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Forget about the internet – a new generation is using Bluetooth to share music via mobiles

The new face of piracy

Special report

by Nicola Slade

Meet Victor. He is 14, hails from east London and cites hip hop, R&B and grime as his favourite genres of music.

But, alarmingly for anyone making a living from music, he is also the emerging new face of the music consumer.

As he gleefully demonstrated to *Music Week* last week, he can offer you any track of your choice for your mobile phone, delivered instantly and simply at the touch of the button. And it won't cost you a penny.

The harsh reality is that there are tens of thousands of teenagers the length and breadth of the UK just like him, all experts in how to use Bluetooth technology to share music from mobile to mobile for absolutely free.

"I don't see the point in buying music," Victor casually observes, as he enthusiastically offers to trans-

fer two of his favourite tracks, a white label, grime track called Straight Flush and 2Pac's Hellrazor, during a Tube journey on the Central Line last week. Both duly arrived within four stops, in MP3 format, and played with ease.

"All my mates do it," he enthused about this latest craze. "I don't know anyone who doesn't and I even have a friend who knows how to download everything off someone's mobile phone with one click. How wicked is that?"

Just a few months ago, the Bluetooth phenomenon was considered to be a minor problem which labels had little cause to worry about, since mobile devices had very limited memory capacity. However, times are changing and this Christmas many teenagers will put the Sony Walkman or Nokia N70 phones at the very top of their wish lists, allowing them to be just like Victor. The Walkman phone carries 100 songs, while the

N70 can carry 700 tracks. In turn, the first quarter of 2006 will see the arrival of Nokia's N91, capable of holding up to 3,000 tracks. Sharing music via Bluetooth is going to become less of a craze and, increasingly, standard practice.

But the nightmare for the industry does not end here. A short investigation among phone retailers on London's Oxford Street reveals that the majority of shop assistants are highlighting Bluetooth and its ability to access free music as a selling point to push handsets.

Music Week visited 15 stores, asking assistants in each the identical question: "If I were to buy the new Sony Walkman phone or the Nokia N70, how would I go about transferring music to it?"

The response was unanimous: use Bluetooth and transfer music from your friends. The second option, suggested by all of the outlets, was to use software, which comes with all handsets, to trans-

fer music from any source, in any format, via USB. At no point did any of the retailers recommend a music service provided by any of the UK's five network operators.

A spokesman for Orange – one of the stores visited – confirms, "Orange ensures that all of its phone sellers are trained to explain how customers can use the music functionality on the phones we sell, as well as the different handsets available to suit a range of musical needs. Customers can legally download music over the air through Orange Music Player, or use a playing device like the Sony Ericsson W800, whereby a user's sound files can be transferred to their handset from their PC via either USB cable or Bluetooth." The rest of the stores failed to respond.

It is little wonder then that one music senior bleary winks, "This is industry source leaky music. This is 'darknet'."

The question now facing the industry is how this market can be

legitimised. Some aggregators and major labels are resting their hopes on DRM, which some suggest should be built into every handset and within every digital download.

Others insist that, with the right offering and with a comprehensive library of thousands of tracks set at the "right" price, consumers will be less inclined to share.

Some labels are suggesting that the Bluetooth model should be embraced, as it already has been by the likes of V2 and Def Jam UK, and used to the artist's advantage.

For now, a solution to the Bluetooth phenomenon remains in the balance.

nicola@musicweek.com

● The industry response, p3



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Such performances go a long way towards emphasising the power of the indie sector,' - Editorial, p20

22.10.05

Digest

Your guide to the latest news from the music industry

MUSICWEEK

Incorporating *Hot Hits*, *Music Future Hits*, *Green Sheet*, *Hot Tracks*, *Record Mirror* and *Tours Report*

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Bottom line

Sanctuary lays off 175 staff

Sanctuary is to lay off approximately a quarter of its global workforce as part of an ongoing business review. Most of the 175 staff affected are in North America and the move will see the closure of the company's Raleigh and Canada offices. However, the company's board stresses that it will maintain offices in North America.

Universal Music has lodged a complaint with the EC in relation to the online royalty rates set by European collection societies across the continent. Universal has outlined a number of complaints relating to the collection of royalties and licensing across European societies. They include restriction of competition, which it claims is being restricted and distorted by 'anti-competitive' behaviour, and a royalty rate which Universal maintains is excessive.

Apple has completed its Christmas line-up of 'must-have' devices by following the launch of the iPod Nano with the new video iPod. Meanwhile, Apple's fourth quarter results revealed record revenues of \$4.26bn, with a net profit of \$346m (£246m).

The EC has unveiled full details of its cross-border online licensing recommendation to collection societies across Europe. As part of the recommendations, the EC proposes to allow rights holders the right to authorise a single collection society to represent its online interests across the entire EU.

WH Smith has returned to profit for the full year, despite a 12% fall in entertainment sales. The retailer posted a pre-tax profit of £64m for the 12 months to August 31, reversing a loss of £135m in 2004. However, like-for-like retail sales were down 2% to £1,423m.

Aim and UK Trade & Investment have organised a trade mission to China, which will give 17 British independent labels will be given the chance to make business contacts and learn more about exporting to the country. Viewpoint 20

The IFPI has backed the European Commission's new Action Plan to combat counterfeiting piracy. It specifically welcomed the Commission's plan to strengthen external borders: a move it says is needed for some of the new EU member states, as surrounding countries such as Russia, Bulgaria and Ukraine take advantage of their weaker border protection to export pirated products into the EU.

Radio station owner and production company **UBC Media Group** issued a trading statement last week in which it said it expected to report revenue gains associated with digital media in its half-year results to September 30. The company is also expected to confirm in its November 29 interim

results announcement a 20% rise in advertising revenues.

Franc Ferdinand debut at eight in the U.S. **People**

BPI man set to return to IFPI

IFPI general counsel **Geoff Taylor** is to return to the IFPI as general counsel and executive vice-president. He previously held a senior position at IFPI between 1997 and 2004.



Taylor: to general counsel at the IFPI

Reports in the US press indicate that German media giant **Bertelsmann** does not want to renew the contract of Andrew Lack, the chief executive of Sony BMG Music Entertainment. The reports, in the *New York Times*, indicate that Bertelsmann has notified Sony that it believes Lack's contract should not be renewed when it expires in six months' time.

Chrysalis Radio has poached Radio One newscast **Nick Caley** to become its first head of publicity. Caley will be responsible for managing the corporate, trade and consumer PR and press affairs for Chrysalis Radio and its four radio brands, Heart, Galaxy, LBC and The Arrow. He replaces How Davies, who is relocating to Sydney.

Former Warner and Universal executive **Theo Gupta** has joined T-Mobile as international content manager for music. He spent 11 years at Warner, where he was senior international manager, while a stint at Universal between 2004 and this year included roles as marketing manager and head of new formats.

IPC Media has appointed Miles Ross to its new-created role of head of mobile development.

Enap TV has appointed Sinead

Dean as promotions executive. Chart-topper **Tony Christie** will be among the 12 recipients at October 26's **Gold Badge Awards** which are staged by the British Academy of Composers and Songwriters at London's Savoy Hotel.

Cooking Vinyl is to release a song written by a former dying cancer, with music composed by Billy Bragg. The song, penned by single mother Maxine Edgington to remind her 16-year-old daughter of their life together, will come out on October 31.

Exposure Xfm and V2 to offer podcasts

Xfm is to become the first UK radio station to offer podcasts featuring full-length music tracks after joining forces with V2. Three exclusive Xfm session versions of tracks from the indie labels at Elbow's new album *Leaders of the Free World* will be made available from today (Monday), exclusively via iTunes Music Store as part of a 15-minute podcast. It will be followed by similar podcasts over the next three weeks by V2 acts: The Rakas, Stereophonics and Nada Surf.

Cap Media is dividing up its radio stations into regional portfolios as part of an extensive restructuring of the group. It will bring together its London stations Capital FM, Capital Gold, Choice and Xfm into one operating group, which will also incorporate national classical station Classic FM and its national digital brands. At the same time, its regional stations will be broken up into appropriate local groups.

Joy Division's New Order, The Kirks, *The Who* and Jimi Hendrix have been added to the list of inductees for this year's **UK Music Hall Of Fame** at London's Alexandra Palace on November 16.

Robbie Williams officially launched his new album in front of 7000 Germans a weekend ago revealing that he would be kicking off a five-date European tour next year. **Popjustice**, the irreverent and influential tastemaking website, is to give a radical overhaul that will see it move into podcasting, downloads, mobile services and

feature an extended editorial scope.

Oasis won best album and last Monday's **Choice Award** at last year's **Q Awards**, but lost out to Coldplay for the title of Best Band In The World. Now it's time to see how they do on the day after what would have been John Lennon's 65th birthday. Yoko Ono collected the Q Special Award in his memory at the Grosvenor House event.

Sign here Microsoft in software deal

Microsoft and RealNetworks have settled a two-year antitrust case. **Chris Street** **Xfm** is to apply for a new analogue radio licence for the north east and will bid with a local version of Xfm available on digital radio and online, for two weeks from today (Monday).

Universal and **Dandelion** are launching a **John Peel website**. **Motorola** is to produce a podcast aimed at mobile phones using fully licensed tracks, to support the launch of its new ROKR handset. The podcast will feature **DJ Gilles Peterson** in conversation with hip hop artist **Common**.

Digitalis is offering its clients the possibility of selling digital video from their downloaded stores, including support for the new iPod video. It is offering videos from Coldplay, Gorillaz and Feeder, full length episodes of *Dirty Sanchez* from MTV and automotive features from Fifth Gear.



InMe: expected to enter UK Top 40

Pandora's Box/V2 act InMe were yesterday (Sunday) expected to enter the UK Top 40 after pioneering an innovative pre-order system in which gig-goers at their recent 14-date tour were offered the chance to buy £5 vouchers for current single *InMe You Know*. These were redeemable online through Digital Stars, formerly Recordstore.co.uk, for three physical versions of the single.

Parlophone has launched a 3D **Gorillaz** e-commerce store, which also allows other brands, individuals and organisations to sell merchandise. The site, named King Studios, houses the virtual store and sells T-shirts, limited edition prints and mobile phone downloads.

Correction: The number two single on the dance singles chart was missed out from last week's *Music Week* because of a production problem. The track was Feistings by *Shy FX & T-Power* released by Soundcity and distributed by Southern.

MUSICWEEK online poll

Welcome to the *Music Week* poll. To vote, simply visit our website at musicweek.com and click on the poll link.

This week we ask: What would you prefer for Christmas? A. A video iPod B. A Sony Walkman phone

a. A video iPod
b. A Sony Walkman phone

Last week, we asked: Is it appropriate for the MCPS-PRS to lend financial support to the MMF's Rock More campaign? The results were:



Mobile music-sharing moves up a gear as companies launch phones with bigger memories

Facing up to Bluetooth threat

Special report

by Nicola Slade

Those leading the music industry's digital community are voicing concerns about the potential for mobile piracy.

With retailers already reporting high demand for Sony Ericsson's new Walkman phone in the lead up to Christmas, executives are in no doubt about the importance of controlling the sharing of music on mobile.

One senior music industry source says bleakly of the Bluetooth peril: "This is sharkme". In turn, an executive from a leading mobile aggregator says, "This has been a problem for a long time and it is something that has been largely overlooked."

EMI new media manager Andy Way adds, "At the moment, limited phone memories will prevent this from happening on a big scale. However, this is going to change in a matter of months. It probably won't replicate P2P usage, which is a fast, global application but that doesn't make it OK."

For his part, Monsternob's CEO Martin Higginson - whose company is preparing to launch its £3-a-week subscription service MobMusic before Christmas - believes it might already be too late.

"The industry isn't listening. It does not have any respect for the mobile industry. If piracy on the internet was a tidal wave then this is going to be a tsunami," he warns.

Bluetooth is fast growing in potential. Besides the imminent arrival of a new generation of phones capable of holding significant numbers of music files, Apple last week used as the Bluetooth capability of its new iMac as one of its key selling points.

It is also already being widely used by music companies as a force for good, commercially at least, as evidenced by promotions for Def



Digital music held as MP3 files on personal computer

Mobile with memory card, eg 1Gb card can store up to 500 songs

Kids can send tracks to mates at school/college for free

What is Bluetooth?

Bluetooth - the industry standard for wireless transfer - was first developed by Ericsson and introduced into mobile phones in 1999.

Bluetooth provides an easy way to exchange information and files between mobiles, PCs or headsets. For example, if you wanted to send a file to another user, you can simply select the file and choose the Bluetooth option in the "send" options. Your mobile will automatically detect other Bluetooth users within a 10m range, whether they are in your address book or not. The files which can be sent include music, pictures and video.

The benefits of Bluetooth

Campaigns for V2 act Elbow, Def Jam's Kanye West and Forecast Music's Lorenz (see The Plot, p26) have illustrated the promotional benefits of Bluetooth in the past few weeks.

V2 implemented a successful Bluetooth campaign at this year's Reading Festival, which allowed fans to point their phones at an Elbow poster and receive a picture, picture and

details of the band's stage time. Meanwhile, Def Jam UK armed their street team at the Notting Hill Festival in London with Bluetooth-enabled phones. Fans in the vicinity with similarly enabled mobiles received a message allowing them to upload a free wallpaper along with a link to the label's WAP site, which gave them an option to purchase

ringtones for the likes of Kanye West and Rihanna. Def Jam UK media manager Luke Bevans says, "It's an interesting way of hitting the mobile market and it's a good way of spreading our message virally. Everyone has a mobile - especially this demographic. More than anyone else, for fans of urban music it's their phone which is their number one priority for accessing music."

Jam's Kanye West and V2's Elbow in recent weeks (see above).

V2 head of new media Beth Appleton explains, "If widespread digital rights management [DRM] is put in place, then we must work to allow it to satisfy the people who are sharing tracks and not punish them. It is an excellent way of building up profile for artists. Maybe fans could be rewarded for sharing. Maybe one kid could pay for the track and every time it is

shared, other kids are paying a reduced rate or the original sharer is rewarded in cash or credits for passing the song along."

The issue of DRM continues to test the minds of the business, with both the music and technology industries starting to implement methods in a bid to contain the problem. While carriers such as Orange, 3 and Vodafone have launched portals with up to 300,000 downloads for sale over the air, the industry is pressing for DRM technologies to function across all handsets and within all content sold on mobile download stores.

"It all lies with the handset makers and the rights-holders," says Andy Baker, CEO of mobile

aggregator DX3. "If all tracks go on sale with open mobile alliance [OMA] as standard, which basically forward-locks the tracks, then we will all be in a better position to make this a viable, revenue-generating market."

Of the five DRM technologies available to rights owners, OMA is currently the most widely supported - but it has been rejected by the biggest company of all, Universal, in its current form on

If piracy on the internet was a tidal wave, this is going to be a tsunami

Martin Higginson, Monsternob

Maybe one kid could pay for the track and, every time it is shared, kids pay a reduced rate

Bill Appleton, V2

THE MUSIC WEEK PLAYLIST



SUGABABES
Ugly (Island)
A strong contender for the Christmas number one if ever there was one. Ugly is a faultless, emotional pop song. (single, Dec 1bc)



DANGERDOOM
Mouse And The Mask (Epic)
The collaboration of part-time Gorillaz man Danger Mouse and rapper MF Doom results in one of the year's classiest hip hop records. (album, Oct 17)



SPOON
Sister Jack (Matador)
Referencing The Kinks and Big Star, this is simply a fantastic single. Taken from the Texas quartet's acclaimed Gimze Fiction album. (out now)



A-HA
Holyground (Polygram)
This track from A-HA's new studio album is a synth-drenched pop song that shows the band have lost none of their charm. (from album, Nov 7)



JIM NOIR
Tower Of Love (My Dad Recordings)
After two acclaimed EPs, Jim Noir is ready to take on the world with this joyful debut album. (album, Nov 24)



EASYKILL
Think It Over (New Religion)
Echoing a grungy, early Nirvana sensibility, this energetic debut promises good things to come. (single, Oct 31)



THE KILLS
The Good Ones (remixes) (Domino)
Featured on the duo's new single No Wow, these remixes breathe new life into The Kills. (available on single, No Wow)



DEPARTMENT OF EAGLES
The Cold Nose (Melodic)
This debut lurches from tender electronic ballads to rock. Another great find from the label which found New Black Alps. (album, Nov 28)



BLONDIE VS THE DOORS
Rapture Riders (Virgin)
Blending Jim Morrison with a Blondie backdrop was always going to divide opinion, but it might just win over some. (single, Nov 7)



FROZEN FLAMES
Past Tense/Shadow (unassigned)
This is refreshing, intelligent pop with a glorious dreamy quality, not unlike A-HA at their slower moments. (demo)

THE MMFS KNOW MORE CAMPAIGN
Announcement: ads in *NME* (Sept 28) and *Mix* (Oct 3)
Launch: at fiery press conference, in

The City, Manchester, (October 3).
Headline: "Fighting for a fair future for the artist."
Issues: © Opposing BPI's refusal of MPFS

PRS online royalty rate to copyright tribunal
© Calling for artists to receive share of video performance royalties.

MMF chief stresses need for talks on future of industry Managers underline need for dialogue

Industry

by Martin Talbot

Music Managers Forum chairman Jazz Summers is halting the first stage of his organisation's new Know More campaign as a success, despite criticism following its launch a week ago.

Summers says he is already close to organising a meeting with his counterpart at the record industry association the BPI to discuss the concerns of the managers, following the explosive campaign unveiled at Manchester in The City conference.

"Peter Jamieson has already asked when we want to meet," he says. "That is progress."

Summers last week sought to clarify the aims of the MMFS's Know More campaign, which aims to encourage greater understanding of the business among artists and managers, insisting that the managers simply want to work with labels to help map out the industry's future together.

"This is about the future of the industry, it isn't about having a go at anybody," says Summers. "It is about transparency. We just want to have a dialogue with the record companies."

"There are a lot of people I know at record companies who are movers and shakers, who are honest people," he adds. "What we are saying is there is now a totally new paradigm in the music industry. There is a digital revolution. And the record companies are trying to grasp this change. But we need to have a dialogue with them."

Summers acknowledges that some might view the initiative as a personal campaign, even a vendetta. "Of course," he says. "But it isn't. Everybody thought the covermounts issue we campaigned on last year was a John Glover issue, too. But it was our issue."

"We have been planning the



Until someone talks to us in a constructive way, we have to do Jazz Summers, MMF

Know More campaign bit by bit for a long time. But the BPI going to this tribunal was the straw that broke the camel's back for us."

The importance to managers of the MCPS-PRS's dispute over online royalties is straightforward, he says - managers were not willing to watch publishing royalties eroded. "Publishing royalties are our lifeblood," he says.

"Every manager knows that you don't earn much money from record royalties," Summers says. "I manage a band that has been very successful in the last year, they have sold 1.5m albums and haven't received any record royalties."

"To break a band is very expensive. The only way today, to break a record, is to get the record company to spend as much money as they can," says Summers, candidly. "You won't make any money from record royalties, but at least you have the publishing, the merchandising and the touring. Over the

past 10 years, managers have come to accept that. Only the very biggest artists see a [record] royalty cheque."

Summers accepts that relationships are building. He himself is already a member of the EMI managers group, while he is also establishing a Universal managers group. In turn, a Sony BMG managers group has also been set up, under the stewardship of MMF board member Richard Griffiths.

But Summers believes this is only good part of the way, and that it is important that the MMF voices its opinions and represents all of its members, too.

Summers stresses that the Know More campaign is not a single-issue initiative. Another issue at the heart of the campaign is the fact that artists do not share in the performance royalties collected by VPL for broadcast of videos.

Summers says this is merely a technicality, under an agreement established by international copyright body WIPO, artists should be paid a sync fee, "except no artist gets a sync fee, because they waive it when they sign their record deal," he says, despite the fact that they pay 100% of the costs of video production through their record label royalties.

The growth of gadgets such as mobile phones and the new video-enabled iPod will boost the significance of such royalties, which last year amounted to £7.5m, he says.

"A further issue relates to the 'making available' right, which was introduced in 2003. Under this right, says Summers, any digital transaction - "digital downloads, streams or whatever," says Summers - includes a right of the author to receive royalties, providing there has been a communication to the public.

"This right, which is incorporated within the MCPS-PRS online licence, should also apply to PPL income, too, argues Summers. martin@musicweek.com

MMF chairman Jazz Summers on...

Building a dialogue
"We realise it is the Wild West out there at the moment. Ringlines are £3, and downloads are as cheap as 49p, and Napster is charging £15 a month. How much are we really receiving from 'Napster'? What do we really receive from downloads? Why can Apple decide to price these things?"

of music? Should there be variable pricing? Record companies are looking to charge 25% deductions on digital royalties. These deductions used to be packaging deductions and are now for something else. But what? We need a dialogue on these things."

"That" In The City conference
"I don't regret the meeting last week, not at all. Paul Birch managed to derail the discussion by asking about packaging deductions. This is not my campaign. It is the MMF campaign. Until someone sits down and talks to us

constructive way, we have to do what we have to do."
Record labels
"We are not saying all record companies are a bunch of shys. We are saying we think they have to wake up. It is about the future going forward with the artist. It is about a partnership between the record company and the artist."

MCPS-PRS funding the Know More campaign launch
"We went to MCPS PRS to have a meeting about the copyright tribunal referral. We said, 'We have this campaign. It is not just on your point of view, we want some backing from you.' And that's what they have done."

Dandelion label poised as John Peel talent

The late John Peel's historic Dandelion Records could be revived as a physical label on the back of a newly-launched video aimed at keeping alive his legacy of discovering new music.

The label originally ran from 1969 to 1972, but its name has now been revitalised online for johnpeelmusic.com. The site was launched last week by Dandelion and Universal Digital Services on the first anniversary of the DJ's death as a new place for undiscovered talent to upload their music.

The site will be supervised by Peel's son Tom Ravenscroft and the DJ's long-time agent and Dandelion partner Clive Selwood, and could lead to some artists winning digital or even physical record deals with Universal.

As part of this, Selwood suggests Dandelion could be revived to release some of the more esoteric music. "I would like Dandelion to be a more experimental, embryonic outlet for these artists who are happy with that, rather than those who want instant success," he says. "That might well be



Peel: up-and-coming bands will be able to upload their music.

possible. Universal will be looking for hit material - that's what it has to do. Dandelion never did that."

The site, which is expected to be fully operational within four weeks, will allow artists to upload their music, videos and pictures to johnpeelmusic.com. Music by acts which satisfy certain quality

GIRLS ALOUD

Polydor is taking the bold step of releasing two singles and an album from Girls Aloud over the course of just four weeks in a bid to target a broad audience and set the group's track back the Christmas chart success.

Polydor's joint managing director Colin Barlow believes the success - which will be led by *Biography* on November 14 - will allow Polydor to hit both ends of the groups' fanbase and result in stronger album sales leading into Christmas. Last year, the label shipped 500,000 copies of the album *What Will The Neighbours Say*, which was released on November 29.

"We looked at the group's fanbase, which is incredibly broad,

and we thought if we could get two singles out there that cater for both sides of the audience, it would drive people to the album," says Barlow. "We're leading with the previous track but the ballad will follow quickly after."

Following *Biography*'s release, the as-yet-untitled album will follow on December 5, ahead of second single *See The Day* on December 12.

Brian Higgins produced and wrote the album. "I think pop music has become a bit formulaic," says Barlow. "The idea that Brian's got it to make the entire album a concept. There's a theme running through the entire thing. He has complete ownership of the record."

CAST LIST: Management: Hilary Shaw Show; Louisa Walsh, Bill Brimacombe; A&R: Gavin Bell; Polydor: Product manager, Polly Stanton; Polydor: UK label foreman, Suziell Cook; Polydor: National radio, Arlene Moon; Polydor: National press, Sandra Srinivasan; Polydor: Regional press, Chantel Steel; Polydor.

SNAP SHOT



ed to flower again website launches



...the music to the johnpeelmusic.com website

criteria will be available to stream and download, with visitors to the site rating tracks to create a weekly chart.

