

MUSICWEEK



Return to Earl's Court 1 is confirmed

Biggest Brits in planning

Awards

By Paul Williams

The Brits is to return to Earl's Court 1 for the first time in nine years for what will be the event's biggest live spectacular yet.

Organisers say a record 6,000 guests and music fans will attend next year's ceremony, which has been newly announced for Wednesday, February 15. It will be televised by ITV1 in a peak-time slot the following night.

Earl's Court 1 last staged the Brits in 1997, but it was then moved to the London Arena because of audience visibility problems at the previous venue; for the past five years it has taken place at Earl's Court 2. However, BPI executive chairman Peter Jamieson says these problems have now been resolved, allowing the Brits to return to a much larger venue and with a bigger capacity than when it was last there. The show will again be produced by Helen Terry for Brits TV.

The switch back to Earl's Court 1 will also mark the first Brits to be overseen exclusively by Jamieson following the exit from the event of Universal UK and Universal Music International Group chairman/CEO Lucian Grainge, who has served as co-chairman for the past two years.

Jamieson's status as sole chair-

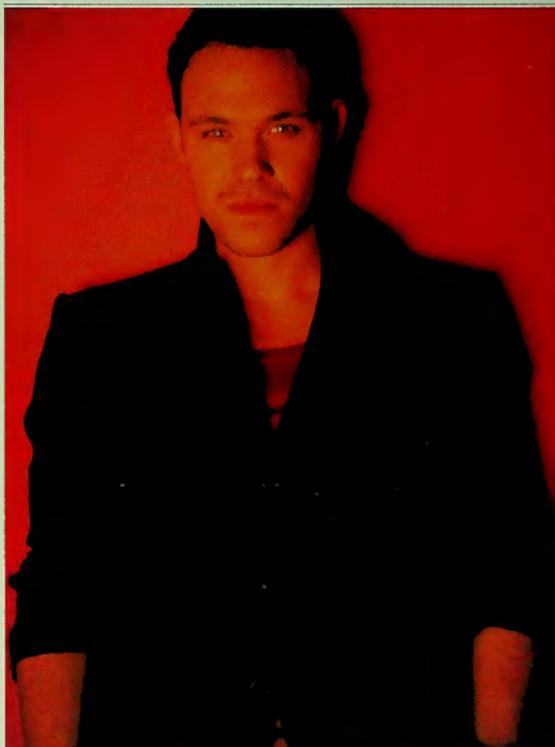
man marks a significant shift in organising the Brits, as the event's chairman role has traditionally rotated between the major record company heads. Besides removing the burden of responsibility from one of the music industry's most senior executives, the move will also remove any suggestion that a BPI chairman also running a record company could favour his own acts in the show.

Jamieson praises Grainge for his contribution to the event over the past two years. "Lucian has been brilliant and musically what he brought to the party was a huge commitment to the show and a creative understanding of what would and wouldn't work for this type of show," he says.

The Brits committee chaired by Jamieson will also include representatives from all the majors, independents XL and V2, HMV's Simon Peck, radio executive Richard Park, former Spandau Ballet member Gary Kemp and three other BPI figures, including its director of independent member services Jon Webster.

The countdown to next year's event will reach its first notable stage on Thursday, December 8 when "polling day" takes place. This is when the 1,000-strong Brits academy will be urged to cast their votes for the 2006 shortlist.

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Universal taps into Will power

Sony BMG is targeting a new album from Will Young squarely at the festive market this autumn.

The as-yet-untitled album will be released on November 21, preceded by the single Switch It On, which Sony BMG music division

president Ged Doherty has called one of Young's most adventurous songs yet.

"I'm very excited by it," he says. "The first single is a bit of a risk in the sense that we haven't gone with the predictable ballad first, but it will pay off hugely," he says.

"It's one of those tracks that some people get instantly, others take a couple of listens, but ultimately the response is the same."

Young will personally deliver the new single to key London-based radio stations on September 26, starting with Radio One's Chris Moyles. A regional radio run will follow, commencing October 17.

He will perform the single exclusively on Parkinson on October 15 while the second single, a ballad titled All Time Love, will be released to coincide with Valentine's Day next year.

Apple reinforces iTunes strategy

Apple underlines its commitment to à la carte downloading, rejecting rivals' preference for subscriptions p3



Mercury boosts Antony album

Rough Trade and Pinnacle battle to satisfy demand as Mercury-winning album posts sales hikes as high as 800% p4

Majors unveil autumn releases

Sales conferences from Universal and EMI showcase which artists they will be promoting in quarter four p4-5

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Apple remains committed to à la carte downloads, as rivals continue to invest in subscription model

Apple underlines its iTunes sales strategy

by Nicola Slade

Apple has reinforced its exclusive commitment to à la carte downloads, despite growing commitment to the subscription service model following launches from HMV and Virgin.

Just days after HMV last week followed rival Virgin by rolling out a new UK digital business – which, like Virgin's, comprises download and subscription options – the computer giant for the first time unveiled figures showing its iTunes Music Store claims an 80% share of the UK's digital market.

The market share declaration coincided last Wednesday with the launch of two new pieces of kit, comprising an iTunes-enabled mobile phone and a new iPod, as Apple further emphasised its continuing support of downloads with no plans to add a subscription service to its offering.

"We are completely focused on à la carte sales and, as our 80% market share points out, people are voting to own music rather than rent it," says iPod senior worldwide product manager Danika Cleary. "That is the direction we are on and it is one we intend to stay on."

That commitment is backed by the launch of the Motorola ROKR iTunes-enabled phone which holds 100 songs, transferable from PC or Mac via USB and a 12-hour battery life if music is played consistently and the iPod Nano – a slimline device which will replace the company's biggest seller, the iPod Mini. The Nano comes in two sizes – the 4GB, which holds 1,000 songs, retailing for around £140 and the 2GB, which can carry 500 songs and is on sale for £110.

Furthermore, via a live link-up with Madonna at the launch press



iPod Nano: new slimline music player

conference in London, Apple CEO Steve Jobs revealed from San Francisco that the company had signed a deal with Warner Music Group to make the artist's catalogue available on a track-by-track basis for the first time on any download service. As a result, the iTunes store will now carry a bespoke Madonna page complete with her entire back catalogue.

Apple's drive to retain business in the UK is also demonstrated through a variety of plans: an exclusive deal with network operator O2 to sell the Motorola phones, the opening of two new Apple Stores in Birmingham and Sheffield and the leasing of premises on London's Hanover Street – close to the Regent Street Apple Store – to accommodate its European headquarters.

However, Apple's lack of enthusiasm for subscription services is contradicted by other players, including Virgin Retail whose digital service launched 10 days ago and includes a limited subscription service for £9.99 or a portable sub-

scription service for £14.99.

"Surprisingly, we are finding more people are signing up to the £14.99 (subscription) service than we believed," says Virgin's head of digital Rudy Tambala. "And, by Christmas, it will be supported by various players, meaning that it will be truly portable. People also seem to be hooking up the player into a hi-fi and using the service as a proper jukebox."

While both HMV and Virgin are keeping early figures for their services confidential, HMV suggests individual downloads are doing "proportionately better" than the subscriptions, although a spokesman says this is mostly due to the exclusive Roger Daltrey/McFly cover of My Generation it is offering. The digital release has been supported by a viral marketing campaign to McFly's database of 126,000 registered fans.

While it is early days for HMV and Virgin with subscription services, Napster has been operating one in the UK since February. However, despite last week revealing it had 750,000 registered users for its UK service, it would not break out how many subscribed to the £14.99 Napster-It-Go package.

Napster's international programme director Jeff Smith notes, "The challenge is making people realise that we offer a full service for one price – that they have the choice of 1.6m songs and that they can legitimately stream songs, download songs to their computers and use the Napster-It-Go tethered download service. But it has also been the case that we have had to educate the labels and get them to understand the offering as a whole and how it benefits everyone."

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Richard Archer: in the studio recording Hard-Fi's contribution to the War Child album

War Child album flies from studio to online

The organisers behind War Child succeeded in getting its Help: A Day In The Life album available to buy online last Friday afternoon, despite a last-minute hitch involving Mercury Prize winners Antony & The Johnsons.

The band had lost files for their track – a cover of Give Peace A Chance – last Friday due to a courier mix up, but still managed to finish it and send it to Whitfield Street Studios, where the project was being co-ordinated.

The album was then delivered to 7 Digital Media, which is running War Child's download store, where it was available to buy from 6pm. It was serviced to digital stores the next day. The album was recorded and released in little more than 24 hours.

Most tracks were completed

by the end of last Thursday. Razorhill's song – a new track called Kerby's House – even made it to Jo Whalley's Radio One show last Friday morning to raise profile for the album. Meanwhile, Gorillaz delivered a new track called Hang Kong and Coldplay came onboard at the last minute to record new song You See The World In New York.

Other artists to participate include Hard-Fi (pictured working on their track last week), Bloc Party, The Manic Street Preachers, Radiohead and the Kaiser Chiefs. In total, the album featured six acts nominated for the Nationwide Mercury Music Prize last week.

The physical version of the album is scheduled for release by Independent on September 26.

THE MUSIC WEEK PLAYLIST



BOB MARLEY
Slipstream (Island)
This polemical, previously uncovered track by the iconic reggae king is a fabulous way to trail Island's new singles collection. (Single, October 24)



KATE BUSH
Mon Of The Mountain (EMI)
This rhythmic gem grows and grows from an almost electronic sound that suggests that the work has been well worth it. (Single, October 24)



WILL YOUNG
Switch It On (Sony BMG)
Not the ballad that you might be expecting, but a single that will set Young up for his biggest selling album yet. (Single, November 14)



KRAVITZ
What We Do (Krazygroove)
Ragga beats combine with hip-hop sensibility on the Kravitz's new single. A strong track with a tough edge. (Single, October 10)



BEDOUIN SOUNDCLASH
When The Night Feels My Soul (SOB/Blue) – Their debut with B-Unique will get the ball rolling for this outfit, who blur the sounds of reggae and rock. (Single, Sept 26)



THE CLICK FIVE
Just The Girl (Lava/Atlantic)
With their profile currently blowing up in the US, this debut looks set to thank us here too. Think McFly in suits. (Single, Oct 3)



DRIVE-BY ARGUMENT
Sex Lines Are Expensive Comedy (One Records)
Griswold's Drive-By Argument pen edge, suggests pen rock that grips you on the first listen. (Single, October 3)



ROBBIE WILLIAMS
Tripping (EMI)
A hilarious, Julian Rank-directed promo for Williams' new single will drive TV exposure when it goes to air next week (single, October 3)



VITTORIO GRIGOLO
Tu Sei (Polydor)
Polydor's first classical signing has a spell-binding vocal which should see him climb up in the run up to Xmas. (from album, In The Hands Of Love)



PHARRELL WILLIAMS
Can I Have It Like That (Virgin)
If the rest of Williams' album is as superb as this tune, Virgin has a catch this Christmas. (from album, Nov 12)

Label battles to satisfy demand for award-winning album

Antony flies at retail after Mercury win

Awards

by Paul Williams

Rough Trade and its distributor Pinnacle are facing a battle to keep up with retail demand for Antony & The Johnsons' album following its Nationwide Mercury Prize win.

Pinnacle was cleared out of its existing 17,000 stock of 1 Am A Bird Now within an hour last Wednesday following the album's triumph the previous night as the distributor was inundated by 30,000 re-orders in one day alone.

"It's just flown," says Pinnacle commercial director Chris Maskery, who reported extra stock coming in last Thursday but concluded, "It will not satisfy all the orders and hopefully some more stock will be coming in the first three next week."

Extra orders flooded in from across retail - Woolworths decided to stock the album for the first time - with over-the-counter sales by mid-week running around 650% ahead of the previous week. As a result, the album was yesterday (Sunday) set to move from 135th on the OCC chart a week ago to a place in the Top 30.

Maskery notes Rough Trade and Pinnacle had been anticipating a surge in demand for the album ahead of last Tuesday's Mercury ceremony at London's Grosvenor House Hotel, but



Antony: album set to leap into Top 30

understandably adopted caution about over-ordering an album, which had previously been selling just 2,000 to 3,000 copies a week.

"It's obviously fantastic to have a record with this kind of demand, albeit it was one of the top three or four contenders for it, but no label could second-guess what was going to happen," he says. "Rough Trade wouldn't have wanted to have sat on 50,000 pieces of stock if it hadn't won."

Virgin Retail head of music Joe McNicholas says the reaction in store has been "phenomenal", with sales rising by 800% week-on-week. "Because of the uniqueness of the album, we're seeing dramatic increases in sales. There's not a huge amount in the market so we were probably seeing the biggest effect on a winning album," says McNicholas, who was expecting BBC's highlights programme last Friday to further increase demand for 1 Am A Bird Now and the other

shortlisted albums.

After last year's prize went to an already-established album - Franz Ferdinand's debut - McNicholas says the rather-less-known Antony & The Johnsons album is an ideal Mercury winner from a retail perspective.

The win gives Rough Trade - a joint venture with Sanctuary Group - its first Mercury victory and is the third successive triumph for the indie sector following Domino's victory with Franz Ferdinand last year and XL's success with Dizzee Rascal in 2003.

Rough Trade founder Geoff Travis says the strong pick-up for the album, which had sold around 41,000 copies over the counter before its win, is testimony to the power of the Mercury prize. He adds, "The reason that Antony won is because the judges recognise he is a genuine mainstream star. His music appeals across the board."

Rough Trade marketing director Clare Britt says Antony & The Johnsons will return to the UK on November 21 for live dates, an appearance on Jonathan Ross's BBC show and other radio and TV slots. The visit will follow an ongoing campaign for the album, which has included a two-week London Underground push, press ads in selected music and entertainment magazines and broadsheets and an Xfm campaign.

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CONFERENCE REPORT UNIVERSAL

Universal Music showcased its range of autumn prospects at last Wednesday's conference with 14 acts performing at the Royal Opera House in London. The artists performing ranged from the pop of this week's number one singles act the Pussycat Dolls and number one album act McFly, to opera-pop singer Katherine Jenkins and Mercury newcomer Kubli.

Island Records founder Chris Blackwell and Def Jam/Roc-A-Fella chief Jay-Z were also among the star guests, with Blackwell unveiling a previously unreleased Bob Marley track called *Slogans* - the lead song on the forthcoming Africa Unite singles collection - and a performance from Marley's son Damian Marley (pictured).

Blackwell congratulated and thanked managing

director Nick Gattfield for his range's sterling work on maintaining the traditions of Island Records.

In turn, Jay-Z introduced a presentation of three Def Jam/Roc-A-Fella acts - Rihanna, Young Jeezy and TiaMara Marti - while also thanking the gathered representatives from retail, media, online and mobile sectors for their continued support on Kanye West.

The event also saw performances from Neil Dynamite, the new band formed by former Boston frontman James Bourne - named Son of Dork - while Texas were joined by

Blas Nils singer Paul Buchanan. Other performers included Hagley, Westera, Jamie Cullum, Supabasses, Paul Anka and Alex Parks, while Polydor unveiled its first classical

singing, Italian tenor Vittorio Grigolo.

In closing the event, Universal Music sales director Brian Russ reflected the confidence of the group, vowing that it would lead the way in this year's final quarter just as it has in the past three years.

He added that Universal would continue to add value to the market; its strategy of reissuing standard editions and deluxe editions of its key albums would be expanded, with 75% of its new releases coming in such enhanced packages.

Russ added that Universal continued to support the singles market, highlighting figures indicating that the company's share of the Top 75 singles market in the year to date (the first 33 weeks of the year) had risen from 26.4% last year to 39.4% in 2005.

Aussie indie taps into major

Australian independent Modular Records, home to acts including Wolfmother, Cut Copy and the Avalanches, has completed a three-territory joint venture deal with Universal that will see all back catalogue and future output released through the major.

The deal, which is understood to be in seven figures, covers the UK, the US and Australia and will result in the Modular catalogue being released by Island Records UK, Interscope US and Universal Music Australia. Existing deals in place will continue in other territories.

"The most unique thing about this deal is the fact that Modular is able to plug into the Universal labels over three continents," says Modular UK head Phil Hutchison. "It's a really strong position for us to be in."

Modular founder Steve Pavlovic, who is based in Sydney,



Wolfmother: deal covers three territories

will retain his role as managing director and oversee the creative direction of the company. "Modular has offices in all three countries and will continue to work as an independent but in conjunction with each of our new partners in each territory," says Pav. "The label will work as a satellite A&R source as well as an independent marketing arm for all our releases."

Modular will also operate as an incubator for some of its artists who can then be up-streamed to one or all of the Universal labels.

Wolfmother and Cut Copy have already made the transition, with Cut Copy's album due to be re-released through Island on October 24, while the single *Going Nowhere* will be re-released on November 7.

Wolfmother, meanwhile, have completed sessions for their debut album which will be released in mid-2006. The band recorded the as-yet-untitled album in LA, working with producer Dave Sardy (System Of A Down, Oasis) and rehearsed in the building where Pink Floyd recorded part of *The Wall*.

"Modular have shown themselves to be a good label," says Island managing director Nick Gattfield. "Steve Pavlovic seems to be the guy who attracts the best Australian talent and now he can really exploit that internationally. He can start the fire, we can fan the flames."



● 'It was curious to read the attempt to drum up some controversy concerning nationality' - Viewpoint, p14

MUSICIANS' PAY FALLING SHORT

- Pay has not kept pace with inflation in the past three years
- Average current earnings are £28,579 compared

to £28,593 in 2004 and £28,042 in 2003.

- On average, orchestral musicians need £3,200 to cover costs directly associated with their work such as

clothing and instrument maintenance.

- Nearly one in four (23%) of musicians take on second jobs to make ends meet
- Average age of brothers and

sisters of orchestral musicians are nearly double at £48,214.

- On average musicians have been professional for 21 years.



Classical musicians are short-changed

The Musicians' Union has highlighted a deepening crisis in Britain's classical music sector with the publication of a new survey which indicates that talented orchestras in some of the leading orchestras are among Britain's worst paid workers.

It is now calling for a major debate within government and at funding organisations such as the Arts Council to establish if new sources of finance can be made available.

MU assistant general secretary, live engagements, Horace Trubridge says the new findings, following a survey of 1,600 orchestral musicians, reveals that an average salary of a player of one of the UK's top 17 orchestras, including the Halle and Northern Sinfonia, is only £28,579 - slightly more than the national average pay of £29,411.

But around £3,000 of that is from work outside of the orchestral contract, such as a second job teaching, cleaning or even taxidripping.

With pay falling behind inflation rates over the last three years, the situation is unlikely to improve any time soon and could cause a severe shortage of talent training for Britain's orchestras in the future, Trubridge suggests.

