAST CHART

### SINGLES

**NUMBER ONE**  
CIARA FEAT PETEY PABLO GOODIES

LaFace  
BMG's fourth number one single in a row, following Steve Brookstein and two Elvis reissues, Goodies spent seven weeks at number one in the US last year before being crowned by Usher & Alicia Keys, and has helped 'crunk&b' queen Ciara's debut album - also called Goodies - to US sales of 1,057,000 to date.

### ALBUMS

**NUMBER ONE**  
THE KILLERS HOT STUFF Lizard King  
Groups occupy the top seven places in the album chart, and they are all debut releases, apart from Green Day's American Idiot. The Killers lead the way for the second week in a row, with Hot Fuzz selling nearly 50,000 in the week to boost its 33-week cumulative total to 528,963

### COMPILATIONS

**NUMBER ONE**  
R&B ANTHEMS 2005 BMG TV/Sony TV  
Still number one by default. In a compilation market off another 10% last week, sales of R&B Anthems slipped 29% to 16,788. That is the lowest sales for a number one compilation for more than a year but 45.7% more than runner-up Dubbers Guide 05: 11,521 tally.

### BUDGET ALBUMS

**NUMBER ONE**  
LOVING YOU CRIMSON  
Valentine's Day arrives early on the budget chart, where Crimson's new love songs compilation Loving You debuts strongly at the top, with a huge 478% lead over its nearest challenger.

### RADIO AIRPLAY

**NUMBER ONE**  
ATHLETE WIRES Parlophone  
Ending Parlophone labelmate Kylie Minogue's six week reign at number one, Athlete Wires has excluded 90-33-22-6-1 on airplay. Even though it had fewer plays last week (9078) than Robbie Williams' Misunderstood - which ranks 50rd on audience despite 1,072 plays - Wires reached its 35% bigger audience than any other track last week.

## MARKET INDICATORS

### SINGLES

Sales versus last week: +2.9%  
Year to date versus last year: +6.0%  
Market shares  
Universal 24.1%  
Sony BMG 23.5%  
EMI 22.0%  
Warner 17.8%  
Other 4.6%

### ALBUMS

Sales versus last week: +6.8%  
Year to date versus last year: +9.0%  
Market shares  
Universal 32.6%  
Sony BMG 27.3%  
EMI 16.3%  
Warner 11.8%

### COMPILATIONS

Sales versus last week: +9.6%  
Year to date versus last year: -13.7%  
Market shares  
Universal 32.6%  
Sony BMG 23.8%  
EMI 18.7%  
Ministry of Sound 13.6%  
Warner 8.2%

## THE BIG NUMBER: 31,280

Number of copies Steve Brookstein's Against All Odds has sold this year, making it 2005's biggest seller so far

### RADIO AIRPLAY

UK SHARE  
Market shares  
Top 75: UK: 66.7%  
US: 26.7% Other: 6.6%  
Original of albums sales  
Top 75: UK: 62.7%  
US: 36.0% Other: 1.3%

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## Enterprise takes a bold approach

### The Plot

Enterprise Records is giving UK soul music a boost by developing its new imprint One Two Records



thriving events business and Hed Kandi label," says Enterprise Records managing director Horace McDonald.

One Two Records has bolstered its roster by signing rising UK soul singer Nae James to a single deal.

James, who is published by Universal Music Publishing, was championed in the urban media towards the end of 2004 with his track *Set The Tone*, which will be released as a single through One Two on January 28. Xtrix and Kiss TV have both played the track. He will kick-off promotion for the single this week in London at Universal's Pictures 'Tribute To Ray Charles' evening, plus a slot at Xtrix's 'R&B Sensations' night.

In addition, one of the main focuses for the business this year is the development of a new imprint called One Two Records, focusing on UK soul music.

The first signing was in 2004 when UK act Brand New Heavies joined the label, with the soft release of their latest album, which will be further driven by singles throughout 2005.

"We see an opportunity to develop a business based on UK soul music, to run alongside our

### Tipsters

A selection of UK tastemakers select their favourite upcoming releases

**Terry Underhill, programme director, Real Radio Yorkshire**



**TEARS FOR FEARS CLOSEST THING TO HEAVEN (MERCURY)**

"It's taken them 15 years to come up with some new material, but Roland Orzabal and Curt Smith have reunited and produced a masterpiece. This record has all the ingredients to be a smash hit record and will become a classic. The trademark 'Tears For Fears' sound is retained but it still manages to sound fantastic in the 21st Century. One listen to this song and everyone will agree it's been worth waiting 15 years – let's hope the success of this song encourages them to continue writing."

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Ashanti Only U, Adema Wives, Clara Connor, Daniel Bedingfield *Wrap My Words Around You*, Destiny Child *Love My Breath*, Enimma Like Toy Soldiers, Ferret *Female And Fat*, Green Day *Boulevard Of Broken Dreams*, Keane *This Is The Last Time*, Kylie Minogue *I Believe In You*, Maroon 5 *Sunday Morning*, Mylo *Destroy Rock & Roll*, Scissor Sisters *Fillyburghers*, Soul Central feat. Kathy Brown *Singing Of Life*, Styrax *On My Own*, Stereophonics feat. Theresa *Take Me Away*, The Chemical Brothers *Calvinare*, The Killers *Somewhere To Me*, U2 *Sometimes You Can't Make It On Your Own*, Xaltill *My New (Mean Muggin')*.

#### B LIST

Alice Locked Up, Ashlee Simpson *La La*, Blue Party *So Here We Are*, Dave Brubeck & Willie Iovell, Enigma Looking As You Are, Good Charlotte *I Just Wanna Live*, Raphael Feat. Frankie *Mass & Jewel*, *It's Angel Eyes*, Rusted *Shining At The Sun*, Roots *Manava Cultural Insight*, Stereophonics *Dakota*, The Low/Prezko *Justice*, *Thirteen Senses*, *This Is The Glass*, *Usher Caught Up*, *Verbalicious Don't Play Nice*.

#### C LIST

Angel City feat. Lara McAlister *Sarrise*, 'D18 Project' feat. Andrea *Briston*, *Writer*, 'I'd Wish I Was' *Shakin' Us*, *From Lovelands*, 'Kaiser Chiefs On My God' *ICT Tumball*, *Black Horse & The Cherry Tree*, 'L4 Cool 4 feat. 7 Aurelio's *Music*', 'Nelly feat. Tim McGraw *Over And Over*', *The Futureheads* *Hounds Of Love*.

### Chris Salmon, Music Editor, Time Out

**THE MITCHELL BROTHERS ROUTINE CHECK (THE BEATS)**

"Signed, produced and co-written for by The Streets' Mike Skinner, Britson leads The Mitchell Brothers (actually cousins) look set for big things when they release their Routine Check single in April. The song is a gritty 'n' witty slice of urban life featuring Skinner himself. Catch them live supporting, yes, The Streets, in March."

### Peter Robinson, Journalist (NME, Popjustice.com)

**RACHEL STEVENS NEGOTIATE WITH LOVE (LOVE RECORDS)**

"Recalling Blondie, Fischerspooner and The Shadows this still sounds totally modern, with an effortless side to the production that makes it less jarring than some of the more aggressively innovative pop that's around at the moment. The song was written and produced by established Swedish electro gurus Vaccuum, whose new album is

absolutely mind-blowing, if a nightmare to find on import."

### Lianne Steinberg, Deputy Editor, City Life

**THE FOREST NO COMPLICATIONS (DEAD)**

"The maniacal drummer is the son of a Fall bass player and the guitarist has the biggest afro in Manchester, hence Forest frontman/bass player Jonah Stevenson has his work cut out to win his fair share of the limelight. However, his trio has been attracting enough attention with their Joy Division/Pixies noise to secure a single deal with London indie label Slogan that will be worth every penny."

### Master DJ Yoda

**EDM FUMBLING OVER WORDS (LEWIS RECORDINGS)**

"Edd Portnoy is a white rapper from Boston, whose sophomore album *Beauty And The Beat* is one of the most original pieces of hip-hop you'll hear this year. Successfully blending Sines psychadelia with intricate lyrical wordplay, this single is effectively a hip-hop history lesson to boot. Definitely one to watch out for."

### CAPITAL

**A LIST**  
Adema *Wives*, Ashanti *Only U*, Abbie Wines, Atomic Kitten *Cratic*, Clara Connor, Daniel Bedingfield *Wrap My Words Around You*, Destiny Child *Love My Breath*, *Destiny Child* *Soliver*, Enimma *Like Toy Soldiers*, 'Kiss Aloud' *Wale Me Up*, Good Charlotte *I Just Wanna Live*, 'Greenwichville' *Who Close Our Eyes*, Jennifer Lopez *Get Right*, Jonis Stone *Right Kind Of Love*, Keane *This Is The Last Time*, Kylie Minogue *I Believe In You*, Lennox *There's Just A Little*, Maroon 5 *She Will Be Loved*, Maroon 5 *Sunday Morning*, Michael Gray *The Weekend*, Natasha Bedingfield *Unwritten*, Nelly *Tim McGraw*, *Over And Over*, *Pixie* *Song*, *Love*, Raphael *Angel Eyes*, Rusted *Shining At The Sun*, Scissor Sisters *Fillyburghers*, Scissor Sisters *My Soul*, *Central Streets Of Life*, Stereophonics *Take Me Away*, U2 *Sometimes You Can't Make It On Your Own*, *Usher Caught Up*.