Artists which prove popular will be offered a full digital service deal with Universal, including mobile and sync rights, as well as their own art website. This, in

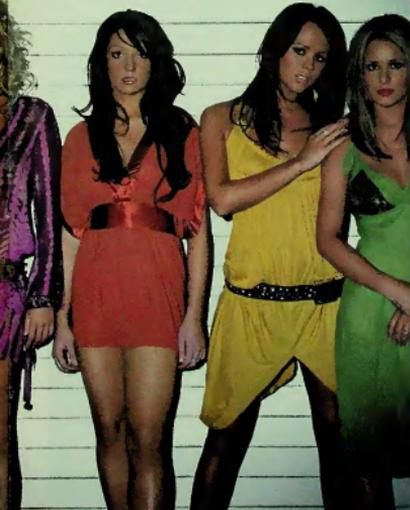
turn, may lead to a full physical deal with the label.

"The idea for the site was born out of the 10,000-strong backlog of demos which Peel had in his collection at the time of his death. The initial plan was to create a website using the best of these recordings, although it was eventually decided to start afresh when preparations for the site took longer than expected.

"Essentially the site was to fill the void that the absence of John has left," Selwood says. "Radio One has tried to replace John with three DJs. As good as they may be, there is no single point for people to address new music."

"This is essentially the way John would have had to go," he adds. "The internet is a chunk of the future. The idea of making physical CD demos is a bit arcane."

"For us it is a labour of love and potentially a place to sign big new things," says Universal divisional director of new media Rob Wells, who will work on the site with Ravenscroft and Selwood. "We are trying to make sure that John's legacy lives on."



FRANZ FERDINAND INTERNATIONAL CHART DEBUTS
1 Croatia, Iceland
2 Germany, Ireland
3 Canada
4 Norway, Switzerland

5 Australia, France & Russia, Sweden
7 Japan (2 on international chart), New Zealand
8 Denmark, Italy, US
9 Netherlands
The above shows

first-week chart positions of *You Could Have It So Much Better*

Scottish band make global splash with second album Franz score Top 10 as America gets Better

International

by Paul Williams

Franz Ferdinand's US Top 10 arrival with their second album has given the band the best start in the market by an indie-signed UK act in more than eight years.

The Domino-signed band's *You Could Have It So Much Better* entered at eight last week on the *Billboard* 200, with 81,020 over-the-counter sales, a position not bettered on the countdown by a UK indie since XL's Prodigy charted at number one and Creation's latest Oasis album made it to two, both in the summer of 1997.

The album's high debut continues an encouraging year so far for UK acts in the US, with Parlophone's Coldplay claiming their first US number one and the same company's Gorillaz and Paul McCartney, Virgin's The Rolling Stones and Sony BMG's *Di Diva* all claiming Top 10 entries.

Domino managing director Laurence Bell believes Franz Ferdinand's success across the Atlantic, where the band's releases go through Epic, is " hugely inspirational to the UK's independent sector. "They've completely revitalised it," he says. "More and more groups are signing to independent labels ahead of major labels."

For Domino, the international roll-out for Franz Ferdinand has been part of the label's thinking from very early on; Bell notes that the band had visited the US three times before their self-titled first album was released. "They built up a good substantial case following from that work early on," he says. "We sold 1.2m copies of



Franz Ferdinand: early decision to go west has paid off with Top 10 Stateside debut

the first album there."

The second album's US Top 10 debut is one of a series of high overseas chart debuts after an initial shipment of 1.5m copies. Among the highlights are chart debuts at two in Germany, five in France and eight in Italy, while in Japan the album started at two on the international chart and seven on the all-comers chart, which is usually monopolised by domestic artists. The first album, which came out little more than 18 months ago, has also picked up extra sales.

Domino head of international Mirelle Davis says promotional work began months ahead of the album's release, with the band talking to press over several days in both Cologne and Paris in June.

"It was a bit of a risk," she admits. "We didn't have a finished record in Germany - we had just five tracks. In France we had more of the record, probably nine tracks.

But the interesting thing is the band wanted this record out fast - it's normally the other way round, with the record company pushing."

The band's summer diary included European festival dates, while they will return to Europe at the end of this month following a US tour, which was last night (Sunday) due to take in New York's Madison Square Garden. MTV is hosting a competition, *Tour De Franz Ferdinand*, in which 40 winners will follow the French leg of the band's European tour in their own bus in November.

Meanwhile, the album's release in Berlin has been aided by the recent launch of a Domino office in Berlin, the label's first such operation on the Continent. Bell says, "It will help us a lot in Germany with our whole roster, because we now have somebody based there all the time." paw@gnuslink.com

Why are Franz Ferdinand a hit in the US?

The big question

Given the high failure rate of UK acts trying to break the States, how have Franz Ferdinand managed to break into the US Top 10?

Jo McCormack, 19

"For me it's always about the songs and they have great hooks and melodies supported by a strong live performance tinged with madness. You can never predict what will connect Stateside, but whatever it is Franz Ferdinand clearly have it."

Sat Bisla, LA-based music consultant A&R Worldwide

"The team behind Franz Ferdinand developed a credible grassroots story Stateside, which in turn helped them

connect with their musical core as well as the masses."

Cive Davis, Sony BMG

"I think it's what it has always been. For music to transcend the border of a country, from our vantage point, we look for worldwide success - we don't look just for success in the US. And in the same way Franz Ferdinand is an example of an act that is certainly having appeal in America at the moment and that comes from the UK label taking a worldwide view from day one."

Ray Cooper, LA-based multi-media company Zama and formerly Virgin Records America

"They represent something that's not really on offer here. But the fact they're playing rock that has such strong pop overtones helps and it fits

well visually with MTV and orally on radio. The fact there are great melodies through their music is a big plus for them and the word of mouth on this album here is incredible. It goes back to that old-fashioned concept that The Police and U2 started in the Eighties and Coldplay do now, which is to focus half the year on America."

Alan Edwards, Outside Organisation

"Britain has always produced inventive bands but, sadly, since the Sixties and Seventies and the golden days of The Beatles, Stones, The Who etc it's been a tough market for UK rock acts. The US market is ridiculously 'local' so hopefully Franz Ferdinand's success will open the door for others to follow in."

Talent

CAST LIST
 Press: Barbara
 Chorn, Moira
 Belin, NBC. Head
 of promotion:
 Sarah Adams,
 Warner Bros.
 Radio: Pete Black,
 Warner Bros.

Product manager: Erinn
 Newman, Warner
 Bros. **Marketing:**
 Adam Hollywood,
 Warner Bros.
Digital: Sam
 Spornow, Warner
 Bros.



CONFESSIONS ON A DANCEFLOOR TRACKLIST
 1. Hung Up
 2. Get Together
 3. Sorry
 4. Future Lovers
 5. I Love New York
 6. Let It Or Not

7. Forbidden Love
 8. Jump
 9. How High
 10. Isaac
 11. Push
 12. Like It Or Not

MADONNA'S ACHIEVEMENTS
 10 UK number one
 singles
 55 Top 10 hits
 Seven UK number
 one albums
 15 multi-platinum
 albums

INDIVIDUAL ALBUM SALES
 Madonna—double
 platinum
 Like A Virgin—five
 times platinum
 True Blue—six
 times platinum
 Like A Prayer—

three times
 platinum
 I'm Breathless—
 platinum
 Immaculate
 Collection—nine
 times platinum
 Music—five times
 platinum

Bedtime Stories—
 double platinum
 Something To
 Remember—five
 times platinum
 Ray Of Light—five
 times platinum
 Music—five times
 platinum

Producer brings dancefloor edge to star's new project. Getting into a groove for Madonna album



Talent

by Stuart Clarke
 British producer and songwriter Stuart Price is hardly a new face in the Madonna camp, having since 2001 worked closely with the artist as musical director on her last two world tours. But on her new album *Confessions On A Dancefloor*, Price has found himself elevated to the top table after landing the job of co-writer and producer.
 The album, Madonna's strongest, most up-tempo set since 1998's *Ray Of Light*, is the fruit of a four-year professional relationship between the Warner artist and Price that began when Mirwais Ahmadzaï recommended the 27-year-old as a suitable musician for her 2001 *Drowned World Tour*. "I'd done a remix for Mirwais who produced *Music*, and he suggested me to Madonna," says Price, who has recorded four albums himself through his Les Rythmes Digitales and Zoot Woman projects, while his remix work includes credits on tracks by acts such as The Killers, Placebo, Beck, Missy Elliott, Gwen Stefani, Goldfrapp, Scissor Sisters and Depeche Mode.
 As Price recalls, having been recruited by Madonna, his touring role swiftly developed. "I'm actual-

With a record like this you're not just putting across the music, you're putting across a concept as well
 Stuart Price

ly better at putting the songs together in a new style or changing the context with an overview of it being a tour, so my role took on a new shape fairly quickly," he says. The first seeds of *Confessions On A Dancefloor* were sown in October last year, when Madonna asked Price to pen a track for a musical she was working on at the time. "She was working on a script for a musical and one of the scenes was set in a futuristic dance environment, Studio 54, that type of thing," says Price, who signed his first record deal while he was still at school and inherited much of his passion for music from his piano-playing parents. "I had been messing around with an Alba loop in a mix I had done to DJ with and M heard it and wanted to make it into a track. When we did it, she decided it would be the starting point for the album."
 The song was *Hung Up*, the album's lead track and first single

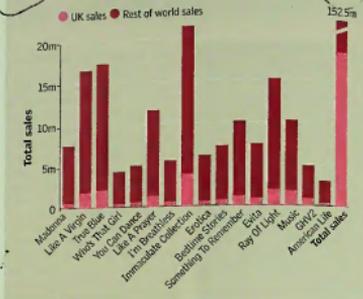
(physically released on November 7), and Price says it was a catalyst for the rest of the album, which will be released through Warner on November 14. "That song started the concept rolling. M had the vision straight away and was very clear about what she wanted to do after that. She said 'We're doing a dance record. I don't want any ballads, I don't want any slow moments, I want this to sound like a slice of an evening, a night out.'"

Price has co-written nine out of the 12 tracks on the album, penning and recording them in his 'studio', a small loft-type space above his low-key west London flat. Price says it was a return to her roots. "It's how she used to work, working with DJs and producers, just sitting in their apartment, writing songs," he says.

The recording schedule reflected the type of album they wanted to make. Written quickly—the pair spent some three months in the studio—a typical schedule would see them gather in the afternoon and work until late evening when Madonna would leave Price to tweak and cut their work until the early hours of the morning. "The premise of working on this record was that it wasn't going to be over-thought, that it was going to be about putting a collection of

Material girl: Madonna's worldwide sales

After 16 albums Madonna has enjoyed global career album sales totalling some 152.5m. Of her studio albums, *True Blue*, *Like a Virgin* and *Ray Of Light* were the three biggest sellers, while *Immaculate Collection* has sold 21.5m.



good songs together, and when that's the case there's not really room for it to get too complicated. If something wasn't working we'd just throw it out," he recalls.

With the album running for just over one hour, each track on *Confessions On A Dancefloor* segues into the next, a concept which stemmed from the duo's desire to create an "album", rather than just a collection of songs. "That was completely born from the DJ perspective and I find it very satisfying that there's not one second of silence on this record from beginning to end," says Price.

"In a world where most pop records are made by a collection of producers, you get an inconsistency. With a record like this you're not just putting across the music, you're putting across a concept as well and I think the fact that that side of things has been considered comes across on the record—it's more than a collection of songs. What DJ starts and stops the records? They don't. This isn't a mix album, it's not beat mixed, but it is transitioned all the way through, whether those links be orchestral, sound effects-based or just musical crossover points. I

don't think there are a lot of records around like that."

The album features two co-writes—*Future Lovers* and *Let It Will Be*—with Mirwais, who was behind much of American *Life and Music*, regarded by many as Madonna's critical peak. In addition the Merlin Music team co-wrote *How High*, *Get Together* and album closer *Like It Or Not*. Price stepped in once the tracks were near completion to work them into the context of the album. "When M worked with those people she'd ask them to submit tracks or she and Mirwais would work together in the studio in London, but ultimately things would end up back in my studio to be forged into the shape of the album," he says.

"One of the things I like about this record is that when I put it on in my car, I find it difficult to listen to just one song because I want to keep going through it."

"One night, I was coming back from the studio, which was only 10 minutes from my hotel. I put the album on, listened to it, and 45 minutes later I found myself in the car park, still listening!"
 stuart@musicweek.com



Home base: Price's loft space in west London, where much of the album was recorded

As media growth continues to mushroom, there has arguably never been a time offering more opportunities, and challenges, for PRs. Adam Webb reports on how they are responding

PRs find fresh ways to make an impression

The proliferation of media, whether print or online, radio or TV, ought to be a boon for anyone working in music promotion. At least theoretically. Throw a press release out there and it is bound to stick somewhere, such is the thirst for content.

Conversely, explosive media growth has also brought about inherent challenges. Not least of these is how PRs and pluggers can formulate campaign strategies that both reach their target market and deliver a coherent and resounding message, effectively allowing consumers to see the trees in those saturated media woods.

And, even though stuffing a pre-release CD and carefully honed press release into a jiffy bag will always probably constitute an important facet of the job, many are now looking to more innovative approaches. Recent initiatives from Universal Classics & Jazz highlight this, with Jamie Cullum's *Catching Tales* album dispatched to head girls across the UK, and TV ad spots for Haley Westenra broadcast in GPs' waiting rooms. Both represent tapered and lateral approaches to promotion which blur the worlds of marketing, PR and plugging.

"Things have changed enormously," says Kas Mercer at Mercenary PR. "Even in the past 10 years. When I first started, there were five magazines, but now every single daily paper has got a specialist music section. It's more than quadrupled and the workload has increased enormously." This workload is more than matched on the plugging side, says Dylan White, director of promotions at Anglo Plugging. "The biggest thing that's changed is the actual amount of media," he says. "There's more radio stations and TV channels to keep happy. But, other than that, the UK population and the number of record buyers hasn't really changed. You've just got to work twice as hard to service all this media."

However, he adds, although opportunities abound, the most desirable targets have remained fairly static. "Music is like a pyramid," he says. "There's this mountain of stardom and, although there's lots more going on around the base and the lower slopes, you're still trying to get to the top, whether that's the Radio One or Radio Two playlists or the most popular TV programmes. The key thing is to identify from the start where it is you want to travel, or else you won't be going anywhere."

For EMI head of press William Luff, most campaigns start off with a wishlist and then deviate further afield. Inverting Dylan White's pyramid of stardom, Luff suggests the more significant issue is not the growing scope of the media, but an oversupply of artists trying to break into it. "I don't think the problem is necessarily that there's been an increase in the volume of media, I think it's more about the proliferation of artists who are all competing against each other for a limited amount of press," he says.

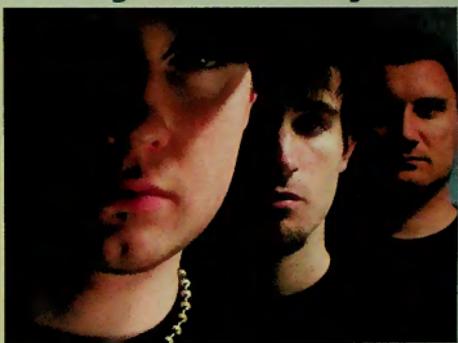
Given these challenges, many PRs and plug-

Media attention swings Pendulum's way

Normally relying upon a loyal groundswell of grassroots support when it comes to sales, a drum & bass record breaking the Top 75 is a scenario akin to a non-league giant killer dispatching Premiership opposition in the FA Cup. Pendulum's vinyl-only *Slam* was such a single; debuting at number 34 in September. The same foundation of underground support, backed by reviews and radio plays, saw their album, *Hold Your Colour*, enter the chart at 68. A real result for a drum & bass act from Perth, Australia.

These might not represent the most earth-shattering sales, but, says Laurence Verfaillie at Electric PR, getting any sort of mainstream exposure for drum & bass is a job in itself. "With drum & bass, you're mostly talking about small indie labels who have no marketing budget and rely entirely on PR and plugging to advertise themselves," she says. "That means you're always going to have difficulty in gaining credibility in the commercial press. It's hard to be taking seriously as a genre if you can't buy ad space."

The solution, she adds, is to actually bypass the traditional press process altogether, building profile via club support



and feeding awareness into specialist fanbases. Only with sufficient underground buzz will press activities commence.

That meant emphasising Pendulum's rock influences and highlighting the elements that a mainstream audience could relate to – a task much aided when the band were asked to remix The Prodigy's *Voodoo People* for the best of compilation *Their Law*.

Plugged by Zzonked, the single was played on Radio One.

Meanwhile, Zane Lowe made *Hold Your Colour* his album of the week. In a recent *Guardian* feature, the station's acting head of music, Sarita Jagpal, tipped Pendulum as one to watch in 2006.

After an album of the month slot in *Mixmag* – a key moment, says Verfaillie – strong reviews in *The Times*, *The Telegraph* and *FHM* followed. "That's what's most exciting about Pendulum," she adds. "It feels like the start of something."

Pendulum bolstered by underground support, which spread the interest of mainstream media

Things have changed enormously. Even in the past 10 years. When I first started, there were five magazines

Kas Mercer, Mercenary

volume of media currently out there has made things easier. We have the best print media in the world in our country and, especially for a small artist, there's so many different potential avenues you can go down – unlike radio, which is still focused around a few stations."

Sony BMG head of press Kate Head also believes that media proliferation has transformed the publicist's role. This is particularly so with international acts running to tight schedules, where supply of promotion will never satisfy journalists' demands. She offers Bruce Springsteen's recent *Observer* interview with Nick Hornby (one of five that the artist agreed to) as a good example of this, as was a concerted effort to shift UK perceptions of Shakira that saw the Colombian singer give successive interviews with *Q*, *The Saturday Telegraph* and *The Economist* – the latter, apparently, her magazine of choice.

There are also more opportunities to break artists into non-music areas, says Parlophone

head of press Murray Chalmers – an increasingly important factor, especially for the majors, as they look to develop more entertainment-based revenues. In what he terms “life imitating artifice”, Chalmers recalls how he kickstarted Jamaica’s fashion career by circulating spoof modelling cards to the tabloids, suggesting the singer was being approached by a number of top agencies. The result was a real life modelling deal and photo-shoot in *Vogue*.

But, as Charone asserts, it is emerging acts that have benefited most from the widening of the media pyramid. Not only are there more places to be seen and heard, but the digital revolution has empowered individuals to circumvent many traditional press channels entirely. Certainly, the likes of Arcade Fire, Arctic Monkeys and Moby-winner Swa effectively broke themselves, either through self-financed releases or by allowing fans to download and swap free MP3s from their websites. Traditional media tastemakers were initially bypassed; only coming onboard when the early promotional spadework was done and dusted.

And there is much evidence that PR and pluggers are utilising these same tools to communicate directly with fanbase communities – just as they once would have done with traditional PO Box fan clubs. The phenomenon that is Myspace has been well documented, not least by the likes of ex-Smashing Pumpkin Billy Corgan, who, in an interview with *Business Week*, praised the online forum for “creating a new paradigm” and claimed he spent an hour a day on the site interacting with fans.

“Myspace has become integral to a lot of bands,” says Kas Mercer, “especially with my bands, and a

lot of journalists check that out now. It’s definitely where I head first and then I go to PureVolume [a similar music-hosting site with more than 170,000 registered artists] and have a listen. It’s really helpful. For any new bands approaching me, I ask for a website, an MP3 and a Myspace page.”

For Noble PR co-director Peter Noble, online has become part of a two-pronged approach to complement its existing work with print media. Campaigns begin online as specialist fanbases are supplied with news and information, thereby building a buzz from the ground up. Further down the line, when interviews or features appear in the press, they are fed back through to the fanbase via hyperlinks. The idea is to create a self-perpetuating circle that communicates directly to the most vociferous consumers. “If the technology works,” says Noble, “then use it.”

“Our banner is on all the main fanbase webpages,” he adds. “That way you get straight to the people who probably know more about the band than you do, and probably more than the record company does. With the forthcoming Eurythmics reissues campaign, I’m in contact with three webmasters and they seem to know everything. One of them even has a direct line to Dave Stewart. Even I don’t have that. Dave sends him MP3 files directly – that’s the level of trust there.”

The success of the Wire Daisies’ digital-only album *Just Another Day* offers another illustration of how online channels are being utilised. Signed to digital development label Transistor Project (a partnership between Outside Line, Queen’s manager Jim Beach and Blar drummer Dave Rowntree) an exclusive free download single of the band’s track *Everyman* was placed on

Music is like a pyramid. There’s this mountain of stardom and, although there’s lots more going on around the base and the lower slopes, you are still trying to get to the top

Bylan White,
Angelo Plugging

the front page of iTunes Music Store in September 2004 with stunning results. Suitably enticed by the free track, more than 4,000 customers went on to purchase the album. It reached number one on the UK and French iTunes album charts and broke the equivalent Top 20 in Germany.

Describing the achievement as “pure people power”, Outside Line founder Ant Cauchi suggests online can offer a great alternative – or even catalyst – to TV or radio and on a much more level playing field. With Transistor Project acting as a feeder label, the single was subsequently taken to Radio Two by Amanda Beal and the band has since signed a deal with EMI. The same strategy is currently being worked for Shelly Poole, formerly one half of Alisha’s Attic, whose *Totally Underwater* single achieved a front page placing on iTunes last month.

“With iTunes, it’s exactly like being on the radio station,” he says. “You give the track away for free, like you effectively would be anyway, and then a huge number of people end up buying the album. There’s two battles here: actually getting on iTunes and actually getting on the iTunes chart, but once you’re within those realms, then you can sell significant numbers of albums.”

Of course, as Cauchi rightly states, getting a front page placing on iTunes is easier said than done and fast gaining the cache of a Radio One playlisting, but again, the key factor here is innovation – using all available tools to gain the maximum exposure. For Scruffy Bird director Laura Martin, pushing boundaries, particularly with new acts, should be a matter of course. “It is far too basic just to mail-out jiffys and hope people are into the music,” she says. Using the motto

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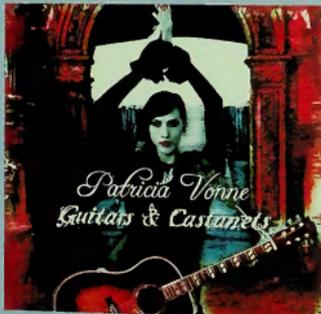
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"more than just a mail-out", Martin adds that her company has always tried to utilise Myspace-style forums and "out-of-the-box" ideas. "We encourage fans meeting virtually, to meet up at gigs, and encourage their input and participation," she says. "For example, The Young Knives have a girl who makes custom TYK jewellery which is given out at gigs - the younger fans love this and it works as a kind of viral marketing."

However, despite this tendency towards digital technology, there is more than an element of back to the future in all this, says Jane Houghton at Press Counsel. "It's just another way of getting directly in front of your fanbase and not having to be reliant on the *NME*," she says. "To some extent, it's no different to what you had to do with Ned's Atomic Dustbin or Catatonia, but instead of getting into a rusty old van and driving up and down the motorway you can use technology to reach people."

Another interesting variation with roots in traditional marketing comes from Quite Great Publicity. The company recently established the street team initiative Quite Great Solutions, which targets shopping centres and, in the case of classical clients, garden centres, in order to build up databases of interested and likened music fans. Swapping sampler CDs in exchange for e-mail addresses and personal details, the result is a ready-made community that can be marketed to, says manager director Pete Bassett, a bit like a wine club. "It's not about harassing people into purchasing something, but finding out if they're interested in an artist or label and, if they are, then passing it on. If you can get 2,000 people interested in your label then you can do really

Powter's Bad Day ends well

He might have had a bad day, but Daniel Powter wins the battle of the balladeers, at least in airplay terms, with a greater audience share than James Blunt's You're Beautiful.

Debuting at number 34 on July 2 (three weeks before its physical release), Powter began a slow ascendancy from 11-9-6-3-1-1. Powered by support from Radio Two, Bad Day entered the singles chart at number two on July 31.

Despite receiving the greatest number of plays in quarter three, over 4,000 more than Powter, Blunt has to settle for second best; although he still nudges past Charlotte Church and has more than double the exposure of either Oasis and Coldplay.