"These musicians train for at least four or five years in a conservatoire and many then invest in instruments and tuition," says Trubridge. "Doctors, accountants and people in other white collar professions are earning at least twice as much."

The MU wants to use the new research as the starting point for discussions with the DCMS and others in arts funding if there are new ways of supporting orchestras.

The union has already held preliminary talks with creative industries minister James Purnell and his DCMS colleague and minister for culture David Lammy. "When they hear what we have to say they do sit up and recognise there is a problem," says Trubridge.



CONFERENCE REPORT EMI

The unveiling of the first new Kate Bush material for 12 years and appearances from Robbie Williams and Sir Bob Geldof provided the highlights as EMI profiled its autumn schedule last Monday.

At its autumn sales conference at London's Abbey Road studios, EMI Records gave the first airing of Kate Bush's new single *King of the Mountain*, which is taken from *Aerial*, the artist's first studio album since *The Red Shoes* in 1993. Bush's album will be a double set, with one disc made up of a single track, lasting more than half an hour, while the other will comprise around seven tracks.

The Bush project is the diamond in EMI's schedule, alongside the new album *Intensive Care*, the label also unveiled the Johan Renck-

directed promo for the singer's new single *Tripping*, while Williams himself attended the event.

The conference heralded live performances from KT Tunstall, Gemma Hayes, Simon Webbs, Starsailor (pictured), Morning Runner and Chas & Dave. Other premieres at the event included the Pharrell Williams single *Can I Have It Like That* featuring Cwone Steffon, which is taken from his debut solo album which is signed to Interscope for the US and EMI for the UK. Williams' album will echo OutKast's *Speakerboxxx/The Love Below*, by being divided into two albums: one dedicated to hip hop, the other to R&B.

Meanwhile, Geldof urged the audience to make a difference by making the *Love 8 DVD* a success.

EMI Music

chairman and CEO Tony Wadsworth also announced a new deal with Disney's Buena Vista company which will see it claim rights for all the movie group's catalogue for the UK, Europe, Middle East and South Africa. The deal will see the company take on rights for Disney's new *Nimrod* movie, as well as a new album by the current US number one *Hiary Duff*.

Other releases unveiled include a new Queen live album and DVD from the band's tour with Paul Rodgers and the reissue of the band's *A Night at the Opera* album to commemorate its 30th anniversary. And *Parlophone* will release a John Lennon best of to celebrate what would have been his 65th birthday.

Wendall will also be on the judging panel for the *Innovation in Music and Media Awards* and Aim Digital general manager James Kylo is

Brits in line to play a key role at Popkomm

The British industry's representation at Popkomm - both from acts and companies - will be the highest to date this week, with more than 60 labels and five acts playing at an Embassy showcase.

Beth Williams (*Blue Zoo*), Captain Black (*Invisible Hands*), El Camino (*Collective*), Koburn (*Shed Records*) and Norma Lewis (*Gotham*) are confirmed to play at the British Embassy reception in Berlin this Thursday.

BPI international manager Matt Glover says it is now the second year the reception showcase - which is organised jointly by Aim, the BPI and UK Trade & Investment - has taken place and the event is getting bigger every year. "It's a good event, especially for new labels looking for export opportunities," he says.

The International Coalition of the world's independent music companies and associations also plan to hold a meeting at Popkomm. The group, formed earlier this year, will feature input from Impala, which will separately hold its next board meeting at the Berlin event. Aim chairman Alison Venham will also be on the judging panel for the *Innovation in Music and Media Awards* and Aim Digital general manager James Kylo is

contributing to two panels.

Digital downloading and mobile music is also likely to figure high at Popkomm, running from Wednesday to Friday, with Apple applications vice president Eddie Cue and Nokia Multimedia EMI senior entertainment products vice president Ilkka Raiskinen both lined up to deliver keynote speeches. Cue is expected to discuss the different ways money can be earned from digital recordings, while Raiskinen will argue that it is now to cell phone technology than just ringtones.

The digitalisation theme will continue with Prof. Dr Karlheinz Brandenburg, head of the Fraunhofer-Institut für Digitale Medientechnologie and who is regarded as the inventor of the present digital MP3 format. Here they will focus on the ways of adding information to music files.

Other keynote speakers who will also be making the trip to Berlin include Yahoo! Music VP and general manager David Goldberg, who was responsible for setting up the Yahoo! music division, MTV Networks executive VP Dieterorny, DJ Bobo, EU Commission expert in copyright law Ludwig Mayer and Peermusic CEO Ralph Peier.

New team rejects call to make show more album-based TOTP is getting mix right, claim bosses

Television

by Jim Larkin

The BBC has vowed to continue steering Top Of The Pops on a path of evolution following the departure of executive producer Andi Peters.

The programme will now be run by a team comprising producer Sally Wood, former TOTP2 producer Mark Hagen and BBC creative head of music Mark Cooper.

Cooper says he believes the basic mix of the programme is now right, although he says further changes will follow as the show finds its feet in its new slot.

Many in the industry last week described Peters as a pleasure to work with. While the official reason given for Peters' departure was a return to live television presenting, Cooper concedes that Peters was also not comfortable with the decision last year by then BBC1 controller Lorraine Heggessey to move the programme from BBC1 to BBC2.

The move has also only further accelerated the declining audience for the show, which claimed around 3m viewers when Peters took over, but now hovers just above the 1m mark.



Peters: returning to live television

But Cooper is hopeful figures will pick up in the autumn once there is more awareness of the new slot. Some vocal concern that the show is not sufficiently signposted in its new position, and Cooper concedes this point, indicating that it will be addressed with an advertising campaign at the end of this month.

Cooper feels the move is already helping the music industry, however. "I've been really encouraged by the effect the show has had on some of the performers," he says. "People are seeing

acts on TOTP and buying their records. I don't think the show's job is to sell records, but that's one of the things it's doing."

A string of industry sources contacted by *Music Week* last week indicated that they would like the production team to further emphasise the show's heritage aspects, arguing that the show's new Sunday night slot - 30 minutes before Top Gear - is perfect for driving album sales to a more mature audience.

Virgin Records media director Steve Morton, one of few willing to publicly comment on the show, says, "There was talk of more heritage material and a TOTP2 feel to it, and it will be interesting to see if the new people running the show run with that idea."

Cooper says this is unlikely, however. "I don't want to increase the amount of archive material, because then we'd have TOTP2," he says.

"There's a couple of archive slots a week and that feels right. We need to reflect what's happening out there, so we have six live performances a week, and that will remain, but there needs to be the right mix of pop and dancing, singer-songwriters and new bands," jim@musicweek.com

JAMIE CULLUM
CAST LIST
CAST LIST: Press: Kas Mercer; Mo: Jeremy & Linda Vokes; TV: Sam Wright; Mick Corbett; Regional radio:

Steve Tandy; Intermedia; Management: Marc Connor; Air: Regional press: Tony Woods; Universal; TV: Sam Wright; Scream PR: Web Press: Dos;

Hyperlaunch: A&R; Dave Rose; Universal;



New album targets broader market

Cullum casts the net wide

Talent

by Stuart Clarke

Jamie Cullum's initial popularity may have been the "Parkinson demographic", but much of Universal Classics & Jazz's focus with his new album will be to drive awareness of what it views as his growing teen audience.

It will see UC&J taking the rather unusual, if not unprecedented, step of sending out copies of *Catching Tales* to the head girl of every private school in Britain as the company looks to capitalise on its artists' ever-widening appeal.

"This album brings the audience younger on board a lot more; the predominant theme is of a younger appeal and the challenge for us is to ensure our marketing campaign does justice to the record," says UC&J general manager Dickon Stainer. "It asks the question, 'How good are we at expanding his audience?'"

The new album has seen Cullum working with a host of contemporary songwriters including Guy Chambers, Dan The Automator and Pharrell Williams, although Williams' track was not cleared for the final cut.

Producer Stewart Levine, who also worked on Cullum's debut *Twentysomething*, says the pair met for more than a year before they started recording to discuss where to take the album. "Jamie wanted to make a record that was relevant to all of his tastes," he says. "My job was to ensure he still made a great record, because you can wear your influences but you can't become your influences. We had to find the balance."

The lead single, *Get Your Way*, forms an important part of UC&J's strategy to reposition Cullum. "We sold 1.2m albums without being a singles artist," says Stainer. "If you

look at the progression of the last album, it started with Parkinson and progressed to the point where Jamie met Pharrell Williams and performed *Frontin'* on *Jo Whalley* and along the way his audience developed to the point we're at now where I think he is very relevant to the singles-buying market."

Keen to maintain his profile with his older fans, Cullum recently completed a short residency at famed jazz and blues venue Ronnie Scott's in London and his first major TV appearance for the new album will be on BBC1's Saturday Swings, which will air this coming weekend at 9pm. "If we were to only focus on an older demographic we would hit a ceiling, but that's not to say the older demographic is not still very important," says Stainer. "Saying that, we have had to work quite hard to justify to Jamie why he should do that show. Jamie has a new audience in mind: Cullum will perform his own composition *Oh God* and Gershwin number *Fascinating Rhythm* on the show."

In a new development, video footage of Cullum's Ronnie Scott's residency will be bundled with the album, exclusively for iTunes, marking a first for the online retailer. Meanwhile, the standard edition will be packaged with a bonus documentary entitled *Telling Tales*, which has been shot over the past 12 months. "Times have been very involved in the album," says Stainer. "Jamie fits very much with this audience."

Coinciding with *Catching Tales* release, Cullum will perform an exclusive performance at London's Scala venue to be broadcast on BBC2 on September 26.

"This album smells like the real Jamie," says Levine. "It's going to reach a lot of people who may be on the fence."

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SNAP SHOT

HIM

A series of street marketing initiatives including clean graffiti, targeted flyers and online promotions have formed the basis for the current Him campaign, which Warner Bros is confident can bring a Top 10 debut next month.

Marketing manager Danny Watson says the niche radio potential means they must focus on a targeted visual attack.

Clean graffiti is a unique way of getting around laws which prevent

any permanent promotional graffiti on public property. "If you use a stencil and clean the ground in or around it, you're performing a public service, so it's legal," says Watson.

Dark Light, the band's fifth album will be marketed on September 26. Watson says a £60,000 spend will drive the album in the first two weeks after release.

Lead single, *Rip Out The Wings Of A Butterfly*, is released this week.

CAST LIST: Press: Photos: Sinclair, Warner Bros; Marketing: Danny Watson, Kay Finlay, Warner Bros; National/Regional Radio: Pete Black, Andy Hinkles, Jane Artley, Warner Bros; TV: Claire Le Marquand, Warner Bros; Manager: Scippo Vesterlund

New and original Swing Interpretations of classic songs of some of the greatest songs of the past 25 years.

Including:

Nirvana's *Smells Like Teen Spirit*,
Van Halen's *Jump*,
SoundGarden's *Blackhole Sun*,
Eric Clapton's - *Tears In Heaven*,
Bon Jovi's - *Its My Life*

TV

Interviews and performances confirmed so far include:

BBC 1 - Saturday Swings
BBC Breakfast
Paul O Grady
Children in Need

Press

Press reviews and features in everything from The NME, Q, Uncut through to Night & Day and Now Magazine

luminous arrangements ... commanding voice, he simply makes these songs his own - Q Magazine

critic's have raved about the record - Night & Day Magazine

Now here's how to do a cover version - The NME

Unusually brilliant - The Sun

Radio

Previewed on Radio 1 by Chris Moyles also support from Radio 2 and the regionals.

Promotion

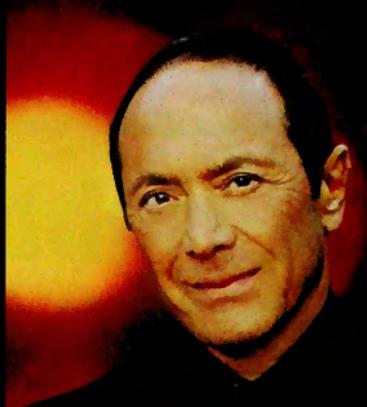
Major promotional campaign will see Paul promoting the album in the UK right through to Christmas.

Marketing

National TV advertising campaign, press and outdoor campaign.

Coming soon

TV promotional - *Blind Spot*, press, CD Publicity, radio - *Martin Holborn*



PAUL ANKA

ROCK SWINGS

A European initiative to streamline the collection of royalties for artists whose work is used by online services - it's all

Copyrights

by Robert Ashten

The world of the collection societies is on the cusp of a new era, which could have an impact on music creators and rights holders everywhere.

To many on the creative side of the music industry, mention of the phrase "collection societies" conjures up images of feisty European bureaucrats wearing pinstriped suits and sporting neat haircuts.

But this is not a story of boring old rights, with little relevance to the music industry's creative community. It is about the cash that is paid to songwriters, artists, labels and publishing companies. It is about the amount of money they are paid by organisations such as the UK's PPL, MCPS and PRS. And it is about how quickly they get it and how they could get even more in the future.

The end of last month saw the arrival of a big deadline for those embedded in the world of collection societies - a deadline for responses to last month's EC working paper, snappily titled *Study On A Community Initiative On The Cross-Border Collective Management Of Copyright*.

The report squarely blames the societies - in the publishing business, in particular - for holding back the development of new European-based internet music services and poses the possibility of huge change.

As a result, the societies are bracing themselves for the arrival this autumn of new legislation or soft law that is likely to bring about a massive shake-up in their world.

The 59-page working paper slammed the structure that currently governs the collection societies, under which copyright for online music services is cleared across the 25 member states, calling it outdated and inappropriate in the digital environment.

This model, it went on, was developed during the analogue age and is undermining Europe's online music revolution. As evidence, it cited the difference in the US where online revenues in 2004 were almost eight times greater than in western Europe. It forecast that the US online market will be worth €1.27bn by 2008, compared with just €539m in Europe.

The EC internal market then presented three options, although the first was to do nothing. The second option effectively involves tweaking how the reciprocal agreements function with new measures such as improving the

way they collect royalties.

But the third - most favoured - option centres on the creation of a new model, under which rights holders will be able to choose one collecting society to manage their works across the entire EU.

It raises the prospect of a complete deregulation of the business, potentially as dramatic as the privatisation of public utilities such as the telecommunications, gas or electricity businesses.

And the result - according to the advocates - would be more competition, resulting in increased efficiency, better terms, lower deductions, the eradication of double deductions, more transparency, more choice, faster service and quicker payments.

Internal market and services commissioner Charlie McCreevy says, "The absence of pan-European copyright licences makes it difficult for new European-based online services to take off. This is why we are proposing the creation of Europe-wide copyrights clearance. Central clearance is not about making content available on the cheap. It offers a model whereby Europe's creative community will get the lion's share in revenues achieved online."

Although the study and the raw aggression of its conclusions did not exactly come out of left field, it surprised the publishing and rights management sector nonetheless. The first jolt came in April when the EC advocated legislation on the governance of societies and then followed that a month later by knocking back the Santiago Agreement (framed in 2000 to simplify the licensing of the performing right of musical works for online use and which paved the way for the licensing of music on the internet) claiming it was potentially in breach of EU competition rules.

But when this latest study arrived at the beginning of the month, governance was not even mentioned and the Commission had cut straight to the song with regard rights management by proposing its own model and giving the collecting societies limited time to formulate a successor to Santiago.

As Gesac, which represents 34 European societies, states, the approach "is radically different to that adopted by the Commission in its April 2004 communication on the same topic".

Crispin Evans, who has just joined MCPS-PRS as general counsel from Universal Music Publishing, raised an eyebrow when he read the report. "It is curious, because previously the



The big payout: artists could find that the new system will make them more money than before. The EC's concentration on the online market

EC was looking at collective rights, harmonisation and the meaning of life and everything," he says. "Now the focus is just on one issue - online licensing."

Sarah Faulder, chief executive of the Music Publishers Association, was also initially caught by surprise at the narrow brief, but believes the change in tack is down to a "determination to ensure legislation has an economic

Previously the EC was looking at everything. Now its focus is on one issue - online licensing

Crispin Evans, UMP

benefit to the European community. They think if they ease up cross-border licensing they can do that."

Faulder adds, "Music is an economic driver, the EC didn't think just looking at the governance of collecting societies would make any difference. So they turned around to focus completely on online and it is hoped good govern-

nance and all the other benefits and improvements they want will follow from the increased competition that comes from that."

Executives also shift the emphasis of the EC said to concentrate on the online market and increased competition following the arrival of former EC directorate general competition spokesman Tilman Luder into the copyright unit internal market office in March to take over the casework of the departed DG chief Dr Jorg Reinbothe.

Others, such as PPL chairman and chief executive Fran Nevrika, detect the hand of the telecoms industry, in lobbying Brussels in an effort to bring the collecting societies and keep music prices low.

"As we speak, there is not one track that is not legitimately available, but the telecoms have been incredibly successful as portraying music as slow," says Nevrika. "Our voice has been weaker."

But Evans is also among those who feel that a nudge from the EC was necessary to begin a new chapter following the problems with Santiago. "The copy-

right community had tried to overcome the conditions relating to online copyright, but Santiago fell foul of competition," he says.

"Also, previously copyright solutions had tried to be effected in a theoretical environment before many of these services were up and running."

"But now the models are working, so it is easier to create the structures around them. An impetus from the EC was necessary to create structures which are easy and flexible to fit with the ISPs."

MCPS-PRS Alliance managing director Steve Porter also believes it was in the EC's court to "suggest something" after the collecting societies had delivered Santiago.

However, once the initial surprise at the narrow focus of the study was digested, the most dramatic option has been broadly welcomed - with some caveats.

Indeed, many believe it is the only option, arguing that the current arrangements do need changing and some also believe option 2 would not be workable without new legislation, making a new model or fresh outlook attractive.

However, one senior source at a

Online services is set to revolutionise the sector. One option looks to be the clear favourite

What about the money



An attempt to ensure that the legislation has an economic benefit to the European Community

Three options for the future of collection societies

Option 1
Do nothing. Currently, each society can license in its respective country and operate reciprocal agreements with other societies to handle work in the territories they represent, creating a patchwork quilt of more than 20 societies interacting with each other. The EC would expect the marketplace to achieve a limited form of multi-territorial licensing, although these may only be given where the licensee has economic

residence, thus hindering the provision of a cross-border commercial rights management service to users resident in other territories.

Option 2
Eliminate territorial restrictions and streamline the reciprocal agreements concluded between collecting societies. This would introduce a single entry point and choice for end users, but it would not provide more choice for rights holders. It is

also envisaged that this option would improve the way reciprocal agreements function in relation to royalty collection and transfers. Option 2 would also remove certain restrictions such as multiple membership of societies. However, under this the EC believes there is no scope for the societies to improve their services.