#### \*Aids

Save Us From The Flames, *The Broadway*, *An Inevitable*, *Medley*, *The Little Flames*, *Usher Caught Up*, *The Little Lights*, *The Stronachos*, *Cubana*, *Willy Mason*, *Oxygent*.

**THE MIX**  
Girls Aloud *Waka*, *Ms*, *Up*.

**VIRGIN**  
Doves *Black And White*, *Town*.

**XFM**  
Dogs *She's Got A Rhythm*, *M&S* *Don't*.

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alan@lwm.ie

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### TOP 10 RADIO GROWERS

Artist/Title	Wkgs	Rate	Inc
1 PAUL WELLSER COME TOGETHER	697	499	
2 NELLY OVER AND OVER	441	287	
3 DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	494	269	
4 ATHLETE WIFES	908	217	
5 GREEN DAY BOULEVARD OF BROKEN DREAMS	1338	209	
6 SCISSOR SISTERS I'LL BE YOUR GIRL	1452	200	
7 THE KILLERS SOMEBODY TOLD ME	1099	176	
8 U2 SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	1061	177	
9 AVILL LAVIGNE I'M WITH YOU	360	160	
10 THE GAME FEAT 50 CENT HOW WE DO	124	147	

### Adds

**BIG CITY**  
Cabin Crew *Waiting For A Star To Fall*, Mark Joseph *Lady Lady*, Nelly *Over And Over*, *Riff Raff* *Need To Feel Loved*, *Usher Caught Up*, *Verbalicious Don't Play Nice*.

**GALAXY**  
C Sixty Four *An Good Thing*, Jennifer Lopez *Get Right*, *Shrop Dog* *Signs*.



Athlete usurp Kylie at the top of the airplay chart, as U2 race into the top three and Daniel Bedingfield's latest single makes a strong debut

# The UK Radio Airplay Chart

## RADIO ONE

Pos	Last	ARTIST TITLE	Label	Wks	Peak	Points
1	2	ATHLETE WIRELESS (EPISODE)	REPUBLIC	30	30	2323P
2	1	THE KILLERS SOMEBODY TOLD ME (LIZARD KING)	ISLAND	30	30	2052P
3	1	THE CHEMICAL BROTHERS GALVANIZE (HONEYSTYKE GOLD)	REPUBLIC	31	29	2142P
4	5	EMINEM LIKE TOY SOLDIERS (AFTEMAN)	ROBINSON	27	28	2225P
5	2	SOUL CENTRAL/KATHY BROWN STRINGS OF LIFE (STRONGER)	INFERNO	30	28	2645P
6	6	SCISSOR SISTERS FILTHY/GORGEOUS (POLYDOR)	REPUBLIC	25	27	2840P
7	7	CIARA FEAT. PETEY PABLO GOODIES (LAFACE)	REPUBLIC	24	23	2740P
8	10	MIND DESTROY ROCK & ROLL (WINDUP)	REPUBLIC	20	21	1679P
9	14	"REBEL" HEY HOW (MEAN HUGGINS) (CAPITAN)	ISLAND	21	21	1718P
10	11	KYLIE MINOQUE I BELIEVE IN YOU (INFERNO)	REPUBLIC	18	20	2077P
11	12	GWEN STEFANI WHAT YOU WAITING FOR (INFERNO)	REPUBLIC	19	19	2023P
12	9	STONEBRIDGE FEAT. THERESA TAKE ME AWAY (WED KAREL)	WED KAREL	22	16	1841P
13	16	ASHANTI ONLY U (MERCURY)	REPUBLIC	17	16	1837P
14	8	THE LOVEFREEKZ SHINE (POSTIVA)	POSTIVA	1	16	1266P
15	10	NELLY & CHRISTINA AGUILERA TILT YA HEAD BACK (ISLAND)	ISLAND	20	15	1810P
16	22	ROOSTER STARING AT THE SUN (BRIGHTSIDE)	REPUBLIC	14	15	1494P
17	28	FEDERER TUMBLE AND FALL (ECHO)	REPUBLIC	12	14	1430P
18	0	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU (POLYDOR)	REPUBLIC	4	14	1075P
19	30	MAROON 5 SUNDAY MORNING (J)	INFERNO	11	13	973P
20	0	DESTINY'S CHILD FEAT. TI & LI WAYNE SOLDER COLUMBIA	COLUMBIA	10	13	995P
21	16	GREEN DAY BOULEVARD OF BROKEN DREAMS (REPRISE)	REPRISE	12	12	905P
22	19	SNOOP DOGG FEAT. PHARRELL DROP IT LIKE IT'S HOT (GEMINI)	REPUBLIC	15	12	1004P
23	24	HOOTS MANUVA COLOSSAL (DISCOT) (BANGA)	REPUBLIC	13	12	1076P
24	0	GOOD CHARLOTTE I JUST WANNA LIVE (Epic)	REPUBLIC	4	11	949P
25	0	DOVES BLACK AND WHITE TOWN (MERCURY)	REPUBLIC	3	11	807P
26	0	BLOC PARTY SO HERE WE ARE (WINDUP)	REPUBLIC	9	11	790P
27	0	U2 SOMETHING YOU CAN'T MAKE IT ON YOUR OWN (ISLAND)	ISLAND	9	11	383P
28	16	KEANE THIS IS THE LAST TIME (ISLAND)	ISLAND	17	11	118P
29	0	ASHLEY SIMPSON LALA (CAPITAN)	REPUBLIC	8	10	835P
30	0	THIRTEEN SENSES THRU THE GLASS (VERVO) (GEMINI)	REPUBLIC	10	10	685P
31	12	NATASHA BEDINGFIELD UNWRITTEN (POLYDOR)	REPUBLIC	19	10	662P

## THE MUSIC WEEK ONLINE

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



Postiva's Shine single Lovfreekz has become the first track to receive Music Central's new Impact award, which recognises the achievement of racking up 5,000 radio plays prior to commercial release. The single, which is out today, has received support across a broad range of media, including a B-listing on Radio One, and heritage support from Juice in Liverpool and Galaxy 105 in Leeds. The support saw the track pass the 5,000 plays mark last Thursday, as it looked set to move up the airplay chart Top 30 yesterday (Sunday).

**CAST LIST:** Manager: Anton Fairbridge, Indirect Music; A&R: Jason Ellis, Postiva; Marketing: Mani-Jewess, EMI; Radio National: Richard Perry, SPR; Regional: Adria Treweek & Andrew Thompson; EMI TV: Jude Bennett, EMI; PR: Matt Learmouth, Alchemy PR.

Pos	Last	ARTIST TITLE	Label	Wks	Peak	Points			
1	5	4	4	ATHLETE WIRELESS	REPUBLIC	938	31	5775	33
2	10	7	38	SCISSOR SISTERS FILTHY/GORGEOUS	POLYDOR	1452	16	4275	11
3	35	3	0	U2 SOMETHINGS YOU CAN'T MAKE IT ON YOUR OWN	ISLAND	1061	20	4161	26
4	1	38	30	KYLIE MINOQUE I BELIEVE IN YOU	INFERNO	1956	12	4128	40
5	9	4	0	EMINEM LIKE TOY SOLDIERS	ROBINSON	1174	0	4130	2
6	7	6	13	SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE (STRONGER)	INFERNO	1390	3	3921	8
7	2	18	24	LEMAR IF THERE'S ANY JUSTICE	SONY	2063	17	3868	41
8	5	13	7	GWEN STEFANI WHAT YOU WAITING FOR	INFERNO	1711	9	3728	17
9	13	7	7	THE KILLERS SOMEBODY TOLD ME	LIZARD KING	1089	20	3596	2
10	5	12	37	NATASHA BEDINGFIELD UNWRITTEN	REPUBLIC	1865	9	3481	31
11	8	9	73	MAROON 5 SUNDAY MORNING	J	1556	15	34	39
12	11	5	6	LUCIE SILVAS BREATHE IN	MERCURY	1220	2	3365	4
13	25	3	0	BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE (WINDUP)	REPUBLIC	785	14	3144	23
14	11	8	8	SUNITING NATIONS OUT OF TOUCH	GLUSTO	1875	4	3143	23
15	4	13	0	KEANE THIS IS THE LAST TIME	ISLAND	1549	11	3136	40
16	24	7	1	CIARA FEAT. PETEY PABLO GOODIES	LAFACE	620	19	2998	14
17	16	10	11	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE	1338	19	2923	6
18	18	1	0	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU	REPUBLIC	694	6	2896	210
19	38	4	3	THE CHEMICAL BROTHERS GALVANIZE	FRESHDELTA	494	2	2778	6
20	18	3	0	DURAN DURAN WHAT HAPPENS TOMORROW	EPIC	238	11	2680	31
21	29	4	9	STONEBRIDGE FEAT. THERESA TAKE ME AWAY	WED KAREL	873	20	2519	13
22	23	4	0	THE LOVEFREEKZ SHINE	POSTIVA	1307	1	2489	19
23	26	3	0	MINNIE DRIVER INVISIBLE GIRL	LIBERTY	129	13	2416	3
24	31	3	25	ERASURE BREATHE	MUTE	336	10	2359	22
25	37	4	0	JAMIE SCOTT SEARCHING	SONY	197	10	2302	31