Top 25 airplay hits of Q3 2005

ARTIST	Title (Company)	Plays	Aud (000)	National/Regional	Promoter
1	DANIEL POWTER Bad Day (Warner Bros)	24,477	656,767	Warner Bros/Warner Bros	
2	JAMES BLUNT You're Beautiful (Atlantic)	24,677	654,004	Atlantic/Atlantic	
3	CHARLOTTE CHURCH Crazy Chick (Sony BMG)	22,372	504,538	Sony BMG/Sony BMG	
4	OASIS The Importance Of Being Idle (Big Brother)	13,258	498,093	Anglo Pluggings/Anglo Pluggings	
5	COLDPLAY Fix You (Parlophone)	13,088	488,464	Parlophone/Parlophone	
6	KT TUNSTALL Suddenly I See (Reckless)	11,652	432,207	Reckless/Virgin	
7	THE BLACK EYES PEAS Don't Lie (A&M)	10,928	431,540	Polygram/Polygram	
8	SWEN STEVENS God (Interscope)	10,205	425,794	Polygram/Polygram	
9	MARILYN CAREY We Belong Together (Def Jam)	10,236	386,865	Mercury/Mercury	
10	DAVID GRAY The One I Love (Atlantic)	10,411	378,041	Atlantic/Atlantic	
11	GREEN DAY Wake Up! (Reprise)	9,228	372,934	Warner Bros/Warner Bros	
12	GORILLAZ E2K0 (Parlophone)	11,064	348,318	Parlophone/Parlophone	
13	CRIG DAVID All The Way (Warner Bros)	10,499	347,308	Warner Bros/Warner Bros	
14	PUSSYCAT DOLLS BUSTA RHYMES Don't Cha (A&M)	10,886	326,578	Polygram/Polygram	
15	KATIE CRIBBS I Predict A Riot (B-Square/Polygram)	9,081	318,496	Anglo Pluggings/Anglo Pluggings	
16	JAMIEHOODI! Seven Days In Sunny Lane (Sony BMG)	12,205	313,558	Sony BMG/Sony BMG	
17	TEXAS Getaway (Mercury)	11,475	310,246	Mercury/Mercury	
18	JESSE STONE Don't Cha (Warner Bros/Reckless)	10,154	306,176	Reckless/Virgin	
19	THE MIGHTY BOBHEAVENS Love Me Like You (Hollywood)	8,859	301,697	EMI/EMI	
20	212 FEAR ELTON JOHN Ghetto Gospel (Interscope)	12,295	301,068	Polygram/Polygram	
21	RHIANNA P. De Ruyter (Def Jam)	8,289	278,423	Mercury/Mercury	
22	NATALIE IMBRUGLIA Counting Down... (Brightside)	14,265	277,591	Luca/Sony BMG	
23	BOOBYROCKERS I Like The Way (Mercury)	11,978	276,813	Mercury/Mercury	
24	COLDPLAY Speed of Sound (Parlophone)	15,003	269,878	Parlophone/Parlophone	
25	INAKA FAY Kasty Girl (All Around The World)	9,976	266,701	Tomkins PR/Tomkins PR	

SOURCE: INTERSCOPE



Daniel Powter: wins the battle of the balladeers in third quarter

well and we can then bolt on standard PR."

"These days, any PR companies that rely on 'woolly PR' will be in for a very hard time," he adds. "You've got to be very exact in who you're going after. PR has got to the stage where it's almost scientific."

It's likely to become even more so. Of course, a

great artist and a great song will remain a prerequisite at the heart of any promotion, but as mobile technology - especially - rolls out, promotional possibilities will increase and diversify proportionately. And as a consequence, PR and pluggers will need ever more innovative ways to skin the proverbial cat.

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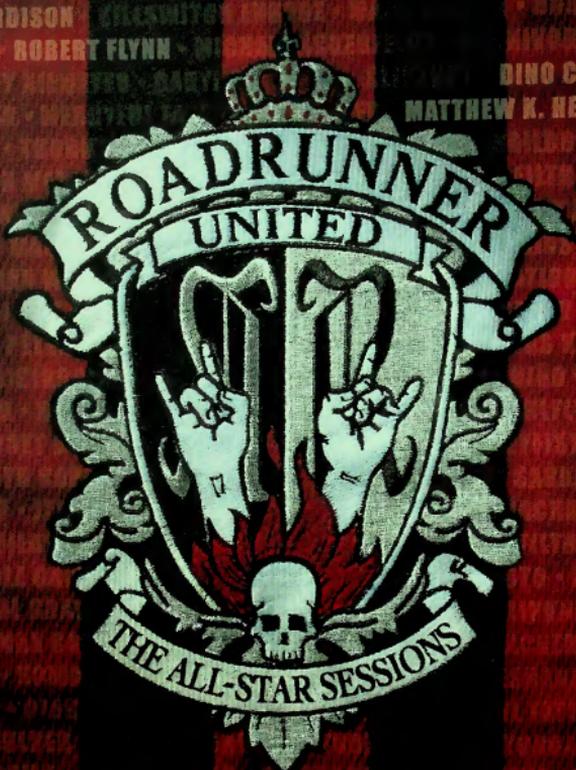
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With a roster ranging from Slipknot to Nickelback, Roadrunner is marking 25 years of success in rock and metal. By Valerie Potter

Roadrunner: metal and much more

Slipknot tie-up brings worldwide success

From the unlikely environs of Des Moines, Iowa, Slipknot exploded onto the metal scene with the release of their first, self-titled Roadrunner album in 1999 and effectively left it reeling. With their apocalyptic sound, grotesque image and initial insistence on being known by numbers rather than names, the masked and boiler-suited nine-piece were unlike any band that had preceded them. They were immediately embraced by millions of young fans who identified with their anger and angst.

However, it had taken a while for the music industry to recognise their potential. Initially rejected by a number of major labels – legend has it that one Epic executive commented that if this was the future of music, he had lost the desire to live – even Roadrunner were reluctant to sign them in the beginning.

"I grew up on Roadrunner Records and so they were one of the labels that I thought we should really go after," says drummer Joey Jordison, aka No. 1. "We started shopping Roadrunner around 1997 and we got at least four rejection letters, but in the end, we recorded some songs that really grabbed their attention. We started working from there and it's been a great relationship ever since."

The release of Slipknot gave Roadrunner its first platinum album in the US. No one-hit wonders, the follow-up album, *Iowa*, entered the UK charts at number one in 2001, and last year's *Vol 3: Subliminal Verses* saw



the band taking a more experimental and melodic approach to their music, while losing none of their trademark aggression. All three studio albums have achieved gold status in the UK.

Jordison admits that even he is surprised by the level of the band's popularity. "For us, it's always been about the music," he says. "We thought if we could put out a record and go on tour and sell maybe 5,000 to 10,000 records and have a little cult following, then that would be great. We did not have any clue what was going to happen. None! We were really dumbfounded – and I still am!"

Jordison's side project, Murderdolls, is also signed to Roadrunner as their debut, *Beyond The Valley Of The Murderdolls*. He was recently a team captain for Roadrunner United, while Slipknot's first live album, *9.0 Live*, is scheduled for release on October 31.

"I have a lot of respect for everything Roadrunner have done for us," he says. "We have our fights as everyone does, but I really have nothing but great things to say about my relationship with the people at Roadrunner and how they treat me."

Slipknot: number one albums in the US and UK

In its 25-year history, Roadrunner Records has established itself as not only one of the largest international independent labels in the music industry, but also – arguably, as the most influential label in the hard rock and heavy metal genre with a roster that covers all bases from Slipknot to Nickelback.

Founded in Amsterdam in 1980 by former RCA and Polygram marketing and A&R executive Coes Wessels, the label originally focused on licensing US repertoire, introducing European audiences to bands who would soon grow to dominate heavy metal, such as Metallica, Slayer and Megadeth, as well as representing influential US punk and alternative labels, such as SST, Tanning, Triple X, Twin Tone and Relativity.

Its success led to the opening of a New York office in November 1986, founded with a view to signing and developing cutting-edge American acts for worldwide release, as well as handling their US marketing. Just over a year later, Monte Conner was recruited to the role of radio promoter. As a student, he had hosted an underground heavy metal radio show called *The Witching Hour* that ran for nearly five years. "It was through that show that I became an expert in underground metal and demo tapes," Conner explains. "I was playing demos by bands like Metallica, Anthrax, Slayer and Sepultura while these bands didn't even have record deals yet."

Only the fifth person to be hired at the label's US office, 10 days after Conner started work, the A&R manager left. "I was the only one that was a young kid living the music, so I became the A&R person just because there was no one else to do it," he says. "Within the first year, I had Sepultura, Obituary and Annihilator, which were three bands that really started having success for us in 1989. So Coes Wessels realised that I knew what I was doing and pretty much continued to let me do it."

Certainly, no one would have blamed the chairman for feeling he was making a leap of faith when Conner signed a young band from Brazil who, at the time, barely spoke English. But following the release of *Beneath The Remains* in 1989, Sepultura became one of the label's first major international success stories, selling over 600,000 albums by the end of the year.

However, despite such figures, Conner maintains he has always been careful never to let musical passions overrule his commercial sense. "Back in 1988, when we were approaching the media saying we had signed a death metal band from Brazil, they didn't even care what the music was like," he says. "It was like, 'Brazil? Wow!' Of course, Sepultura had the music to back it up, but just the fact that they were from Brazil actually opened so many doors for us."

"That was something I was always big on. When people ask, 'What do you look for in a band?', obviously besides great and original music, we're trying for some kind of an angle. For instance, with Obituary, the angle was that John Tardy [vocalist] didn't have lyrics, he just growled and grunted. As an A&R person, there's this constant battle between art and commerce – where you want to sign something as a music fan, but you also have to keep the commerce in mind."

Roadrunner had opened a UK promotions office in the mid-Eighties, but Mark Palmer, now MD of Roadrunner UK, initially joined the company as label manager in 1988, as its Ealing-based operation expanded. One of the first projects he oversaw was the release of the hugely influential *Alice In Hell* album from Annihilator, whose follow-up *Never Burn Land* was to give the company its first Top 40 album in the UK.

With extremely limited opportunities in terms of TV and radio exposure for Roadrunner's

HIGHLIGHTS OF 25 YEARS IN ROCK
 1980 Curb Records founds Roadrunner Records in Amsterdam to license US hard-rock repertoire for

European release
 1986 Roadrunner opens a New York office to sign and develop cutting-edge US bands for worldwide release and to directly handle their

marketing in their hometown
 A two-man promotion office is also set up in London
 1987 Monte Conner joins Roadrunner of US and turns it into the label's leading

A&R source
 1988 Mark Palmer UK as label manager. The Dutch office gradually relinquishes control over sales, distribution and

marketing in the UK
 1991 Septuagint releases Arise, their first album to be recorded outside their native Brazil. It achieves silver status for

Roadrunner
 1993 Roadrunner releases Type O Negative's Bloody Kisses, which, assisted by the US hit single Christian Woman, gives the label its first gold

sales award
 Septuagint's Chaos AD earns a gold record, which is also certified in the UK
 1994 Machine Head's debut album, Burn My Eyes, enters the UK charts at number

25
 1996 Roadrunner releases Type O Negative's October Road, which earns a gold certification in the UK. Septuagint's Roots goes gold in the UK
 1999 Slipknot's self-titled debut

1998 The self-titled debut from Soulfly, the band fronted by former-Straight vocalist Max Cavalera, achieves silver status
 1999 Slipknot's self-titled debut

Nickelback highlight label's broad appeal



Nickelback's Silver Side Up sold more than 10m copies worldwide

While residing at the unashamedly commercial end of the label's spectrum, Nickelback have been one of Roadrunner's phenomenal success stories. Formed in Alberta, Canada, in 1996, they had already released two self-financed albums, *Curb and the State*, the latter giving them a 2000 US radio hit with *Leader Of Men*, before signing with the label.

However, it was 2001's *Silver Side Up* that proved to be their breakthrough record, reaping massive sales on both sides of the Atlantic. Roadrunner UK's Mark Palmer explains that, at that point, *The State* hadn't even been officially released in the UK.

"It was always felt that we had to build the band up to a certain level in the US before we could launch them over here," he says. "It was quite obvious that they weren't going to be one of those bands like Machine Head

where we'd be able to build them through the metal press and tour them and work them through the rock clubs and street marketing and that kind of thing. We had to get them on the radio to sell records. But then when *Silver Side Up* – or in particular *How You Remind Me* – was delivered, it was like, 'Oh, right!'"

Even though *Silver Side Up* was released simultaneously by both companies, Roadrunner UK did not release *How You Remind Me* as a single immediately. "It was quite obviously going to be a big hit in the US," says Palmer. "We took it to radio as soon as it hit number one over there, and by then, it was an unstoppable force."

How You Remind Me became the most played song on US radio in 2002. *Silver Side Up* went triple platinum in the UK and more than five times platinum in the US, with more than 10m copies sold

worldwide. 2003's *The Long Road* consolidated that success, and the recently released *All The Right Reasons* entered the UK album charts at 13, shipping silver within two weeks of release. In the US, it topped the *Billboard* chart, selling 317,000 copies in the first week of release.

More than that, Nickelback have effectively transformed the public face of Roadrunner's business from a niche operator to a more broad-based rock label.

"Nickelback changed everything," says Monte Conner. "They basically got our foot in the door at US radio and made the entire US record industry and radio business take us seriously as a label that could do things other than metal."

"Now people look at Roadrunner as the type of label where they can find rock bands; anything from Nickelback to Slipknot is what we do."

uncompromising product, the support of specialist independent metal stores has been pivotal. To capitalise on this, Palmer initiated promotions such as Roadrunner's First Day Covers, where stores were given a stamp to emboss the sleeve or CD booklet of any album bought on the first day of release.

"When we did that with Septuagint's 2003 album," he says. "I think we had more than 200 stores taking part in the campaign. If you did a similar kind of promotion now, you'd be expecting half that. I would be getting calls from 10am on the day of release saying, 'I've got kids outside queuing round the block.' And on the *Roots* album, we had a ridiculously high percentage of sales on the Monday – close to 50%."

"Since then, the independents' impact has definitely decreased, simply because there are fewer stores, but I still feel they are very, very important, because these are the places that are on the

ground and are dealing with the tastemakers out there – the kids that are really into finding out about the next big thing and are up to date with all the imports."

Such grassroots support has always been, and continues to be, of vital importance to Roadrunner's success. Having witnessed the excitement that Alice In Hell had generated after servicing the metal press with only two rough mixes, Palmer repeated the success with Machine Head's 1994 debut, *Burn My Eyes*, by allowing *Kerrang!* to give away limited copies of their demo as competition prizes.

"Obviously, any kid that got a copy was taping it for his mates and the word spread beyond that," he says. "The bizarre thing that happened was we had this whole plan napped out and then we had to go through a re-mixing process, because *Burn My Eyes* didn't turn out the way we wanted, so the record got delayed four or five months. But

rather than the buzz losing momentum, it built up to a fever pitch. We ended up charting that album at number 25 from nothing."

Unlike many other hard rock labels, Roadrunner chose not to jump on the Seattle bandwagon when it rolled into the early Nineties. Their edgy grunge band signing was Gruntruck, a side-project from seminal rockers Skinnyard, and Conner maintains that the label's decision to plough its own distinctive furrow has been a huge contributory factor to its continued success.

"I used to joke that we had our own Seattle right here in Brooklyn, because during that period, I had signed Type O Negative, Life Of Agony and Biohazard – three really hot bands from Brooklyn," he says. "I've never really been chasing the trends. In my entire career, very few of the bands I've signed have been bands that other labels have been aware of or were competing for."

This policy of wilful autonomy continued to pay off. Despite their controversial nature and pervasively offensive wordplay (sample lyric: 'For her lust she'll burn in hell. Her soul does medium well'), Type O Negative became Roadrunner's first gold-certified act in the US with their 1993 album *Bloody Kisses* and its hit single *Christian Woman*.

However, much larger success was looming on the horizon after Conner was handed a copy of Slipknot's self-financed album, *Mate, Feed, Kill, Repeat*. Despite thinking it was "pretty awful, to be honest", Conner kept in touch with the band's Des Moines-based management, who continued to send him demos. Their persistence eventually paid off, and in 1997 the band signed to the label.

"Finally, they sent me the demo that included *Spit It Out* and when I heard that, I realised that the band had finally arrived and it was time to sign them," says Conner. "It's incredible, but that very demo of *Spit It Out* is the exact version that was on their debut record."

Slipknot's corrosive boiler suits and masks, Sepultura's convulsive music and disaffected lyrics instantly struck a chord with teenage fans, especially in the UK where they broke before the rest of Europe, becoming Roadrunner's first platinum-selling act on this side of the Atlantic.

But while the uncompromising Slipknot were taking the heavy metal world by storm, a more melodic mainstream band were joining the Roadrunner stable.

Nickelback were signed in 1999 by Ron Burman, who joined the company in 1997 with the specific remit of signing more radio-friendly acts. "It was never *Ces Wessels'* goal for Roadrunner to be a boutique metal label," explains Conner. "From the very beginning, the concept has been for Roadrunner to be a broad-reaching label that can do various types of music."

Nickelback's first album for Roadrunner, *The State*, sold around 375,000 copies worldwide and the band toured for two years around its release, laying the groundwork for the 2001 follow-up, *Silver Side Up*. Featuring the hit singles, *How You Remind Me*, *Too Bad and Never Again*, it went to number two on the *Billboard* chart and number one in the UK album chart, achieving multi-platinum sales throughout the world.

"Dealing with a band like Nickelback is a fantastic challenge and a great experience for a label like us," enthuses Palmer. "Obviously, the sales that they generate are far and beyond all the other bands on our label and it opens up new areas, new markets and new contacts that we wouldn't normally deal with."

"And while other independent labels have often seen their most successful acts migrate to a major, Nickelback have remained on Roadrunner. Conner believes this is due to both the organ-

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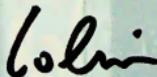
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gives Roadrunner its first platinum award in the US. 2003 Roadrunner undertakes a joint venture with The Island Def Jam Music Group in the US, but as product

in the UK is already distributed by Universal, the does not direct affect the British operation. Slipknot's second album lows debuts at number one in the UK album

charts. Nickelback's Silver Side Up also goes to number one in the UK and number two in the US, subsequently selling more than 10m copies worldwide.

Roadrunner UK sets up its popular website, where it sees its traffic increase tenfold by 2005. 2002 Nickelback's single 'How You Remind Me

becomes the most-played song of the year in the US. Roadrunner releases Murderdolls' Valley Of The Murders, a side project from Slipknot's Joey

Jordison which achieves silver status in the UK. 2004 Roadrunner artists are nominated for five Grammy Awards, including three out of the five

nominations in the Metal Performance category. The label signs licensing deals with US imports Trustkill and Ferret. 2005 Roadrunner celebrates its 25th anniversary with

the groundbreaking Roadrunner Unleashed: The All-Star Sessions album, plus various back catalogue promotions. Nickelback's All The Right Reasons

debuts at number one in the US, setting 37,000 copies in the first week alone.

Cradle Of Filth deliver notoriety - and sales

Arguably the UK's most controversial metal band, Cradle Of Filth scored underground success with their debut album, *The Principle Of Evil Made Flesh*, released on Cacophonous in 1994.

This led to them being signed by Music For Nations, where they enjoyed both success and notoriety. The band left Music For Nations for Sony, which released their *Damnation And A Day* album in 2003. Their deal with the major provided a larger budget to realise some of their more grandiose ideas (such as the 40-piece orchestra and 32-piece choir on the Milton-inspired *Paradise Lost*) and also helped them to tour in the US, most notably on the Ozfest bill.

"Ozfest saw our popularity leap up in America," says frontman Dani Filth. "We'd known Mike Gitter, who is one of the A&G guys at Roadrunner US for about five years and he was kind of waiting in the wings to offer us a deal."

The band's *Nymphomaniac*, released through Roadrunner last year, was well-received by both critics and fans alike and, with its more melodic approach, proved



Cradle Of Filth: break recording album to tour UK in December

that the band were not running short of new ideas.

In recent months, they have been writing the follow-up and will be going into the studio on October 26 to start recording. Sessions will be interrupted for a UK tour in December to support the release of their new DVD, *Peace Through Superior Firepower*, which will be released on November 21. Featuring a full 90-minute concert shot at the Elysees Montmartre in Paris last April, it will also contain an hour-

long documentary, plus six promo videos and a mini-documentary filmed from a fan's perspective.

Filth is looking forward to continuing the band's partnership with Roadrunner. "Roadrunner have done a lot of good things for us," he says. "They've got great street teams which is a very good marketing ploy, and they're clever with it. Most of the people who work there are fans, which certainly beats the bigger labels - and there's not too many cooks to spoil the broth."

ic way the label has grown and Wessels' sound business sense.

"Bands don't really move on from here," he says. "We're not like Sub Pop was where they put out Nirvana's *Bleach* and then realised they needed a major label partner to take the band to the next step. By the time Nickelback and Slipknot were signed, we were already a very established label and we had the mechanics in place to deal with a huge band. Plus, we have signed bands to airtight contracts, so we've never had the problem of major labels trying to poach them."

Certainly, the success of Nickelback has not altered Roadrunner's inherent pragmatism, nor led to costly over-expansion of its UK office. The London operation still employs just seven people. "We run a tight ship," admits Palmer.

Keen to utilise all available promotional tools, the label has also placed itself at the heart of the digital revolution. Aware that the average metal fan is more computer literate than most, Roadrunner's user-friendly website actively encourages its public to take part in competitions, join the street team or simply register comments.

"We honestly do listen to what people say about our bands and the way we're doing things," says Palmer. "We have a very active street team and e-team and we're constantly asking people for feedback. At the end of the day, they pay our wages and if we can't keep them happy, then we're in real trouble."

The label has also been quick to move into the mobile space and recently concluded a deal with aggregator Mobiq to launch their Roadtones

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Machine Head power metal revival

Formed in San Francisco in 1992, at a time when grunge ruled the world of rock, Machine Head provided a welcome blast of back-to-the-roots heavy metal with the release of their first album, *Burn My Eyes*, in 1994.

The band had already sold around 2,000 copies of their demo outside the US when they were signed to Roadrunner. The UK office decided to use this grassroots popularity to build a buzz about the band.

Phil Alexander, editor-in-chief of *Kerrang!*, remembers, "We felt that a lot of metal music had fallen by the wayside. Metallica were huge, but there wasn't very much else going on at an underground level. Monte Conner used to send me demos of acts that he'd signed, one of which was the Machine Head demo. We listened to this and



thought, 'Great! This is a really heavy band that we can get behind and believe in.' And that's what happened."

What followed was a promotion where *Kerrang!* wrote a feature on the band and offered to give away a copy of the demo to the first 250 readers who wrote in. The response was phenomenal and helped launch the band in the UK, as the demo was circulated

amongst fans. "In this area of music, the biggest tool you can have in terms of marketing is word of mouth," says Alexander. As a consequence, *Burn My Eyes* entered the album chart at number 25.

Throughout the Nineties, Machine Head's intensive touring schedule maintained their popularity but, towards the end of the decade, they began to falter as internal

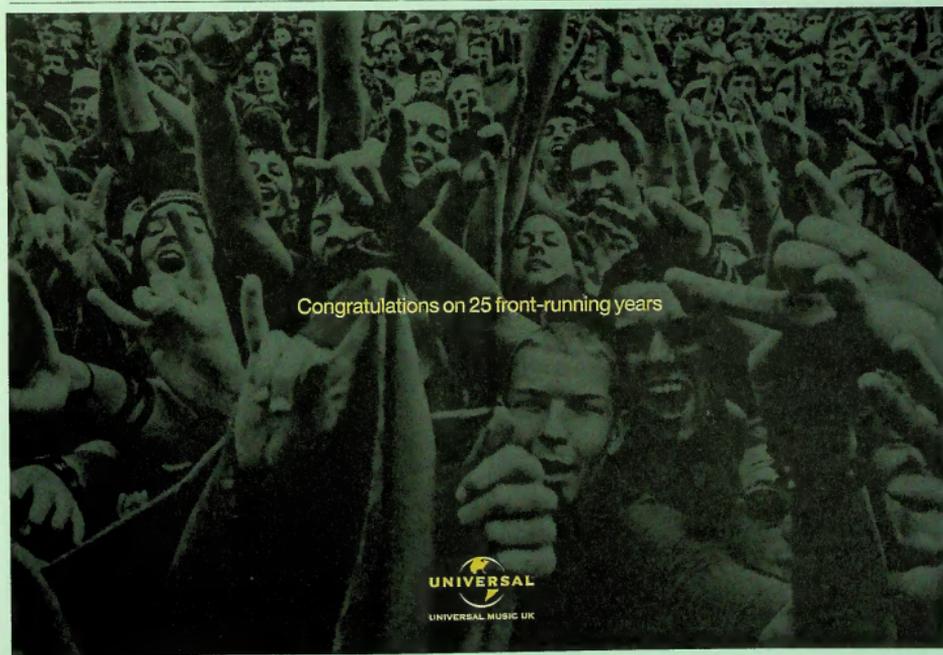
problems and musical experimentation diminished their firepower. They parted company with Roadrunner US, although an exclusive deal saw them remain signed to the European operation.