Option 3
Give rights holders the choice to authorise collecting societies of

their choice to online rights for the entire EU. Because this does not rely on reciprocal agreements, this cuts out the intermediary - the affiliate society - in favour of direct membership of one GRM, which has an EU-wide mandate to manage the rights holders' work. Direct membership would reduce the deductions inherent in reciprocal arrangements that are made to cover the cost of societies in various territories. Under this option,

it is likely that societies will compete for rights holders in areas such as the speed in which royalties are processed. This is also envisaged as the best model to harness the benefit of digital technologies to the benefit of rights holders and would allow societies to build up attractive genre-specific repertoires, which will become attractive to online music services demanding cross border genre-specific licences.

online licensing, Porter believes, leaving the smaller societies to concentrate on the less lucrative work of licensing of bars, restaurants and radio.

Evans argues that the weaker collecting societies, who lose income from online and possibly other licensing, may be unable to turn a profit in future years and could go to the wall. "Whether some of them merge or face extinction remains to be seen," he adds.

No one is yet guessing which of the big European societies will dominate online licensing, but the odds are most firmly stacked in favour of the very largest, including the UK's MCPS-PRS, Germany's Gema and France's Sacem.

Emma Pike, director general of British Music Rights, believes this streamlining makes sense. "It is logical and would create more efficient licensing for services such as Apple's iTunes Store," she says. "Users will need to only go to one or two places to clear rights and it will benefit members."

But she stresses that composers, songwriters and publishers need to be at the heart of discussions to bring about change. "It puts control into the hands of songwriters and music publishers," she adds, maintaining that measures must be put in place to ensure that they receive fair reward for their work and that competition introduced is geared towards maximising the efficiency and transparency of societies.

At least two European societies have also questioned how rates will be negotiated across the whole continent.

Currently, the online rate in the UK is 8%, but this is now the subject of a Copyright Tribunal referral and different rates apply in other countries.

"Will the UK Copyright Tri-

bunal decide on the rate applicable in every territory?" asks one society chief. "I don't think so." Another continental Europe-based insider adds: "They need to settle on one tariff for the whole of Europe, which is good for the rights owner. If there is competition on the tariff then the rights owner loses."

Nevrkla is also wise to this and the back-door undercutting that some organisations have employed in the past. "It is good to compete with efficiencies, but once forced to compete on price there are problems," he says. An obsession with prices in Brussels could spell disaster for artists and companies, suggests Nevrkla, indicating that the EC will need to introduce a clear code of conduct for societies and licenses to keep the business "clean and efficient".

Under Option 3, says the overseas society executive, songwriters and composers working in languages other than English will also find their work has less value than repertoire from the US or UK.

"At the moment, the authors are treated equally, but it could mean a Swedish songwriter will not receive as much money as a British one because there will be more users for the 'British work'," he says. This has clear implications for cultural diversity, with some composers potentially switching to the more universal language of English.

Option 3 also does not address services that are not tightly bound by European borders. Thus, although European online rights may be more easily cleared, radio stations offering their service over the internet can be picked up by listeners in Tokyo or Los Angeles and the station will therefore still be required to seek global rights.

If these problems are ever come, no one is under any illusion

the change will be vast, although it will not quite be overnight.

Pike envisages a "transitional phase" - "from where we are, to where the EC wants us to be, because rights are owned by many different organisations and if members swap from one society to another, in the short term at least, there will be confusion for societies and users."

The larger societies are expecting to invest millions in IT to help them manage the additional workload and some executives even suggest that those competing for online licensing will need to employ new teams; sales and marketing teams who are fluent in all European languages to woo new overseas authors, and legal departments which are conversant in copyright law from Greece to Great Britain.

Porter underlines this when he says, "We don't underestimate the enormity of the transition we will have to go through. There will be legal change, system change and operational change."

This could lead to massive duplication throughout some European societies, which will in turn need to be reduced through co-operation agreements or joint ventures as the market matures.

By the time existing composer agreements have expired, sub-publishing deals torn up and authors have reached new terms with new societies, some believe the "transitional phase" could span anything from five and 10 years.

By then the administration industry may also have finally got to grips with one of its biggest headaches - turning an old manuscript, rotting in a damp cupboard in Berlin, into a universally recognised digital language stored on an easily accessible database. robert@musicweek.com

European society suggests the problem the EC faces in approaching competition in a "dogmatic and theoretical" way is that it throws up other problems. He also believes the EC policymakers have treated Europe as harmonious, "which it is not." One of the "problems" he identifies, as do many others, is that copyrights are not always owned by the same individual throughout the EU and there are split copyrights.

Because of this, Faulder believes Option 3 will demand that the entire industry readdresses the way it is organised. "It is a very big issue for rights holders," she says. "We have an industry that is organised territorially, with a complex sub-publishing network. People will have to think about sub-publishing contracts, to cancel them and that won't happen overnight."

Mute Songs chief and PRS director Andrew King argues that the "geographical nature of societies" means some may find it difficult to relinquish the embedded place they occupy in their own country, in favour of a pan-European structure.

Similarly, another insider suggests that because authors often have strong links with their local society and share a common language it may not be realistic that they will want to shop abroad for another society. King concedes: "I feel strongly that societies are part of the social fabric of the local music industry."

Porter, who says he supports Option 3 if it delivers increased benefits for its composer, song-

The change puts control into the hands of songwriters and music publishers

Emma Pike, British Music Rights

writer and publisher members, adds that by making collecting societies compete for members, a framework determined by market forces will result.

"I suspect the initial steps will be mergers, joint ventures and agreements," he adds.

Only three or four of the larger societies will eventually deal with

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With music TV audiences so fractured, it has become much harder to create a key event which will have an immediate impact on an artist's profile or sales, writes Adam Webb

Desperately seeking a magic TV moment

With more UK households choosing to watch Carry On Up The Khyber than the new Sunday edition of TOTP when BBC's flagship music show was relaunched on BBC2 on July 17, the column inches that followed were fairly predictable – after all, the move to a Sunday broadcast directly after Radio One's countdown of the new Top 40 was supposed to reinvigorate a show that had slumped to just over 2m viewers. At a stroke, that audience halved to 1.1m and has shown little sign of increasing in the six weeks since. Critics recalling the halcyon days of 1979, when 19m pop pickers tuned into the show, had a field day.

Countless "Top Of The Flops" headlines followed, although most neglected a few basic factors: for one thing, that mythical 19m figure coincided with a national TV strike and at a time when BBC1 only had two rival channels and when music television in general was a rarity. For another, when something extraordinary involving musicians and the goggle box occurred 25 years ago the results had an immediate and concentrated impact.

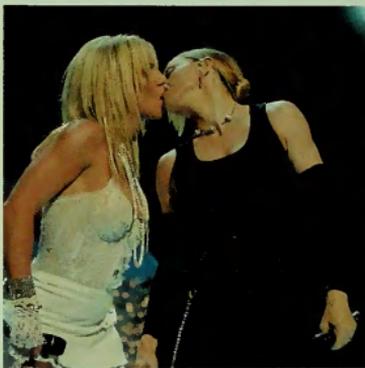
Today, the opposite is true. Five terrestrial channels and more than 25 dedicated solely to music across the digital spectrum, not to mention a proliferation of online and mobile options, mean such concentrated impacts have become increasingly rare. Notably, the biggest TV-related story of recent weeks was The Magic Numbers opting not to appear on TOTP.

And with audiences becoming increasingly fractured, the challenge for labels is calculating which vehicles offer the best opportunities for marketing and promoting their artists.

Back in the Eighties, if you got the front cover of *Smash Hits*, an appearance on Top Of The Pops and a Radio One playlisting, then you'd be pretty much guaranteed a hit," explains Nick Needs, head of music at AT IT Productions. "It's more complicated than that now. You won't get 14m people watching an early evening music show, because it's not appointment television anymore. Top Of The Pops is now up against the likes of T4, CD-UK and Popworld."

However, for Mark Cooper, BBC's creative head of music entertainment, Top Of The Pops' currency as a brand remains potent. Local editions are broadcast in Germany, Holland, Italy, France, Norway and New Zealand, while the UK show is transmitted to 120 countries around the world via BBC Prime. In other words, despite declining influence in the UK, Top Of The Pops has never had a bigger audience worldwide. Even then, says Cooper, the new-look programme still holds considerable clout with the UK's record buying public.

"Top Of The Pops has shifted a bit now and so we can spot artists that can grow. I think we've already seen that with the recent success of KT Tunstall or Madeleine Peyroux or Paul Weller's last single. On Later there is a slightly different definition of a 'new act' – it could be KT Tunstall,



Magic moment: Madonna and Britney's kiss at the MTV Video Music Awards in August 2003

but it could also be Franz Ferdinand, Norah Jones, Porshehead or Amadou & Mariam. But I think that terrestrial TV, when it's the right time right place, is still capable of being a big bang. People still respond to seeing something on television. You can still fall in love in three minutes."

And, when there is that rare collision of performance, programme and scheduling, such a big bang can still undoubtedly happen. Little needs be said about the retail effects of a Live Aid or a Live 8, but Razorlight's Parkinson appearance in September 2004, when they performed Golden Touch backed by a gospel choir, offers a good example of this. The combination of celebrity chat show (Tom Cruise was also a guest that night), that Razorlight are not a typical "Party band" (he booked them after watching Johnny Borrell play an acoustic version of the song during the BBC's Glastonbury coverage) and that Golden Touch was presented in an alternative version, all added up to irresistible effect. Sales of the album *Up All Night* rose 264% in the week afterwards.

For Universal TV promotions executive Glasha Murphy, both Parkinson and the one-off Glastonbury performance highlight the power of a well-placed and innovative TV spot. "Johnny didn't have to do that acoustic performance at Glastonbury," she says. "It just goes to show that you never know who's going to be watching and where it might lead. Doing something original and having the opportunity to do something original was crucial. And it was great that Parkey took a gamble on the band."

Similarly, US rock bands such as The Killers, The Walkmen and Death Cab For Cutie have been

beneficiaries of what some commentators have dubbed the "OC effect". This phenomenon is when real bands have played the teen drama's fictional Bat Shop venue and appeared on the hugely successful series of OC Mix compilation albums to dramatic sales effect. Indeed, patronage from the show's central character Seth Cohen for Death Cab For Cutie ("Don't dis the Death Cab," was his actual line) was a defining factor in the college rockers signing a major label deal with Atlantic.

Hoping for a similar success are WEA signings The Subways, who will play the Bat Shop in November – a useful launchpad into the US market. "It's had such a big effect on bands like The Killers because of how many people it reaches and the fact that the audience is made up of kids who are into bands," says The Subways' manager Ben Kirby. "It's such a great focus for the label and we'll bring things forward in the US to coincide."

However, others argue that there is a real dearth of such platforms and that opportunities for artists to make a career-changing impact are severely limited. Dismissing most digital stations as "homogenised" and "music lite" and the current incarnation of Top Of The Pops as a "dogs dinner", Initial/Endemol chief executive Malcolm Gerrie says both record labels and programme makers are to blame.

"If you think back to moments like Jimi Hendrix on the Lulu show or Jarvis at the Brits or Madonna on The Tube, those haven't happened for a long time. Programme makers have played it far too safe for far too long. All those shows created an environment where artists could do what they wanted. On a show like The White Room you could have Iggy Pop wearing a polythene suit where the whole world could see his tackle and delivering a blistering performance."

"Those sort of magic moments are really valuable. They sell records. Look at Robbie after he did the BBC special at the Albert Hall. After Live8 there was not one Pink Floyd album left at HMV in Oxford Street. That's the power of TV and if you get the mix right it's so powerful."

Guy Freeman, Celador music and events managing director, also talks of a risk-averse approach to programme making, although he adds that critics should guard against rose-tinted memories of a "golden age" of music television.

"These days there are virtually no outlets for spontaneity in TV performances. It could happen on Jools Holland, but that's about the only place. Up until the end of the Eighties, TV existed within its own little channel world where budgets really weren't seen as that important. So there was more freedom there. So long as a producer has a slot on air there was very little in the way of upward reporting. If you think of the number of boxes that now have to be ticked and how both record companies and TV companies have had to tighten their belts, that's no longer the case.

Back in the Eighties, if you got the front cover of *Smash Hits*, an appearance on Top Of The Pops and a Radio One playlisting, then you'd be pretty much guaranteed a hit

Nick Needs, AT IT Productions

"People look back at programmes like *Whistle Test* and it was brilliant because it had an 'anything goes' attitude and a great team behind it – but we all forget the acres of dull stuff on there. The fact is, it was great then but it wouldn't cut the mustard now. Technology is the main driver of innovation now, but once something has been done then you have to break it. Creativity is so much more difficult now as there's so much more box-ticking. Death by committee is responsible for the loss of so much innovation."

And, as Channel 4's continuing run of video exclusives have shown – whereby promos are given their premiere broadcast and, as importantly, their own TV listing – innovation need not necessarily be costly or involve a multi-platform proposition. "With the likes of TOTP and CD:UK attracting less than a million viewers, record companies are keener to give us exclusives – especially if they're going to run after programmes like *Desperate Housewives*," explains Neil McCallum, commissioning editor T4, Youth & Music.

The major digital networks also stress how their programming retains its power as a marketing tool. Citing the likes of *Pimp My Ride*, *Gonzo* and the newly interactive MTV Hits, Michiel Bakker, EVP and managing director of MTV Networks UK, says that the key is to create unique content that stands out against the wallpaper of back-to-back music videos. "We can do this on a global scale, leveraging our network to secure exclusive performances and then playing them out to an international audience. We've recently showcased *Goldplay Live* and delivered the first ever European performance of the *Fox Fighters*' latest album. On a local level, we work the channels in tandem with live events to help develop and promote new talent. MTV2 and MTV Base have been instrumental in supporting acts like Franz Ferdinand, Bloc Party, Kasabian, Terri Walker and Natasha Bedingfield."

Simon Sadler, director of music at Emap Performance TV, is equally unequivocal that the company's eight brand-led music channels have evolved considerably over recent years. Even though music programming has become increasingly fragmented, he says, by specialising on specific genres their channels have actually increased viewing figures. "In the past couple of years, we've found that certain genres pick up a far more loyal audience if you concentrate on one thing and make it a first choice. For instance, on Kiss, which was essentially a dance station, we used to play pop stuff like Britney Spears and lots of urban, but earlier this year we redefined what we did to make the channel much more urban-based. As a result the audience has almost doubled in two months."

Lucy Favell, Emap's TV promotions director, adds that media partnerships between labels and companies have also progressed – allowing the various Emap brand better access to artists with the knock-on effect in creative programming. Blurring the lines between promotion and editorial, this has seen Emap create bespoke features around a particular artist (for instance an album sampler whereby Grant Nicholas from Feeder talks through the band's *Pushing The Senses*) which will then run between programmes or with wider promotions such as interactive competitions.

But for many, it is the emerging digital market of online and mobile that offers the most interesting growth area – either as a complementary or interactive option to existing programmes, or as bespoke editorial for a genuinely interested subscriber-base. "Mobile for me is probably the most exciting area," says Jeremy Rainbird of London-based production company Addition. "We were all a bit behind when it came to the dotcom era four of five years ago, but this has the potential to

Groundbreaking music drama goes interactive

The phrase "groundbreaking project" next to the word TV is a genuine rarity at the best of times, but forthcoming Channel 4 show *DubPlate Drama* promises to be just that. Genuinely interactive, fronted by Polydor-signing Shystie and broadcast and edited over several different platforms, the six-part series encapsulates many elements that could point the way forward for the future of music television.

Instigated by the Brixton-based youth marketing group *Liverty* after they were handed a script from urban video director Luke Hyams, the series essentially follows the trials and tribulations of Dion, a young female MC, played by Shystie, and her search for success. Shot in the fast-paced style of a music video, each 13-minute episode concludes with a moral cliffhanger. Viewers must then vote and decide whether Dion chooses path A or path B. The winning thread is then picked up the following week.

Each episode will also feature a strong musical soundtrack, including one key music scene, as well as cameos from the likes of Roll Deep, Ms Dynamite, Rodney P, Crazy Titch and Swiss from So Solid.

Broadcast from mid-October on Channel 4 and E4, each weekly instalment will be premiered exclusively 24-hours in advance on the official PSP website, as well as being presented as a family-friendly edit on the plasma screens in every UK branch of Footlocker. Talks are currently ongoing with several mobile networks with a view to offering

put us back to the beginning of the internet."

With audiences becoming increasingly fractured and with the advent of innovations such as Sky+ or the BBC's recently-announced MyBBC-Player that allow consumers to schedule their own viewing, the concept of TV-on-demand looks like a particularly effective model for labels to follow. "Music video is still fundamentally being made for consumption on TV, but labels and directors should now be thinking about where their videos are going to be shown and how they can make programming for this medium," says Stephen McCormack, CEO of Wildwave, which has brought the US video-on-demand show *Havoc TV* to Vodafone 3G in Ireland. "Instead of trying to squash what already exists onto a phone we should be looking at that."

Yousef Hammad at *Inventa* (which pioneered programming to mobile in January 2004 with *Pete Dink's First/Last* show on 3 and have since added original offerings from Zane Lowe and Nihal) agrees. "Mobile is all about music on demand and impulse purchases – you can listen directly to what you want without having to wait through loads of programming that you don't. From an editorial perspective, we need to make sure that programmes are short and intimate and



exclusive content.

Hyams believes the strength of the series will be how it taps into the consumption patterns of a young urban audience. "In the urban scene that I see, the culture is not to go out and spend £15 on a Roll Deep album that doesn't really sound like Roll Deep," he says. "Kids don't want to buy a NAS CD. They want to go out and buy mix tapes or record old pirate radio or make their own beats on Fruit Loops. They're interested in making their own stuff and listening to their friends. That's why those things don't

translate on a major."

The viral element to mobile is crucial to this, he adds – not only as a catalyst to creating debate around the social issues that the series centres, but also to how the plot unfolds. "I want to be a pioneer on mobile," says Hyams. "If you watched how that terrible happy slapping craze went like wildfire, it showed you how things spread on mobile. That's how I want this to spread. We can start by giving clips away and let kids send them on. That's what we've aimed to do with this series. To be continued..."

Interactive TV: Shystie plays Dion, a young MC in search of success

it feels like they're speaking directly to the viewer. You can't just copy and paste."

Of course, there are a plethora of rights issues here, particularly regarding mobile. Hammad reveals that plans for an R&B channel were dropped after the majors refused to license content. There are also more than a few counter trends – not least as to why early adopters – many of whom will have their widescreen 5.1 cinema systems at home – will be willing to pay up to £3 for a video download which they could probably watch for free online. But given the viral nature of the medium and unrestricted nature of content (see: happy slapping) music television on mobile might just be where the new big TV moment is waiting to happen.