## RADIO TWO

Pos	Last	ARTIST TITLE	Label
1	5	BRIAN MCFADDEN & DELTA GOODREM ALMOST HERE (WINDUP)	REPUBLIC
2	3	DURAN DURAN WHAT HAPPENS TOMORROW	EPIC
3	5	ATHLETE WIRELESS	REPUBLIC
4	7	JAMIE SCOTT SEARCHING	SONY
5	4	U2 SOMETHINGS YOU CAN'T MAKE IT ON YOUR OWN	ISLAND
6	1	MINNIE DRIVER INVISIBLE GIRL	LIBERTY
7	4	LUCIE SILVAS BREATHE IN	MERCURY
8	11	PROCK STRANGE LOVE	CHERRY
9	1	ERASURE BREATHE	MUTE
10	6	DANIEL BEDINGFIELD WRAP MY WORDS AROUND YOU (POLYDOR)	REPUBLIC

## KISS

Pos	Last	ARTIST TITLE	Label
1	12	MARCO 5 SHE WILL BE LOVED	J
2	1	LL COOL J HUSH	DEF JAM/RECONSTRUCTION
3	3	DESTINY'S CHILD LOSE MY BREATH	COLUMBIA
4	1	JICE CUBE/MACK 10/MS TOI YOU CAN DO IT ALL AROUND THE WORLD	REPUBLIC
5	15	CIARA FEAT. PETEY PABLO GOODIES	LAFACE
6	5	USHER CAUGHT UP	LAFACE
7	26	NELLY OVER AND OVER	ISLAND
8	8	SUNITING NATIONS OUT OF TOUCH	GLUSTO
9	5	SOUL CENTRAL FEAT. KATHY BROWN STRINGS OF LIFE (STRONGER)	INFERNO
10	4	SNOOP DOGG SIGNS	EPIC

## NUMBER ONES

**CITYBEAT 96.7FM**  
Hanson Penny & Me  
**SPIN FM**  
Fender Pushing The Limits  
**SIGNAL FM**  
Uniting Nations Out Of Touch  
**SPURE FM**  
Gwen Stefani What You Waiting For  
**BEAT 106**  
The Killers Somebody Told Me  
**CHOICE FM**  
Ciara feat. Pete Pablo Goodies  
**BRMB**  
Green Day Boulevard Of Broken Dreams  
**HALLAM FM**  
Soul Central Strings Of Life

## CAPITAL

Pos	Last	ARTIST TITLE	Label
1	1	MARCO 5 SHE WILL BE LOVED	J
2	1	LEMAR IF THERE'S ANY JUSTICE	SONY
3	5	GWEN STEFANI WHAT YOU WAITING FOR	INFERNO
4	4	MAROON 5 SUNDAY MORNING	J
5	6	KYLIE MINOQUE I BELIEVE IN YOU	INFERNO
6	11	GREEN DAY BOULEVARD OF BROKEN DREAMS	REPRISE
7	7	NATASHA BEDINGFIELD UNWRITTEN	REPUBLIC
8	19	SCISSOR SISTERS FILTHY/GORGEOUS	REPUBLIC
9	3	KEANE THIS IS THE LAST TIME	ISLAND
10	18	ATHLETE WIRELESS	REPUBLIC

## GWR GROUP

Pos	Last	ARTIST TITLE	Label
1	4	UNITING NATIONS OUT OF TOUCH	GLUSTO
2	1	LEMAR IF THERE'S ANY JUSTICE	SONY
3	2	NATASHA BEDINGFIELD UNWRITTEN	REPUBLIC
4	6	GWEN STEFANI WHAT YOU WAITING FOR	INFERNO
5	6	KEANE THIS IS THE LAST TIME	ISLAND
6	3	KYLIE MINOQUE I BELIEVE IN YOU	INFERNO
7	10	THE LOVEFREEKZ SHINE	POSTIVA
8	8	MAROON 5 SUNDAY MORNING	J
9	10	ROOSTER STARING AT THE SUN	BRIGHTSIDE
10	8	RICHIE WILLIAMS MISUNDERSTOOD	CHRYSALIS

## HIGHEST NEW ENTRIES

**CITYBEAT 96.7FM**  
Hanson Penny & Me  
**LINGS FM**  
Beat 106  
Public Cosies  
**SIGNAL FM**  
Paul Walker Come Together  
**SPURE FM**  
Paul Walker Come Together  
**BEAT 106**  
Planet Funk The Switch  
**CHOICE FM**  
Rugby Angel Eyes  
**BRMB**  
Ciara feat. Pete Pablo Goodies  
**HALLAM FM**  
Stereophonics  
**DUST**



**Singles**

**Apartment**  
Everyone Says I'm Paranoid (Fierce Panda NING160CD)  
This debut from the London hipsters has already drawn comparisons to acts as wide as Interpol, Morrissey and Ultrafunk, plus support from Steve Lamacq, MTV2 and Xfm, where it is playlisted. Having supported the likes of The Killers and The Bravery in 2004, Apartment play a handful of headline shows around the release of this single, including an appearance at a Fierce Panda night at London's Dublin Castle on February 8.

**The Beautiful South**  
This Will Be Our Year (Sony 6757462)  
Lifted from the covers album *Odyssey & Oracle*, Brezzy, optimistic and amiable, it should pick up airplay support from the nation's MOR-led stations.

**Daniel Bedingfield**  
Wrap My Words Around You (Polydor 9670178)  
Another ballad from Bedingfield – albeit a sparser take than his previous orchestral number *Nothing Hurts Like Love* – Wrap My Words Around You is a more modern acoustic affair. A string of live dates around the UK are set to keep the singer-songwriter's profile high in March.

**Paddy Casey**  
Saints And Sinners (Sovry Music 6743872)  
Although he has enjoyed considerable success in Ireland, Paddy Casey has yet to transfer his success to the UK, as David Gray and Damien Rice have before him. However this single could be the one to bring Paddy the success he deserves. It is the lead single from his second album *Living*, and sounds perfect for adult-orientated mainstream radio.

**SINGLE OF THE WEEK**

**U2**  
Sometimes You Can't Make It On Your Own  
Island CIDX886  
Depending on other releases scheduled for this week, U2 should by rights claim the fifth number one of their career with this epic ballad. Similar in scale to *One* – that is, incredibly simple but huge and poignant – it is a beautiful, tear-jerking song which deals with the death of Bono's father. Already attracting attention from Radio One, Radio Two, Capital and Virgin, it should ride high in the airplay chart over the next few weeks.

**ALSO OUT THIS WEEK**  
SINGLES  
The 22-70s Such A Fool (Heavenly)  
M22 (Don't Save Us From The Flames (Lulu))

**ALBUMS**  
Madeline Peyroux  
Candice Love  
(Rounder); Tears For Fears; Tears Fall Down – Greatest Hits (Mercury); Aron Tobias; Splitter Cell Chass

Theory (OST) (Nana Tun)



**ALBUM OF THE WEEK**

**Hanson**  
Underneath  
Cooking Vinyl COOKVC326  
Eight years on from the unforgettable pop of *MmmBop*, the Hanson brothers return with an album of mature, guitar-driven songs. It is a polished and professional affair, showing that the trio have grown up gracefully, without losing their trademark melodic hooks. Lead single *Penny And Me* has already been warmly received and, with plenty of future singles included here, they could be 2005's answer to *Embrace* – the surprise comeback of the year.

**C-Sixty Four**  
On A Good Thing (Manifesto C64B/DJ)  
This big slice of disco-house which liberally samples The Commodores' *Flying High* is already featuring heavily in the dance charts and looks set to cross over in a big way on its release. With the likes of Judge Jules, Erick Morillo and Seb Fontaine giving it regular plays, this is a chart cert.

**Destiny's Child**  
Soldier (Columbia 6757621)  
Following on from the success of military dancefloor-filler *Love My Breath*, and losing none of the momentum it gained, the second single to come from DC's comeback *Destiny Fulfilled* album, *Soldier* features bristling crunk/KB beats and guest rapping from TI and Li Wayne. It is currently riding high in IV airplay charts and garnering A-list attention across Radio One and Capital, while the trio return to these shores in June with an arena tour.

**Doloroso**  
Killer – Calm EP (Trial & Error TNE001)  
Trial & Error's inaugural release comes courtesy of the hypnotic Doloroso, who deliver dark, live rhythms and cinematic songs with a Bowie-esque hue. A further two equally seductive EPs from Trial & Error are released over the next few weeks.

**Doves**  
Black And White Town (Heavenly HVM145CD)  
This is the first single to be lifted from Doves' February 21-released third album, *Some Cities*. As fans would expect, this track is built around a driving bassline with a jangling guitar line that is interrupted, rather unexpectedly, with an Isley Brothers-style guitar solo. Definitely radio-friendly, it will also sound great live, which is where Doves properly belong.

**The Duke Spirit**  
Lon Rip (Loop 9870092)  
This above-average slice of bluesy rock offers a mouthwatering taste of what to expect from the young band's forthcoming album, which is currently being recorded with producer Flood. London's *TiNe*

**Out** featured the band as one of their acts to watch , while Xfm have A-listed Lion Rip ahead of a string of live dates headline in February and supporting Mercury Rev in March.