However, the release of *Through The Ashes Of Empires* in 2003 was widely hailed as a return to form and they re-signed to Roadrunner US. Prior to the album's release, the band

used their website to broadcast documentaries on the making of the album and their videos, publicise playback parties and allow fans to vote for which songs they would like to hear the band cover. The album went straight into the *Billboard* chart at 88 – their highest US chart position ever – and went on to become Roadrunner Europe's second best-selling record of the year.

The band's first DVD, *Elegies*, was released on October 10. Frontman Robb Flynn was also chosen as one of the Roadrunner United team captains.

"When we were writing *Burn My Eyes*, Sepultura's *Chaos AD* was one of the only records we were listening to – we worshipped that album," he says. "We felt such a kinship with the bands that were on Roadrunner – Sepultura, Fear Factory, Biohazard – that we wanted to be on a label like that. So here I am now, 10 years later, writing a song for [former Sepultura vocalist now Soufly frontman] Max Cavalera. It's one of those weird full circle moments."



Congratulations on 25 front-running years



Killswitch Engage get live and loud

Front runners in the new wave of metalcore bands, Massachusetts-based five-piece Killswitch Engage released their 2000 self-titled debut album on Ferret Records, but, attracted to their originality, Roadrunner signed them in time for the follow-up, 2002's *Alive Or Just Breathing*. However, a potentially disastrous situation developed when, after singing on the album, frontman Jesse Leach announced that he was leaving the band.

Thankfully, a more than adequate replacement was found in the form of Howard Jones from Blood Has Been Shed. Stepping into the breach, he fronted the band when they embarked on their first set of UK dates, a Road Rage tour package alongside 36 Crazyfists. Not only did this tour introduce Killswitch Engage to the UK, it also marked the first of the Road Rage packages, where young fans can check out new bands at a low ticket price.



Intensive touring, especially in the US where they appeared on the bills of both Ozzy and the MTV2 Headbangers Ball tour, honed the band's sound to the point where last year's *The End Of Heartache* album was hailed as a modern classic of the genre.

The band return to the UK in November, touring on the Taste Of Chaos package, which features a number of other up-and-coming new metal bands, including

Funeral For A Friend and The Used. To coincide with the dates, Roadrunner will release their DVD, *(Set The) World Ablaze*, on November 21.

Singer Howard Jones is appreciative of the support that Roadrunner give to Killswitch Engage's live schedule. "Touring has been invaluable to this band," he says. "If we hadn't done any touring, I don't think things would be where they are."

Killswitch Engage's electric live shows have built fanbase

service across Europe. This will exploit Roadrunner's content on mobile applications, with the aim to develop further revenue streams as technology develops. "It's very much about creating a two-way communications channel that backs up as a revenue stream," explains Mobiq's John Plant, adding that the ferocious loyalty of Roadrunner's fanbase enables the company to work on a long-term strategy.

However, while making the most of new technology, the label continues to maintain a strong presence in its traditional stomping grounds of the concert hall and the music store. Touring is of crucial importance to heavy metal bands and the label has given many of its young artists a promotional boost by including them on its Road Rage tours, offering a value-for-money package at a low ticket price to help fans discover new acts.

"They set a great example to a lot of the majors out there on putting the effort in, particularly with press and making their bands work when they're over here," says Clear Channel's Andy Copping. "It seems wherever you go in the country to one of their shows, whatever the day of the week, there's a representative from Roadrunner there, liaising with the band, the venue, the local press, local radio and constantly giving it their full attention, which you find a lot of the majors just don't do."

At retail too, Roadrunner provides a textbook example of how an independent can succeed. "Mark Palmer is one of the most commercially minded people I have ever met in the music industry," says Wayne Horton, Virgin Megastore's, category manager rock & pop. "He doesn't

Collyer-Bristow congratulates Roadrunner Records on their 25 years in the business.

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"They are one of the most proactive labels we work with," adds HMV rock and metal buyer Steve Wheeler. "They work really hard, they work all their records really well and they just know their stuff. They're the premier label of metal at the moment."

So, after a quarter of a century down, what next for Roadrunner?

"We're pretty much going to continue along the same path," says Conner. "Our goal is to sign the innovators that others are going to copy, as opposed to jumping on a bandwagon."

"The problem at the moment is it's difficult to see where the metal market is going," adds Palmer. "Since the nu-metal boom, there's been no one kind of trend or scene that's taken over and been the dominant force. There's a real mix of styles and scenes going on out there at the moment."

"The big issue is how the whole digital revolution is going to affect our market. The core people that we sell albums to are probably the most computer-literate people out there, and are probably the ones who are actively seeking out music and maybe copying CDs where they shouldn't. I think there's probably a whole education process that we need to go through to teach these consumers that they need to pay for this music, but in doing so, we have to create an environment where they're happy to do that."

But whatever the next 25 years bring in terms of trends and technology, in terms of cutting-edge of heavy metal, there seems little doubt that Roadrunner will be at the heart of it.

Trivium offer fresh take on thrash metal

Trivium are Roadrunner UK's biggest breakthrough act of 2005. Formed in Orlando, Florida, in 2000, vocalist/guitarist Matt Heafy was still only 18 when their second album, *Ascendancy*, was released last March. Specialising in the kind of thrash metal that harks back to the Eighties heyday of bands such as Metallica and Slayer, they add their own contemporary twist.

Heafy literally grew up with Roadrunner bands. "Machine Head were the first live metal band that I ever saw," he says. "When I was 12 or 13, it was all about the records that were out on Roadrunner. I owned everything by Fear Factory, Soulfly, Sepultura, Slipknot, Machine Head.

"The label called up our management at the time and said, 'We like what you're doing, we'll see where you are in six months, which was when we had *Ember To Inferno* [their debut



album, released through German label Lifeforce). But then we shot a video for *Live Light To The Files* and recorded a demo on our own. When they saw what we were capable of doing, they wanted to sign us immediately."

Since the release of the critically acclaimed *Ascendancy*, which charted nationally at a respectable 113, the band's cult following has spilled over into a far wider metal audience. Its release was supported by a headline slot on May's Road Rage

tour, a package completed by fellow up-and-coming signings *Still Remains* and *3 Inches Of Blood*. This was swiftly followed in June by prestigious appearances at the Metal Hammer Awards and the Download festival.

Meanwhile, they won the best international newcomer section at the Kerrang! Awards in August and their headline tour of the UK in September was a sell-out. In recognition of the band's potential, Heafy was made a team leader on the Roadrunner United album.

Trivium: best international newcomers at Kerrang! Awards

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Roadrunner is celebrating its 25th birthday with a compilation featuring an all-star line-up from its roster. By Valerie Potter

United team set to score

The centrepiece of Roadrunner's 25th anniversary celebrations is Roadrunner United: The All-Star Sessions, an album probably unique in the history of heavy metal. Released on October 10, the compilation is comprised of 18 original tracks, featuring 55 musicians from 42 of the label's bands, both past and present.

Its origins lie in a request made by Cees Wesless to Monte Conner in May 2004, that he put together something very special for the label's 25th anniversary. "We knew from the beginning, we didn't want to just do what other labels do," says Conner. "The typical way of celebrating an anniversary is to release some kind of exhaustive boxed set that retails for £50. Has seven CDs in it with hits, B-sides, rarities and all that crap. Records like that take a lot of effort to put together, but they don't sell that well. What kid these days has the money to go out and spend £50 on something like that? And who even has the time to listen to it?"

After Conner sent out an email fishing for ideas, Mark Palmer responded with the suggestion that a "supergroup" of Roadrunner artists should be assembled to record a single. Conner went back to Wesless with this idea, but expanded it to encompass an entire album. Wesless agreed and, in September 2004, instructed Conner to go ahead in, appointing him executive producer in the process. "That was a very happy day for me," admits Conner. "But at the same time, I wanted to throw up, because I had less than a year to put it together."

Subsequently, he drew up a plan where four "captains" would write four original songs and pick a team of musicians to play on and produce the tracks.

These recordings would also abide by a system of rules: each song would use a different vocalist, no

player could appear on a tune by another team and the singer was instructed to come up with lyrics and a vocal melody on his own. "I knew that the captains needed to fulfil certain criteria," says Conner. "Obviously, they had to be songwriters; they had to carry a name value that kids would care about; they had to have production experience; and they needed to represent the various periods of Roadrunner history."

Machine Head vocalist/guitarist Robb Flynn and former Fear Factory guitarist Dino Cazares were chosen to represent the label's successes of the early Nineties, drummer Joey Jordison, whose band Slipknot found huge success towards the turn of the millennium, and vocalist/guitarist Matt Heafy from hot new signing Trivium as "the rookie".

The first sessions took place in February of this year and, due to the time constraints, recording was undertaken at great speed. "A lot of it was like flying by the seat of our pants," recalls Flynn. "With Christian Olde Wolbers from Fear Factory, I was literally showing him the guitar riff and he was recording it five seconds later. It was crazy, but that's what made it fun."

Recording went so well that Cazares' team, consisting guitarist Andreas



Leaders of the pack: Roadrunner United team captains Robb Flynn (Machine Head), Matt Heafy (Trivium), Joey Jordison (Slipknot) and Dino Cazares (Fear Factory)



Kisser (Sepultura), bassist Paul Gray (Slipknot) and drummer Roy Mayorga (ex-Soufly) is now considering working on a side-project together.

The finished album actually consists of 18 tracks as opposed to the originally-intended 16, with Jordison and Type O Negative keyboard player Josh Silver both contributing extra songs. A DVD on the making of the album, featuring interviews with the musicians involved, completes the package. A single, the Cazares/Heafy-penned The End, will be released on November 7, and a concert is being planned for December 15 in New York, where a core band will be joined by guest musicians to perform most of the album's tracks.

"The weird thing we've got with this record is that, unlike most of the releases we put out, we don't actually have an act to promote it," says Palmer. "So we're treating it more like a compilation, in that we're having to heavily market it through TV, radio and press."

This suitably high-profile media campaign has already seen print ads appear in rock magazines *Metal Hammer*, *Big Cheese*, *Kerrang!*, *Rocksound*, *Classic Rock*, *Terrorizer*, *Powerplay* and *Zero*. 30-second spots have run on Kerrang! TV and Scuzz in addition to a two-week release campaign on Kerrang! Radio in conjunction with Virgin. Displays have also been mounted in 120 independent stores, with 98 involved in a logo badge giveaway.

This has been mirrored by a strong digital strategy, with three tracks being streamed and one made available by download from the UK Roadrunner webpage, while a trivia quiz to win a signed guitar is being promoted via various metal sites.

All this is in addition to a variety of 25th anniversary campaigns being run with individual retailers, including Music Zone, MVC and HMV who promoted an exclusive DVD sampler at £7.99. Meanwhile, Popp and Virgin are currently selling selected Roadrunner titles at the fiendishly low price of £6.66. A series of deluxe Roadrunner reissues, featuring bonus content, expanded digipack artwork and extensive liner notes will also be forthcoming. The initial batch in this series will include Sepultura's *Roots*, Fear Factory's *Demanufacture* and Soufly's self-titled debut.

However, it is Roadrunner United that will undoubtedly provide the focal point to the label's celebrations.

"To me, it evokes times when I was a lot younger and read old copies of *Sounds* and heard about labels in the Seventies doing this type of stuff," observes Chris Ingham, publisher of *Metal Hammer* and *Classic Rock*. "You can only pull this together if you've got a strong roster. Even some of those bands who have left the label and now slag them off gave up their time and did it; they all recognise what it did and what it means."

And having compiled one such album, Conner foresees that another one may follow in the not-to-distant future. "Right now, there are a bunch of musicians on Roadrunner that are mad at me because they're not on the record," he laughs. "Maybe there will be a Roadrunner United Part II in 25 years' time - but knowing the way the music business works, if this record works really well, they'll want another one in two years. And I could easily put together another one. We've got so much metal history here it would definitely be possible - and probably not even repeating musicians."

Club Charts 22.10.05

The Upfront Club Top 40

Position	Artist	Title	Label
1	DAVE MCCOULEN BITCH	DAVE MCCOULEN BITCH	Mercury
2	BANANARAMA LOOK ON THE FLOOR (HYDROptic TANGO)	LOOK ON THE FLOOR (HYDROptic TANGO)	Mercury
3	TONI NUOVO FEAT. MICHAEL MARSHALL YOUR BODY	YOUR BODY	Mercury
4	SOUL SHAKER FEAT. LORRAINE BRONN HYPNOTIC EPOTIC GAMES	HYPNOTIC EPOTIC GAMES	Mercury
5	GEORGIE PORGIE LOVE IS GONNA SAVE THE DAY	GEORGIE PORGIE LOVE IS GONNA SAVE THE DAY	Mercury
6	CREAM VS. THE HOXTONS SUNSHINE OF YOUR LOVE	SUNSHINE OF YOUR LOVE	Mercury
7	DE'LUCE HIDEAWAY 2005	HIDEAWAY 2005	Mercury
8	CODRUM WE IN TERRAP! THIS PROGRAMME	THIS PROGRAMME	Mercury
9	HOUND DOGS I LIKE GIRLS	I LIKE GIRLS	Mercury
10	MEOGBO DANCE	MEOGBO DANCE	Mercury
11	DOGZILLA WITHOUT YOU	WITHOUT YOU	Mercury
12	HERB & FITZ FEAT. ABIGAIL BAILEY I JUST CAN'T GET ENOUGH	I JUST CAN'T GET ENOUGH	Mercury
13	PARAS AVENUE FEAT. ROBIN ONE I WANT YOU	I WANT YOU	Mercury
14	CHOSEN FEW THE AFTER PARTY	THE AFTER PARTY	Mercury
15	CHANEL MY LIFE	MY LIFE	Mercury
16	ASIMAO VS. SIMONE GIANTIE SHINE 2005	SHINE 2005	Mercury
17	STARLET DUS CANT STOP DANCIN'	CANT STOP DANCIN'	Mercury
18	JAMARODAD (DUNNY) GIVE HATE A CHANCE	GIVE HATE A CHANCE	Mercury
19	FAIRY THIMBS I'VE GOT A LIFE	I'VE GOT A LIFE	Mercury
20	RACHAEL STARR TILL THERE WAS YOU	TILL THERE WAS YOU	Mercury
21	THE MODERN JANE FALLS DOWN	FALLS DOWN	Mercury
22	DANNIT MINGOIE & THE SOUL SEEKERS PERFECTION	PERFECTION	Mercury
23	DIJONS FEAT. TECHNOLOGIC PUMP UP THE JAM	PUMP UP THE JAM	Mercury
24	KIRSTY HONNISHAW REACH FOR ME	REACH FOR ME	Mercury
25	TIGA YOU GONNA WANT ME	GONNA WANT ME	Mercury
26	DH1 LISTEN TO YOUR HEART	LISTEN TO YOUR HEART	Mercury
27	SIMPLY RED PERFECT LOVE	PERFECT LOVE	Mercury
28	BOB SINCLAIR FEAT. GARY FINE LOVE GENERATION	LOVE GENERATION	Mercury
29	OLAV BOSOSKI FEAT. MICHIE ONE WATERMAN	WATERMAN	Mercury
30	TEXAS CANT RESIST	CANT RESIST	Mercury
31	CHOCOLATE MONDAY MODEL LIFE	MODEL LIFE	Mercury
32	NATE JAMES THE MESSAGE	THE MESSAGE	Mercury
33	ANDY BELL CARLY	CARLY	Mercury
34	FREEDOM ANGEL TESTS ME	TESTS ME	Mercury
35	SHABAM AVEY PUSH YOUR BODY	PUSH YOUR BODY	Mercury
36	HARD-PI HARD TO BEAT	HARD TO BEAT	Mercury
37	STEVE MAC & MOSQUITO FEAT. STEVE SMITH LOVIN' YOU MORE	LOVIN' YOU MORE	Mercury
38	SUGARBABES PRESH THE BUTTON	THE BUTTON	Mercury
39	ROYKSOPP 49 PERCENT	49 PERCENT	Mercury
40	BASEMENT JAMX DO YOUR THING (2005 REMIXES)	DO YOUR THING (2005 REMIXES)	Mercury

TOP 10 UPFRONT CLUB BREAKERS

1. **DAVE MCCOULEN BITCH** (Mercury)
2. **TONI NUOVO FEAT. MICHAEL MARSHALL YOUR BODY** (Mercury)
3. **SUNSHINE OF YOUR LOVE** (Mercury)
4. **LET'S START DANCING** (Mercury)

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Bananarama bounce back

By Alan Jones

Running around on French and Belgian imports for much of the year, Dave McCoulen's Bitch is finally set for UK release in November via Mercury, and moves emphatically to the top of the Upfront Club Chart this week, where it has a commanding 19% lead over its nearest challenger. An Essential New Tune on Pete Tong's Radio One show, it has also picked up support from luminaries such as Bob Sinclair, Pharis & Smell and Deegroove and was a significant summer hit in Ibiza and Mallorca.

McCoulen was also part of European dance act Laseo – and despite his apparently British name, it turns out that he is a Belgian, real name David Verbeert. In addition to McCoulen's original mix, the promo for Bitch includes interpretations by Hoxton Whores, Sunset Strippers and Auberham, giving the track old school, harder house and filtered house makeover.

Runners-up to McCoulen on the Upfront Chart, Bananarama are comfortable chart clamps on the Commercial Pop Chart, where their latest wacking, Look On The Floor, rockets 19-1. Using the hook from Hydroptic Tango (Master Blaster), it's the follow-up to Move In My Direction, which topped both the Upfront and Commercial Pop charts for Bananarama in July and went on to become the veteran popsters' first hit for 12 years, reaching number 14 on the OCC sales chart the following month. Look On the Floor, produced by Marilyn and remixed by Solesso, Soulfseeker, Angel City and Yomanda, could easily follow suit.

There is no change on the Urban Chart, where 50 Cent's Outta Control turns in another solid performance to spend a fourth week at number one. A new challenger has emerged in the form of John Legend, whose So High, featuring Fugees' star Lauryn Hill, rockets 15-2 with support more than doubled. It's already a much bigger hit for Legend than his last single, Number One, which had a very brief Urban Chart career and climbed no higher than number 11 before also becoming a retail reject, when it peaked at number 62 on the OCC sales chart even though his two previous singles had both made the top 30.

COMMERCIAL POP TOP 30

Position	Artist	Title	Label
1	50 CENT OUTTA CONTROL	OUTTA CONTROL	Mercury
2	BANANARAMA LOOK ON THE FLOOR (PROMO MIX)	LOOK ON THE FLOOR (PROMO MIX)	Mercury
3	DAVE MCCOULEN BITCH	BITCH	Mercury
4	JOHN LEGEND FEAT. LAURYN HILL SO HIGH	SO HIGH	Mercury

As used by Top Of The Pops and Radio One

MUSICWEEK

The Official UK Charts 22.10.05

SINGLES

1	SUGABABES PUSH THE BUTTON	Japan
2	ROBBIE WILLIAMS TRIPPING	Chrysalis
3	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AMM
4	UZ ALL BECAUSE OF YOU	Island
5	FRIDAY HILL BABY GOODBYE	Longplay
6	SEAN PAUL WE BE BURNIN'	Virgin/Atlantic
7	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	Roc-A-Fella
8	DANIEL POWTER BAD DAY	Warner Brothers
9	LIBERTY X SONG 4 LOVERS	BMI Vegetarian
10	MARIAH CAREY GET YOUR NUMBER/SHAKE IT OFF	Roc-A-Fella
11	FEEDER SHATTER/TENDER	Def Jam
12	LEE RYAN TURN YOUR CAR AROUND	Epic
13	LISA SCOTT-LEE ELECTRIC	Big Machine
14	KATIE MELUA NINE MILLION BICYCLES	Concept
15	BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION	Banaroo
16	DEPECHE MODE PRECIOUS	Interscope
17	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Mute
18	GORILLAZ DARE	World Circuit
19	BLOC PARTY TWO MORE YEARS	Parlophone
20	JAMES BLUNT HIGH	Atlantic
21	KELLY CLARKSON BEHIND THESE HAZEL EYES	RCA

ALBUMS

1	SUGABABES TALLER IN MORE WAYS	Japan
2	JAMES BLUNT BACK TO BEDLAM	Atlantic
3	KATIE MELUA PIECE BY PIECE	Dunblain
4	PAUL WELLER AS IS NOW	12
5	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH...	Dunro
6	KT TUNSTALL EYE TO THE TELESCOPE	Island
7	DAVID GRAY LIFE IN SLOW MOTION	Atlantic
8	KELLY CLARKSON BREAKAWAY	RCA
9	MARIAH CAREY GREATEST HITS	Columbia
10	BRYN TERFER SIMPLE GIFTS	Decca/Interscope
11	COLDPLAY X&Y	Parlophone
12	BARBRA STREISAND GUILTY TOO	Columbia
13	KANYE WEST LATE REGISTRATION	Roc-A-Fella
14	KAISER CHIEFS EMPLOYMENT	Bluebird/Pygmy
15	JOHN LENNON WORKING CLASS HERO - THE DEFINITIVE	Parlophone
16	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam
17	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Dreary
18	NEW ORDER SINGLES	London
19	GORILLAZ DEMON DAYS	Parlophone
20	JAMIE CULLUM CATCHING TALES	Atlantic
21	PAUL ANKA ROCK SWINGS	Capitol Records

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Long-term commitment and development of artists pushes new albums to top spot

Indies flourish on road to Christmas

EDITORIAL
MARTIN TALBOT



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Another week passes, another brand new album in at number one. No great surprise, of course – it is the nature of the business at this time of the year, as every label looks to get its biggest albums out and set up, ready for the Christmas market.

But a notable characteristic over past weeks – and over the coming months too, I would wager – has been the performance of new albums released by independent labels.

A fortnight ago it was Katie Melua straight in at one; last week it was Franz Ferdinand. After V2's Paul Weller aimed high two last week, the coming days will see albums from Prodigy and Simply Red too.

And, of course, it is not just the UK charts which such acts are conquering, with Franz already going great guns in the US and elsewhere, while Melua herself is racking up overseas chart positions with gusto.

Franz and Melua's successes in making such an impact with their "difficult" second album should not go unnoticed either. The old adage about most acts take their whole life preparing for their first album, and just six months for the second, has caused pain for plenty of artists in the past.

This Christmas, there are certain to be casualties.

Already, one or two have underperformed, and they will have their chance to bounce back over the coming months.

But Melua and Franz have snapped boldly out of the blocks, led perhaps by their best singles to date – could Nine Million Bicycles even be the best thing Mike Batt has ever written? – and should be there for the duration this autumn.

Such performances go a long way towards emphasising the power of the indie sector, promoting the ability of independent labels to compete with the majors, not just in the retail marketplace, but in luring the very hottest new talent and then developing them further.

It is a point which Domino's Laurence Bell highlights elsewhere in this issue, and his own company's success in signing Arctic Monkeys is a prime example.

The indies' golden bullet? Everyone will have their theories. Perhaps it is their ability to focus on a smaller number of releases. Maybe the closeness of their relationship to their artists and, also, commitment to them for the long term.

Or maybe it is a concentration on good, old-fashioned artist development.

Mission needs to build long-term relationships in China

VIEWPOINT
PHIL PATTERSON



China is a market of 1.3bn people and will become the focus of the world when it hosts the Olympics in 2008. The potential for British companies to export music and artists to the country in the coming years is, therefore, huge, and it is vital we seize the opportunity to develop relations, which is one of the reasons we supported the initiative to open an office facility to help British music companies in Beijing earlier this year.