Certainly, Malcolm Gerrie, for one, is hoping the medium can break the mould wide open. "I think this is where we are going to see the most radical thinking," he says. "Mobile is the sixth network and it is perfectly designed for risk taking. That's its advantage: you can target niche areas. If you want to see Juliette Lewis playing the 100 Club then you can. You wouldn't get that on BBC1 or TV. I think innovations like T-Mobile's hook-up with Robbie are the future. It gives you the freedom to fuck with the formula."

These days there are virtually no outlets for spontaneity in TV performances. It could happen on Jools Holland, but that's about the only place...

Gay Freeman, *Citybeat* Music & Events

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The quality of this year's Mercury shortlist was without doubt the strongest in its history

Purple patch to top purple patches

EDITORIAL
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The judges of the Nationwide Mercury Prize can rarely have faced such a tough task as they did last Tuesday.

Partly because of the musical material it had to play with, the Nationwide Mercury Prize last week enjoyed perhaps its best show yet; 2005 will go down as a true classic.

Anyone who was there on the night – or who saw the evening's TV broadcast on BBC4, or on BBC2 last Friday – saw nine sparkling performances which illustrated arguably the strongest Mercury shortlist in its history. As the hours and minutes passed by, I personally would not have complained had any of the 12 albums won. All of them had their merits.

There is always a degree of cynicism about the two or three "token" non-mainstream albums on the list; for this year, these slots were filled by Polar Bear and Seth Lakeman. But the performances of both acts were sparkling – indeed, plenty of people argued to me that Polar Bear were the performers of the night.

The extraordinary quality of the list says volumes about where British music is right now; it is enjoying a purple patch to top all purple patches.

Of course, there are plenty of cynics arguing that,

this being the case, it was unfortunate that an act considered by many to be more American than British was selected as the winner. But – setting Chichester-raised Antony Hegarty's claims for nationality aside, for one moment – there is little arguing with the quality of his extraordinary record. It is also certainly true that, of all the albums on the list, Antony & The Johnsons' *I Am A Bird Now* has more to gain than most.

If there is any beef it is the question of fairness in allowing some acts to perform and others not, especially given that the judges are allowed to watch the performances.

Anyone unfamiliar with *I Am A Bird Now* would have been stunned by Antony & The Johnsons' performance, to the extent that it would have swayed any judge.

In deciding who should win an award for the best album – rather than the best act, best performer, or otherwise – that has to be unfortunate. For the three acts which didn't perform – Hard-Fi, Coldplay and M.I.A. – it is pretty unfair.

That is not to say that the judges' decision was the wrong one, but it is an issue which ought to be addressed before next year.

Mercury winner showed a rare and distinct talent

VIEWPOINT
KEVIN MILBURN



This year the Nationwide Mercury Prize judging panel faced a tough choice, not just in choosing an overall winner, but also when drawing up the original shortlist. It is generally agreed that music, as an art form, is in a state of rude good health at the moment. So much so that the judges could easily have come up with two or three entirely different shortlists which would still have had great merit.

Concerning the final meeting, as ever there was real passion in the debate and in the arguments put forward on behalf of the different albums, but as the evening wore on

drum up some controversy concerning nationality, rightly viewed by the *Financial Times* as a strangely "parochial argument." The Prize has always had simple entry criteria regarding nationality and Antony is a UK citizen with a UK passport, who, like many other singer-songwriters, such as Morrissey, David Sylvian, Al Stewart and Joe Jackson and numerous others, chooses to live in the States – one wonders if a similar issue would have arisen if any of these artists had scooped the prize?

The musical reference points Antony cites – Marc Almond, Elizabeth Fraser, Boy George and Alison Moyet – are quintessentially British. Indeed Antony follows in a proud tradition of British pop culture which wears outsider credentials on its sleeve.

Music faces an unprecedented challenge to be heard amid the noise of computer games, DVDs, sport, etc. But anyone who witnessed Antony's performance at the show will not fail to have been moved by the emotion he conveys. And if the prize in general, and his victory in particular, has got people talking about music then it has achieved what it sets out to do.

Kevin Milburn is director of the Nationwide Mercury Prize

Can Apple prevent rivals breaking its dominance?

The big question

Are the product announcements made by Apple last week enough to prevent rivals eating into its substantial market dominance in the MP3 hardware market this Christmas?

Simon Wheeler, Beggars
"I think because Apple's market share is so dominant that it was bound to be eroded, simply because more and more people are downloading. The move to mobile was probably a logical one that will keep it going a while longer, but market economics says that their share will come down at some point."

Steven Robert Glen, BuyHear.com

"They are the biggest, but there's always going to be room for people's preferences. As big as iTunes are, they are not everybody's favourite, and hardware is the same. Two or three friends of mine have bought iPods and have had to return them due to faulty components. This is a huge emerging market and there's room for hundreds of different makes."

Adrian Pope, VitalPIAS Digital

"There are other product launches and initiatives from the likes of HMV, Virgin, Nokia, O2 and many others before the end of the year that we see as providing healthy competition in the market and will give music buyers a compelling range of options. This

can only be good for the market and will make the next six months very exciting."

Dominic Jones, Pinnacle Entertainment

"I think the Nano looks sexy, and Apple's strength is in coming up with sexy products. I think the PSP has the potential to eat into its market share, because people will buy it to play games on and then realise they've got a Sony MP3 player on their hands, and some of the new MP3-enabled mobile phones are going to be a threat, but as long as Apple keeps coming up with such well designed products it will always lead the market."

Deborah Saxe, REDuze

"Apple already has 80% of the market and I can't see anyone else touching it, especially as they're launching new products aimed at as-yet untapped areas of the market. I read that 73% of downloaders are male, and so by launching a product aimed at women (the Nano) and targeting this market for the first time, they will, if anything, extend their share. Just because something's pink it doesn't mean we'll buy it. It's about making it easy to use."

Simon Moxon, Recordstore.co.uk

"Not in the long term, no. There's going to be so much competition, particularly in the mobile market and also with Microsoft entering the market, that I think there will be a real balance shift in the coming months and years."

Acclaimed producer and arranger **Joe Mardin** shares his thoughts on record production and the forthcoming Art Of Record Production conference, the world's first event dedicated to his craft

Quickfire

So what are you up to right now?
I'm doing a solo record for Sam of Sam and Dave fame. We're just starting pre-production right now and hope to have something out next year.

That must take you back to the days of your old man, Arif, producing at Atlantic Records?
Yeah, hanging out there as a kid was a fantastic education for me. To watch him as an arranger and composer I learned how to take responsibility, song selection, to talk to artists, to motivate everyone in the room - a real directors' vision.

Are producers still like that today or do they rely on their technological bag of tricks more?
There's many different types of producers nowadays, some may be less musically gifted but have great taste. Production is knowing when and where to order from. In the early days there wasn't much question, you could either sing or play. As a producer you couldn't do that much to hide a bad performance, you needed the performance skills, so technology has given us a lot more wonderful opportunities.

Have producers become more or less important in the creative process?
Well there are two answers to that really. There is so much more music being created now so you can argue there is a bigger need for producers to guide artists. But then with the proliferation of technology making it easier for music to be produced that could mean the producer is less important, or at least the quality control bar has been lowered.

But can too much technology get in the way of producers?
Yeah, I think the options provided can



be quite daunting. Sometimes it can give you too many options and make decisions difficult. You can go on endlessly trying to find a certain pitch. Also there is a fear now that producers try to fix too much, to fix everything. Certain producers think that unless a vocal is pitch exactly right, then it needs work. The audience is expecting emotion, but too much production can detract from that.

I heard that some of the vocal tracks for the Live 8 were being redone. Does this sort of production trickery spoil the authenticity of records for the listener?

I think that has been going on for a long time. I remember when Kiss Alive came out, which was really Kiss' big breakthrough, when they first heard the recording it might not have been as exciting as they wanted so bits were re-recorded. Now that

raises ethical questions, but if it works and people like it does it matter?

What have you noticed most about artists from your seat in the producer's chair?

Well there does seem to be less love and passion for music. So much is now image oriented and young kids sometimes seem more interested in celebrity than making great music. **What can the producer do about that?**

I'm not sure we can do anything except keep fighting to do our best.

Joe Mardin is the son of Arif Mardin, who most recently has been responsible for Norah Jones' albums. His credits include production and arranging work for artists including Jewel, Whitney Houston, George Benson, The Bee Gees, Chaka Khan and Queen Latifah. The conference dedicated to record production, The Art Of Record Production, kicks off on September 17 in London.

DOOLEY'S DIARY



Bacharach shows pity for Sven

Remember where you heard it: Legends don't get much bigger than **Burt Bacharach** who last Thursday thrilled an intimate band of record company folk and media types at Terence Conran's **Bluebird restaurant** in SW5 with his personal thoughts on selected tracks from his forthcoming new Sony BMG album **At This Time**. Clearly the capital's September sunshine was helping the great man's mood. "Thank you so much for the weather. **But sorry about your soccer team!**" he generously added. Bacharach also revealed how Sony BMG boss Rob Stringer, the album's co-executive producer, had persuaded him not to use the word "fucked" at the end of a song sung by Elvis Costello. "You were right," Bacharach conceded to Stringer from the stage. "It took me three weeks to persuade you!"

Stringer retorted: "Is Magic looking more like Capital than Capital these days? With former Capital star Richard Park heading programming, one-time Leicester Square resident Andrea Viller MD and now Neil Fox at breakfast all the station needs to do capture London's number one position to really become the new Capital. Lib Dem leader **Charles Kennedy** was among the figures spotted enjoying the BPI's hospitality at last Tuesday's Mercury Awards. Meanwhile, Universal Music Publishing chief Paul Conroy's company might have left the Mercurys empty handed, but he cleaned up at the bookies with a

rather tidy sum for backing Antony & The Johnsons. And with Antony & The Johnsons taking the **Mercury prize** last week, one leading indie label in north west London must be kicking itself that it passed on the New York-based singer when he was looking for a deal last year, saying he had no potential. The real reason MIA left the ceremony early wasn't because she stormed off disgusted, but because she had to take her mum home before going off to DJ at her party. She has since made it up to Antony, telling him to ignore the paper talk... Sounds like Simply Red has got a bit of a theme going here. After Simplified, out next month, the group is planning to release Amplified next year. **Bets** are now on what... ifed Mick has in store next... **NME** features editor Imran Ahmed has had enough of the new bands and late nights and is off to host Radio One's onedick/magazine show, replacing Micaela Oliver who will now host onedick/music. Imran will continue to write for **NME**. So more late nights and new bands then... A year after his death, the schedules are becoming busy with John Peel tribute albums. Both EMI and Warner are lining up releases in the coming weeks. Warner's double CD is a collection of the DJ's favourite artists... EMI's commercial marketing team certainly know how to party: at the major's conference at Abbey Road last Monday Peter Duckworth joked that to celebrate the release of a new Now! compilation, the team likes to get together on the bus route that corresponds to the number of the compilation. Apparently their latest compilation, **Now 61**, saw them have fun from **Chisilverst to Bromley**... Former Lizard King staff **Siona Ryan** and **Ben Durrin** are up and running with new label, **Lavolta Records** a joint venture with Sony BMG. Jay-Z was less than impressed with audience reaction at the recent Universal sales conference. "Next time I come I'm going to have one of those red signs that says 'applaud' on it," the new Def Jam CEO quipped...



To prove that **Music Week's** readership is not confined to record company bosses in starry London offices, here is the latest addition to the list of people keen to get their hands on this august publication. In deepest, darkest Weatherfield, Bruce Jones - who is arguably better known as Coronation Street's Les Battersby - picked up **Music Week's** recent, extensive Status Quo tribute. It is well known that the Quo will be appearing on our screens when they play at the Battersby wedding this autumn, but what they play at the Battersby is, apparently, a huge fan of the band. And he swears this isn't merely his attempt at method acting.



Steve Mason celebrated his official retirement from Pinnacle Entertainment with a boat party on the Thames, attended by employees, ex-employees and associates. Organisers went the extra mile by projecting a picture of Mason onto the side of a building en route, along with a good luck message. In doing so, Mason was following in the footsteps of a certain Galt Porter who was beamed onto the side of the Houses Of Parliament by a certain lady's map. Thankfully, for the gathered throng, Mason's image showed him fully clothed however. Pictured (l-r) are Mason, wife Helen, Pinnacle commercial director Chris Maskery, Mason's PA Martine Pugh and chairman Sean Sullivan, who Pugh is now PA to.



When soap stars quit their day job to launch a career in music, they say they are doing so because music is their true "first love". But in the case of Emmerdale's Amy Nuttall, you can believe it as she is a classically trained singer, pictured here signing a deal with EMI Classics. Not for her a SAW-style project - rather, she is putting the touches to her debut album, a combination of classical tracks and folk songs, and is preparing to join Cameron Mackintosh's UK tour of My Fair Lady. Pictured (l-r) are Merlin EMI Management's Brian Yates, Nuttall, EMI consultant Barry McCann, EMI Music SVP Mark Collen, EMI Music chairman and CEO Tony Wadsworth and Merlin's Richard Thompson.

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Club Charts 17.09.05

The Upfront Club Top 40

Rank	Artist	Weeks on Chart	Up/Down
1	X-Press 2 Feat. Kurt Wagner - Give It	1	NEW
2	Steve Mac/Mos Defekt/Steve Smith - Lovin' You More...	2	UP
3	Olav Basoski Feat. Michelle One - Waterman	3	UP
4	DJ Bonobos & J. Prodig/Sandy Lamb - Esdima (Don't Do)	4	UP
5	Free Funky Five - No More Conversations	5	UP
6	Sex On Monday - Bring Back The Love (Hold Me Down)	6	UP
7	Ernesto vs Bastia - Dark Side Of The Moon	7	UP
8	Warriors Big Ones 3 - Living For The Weekend	8	UP
9	Rowtopop - 99 Percent	9	UP
10	Bodyrockers - Round & Round	10	UP
11	Sudaboss - Flash The Button	11	UP
12	D.O.M.s Feat. Technotronic - Pump Up The Jam	12	NEW
13	Conjure One - Extraordinary Way	13	UP
14	Robbie Rivera Feat. Jesus Jones - Right Here	14	UP
15	Warriors Boss Sampler (P. Sampler)	15	UP
16	Bob Sinclar Feat. Gary Fine - Love Generation	16	UP
17	Major Players - Come With Me	17	UP
18	Lean - Contract High	18	UP
19	Shaqam - Hey Rish Your Body	19	NEW
20	Ian Van Dahl - Inspiration	20	UP

TOP 10 UPFRONT CLUB BREAKERS

1	ARTIST TRACK	Label
1	DEE THE GUDS - IN YOUR FACE	Wax
2	COMBAT - COMBAT (ALL MY NAME)	So'N Real
3	VERTICAL - MY FEELS	All About The Beat
4	PROBAND - FEEL SEEMIN' LOVE	Bliss

21	Basement Jaxx - Do Your Thing (2005 Remix)	21	UP
22	Emaly - Make Some Noise	22	UP
23	The Bravery - Condoni (Don't You) / An Honest Mistake	23	UP
24	Jenn Clinta - Come Rain Or Shine	24	UP
25	Free Funky Five - Moment Of My Life	25	UP
26	Freemasons Feat. Amanda Wilson - Love On My Mind	26	UP
27	Kirsty Hawkshaw - Reach For Me	27	NEW
28	Milo feat. Miami Sound Machine - Doctor Pressure	28	UP
29	Andy Bell - Cora	29	NEW
30	Danni Minogue & The Soul Seekers - Perfection	30	NEW
31	Ladytron - Destroy Everything You Touch	31	UP
32	Falith Evans - Mesmerized	32	UP
33	Tom Novy - Hold Body	33	UP
34	Supafly vs. Fishbowl - Let's Get Down	34	NEW
35	Coco Bonzo - Burning Sunshine	35	NEW
36	Creem vs. The Hoxtons - Sunshine Of Your Love	36	UP
37	Amand Van Heiden - When The Lights Go Down	37	UP
38	Route One Feat. Jenni Frost - Crash Landings	38	UP
39	Jammy P's - Nookie	39	UP
40	Peyton III - Rise A Higher Place	40	UP

X-Press 2 return to form

By Alan Jones

Since topping the Upfront Club Chart and reaching number two on the OCC sales chart with *Lazy* in 2002, **X-Press 2** have had a tough time, with very limited club chart success and a peak position sales chart position of 50 from six subsequent singles, with the most recent - May 2004's *Strobeflight* - falling short of the club chart and reaching a lowly number 86 peak on the sales tally. But they're back on form with *Give It*, a haunting new gospel-blessed track which jumps 4-1 on the Upfront Club Chart this week and is also attracting significantly more airplay than any X-Press 2 single since *Lazy*.

Like *Lazy*, which featured Talking Heads' David Byrne, *Give It* has a guest vocalist, namely Kurt Wagner of America's multi-farious alt-country/ride favourites Lambtopp. The track, due for commercial release in a fortnight, is already bubbling under the top 50 of the airplay chart and has just been granted *Best Status* by Radio One.

Meanwhile, **Sex On Monday** (score: 6-1) on the Commercial Pop Chart with *Bring Back The Love* (Hold Me Down), originally an instrumental track by Italian producer/DJ Alex Fain, which has had a vocalrafted onto it, although not yet attracting much radio support outside of when **50 Cent** has a number-one record on the Urban Chart, it usually hangs around for some time. He's had one reign in seven weeks and two of the six apiece this year, but his latest single *Older Brother* is pressed from the top of the chart after just one week.

It's replaced by **Presscat** **Dolls** **Dart** **Cha**, which completes five weeks of steady growth by moving 3-1 on the chart. The *Presscat* **Dolls** record - a runaway number one on the OCC sales chart this week - also topped the Commercial Pop Chart four weeks ago, thanks to house mixes by Raphael Rossato and Keskidee, although it had a more modest number 21 peak on the Upfront Club Chart. **50 Cent** is only 2% behind on the Urban Chart and could still reclaim his title next week.

Jammy P's rousing track *Nookie*, which has moved 20-13 on the Urban Chart, has provoked extreme reactions from DJs. Those who have charged it almost invariably report it as a top three tune, but less than half of DJs sending returns to us this week are on it at all.