**Emanuel**  
The Hey Man/The New Violence (Hassle/Vagrant VRUK0075)  
Hailing from Kentucky, this is the latest cool rock act to be causing a stir in the rock media, thanks to their introductory UK gigs last November as part of the Vagrant tour. Released as a limited red vinyl-only seven-inch, it is a taster for the band's debut album *Soundtrack To A Headrush*, due in March.

**Adam Green**  
Entry (Rough Trade RTAB0020213)  
Former *Moby* Peach Adam Green's first single from his third album, *Emily* is a pastiche of Fifities US rock'n'roll that is mutated into something less innocent by the singer's genius way with darning and on-the-edge lyrics. It is the Leonard Cohen-esque humour of this which will make it appealing, and not necessarily the musical style.

**The Kills**  
The Good Ones (Domino RUG190CD)  
The Kills return with their reinvigorating bass guitar and cool, strung-out vocals firmly in place and have received the thumbs up from Xfm after the station added the track to its playlist list week. The *Good Ones* is taken from the duo's forthcoming second album *No Wow*, much of which will be showcased at their imminent string of UK dates.

**Mattfux**  
1130 (Buddhist Rock BGC0000)  
Taking its musical cues from the Wild Bunch and The Roots, this debut single from Marlon Routette and Preetesh Hirji is a classy hip-hop/pop hybrid which incorporates elements of dub and soul. It is a strong debut from the West Indian/London duo.

**Raghu**  
Angel Eyes (A&R AV026633)  
For his third single, the *Mobo* winner enlists the help of

production duo Sly & Robbie, who deliver a kitsch rhythm track that utilises Chaka Demus & Pliers' *Murder She Wrote*. It is another impressive melding of dancehall and Asian musical styles from Raghu, which is according to *Music Week's* Urban chart and has won airplay support from Radio One and Kiss 100.

**Josh Rouse**  
Winter In The Hamptons (Rykodisc RCD51086)  
Taken from the US singer-songwriter's forthcoming Nashville album, *Winter* displays Rouse's acute pop sensibilities. This is a singalong-friendly, easy-listening, summery track which, despite sounding close to Chris Rea, should appeal to both Radio Two and alternative audiences.

**Albums**

**Michael Bublé**  
It's Time (143/Reprise 9362489462)  
This is top-quality easy listening fare from the golden-throated Cubee, whose forte is subtly updating standards, but who occasionally he throws in a surprise: he makes a decent fist of Stevie Wonder's *You And I*, and his Sinatra-style reworking of Otis Redding's *Try A Little Tenderness* is destined for *Party*.

**Chicks On Speed & The Noheads**  
Press The Spacebar (Chicks On Speed COSR10CD)  
This is an uncompromising return from Chicks On Speed after last year's relatively pood 99 cents. Here they team up with Spanish band *The Noheads* and Radiohead remixer Christian Vogel who provide fierce backing for their politically aware rants.

**Death In Vegas**  
Milk It. (Concrete 82876672672)  
Released in the wake of the duo's departure from Sony BMG last year, Milk It is a comprehensive round-up of their output released on the major. The first CD, comprised mostly of singles, leans heavily towards their work with star vocalists, while CD2 wades through some impressive remixes

from, among others, Trevor Jackson. *The Polyphonic Spree* and *Two Lone Swordsman*.  
**Little Barrie**  
We Are Little Barrie (Genius/PIAS GEN02800)  
Produced by Edwyn Collins, this debut album from the retro trio is an attention grabbing. There is a rhythm to their playing that is reminiscent of great groove acts such as Humble Pie but the modern edge is the one to follow. A strong debut.  
**Cass McCombs**  
Prefection (4AD CAD2502CD)  
McCombs follows his bewitching 2004-released debut *A* with beautifully poised collection of spectral yet striking songs that contain echoes of the UK's protidude landscape circa 1981. The uptempo tracks have a woody momentum of their own, but it is with the Tinseltown-esque ballads, particularly the beautiful *Cuckoo*, that he really strikes an emotional chord.  
**Michael McDonald**  
Motown Two (Mercury 98695923)  
In reprising his 2003-released career bestseller *Motown*, McDonald treats *Motown City* staples such as *Nowhere To Run*, *Reach Out, I'll Be There* and *Ones Of My Years* to his honeyed-vocal approach. Guest turns from Stevie Wonder and Toni Braxton add some soulful gravitas to the project, which has already reached gold in the US.

## IN-STORE NEXT WEEK



**Single - Eminem Album - Freeder:** **Music DVD - Metallica, In-store - Joss Stone, Keane, Franz Ferdinand, Natasha Bedingfield, The Streets, McFly, Eminem, Usher**

## BORDERS

**Windows - Lord Of The Rings: Two Towers; In-store - Elbow, The Razorlight's, Bob Marley, SK8R Book, Fame Academy Bee Gees Special, Top of the Pops Summer 2010 CDs, three for £22 and two for £10 on CDs; **Listening posts -** BRM, The Rolling Stones, Mercury Music Prize nominees, and any album in stock in our digital stores nationwide**



**In-store -** The White Stripes, Fabric: Amalgamation Of Soundz, Jon Kennedy, Mu, Reg, Anjali, Horse Stories, Scout Niblet, Swell



**Windows - Campaign; In-store -** Athlete, LJJ Baken, Matt Sharp, Love Songs, Billy Daniels, John Coltrane, Ashanti, Charles Mingus, Gruff Rhys, Roots Manuva, Lemon Jolly; **Press add -** Roots Manuva, Feeder, Lisa Lashes; **TV add -** LL Cool J



**Windows - Spiritualized, Iron Maiden Promotions -** three for £18; **In-store -** Pete Yorn, Gorby's Zygotic Myth, Jewel, Frank Black, Joan Baez, Enigma



**Select listening posts -** Gruff Rhys, Feeder, Midnight Movies, Salsoul 50th Anniversary, The 'Oa' Gas, **Mo recommended retailers -** For The Kids Too, Josh Rose, Luzz, Walter Trout, The Wedding Present

## TASTEMAKERS

### JAS RAO

head of music, Club Asia

- 1 **ROB & SARAH** (SANTINA) (INTOUCHABLES)
- 2 **KINOL** (ON JAWOLA) (ON A VEG) (UNDESIRABLE)
- 3 **AIJAY** (A LA SAUNA) (COOL)
- 4 **ADRI FEAT. SIB** (PANDA) (THE HOUSE)
- 5 **J. MEX FEAT. SABRINA** (ON FEEL) (T-DIPPY)
- 6 **SUNKEET FEAT. NABY SIMA** (AZOBY) (WATER LABEL)
- 7 **INSAN** (ON) (IT SERVED)
- 8 **SONIK** (ON) (BLOODS) (7 WHITE LABEL)
- 9 **DEYHAN** (FLAM OF MY OWN) (BRAINWASH)
- 10 **RASHID** (TAKA) (ROCK) (CASPER) (BRAGLAI)

"It's the start of 2005, and RDB and Sasha are doing well with Saatchi. It's available in Asian shops from January 17 with all proceeds going to the tsunami victims. The ladies are here in full force with the urban vibe of Sabina, rock chick Deyhan and the dancehall sound of Sumets. The next big Asian artist in 2005 is Ajay and he's back with his follow-up single, and finally the Sonik guys fuse drum & bass with ethnic flavours, stamping their mark on the new year too! Phew!"



**Deals of the week -** Feeder, Lisa Lashes, School Reunion: The Smooches

## Sainsbury's

**In-store -** Elvis Presley, Feeder, Lemon Jolly, East 17, Athlete, Matt Monro, Michael Bublé, Lionel Richie & The Commodores, Brits 2005, This Love, Everlasting Love, That Loving Feeling, Ocean's Twelve OST



**Singles -** Freefaller, One World Project, Elvis Presley, Lovefreakz, Ashanti, Tom Commander, Hanson, Phixx, Ashlee Simpson, Xzibit, **Albums -** Clara, Rooster, The Music, Hed Kandi, Game, Mylo, Soft Rock Anthems, The Chemical Brothers, Jungle Drum & Bass



**Windows -** Mega Deal, Music Campaign, Brits, Valentines, **In-store -** Pete, Michael Bublé, Eric Clapton, Feeder, Lemon Jolly, Matt Monro, Ocean's Twelve OST, Roots Manuva, The Others

## WHSmith

**Deals of the week -** Athlete, Feeder, **Album of the week -** Lisa Lashes; **Music DVD -** Metallica

## WOOLWORTHS

**Single -** Noisie Next Door; **Albums -** Franz Ferdinand, Scissor Sisters; **In-store singles -** Brian McFadden & Delta Goodrem, Deyah, Good Charlotte, Eminem; **In-store albums -** Franz Ferdinand, Green Day, Scissor Sisters, Robbie Williams, Kylie Minogue, Jamelia, Kelis, Joss Stone, Keane, Anastacia, Phil Collins, Rogee Love Songs 2, Love Songs 2, This Love, Michael Bublé, School Reunion Smooches, Katie Melua, Elvis Presley, That Loving Feeling, Everlasting Love, Daniel Bedingfield