It is vital, too, that we fully get to grips with the challenges posed by this unique market – a market

style clubs, coffee shops and multi-screen cinemas, charging close to Western prices, prove there is money and demand.

Crucial to cracking the market is getting your music or artists known and unless that is addressed it is almost impossible to benefit from any ringtone, download or CD revenue.

In February, sales of downloads outweighed the total legal international CD market for the previous year. An example is the recent success of a Mandarin pop song called *Mice Love Rice*. Released only on the internet at first, it became an instant success within the online community. For RingBackTone service alone, the song has been downloaded to more than 10m handsets, at its peak, it recorded 6m downloads in one month.

I believe it is important that the British industry sees this market first-hand, to educate about the importance of copyright, to build business alliances and see how this vast country works. This is what the 17 British music companies taking part in this month's AIM/UKTI-led Chinese mission will be doing and the long-term relationships they build could be crucial.

Phil Patterson is music export promoter at UK Trade & Investment.

It is important that the British industry sees this market first-hand

with 90% piracy and huge issues surrounding copyright awareness, where domestic based labels provide music free of charge to the portals with entertainment environments, and where government censorship is still an issue.

There are, though, signs that things are changing, from industry, government and consumers alike, as the middle class expands and begins to travel, getting a taste for authentic Western goods. Western-

Letters

What hypocrisy from Tesco man

Mick Mix Music
Fantastic. This week's award for bare-faced hypocrisy in the face of enemy fire goes to Alan Hunt from Tesco for his startling "music covermounts drag down perception of value" admission. This from the people who put the Coldplay album out at £6.97 and Madeline Peyroux at £7.97, to name but two. Mr Kettle, please give a warm showbiz welcome to Mr Pot.
Harrogate

It is time for a global database

Robin Davis LLB, Bray & Kreis
I have been following with some interest your various articles concerning the possible reorganisation of the numerous collecting rights societies.

My interest arises from my work with Live 8 dealing with writer/publisher clearances of all the songs performed at the Live 8 concerts around the world.

As you might imagine, the number of songs involved is huge. My task has not been an easy one, mainly because of the difficulty I have encountered in tracking

down all the copyright-holders and then establishing their administrative shares and the territories covered.

MCPS-PRS and some other collecting agencies and the publishers themselves have been extremely helpful in providing information, but often their records are of limited scope and are not accessible by members of the public so the whole process has been far more time consuming than it should have been.

I really cannot understand why there is not a worldwide database of songs containing details of all the interested parties. I realise it would be huge, but this surely cannot be beyond the wit of the industry.

What is clearly needed is a worldwide database that would be free for anyone to access. It would be financed by a small administrative charge levied on all those applying to be included.

This need not mean the end of collection agencies as we know them. Indeed, I would envisage that the new database would operate as a signpost to them as well as to all other interested parties.

No interested party could be missed out and online music companies and others wishing to use copywriter material would no longer be able to claim that they used a song without obtaining a licence because they could not find out who held the necessary rights.

London
nwletters@musicweek.com

After the closure of Whitfield Street Studios, Robin Millar argues music institutions deserve protection from the commercial world

Quickfire

In a nutshell, what happened with Whitfield Street?

The building was sold to a property developer without telling us and we were evicted. We were given seven days to get out. I took advice on legal action to stop it, but it would have cost £750,000 and there's nothing you can do when a property tycoon is looking to make a quick £20m. I choose to fight the battles I can win. Does this have any wider implications for studios in London?

A couple of people have rung up and asked what it says about the state of the studios these days, but this has no implications on that front. There are other companies that own studios, such as Mayfair, Sun, Townhouse, Air or Abbey Road, and I don't suppose they're having their best year, but they're good studios. In our case, it was terribly sad and unfortunate that we happened to be on a prime property location, because in a few months the place will be flattened. So what are your plans now?

I'm talking to three groups about making sure a full-sized film and symphony orchestra rehearsal studio can remain in central London. I also want to build a Hollywood-style mixing facility. The orchestral studio would be the same as Whitfield - it will have new equipment and there won't be any nastiness.

What are you most pleased with about your 18 months in charge?
I'm most pleased that during that time we've brought on six more young engineers who are properly trained and equipped to do everything involved in first class recording. If you ask the team, they'll say the Voices For Darfur album, which was all mixed at the studio for nothing, or the Finding Neverland score or Charlotte Church's



new direction. It was a tremendous experience - you could have The Darkness in one room, Madonna in the next and Kanye West in another. **How disappointed were you by the closure?**

It's very sad, because in terms of truly great studios there's only Abbey Road left in London. It was pleased that the Department of Culture worked hard to see what it could do. I was not impressed by Ken Livingstone, who ignored a petition we gave him, or by the local MP Frank Dobson. But at the Department of Culture, David Putnam, James Purnell and Chris Smith all put in time and effort to do some tangible things. But, overall, for London to take this little interest in its only prime West End studio is a shame. **On what basis did you argue it should be saved?**

Every West End studio recorded in the past 30 years has been recorded in Whitfield Street. Why? Because it has to take place between rehearsals and the show so the studios need to be local. And 60% of every movie soundtrack in Britain was done in there because Soho's film business is there. A lot of people over the past three or four weeks have tried to get me to say 'Isn't it disgusting record

companies won't pay proper prices?' but I can't feel empathy for that. Record companies have to do what they have to do - that's commercial reality. But there are some institutions which deserve to be protected from this - the National Theatre, Abbey Road and Covent Garden Opera House and I would include Whitfield Street. **Why do you think music is not given the same protection as some of the other arts?**

Music is twice as big as the film business. All sorts of other arts are heavily subsidised. You would have thought music merits a few institutions. We came close to getting that status, but support from the Mayor's office would have been helpful. **How do you see the future for London's studios?**

I hope that the ones which are left somewhere benefit from the spread of the work. Several of our staff were given jobs at Abbey Road and Sun, so let's hope they consolidate and become stronger. I fear others will close in the next year as a result of the property developers, but overall I think the future is fairly solid.

Robin Millar is a musician and producer who bought Whitfield Street Studios from Sony 18 months ago.

DOOLEY'S DIARY



Get up close with Parly

Remember where you hear it:

Hold fire please if you're Meg Ryan, but get the right bid in at next month's Music Industry Trusts dinner and you could find yourself being interviewed by Parly. The seasoned chat-show host, who will be honoured at the November 7 event at London's Grosvenor House Hotel, has agreed for the dinner to include a silent auction prize in which the successful bidder will be quizzed by him on the famous TV set. It will be filmed immediately after one of his regular programmes and is edited to look like the person is sat alongside that week's big-name guests. The BPI is more concerned than most at the threat of bird flu. **Jon Webster keeps chickens and is fond of bringing in eggs to share around the office. Which well-known manager and ligger was at the launch of the new video iPad last week and declared his intention to rush home and register the "iBoni" domain name to make use of the iPod's new video functionality. As your grumpy always told you, where there's muck there's brass. The new Beta Band DVD could make for interesting viewing for Parlyphone managing director Miles Leonard, who originally signed the band to Regal. During a particularly fractious band meeting lead singer Steve Mason grumpily imparts. "I don't care what you say, that's one thing I will never do. I will not do that**

for this band. I will do anything else. If I could jump through that window, I would do it. I would swim across that fucking river. But I will not speak to Miles Leonard." In the next scene enter one Miles Leonard. Cue embarrassed looks, foot shuffling and grudging handshakes all round. Deia Smith was on hand to introduce the bands at the recent **John Peel tribute gig** at London's Queen Elizabeth Hall, sharing with the crowd the tale of popping round Peel's for dinner, when the two ended up bonding over a shared love of Frankie Laine. What the celebrity cook thought of Jaybone and Venetian Snare went unrecovered. **Pity the competition winners attending Robbie Williams' Berlin album launch.** Where the opened pair had a bit too much to drink at the after party and subsequently slept in and missed their airport connection and flight home. Congratulations to **Primary Agency** which celebrated its 15th anniversary with a well-lubricated auction at London members club 9 Adam Rd. **Pharell Williams** wasn't impressed when he caught an unfinished version of his new video on MTV, apparently. The star threatened to pull all of his European promotion if the clip wasn't taken off the air. On the signing front, **Network** has secured the publishing for **The Duke Special** and things continue to heat up for **Tiny Dancers**. Many have compared James Blunt to Cat Stevens (now Yusuf Islam), so it seems only natural that **EMI Music** and Publishing has now paired the two of them to work together. **Calling all pop trivia buffs.** The Nordoff-Robbins Proper Music Quiz (don't worry - the "Proper" in the title is thanks to new sponsorship, which rather than a move towards more highbrow subject matter) is now in its 16th year and is awaiting entries for this year's event, which takes place at the Regents Park Marriott on November 24. As ever, it is hosted by **Mike Red** and tables can be booked by calling Richard Shipman on 020 8374 2258.

Crib Sheet

Microsoft and RealNetworks last week settled a two-year anti-trust case and turned around previously sour relations by entering into a new partnership worth more than £76m to Real. The implication for the music industry and music consumers could be profound.

Why did Real bring an anti-trust case against Microsoft in the first place?

In 1997, Microsoft had no streaming media capability whatsoever, which left the market clear for RealNetworks to enter the field as the first company to deliver such a service. By late 1998, Microsoft had launched its Windows Media Player and as its market share grew - owing to the fact that almost all PCs sold run on Windows software - RealNetworks claimed that it was using "anti-competitive conduct". This was the basis for the anti-trust case.

RealNetworks is not the only organisation to have accused Microsoft of this is it?

Certainly not. In March 2004, the European Commission fined Microsoft £497m and ordered the company to provide a version of Windows without Windows Media Player, claiming Microsoft "broke European Union competition law by leveraging its near monopoly in the market for PC operating systems onto the markets". That case is ongoing.

£76m is a lot of money. Is this broken down at all?

Yes. £46m will come from the anti-trust settlement, that is, damages and legal costs, while another \$18m will come from a collaboration to add RealNetworks' Rhapsody music subscription service to several Microsoft online services, including MSN and via for other versions of Windows Media Player. A further \$26m will be supplied in quarterly payments to fund "promotional and marketing support" to RealNetworks. It is also thought that RealNetworks

investors will receive cash dividends for the first time.

What does this mean for Microsoft?

Interestingly, it prompts MSN users to use a music subscription service. Microsoft, only 17 days ago, was apparently on the brink of launching its own subscription service before negotiations broke down with the major labels over pricing issues. Secondly, the pact gives both Real and Microsoft more clout in its mutual fight against Apple's 80% global market share of the download space.

What will this mean for music fans?

Well, MSN users will be able to share and play music from the Rhapsody subscription service while chatting. MSN search will be backed by Rhapsody editorial and also made available within Rhapsody. MSN search results for music will feature links to artists and acts in Rhapsody. Both companies will promote the use of Windows Media portable devices for use with Rhapsody To Go - the portable subscription service.



If you turned on your television yesterday (Sunday) at tea-time you may have seen what looked like a real life, UK version of the hits from Fame. It was, in fact, the first in a 10-part series documenting happenings at the Brits School in south London, which was last week paid a visit by new culture minister David Lammy. He was given a tour of the UK's only non-fee-paying

performing arts school, whose graduates have included Katie Melua, Athlete, Morcheeba and Amy Winehouse, and revealed the one who won a scholarship in Peterborough as a talented choirist. Pictured (from left) are Brit School principal Nick Williams, Lammy, Brit School governor and former BPI director general John Deacon CBE and BPI chairman Peter Jamieson.

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INTERNATIONAL MARKETING MANAGER - MAJOR c45k
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Week 42

Upfront p26 TV & radio airplay p29 New releases p32 Singles & albums p34

FAST FACTS

SINGLES

NUMBER ONE
SUGABABES PUSH THE BUTTON
(Island)

For the 100th time in chart history, the same act simultaneously has the number one single and album, but for the first time that act is Sugababes. 2005 has seen a bumper crop of artists at both apexes at once - with Tony Christie, Akon and James Blunt providing eight prior weeks of simultaneous summit sitting.

ARTIST ALBUMS

NUMBER ONE
SUGABABES TALLER IN MORE WAYS
(Island)

Sugababes provide the 11th consecutive number one album by a UK act in a run stretching back 22 weeks. Akon was the best non-Brit to mirror, topping the chart with *Trouble in April*.

COMPILATIONS

NUMBER ONE
VARIOUS ACQUISITIO LOVE (WSM)
Acquisitio Love spends a third straight week atop the compilations chart and even manages to increase its sales week-on-week by 5.3% to 247,818.

RADIO AIRPLAY

NUMBER ONE
SUGABABES PUSH THE BUTTON
(Island)
Completing a 118-43-34-19-10-5-21 climb to the airplay summit, the Sugababes' *Push The Button* was aired over 500 times more than any other disc last week, but its audience was a meagre 2.6% bigger than Robbie Williams' *Tipping and Tagger* and more than James Blunt's *High*, which follow in second and third place.

THE SCHEDULE

ALBUMS

THIS WEEK
The Cardigans Super Extra Gravity (Polygram); Boards Of Canada The Campfire Headphase (Warp); Bow Wow Wanted (Sony BMG); Depeche Mode *Playing The Angel* (Mute); Louis XIV The Real Little Secrets Are Kept (Atlantic); My Morning Jacket 2 (Sony BMG); Starsailor On The Outside (Heavenly); Prodigy Their Law - The Singles 1990-2005 (XL); Rachel Stevens Come And Get It (Polygram); Simply Red Simplified (Smithjays.com)

OCTOBER 24
Alex Parks *Honesty* (Polydor); Robbie Williams *Intensive Care* (Parlophone); Lady Sovereign *Public Warning* (Island); Greenhurst Fires In Distant Buildings (Warner); Bananas Drama (A&G); Barry Blackbrath At This Time (Sony BMG)

The Market

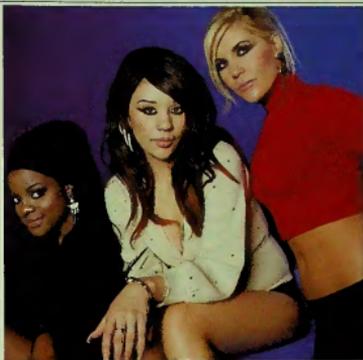
Sugababes push all the right buttons

by Alan Jones
None of the 18 new entries to the Top 75 singles chart this week could mount a convincing challenge at the top of the chart, with the result that the top three are unchanged for the first time in 10 weeks. Taking the gold, silver and bronze medal positions for the second week in a row, the Sugababes' *Push The Button*, Robbie Williams' *Tipping and Tagger* and Pussycat Dolls' *Don't Cha* all suffer dips in sales - by 28.3%, 42.8% and 19%, respectively to 46,235, 27,789 and 20,640.

The Sugababes' single's tenacity in topping the chart for the third week in a row is all the more impressive in view of the fact that their fourth album, *Taller In More Ways*, was released last Monday and turned in a sale of 46,573 copies to replace Franz Ferdinand's *You Could Have It So Much Better* at the top of the albums listings.

While *Push The Button* is Sugababes' fourth number one single, *Taller In More Ways* is their first number one album. They're one of 12 girl groups to have a number one single, the sixth to have a number one album and one of three - the others being the Spice Girls and Atomic Kitten - to top-singles and albums charts simultaneously.

Taller In More Ways narrowly



Sugababes: one of three girls groups to score simultaneous number one single and album

achieves the highest first-week sales for a Sugababes album. Their previous albums *One Touch*, *Angels With Dirty Faces* and *Three* opened at 77, two and three respectively with first-week sales of 5,610, 64,772 and 63,118.

On a slightly negative note, *Taller In More Ways* has a lower sale to debut at number one than any album since Steve Brookstein's ill-fated *Heart And Soul* 22 weeks ago and contributes to an overall 9.2% decline in the albums market to 2.46m sales - its lowest level for four weeks.

Aside from new entries, the best performance came from James Blunt's *Back To Bedlam*

album, which bounces 3-2 with sales up 13% to 48,605 - its best tally for six albums. Although current single *High* dips 16-20 on its second week in the chart, it is currently number two on the airplay chart, and providing extra impetus to Blunt's album, which was released exactly one year ago, and has now sold 1.53m copies.

Finally the lack of a chart-topping new single means that market cooks by 9% week-on-week to 915,798. For the 16th week in a row, downloads account for the majority of sales, with 862,440 digital sales logged, compared to 354,358 physical. Compared to the overall singles market, downloads' share last week was 61.34%.

KEY INDICATORS

SINGLES

Sales versus last week: -9.1%
Year to date versus last year: +42.7%

MARKET SHARES

Universal	34.8%
EMI	15.1%
Sony BMG	12.1%
Warner	10.3%
Others	27.7%

ALBUMS

Sales versus last week: -9.7%
Year to date versus last year: +32%

MARKET SHARES

Universal	30.0%
Warner	16.9%
Sony BMG	16.0%
EMI	10.7%
Others	26.4%

COMPILATIONS

Sales versus last week: -7.1%
Year to date versus last year: -15.9%

MARKET SHARES

EMI	32.8%
Warner	26.4%
Universal	18.8%
Sony BMG	14.6%
Others	7.4%

RADIO AIRPLAY

MARKET SHARES

Universal	26.5%
EMI	23.4%
Warner	20.4%
Sony BMG	13.6%
Others	16.1%

CHART SHARE

Origin of singles sales (Top 75):
UK: 66.7% US: 28.0% Other: 5.3%
Origin of albums sales (Top 75):
UK: 60.0% US: 37.3% Other: 2.7%

For fuller listings, see musicweek.com

NEW ADDITION



The anticipated Finnish greatest hits has been confirmed for a December 5 release. *Third Curtain Call*, the album will feature two new studio tracks and include hits such as *My Name Is, The Way I Am, Lose Yourself and Stand. Universal is organising an initial ship of 1m.*

SINGLES

THIS WEEK

Tiga You Gonna Want Me (Pias); *Mefly I Wanna Hold You* (Island); *Alex Parks Looking For Water* (Polydor); *Santana Im Feeling You* (Sony BMG); *Happy Mondays Playground Superstar* (Big Brother); *The Paddingtons Sorry* (Mercury); *Faith Hill Like We Never Loved At All* (WEA); *Little Arnie Their Way* (Rough Trade)

OCTOBER 24

The Magic Numbers Love Is A Game (EMI); *Backstreet Boys Just Want You To Know* (Jive); *Audio Bullys Im In Love* (Source); *Four Tet A Joy* (Domino); *Kate Bush Kings Of The Mountain* (EMI); *George Michael John And Elvis* (Sony BMG); *Supergrass Low C* (Parlophone); *Texas Can't Resist* (Mercury); *Westlife You Raise Me Up* (Polygram); *Green Day Jesus Of Suburbia* (WEA); *The Corrs Old*

Town/Heart Like A Wheel (Atlantic); *Will Smith Party Starter* (Interscope)

OCTOBER 31

Craig David Don't Love Me No More (Im Sorry) (Warner Bros); *Nine Black Alps Just Friends* (Island); *Pharell Williams/Gwen Stefani Can I Have It Like That* (Virgin); *Goldfrapp Number 1* (Mute); *Eurythmics Ive Got A Life* (Sony BMG)

NOVEMBER 7

The Feeling Fill My Little World (Island); *Kaiser Chiefs Modern Way* (Polydor); *Destiny's Child Stand Up For Love* (Columbia); *The Game Put You On The Game* (Polygram); *Santana Just Feel Better* (Sony BMG); *Jamiroquai (Don't) Give Hate A Chance* (Sony BMG); *Outkast* (The Sony BMG)

NOVEMBER 14

Girls Aloud Biology (Polydor); *Paul McCartney Jenny Wren* (Parlophone)

22.10.05

Novel bid for full exposure

The Plot

Naked torso of new artist on billboards sends message to Bluetooth users in flirty campaign

LORENZ TURN THE BEAT AROUND (FERRACCI MUSIC)

As a one-time glamour model Italian Lorenz is used to having his image prominently displayed in front of the public. But his latest poster campaign marks not only his arrival in the UK in music but flags up an innovative new way of promoting an artist. For his debut single, a cover of the Gloria Estefan hit 'Turn The Beat Around,' Italy's Ferracci Music and Lorenz's manager Laurel Goodman teamed up with Van Wagner billboards for the first ever Bluetooth-enabled poster campaign featuring a free 40-second video download of the track. "What we've done with the Lorenz campaign has never been done before for a new artist or to launch a single," says Goodman. Five of Van Wagner's 19 billboards

used in the campaign featured the naked torso of Lorenz, which sent a message to people with Bluetooth-enabled handsets who passed within a 6m radius.

Although similar technology has previously been used to promote established artists, this is, according to Alasdair Scott, co-founder of Filter, the mobile marketing company that installed the technology, the first time that a free video download has been incorporated in a campaign. "We think this is a really neat way to help launch new artists, especially acts such as Lorenz where we know his fans want as many visuals as possible," he says.

The target market of the campaign is unambiguously broad, with Lorenz appearing in publications as diverse as *OK! Magazine* with X-Factor mentor and singer Sinitta, talking about men's health and diet in the *Sunday Mirror* magazine with television food doctor Gillian McKeith, as well as stripping off again for gay magazine *XXM*. "Lorenz has across-the-board appeal," says Goodman. "He appeals to women and gay men alike. Lorenz has terrific support from the gay community."



The posters initially showed a full-length shot of Lorenz naked with blacked out genitalia, but these shots were removed due to complaints from the Advertising Standards Authority, to be replaced with a less revealing torso shot. But Goodman says, that alone created enough media interest to generate Lorenz's campaign by itself.

Goodman expects to use similar campaign tactics for the launch of Lorenz's second single, which is expected to come out before Christmas, with an album expected around Valentine's Day next year.

CAMPAIGN SUMMARY

MANAGEMENT: Laurel Goodman, Goodman Sachs
NATIONAL & REGIONAL PRESS: Max Clifford Associates
NATIONAL RADIO: Nick Fleming/Joie Bennett, Fleming Connolly Leader
REGIONAL RADIO: Sue Tomkins, Tomkins PR
NATIONAL TV: Matt Connolly, Fleming Connolly Leader
CLUB PROMOTION: Craig Jones, Eurostations

TASTEMAKERS TIPS

The Magic Numbers Love's A Game (Heavenly/EMI)

ROBIN BURKE, VIRGIN RADIO



"Well, to look at them you might think they look more like a chubbier, jollier version of Abba

than a cutting edge, Mercury Music prize nominated modern band. However, the previous single, *Love Me Like You*, scored a nice bit of Top 10 airplay and it seems the next single release will bring more success for the group. It's a delightfully melodic record, both catchily and enjoyable."

Sober & Dribble Deeper Rest EP (Aagh)

IAN MERCHANT, REPLAY BRISTOL

"Sober is the long-time hauler of Bristol's vinyl spots and an avid music collector with the foresight

to evolve past the rest of the pack using some sexy key work à la Mr Moog (RIP). His brand of robot jazz nods towards Def Juna's more futuristic soundscapes yet retaining just enough of a young DJ Premier to keep the drums in check. Songs such as *Megabyte* shine and really display the duo's deft songwriting skills (a talent scarce within today's rap scene). Dribble, within months of exiting his teeth on Bristol's freestyle circuit, took enough scalp to earn him a feared reputation. The *Deeper Rest EP* is cerebral hip hop with one foot in the gutter; expect passionate songs which run the gamut in both subject and cultural reference."

The Waking Eyes

Watch Your Money (Coalition Entertainment)

LORIAN LUCKINGS, NOTION

"With a debut this impressive, there's no doubt this band will be big. Canada's *The Waking Eyes*

THE INSIDER

Heart 106

heart 106

Nearly two months after Chrysalis Radio

rebranded

East Midlands' Century 106 FM as the third Heart station in its portfolio, programme controller Anna Riggs says the station is flourishing under its new direction.