X-Press 2: week from *Strobeflight*; Sex On Monday: *Bring Back The Love*

COMMERCIAL POP TOP 30

1	50 CENT - BRING BACK THE LOVE (HOLD ME DOWN)	1	UP
2	50 CENT - OLD BROTHER	2	UP
3	JAMMY P'S - NOOKIE	3	UP

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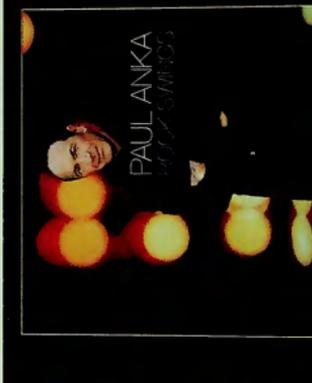
The Official UK Charts 17.09.05

SINGLES

		Artist	Label
1	1	PUSSYCAT DOLLS/BUSTA RHYMES DON'T CHA	Parlophone
2	1	GORILLAZ DARE	Parlophone
3	6	MYLO/MIAMI SOUND MACHINE DOCTOR PRESSURE	Island
4	6	COLDPLAY FIX YOU	Parlophone
5	3	DANIEL POWTER BAD DAY	Waver
6	2	RIHANNA PON DE REPLAY	Def Jam
7	5	OASIS THE IMPORTANCE OF BEING IDLE	Big Brother
8	8	DAVID GRAY THE ONE I LOVE	HTW/Atlantic
9	6	SIMON WEBBE LAY YOUR HANDS	Innocent
10	4	J STIMPSON THESE BOOTS ARE MADE FOR WALKIN'	Columbia
11	7	THE BLACK EYED PEAS DON'T LIE	A&M
12	12	KT TUNSTALL SUDDENLY I SEE	Relativity
13	9	LES RYTHMES DIGITALES JACQUES YOUR BODY.	Dada
14	6	GOLDIE LOOKIN CHAIN YOUR MISSUS IS A...	Atlantic
15	11	CWEN STEFANI COOL	Interscope
16	13	KAISER CHIEFS I PREDICT A RIOTSINK THAT...	BLU/Parlophone
17	6	FAITHLESS INSOMNIA 2005	Decca
18	10	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
19	6	THE ARCADE FIRE REBELLION LIES	Rough Trade
20	6	TAN BROWN ALL ABLAZE	Fiction
21	18	GOLDFRAPP OOH LA LA	Mer

ALBUMS

		Artist	Label
1	3	JAMES BLUNT BACK TO BEDLAM	Parlophone
2	6	ROLLING STONES A BIGGER BANG	Virgin
3	4	COLDPLAY X&Y	Parlophone
4	2	KANYE WEST LATE REGISTRATION	Roc-A-Fella
5	7	KT TUNSTALL EYE TO THE TELESCOPE	Relativity
6	1	MCFLY WONDERLAND	Island
7	5	KAISER CHIEFS EMPLOYMENT	BLU/Parlophone
8	9	GORILLAZ DEMON DAYS	Parlophone
9	8	JACK JOHNSON BREAKAWAY	RCA
10	18	KEELY CLARKSON IN BETWEEN DREAMS	Island
11	10	FAITHLESS FOREVER FAITHLESS - THE GREATEST...	Decca
12	11	OASIS DON'T BELIEVE THE TRUTH	Big Brother
13	15	THE MAGIC NUMBERS THE MAGIC NUMBERS	Hearsey
14	13	DANIEL POWTER DANIEL POWTER	Waver
15	6	GOLDFRAPP SUPERNATURE	Mer
16	6	ANTONY & THE JOHNSONS I AM A BIRD NOW	Rough Trade
17	16	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope
18	14	THE BLACK EYED PEAS MONKEY BUSINESS	A&M
19	21	FOO FIGHTERS IN YOUR HONOUR	RCA
20	12	CRAIG DAVID THE STORY GOES	Waver
21	6	BOB DYLAN NO DIRECTION HOME - OST	Classics



doing it His Way

Nirvana's *Smells Like Teen Spirit*
 Van Halen's *Janna*
 Sound Garden's *Blackhole Sun*
 Eric Clapton's *Tears In Heaven*
 Bon Jovi's *Its My Life*

Coming soon

PRE-RELEASE AIRPLAY TOP 20	Artist	Release	Weeks on chart	Peak position
1	SEAL	PAUL THE BROTHER	1	1
2	ANDY CASH	GO TOUGHER	1	1
3	AMITY POND		1	1
4	ANDY CASH	THE BROTHER	1	1
5	ANDY CASH	THE BROTHER	1	1
6	ANDY CASH	THE BROTHER	1	1
7	ANDY CASH	THE BROTHER	1	1
8	ANDY CASH	THE BROTHER	1	1
9	ANDY CASH	THE BROTHER	1	1
10	ANDY CASH	THE BROTHER	1	1

PRE-RELEASE AIRPLAY TOP 20	Artist	Release	Weeks on chart	Peak position
11	ANDY CASH	THE BROTHER	1	1
12	ANDY CASH	THE BROTHER	1	1
13	ANDY CASH	THE BROTHER	1	1
14	ANDY CASH	THE BROTHER	1	1
15	ANDY CASH	THE BROTHER	1	1
16	ANDY CASH	THE BROTHER	1	1
17	ANDY CASH	THE BROTHER	1	1
18	ANDY CASH	THE BROTHER	1	1
19	ANDY CASH	THE BROTHER	1	1
20	ANDY CASH	THE BROTHER	1	1

These charts are also available online at musicweek.com

BASEMENT JAXX

RELEASED - 26TH SEPT

NO. 1 COOL CUTS CHART

NO. 1 CLUB CHART

TRIPLE FROM THE UK'S BEST PROMOTER - THE STRIKERS

COOL CUTS CHART

Reported by the Recording and Sound Effects Council on 16/09/2006. The Official Charts Company website: www.officialcharts.com

Rank	Artist	Title	Label	Weeks on chart	Peak position
1	THE STRIKERS	COOL CUTS	Strikers	1	1
2	THE STRIKERS	COOL CUTS	Strikers	1	1
3	THE STRIKERS	COOL CUTS	Strikers	1	1
4	THE STRIKERS	COOL CUTS	Strikers	1	1
5	THE STRIKERS	COOL CUTS	Strikers	1	1
6	THE STRIKERS	COOL CUTS	Strikers	1	1
7	THE STRIKERS	COOL CUTS	Strikers	1	1
8	THE STRIKERS	COOL CUTS	Strikers	1	1
9	THE STRIKERS	COOL CUTS	Strikers	1	1
10	THE STRIKERS	COOL CUTS	Strikers	1	1

URBAN TOP 30

Reported by the Recording and Sound Effects Council on 16/09/2006. The Official Charts Company website: www.officialcharts.com

Rank	Artist	Title	Label	Weeks on chart	Peak position
1	THE STRIKERS	COOL CUTS	Strikers	1	1
2	THE STRIKERS	COOL CUTS	Strikers	1	1
3	THE STRIKERS	COOL CUTS	Strikers	1	1
4	THE STRIKERS	COOL CUTS	Strikers	1	1
5	THE STRIKERS	COOL CUTS	Strikers	1	1
6	THE STRIKERS	COOL CUTS	Strikers	1	1
7	THE STRIKERS	COOL CUTS	Strikers	1	1
8	THE STRIKERS	COOL CUTS	Strikers	1	1
9	THE STRIKERS	COOL CUTS	Strikers	1	1
10	THE STRIKERS	COOL CUTS	Strikers	1	1

come to amsterdam come to dance

I amsterdam

Reported by the Recording and Sound Effects Council on 16/09/2006. The Official Charts Company website: www.officialcharts.com

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Rank	Artist	Title	Label	Weeks on chart	Peak position
1	THE STRIKERS	COOL CUTS	Strikers	1	1
2	THE STRIKERS	COOL CUTS	Strikers	1	1
3	THE STRIKERS	COOL CUTS	Strikers	1	1
4	THE STRIKERS	COOL CUTS	Strikers	1	1
5	THE STRIKERS	COOL CUTS	Strikers	1	1
6	THE STRIKERS	COOL CUTS	Strikers	1	1
7	THE STRIKERS	COOL CUTS	Strikers	1	1
8	THE STRIKERS	COOL CUTS	Strikers	1	1
9	THE STRIKERS	COOL CUTS	Strikers	1	1
10	THE STRIKERS	COOL CUTS	Strikers	1	1

Classified

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Week 37

Upfront p20 > TV & radio airplay p23 > New releases p26 > Singles & albums p28

FAST CHART

SINGLES

NUMBER ONE
PUSSYCAT DOLLS DON'T CHA A&M
It is two years this week since the A&M label scored its last number one, courtesy of Black Eyed Peas' Where Is The Love. The label, now an imprint of Universal, has been in the UK for 38 years, and had its first number one via The Police's Message In A Bottle 26 years ago next week.

ALBUMS

NUMBER ONE
JAMES BLUNT BACK TO BEDLAM Atlantic
Despite suffering a 98% dip in sales week-on-week to 43,477, James Blunt's debut album retains pole position from McFly, who slide to six with Wonderland. Blunt's overall sales climb to 1,307,614.

COMPILATIONS

NUMBER ONE
NOW 61 EMI/Virgin/UMTV
Artist album sales slipped by 10% last week but the various artists compilation sector enjoyed a modest 0.35% improvement, thanks to six new entries in the top eight. Despite their arrival, Now 61 is number one for the seventh week in a row, with sales up 28.6% to 23,544, bringing its overall sales to 735,063.

AIRPLAY

NUMBER ONE
OASIS THE IMPORTANCE OF BEING IDIE Big Brother
Oasis have had eight number one singles on the sales chart, and each and every one of them has spent just one week at the summit – but The Importance Of Being Idle demonstrates its radio advantage, with 1,957 plays last week generating it an audience of 63.7bn.

THE SCHEDULE

ALBUMS

THIS WEEK
David Gray Life In Slow Motion (East West); Jan Brown The Greatest (Polydor); Dandy Warhols Wordfords Of Mars (Parlophone); Bloodmond Gang Hello Fine (Polydor); Tracy Chapman Where You Live (Elohr); Li Kim The Mad Truth (Atlantic); Paul McCartney Chas And Creation In The Back Yard (Parlophone); Sigur Ros Takk (EMI).
SEPTEMBER 19
Goldie Lockin Chain The Best QLC Album Ever Part 2 (Atlantic); Devedra Banhart Cripple Crow (XL); Bon Jovi We'll Be Burning (Atlantic); Echo And The Bunnymen Siberia (Cooking Vinyl); Shaggy Clothes Drop (Island).
SEPTEMBER 26
The Corrs Home (Atlantic); The Mitchell Brothers A Breath Of Fresh Air (609); Sneyd Crow Windflower (Atlantic).

The Market

Single sales up while albums slide

by Alan Jones

It's a case of contrasting fortunes for the singles and albums markets this week, with album sales sliding 8% to 2,653,429 while singles enjoy a 9% boost to 908,915. Physical singles improved by 7% to 380,258, while downloads – boosted by the new MusiCen (HMV and Virgin) services – climbed by 10% to 528,659.

Overall singles sales were at their highest level for 14 weeks but sales at the bottom end of the chart were more solid than they have been for significantly longer, with the number 75 single – Black Velvet's Once In A While – being the first single in the charts to anchor position to secure a sale of more than 1,000 for 123 weeks. It sold 1,034 copies, including just 19 downloads, to become the highest selling single ever 75 since DJ Sammy's Boys Of Summer sold 1,066 copies in the week ending May 3 2003.

Meanwhile, former Top 40 Friend's Monsters slides 36-76, falling short of the Top 75 despite sales of 1,017 which would have earned it 42nd place in January.

Excluding new releases, the best performer on the album chart was Antony & The Johnsons' I Am A Bird Now, which flew from number 135 to a



Mercury boost: lead singer from Antony & The Johnsons collecting award last week

number 16 perch on the chart, after increasing its sales by 867.6% week-on-week, from 1,624 to 18,718.

The surprise winner of the Nationwide Mercury Music Prize last Tuesday, the album was released in February, and sold just 236 copies on its first week in the shops, though critical acclaim for the group helped raise its profile even before its Mercury Music Prize nomination, and it reached its previous highest chart position – number 87 – 16 weeks ago. Its cumulative sales are now 57,464.

The win also provided a boost for the Antony & The Johnsons single Hope There's Someone, which re-enters the Top 200 at

number 48, 16 weeks after debuting and peaking at number 44. Its sales last week of 2,118 beat the 1,856 it sold on its first week, but physical copies of the single are now extremely scarce, with just 14 CDs and 18 12-inch singles being retailed last week, compared to 2,086 downloads.

Last year's Mercury Music Prize winner – Franz Ferdinand's self-titled debut album – jumped 15-10 after winning the competition, with sales climbing 44.1% week-on-week – though its lesser gain is partly explained by the fact it was already a major success with sales of nearly 500,000 before taking the prize.

KEY INDICATORS

SINGLES

Sales versus last week +9.0%
Year to date versus last year +34.3%
MARKET SHARES
Universal 37.9%
EMI 19.1%
Sony BMG 17.0%
Warner 12.5%
Others 13.5%

ALBUMS

Sales versus last week -10.3%
Year to date versus last year +2.8%
MARKET SHARES
EMI 27.5%
Universal 26.9%
Sony BMG 17.1%
Warner 15.1%
Others 13.4%

COMPILATIONS

Sales versus last week +0.4%
Year to date versus last year +15.9%
MARKET SHARES
Market Shares 29.7%
Universal 19.5%
EMI 13.3%
MoS 13.3%
Warner 6.5%

RADIO AIRPLAY

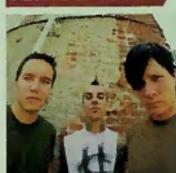
MARKET SHARES
Market Shares 27.9%
Universal 19.5%
EMI 18.2%
Warner 16.1%
Others 14.1%

CHART SHARE

Origin of singles sales (Top 75):
UK: 62.7% US: 30.7% Other: 6.6%
Origin of albums sales (Top 75):
UK: 62.7% US: 36.0% Other: 1.3%

For fuller listings, see musicweek.com

NEW ADDITION



Island will release a Blink 182 greatest hits on October 31 that will feature two new songs from the trio. The album, which will be released in a limited-edition, deluxe pack, spans their 10-year career and Island is targeting sales of 500,000 before Christmas. Blink 182 have sold more than 1m albums in the UK to date.

SINGLES

THIS WEEK
The Subways With You (WEA); Kaiser Chiefs I Predict A Riot (Polydor); Bon Jovi We'll Be Burning (Atlantic); Jem Wish I (ATO); Jamie Cullum Get Your Way (XL); 50 Cent Outta Control (Polydor).
SEPTEMBER 19
Kanye West Good Digger (Roc-A-Fella); The Duke Spirit Cuts Across The Land (Loop); Franz Ferdinand Do You Want To (Dance); Kelly Clarkson Behind These Hazel Eyes (Sony BMG); Sneyd Crow Good Is Good (Polydor); Stereophonics Devil V2 (Z); Katie Melua Nine Million Bicycles (Dramatico).
SEPTEMBER 26
Charlotte Church Call My Name (Sony BMG); Basement Jaxx Do Your Thing (XL); Missy Elliott Teary Eyed (Atlantic).

Ms Dynamite Judgement Day (Polydor); Sugababes Push The Button (Island); Paul Weller Come On Lets Go (Island).
OCTOBER 3
Ricky Martin I Don't Care (Sony BMG); Mariah Carey Get Your Number (Mercury); Rachel Stevens I Said Never Again (But Here We Are Again) (Polydor); Bloc Party Two More Years (Virgin); James Blunt High (Atlantic); Depeche Mode Precious (White); Robbie Williams Tripping (Parlophone).
OCTOBER 10
UZ All Because Of You (Island); Lee Ryan Turn Your Car Around (Brightline); Stephen Freshwell New York (Polydor); Tigo You Gonna Want Me (Pias).
OCTOBER 17
Melly 1 Wanna Hold You (Island); Four Tet A Joy (Domino); Faith Hill Live We Never Loved At All (WEA); Alex Parks Looking For A Polydor.

17.09.05

Kanye kick it? Yes, he can

The Plot

Kanye West team place performance at Abbey Road at heart of campaign for second album.

KANYE WEST LATE REGISTRATION (MERCURY)

Kanye West will perform an exclusive live set of his new album *Late Registration* on September 21, forming a core part of the next phase of the album campaign.

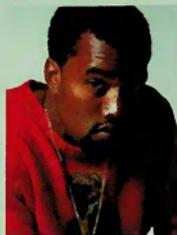
The concert, which will take place at Abbey Road Studios, will incorporate a 21-piece orchestra and the album's co-producer Jon Brion, with tickets for the event being given away via various media partners including *Time Out* and Radio One.

Mercury Records marketing director Richard Marshall says the idea for the performance stemmed from West's early desire to record at the famed studio. "When he came over for the album playback in July, he

still hadn't quite finished the album and expressed his desire to work in Abbey Road," he says. "That didn't eventuate, but I think the idea stuck with him so when we were looking for something special to do during his September visit, Abbey Road seemed an obvious fit. We wanted to create a unique event that would stand out."

Radio One has been tying in competitors for the event with album of the week features and will broadcast the show live on Zane Lowe's show on the evening of the event, which will take place two days after the release of the album's next single, *Gold Digger*. With the album debuting at two a week ago, Marshall says he is confident of moving beyond the peak of its predecessor *The College Dropout*. "You look at the last album and it sold 500,000 in the UK without entering the Top 10," he says.

"The last album sold a majority of its units during a period of about six months. It didn't really sell in the November/December period. With this album we're going to be really getting into our stride in the fourth quarter."



Mercury has launched a three-week TV advertising campaign in the lead up to the new single release and will activate this again come November when the third single, *Hey Mama*, is released.

"Kanye has always had a broad audience. He's had the younger hip-hop crowd but reaches much further than that. He's always had that almost coffee table appeal to him as well. With this album we have the potential to reach an even broader audience," says Marshall.

CAMPAIGN SUMMARY

MARKETING: Marium Rija, Mercury.
PRESS: Laura Mann, Mercury.
NATIONAL RADIO: Rob Pascoe, Mercury.
MERCURY: Alex Whitcomb & Brendan Moon, Mercury.
SALES/RETAIL: Brian Regan, Mercury.
ONLINE/NEW MEDIA: Luke Bevan, Mercury.
TV: Nicola Loud, Mercury.

TASTEMAKERS TIPS

Tom Vek Nothing But Green Lights (Phones Remix)

WILL MCGILLIVRAY, CHANNEL MANAGER, MTV EUROPE



"This remix is just absolutely killing it for me right now - Paul Epworth turns in an old-school house style remix of my favourite Tom Vek song and it is a guaranteed dancefloor destroyer. Nothing But Green Lights was already the most dancefloor-friendly track from Tom's debut album, but the jacking, hands-in-the-air pianos and swirling, riotcooting beats of Paul's version take it somewhere entirely different and reminds me of some of Weatherall's classic indie-dance remixes. If this one doesn't put a great big

smile on your face, you're a Craig David-loving boo-boo boy (or girl)."