## JANE GAZZO

presenter, 6Music

- 1 **THE KNIFE** (YOU TAKE MY BREATH AWAY) (BRAID)
- 2 **ROCKY** (FIRE POWER) (ROCK) (TRAC)
- 3 **WVS** (BETA) (THE MELTING MAN) (VIRGIN)
- 4 **AGENT** (LIVE CHILDREN) (CHILDREN) (UNDESIRABLE)
- 5 **EMILIANA TORRES** (SUNNY ROAD) (REVERSO) (RSCG) (1925)
- 6 **TOWERS OF LONDON** (A NOISE) (D3-4)
- 7 **THE WILDLED** (LOVE STEALS US) (FROM LONLINESS) (BPM) (RSCG)
- 8 **EDITORS** (LIVES) (KITCHENWARE)
- 9 **MARCO-FI** (CASH MACHINE) (WARRANT)
- 10 **THE FELLA** (ON HUSCAR) (READY 2 WARR) (RSCG)

"There are just 10 of the large number of singles and promo CDs sitting in the Dream Ticket record box at BBC Broadcasting House. I guess you could say the year has started well. There seems to be an abundance of great music again, with nearly everything coming into the show being worthy of a spin or two. I love the quirkiness of artists like The Knife and Emiliana Torrini and then there's that whole early Eighties sound which is being banded about right now with artists like Agent, Blue, VHS Or Beta and Editors. This list excites me because it shows that this year doesn't have to be about mellow songwriting and perfect vocal pitch as the big artists of 2004 showed. Viva diversity!"

## TV LISTINGS

**CDUK**  
Alicia Keys Konica  
Bibi Parys The  
Armer, Feeder  
Tombi, And Fall  
Lucie Silvas Believe  
In The Lovefreakz  
Clara, US Soundwaves  
You Can't Make It On  
Your Own

**GMTV**  
Brian McFadden &  
Della Gordon (M&M)

**HIT 40 UK**  
Ashlee Simpson  
Alicia Keys, Ciara  
Clara Goodie, Elvis  
Presley & Fooz  
A & Feeder, Natalie  
And Fall, Lucie Silvas  
Emilie de, Rooster  
Stung In The Sun,  
The Chemical  
Brothers, Goshawk

**POPWORLD**  
Ashley - Brie Party  
So How We Are?  
Gwen Stefani  
Mika's A Girl Friend?  
Good Charlotte?  
Savage King Let's Get  
Blow: The Mills  
The New Order, The Nicks  
New Dawn Caliber  
Get Xzibit

**T4 SUNDAY**  
Feeder: Brits: Gaze  
Kaiser Chiefs, On My  
God  
Browed (M&M-Fri)

**THE BOX**  
Alan Lockwood  
Britney Spears Do  
Something, Daniel  
Bedingfield Wimp My  
Words Around You,  
Girls Around Here Me  
A Jay Legend  
Love To Love You,  
Kanye West, The Roots,  
Lady Sovereign  
Rihanna, Nabe James  
Get The First One  
World Project, Gail  
Nasser, Goss, Old  
Simple Plan Sit Up  
Savage Dugg, Let's Get  
Blow: Styles &

Breeze Heartbeat  
The Futureheads  
Hornb 01  
**THE HITS**  
Britney Spears Do  
Something, Daniel  
Bedingfield Wimp My  
Words, Around You,  
Girls Around Here Me  
A Jay Legend  
Love To Love You,  
Kanye West, The Roots,  
Lady Sovereign  
Let's Get Blown, The  
Goss, Old, 20 Cent  
How We Do

**TOP OF THE POPS FRIDAY**  
Alicia Keys, Ciara  
Goodie, Doves Black  
And White, Yvonne  
Elvis Presley & Fooz  
Such As I, Girls  
About Mike Me, Jay  
Jennifer Lopez Get  
Right, The Chemical  
Brothers, Goshawk

**TOP OF THE POPS SATURDAY**  
Doves Only You,  
Good Charlotte's  
I Just Wanna Live,  
Hanson, Prince & Ms.  
Jamelia, DJ, Rhythim  
Azzido, Joss Stone,  
Stargate, DJ  
Verbalicious, DJ  
Play Live

**CHANNEL 4**  
B4 (M&M-Fri)  
Browed (M&M-Fri)  
Michael Jackson's  
boys (TV)

**Red Bull Music**  
Academy, Live -  
featuring DJ  
Beatnik/Professor,  
heads, In, Rhythim  
Azzido, The Roots,  
DJ, Mike/Terrace, (Fri)  
The Chemical  
Brothers - The Warm  
Of Black Rocker  
Beats (Fri)  
The Christmas of  
Good Charlotte Live  
(Fri)

## RADIO LISTINGS

**RADIO ONE**  
Ladino Live  
Ladino Live

**Record of the week**  
Plans For Fame  
Cons: Thing To  
Hornb  
Album of the week  
Eminem: Nightbird

**RADIO THREE**  
Jazz 2003  
Radio 3  
Whitney's 75th  
Anniversary, CD  
Recordings, special  
What's On  
One World  
Recordings, special  
What's On  
One World  
Recordings, special  
What's On  
One World

**6 MUSIC**  
Tom Robinson  
Fidelity Live  
Glasgow Gae Mercury  
Live (Fri)  
The Music Week  
Delays, special  
Four report (Fri)  
Only Charles Stone  
Hits (Fri)  
A Mile Of  
Music (Fri)  
Steve Lamacz  
Towers Of London  
Special (Sat)

**RADIO TWO**  
Century Five  
Albums (Fri)  
The Road Life of Bob  
Marley (Fri)  
Darius Durr Live  
and Exclusive  
(Sat)  
Jonathan Ross  
Alicia Keys (Sat)

**XFM**  
Chris O'Connell's  
record of the week  
The Stereoheaven  
(Sat)  
Lance Lamacz's  
record of the week  
Whitney Max Step

## RETAIL INSIDER



## Trainers add street appeal

Carver Northon, Mr Redeye  
Operating out of a small (less than 400 sq ft) unit in Brixton Village, a well-established market behind Brixton station in south east London, Mr Redeye has been open since early December, and, unusually, sells records and trainers.

"The trainers - mostly imports from the US - are primarily top end Nike and Adidas designs, and tend to be ranges and colours not officially available in the UK."

"That part of Mr Redeye's business is looked after by Shawn Ramsey, while Carver Northon - aka popular pirate radio presenter DJ Redeye 9Nine3.FM - runs the rest of the shop, which has its brickwork sprayed with graffiti designs to add to the urban feel."

"We're still getting established, but business so far has been pretty good," says Northon.

## There's a big following for UK garage and drum & bass in the US that we can service

Despite the fact they have been in business for less than two months, Mr Redeye's flyers claim that they are "southeast London's leading supplier of broken beats, UK garage, US house and drum & bass". They are certainly one of the cheapest.

"We have a set price of £6.99 for 12-inch singles," says Northon. "We never pay more than £3.75 for UK releases, so we make more on them than on imports, but we are trying to build business and most people tend to spend £40, £50 or even £100 for records, so it doesn't matter too much what we make on each one."

"We're hoping to get our own website up and running in the next few weeks - at the moment it's part of the 9Nine3.FM presence - and we'll definitely be looking to sell online."

"There's a big following for UK garage and drum & bass in the US and Hong Kong that we can service."

"We also hope to sell mixes online for people to download directly onto their iPods." Address: Unit 61, 4th Avenue, Brixton Village, London SW9 8PS. Tel: 020 7377 0800. Website: www.mrredeye.com. E-mail: info@mrredeye.com



**Singles**

**Apartment**  
Everyone Says I'm Paranoid (Fierce Panda NING160CD)  
This debut from the London hipsters has already drawn comparisons to acts as wide as Interpol, Morrissey and Ultrafunk, plus support from Steve Lamacq, MTV2 and Xfm, where it is playlisted. Having supported the likes of The Killers and The Bravery in 2004, Apartment play a handful of headline shows around the release of this single, including an appearance at a Fierce Panda night at London's Dublin Castle on February 8.

**The Beautiful South**  
This Will Be Our Year (Sony 6757462)  
Lifted from the covers album *Odyssey & Oracle*, Brezzy optimistic and amiable, it should pick up airplay support from the nation's MOR-led stations.

**Daniel Bedingfield**  
Wrap My Words Around You (Polydor 9670178)  
Another ballad from Bedingfield – albeit a sparser take than his previous orchestral number *Nothing Hurts Like Love – Wrap My Words Around You* is a more modern acoustic affair. A string of live dates around the UK are set to keep the singer-songwriter's profile high in March.

**Paddy Casey**  
Saints And Sinners (Sony Music 6743872)  
Although he has enjoyed considerable success in Ireland, Paddy Casey has yet to transcend his success to the UK, as David Gray and Damien Rice have before him. However this single could be the one to bring Paddy the success he deserves. It is the lead single from his second album *Living*, and sounds perfect for adult-orientated mainstream radio.

**SINGLE OF THE WEEK**

**U2**  
Sometimes You Can't Make It On Your Own  
Island CIDX886  
Depending on other releases scheduled for this week, U2 should by rights claim the fifth number one of their career with this epic ballad. Similar in scale to *One* – that is, incredibly simple but huge and poignant – it is a beautiful, tear-jerking song which deals with the death of Bono's father. Already attracting attention from Radio One, Radio Two, Capital and Virgin, it should ride high in the airplay chart over the next few weeks.