Chrysalis, which already has long-established Heart stations in London and Birmingham, relaunched the station in August, three months after buying it for £29.5m from GCap Media, which was forced to make the disposal by the Office of Fair Trading as a condition of it allowing the merged radio group to form. Heart 106 broadcasts from

Nottingham and, while the overall music policy remains in line with other stations, Riggs says much attention has been made to maintaining its regional identity since the rebrand. "Heart is a brand-led product so there is some synergy with the other Heart stations," she says. "We do appreciate regional differences in musical taste and in our speech content we discuss matters directly affecting people in the East Midlands which the national BBC stations can't do."

Since Heart took the reins, the station's line-up has remained relatively intact and the focus has been on developing the station's personality. Gary Burton and Vicki Knight have joined, playing an important part in the station's

Wheels start rolling once more as Roxy Music step up a gear

Campaign focus

Roxy Music's profile is being raised ahead of an expected first new studio album in more than two decades next year thanks to the inclusion of one of their classic tracks in a new TV commercial for car manufacturer Opel.

The 60-second ad for Opel's New Vectra model incorporates a specially remixed version of *The Main Thing*, taken from the group's last studio album, 1982's *Avon*. The ad, which features Italian World Cup referee Pierluigi Collina, provoked controversy in Italy after Opel's sponsorship of AC Milan caused a conflict of interests, which led to Collina resigning from the Italian Football Association.

Roxy Music were chosen for the ad when Malcolm Green, creative director of Opel's advertising agency Delaney Knox Warren & Partners, saw the group at a gig in London. "He thought the band would be a great fit," says Roxy Music manager Steven Howard. "In Bryan Ferry, the



group, who are currently working on their new album, a welcome boost. Already in discussions with record labels about a new deal for the group, Howard adds: "The ad will further the legend that is Roxy Music. It shows how timeless their appeal is. This track was first recorded over 20 years ago, and yet remains contemporary."

The ad, which rolls out across Europe in the next few months, uses a souped-up version of the track, adding, according to Howard, a sense of drama to the ad's visuals. "Bryan Ferry worked closely with the agency to add parts to the track that would really enhance the contemporary European look of the film," he says.

The remix has already proved a good response commercially. "So much so that there is now talk of it being released as a track for the clubs," adds Howard.

RADIO PLAYLISTS

RADIO 1

05:00-09:00

Blue Party Two More Years, Bob Siner/Love Generation, Charlotte Church Call My Name, Joe Fightlers OK, Franz Ferdinand Do You Want To, Westdapp Number 1, Hard-Fi Living For The Weekend, James Blunt High Kick, Chlöe Howl Way, Kanye West feat. Jamie Foxx Good Diggaz! TX: *Tentative* 5:00pm-11:00pm
Radio 2 *Madonna High Up*, Pharrell Williams feat. Owen Sound, Can I Have It?, Robbie Williams *Tripping Out*, Deep Shoke A Lot, Sean Paul *We Be Burnin'*, Singapore Sling *The Baller*, U2 *All or Nothing*, 09:00

Radio 3 *Arctic Monkeys* I Bet You Look Good In The Darkness, *Acacia Bulbs* In It In It, *Crash Landing* *Brize Five*, LP *Ham Lippers*, Jay *March* *Carry On My Number*, *Musique Pour Revoir* *Some Presence*, *McFly* *I Wanna Hold You*, *Ms*

Dynamite, *Judgment Day*, *Olaf Bakuski*, *Watermark*, *Razerlight*, *Kirby's Hour*, *Starliner* *In The Crowd*, *The Darkness* *One Way Ticket*, *The Magic Numbers* *Love's A Game*

C LIST *Adriano* 20 Hours, *Katya* *Wicked Soul*, *Madlife* *Passion*, *Bye Morning Runner* *Be All You Want Me To Be*, *My Chemical Romance* *No One Is Above Me*, *Primo* *Slam Your Music*, *No Waves*, *The Black Eyed Peas* *My Humps*, *The White Stripes* *The Deafening Tune*, *Will Young* *Sweetie* *It's On*

RADIO 2 *05:00-09:00*
A LIST *Brian Auger* *Stranger In A Strange Land*, *Chris O'Keefe* *Dirt*, *Harry* *No More*, *James Blunt* *High Kick*, *Arctic Monkeys* *I Bet You Look Good*, *Shane* *Katya* *Wicked Soul*, *The Maccabees* *Love*



Singles

Absentee

Wesell (Memphis Industries M1051)
Bethnal Green's Absentee reach up to US shores and whip up a three-minute pop delight reminiscent of Silver Jews. B-side Les Mesaventures Sexuelles is pretty darn fine too. A support slot with The Magic Numbers should help them on their way.

Keren Ann

Chelsea Burns (EMJ CD6M677)
This ode to the New York district is about Keren Ann to be a graduate of the same school of bitter-acid acoustic intimacy as the likes of Cat Power, Mazzy Star and Maddor Rose. Understated yet chillingly powerful, it suggests great things are sure to follow.

Audioclave

Doesn't Remind Me (Interscope 9885099)
It is ironic that a band such as Audioclave, who recently became the first US rock group to play in Cuba, make music that is so middle of the road. Doesn't Remind Me is a mellow, predominantly acoustic number which wouldn't shame Bon Jovi.

Craig David

Don't Love You No More (Warner Bros WEA996CD1)
The second single from David's top five album *The Story Goes, Don't Love You No More* is a mixture of sugary acoustic guitars and saccharine strings, with a chorus that owes more than a little to Gabrielle's *Sunshine*. Not that radio cares – it has been B-listed at Radio One and A-listed at Capital.

Brian Eno

How Many Worlds (Hannibal HNCD1475)
Eno's current album *Another Day On Earth* is such caused positive murmurs from the general public and this deceptively simple pop track is a fine example why. The wide-eyed vocals and string section add up to make this one of Eno's best singles yet.

ALSO OUT

THIS WEEK'S SINGLES

Reiko Cole: I
Cranio: My Mind
(Polydot); Duff
Punk: Hamae After
All (Virgin); Dandy
Warhol: All The

Money Or The

Brickles: Live At
The Albert Hall
(Parlophone); Pnau:
Again (Underwater);
Rammstein:
Reinherz (Göteborg);
Various: Sound

Effects Motivation

(Bottlepop); Sade:
Born Again
Collectors Remixed
1999-2005 (The
Leaf Label)

ALBUMS

Barrat: Team Ping
Ping (Ranade)

SINGLE OF THE WEEK

Pharrell feat. Gwen Stefani

Can I Have It Like That

Virgin VUSCD315
Fairly unsurprisingly for a man whose productions have animated the world's charts for the past few years, this single has strong hit potential, riding a bassy jazz groove to pop perfection. Gwen Stefani provides a lethal call-and-response hook that has already soared Radio One, with more airplay support surely to follow. Expect similarly big things from the album. *In My Mind*, when it drops in November.



single coincides with a headline UK tour.

Alain Morissette

Crazy (Mercury/67494CD1)
Morissette takes on Seal's 1990 number two hit, with mixed results. Debuted at the World Music Awards, the cover adds little to the classic original. Taken from forthcoming singles album *The Collection*, it could struggle to attract positive attention.

Mugison

I Want You (Accidental AG22CD5)
The opening track from Mugison's album *Mugimama: Is This Monkey Music* is a strong song swathed in invention and passion. The Irishman has been steadily making commercial inroads recently, but hopefully *I Want You* will give this rare and genuine talent the profile he deserves.

Nine Black Alps

Just Friends (Island CID915)
Following August's *Unsatified*, the Manchester band are back with another slice of pop-gunge from their album *Everything Is*. The band's current UK tour may help its chart fortunes.

Statin Quo

All That Counts Is Love (Sanctuary SANXS413)
After achieving their best chart placing for 15 years, the Quo continue their 40th anniversary celebrations in style. While hardly deviating from their no-nonsense heads-down formula, this rockin' slice of bohemian should please their hardcore fanbase. Their ongoing cameo in Coronation Street and a forthcoming UK tour will keep them in the eye of the wider public for the foreseeable future.

Albums

Audio Bullys

Generation (Source CDSOUR107)
The Chemical Brothers meet The Streets in this second album from Audio Bullys. Vocalist Simon Frank's glib rap works well against a breakbeat house backdrop, with most tracks in stark contrast to the album's single offerings so far; the huge

commercial hit *Shot You Down* and the gentler *I'm In Love*.

Au Revoir Simone

Verses Of Comfort (Moshi Moshi MOSHCD08)
This is an intriguing debut mini-album of lo-fi synth pop from the New York act. *Verses Of Comfort* ranges from gentle undulating electronics to jerky dancefloor numbers while retaining a childlike individuality. The band are set to tour the UK in October.

Moya Brennan

An Irish Christmas (BEO FIERCD19)
The earliest of 2005's Yuletide offerings could well go on to become one of the most successful. Marrying Brennan's evocative vocals to a selection of traditional standards including *Joy To The World* and *Deck The Halls* may not be enticing to everyone, but it has the potential to catch the public's imagination given the right TV exposure.

Jackson Browne

Solo Acoustic Vol. 1 (Angel/EMI CDANGEO1)
Like Randy Newman before him, Jackson Browne has revisited some of his classic moments in an intimate acoustic style. The results are moving and effective. Thanks to his huge talent as a writer, the songs stand up in this stark setting, showing their warmth and humanity to the utmost effect.

Gemma Hayes

The Roads Don't Love You (Source CDSOUR117)
Three years since the launch of her charming and arresting debut *Night On My Side*, this album sees Hayes abandon her edge and grungy sonic tendencies in favour of a more adult, classic and commercial sound, albeit with her beautiful voice remaining intact. Somehow it is less engaging, but no less forgettable.

The Paddingtons

First Comes First (Pooptones 9873476)
Compared by some to 'The Libertines', this Northern upstart's debut album maintains a level of energy and commitment that is a breath of fresh air. Kicking off

Records released 31.10.05

ALBUM OF THE WEEK

Westlife Face To Face

Sony BMG B2876745382
Following their tribute to the swing-era Rat Pack last year, Westlife are back to what they do best – well-performed, well-produced, string-laden ballads. This sixth studio album from the Irish four-piece throws up some surprises – a duet with Diana Ross on a version of her 1991 hit *When You Tell Me That You Love Me*, a reading of The Eagles' *Desperado* and an excellent version of Josh Groban's former US chart-topper *You Raise Me Up* – the first single.

with the former *Some Old Girl*, the album careers along with all the excitement of a hyperactive teenager. This is the real deal.

Smooch

She Like Electric (Pattern 25 P2510)
This is an endearing collection of uplifting indie-pop that possesses a distinct DIY quality thanks to the Detroit duo's combined ages of just 24. It is a little too quirky at times, but it has an innocence all too often lost in modern music. Refreshing and fun.

Rod Stewart

The Great American Songbook Vol. IV (Sony BMG B2876751902)
The fourth instalment of Stewart's ongoing tribute to American classics is now wearing a little thin. Bearing tracks such as the Diana Ross duet *I've Got A Crush On You* and a camp-but-week reading of Makin' Whoopee with Elton John, there will be enough fans to chart this album, albeit not with the impact it is likely to achieve Stateside.

Santana

All That I Am (Sony BMG 82876701222)
The third album from Santana under the guidance of Cuba Davis sees the guitarist collaborating with an eclectic host of US stars, including Michelle Branch, Mary J Blige, Aerosmith's Steve Tyler, The Black Eyed Peas' Will.I.Am, Sean Paul and Joss Stone. It stands to do well, thanks to the excellent first single *Just Feel Better* and the hook-laden *I'm Feeling You*, an obvious choice for a future single.

Various

Sound Effects Malmison (Bottlepop BOTLECD01)
Released in collaboration with hotel chain Malmison to raise funds for the Malmison charity, this double CD combines 10 Afropunk and Afroprock tracks from Ghana and Nigeria with contemporary remixes from acts including Paul Oakenfold and Bonobo. The remixes are a mixed bag but the originals are great.

This week's reviewers: David Baird, Jimmy Brown, Ben Goller, Stuart Clarke, Chris Fooks, Jim Larkin, Nick Tesco, Simon Ward and Adam Webb.

Sugababes win out by a nose in what is a very tightly contested radio Top Three, with James Blunt's High and Robbie Williams' Tripping pushing them all the way

The UK Radio Airplay

RADIO ONE

TRK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	LAST	WKS	AIRPLAY
1	7	CORILLAZ	DARE	18	26	12023	1	26
2	1	BOB SINCLAR FEAT. GARY PINE	LOVE GENERATION	26	26	10879	2	26
3	14	JAMES BLUNT	HIGH	21	24	10756	3	26
4	3	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	24	24	9453	4	26
5	7	CHARLOTTE CHURCH	CALL MY NAME	23	23	12052	5	26
6	4	SEAN PAUL	WE BE BURNIN'	25	23	10020	6	26
7	10	ROLL DEEP	SHAKE A LEG	21	23	10884	7	26
8	4	SEAN PAUL	WE BE BURNIN'	25	23	10020	8	26
9	16	FOO FIGHTERS	DOA	17	22	12049	9	26
10	7	SUGABABES	PUSH THE BUTTON	23	22	10533	10	26
11	12	HARD-F	LIVING FOR THE WEEKEND	22	21	12091	11	26
12	1	ROBBIE WILLIAMS	TRIPPING	27	21	10730	12	26
13	2	BOB SINCLAR	LOVE GENERATION	26	21	10879	13	26
14	7	FRANZ FERDINAND	DO YOU WANT TO DANCE	23	18	12088	14	26
15	4	KT TUNSTALL	SUDDENLY I SEE	24	18	12098	15	26
16	12	OASIS	THE IMPORTANCE OF BEING IDLE	22	17	10844	16	26
17	10	THE DARKNESS	ONE WAY TICKET	15	17	10712	17	26
18	21	MS DYNAMITE	JUDGEMENT DAY	14	16	10263	18	26
19	22	RACHEL STEVENS	I SAID NEVER AGAIN	15	15	12040	19	26
20	22	PHARRELL FEAT. GWEN STEFANI	CANT I HAVE IT LIKE THAT	15	15	10958	20	26
21	22	OLAV BOSOGGI FEAT. MICHELLE ONE	WATERMAN	15	15	10958	21	26
22	22	MARIAH CAREY FEAT. JERMAINE DUPRI	GET YOUR NUMBER	14	14	10257	22	26
23	22	AUDIO BLYTH	ITM IN LOVE	14	14	10257	23	26
24	29	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE	12	14	8926	24	26
25	22	LETHAL BIZZLE	FIRE	14	14	8926	25	26
26	22	DONKS FEAT. TECHNOTRONIC	PUMP UP THE JAM	14	14	8926	26	26
27	22	LEI KIM	LIGHTERS UP	14	14	8926	27	26
28	29	RAZORLIGHT	KIBBY'S HOUSE	12	14	8926	28	26
29	29	KAISER CHIEFS	MODERN VIBES	12	14	8926	29	26
30	29	KAISER CHIEFS	MODERN VIBES	12	14	8926	30	26

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INDEPENDENT LOCAL RADIO

TRK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	LAST	WKS	AIRPLAY
1	1	SUGABABES	PUSH THE BUTTON	23	24	10533	1	26
2	4	ROBBIE WILLIAMS	TRIPPING	27	24	10730	2	26
3	2	KT TUNSTALL	SUDDENLY I SEE	24	24	9453	3	26
4	3	DANIEL POWTER	BAD DAY	25	24	10879	4	26
5	5	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	24	24	9453	5	26
6	12	JAMES BLUNT	HIGH	21	24	10756	6	26
7	6	GWEN STEFANI	COOL	23	24	10533	7	26
8	10	CHARLOTTE CHURCH	CALL MY NAME	23	24	10756	8	26
9	8	COLDPLAY	FIX YOU	23	24	10756	9	26
10	9	OASIS	THE IMPORTANCE OF BEING IDLE	22	24	10756	10	26
11	11	DAVID GRAY	THE ONE I LOVE	23	24	10756	11	26
12	7	THE BLACK EYED PEAS	DONT LIE	24	24	9453	12	26
13	13	JAMES BLUNT	YOU'RE BEAUTIFUL	21	24	10756	13	26
14	14	CORILLAZ	DARE	18	24	10756	14	26
15	15	KELLY CLARKSON	BEHIND THESE HAZEL EYES	20	24	10756	15	26
16	17	LEE RYAN	TURN YOUR CAR AROUND	19	24	10756	16	26
17	15	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE	12	24	10756	17	26
18	25	BOB SINCLAR FEAT. GARY PINE	LOVE GENERATION	26	24	10756	18	26
19	21	FRANZ FERDINAND	DO YOU WANT TO DANCE	23	24	10756	19	26
20	22	MARIAH CAREY FEAT. JERMAINE DUPRI	GET YOUR NUMBER	14	24	10756	20	26
21	16	LIBERTY X	SONG LOVERS	17	24	10756	21	26
22	24	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	16	24	10756	22	26
23	23	CRAIG DAVID	DO IT LOVE YOU NO MORE	16	24	10756	23	26
24	19	RIHANNA	PON DE REPLAY	18	24	10756	24	26
25	27	SEAN PAUL	WE BE BURNIN'	25	24	10756	25	26
26	23	GREEN DAY	WAKE ME UP WHEN SEPTEMBER BEGINS	17	24	10756	26	26
27	18	KAISER CHIEFS	I PREDICT A HIT	16	24	10756	27	26
28	28	CHARLOTTE CHURCH	CRAZY CHICK	14	24	10756	28	26
29	26	BODYROCKERS	LIKE THE WAVE	16	24	10756	29	26
30	28	RACHEL STEVENS	I SAID NEVER AGAIN	15	24	10756	30	26

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TRK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	LAST	WKS	AIRPLAY
1	7	1	1	SUGABABES	PUSH THE BUTTON	ISLAND	26:21	22 73:73 18
2	3	5	20	JAMES BLUNT	HIGH	ATLANTIC	16:64	27 73:57 21
3	1	4	2	ROBBIE WILLIAMS	TRIPPING	CHRYSALIS	20:65	8 73:54 5
4	4	30	10	KT TUNSTALL	SUDDENLY I SEE	REDFLEETS	20:45	-4 48:21 36
5	5	20	3	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	ALAM	17:62	-1 47:43 -4
6	12	30	9	DANIEL POWTER	BAD DAY	WARNER BROS	15:33	-2 43:72 21
7	30	4	4	UZ	ALL BECAUSE OF YOU	ISLAND	7:11	34 40:07 10
8	16	4	25	RACHEL STEVENS	I SAID NEVER AGAIN...	POLYDOR	6:64	14 38:36 22
9	7	32	29	OASIS	THE IMPORTANCE OF BEING IDLE	BIG BROTHER	15:11	-9 37:43 -7
10	22	5	2	LEE RYAN	TURN YOUR CAR AROUND	BIGLIFE/DECA	10:61	3 37:29 32
11	9	32	30	CORILLAZ	DARE	PARADISE	12:81	1 36:88 -3
12	6	6	23	CHARLOTTE CHURCH	CALL MY NAME	SONYBMG	14:78	4 34:60 39
13	17	5	15	BOB SINCLAR/GARY NESTA	PINE LOVE GENERATION	DISNEY	9:40	29 33:21 8
14	12	4	30	SIMPLY RED	PERFECT LOVE	SYMPHONY	5:81	-1 31:82 -8
15	29	7	6	SEAN PAUL	WE BE BURNIN'	WYBANTIC	8:07	9 31:78 9
16	13	8	7	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	ROC-A-FELLA	9:18	14 31:67 -5
17	8	10	4	DAVID GRAY	THE ONE I LOVE	ATLANTIC	12:46	-9 31:44 -24
18	37	2	0	TEXAS	CANT RESIST	MERCURY	5:46	34 29:93 62
19	23	0	0	KATE BUSH	KING OF THE MOUNTAIN	EMI	1:83	32 27:05 -1
20	15	9	26	FRANZ FERDINAND	DO YOU WANT TO	DUO/SONY	10:41	5 27:18 -35
21	18	11	32	GWEN STEFANI	COOL	INTERSCOPE	15:14	-12 27:52 -18
22	58	1	0	CRAIG DAVID	DONT LOVE YOU NO MORE	WARNER BROS	8:06	107 26:64 158
23	28	6	34	KATIE MELUA	NINE MILLION BICYCLES	SPRAMATIC	3:93	6 25:96 5
24	23	23	35	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	11:70	-5 25:71 1
25	32	5	10	MARIAH CAREY/JERMAINE DUPRI	GET YOUR NUMBER	REP JAM	9:00	10 25:28 13

■ Highest Top 50 entry ■ Biggest increase in airplay ■ Airplay increase ■ Highest Top 50/100 entry ■ Biggest increase in plays ■ Airplay increase of 50% or more

1. James Blunt
Although celebrating 16-20 at retail, Blunt's High has a banner week on the airwaves, increasing from 1,307 to 1,664 plays while upping its audience by 21.3% to more than 73.5m to facilitate a 3-2 move on the airplay chart.

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22. Craig David
Don't Love You No More... is out in a fortnight and coincides with new entry. Some 63 stations aired it a total of 806 times last week, generating an audience of 26.6m. Top supporter Rock

CHRYSLIS

TRK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	LAST	WKS	AIRPLAY
1	2	SUGABABES	PUSH THE BUTTON	ISLAND	26:21	22 73:73 18		
2	1	DANIEL POWTER	BAD DAY	WARNER BROS	15:33	-2 43:72 21		
3	3	KT TUNSTALL	SUDDENLY I SEE	REDFLEETS	20:45	-4 48:21 36		
4	4	GWEN STEFANI	COOL	INTERSCOPE	15:11	-9 37:43 -7		
5	7	ROBBIE WILLIAMS	TRIPPING	CHRYSALIS	20:65	8 73:54 5		
6	5	OASIS	THE IMPORTANCE OF BEING IDLE	BIG BROTHER	15:11	-9 37:43 -7		
7	9	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC	11:70	-5 25:71 1		
8	10	JAMES BLUNT	HIGH	ATLANTIC	16:64	27 73:57 21		
9	12	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	ALAM	17:62	-1 47:43 -4		
10	11	COLDPLAY	FIX YOU	FRANCHISE	7:11	34 40:07 10		

CHRYSLIS

TRK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK	LAST	WKS	AIRPLAY
1	1	SUGABABES	PUSH THE BUTTON	ISLAND	26:21	22 73:73 18		
2	1	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DONT CHA	ALAM	17:62	-1 47:43 -4		
3	4	SEAN PAUL	WE BE BURNIN'	WYBANTIC	8:07	9 31:78 9		
4	1	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	ROC-A-FELLA	9:18	14 31:67 -5		
5	4	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE	BIG DISNEY	12:81	1 36:88 -3		
6	1	THE BLACK EYED PEAS	DONT LIE	ALAM	17:62	-1 47:43 -4		
7	1	RIHANNA	PON DE REPLAY	REP JAM	9:00	10 25:28 13		
8	1	50 CENT FEAT. MOBB DEEP	CUTTA CONTROL	INTERSCOPE	15:14	-12 27:52 -18		
9	1	TOM NAVY	YOUR BODY	EMI	1:83	32 27:05 -1		

Singles

221005
Top 75

Sugababes continue to hold off Robbie Williams from the top spot and also resist challenges from U2 and Friday Hill, who both register top five new entries

The Official UK

PHYSICAL SINGLES TOP 40

Pos	Artist	Title	Label
1	SUGABABES	PUSH THE BUTTON	ISLAND
2	ROBBIE WILLIAMS	TRIPPING	CHRYSALIS
3	U2	ALL BECAUSE OF YOU	ISLAND
4	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DON'T CHA	ADM
5	FRIDAY HILL	BABY GOODBYE	IMPACT
6	SEAN PAUL	WE BE BURNIN'	ATLANTIC
7	LIBERTY X	SÓNG 4 LOVERS	EMI VIRGIN
8	FEDER	SHATTER/TENDER	BMG
9	DANIEL POWTER	BAD DAY	WARNER BROS
10	LEE RYAN	TURN YOUR CAR AROUND	IMPACT
11	MARIAH CAREY	GET YOUR NUMBER/SHAKE IT OFF	DE JAGT
12	LISA SCOTT-LEE	ELECTRIC	CONCEPT
13	DEPECHE MODE	PRECIOUS	MERCY
14	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	ROCAWOLLA
15	RICKY MARTIN	I DON'T CARE	COLLIERIA
16	KATIE MELUA	NINE MILLION BICYCLES	IMPACT
17	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE	IMPACT
18	ROLL DEEP	SHAKE A LEG	RESISTANCE
19	KELLY CLARKSON	BEHIND THESE HAZEL EYES	REA
20	BLOC PARTY	TWO MORE YEARS	WENTWORTH
21	GORILLAZ	DARE	MURPHY
22	BOW WOW FEAT. OMARION	LET ME HOLD YOU	COLLIERIA
23	BRUCE STREISAND	I SAID NEVER AGAIN (BUT HERE WE ARE)	POLYDOR
24	JAMES BLUNT	HIGH	ATLANTIC
25	BOB SINCLAIR FEAT. GARY NESTA	PINE LOVE GENERATION	ELECTRIC
26	SIMPLY RED	PERFECT LOVE	SIMPSONSON
27	FRANZ FERDINAND	DO YOU WANT TO	IMPACT
28	TATU	ALL ABOUT US	INTERSCOPE
29	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG
30	INME	SO YOU KNOW	PROGRESSIVE
31	JO O'MEARA	WHAT HURTS THE MOST	SANCTUARY
32	COLDPLAY	FIX YOU	PARLOPHONE
33	FRANZ FERDINAND	DO YOU WANT TO	IMPACT
34	JESSICA WILLIAMS	TRIPPING	COLLIERIA
35	PRODIGY	VOODOO PEOPLE/OUTTA SPACE	XL
36	SCHNAPPI	SCHNAPPI	UMV
37	EL PRESIDENTE	BUCKET	THE ONE
38	RICHIE TAYLOR	JENNY FROST CRASH LANDING	ALL AROUND
39	CLOR	GOOD STUFF	IMPACT
40	DAMIAN J	COME MARLEY WELCOME TO JAMROCK	ISLAND



4. U2
How To Dismantle An Atomic Bomb becomes only the second U2 album to spawn four Top Five singles this week, emulating their 2000 release All That You Can't Leave Behind. Their latest hit, All Because Of You, debuts at number four on sales of 35,034. Previous singles from the Atomic Bomb album, with first-week sales and positions in brackets, are Vertigo (51,917, number one), Sometimes You Can't Make It On Your Own (30,359, number one) and City Of Blinding Lights (28,275, number two). U2 have had 36 Top 40 hits, 29 of them Top 10.