Jermaine Dupri Gotta Getcha (So So Def /Virgin)

BRENT TOBIN, PROGRAMME CONTROLLER, GALAXY 105

"Gotta Getcha is a stand-out urban track, with a great hook that really complements the Galaxy sound. A more urban Usher, but equally as accessible, this is Jermaine Dupri's first track in front of the microphone, having spent the past 10 years plus writing and producing for a host of big names - from Mariah Carey to Jay-Z to Destiny's Child. Seeing him perform live on the Galaxy Fresh and First Top last month really proved that he is more than comfortable onstage, as well as behind it. Gotta Getcha is currently a superhit on the Galaxy Network playlist."

THE INSIDER

Popworld

popworld

PopWorld's irrevocable approach to music TV has firmly established the show as a staple of terrestrial TV's musical output. Attracting an average cumulative audience of 600,000 and reaching a peak in February this year of 1.1m, the show has succeeded in the often slow Sunday morning timeslot.

When the show returns this coming weekend, however, it will be in a new Saturday timeslot at 10.30am. The change has been made in a bid to broaden the audience for the flagship series, which currently targets a core demographic of 16- to 35-year-olds and, to a lesser degree, six- to 14-year-olds.

RADIO PLAYLISTS

RADIO 1

A LIST
Black Eyed Peas Don't Lie, Charlotte Church Call My Name, Colby's Fix 'You, David Gray The One, Foo Fighters Dole, Franz Ferdinand Do You Want To?, Freeasons Love On My Mind, Geri Halliwell Green Street, Good Har-Fell Living For The Weekend, Kanye West Real, Jamie Foxx Gold Digger, KT Tunstall Satisfiers I See, Lee Rhythms Digitalis, Jazmine You Body, Dots The Importance Of Being Late, Pussycat Dolls Real, Busta Rhymes Don't Cha, The Roots The Roots, Stevie Nicks My Way, The White Stripes My Love

B LIST
Beyoncé's Standalone When The Night Feels My Song, Glee's The Best Day Ever, O-T The Music, Golden Looker Chale Your Music Is A Matter, Jack Johnson Breakdowns, Jimmy P Nookie, Amy Winehouse Rehab, Mike Skinner & Leon The Lion Mike Mike, Micky Elliott feat. Two-Tone Tanya feat. Ms Dynamite, Machine Gun Doctor, Mylo Vs. Michael Sander, Madsen Doctor

Pressure, Pendulum Slam, Robbie Williams Trapping Snakes, Push The Button, Superfly Vs. Fishbone Let's Get Down, X-Pensive 2 feat. Kurt Wagner Give It

C LIST
"Bare Party Two More Years", Bob Sinclar feat. Gary Pique Live Generation, Danza Marimba Welcome To Jamaica, Editors Broken, James Blunt High Rise, Clarkson Back Of These Headz, Eyes "Liberly X Song For Lovell", Mariah Carey Don't Stop Believin', Rob Del Sole A Long Kiss Goodnight, The Roots, Stevie Nicks

J-UPDATES
Anthony & The Johnsons Far Away I Am A Boy, Arroyo Fire Rebellion (Lick), "Kate James The Message", "Sebastian Tellur La Ritornella: The Dead End Road

RADIO 2

A LIST
Coldplay Fix You, "Diplo's Mike Posner", "James Blunt High Rise", "KT Tunstall Satisfiers I See", "Kate James The Message"

Island stokes the coals of Jack Johnson's slow-burning album

Campaign focus

Six months since its release, Jack Johnson's third album continues to quietly gain momentum. In *Between Dreams* has surpassed silver sales status and was last week climbing the Top 20 on mid-week charts as singles picked up on the back of new single Breakdown.

The achievement is all the more impressive given Johnson's minimal presence in the market (two fleeting visits this year) and the niche radio support he has received. Island Records product manager Charlie Larby says the key aspect of the campaign has been to expose people to his music. "Once people hear Jack, they are generally instantly interested."

We've organised initiatives with stores like O'Neill, Cafe Nero, Fat Face as well as gastro pubs, so they can play the album in-store," says Larby. "We provided five-track snippit samplers along with posters for in-store."

Island also partnered with the Swell network - which puts together music programming for shops and pubs - to play the album



at student unions and other venues around the country.

"Jack Johnson has really developed through word of mouth," says Larby. "His first two albums, both of which have gone silver over the past two weeks, provided a strong foundation for us to build on. It was all about a sustained direct marketing campaign and a targeted online campaign."

Island mobilised a TV campaign in June coinciding with the release of Johnson's first single in the

market, *Good People*, and focused the second phase around follow-up single *Breakdown*, which was released last week.

"The thing for us now is to stabilise Jack's profile in the market. I'd like to see the album at 500,000 and anything beyond that would be very good," says Larby. "We are very happy with where we're at."

Island will release a third single in November and talks are underway to get Johnson back into the market.

ALSO OUT THIS WEEK
SINGLES
Gawwurt -
The Velvet Cell
(Muzik/King Tawiz)
- What We Do
(Kazzygrove)
The Sufrajets -

Everything You Do
(Tough Cookies)
Rowetta - And I'm
Telling You I'm Not
Gone (Gut! Snag
- Mottet Of The
World (Domino)
Sister MC's -
Paradise (Grafitti)

Broke Valentine -
As Long As You
Come Home (Virgin)
ALBUMS
Amorpheus
Androgynous
Alice In Ultraland
(Harvest)
Babyface

- Brown And Sexy
(L.A. Enlace)
Cockburn -
Speechless
(Cockburn Vinyl)
HM - Dark Light
(WEA)
Lena Marlin -
Heartbeat
Lost In The
Moment (Virgin)

The Mitchell
Brothers - A Breath
Of Fresh Air
(679)
Soul Patrol -
The Trinity
(Atlantic)
Chris Roe
- Heartbeat
Greatest Hits
(WSA)

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Singles

Basement Jaxx
Do Your Thing (XL XLR220)
Basement Jaxx are riding an incredible wave of success due to their double-platinum singles album and this hands-in-air club stomper can only help push the album towards the 1m mark by Christmas. It is C-listed at Capital.

Charlotte Church
Call My Name (Sony BMG 9237677642)
This is another great rocking tune from the former classical singer which should fare just as well as her debut and hopefully awaken interest in the *Tissues & Issues* album. Co-written and produced by Eg 'Leave Right Now' White, backed by a saucy video (in the Top 10 of the TV airplay chart) and A-listed at Capital and Radio One, this should give Church a second Top Five hit.

Dogs
Tarred & Feathered (Island CID998)
This taster for Dogs' forthcoming debut album *Turn Against This* Land sounds not that far off Razorlight territory, with echoes of other solid British guitar bands helping to give the track a stamp of authority. After the singles *Tuned To A Different Station* and *Selfish Ways*, this should take the band's profile high.

Editors
Bullets (Kitchenerwa SKCD802)
This was the track which kicked-started Editors' rise from unknowns to headlining London's Astoria within the space of a year. Added to the Radio One C-list, the surging bursts of guitars and drums, along with frontman Tom Smith's catchy vocals, should help take the band up another notch and capitalise on their Ally Pally slots with Franz Ferdinand.

Missy Elliott
Trey Eyez (Atlantic AT0215CD)
Unlike the electro-fueled *Lose Control*, this second single from Missy's sixth album *The Cookbook* is a more straight-up soul-tinged outing. While it might disappoint fans of her more

SINGLE OF THE WEEK
Sugababes
Push The Button

Island CID911
Co-written and produced by Dallas Austin, this slickly-produced smash is off to an amazing start, this ridiculously catchy tune could possibly be Sugababes' biggest hit: it was straight in at three on the TV airplay chart last week and strong radio airplay has been led by an A-listed at Capital and B-listing at Radio One. The trio's new album *Taller In More Ways*, which is largely produced by Austin, hits stores on October 10.

experimental work, it may find a wider audience at radio (it is C-listed at Radio One).

The Go! Team
Bottle Rocket (Memphis Industries G0T02D)
This single follows a period of intense activity for The Go! Team which has seen them nominated for the Mercury Prize, gracing the pages of numerous broadsheets and performing at the Glastonbury, Reading and Leeds festivals. It is a strong introduction to the group, who will be on tour this autumn.

King Biscuit Time
C I AM 15 (No Style / Poptones MCS1035CD)
The Beta Band pulled off some audacious musical fusions in their debut, but even they might have backed off from attempting a downbeat indie/fanchoo fusion as former frontman Steve Mason does here. Remarkably he pulls it off. Let's hope that the interest in the Beta Band's greatest hits collection this autumn rubs off on this excellent single.

LCD Soundsystem
Tribulations (DFA/EMI DFAEMI2151)
Perhaps the most electroclash-sounding track on LCD Soundsystem's excellent debut album, this Italo-tinged club hit now sees a full release. Festival gigs at Glastonbury, T in The Park and Reading/Leeds will have kept the band's profile high over the summer.

Ms Dynamite
Jugment Day (Polydor 9873970)
As a lyricist, Ms Dynamite is head and shoulders above much of her competition and here she is once again addressing a topic that is uncomfortable for many - domestic violence. Her return will be helped by her appearance at Live 8, while this single, already B-listed at Radio One and A-listed at Capital, should chart high.

Nickelback
Photograph (Roadrunner NR39553)
The first single from Nickelback's fourth album *All The Right Reasons* (released on October 3) is an uplifting AOR acoustic guitar-led stomper, high on

melody and passionately sung. It is off to a good start on TV and starting to make inroads at radio.

Jo O'Meara
What Hurts The Most (Sanctuary SANC403)
Former S Club 7 member O'Meara delivers an excellent solo debut that puts her days in S Club far behind her. Produced by Brian Rawling and Paul Meehan, this power ballad powered by soaring strings is B-listed at Radio Two and A-listed at Capital. O'Meara's debut album *Relentless* hits stores on October 3.

Tatu
All About Us (Polydor 9885674)
After arriving on the scene with one of the best pop singles of 2003, the Russian duo return after a two-year break with another stonking song, the only criticism of which could be its similarity to their breakthrough *All The Things She Said*. It is backed by a suitably edgy, powerful video.

Paul Weller
Come On Let's Go (V2 VRS033223)
This muscular, mid-paced rocker from Weller's album *As Is Now* (released on October 10) looks set to follow *From The Floorboards Up* into the Top 10. After an exclusive 100 Club show last week, Weller embarks on a largely sold-out UK tour in early November.

X-Press 2 feat. Kurt Wagner
Get It (Sunt SKINT111CD)
Until Union Nations team up with Stuart Staples, this collaboration with the Brittone-voiced Lambdog frontman Wagner has to be the most unlikely prospect for a dance collaboration this year, but the result is an uplifting floor-filler. A B-listing at Radio Two should help its chances.

Albums

The Corrs
Home (Atlantic 5101102932)
Coming exactly a year after *Borrowed Heaven*, this new Corrs set is return to the sound of their earlier more traditional work,

while still maintaining a modern flavour. From the airy introspection of opener *My Lagan Love*, to the waltzing, very Irish *Spencil Hill*, this is very strong material which would sound well if performed in an intimate setting.

Sheryl Crow
Wildflower (A&M 9884810)
Crow's first album in three years is full of sprightly, uplifting pop aided by lush orchestrations from arranger David Campbell which work to great effect, particularly on *I Know Why* and the single *Good Is Good*. Perfect fare for the coming autumn months.

The Dead 60s
The Dead 60s (Deltonico DLT0038)
In contrast to the Sixties swirl of labelmates *The Coral*, this debut from the Liverpool four-piece takes its cues from the late Seventies and early Eighties. Though the shadows of *The Clash* and *The Specials* weigh heavily, their energy shines through. Having scored three Top 40 singles, the band already have a strong fanbase, which will be further satisfied by the inclusion of a bonus CD of club versions with early copies.

Jamie Cullum
Catching Tales (Universal 9873430)
Following the multi-platinum-selling *Twentysomething*, Cullum delivers an eclectic set with widespread appeal right across the board. Kicking off with the familiar jazz-hop flavour of *Get Your Way* (produced by Dan The Automator), the album embraces many other genres - the folk-pop of London Siles, the urban soul of *Mind Thief*, the singer-songwriter balladry of 21st Century Kid and the unique pop of *Our Day Will Come* - surely a future single. All in all, an excellent follow-up.

Grandaddy
Outposts From *The Diary Of Todd Zilla* (V2 VVRL03542)
It may look like a mere stopgap before the release of the next full-length Grandaddy album early next year, but this eight-track mini-album is an immensely engaging work that veers between upbeat rockers and tender laments,

ALBUM OF THE WEEK
Katie Melua
Piece By Piece



Dramatic DRAMCD0007
Melua's *Call Of The Search* sold an impressive 1.8m copies in the UK and this new set occupies similar sonic territory. Expected to ship more than 400,000 units, the album is full of emotive songs, allowing Melua to show off her more-than-competent vocal skills, particularly the pretty first single *Nine Million Bicycles* and the serious jazz-blues of *Blues In The Night*. This set will satisfy her vast army of fans, even if it does lack a huge hit like *Closet Thing To Cry*.

all the while displaying and outlook and love of wordplay that casts frontman Jason Lytle as the closest thing yet to a US Morrissey figure.

Mew
And The Glass Handed Kites (Sony BMG EMI104)
Mew earned critical acclaim for their breakthrough third album *Fringers* and return with a set that deserves to drive the Scandinavians to the next level of success. Produced by Michael Beninorn and featuring a guest appearance from J Mascis (*Dinosaur Jr.*), Mew, with their thoughtful, captivating lyrics and melody-drenched arrangements, have delivered one of the years great musical joys. A soaring, epic album that'll leave you breathless.

Alexis Strum
Cocoon (Mercury 9873179)
Proffan has been steadily building for singer-songwriter Strum, with support coming from everyone from *Music Week* to *Postjustice*. Her approach has a lightness of touch which is graceful and uplifting and isn't be surprised to find this among the Mercury nominations for 2006.

Roger Waters
Ca Ira (Sony BMG S2H60867)
Following Waters' triumphant performance with Pink Floyd at Live 8 in July, he finally releases this opera based on the French revolution. Rather an acquired taste, the album features three different choirs, an appearance by Bryan Terfitt and the whole extravaganza is conducted by Kirk Wentworth.

Neil Young
Prairie Wind (Reprise 9362 495032)
This album sees Young in a reflective mood, joined by musicians such as steel guitarist Ben Keith who played on *Harvest* and the wonderful Spooner Oldham on keyboards. Young is beyond categories now and this stands alongside his greatest moments.

This week's toasters: Dagblat Baird, Phil Brooke, Jimmy Brown, Ben Carver, Stuart Clarke, Jim Larkin and Nick Terese.

TV Airplay Chart

Rank	Weeks on Chart	Artist/Track	Label	Points
1	1	SUGABABES PUSH THE BUTTON	ISLAND	512
2	1	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DONT CHA	AWM	465
3	2	CORILLAZ DARE	REPUBLIC	459
4	6	CHARLOTTE CHURCH CALL MY NAME	SONY	437
5	7	RIHANNA PON DE REPLAY	DEF JAM	431
6	5	SEAN PAUL WE BE BURNIN'	ATLANTIC	410
7	18	JAMES BLUNT HIGH	ATLANTIC	400
8	4	COLDPLAY FIX YOU	REPUBLIC	363
9	9	MARIAH CAREY SHAKE IT OFF	DEF JAM	347
10	12	50 CENT OUTTA CONTROL	REPUBLIC	294
11	8	FOO FIGHTERS DOA	IGA	285
12	18	JEM WISH I	SONY	282
13	15	KANYE WEST GOLD DIGGER	ROCK-A-FELLA	280
14	19	FRANZ FERDINAND DO YOU WANT TO	SONY	270
15	21	LEE RYAN TURN YOUR CAR AROUND	BRIT	270
16	5	KELLY CLARKSON BEHIND THESE HAZEL EYES	IGA	264
17	25	BACKSTREET BOYS JUST WANT YOU TO KNOW	JIVE	262
18	11	DANIEL POWTER BAD DAY	WARNER	260
19	19	MS DYNAMITE JUDGEMENT DAY	REPUBLIC	243
20	21	NICKELBACK PHOTOGRAPH	REPUBLIC	240
21	9	UZ ALL BECAUSE OF YOU	ISLAND	234
22	24	JESSICA SIMPSON THESE BOOTS ARE MADE FOR WALKIN'	COLUMBIA	231
23	27	KAISER CHIEFS I PREDICT A RIOT	REPUBLIC	221
24	14	THE BLACK EYED PEAS DONT LIE	AWM	221
25	26	OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER	219
26	13	LIBERTY X SONG 4 LOVERS	VEVO	218
27	22	JAMESY P NOOKIE	SHOVEL	205
27	29	TATU ALL ABOUT US	POISON	205
29	16	BLOC PARTY TWO MORE YEARS	HYDRA	201
30	17	GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE	198
31	7	FRIDAY HILL BABY GOODBYE	UNION	192
32	41	BOBBY VALENTINO TELL ME	HEAVENLY	191
33	24	GWEN STEFANI COOL	INTERSCOPE	190
33	23	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	REPUBLIC	190
35	17	SIMON WEBBE LAY YOUR HANDS	UNION	179
36	13	JAMES BLUNT YOU'RE BEAUTIFUL	ATLANTIC	177
36	10	GIRLS ALONG LONG HOT SUMMER	REPUBLIC	177
38	16	THE WHITE STRIPES MY DOORBELL	IGA	173
39	40	VANESSA BROWN WHIPPED	POLYGRAM	162
40	20	AKON BELLY DANCER (BANANZA)	ISLAND	157

▲ Top 40 New Entry
▲ Repeat top 40 Chart

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Chasing fame is a desperate game!

TOTALLY SCOTTIE!

SUNDAYS 9PM

Sugababes end Pussycat Dolls' four-week reign, while Charlotte Church and Rihanna move into the Top Five



1. Sugababes
After exploding onto the TV airplay chart last week at three with an event 500 plays, Sugababes' Push the Button enjoys modest growth in plays, adding just 12 extra plays, but with Pussycat Dolls' four-week topper Don't Cha and Gorillaz's Dare - last week's two - both failing, it's enough for the Sugababes to take over at the top of the chart.

The video for Push the Button - a sexy affair, reminiscent of the promo for In The Middle - enjoyed 83 plays from Chart Show TV, 69 from Flaunt, 68 from B4, and lesser support, adding up to 392 plays from nine other stations last week.