**ALSO OUT THIS WEEK**  
**SINGLES**  
The 22-70s Such A Fool (Heavenly)  
M22 (Don't Save Us From The Flames (Lulu))

**ALBUMS**  
Madeline Peyroux  
Candice Love  
(Rounder); Tears For Fears; Tears Fall Down – Greatest Hits (Mercury); Aron Tobias; Splitter Cell Chass

Theory (OST) (Nana Tun)



**ALBUM OF THE WEEK**

**Hanson**  
*Underneath*  
Cooking Vinyl COOKVC326  
Eight years on from the unforgettable pop of *MmmBop*, the Hanson brothers return with an album of mature, guitar-driven songs. It is a polished and professional affair, showing that the trio have grown up gracefully, without losing their trademark melodic hooks. Lead single *Penny And Me* has already been warmly received and, with plenty of future singles included here, they could be 2005's answer to *Embrace* – the surprise comeback of the year.

**C-Sixty Four**  
On A Good Thing (Manifesto C64B3J)  
This big slice of disco-house which liberally samples The Commodores' *Flying High* is already featuring heavily in the dance charts and looks set to cross over in a big way on its release. With the likes of Judge Jules, Erick Morillo and Seb Fontaine giving it regular plays, this is a chart cert.

**Destiny's Child**  
Soldier (Columbia 6757621)  
Following on from the success of military dancefloor-filler *Love My Breath*, and losing none of the momentum it gained, the second single to come from DC's comeback *Destiny Fulfilled* album, *Soldier* features bruising crunk/KB beats and guest rapping from TI and Li Wayne. It is currently riding high in IV airplay charts and garnering A-list attention across Radio One and Capital, while the trio return to these shores in June with an arena tour.

**Doloroso**  
Killer – Calm EP (Trial & Error TNE001)  
Trial & Error's inaugural release comes courtesy of the hypnotic Doloroso, who deliver dark, live rhythms and cinematic songs with a Bowie-esque hue. A further two equally seductive EPs from Trial & Error are released over the next few weeks.

**Doves**  
Black And White Town (Heavenly HVM145CD)  
This is the first single to be lifted from Doves' February 21-released third album, *Some Cities*. As fans would expect, this track is built around a driving bassline with a jangling guitar line that is interrupted, rather unexpectedly, with an Isley Brothers-style guitar solo. Definitely radio-friendly, it will also sound great live, which is where Doves properly belong.

**The Duke Spirit**  
Lon Rip (Loop 9870092)  
This above-average slice of bluesy rock offers a mouthwatering taste of what to expect from the young band's forthcoming album, which is currently being recorded with producer Flood. London's *Time*

**Out** featured the band as one of their acts to watch , while Xfm have A-listed Lion Rip ahead of a string of live dates headline in February and supporting Mercury Rev in March.

**Emanuel**  
The Hey Man/The New Violence (Hassle/Vagrant VRUK0075)  
Hailing from Kentucky, this is the latest cool rock act to be causing a stir in the rock media, thanks to their introductory UK gigs last November as part of the Vagrant tour. Released as a limited red vinyl-only seven-inch, it is a taster for the band's debut album *Soundtrack To A Headrush*, due in March.

**Adam Green**  
Entry (Rough Trade RTAB0020213)  
Former *Moby* Peach Adam Green's first single from his third album, *Emily* is a pastiche of Fifties US rock'n'roll that is mutated into something less innocent by the singer's genius way with darning and on-the-edge lyrics. It is the Leonard Cohen-esque humour of this which will make it appealing, and not necessarily the musical style.

**The Kills**  
The Good Ones (Domino RUG190CD)  
The Kills return with their reinvigorating bass guitar and cool, strung-out vocals firmly in place and have received the thumbs up from Xfm after the station added the track to its playlist list week. The *Good Ones* is taken from the duo's forthcoming second album *No Wow*, much of which will be showcased at their imminent string of UK dates.

**Mattfux**  
1130 (Buddhist Rock BGC0000)  
Taking its musical cues from the Wild Bunch and The Roots, this debut single from Marlon Routette and Preetesh Hirji is a classy hip-hop/pop hybrid which incorporates elements of dub and soul. It is a strong debut from the West Indian/London duo.

**Raghuw**  
Angel Eyes (A&R AV026633)  
For his third single, the *Mobo* winner enlists the help of

production duo Sly & Robbie, who deliver a kitsch rhythm track that utilises Chaka Demus & Pliers' *Murder She Wrote*. It is another impressive melding of dancehall and Asian musical styles from Raghuw, which is according to *Music Week's* Urban chart and has won airplay support from Radio One and Kiss 100.

**Josh Rouse**  
Winter In The Hamptons (Rykodisc RCD51086)  
Taken from the US singer-songwriter's forthcoming Nashville album, *Winter* displays Rouse's acute pop sensibilities. This is a singalong-friendly, easy-listening, summery track which, despite sounding close to Chris Rea, should appeal to both Radio Two and alternative audiences.

**Albums**

**Michael Bublé**  
It's Time (143/Reprise 9362489462)  
This is top-quality easy listening fare from the golden-throated Cubee, whose forte is subtly updating standards, but who occasionally he throws in a surprise: he makes a decent fist of Stevie Wonder's *You And I*, and his Sinatra-style reworking of Otis Redding's *Try A Little Tenderness* is destined for *Party*.

**Chicks On Speed & The Noheads**  
Press The Spacebar (Chicks On Speed COSR10CD)  
This is an uncompromising return from Chicks On Speed after last year's relatively poppy 99 Cents. Here they team up with Spanish band *The Noheads* and Radiohead remixer Christian Vogel who provide fierce backing for their politically aware rants.

**Death In Vegas**  
Milk It. (Concrete 82876672672)  
Released in the wake of the duo's departure from Sony BMG last year, Milk It is a comprehensive round-up of their output released on the major. The first CD, comprised mostly of singles, leans heavily towards their work with star vocalists, while CD2 wades through some impressive remixes

from, among others, Trevor Jackson, *The Polyphonic Spree* and *Two Lone Swordsmen*.

**Little Barrie**  
We Are Little Barrie (Genius/PIAS GEN02800)  
Produced by Edwyn Collins, this debut album from the retro trio is attention grabbing. There is a rhythm to their playing that is reminiscent of great groove acts such as Humble Pie but the modern edge is the one to follow. A strong debut.

**Cass McCombs**  
Preflection (4AD CAD2502CD)  
McCombs follows his bewitching 2004-released debut *A* with beautifully poised collection of spectral yet striking songs that contain echoes of the UK's protidance landscape circa 1981. The uptempo tracks have a woody momentum of their own, but it is with the Tinseltown-esque ballads, particularly the beautiful *Cuckoo*, that he really strikes an emotional chord.

**Michael McDonald**  
Motown Two (Mercury 98695923)  
In reprising his 2003-released career bestseller *Motown*, McDonald treats *Motown City* staples such as *Nowhere To Run*, *Reach Out, I'll Be There* and *Ones Of My Years* to his honeyed-vocal approach. Guest turns from Stevie Wonder and Toni Braxton add some soulful gravitas to the project, which has already reached gold in the US.

**Various**  
Songbook SquarePants Movie (OST) (Sire SIRE488882)  
The cult cartoon character's film soundtrack provides a perfect excuse for some of those involved to goof around, with the Flamingo 15 – who rarely need an excuse – returning to the extreme strangeness of their early albums and Avril Lavigne going all *Ramones* on the title theme. Elsewhere, the likes of Wilco, Ween and even Motorhead pop up and it is an occasionally cloying but generally enjoyable listen.

This week's reviews: Diggs Bardi, Phil Spector, James Brown, David Knopfler, Dennis Lawrence, James Roberts, Nicole Silk, Nick Tesco and Simon Ward.

# New releases

## REVIEWS DVD

### David Bowie

Love You Till Tuesday (White Noise) 982330/Black Tie (Universal) (EMI) 1ba



Released on DVD for the first time, Love You Till Tuesday is a short - nine songs and 28 minutes long - film, very much of its time, with Bowie dressed in Carnaby Street style and without a fully-formed vocal style to call his own. Where walking the streets or sitting on the floor singing the folkie Ching-A-Ling with then girlfriend Hermoine Farthingale and John Hutchinson, Bowie is fascinating in this pre-fame curio, which includes the original version of Space Oddity. Digital restoration of the film, which dates back to 1963, and remastered sound mean that both are sharp and clear. As a bonus, there is also a 25-minute alternate recording by Scottish TV with Bowie in the starring role. Devised by Lindsay Kemp and staged at Edinburgh's Gateway Theatre in 1970, it is known as both The Looking Glass Murders and Pierrat in Turquoise, and though not quite mime, it is silent theatre save for the five Bowie songs, all originals, that are played over the action. Meanwhile, EMI has given a standalone release to Black Tie 1966, a 63-minute feature on Bowie's 1993 chart-topping album of the same name. Including documentary footage, an interview, studio footage and promo videos, it was previously packaged with a 2003 reissue of the album of the same name, and is in black and white throughout.