5. Friday Hill
Friday Hill is a phrase in Cliff Richard and it's also the name of the latest hit from the Essex town. The trio is made up of former Blur members Squid members Kenzie, Mug and Jambis and their first single, Baby Goodbye, debuts at number five this week, after selling 13,878 copies. With their seven former colleagues in Blazin' Squad, the newly crowned trio previously put together a string of six straight Top 10 hits, but fell short of the Top 30 with both of their albums.

Pos	Artist	Title	Label
1	SUGABABES	PUSH THE BUTTON	ISLAND
2	ROBBIE WILLIAMS	TRIPPING	CHRYSALIS
3	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DON'T CHA	ADM
4	U2	ALL BECAUSE OF YOU	ISLAND
5	FRIDAY HILL	BABY GOODBYE	IMPACT
6	SEAN PAUL	WE BE BURNIN'	ATLANTIC
7	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	ROCAWOLLA
8	DANIEL POWTER	BAD DAY	WARNER BROS
9	LIBERTY X	SÓNG 4 LOVERS	EMI VIRGIN
10	MARIAH CAREY	GET YOUR NUMBER/SHAKE IT OFF	DE JAGT
11	FEDER	SHATTER/TENDER	BMG
12	LEE RYAN	TURN YOUR CAR AROUND	IMPACT
13	LISA SCOTT-LEE	ELECTRIC	CONCEPT
14	KATIE MELUA	NINE MILLION BICYCLES	IMPACT
15	BOB SINCLAIR FEAT. GARY NESTA	PINE LOVE GENERATION	ELECTRIC
16	DEPECHE MODE	PRECIOUS	MERCY
17	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE	IMPACT
18	GORILLAZ	DARE	MURPHY
19	BLOC PARTY	TWO MORE YEARS	WENTWORTH
20	JAMES BLUNT	HIGH	ATLANTIC
21	KELLY CLARKSON	BEHIND THESE HAZEL EYES	REA
22	RICKY MARTIN	I DON'T CARE	COLLIERIA
23	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG
24	ROLL DEEP	SHAKE A LEG	RESISTANCE
25	RACHEL STEVENS	I SAID NEVER AGAIN (BUT HERE WE ARE)	POLYDOR
26	FRANZ FERDINAND	DO YOU WANT TO	IMPACT
27	BOW WOW FEAT. OMARION	LET ME HOLD YOU	COLLIERIA
28	COLDPLAY	FIX YOU	PARLOPHONE
29	TATU	ALL ABOUT US	INTERSCOPE
30	SIMPLY RED	PERFECT LOVE	SIMPSONSON
31	KT TUNSTALL	SUDDENLY I SEE	PROGRESSIVE
32	BRATZ ROCK ANGELO	SÓ GOOD	IMPACT
33	INME	SO YOU KNOW	PROGRESSIVE
34	RIHANNA	PON DE REPLAY	PARLOPHONE
35	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC
36	JO O'MEARA	WHAT HURTS THE MOST	SANCTUARY
37	50 CENT FEAT. MOBB DEEP	OUTTA CONTROL	IMPACT
38	PRODIGY	VOODOO PEOPLE/OUTTA SPACE	XL

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DOWNLOADS

Pos	Artist	Title	Label
1	SUGABABES	PUSH THE BUTTON	ISLAND
2	PUSSYCAT DOLLS FEAT. BUSTA RHYMES	DON'T CHA	ADM
3	KANYE WEST FEAT. JAMIE FOXX	GOLD DIGGER	ROCAWOLLA
4	ROBBIE WILLIAMS	TRIPPING	CHRYSALIS
5	DANIEL POWTER	BAD DAY	WARNER BROS
6	KATIE MELUA	NINE MILLION BICYCLES	IMPACT
7	SEAN PAUL	WE BE BURNIN'	ATLANTIC
8	KT TUNSTALL	SUDDENLY I SEE	RESISTANCE
9	GORILLAZ	DARE	MURPHY
10	JAMES BLUNT	YOU'RE BEAUTIFUL	ATLANTIC
11	MYLO VS MIAMI SOUND MACHINE	DOCTOR PRESSURE	IMPACT
12	FRANZ FERDINAND	DO YOU WANT TO	IMPACT
13	LIBERTY X	SÓNG 4 LOVERS	VIRGIN
14	CHARLOTTE CHURCH	CALL MY NAME	SONY BMG
15	KATIE MELUA	NINE MILLION BICYCLES	IMPACT
16	BLOC PARTY	TWO MORE YEARS	WENTWORTH
17	RIHANNA	PON DE REPLAY	PARLOPHONE
18	JAMES BLUNT	HIGH	ATLANTIC
19	KELLY CLARKSON	BEHIND THESE HAZEL EYES	REA
20	50 CENT FEAT. MOBB DEEP	OUTTA CONTROL	IMPACT

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THIS WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION						
1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20	20	20

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Albums

22/10/05
Top 75

Sugababes make it a singles and albums double as their new set goes straight to number one, while Paul Weller also makes an impressive debut in the Top Five

The Official UK

TOP 20 MUSIC DVD

THE YEAR	ARTIST/TITLE	LABEL/VIDEO/CD
1	BOB DYLAN NO DIRECTION HOME	OC Video (C)
2	DREAM ROYAL ALBERT HALL - LONDON MAY 23/26 2005	Warner Music Video (C)
3	BRUCE SPRINGSTEEN LIVE AT THE WALK OF BLUES	Capitol Video (C)
4	GO BRITNEY! AND HOME	OC Video (C)
5	JIMMY HENDRIX LIVE AT WOODSTOCK	Universal (C)
6	MACHINE HEAD LEGENDS	Warner (C)
7	FAT LETHAL LIVE AT ALDANDRA PALACE	Decca (C)
8	BAT PINK CIGARETTE SITS	Decca (C)
9	SHAKIN' STEVENS THE DVD COLLECTION	Decca (C)
10	VARIOUS PINK ATTITUDE	Warner (C)
11	ADVA AERA THE MOVIE	Melina (C)
12	THE PINKES SET OUT 2004 REUNION TOUR	Warner Music Video (C)
13	AC/DC FAMILY EVILS	Capitol (C)
14	NOE ALIVE - THE CLASSIC HITS TOUR	Warner (C)
15	JOHNNY CASH THE MAN IN BLACK - HIS EARLY YEARS	WEA (C)
16	BLONDIE LIVE	OC (C)
17	FRANK FLYNN LONDON 1966-1967	Warner (C)
18	QUEEN LIVE AT WEMBLEY STADIUM	Polygram (C)
19	QUEEN LIVE AT WEMBLEY STADIUM	Polygram (C)
20	WEST LIFE THE TWILIGHT TOUR - LIVE	Capitol (C)
21	BOB DYLAN 1966 WORLD TOUR - THE HOME MOVIES	WEA (C)

TOP 10 R&B ALBUMS

WEEKS AS	ARTIST/TITLE	LABEL
1	KANYE WEST LATE REGISTRATION	Roc-A-Fella (C)
2	MARIAH CAREY GREATEST HITS	Columbia (C)
3	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam (C)
4	VARIOUS ARTISTS MASSIVE R&B - VOL 2	Sony BMG (C)
5	ALICIA KEYS UNPLUGGED	J&R (C)
6	TWISTA THE DAY AFTER	A&R (C)
7	JOHN LEGEND GET LIFTED	Columbia (C)
8	KANDI D HOME SWEET HOME	Capitol (C)
9	PUSYCAT DOLLS PCD	Capitol (C)
10	VARIOUS DEATH ROW PRESENTS A HIP HOP HISTORY	Universal (C)

TOP 10 INDIE ALBUMS

WEEKS AS	ARTIST/TITLE	LABEL
1	PAUL WELLER AS IS NOW	Capitol (C)
2	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Domino (C)
3	KATIE MELUA PIECE BY PIECE	Domino (C)
4	BULLET FOR MY VALENTINE THE POISON	Walt Disney (C)
5	THE WHITE STRIPES GET BEHIND ME SATAN	XL (C)
6	BLAC PARTY SILENT ALARM	W&A (C)
7	THE KILLERS HOT RUSS	Island (C)
8	BASEMENT JAXX THE SINGLES	XL (C)
9	PENDULUM HOLD YOUR COLOUR	Brushfire/Kon (C)
10	ARCADE FIRE FUNERAL	Rough Trade (C)

TOP 10 INDIE SINGLES

WEEKS AS	ARTIST/TITLE	LABEL
1	FEEDER SHATTER/TENDER	Elek (C)
2	LISA SCOTT-LEE ELECTRIC	Capitol (C)
3	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Decca (C)
4	UNME SO YOU KNOW	Parlophone (C)
5	BLAC PARTY TWO MORE YEARS	W&A (C)
6	THE PRODIGY 000000 PEOPLE/OUT OF SPACE	XL (C)
7	KATIE MELUA NONE MILLION BICYCLES	Domino (C)
8	THE HONEYMOON MACHINE FAITH IN PEOPLE	Easy Street (C)
9	FRANZ FERDINAND DO YOU WANT TO	Domino (C)
10	JO OMEARA WHAT HURTS THE MOST	Santitas (C)

NEW MUSIC WEEK ONLINE TOO

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



4. Paul Weller Paul Weller registers his 36th chart album - 26 of them Top 10 - with his new collection *As Is Now*. Heralded as "an artistic rejuvenation" and Weller's best solo effort by far" in the music press, the album sold 43,074 copies last week to secure a number four debut. Weller's last album, *Studio 150*, a covers set, opened at number two with 52,335 sales in September 2004. *As Is Now* has already spawned the singles *Floorboards Under* (number six) and *Come On, Let's Go* (number 15).



9. Mariah Carey With current Def Jam album *The Emancipation of Mimi* redefining Mariah Carey's previously faltering career, former label Columbia has been TV advertising in support of her Greatest Hits album, which performed miserably when first issued in 2001, peaking at number 76. It is doing much better now, debuting at number nine with sales of 21,027, lifting its cumulative total to 179,406. Meanwhile, *The Emancipation of Mimi* sold 12,755 copies last week, and skips 27-16 to achieve its highest placing for 10 weeks. It has sold 369,628 copies since its release in 2001 weeks ago.

WEEKS AS	ARTIST/TITLE	LABEL
1	SUGABABES TALLER IN MORE WAYS	Atlantic (C)
2	JAMES BLUNT BACK TO BEDLAM	Atlantic (C)
3	KATIE MELUA PIECE BY PIECE	Domino (C)
4	PAUL WELLER AS IS NOW	Capitol (C)
5	FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER	Domino (C)
6	KIT TUNSTALL EYE TO THE TELESCOPE	Mercury (C)
7	DAVID GRAY LIFE IN SLOW MOTION	Atlantic (C)
8	KELLY CLARKSON BREAKAWAY	RCA (C)
9	MARIAH CAREY GREATEST HITS	Columbia (C)
10	BRYN TERFER SIMPLE GIFTS	Capitol (C)
11	COLOPLAY X&Y	Capitol (C)
12	BARBRA STREISAND GUILTY TOO	Columbia (C)
13	KANYE WEST LATE REGISTRATION	Roc-A-Fella (C)
14	KAISER CHIEFS EMPLOYMENT	Capitol (C)
15	JOHN LENNON WORKING CLASS HERO - THE DEFINITIVE	Capitol (C)
16	MARIAH CAREY THE EMANCIPATION OF MIMI	Def Jam (C)
17	FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS	Capitol (C)
18	NEW ORDER SINGLES	Capitol (C)
19	GORILLAZ DEMON DAYS	Parlophone (C)
20	JAMIE CULLUM CATCHING TALES	Capitol (C)
21	PAUL ANKA ROCK SWINGS	Capitol (C)
22	CHARLOTTE CHURCH TISSUES AND ISSUES	Sony (C)
23	JACK JOHNSON IN BETWEEN DREAMS	Capitol (C)
24	NICKELBACK ALL THE RIGHT REASONS	Capitol (C)
25	IAN BROWN THE GREATEST	Capitol (C)
26	SEAN PAUL THE TRINITY	Capitol (C)
27	LIBERTY X	Capitol (C)
28	PUSYCAT DOLLS PCD	Capitol (C)
29	DANIEL O'DONNELL TEENAGE DREAMS	Capitol (C)
30	HAYLEY WESTENRA ODYSSEY	Capitol (C)
31	HARD-FI STARS OF CCTV	Capitol (C)
32	BON JOVI HAVE A NICE DAY	Capitol (C)
33	LEIF FIELD A FINAL HIT - GREATEST HITS	Capitol (C)
34	THE CORRS HOME	Capitol (C)
35	THE MAGIC NUMBERS THE MAGIC NUMBERS	Capitol (C)
36	OASIS DON'T BELIEVE THE TRUTH	Capitol (C)
37	DAMIAN RICE O	Capitol (C)
38	NEIL YOUNG PRAIRIE WIND	Capitol (C)

41/25/05 4-2	BRUCE SPRINGSTEEN	41/25/05 11-1	DAVID GRAY	41/25/05 47	JO OMEARA
41/25/05 3-1	ALICIA KEYS	41/25/05 10-1	FRANZ FERDINAND	41/25/05 14	JONAS MEYER
41/25/05 2-1	THE WHITE STRIPES	41/25/05 9-1	FRANZ FERDINAND	41/25/05 15	JONAS MEYER
41/25/05 1-1	THE WHITE STRIPES	41/25/05 8-1	FRANZ FERDINAND	41/25/05 16	JONAS MEYER
41/25/05 48	THE WHITE STRIPES	41/25/05 7-1	FRANZ FERDINAND	41/25/05 17	JONAS MEYER
41/25/05 47	THE WHITE STRIPES	41/25/05 6-1	FRANZ FERDINAND	41/25/05 18	JONAS MEYER
41/25/05 46	THE WHITE STRIPES	41/25/05 5-1	FRANZ FERDINAND	41/25/05 19	JONAS MEYER
41/25/05 45	THE WHITE STRIPES	41/25/05 4-1	FRANZ FERDINAND	41/25/05 20	JONAS MEYER
41/25/05 44	THE WHITE STRIPES	41/25/05 3-1	FRANZ FERDINAND	41/25/05 21	JONAS MEYER
41/25/05 43	THE WHITE STRIPES	41/25/05 2-1	FRANZ FERDINAND	41/25/05 22	JONAS MEYER
41/25/05 42	THE WHITE STRIPES	41/25/05 1-1	FRANZ FERDINAND	41/25/05 23	JONAS MEYER

Albums Chart

Pos	Weeks on Chart	Artist	Album Title	Label
39	36	THE KILLERS	HOT FUSS ●	Island Def Jam
40	1	RICKY MARTIN	LIFE	Columbia
41	41	MCFLY	WONDERLAND ●	Parlophone
42	1	BRATZ ROCK ANGELZ	BRATZ ROCK ANGELZ	Universal
43	49	GOLDFRAPP	SUPERNATURE ●	Mercury
44	5	DAMIAN "JR GONG" MARLEY	WELCOME TO JAMROCK ●	Mercury
45	1	VARIOUS	ROADRUNNER UNITED - ALL-STARS SESSIONS	Capitol
46	37	FOO FIGHTERS	IN YOUR HONOUR ●	Republic
47	56	GREEN DAY	AMERICAN IDIOT ● ●	Reprise
48	35	BOB DYLAN	THE ESSENTIAL	Columbia
49	45	DANIEL POWTER	DANIEL POWTER	Capitol
50	30	BASEMENT JAXX	THE SINGLES ● ●	Virgin
51	53	KASABIAN	KASABIAN ● ●	Mercury
52	1	ALICIA KEYS	UNPLUGGED	Capitol
53	21	BULLET FOR MY VALENTINE	THE POISON	Mercury
54	33	HIM	DARK LIGHT	WEA
55	29	THE WHITE STRIPES	GET BEHIND ME SATAN	Mercury
56	4	QUEEN & PAUL RODGERS	RETURN OF THE CHAMPIONS ●	Parlophone
57	73	CRAIG DAVID	THE STORY GOES	Mercury
58	46	RAZORLIGHT	UP ALL NIGHT ● ●	Virgin
59	54	MARY DUFF	THE ULTIMATE COLLECTION	BMG
60	1	CHARLIE LANSBOROUGH	MY HEART WOULD KNOW	Mercury
61	53	GWEN STEFANI	LOVE. ANGEL. MUSIC. BABY. ● ● ●	Interscope
62	44	SCISSOR SISTERS	SCISSOR SISTERS ● ● ●	Mercury
63	62	50 CENT	THE MASSACRE ● ● ●	Mercury
64	58	THE BLACK EYED PEAS	MONKEY BUSINESS	A&M
65	52	JOHN LEGEND	GET LIFTED	Columbia
66	52	THE DEAD & COMPANY	THE DEAD & COMPANY	Delos
67	2	SMOOP DOGG	THE BEST OF	Capitol
68	1	THE STONE ROSES	THE VERY BEST OF ●	Mercury
69	41	CREAM	ROYAL ALBERT HALL 2005	Mercury
70	48	JO O'MEARA	RELENTLESS	Mercury
71	63	MYLO DESTROY ROCK N ROLL	MYLO DESTROY ROCK N ROLL	Mercury
72	40	PHIL COLLINS	HITS ● ● ●	Capitol
73	2	ROBBIE WILLIAMS	GREATEST HITS ● ● ● ●	Mercury
74	43	MS DYNAMITE	JUDGEMENT DAYS	Mercury
75	72	ELO	ALL OVER THE WORLD - THE VERY BEST OF	Mercury

● Sales increase ● Sales increase +50% ● Highest New Entry ● Platinum (200,000) ● Silver (100,000) ● Gold (50,000) ● Special Bonus (UK + European Sales)

NEW ALBUMS TO WATCH
 39 THE KILLERS HOT FUSS ●
 40 RICKY MARTIN LIFE
 41 MCFLY WONDERLAND ●
 42 BRATZ ROCK ANGELZ BRATZ ROCK ANGELZ
 43 GOLDFRAPP SUPERNATURE ●
 44 DAMIAN "JR GONG" MARLEY WELCOME TO JAMROCK ●
 45 VARIOUS ROADRUNNER UNITED - ALL-STARS SESSIONS
 46 FOO FIGHTERS IN YOUR HONOUR ●
 47 GREEN DAY AMERICAN IDIOT ● ●
 48 BOB DYLAN THE ESSENTIAL
 49 DANIEL POWTER DANIEL POWTER
 50 BASEMENT JAXX THE SINGLES ● ●
 51 KASABIAN KASABIAN ● ●
 52 ALICIA KEYS UNPLUGGED
 53 BULLET FOR MY VALENTINE THE POISON
 54 HIM DARK LIGHT
 55 THE WHITE STRIPES GET BEHIND ME SATAN
 56 QUEEN & PAUL RODGERS RETURN OF THE CHAMPIONS ●
 57 CRAIG DAVID THE STORY GOES
 58 RAZORLIGHT UP ALL NIGHT ● ●
 59 MARY DUFF THE ULTIMATE COLLECTION
 60 CHARLIE LANSBOROUGH MY HEART WOULD KNOW
 61 GWEN STEFANI LOVE. ANGEL. MUSIC. BABY. ● ● ●
 62 SCISSOR SISTERS SCISSOR SISTERS ● ● ●
 63 50 CENT THE MASSACRE ● ● ●
 64 THE BLACK EYED PEAS MONKEY BUSINESS
 65 JOHN LEGEND GET LIFTED
 66 THE DEAD & COMPANY THE DEAD & COMPANY
 67 SMOOP DOGG THE BEST OF
 68 THE STONE ROSES THE VERY BEST OF ●
 69 CREAM ROYAL ALBERT HALL 2005
 70 JO O'MEARA RELENTLESS
 71 MYLO DESTROY ROCK N ROLL
 72 PHIL COLLINS HITS ● ● ●
 73 ROBBIE WILLIAMS GREATEST HITS ● ● ● ●
 74 MS DYNAMITE JUDGEMENT DAYS
 75 ELO ALL OVER THE WORLD - THE VERY BEST OF

NEW ALBUMS TO WATCH
 39 THE KILLERS HOT FUSS ●
 40 RICKY MARTIN LIFE
 41 MCFLY WONDERLAND ●
 42 BRATZ ROCK ANGELZ BRATZ ROCK ANGELZ
 43 GOLDFRAPP SUPERNATURE ●
 44 DAMIAN "JR GONG" MARLEY WELCOME TO JAMROCK ●
 45 VARIOUS ROADRUNNER UNITED - ALL-STARS SESSIONS
 46 FOO FIGHTERS IN YOUR HONOUR ●
 47 GREEN DAY AMERICAN IDIOT ● ●
 48 BOB DYLAN THE ESSENTIAL
 49 DANIEL POWTER DANIEL POWTER
 50 BASEMENT JAXX THE SINGLES ● ●
 51 KASABIAN KASABIAN ● ●
 52 ALICIA KEYS UNPLUGGED
 53 BULLET FOR MY VALENTINE THE POISON
 54 HIM DARK LIGHT
 55 THE WHITE STRIPES GET BEHIND ME SATAN
 56 QUEEN & PAUL RODGERS RETURN OF THE CHAMPIONS ●
 57 CRAIG DAVID THE STORY GOES
 58 RAZORLIGHT UP ALL NIGHT ● ●
 59 MARY DUFF THE ULTIMATE COLLECTION
 60 CHARLIE LANSBOROUGH MY HEART WOULD KNOW
 61 GWEN STEFANI LOVE. ANGEL. MUSIC. BABY. ● ● ●
 62 SCISSOR SISTERS SCISSOR SISTERS ● ● ●
 63 50 CENT THE MASSACRE ● ● ●
 64 THE BLACK EYED PEAS MONKEY BUSINESS
 65 JOHN LEGEND GET LIFTED
 66 THE DEAD & COMPANY THE DEAD & COMPANY
 67 SMOOP DOGG THE BEST OF
 68 THE STONE ROSES THE VERY BEST OF ●
 69 CREAM ROYAL ALBERT HALL 2005
 70 JO O'MEARA RELENTLESS
 71 MYLO DESTROY ROCK N ROLL
 72 PHIL COLLINS HITS ● ● ●
 73 ROBBIE WILLIAMS GREATEST HITS ● ● ● ●
 74 MS DYNAMITE JUDGEMENT DAYS
 75 ELO ALL OVER THE WORLD - THE VERY BEST OF

Chart compiled from actual sales data Sunday to Saturday, across a sample of over 100 UK CD shops.