7. James Blunt
Blunt never managed to climb higher than nine on the TV airplay chart with the video of his infectious hit single You're Beautiful. Said video slices 13.7 off the chart this week, primarily because follow-up High explodes 50-7, besting You're Beautiful's top playing.

MTV MOST PLAYED

Rank	Artist/Track	Label
1	6 GWEN STEFANI COOL	INTERSCOPE
2	35 KAISER CHIEFS I PREDICT A RIOT	REPUBLIC
2	1 CORILLAZ DARE	REPUBLIC
3	6 THE WHITE STRIPES MY DOORBELL	IGA
5	6 THE BLACK EYED PEAS DONT LIE	AWM
6	2 OASIS THE IMPORTANCE OF BEING IDLE	BIG BROTHER
7	5 THE MAGIC NUMBERS LOVE ME LIKE YOU	HEAVENLY
7	3 FOO FIGHTERS DOA	IGA
9	15 THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DONT CHA	AWM
9	6 COLDPLAY FIX YOU	REPUBLIC

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THE BOX MOST PLAYED

Rank	Artist/Track	Label
1	35 SUPAYF VS FISHBOW LET'S GET DOWN	DEE DISCO
2	1 CORILLAZ DARE	REPUBLIC
4	4 SUGABABES PUSH THE BUTTON	ISLAND
4	10 50 CENT OUTTA CONTROL	REPUBLIC
10	2 THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DONT CHA	AWM
10	7 RIHANNA PON DE REPLAY	DEF JAM
7	3 COLDPLAY FIX YOU	REPUBLIC
7	8 CHARLOTTE CHURCH CALL MY NAME	SONY
4	29 ACETATE ELTON JOHN CHETTO GOSPEL	INTERSCOPE
9	4 DANIEL POWTER BAD DAY	WARNER

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KERRANG! MOST PLAYED

Rank	Artist/Track	Label
1	4 NICKELBACK PHOTOGRAPH	REPUBLIC
1	1 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REPRISE
3	8 THE FIGHT CAN'T BE BOTHERED	REPRISE
4	4 HIM WINGS OF A BUTTERFLY	WARNER
5	24 THE WHITE STRIPES MY DOORBELL	IGA
6	15 FOO FIGHTERS DOA	IGA
7	7 BLOODHOUND GANG (FOX) TROT UNIFORM CHARLIE KILD	GSTEN
4	4 MY CHEMICAL ROMANCE I'M NOT OK (I PROMISE)	REPRISE
8	64 SIMPLE PLAN UNLITTED (HOW COULD THIS HAPPEN...)	VEVA
10	160 STEREOPHONICS DEVIL	VEVA

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MTV2 MOST PLAYED

Rank	Artist/Track	Label
1	4 KAISER CHIEFS I PREDICT A RIOT	REPUBLIC
2	2 FOO FIGHTERS DOA	IGA
2	28 BLOC PARTY TWO MORE YEARS	VEVO
3	3 INTRIPOL SLOW HANGING	REPUBLIC
11	11 MAXIMO PARK GOING MISSING	AWP
6	6 FRANZ FERDINAND DO YOU WANT TO	SONY
1	1 CORILLAZ DARE	REPUBLIC
8	8 HARD-FEELING FOR THE WEBSIDE	NEOSOUND
15	15 NINE BLACK ALPS UNSATISFIED	BLVD
10	10 THE WHITE STRIPES MY DOORBELL	IGA

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MTV BASE MOST PLAYED

Rank	Artist/Track	Label
1	7 KANYE WEST GOLD DIGGER	ROCK-A-FELLA
2	4 SEAN PAUL WE BE BURNIN'	ATLANTIC
3	1 RIHANNA PON DE REPLAY	DEF JAM
4	4 PRETTY RICKY GRIND WITH ME	ATLANTIC
5	6 JOHN LEGEND NUMBGR ONE	COLUMBIA
6	8 AMERIE TOUCH	COLUMBIA
6	15 50 CENT OUTTA CONTROL	REPUBLIC
8	2 THE GAME DREAMS	INTERSCOPE
9	21 MARIAM CAREY SHAKE IT OFF	DEF JAM
10	10 TONY YAYO 50 SEDUCTIVE	REPUBLIC

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ON THE BOX THIS WEEK

CD-UK
Mariah Carey
Shake It Off
McFly Y Wanna
Kiss You
Sugababes Push
The Button

GMTV
David Gray The One
I Love
Katie Melua In
Miles Begotes
Liberty X Song For
Lovers
Rob Thomas
Interviews &
Performance

MTV UK Adds
UZ All Because Of
You

T4 Adds
Goldgrape (Sam)
Satin Chic
Oasis (Man) Part
Of The Week

THE BOX Adds
Alex Parks Looking
For Water
For Nigam
And Have A
Nice Day
David Gray The One
I Love

THE BOX Adds
Katie Melua In
Miles Begotes
Rachel Stevens I
Said Move On
Ricky Martin I
Don't Care
StereoPhonics
Devil

THE HITS Adds
Alex Parks Looking
For Water
David Gray The One
I Love
Katie Melua In
Miles Begotes
Rachel Stevens I
Said Move On
Ricky Martin I
Don't Care
UZ All Because Of
You

TOP OF THE POPS Adds
James Blunt High
Mariah Carey Get
Your Number
Sean Paul We Be
Burnin'
Status Quo The
Purdy Art Of Over
You

BBC1
Friday Night with
Jonathan Ross -
Frank Farian Live
in the Studio and
Kanye West
Interview (Gp)
Top Of The Pops
Reloaded (Sat)

ITV1
Paul O'Grady with
Charlotte Church
(Nov)
This Morning with
The Danmums
(Nov)
Sickster Sisters - in
profile (Nov)
Ozzy Osbourne
(Wed)

CHANNEL 4
Robbie Williams
video exclusive
(Sat)

E4
Ed Motta - (Sat)
to 1400 daily)

Oasis hold on at one as Gwen Stefani and KT Tunstall become their closest challengers, while Robbie Williams' Tripping makes a rare airplay Top 10 debut at nine

The UK Radio Airplay

RADIO ONE

Wk	LAST	ARTIST/TITLE	Wks	LAST	WKS	AIRPLAY	WKS	LAST	WKS	AIRPLAY
1	1	OASIS THE IMPORTANCE OF BEING IDLE	1957	21	6378	7				
2	4	GWEN STEFANI COOL INTERSCOPE	2036	8	6070	5				
3	4	KT TUNSTALL SUDDENLY I SEE	1633	8	6018	13				
4	3	COLDPLAY FIX YOU	1805	9	5913	2				
5	2	DANIEL POWTER BAD DAY	2306	5	5709	-6				
6	7	THE BLACK EYED PEAS DON'T LIE	2245	7	5571	9				
7	5	JAMES BLUNT YOU'RE BEAUTIFUL	2039	-2	4984	8				
8	8	DAVID GRAY THE ONE I LOVE	1381	6	4697					
9	10	ROBBIE WILLIAMS TRIPPING	602	0	4457	0				
10	9	GORILLAZ DARE	1490	6	4247	4				
11	11	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	1518	26	4189	11				
12	10	JEM WISH I	704	16	3960					
13	17	KAISER CHIEFS I PREDICT A RIOT	1256	6	3481	20				
14	16	RIHANNA PON DE REPLAY	1055	9	3447	1				
15	20	FRANZ FERDINAND DO YOU WANT TO	640	38	3141	53				
16	13	SIMON WEBBE LAY YOUR HANDS	1129	-8	2860	-20				
17	18	PAUL MCCARTNEY FINE LINE	240	19	2753	55				
18	20	FREEMASONS/AMANDA WILSON LOVE ON MY MIND	845	7	2671	7				
19	15	GOLDFRAPP OOH LA LA	544	-14	2578	-31				
20	25	MYLO/MIAMI SOUND MACHINE DOCTOR PRESSURE	812	11	2573	-13				
21	23	CHARLOTTE CHURCH CRAZY CHICK	1440	-3	2407	4				
22	21	BODYROCKERS I LIKE THE WAY	1119	-11	2342	-7				
23	10	CRAIG DAVID ALL THE WAY	959	-40	2242	25				
24	37	SEAN PAUL WE BE BURNIN'	312	12	2184	44				
25	27	NERINA PALLOT ALL GOOD PEOPLE	117	26	2182	3				

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INDEPENDENT RADIO

Wk	LAST	ARTIST/TITLE	Wks	LAST	WKS	AIRPLAY
1	1	DANIEL POWTER BAD DAY	2328	276	10700	
2	3	THE BLACK EYED PEAS DON'T LIE	2231	231	10336	
3	2	JAMES BLUNT YOU'RE BEAUTIFUL	2228	242	10479	
4	4	GWEN STEFANI COOL INTERSCOPE	1771	195	10491	
5	9	OASIS THE IMPORTANCE OF BEING IDLE	1965	173	28791	
6	6	COLDPLAY FIX YOU	1675	262	12257	
7	8	KT TUNSTALL SUDDENLY I SEE	1910	232	12023	
8	7	CHARLOTTE CHURCH CRAZY CHICK	1444	204	22328	
9	17	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	1825	168	18918	
10	12	DAVID GRAY THE ONE I LOVE	2252	205	20776	
11	11	GORILLAZ DARE	1887	206	22817	
12	5	JAMIROQUAI SEVEN DAYS IN SUNNY JUNE	2529	182	18473	
13	13	SIMON WEBBE LAY YOUR HANDS	1160	231	12426	
14	13	BODYROCKERS I LIKE THE WAY	1189	167	12212	
15	10	NATALIE IMBRUGLIA COUNTING DOWN THE DAYS	2289	198	18388	
16	19	KAISER CHIEFS I PREDICT A RIOT	1133	187	18241	
17	6	GREEN DAY WANKO BE UP WHEN SEPTEMBER ENDS	1165	191	12910	
18	20	RIHANNA PON DE REPLAY	816	119	12827	
19	11	CRAIG DAVID ALL THE WAY	1253	155	13513	
20	1	LIBERTY X SONG 4 MURKIN	564	109	12023	
21	24	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	711	161	13194	
22	23	FREEMASONS/AMANDA WILSON LOVE ON MY MIND	269	178	12191	
23	18	MARIAN CAREY WE BELONG TOGETHER	615	164	12527	
24	2	SUGARBABES PUSH THE BUTTON	616	176	12915	
25	25	TEXAS CATERWORM	812	44	1776	
1	6	JEM WISH I	537	107	17496	
2	27	THE CORAL IN THE MORNING DELUSION	637	45	1942	
3	8	KELLY CLARKSON SLIDE U BE COME COME	518	166	1272	
4	28	THE MAGIC NUMBERS LOVE ME LIKE YOU MEANITY	603	54	1308	
5	10	ROBBIE WILLIAMS TRIPPING	6	158	3273	

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By: Wk
Last: Wk
Wks on Chart
Peak Pos: Wk
Wks at Peak

■ Highest Top 50 Entry ■ Biggest increase in airplay ■ Airplay increase ■ Highest Top 50 Entry ■ Biggest increase in plays ■ Airplay increase in 50% or more

support elsewhere helped Cool increase its audience 51% last week, while its plays tally jumped by 157, triggering a 4-2 jump on the airplay chart. It is, therefore, the highest charting of Stefani's four solo singles, beating the airplay peaks of What You Wait? For, Rich Girl and Hollaback Girl, which peaked at three, four and 10 respectively.

KISS

Wk	LAST	ARTIST/TITLE	Wks	LAST	WKS	AIRPLAY
1	2	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	1518	26	4189	
2	7	SEAN PAUL WE BE BURNIN'	312	12	2184	
3	1	RIHANNA PON DE REPLAY	1055	9	3447	
4	4	THE BLACK EYED PEAS DON'T LIE	2245	7	5571	
5	5	GORILLAZ DARE	1490	6	4247	
6	4	ANON BELLY DANCER (BANANZA)	1840	3	2407	
7	1	KANYE WEST GOLDIGGER	1064	4	2407	
8	10	SEAN PAUL WE BE BURNIN'	312	12	2184	
9	1	THE GAME DREAMS	1253	155	13513	
10	1	JAMES P NOOKIE	117	26	2182	

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9. Robbie Williams Tripping is the introductory single from Robbie Williams' upcoming album Intensive Care, and explodes into the chart at nine, with 602 plays and an audience of 44,574, having been given its first play last Monday. It is the highest debuting song of



XFM

Wk	LAST	ARTIST/TITLE	Wks	LAST	WKS	AIRPLAY
1	2	FRANZ FERDINAND DO YOU WANT TO	640	38	3141	
2	1	GORILLAZ DARE	1490	6	4247	
3	4	THE BLACK EYED PEAS DON'T LIE	2245	7	5571	
4	3	JACK JONASSON GREENSKIN	1840	3	2407	
5	6	THE MAGIC NUMBERS LOVE ME LIKE YOU MEANITY	603	54	1308	
6	5	OASIS THE IMPORTANCE OF BEING IDLE	1957	21	6378	
7	8	THE WHITE STRIPES MY DOORSBELL	21	29	1447	
8	3	HARD-FI LIVING FOR THE WEEKEND	1840	3	2407	
9	7	KAISER CHIEFS I PREDICT A RIOT	1256	6	3481	
10	5	THE DEAD 60'S RICK RADIO	117	26	2182	

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Albums

1709/05
Top 75

The Rolling Stones are denied their 11th chart-topper by James Blunt by a margin of just 11 sales, while Mercury-winning Antony & The Johnsons race into the Top 20

The Official UK

TOP 20 MUSIC DVD

Wk	Last	ARTIST TITLE	Label (previous)
1	6	BRUCE SPRINGSTEEN VH1 STORYTELLERS	Clear UK (UK)
2	1	JAY-Z FADE TO BLACK	CIC Video (CD)
3	5	ELVIS COSTELLO THE RIGHT SPECTACLE - THE VERY BEST OF	Demon Video (CD)
4	8	RAT PACK GREAT EST HITS	Bella (UK) (CD)
5	3	THE EAGLES FAREWELL TOUR - LIVE FROM MELBOURNE	Warner Music Video (UK) (CD)
6	2	MICHAEL JACKSON LIVE IN BUCHAREST - THE DANGEROUS TOUR	Epic (UK) (CD)
7	1	EMINEM THE ANGER MANAGEMENT TOUR	Interscope (CD)
8	4	BLONDIE LIVE	WB UK (CD)
9	5	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WIP (UK) (CD)
10	7	AC/DC FAMILY JEWELS	Mercury (UK) (CD)
11	12	FOO FIGHTERS EVERYWHERE BUT HOME	RCA (UK) (CD)
12	13	QUEEN LIVE AT WEMBLEY STADIUM	Parlophone (CD)
13	15	PINK FLOYD CATALINS: THE MAKING OF THE DARK SIDE OF THE MOON	Epic Video (CD)
14	10	VARIOUS LIVE AID - 20 YEARS AGO TODAY	Warner Music Video (UK) (CD)
15	9	ELVIS PRESLEY ALPHA FROM HAWAII	BNA Video (UK) (CD)
16	17	U2 BATTLE AND RUM	CIC Video (CD)
17	11	COLOPLIN LIVE 2003	Parlophone (CD)
18	23	DEAN MARTIN LEGENDS IN CONCERT	CIC (UK) (CD)
19	6	SIOUXSIE SIOUX DREAMSHOW	Demon Video (CD)
20	20	GUNS N' ROSES WELCOME TO THE VIDEO	Universal (UK) (CD)

TOP 10 R&B ALBUMS

Wk	Last	ARTIST TITLE	Label (previous)
1	1	KANYE WEST LATE REGISTRATION	Roc-A-Fella (CD)
2	4	TONY YAKO THOUGHTS OF A FREDRICK FELLOW	Roc-A-Fella (CD)
3	4	VARIOUS MASSIVE R&B - VOL. 2	Interscope (CD)
4	4	MARLAIN CAREY THE EMANCIPATION OF MOMI	Sony BMG (UK) (CD)
5	8	KANDI PAKE SWEET HOME	MP4 (UK) (CD)
6	5	THE BLACK CRYD BASS MONEY BUSINESS	Atlantic (CD)
7	7	JOHN LEGEND GET LIFTED	Columbia (UK) (CD)
8	3	JAMIROQUAT DYNAMITE	Sony Music (UK) (CD)
9	6	CRAIG DAVID THE STORY GOES	Warner Bros. UK (UK) (CD)
10	6	RIHANNA MUSIC OF THE SUN	Def Jam (UK) (CD)

TOP 10 INDIE ALBUMS

Wk	Last	ARTIST TITLE	Label (previous)
1	14	ANTONY & THE JOHNSONS I AM A BIRD NOW	Island (UK) (CD)
2	2	THE WHITE STRIPES GET BEHIND ME SATAN	XL (UK) (CD)
3	1	THE KILLERS HOT FUSS	XL (UK) (CD)
4	4	ARCADE FIRE LUNAR	Rough Trade (CD)
5	5	KATE RUSBY GIRL WHO COULDN'T FLY	Isle (UK) (CD)
6	5	BASEMENT JAXX THE SINGLES	XL (UK) (CD)
7	7	DJ VLAD & DIRTY HARRY RAP PHENOMENON II - 2 PAC	3M (UK) (CD)
8	7	DJ VLAD & DIRTY HARRY RAP PHENOMENON I - THE NOTORIOUS BIG	3M (UK) (CD)
9	7	MAXIMUM PAINX A CERTAIN TRIGGER	Wiggle (UK) (CD)
10	8	BLOC PARTY SILENT ALARM	Wichita (UK) (CD)

TOP 10 INDIE SINGLES

Wk	Last	ARTIST TITLE	Label (previous)
1	4	ARCADE FIRE REBELLION (LIES)	Rough Trade (CD)
2	3	SIMPLE MINDS WHEN	Sire (UK) (CD)
3	4	YING YANG THINS UNLEASH THE WINTER SONG	TVT (UK) (CD)
4	4	FREMASON'S FEAT. AMANDA WILSON LOVE ON MY MIND	Lead (UK) (CD)
5	2	BADSHAMBLE'S FLUX FOREVER	Rough Trade (CD)
6	6	ICHO & THE BUNNIMEN STORMY WEATHER	Dodging Wind (CD)
7	1	ELLOW FORGET MYSELF	XL (UK) (CD)
8	3	THE WHITE STRIPES MY DOORBELL	XL (UK) (CD)
9	5	CRAZY FROG POPCORN	Suede (UK) (CD)
10	6	REUBEN KEEP IT TO YOURSELF	Kita (UK) (UK) (CD)

TOP 10 MUSIC WEEK ONLINE TOO

All the sales and airplay charts published in Music Week are also available online every Sunday evening at www.musicweek.com



2. Rolling Stones A Bigger Bang
Leading to reissues of their 11th number one album, and extend their span off chart-toppers to more than 40 years, The Rolling Stones' A Bigger Bang held a small but significant lead over James Blunt's Back To Bedlam on the midweek sales figures but Blunt eventually prevailed, with his album winning the race for chart-toppers by a mere 11 sales. The Stones' album sold 43,846 copies, and Back To Bedlam 43,477. The Stones actually sold 825 copies more in Great Britain but Blunt trounced them 1,381 sales to 545 in Northern Ireland.