### The Spencer Davis Group

Game Some Lovin' - Live 1966 (Cherry Red CDDV 74)

The Stixies hitmakers who had back-to-back number ones with Keep On Running and Somebody Help Me are captured in a TV studio in Finland. The picture is in black and white, and not of the best quality, but the performance is excellent, with the precociously talented Steve Winwood - then 17 or 18 - displaying both his considerable keyboard expertise, and his soulful and mature voice in a 35-minute set which also includes some interview segments.

## Albums

### FRONTLINE RELEASES

CLASSICAL

### POP

### ROCK

### CLASSICAL





# Singles Chart

Week 29  
Last Week  
New to Chart

WEEK 29  
LAST WEEK  
NEW TO CHART

Pos	Artist	Title	Label
29	RONI SIZE FEAT. BEVERLEY KNIGHT	NO MORE	WYBE
30	ERIC PRYDZ	CALL ON ME	WYBE
35	ERIC PRYDZ	CALL ON ME	WYBE
41	LETHAL BIZZLE POW	(FORWARD)	WYBE
42	THIRTEEN SENSES THRU THE GLASS		WYBE
43	BAND AID 20	DO THEY KNOW IT'S CHRISTMAS?	WYBE
44	NARCOTIC THRUST	WHEN THE DAWN BREAKS	WYBE
45	KINGS OF LEON	FOUR KICKS	WYBE
46	THE MUSIC BREAKIN'		WYBE
47	SECULGA SKS TOM HARK	(WE WANT FALMER)	WYBE
48	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	WYBE
49	USHER	CONFESSIONS PART II/ MY BOO	WYBE
50	ELVIS PRESLEY	JAILHOUSE ROCK	WYBE
51	GIRLS ALOUD	I'LL STAND BY YOU	WYBE
52	JAMIE SCOTT	SEARCHING	WYBE
53	UZ VERTIGO		WYBE
54	MICHAEL GRAY	THE WEEKEND	WYBE
55	CLIENT	PORNOGRAPHY	WYBE
56	EMINEM	JUST LOSE IT	WYBE
57	BRIAN MCFADDEN	IRISH SON	WYBE
58	LONGVIEW	COMING DOWN/WHEN YOU SLEEP	WYBE
59	ELVIS PRESLEY	THAT'S ALL RIGHT	WYBE
60	ROBBIE WILLIAMS	MISUNDERSTOOD	WYBE
61	JAMELIA	DYJOST	WYBE
62	GERTIE RIDE		WYBE
63	INTERPOL	EVIL	WYBE
64	PINK	WEASEL STRIP	WYBE
65	100% FEAT. JENNIFER JOHN	JUST CAN'T WAIT (SATURDAY)	WYBE
66	BLUE CURTAIN FALLS		WYBE
67	BUGZ IN THE ATTIC	BOOY LA LA	WYBE
68	BABYSHAMBLES	KILLAMANGIRO	WYBE
69	HOUSE OF PAIN	JUMP AROUND	WYBE
70	DYLAN RHYMES FEAT. K. ELLIS SALT		WYBE
71	URBAN COOKIE COLLECTIVE	THE KEY TO THE SECRET 2005	WYBE
72	SHANTIA TWAIN	FEAT. MARK MCGRATH PARTY FOR TWO	WYBE
73	MAROON 5	SUNDAY MORNING	WYBE
74	ARNOLD VAN HELDEN	MY MY MY MY	WYBE
75	BRITNEY SPEARS	MY PREROGATIVE	WYBE

Sales Surge  Sales Increase   Highest New Entry  Platinum  Gold  Silver

## As used by Top Of The Pops and Radio One

One of our most used who has been used on both Saturday and Sunday on the 1000 UK hits.



**5. Feeder**  
 Tumble And Fall is the first single from Feeder's fifth album, Pushing The Senses, which is out now. Monday, February 31, and provides the group with its third Top 10, 34th Top 40 and 12th Top 75 hit to date.

Featuring backing vocals from Travis frontman Fran Healy, Pushing The Senses improves on their last single Find The Colour, which peaked at 24 - and has been getting more radio support than most of its predecessor, moving 39-27 on this week's airplay chart.



**9. Stonesbridge**  
 It is something of a early these days for dance acts to register consecutive Top 10 hits, but that is what Swedish DJ Stonesbridge has achieved.

After reaching number six last August with Put Em High, he returns to the chart this week at nine with follow-up Title & Tone. Both singles feature three on vocals, and are taken from the album Can't Get Enough, which has sold more than 12,000 copies in the past three months without charting, but which will get a boost today (January 24) with the release of a special edition featuring an CD of bonus tracks.

## DOWNLOADS

Pos	Artist	Title	Label
1	EMINEM	JUST LOSE IT	WYBE
2	EMINEM	JUST LOSE IT	WYBE
3	JENNIFER LOPEZ	GET RIGHT	WYBE
4	JAY-Z & LINKIN PARK	NUMBENCORE	WYBE
5	CHEMICAL BROTHERS	GALVANIZE	WYBE
6	UZ VERTIGO		WYBE
7	LEMAR	IF THERE'S ANY JUSTICE	WYBE
8	DESTINY'S CHILD	LOSE MY BREATH	WYBE
9	SNOOP DOGG	FEAT. PHARRELL DROPP IT LIKE IT'S HOT	WYBE
10	SCISSOR SISTERS	FILTHYGORGEOUS	WYBE
11	FRANZ FERDINAND	TAKE ME OUT	WYBE
12	GREEN DAY	AMERICAN IDIOT	WYBE
13	NATASHA	REDINFIELD UNWRITTEN	WYBE
14	ASHANTI	ONLY U	WYBE
15	CIARA	FEAT. PETEY PABLO GOODIES	WYBE
16	KYLIE MINOUE	I BELIEVE IN YOU	WYBE
17	DESTINY'S CHILD	SOLDIER	WYBE
18	BELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	WYBE
19	MICHAEL GRAY	THE WEEKEND	WYBE
20	KABANGA	CUTT OFF	WYBE

\* Official UK Charts Company 2005. Promoted back dates from general Sun Jan 23 Sat Jan 25 2005

## DANCE SINGLES

Pos	Artist	Title	Label
1	CHEMICAL BROTHERS	GALVANIZE	WYBE
2	SOULWAX	TALKING	WYBE
3	SOUL CENTRAL	FEAT. BROWN STRINGS OF FIRE (STRONGER ON MY OWN)	WYBE
4	BUGZ IN THE ATTIC	BOOY LA LA	WYBE
5	ONLINE RHYMES	FEAT. K. ELLIS SALT	WYBE
6	STONESBRIDGE	FEAT. THERESE MC RAINY	WYBE
7	RONI SIZE	FEAT. BEVERLEY KNIGHT NO MORE	WYBE
8	SCISSOR SISTERS	FILTHYGORGEOUS	WYBE
9	PROJECT	ASK NOT TIMES UP	WYBE
10	LETHAL BIZZLE POW	(FORWARD)	WYBE
11	ARMAND VAN HELDEN	MY MY MY	WYBE
12	AL & F4	W&F	WYBE
13	RACHEL MCFARLANE	LOVER	WYBE
14	SEANUS HAJI	LAST NIGHT A DJ SAVED MY LIFE	WYBE
15	DEEP DISH	FLASHDANCE	WYBE
16	DANA RAYNE	OBJECT OF MY DESIRE	WYBE
17	GAZ WEST	PLAY IN WITH FIRE	WYBE
18	THE PRODDY CHARLY		WYBE
19	TOM VEX	IF YOU WANT	WYBE
20	ERIC PRYDZ	CALL ON ME	WYBE

\* Official UK Charts Company 2005

## R&B SINGLES

Pos	Artist	Title	Label
1	CIARA	FEAT. PETEY PABLO GOODIES	WYBE
2	JAY-Z	LINKIN PARK NUMBENCORE	WYBE
3	ROSE MANUVA	COLOSSAL INTENT	WYBE
4	SNOOP DOGG	FEAT. PHARRELL DROPP IT LIKE IT'S HOT	WYBE
5	LEMAR	IF THERE'S ANY JUSTICE	WYBE
6	ICE CUBE	FEAT. MACK 10 & MS TOI YOU CAN DO IT	WYBE
7	BELLY & CHRISTINA AGUILERA	TILT YA HEAD BACK	WYBE
8	USHER	CONFESSIONS PART II/ MY BOO	WYBE
9	JAMIE SCOTT	SEARCHING	WYBE
10	EMINEM	JUST LOSE IT	WYBE
11	CHRISTINA AGUILERA & MISSY ELLIOTT	CAR WASH	WYBE
12	HOUSE OF PAIN	JUMP AROUND	WYBE
13	AKON	FEAT. STYLES P LODED UP	WYBE
14	DESTINY'S CHILD	LOSE MY BREATH	WYBE
15	TRINIDAD	SQUAD FEAT. JOE & REMY LEAN BACK	WYBE
16	JAMEREA	LUSTY	WYBE
17	JAY-Z	FEAT. PHARRELL DROPP IT FROM YOUR SHOULDERS	WYBE
18	HUGHIE	FEAT. NATURED ONE	WYBE
19	BELLY	HAPPY PEOPLE U SAVED ME	WYBE
20	GOLDIE	LOOKIN' CHAIN YOU KNOWS I LOVE U	WYBE

\* Official UK Charts Company 2005

## GET MUSIC WEEK ONLINE TOO

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

# Albums

The Killers cement their position at the top of the chart while, driven by a Top 20 single last week, Thirteen Senses' debut is the highest new entry

## TOP 20 MUSIC DVD

Pos	Last	Artist/Title	Label
1	1	VARIOUS LIVE: AID	Warner Music (W) (19)
2	2	QUEEN ON FIRE - LIVE AT THE BOWL	EMI (4)
3	4	ELVIS PRESLEY 50 COMEBACK SPECIAL	BMG (W) (18)
4	3	ROD STEWART ONE NIGHT ONLY - LIVE AT ROYAL ALBERT	2 (18)
5	8	THE SHADOWS THE FINAL TOUR	Each One (16)
6	10	GENESIS THE VIDEO SHOW	Virgin (1)
7	5	CLIFF RICHARD CASTLES IN THE AIR	Universal (W) (2)
8	11	QUEEN LIVE AT WEMBLEY STADIUM	Polygram (4)
9	7	ELVIS PRESLEY ALPHA FROM HAWAII	BMG (W) (18)
10	9	SCISSOR SISTERS WE ARE SCISSOR SISTERS	Polygram (4)
11	17	EVA CASADOFF SINGS	The Street (16)
12	13	EVANESCENCE ANYWHERE BUT HOME	Cap (16)
13	6	LIVE CAST RECORDING LES MISERABLES IN CONCERT	Wilson Classics (18)
14	16	IL DIVO UNBREAK MY HEART (REGRESA A MI)	Cap (16)
15	14	DAVID BOWIE BEST OF BOWIE	EMI (4)
16	18	ELVIS - THAT'S THE WAY IT IS	Warner Music (W) (19)
17	12	ROBBIE WILLIAMS LIVE AT THE ALBERT	Cap (16)
18	23	BEE GEES LIVE - ONE NIGHT ONLY	Cap (16)
19	22	AC/DC LIVE AT DONINGTON	Cap (16)
20	15	WESTLIFE THE TURNAROUND TOUR - LIVE	Cap (16)

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## TOP 10 R&B ALBUMS

Pos	Last	Artist/Title	Label
1	2	VARIOUS R&B ANTHEMS 2005	Cap (16)
2	3	JAY-Z & LINKIN PARK COLLISION COURSE	SEA (16)
3	1	EMINEM ENCORE	Mercury (18)
4	11	ASHANTI CONCRETE ROSE	Mercury (18)
5	8	SNOP DOGG R & G - THE MASTERPIECE	Cap (16)
6	7	USHER CONFESSIONS	Mercury (18)
7	4	VARIOUS TWICE AS NICE - URBAN CLUB CLASSICS	Cap (16)
8	5	JOHN LEGEND GET LIFTED	Cap (16)
9	14	JESS STONE MIND BODY & SOUL	Cap (16)
10	9	DESTINY'S CHILD DESTINY FULFILLED	Cap (16)

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## THE YEAR SO FAR: TOP 20 COMPILATIONS

Pos	Last	Artist/Title	Label
1	1	VARIOUS R&B ANTHEMS 2005	BMG (W) (18)
2	2	VARIOUS CLUBBERS GUIDE 05	Mercury (18)
3	3	ORIGINAL SOUNDTRACK GREASE	Polygram (4)
4	5	VARIOUS BEST BANDS 2005	EMI (W) (18)
5	4	VARIOUS RUSH HOUR 2	UMTY
6	6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 59	EMI (W) (18)
7	7	VARIOUS TWICE AS NICE - URBAN CLUB CLASSICS	WCI
8	9	VARIOUS THE ANNUAL 05	Mercury (18)
9	11	VARIOUS CLUBLAND 6	Mercury (18)
10	10	VARIOUS POP PARTY 2	BMG (W) (18)
11	8	VARIOUS WORK IT	BMG
12	12	VARIOUS POWER BALLADS III	EMI (W) (18)
13	13	VARIOUS THE BEST OF R&B - HIT SELECTION	EMI (W) (18)
14	14	ORIGINAL SOUNDTRACK BRIDGET JONES - THE EDGE OF REASON	Island
15	16	VARIOUS THE BEST SOXIES PARTY	EMI (W) (18)
16	15	VARIOUS GARAGE ANTHEMS 2005	Rebelion
17	17	VARIOUS ULTIMATE DISNEY	WCI (W) (18)
18	18	VARIOUS KISS PTS HOT JOINTS 2	UMTY
19	19	VARIOUS BARBIE GIRLS	UMTY
20	21	ORIGINAL SOUNDTRACK ULTIMATE DANCY DANCING	BMG

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29.01.05  
Top 75

# The Official UK

Pos	Last	Artist/Title	Label
1	1	THE KILLERS HOT FUSS	Cap (16)
2	7	SCISSOR SISTERS SCISSOR SISTERS	Polygram (4)
3	3	GREEN DAY AMERICAN IDIOT	Reprise (18)
4	4	KASABIAN KASABIAN	BMG (W) (18)
5	5	FRANZ FERDINAND FRANZ FERDINAND	Cap (16)
6	7	KEANE HOPES AND FEARS	Mercury (18)
7	6	MARON 5 SONGS ABOUT JANE	Cap (16)
8	24	DAMIAN RICE 0	BMG (W) (18)
9	8	EMINEM ENCORE	Mercury (18)
10	10	GWEN STEFANI LOVE ANGEL MUSIC BABY	Mercury (18)
11	9	02 HOW TO DISMANTLE AN ATOMIC BOMB	Island (18)
12	10	THE ZUTONS WHO KILLED THE ZUTONS?	Island (18)
13	11	KYLIE MINOQUE ULTIMATE KYLIE	Parlophone (18)
14	NEW	THIRTEEN SENSES THE INVITATION	Polygram (4)
15	16	JAY-Z & LINKIN PARK COLLISION COURSE	SEA (16)
16	59	LUCIE WILLIAMS BREATHE IN	Mercury (18)
17	14	ROBBIE SILVERMAN GREATEST HITS	Cap (16)
18	20	NATASHA BEDINGFIELD UNWRITTEN	Cap (16)
19	12	TIL DIVO IL DIVO	Sea (16)
20	15	SNOW PATROL FINAL STRAW	Cap (16)
21	26	KINGS OF LEON AHA SHAKE HEARTBREAK	Cap (16)
22	22	KATIE MELUA CALL OFF THE SEARCH	Mercury (18)
23	20	EMBRACE OUT OF NOTHING	Cap (16)
24	19	LEMAR TIME TO GROW	Cap (16)
25	45	ASHANTI CONCRETE ROSE	Mercury (18)
26	28	DESTINY'S CHILD DESTINY FULFILLED	Cap (16)
27	17	OUTKAST SPEAKERSBXXX (THE LOVE BELOW)	Cap (16)
28	11	BRITNEY SPEAR'S GREATEST HITS - MY PREROGATIVE	Cap (16)
29	34	USHER CONFESSIONS	Cap (16)
30	29	NIRVANA NEVERMIND	Cap (16)
31	25	RONAN KEATING 10 YEARS OF HITS	Cap (16)
32	35	JOSS STONE MIND BODY & SOUL	Cap (16)
33	NEW	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
34	16	FLEETWOOD MAC THE VERY BEST OF	Cap (16)
35	32	ZORLACHT UP ALL NIGHT	Cap (16)
36	20	CHRISTINA AGUILERA STRIPPED	Cap (16)
37	31	ROD STEWART THE STORY SO FAR - THE VERY BEST OF	Cap (16)
38	27	GIRLS ALoud WHAT WILL THE NEIGHBOURS SAY?	Cap (16)

**1. The Killers**  
Spinning past the 500,000 sales mark, the Killers' debut album Hot Fuss enjoys a much-improved majority in its second week at number one, finishing 52.9% ahead of runner-up the Scissor Sisters, after increasing its sales week-on-week by 23.7% to 49,433. The Las Vegas band's album has been in the US chart continuously since its release, and is showing signs of going into overdrive there too. It jumps 29-22 there this week to take the highest position of its 34-week chart career, with sales of 35,993. Adding its cumulative total to 885,435.



**10. Gwen Stefani**  
With Which You Waitin' For still on the Top 10 of the singles chart, and second single Rich Girl - a collaboration with her on-off boyfriend Ryan - also starting to get significant exposure, No Doubt star Gwen Stefani's debut solo album Love. Angel, Baby enters the Top 10 for the first time, nine weeks after its release. The album - which is especially popular at number 14 in December - has climbed 32-28-25-18-10 in the past four weeks, and the 13,083 sales it added last week take its cumulative total to 254,577 copies.

Artist	Album	Label
ARTIST 4-7	ASHEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 8-11	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 12-15	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 16-19	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 20-23	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 24-27	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 28-31	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 32-35	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 36-39	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 40-43	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 44-47	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 48-51	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 52-55	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 56-59	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 60-63	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 64-67	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 68-71	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 72-75	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 76-79	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 80-83	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 84-87	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 88-91	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 92-95	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 96-99	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)
ARTIST 100-103	ASHLEE SIMPSON AUTOBIOGRAPHY	Cap (16)



# MUSICWEEK awards

Thursday March 3, 2005  
Grosvenor House Hotel

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