5. KT Tunstall Another Excellent Year
Another excellent year for KT Tunstall, whose third and highest charting single Suddenly I See holds at number 12 with sales of 9,149, while her debut album Eye To The Telescope reaches a new peak, climbing 7.5. The album, which topped at number 128 last December, sold 33,652 copies last week to lift its game to 410,206. Suddenly I See climbs 6-3 on the singles chart, equalling the peak of last single The Other Side Of The World. Her first single Black Horse & The Cherry Tree reached number seven.

Wk	Last	ARTIST TITLE	Label (previous)
1	3	ROLLING STONES A BIGGER BANG	W.A. Music/Gemini (UK)
2	4	COLDPLAY X&Y	Parlophone (UK) (CD)
3	2	KANYE WEST LATE REGISTRATION	Roc-A-Fella (UK) (CD)
4	2	KT TUNSTALL EYE TO THE TELESCOPE	Mercury (UK) (CD)
5	7	MCFLY WONDERLAND	Island (UK) (CD)
6	1	KAISER CHIEFS EMPLOYMENT	Island (UK) (CD)
7	5	CORILLAZ DEMON DAYS	Parlophone (UK) (CD)
8	9	KELLY CLARKSON BREAKAWAY	RCA (UK) (UK) (CD)
9	8	JACK JOHNSON IN BETWEEN DREAMS	Island (UK) (CD)
10	10	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Cherry Red/MCA (UK) (CD)
11	15	OASIS DON'T BELIEVE THE TRUTH	Def Jam (UK) (UK) (CD)
12	11	THE MAGIC NUMBERS THE MAGIC NUMBERS	Sony (UK) (CD)
13	15	DANIEL POWTER DANIEL POWTER	Mercury (UK) (UK) (CD)
14	6	GOLDFRAPP SUPERNATURE	Warner Bros. UK (UK) (CD)
15	6	ANTONY & THE JOHNSONS I AM A BIRD NOW	Island (UK) (CD)
16	42	GWEN STEFANI LOVE ANGEL MUSIC BABY	Interscope (UK) (CD)
17	15	THE BLACK EYED PEAS MONKEY BUSINESS	Mercury (UK) (CD)
18	15	FOO FIGHTERS IN YOUR HOODIE	RCA (UK) (UK) (CD)
19	21	CRAIG DAVID THE STORY GOES	Warner Bros. UK (UK) (CD)
20	12	BOB DYLAN NO DIRECTION HOME - OST	Columbia (UK) (UK) (CD)
21	16	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
22	23	MARIAH CAREY EMANCIPATION OF MIMI	Def Jam (UK) (UK) (CD)
23	15	GREEN DAY AMERICAN IDIOT	Reprise (UK) (UK) (CD)
24	28	SCISSOR SISTERS SCISSOR SISTERS	Polygram (UK) (UK) (CD)
25	20	JAMIROQUAT DYNAMITE	Sony Music (UK) (UK) (CD)
26	10	HARD-FI STARS OF CCTV	Necessary Soul (UK) (UK) (CD)
27	26	SAM COOKE PORTRAIT OF A LEGEND	Universal (UK) (UK) (CD)
28	18	RAZORLIGHT UP ALL NIGHT	Mercury (UK) (UK) (CD)
29	14	THE WHITE STRIPES GET BEHIND ME SATAN	XL (UK) (UK) (CD)
30	13	JEM FINALLY WOKEN	Island (UK) (UK) (CD)
31	24	MADELINE PEYROUX CARELESS LOVE	Rainforest (UK) (UK) (CD)
32	26	50 CENT THE MASSACRE	Interscope (UK) (UK) (CD)
33	6	KIRSTY MACCOLL THE BEST OF	Virgin (UK) (UK) (CD)
34	27	JEFF WAYNE THE WAR OF THE WORLDS	Columbia (UK) (UK) (CD)
35	29	ERIC CLAPTON BACK HOME	Island (UK) (UK) (CD)
36	27	JOHN LEGEND GET LIFTED	Columbia (UK) (UK) (CD)
37	35	RIHANNA MUSIC OF THE SUN	Def Jam (UK) (UK) (CD)

Wk	Last	ARTIST TITLE	Label (previous)
38	35	ANTONY & THE JOHNSONS I AM A BIRD NOW	Island (UK) (UK) (CD)
39	35	BLACKBERRY MANDOCHE CLUB 4	Island (UK) (UK) (CD)
40	35	SCISSOR SISTERS SCISSOR SISTERS	Polygram (UK) (UK) (CD)
41	35	GREEN DAY AMERICAN IDIOT	Reprise (UK) (UK) (CD)
42	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
43	35	THE WHITE STRIPES GET BEHIND ME SATAN	XL (UK) (UK) (CD)
44	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
45	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
46	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
47	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
48	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
49	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)
50	35	THE KILLERS HOT FUSS	XL (UK) (UK) (CD)

Albums Chart

WEEK	LAST WEEK	MOVES	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	SALES
39	17	▲	CRAZY FROG CRAZY HITS	1	1	68,200 (20) (P)
40	32	▲	MICHAEL JACKSON THE ESSENTIAL Greatest Hits (Deluxe Edition) (Various Artists)	1	1	52,422 (15) (M)
41	NEW	▲	TONY YAWO THOUGHTS OF A PREDICATE FELON Deluxe Edition (Various Artists)	1	1	48,826 (16) (M)
42	15	▼	THE ARCADE FIRE FUNERAL	1	1	48,726 (16) (M)
43	38	▲	BASEMENT JAXX THE SINGLES	1	1	48,108 (17) (M)
44	NEW	▲	HANS ZIMMER & LISA GERARDI GLADIATOR - OST Deluxe Edition (Various Artists)	1	1	47,523 (18) (M)
45	NEW	▲	KATE RUSBY GIRL WHO COULDN'T FLY Deluxe Edition (Various Artists)	1	1	47,323 (18) (M)
46	22	▲	IRON MAIDEN DEATH ON THE ROAD Deluxe Edition (Various Artists)	1	1	46,223 (19) (M)
47	55	▲	CHARLOTTE CHURCH TISSUES AND ISSUES	1	1	45,223 (20) (M)
48	34	▲	BLACK HOBBS MOTORCYCLE CLUB HOWL Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
49	43	▲	KEANE HOPES AND FEARS	1	1	45,223 (20) (M)
50	37	▲	THE GAME THE DOCUMENTARY	1	1	45,223 (20) (M)
51	49	▲	KASABIAN KASABIAN 2 Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
52	1	▲	DAMIEN RICE 0	1	1	45,223 (20) (M)
53	40	▲	CIARA GOODIES	1	1	45,223 (20) (M)
54	67	▲	SNOW PATROL FINAL FURROW	1	1	45,223 (20) (M)
55	NEW	▲	RICHARD HAWLEY COLES STRAW Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
56	5	▲	KANO HOME SWEET HOME Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
57	54	▲	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
58	45	▲	JOSS STONE MIND BODY & SOUL	1	1	45,223 (20) (M)
59	25	▲	STEREOPHONICS LANGUAGE SEX VIOLENCE OTHER	1	1	45,223 (20) (M)
60	149	▲	DAVID GRAY WHITE LADDER	1	1	45,223 (20) (M)
61	44	▲	THE SHADOWS PLATINUM COLLECTION Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
62	70	▲	MAXIMO PARK A CERTAIN TRIGGER	1	1	45,223 (20) (M)
63	130	▲	COLDPLAY A RUSH OF BLOOD TO THE HEAD	1	1	45,223 (20) (M)
64	71	▲	THE BEACH BOYS THE VERY BEST OF Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
65	4	▲	SUPERGRASS ROAD TO ROUEN	1	1	45,223 (20) (M)
66	58	▲	ELVIS PRESLEY ELVIS - 30 #1 HITS	1	1	45,223 (20) (M)
67	60	▲	BLOC PARTY SILENT ALARM Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
68	25	▲	GOLDFRAPP BLACK CHERRY	1	1	45,223 (20) (M)
69	7	▲	THE VERVE THIS IS MUSIC - THE SINGLES 92-98 Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
70	57	▲	EMINEM ENCORE	1	1	45,223 (20) (M)
71	52	▲	AKON TROUBLE	1	1	45,223 (20) (M)
72	60	▲	REM IN TIME - THE BEST OF - 1988-2003	1	1	45,223 (20) (M)
73	171	▲	OASIS (WHAT'S THE STORY) MORNING GLORY	1	1	45,223 (20) (M)
74	64	▲	THE SUBWAYS YOUNG FOR ETERNITY Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
75	70	▲	EMINEM THE EMINEM SHOW	1	1	45,223 (20) (M)

Sales increase +5% New Entry High Chart Entry Platinum CD/DVD Silver CD/DVD Gold CD/DVD BPI Platinum Europe (CD European Sales)

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10. Jack Johnson
Good People: The First Single from Jack Johnson's In Between Dreams, peaked at number 50 and followed-up Breakdown debuts this week at number 74 with just 1,016 copies. But the former professional surfer need not go searching for his surfboard yet - his singles attract lots of airplay, and generate excellent album sales. In Between Dreams reached number 31 on the album chart and Breakdown rockets 80-38 this week, helping Johnson's album to make its Top 10 debut, jumping 18-10. It sold 18,801 copies last week, to bring its tally to 226,658 in 23 weeks.



21. Bob Dylan
No Direction Home - The Bootleg Series Vol. 7 is the title of the new Bob Dylan album, which ties in with Martin Scorsese's documentary of the same name. Debuting at number 21 on sales of 13,899, it is a double disc set, featuring 20 previously unreleased songs, from the 1960s. It's a double disc set, featuring 20 previously unreleased songs, from the 1960s. It's a double disc set, featuring 20 previously unreleased songs, from the 1960s.

It is actually the fifth release, but Vol. 7 is the title of the new Bob Dylan album, which ties in with Martin Scorsese's documentary of the same name. Debuting at number 21 on sales of 13,899, it is a double disc set, featuring 20 previously unreleased songs, from the 1960s. It's a double disc set, featuring 20 previously unreleased songs, from the 1960s.

TOP 20 COMPILATIONS

WEEK	LAST WEEK	MOVES	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	SALES
1	1	▲	VARIOUS NOW THAT'S WHAT I CALL MUSICAL Deluxe Edition (Various Artists)	1	1	100,000 (1) (M)
2	1	▲	VARIOUS MASSIVE R&B - VOL 2 Deluxe Edition (Various Artists)	1	1	85,000 (2) (M)
3	4	▲	VARIOUS BIG TUNES 3 - LIVING FOR THE WEEKEND Deluxe Edition (Various Artists)	1	1	80,000 (3) (M)
4	1	▲	VARIOUS DANCE PARTY Deluxe Edition (Various Artists)	1	1	75,000 (4) (M)
5	2	▲	VARIOUS HED KANDI THE MIX 50 Deluxe Edition (Various Artists)	1	1	70,000 (5) (M)
6	2	▲	VARIOUS FESTIVAL Deluxe Edition (Various Artists)	1	1	65,000 (6) (M)
7	1	▲	VARIOUS MY FIRST ALBUM Deluxe Edition (Various Artists)	1	1	60,000 (7) (M)
8	1	▲	VARIOUS BREAK UP SONGS Deluxe Edition (Various Artists)	1	1	55,000 (8) (M)
9	5	▲	VARIOUS SUPER CHARGED Deluxe Edition (Various Artists)	1	1	50,000 (9) (M)
10	3	▲	VARIOUS RENAISSANCE - THE CLASSICS Deluxe Edition (Various Artists)	1	1	45,000 (10) (M)
11	4	▲	VARIOUS NEW WOMAN - THE NEW COLLECTION 2005 Deluxe Edition (Various Artists)	1	1	40,000 (11) (M)
12	1	▲	VARIOUS POP JR Deluxe Edition (Various Artists)	1	1	35,000 (12) (M)
13	6	▲	VARIOUS RUSH HOUR 3 Deluxe Edition (Various Artists)	1	1	30,000 (13) (M)
14	7	▲	VARIOUS DRUM & BASS ESSENTIALS Deluxe Edition (Various Artists)	1	1	25,000 (14) (M)
15	7	▲	VARIOUS EVEN MORE THAN A FEELING Deluxe Edition (Various Artists)	1	1	20,000 (15) (M)
16	8	▲	VARIOUS BEZIZ ANNUAL 2005 Deluxe Edition (Various Artists)	1	1	15,000 (16) (M)
17	13	▲	VARIOUS PLAY TIME - THE COMPLETE FUN PACKAGE Deluxe Edition (Various Artists)	1	1	10,000 (17) (M)
18	10	▲	VARIOUS GATECRASHER CLASSICS Deluxe Edition (Various Artists)	1	1	5,000 (18) (M)
19	15	▲	VARIOUS SUMMER VINYL PRESENTS HARDCORE HEAVEN 2 Deluxe Edition (Various Artists)	1	1	5,000 (19) (M)
20	11	▲	VARIOUS SLAMMIN' HOLIDAY DANCE CRAZE Deluxe Edition (Various Artists)	1	1	5,000 (20) (M)

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TOP 10 DANCE ALBUMS

WEEK	LAST WEEK	MOVES	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	SALES
1	1	▲	VARIOUS HED KANDI THE MIX 50 Deluxe Edition (Various Artists)	1	1	70,000 (5) (M)
2	5	▲	BASEMENT JAXX THE SINGLES Deluxe Edition (Various Artists)	1	1	48,108 (17) (M)
3	3	▲	FATHEADS FOREVER FATHEADS - THE GREATEST HITS Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
4	1	▲	VARIOUS BIG TUNES 3 - LIVING FOR THE WEEKEND Deluxe Edition (Various Artists)	1	1	80,000 (3) (M)
5	1	▲	VARIOUS BOB SINCLAIR - IN THE HOUSE Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
6	1	▲	PENIDULM HOLD YOUR COLOUR Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
7	7	▲	ROYKSOPP THE UNDERSTANDING Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
8	2	▲	BLOC PARTY SILENT ALARM REMIXED Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
9	6	▲	VARIOUS BEZIZ ANNUAL 2005 Deluxe Edition (Various Artists)	1	1	15,000 (16) (M)
10	8	▲	VARIOUS RENAISSANCE - THE CLASSICS Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)

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TOP 10 ROCK ALBUMS

WEEK	LAST WEEK	MOVES	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	SALES
1	3	▲	FOY FIGHTERS IN YOUR HONOUR Deluxe Edition (Various Artists)	1	1	70,000 (5) (M)
2	2	▲	GREEN DAY AMERICAN IDIOT Deluxe Edition (Various Artists)	1	1	65,000 (6) (M)
3	4	▲	MY CHEMICAL ROMANCE THREE CHEERS FOR SWEET REVENGE Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
4	6	▲	FUNERAL FOR A FRIEND HEURS Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
5	5	▲	GREEN DAY DOCK Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
6	1	▲	IRON MAIDEN DEATH ON THE ROAD Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
7	1	▲	SYSTEM OF A DOWN MEZMERIZE Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
8	8	▲	WITIN TEMPLATION THE SILENT FORCE Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
9	9	▲	NINE BLACK ALPS EVERYTHING IS Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)
10	10	▲	TRIVIUM ASCENDANCY Deluxe Edition (Various Artists)	1	1	45,223 (20) (M)

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THE YEAR SO FAR: TOP 20 COMPILATIONS

WEEK	LAST WEEK	MOVES	ARTIST TITLE	WEEKS ON CHART	PEAK POSITION	SALES
1	2	▲	VARIOUS NOW THAT'S WHAT I CALL MUSICAL Deluxe Edition (Various Artists)	1	1	100,000 (1) (M)
2	1	▲	VARIOUS NOW THAT'S WHAT I CALL MUSICAL 60 Deluxe Edition (Various Artists)	1	1	95,000 (2) (M)
3	3	▲	VARIOUS HAPPY SONGS Deluxe Edition (Various Artists)	1	1	80,000 (3) (M)
4	4	▲	VARIOUS GATECRASHER - CLASSICS Deluxe Edition (Various Artists)	1	1	75,000 (4) (M)
5	5	▲	VARIOUS POP JR Deluxe Edition (Various Artists)	1	1	70,000 (5) (M)
6	6	▲	VARIOUS RENAISSANCE - THE CLASSICS Deluxe Edition (Various Artists)	1	1	65,000 (6) (M)
7	7	▲	VARIOUS DRIVING ROCK BALLADS Deluxe Edition (Various Artists)	1	1	60,000 (7) (M)
8	8	▲	VARIOUS DAD ROCKS Deluxe Edition (Various Artists)	1	1	55,000 (8) (M)
9	9	▲	VARIOUS CLUBLAND 7 Deluxe Edition (Various Artists)	1	1	50,000 (9) (M)
10	10	▲	VARIOUS FESTIVAL Deluxe Edition (Various Artists)	1	1	45,000 (10) (M)
11	11	▲	VARIOUS TEENAGE KICKS Deluxe Edition (Various Artists)	1	1	40,000 (11) (M)
12	12	▲	VARIOUS R&B ANTHEMS 2005 Deluxe Edition (Various Artists)	1	1	35,000 (12) (M)
13	13	▲	VARIOUS MASSIVE R&B Deluxe Edition (Various Artists)	1	1	30,000 (13) (M)
14	14	▲	VARIOUS FLOORFILLERS 3 Deluxe Edition (Various Artists)	1	1	25,000 (14) (M)
15	15	▲	VARIOUS THE ALBUM 5 Deluxe Edition (Various Artists)	1	1	20,000 (15) (M)
16	16	▲	VARIOUS ESSENTIAL R & B - SPRING 2005 Deluxe Edition (Various Artists)	1	1	15,000 (16) (M)
17	17	▲	VARIOUS CLUBLAND X-TREME HARDCORE Deluxe Edition (Various Artists)	1	1	10,000 (17) (M)
18	18	▲	VARIOUS GODSCKITHEN - CLASSICS Deluxe Edition (Various Artists)	1	1	5,000 (18) (M)
19	19	▲	VARIOUS POP PARTY 2 Deluxe Edition (Various Artists)	1	1	5,000 (19) (M)
20	20	▲	VARIOUS THE VERY BEST OF EUPHORIC PUNKY HUNDO Deluxe Edition (Various Artists)	1	1	5,000 (20) (M)

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