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Liberty X's new album *Liberty X* has spent three weeks in the Top 10 and proved that Liberty X still have a sizeable singles following, the band's third album - and first for Virgin - met with a great deal more resistance on its first week in the shops last week, selling just 9,791 copies to debut at number 27.

Their first album, *First Class*, was a fine number three debut with 44,091 buyers in 2002, while following up Being Somebody leapt 24,120 buyers a year later to debut at number 12.



40. Ricky Martin's *Life* resumes his career after a lengthy hiatus. Ricky Martin managed a credible number 11 debut for new single 11 Don't Let Me Be This Way. Last week but parent album *Life* struggles to a number 40 debut on the current chart, with sales of just 6,842. Martin's last new album, *Sound Loaded*, debuted at number 16 with 21,476 sales in 2000, while his eponymous 1999 breakthrough album started slowly with 1,280 buyers and 10th position but peaked at number two just 10 weeks later, and went on to sell 538,303 copies.

TOP 20 COMPILATIONS

Pos	Artist	Title	Label
1	VARIOUS	ACUSTIC LOVE	BMG
2	VARIOUS	THE VERY BEST OF NOW DANCE	BMG
3	VARIOUS	HOUSEWORK SONGS	EMI
4	VARIOUS	DANCE PARTY	Sony BMG
5	VARIOUS	THE ALBUM 6	BMG
6	VARIOUS	MASSIVE REGGAE - VOL 2	Sony BMG
7	VARIOUS	ALL WOMAN - THE PLATINUM COLLECTION	Warner
8	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 6L	EMI
9	VARIOUS	MY FIRST ALBUM	Y&Y
10	VARIOUS	HARDCORE NATION 2	Warner
11	VARIOUS	ULTIMATE DISNEY PRINCESS	Walt Disney
12	VARIOUS	THE ULTIMATE MOODS ALBUM	Siremal
13	VARIOUS	ESSENTIAL WOMAN	Sony BMG
14	VARIOUS	VERY BEST OF BACK TO THE OLD SKOOL	Mercury
15	VARIOUS	ULTIMATE DIRTY DANCING (JUST)	NCA
16	VARIOUS	DEATH ROW PRESENTS A HIP HOP HISTORY	Universal
17	VARIOUS	HELP! A DAY IN THE LIFE	0
18	VARIOUS	FLOORFILLERS 4	Universal
19	VARIOUS	GOLDEN OLDSIES	EMI
20	VARIOUS	POP JR	Universal

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TOP 10 DANCE ALBUMS

Pos	Artist	Title	Label
1	FAITHLESS	FOREVER FAITHLESS - THE GREATEST HITS	Cherry
2	LEFTFIELD	A FINAL HIT - GREATEST HITS	Real Gone Music
3	LADYTRON	WITCHING HOUR	Island
4	VARIOUS	DISCO KANON	Real Gone Music
5	MYLO DESTROY ROCK N ROLL	MYLO DESTROY ROCK N ROLL	Mercury
6	BASEMENT JAXX	THE SINGLES	Virgin
7	VARIOUS	THE VERY BEST OF NOW DANCE	BMG
8	THE CHEMICAL BROTHERS	SINGLES 93/03	Virgin
9	VARIOUS	HED KANDI THE MIX 50	Mercury
10	VARIOUS	STEVE LAWLER - LIGHTS OUT 3	Global Underground

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TOP 10 ROCK ALBUMS

Pos	Artist	Title	Label
1	VARIOUS	ROADRUNNER UNITED - ALL-STARS SESSIONS	Capitol
2	BULLET FOR MY VALENTINE	THE POISON	Mercury
3	NICKELBACK	ALL THE RIGHT REASONS	Mercury
4	GREEN DAY	AMERICAN IDIOT	Reprise
5	FOO FIGHTERS	IN YOUR HONOUR	Capitol
6	JENNIFER LOPEZ	THE COLOUR AND THE SHAPE	BMG
7	HIM	DARK LIGHT	WEA
8	GREEN DAY	DOOKIE	Reprise
9	MY CHEMICAL ROMANCE	THREE CHEERS FOR SWIFT REVENGE	WEA
10	DISTURBED	TEN THOUSAND FISTS	Reprise

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THE YEAR SO FAR: TOP 20 SINGLES

Pos	Artist	Title	Label
1	TONY CHRISTIE FT PETER DINKEL	THE WAY TO AMARILLO	Capitol
2	CRAZY FROG AXEL F	CRAZY FROG AXEL F	Mercury
3	JAMES BLUNT	YOU'RE BEAUTIFUL	A&M
4	MICKEY ALL ABOUT YOU	YOU'VE GOT A FRIEND	Island
5	AXON	LONELY	Interscope
6	2PAC FT ELTON JOHN	GHEITTO GOSPEL	Mercury
7	PUSHCAT DOLLS FT BUSTA RHYMES	DON'T CHA	A&M
8	DANIEL POWTER	BAD DAY	Mercury
9	GORILLAZ	FEEL GOOD INC	Parlophone
10	WILL SMITH	SWITCH	Interscope
11	MARCO LET ME LOVE YOU	LET ME LOVE YOU	Capitol
12	JENNIFER LOPEZ	GET RIGHT	BMG
13	SHAGGY	PUSH THE BUTTON	Mercury
14	NELLY FT TIM MCGRAW	OVER AND OVER	Capitol
15	MARSHAY KANE	WE BELONG TOGETHER	Capitol
16	SMOOP DOGG/WILSON	TIMBERLAKES SIGNS	Capitol
17	50 CENT	CANDY SHOP	Interscope
18	AUGIE BRIT FT NANCY SINATRA	SHOT YOU DOWN	Mercury
19	GLAY	LILA	Capitol
20	BOB DYLAN	I LIKE THE WAY	Mercury

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!MUSIC IS OUR LIFE!

proud to be working on projects from the following artists -

Carole King , Chris Rea , Brian Eno , Van Morrison ,
Michael Nyman , Robert Wyatt , Robin Gibb ,
Mariah Carey , Bill Wyman

Special thanks to all our labels and fantastic new acts it is great working with you all.

MusicWeekAwards06





Introduction



Welcome to the preview brochure for the 2006 Music Week Awards. Over the following pages, we outline the full details of the various categories for next March's event, as well as reminding ourselves who picked up the plaudits last March.

This is the second time we have produced such a brochure, which is designed to provide you all with the information needed to enter – or nominate – for the forthcoming awards. We are delighted to welcome our first sponsors – MTV, Nielsen Music Control, PPL, Vidzone and Yahoo! Music.

Over the past 30 years, the Music Week Awards have provided the UK music business with an annual party, an opportunity to celebrate the great work which goes on behind the scenes, all year round to bring music to the masses. Next year will prove no different.

It has been a year of frantic activity, in getting music to market, promoting new acts, marketing established names, signing up the stream of great new talent which has been emerging right across the country. There is no doubt that the race for awards in 2006 will be as competitive as ever.

We are always looking to evolve the awards to reflect the changing industry. And to this end, we have created a Best Digital Music Store award to sit alongside our slightly refocused Best Digital Music Service award.

Good luck. We look forward to seeing all of your entries – and seeing you all at the Grosvenor House Hotel on Thursday March 2.

Martin Talbot, Editor



AwardCategories2006

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

AwardCategories

Record Company Of The Year

Winner 2005
Universal Music UK

Who is eligible for this award?

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

Past winners

2004 Universal Music UK
2003 Universal Music UK
2001 EMI
2000 Sony Music

WIN
SELECTED



"2004 was an extraordinary year for Universal. To achieve the two biggest-selling albums of the year with brand new signings – Scissor Sisters and Ke\$ha – was a great thrill for the company, especially as Snow Patrol, McFly and Razorlight were not far behind them. Winning the Company Of The Year award for the third time was fantastic recognition for what everyone in the company has achieved." *Lucian Grainge, chairman and CEO, Universal Music Group International*

Independent Record Company Of The Year

Winner 2005
Domino Records

Who is eligible for this award?

The Independent record company award recognizes the label which has achieved the most in terms of commercial and creative success during the past year.

Past winners

2004 Ministry of Sound
2003 Ministry of Sound
2002 Jive
2001 Jive
2000 Jive

WIN
SELECTED



"I was really surprised and pleased that Domino received the award last year. I think it may have been the first year of the award so I wasn't expecting it at all. This year has been another good one for Domino and for independent music in general. We've just been trying to concentrate on getting better at what we do best rather than changing too much." *Laurence Bell, Domino Records*

Top Publisher

Winner 2005
EMI Music Publishing

Who is eligible for this award?

This award is open to any UK-based publisher.

How is the award won?

The Top Publisher award is based on publishers' combined shares of repertoire from the A-sides of the top 100 singles and top 50 albums of 2005.

Past winners

2004 EMI Music Publishing
2003 EMI Music Publishing
2002 EMI Music Publishing
2001 EMI Music Publishing
2000 EMI Music Publishing

MARKET
SHARE



"It's always nice to be number one and it's wholly down to the talented writers, their songs and the great team of staff at Charing Cross Road. What's most important is that we are judged as number one not just in the charts, but in every service we deliver to our songwriters, clients and every area of our business." *Guy Moot, EMI Music Publishing. Pictured, Peter Reichardt*

VIDZONE

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VIDEO RINGTONES (VIDTONES)

REALTONES

DIALBACK TONES

VIDZONE TV MUSIC CHANNEL



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AwardCategories



Best Music Retail Chain

Winner 2005
HMV

Who is eligible for this award?
Any UK-based music retail chain.

How is this award won?

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

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

Past winners

2003 HMV
2004 HMV
2002 HMV
2001 HMV
2000 HMV

VOTED



"The best acknowledgment that you can receive in business is the one given by your peers. It means a great deal to all our staff in HMV stores, distribution centres and at head office to know that their remarkable commitment and relentless efforts are being recognised in this way. On behalf of everyone at HMV I'd like to thank all the record companies, labels and distributors for their continued support. It is appreciated."
Steve Knott, MD HMV UK & Ireland

Best Independent Store

Winner 2005
Revel, Derby

Who is eligible for this award?
This award is open to any UK-based independent store.

How is this award won?

The Best Independent Store award is voted for by readers of *Music Week*.

Readers are asked to vote on a shortlist of stores nominated by key sales professionals at record companies and distributors. Readers will be able to vote for the store they think has offered the best level of service during the past year based on the following criteria:

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

How do I vote?

Go to www.musicweekawards.com from January 19 to place your vote.

Past winners

2004 Selectadisc, Nottingham
2003 Massive, Oxford
2002 3 Best, Liverpool
2001 Selectadisc, Nottingham
2000 Anilore, Leicester
1999 Aspy's Records

VOTED



"Winning the award has meant we have been able to start both a bi-monthly free magazine and also a new record label with relative ease to run alongside the shop. The award has undoubtedly opened doors for us and has helped spread the good news internationally. Our customers have been very impressed also!"
Tom Ross, owner, Revel Records

Best Digital Music Store

Who is eligible for this award?
This category is open to any UK-based digital retailer serving the UK market during 2005.

How is this award won?

The Best Digital Music Store award is voted for by a voting panel drawn from UK record companies and distributors. Voters are asked to name the three digital stores that they felt offered the best level of service during the past year based on the following criteria:

- Customer experience
- Product offering/content
- Quality of service
- Use of digital platforms to engage customers
- Commitment to breaking new acts/genres

Past winners
New for 2006

NEW

VOTED

Best Music Sales Force

Winner 2005
Pinnacle

Who is eligible for this award?
Any UK-based music sales force.

How is this award won?

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

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

Past winners

- 2005 Pinnacle
- 2004 Pinnacle
- 2003 Pinnacle
- 2002 Pinnacle
- 2001 Pinnacle
- 2000 Pinnacle

Best Distributor

Winner 2005
EMI

Who is eligible for this award?

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

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

Past winners

- 2005 EMI
- 2004 EMI
- 2003 EMI
- 2002 EMI
- 2001 EMI
- 2000 EMI

Best Digital Music Service

Winner 2005
Napster

Who can enter?

This category is open to any UK-based company which currently provides a digital service to its users in the UK. These services may be B2B or consumer-facing but must use a digital platform as their basis. These criteria have been reassessed following the addition of the Best Digital Music Store category (see p6).

What do the judges want to see?

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

How do I enter?

Download an entry form online at www.musicweekawards.com from January 3 and return the completed form to Music Week. Each entrant will be expected to make a 10-minute presentation to a panel of judges. See the entry form for further details.

Entry deadline

Tuesday January 24, 2006

Past winners

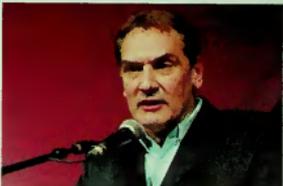
New in 2005

VOTED



"We are very proud to retain the Best Music Sales Force award. It is recognition of the team's excellent relationships with their customers. Most importantly, it is voted for by the retailers who appreciate that Pinnacle still invest heavily in our sales teams, to retain this high level of service."
Chris Maskery, commercial director, Pinnacle

VOTED



"We are very proud to have won the award for Best Distributor for the 10th year running in 2005. This continuing success is down to the hard work and commitment of the team here at Leamington."
John Williams, operations director, EMI Distribution

JUDGED



"Last year the music industry finally embraced the digital format, and being recognised as Best Digital Music Service represented an endorsement for the huge role Napster played in making that happen. We worked tirelessly to make sure we were first to market with a unique service that would appeal to the true music fan and to be picked as the best in the UK was hugely significant, not just for Napster but for the whole digital music sector."
Jeff Smith, director, UK and international programming, Napster



AwardCategories



Best UK Marketing Campaign

JUDGED

Winner 2005

Jo Power of Sony BMG for Kasabian



Who can enter?

This category is open to all marketing staff who have worked on a UK music industry marketing campaign which ran during the past year for a specific artist release. Please note that we will accept entries for both traditional and digital marketing campaigns.

What do the judges want to see?

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

- Innovation and creativity in the conception of the campaign
- Quality of the marketing tools created or effective use of existing tools
- Effective use of budget
- Success of the overall campaign in achieving its original objectives

How do I enter?

Download an entry form online at www.musicweekawards.com from January 3 and return the completed form to Music Week. Each entrant will be expected to make a 10-minute presentation to a panel of judges. See the entry form for further details.

Entry deadline

Tuesday January 24, 2006

Past winners

- 2004 Nikki Fabel of Island Records for Busted
- 2003 Gareth Currie and Jon Turner of Island Records for Sugababes
- 2002 Gareth Currie of Parlophone for Gorillaz
- 2001 Paul Fletcher of EMI/Chrysalis for Robbie Williams
- 2000 Helen Mitchem of EMI/Chrysalis for Vengaboys

Best International Marketing Campaign

JUDGED

Winner 2005

Mirelle Davis and Caroline Butler of Domino and Brian Collar of Epic US for Franz Ferdinand

Who can enter?

This category is open to all UK marketing staff who have worked on an international marketing campaign for an album release during 2005. This category is for individual artist albums or compilation albums.

What do the judges want to see?

As category above.

How do I enter?

As category above.

Entry deadline

Tuesday January 24, 2006

Past winners

David Shack of BMG for Dido

Best Catalogue Marketing Campaign

JUDGED

Winner 2005

Daryl Easton and Silvia Montello of Universal Music for The Summer Of Motown

Who can enter?

This category is open to all record company staff who have worked on a marketing campaign for a UK-originated catalogue release during the past year.

What do the judges want to see?

As category above.

How do I enter?

As category above. Each entrant will be expected to make a 20-minute presentation to a panel of judges. See the entry form for further details.

Entry deadline

Tuesday January 24, 2006

Past winners

2004 Jo Brooks and Nigel Howe for Ziggy Stardust And The Spiders From Mars



"I'm lucky enough to love what I do for a living, but I had the best year of my professional life to date working on the Kasabian campaign. It wasn't the easiest project in the world, but that made Kasabian's success all the more satisfying for everyone involved. I was made up to win the award and see this campaign recognised - it topped things off nicely!"
Jo Power, Sony BMG, for Kasabian

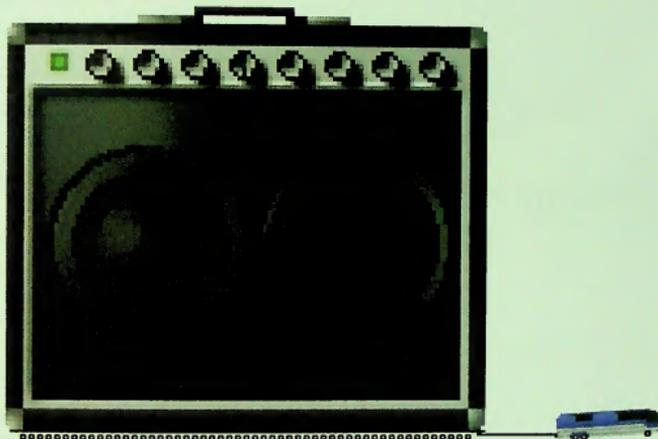


"Winning the award on behalf of Domino was an important step for independent music and independent labels in the current market. It shows what can be done with a careful approach that focuses on the long term career of an artist. Recognition from Music Week made a statement to the industry of the level of success that was possible, and moving forward we hope to achieve even more with the second album from Franz Ferdinand and the debut from the Arctic Monkeys."
Mirelle Davis and Caroline Butler, Domino

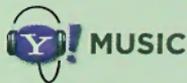


"It is always tremendous to be recognised by your peers."
Silvia Montello, head of Universal Music Catalogue Marketing
"Winning the Music Week Award was a great honour and gives credence to the work that we do here in catalogue."
Daryl Easton, Motown UK Catalogue label manager

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Award Categories

Best Independent Promotions Team VOTED

Winner 2005

Anglo Plugging

Who is eligible?

Any independent promotion team active in the UK during 2005.

How is this award won?

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

How do I enter?

Download a nomination form online at www.musicweekawards.com from January 3 or email louise@musicweek.com to request a form. Your nomination form must include a round-up of your team's key successes during 2005.

Nomination deadline

Friday January 13, 2006

Past winners

2004 Intermedia Regional

2003 Intermedia Regional

2002 Anglo Plugging

2001 Intermedia Regional

2000 Anglo Plugging



"It was great to win this award for the sixth time. As always, we had a fantastic party at the Grosvenor, which really wiped out the whole of the next day. The trouble with plugging is you're only as good as your last game, so winning it last season is now irrelevant. We have to win it again this season." *Dylan White, director of promotions, Anglo Plugging*

Best Regional Promotions Team VOTED

Winner 2005

Sony BMG

Who is eligible?

Any regional promotions team active in the UK during 2005.

How is this award won?

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

How do I enter?

Download a nomination form online at www.musicweekawards.com from January 3 or email louise@musicweek.com to request a form. Your nomination form must include a round-up of your team's key successes during 2005.

Nomination deadline

Friday January 13, 2006

Past winners

2004 BMG

2003 BMG

2002 Virgin

2001 Virgin

2000 Virgin

Nielsen
Music Control



"What did it mean to us? It was the best excuse to party and be late the next morning, for one! More significantly, it was an acknowledgement to everyone at Sony BMG working every day to support the regional promotions department in their work. But most importantly, it's an award every one of our artists contributes towards and it's an extra honour for their work to be recognised in this way." *Nick Bray, director of regional promotions, Sony BMG*

Best National Promotions Team VOTED

Winner 2005

Parlophone

Who is eligible?

Any national promotions team active in the UK during 2005.

How is this award won?

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

How do I enter?

Download a nomination form online at www.musicweekawards.com from January 3 or email louise@musicweek.com to request a form. Your nomination form must include a round-up of your team's key successes during 2005.

Nomination deadline

Friday January 13, 2006

Past winners

2004 Sony Music

2003 BMG

2002 Polydor

2001 East West

2000 Sony Music



"We were absolutely delighted to receive this award. It means a lot to us all, since it's voted for by our contacts in the television and radio communities. It is not just recognition of the hard work and achievements of the promotions team, but also reflects the professionalism, integrity and commitment to excellence that typifies the Parlophone label as a whole." *Steve Hayes, director of promotions, Parlophone*

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AwardCategories



Best Radio Station

Winner 2005
Kerrang! 105.2

Who can enter?

This category is open to any UK music radio station active during the past year regardless of genre, geographical location or size.

What do the judges want to see?

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

- Quality of content
 - Quality of marketing
 - Overall commercial success of the station
- Overall the judges are looking for stations which demonstrate genuine creativity and ingenuity in reaching their target audience and clearly achieve their objectives in terms of their music policy.

How do I enter?

Download an entry form online at www.musicweekawards.com from January 3 and return the completed form to Music Week. Your entry must include a written presentation accompanied by a recording containing representative content from your station. See the entry form for further details.

Entry deadline

Tuesday January 24, 2006

Past winners

2004 Galaxy 105
2003 Xfm

Producer Of The Year

Winner 2005
Tore Johansson

Who is eligible for this award?

The Producer of the Year award is open to any UK or UK-based producer who has worked on music projects during the past year (for the purposes of the judging, the focus will be on work which was released or rose to prominence during 2005).

How is this award won?

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

- Quality of production (ie in terms of technical expertise, audio quality, etc)
 - Innovation and creativity in production
 - Personal contribution to specific recording
 - Success at delivering projects with maximum appeal for target audience
- Although commercial success may be relevant, the judges are looking primarily for producers whose work made a key creative contribution to the overall outcome of a particular project regardless of their sales.

How do I nominate a producer?

Download a nomination form at www.musicweekawards.com from January 3 and return the completed form to Music Week.

Nomination deadline

Friday January 13, 2006

Past winners

2004 Trevor Horn
2003 Kim Norman
2002 Henry Binns and Sam Hardaker
2001 Mark Hill
2000 Williams Orbit

Best PR Campaign

Winner 2005
Sundraj Sreenivasan of Polydor for Scissor Sisters

Who can enter?

This category is open to all press office staff who have worked on UK music industry press campaigns during the past year.

What do the judges want to see?

- The judges will be asked to assess the entries on the following criteria:
- Effective use of existing materials or effective creation of new materials
 - Originality and imagination in the execution of the campaign
 - Overall success of the campaign in achieving its original objectives

How do I enter?

Download an entry form online at www.musicweekawards.com from January 3 and return the completed form to Music Week. Entrants are required to provide a presentation of the best pieces of press coverage, along with a 1,000-word summary of the campaign. See the entry form for further details.

Entry deadline

Tuesday January 24, 2006

Past winners

2004 Stuart Bell of Octavia Organisation for David Bowie
2003 Dave Wolf of DWI, for Beverley Knight
2002 Murray Chalmers of Parlophone for Iggy
2001 Amanda Williams of Polydor/Amanda Williams PR for the Bloodhound Gang
2000 Sundraj Sreenivasan of Polydor for Lolly

JUDGED

PPL



"Since launch, Kerrang! 105.2 set out to make entertaining radio in a way the UK hasn't seen before – not just in the music that we play, but in everything we do. At the time of winning, Kerrang! had only been on air for nine months, so this award was hugely significant in terms of recognition within the music industry and something the team were incredibly proud of winning."
Adam Uytman, programme director, Kerrang! Radio

VOTED

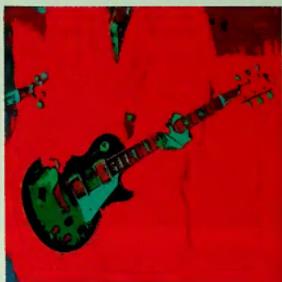
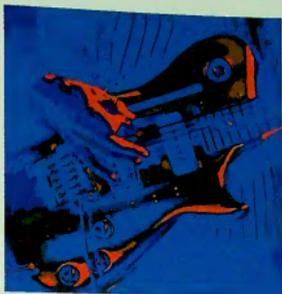


"In Scandinavia we I now live and work, people were very impressed with my award. Nobody asks me to produce anything anymore because they think I'm too expensive and busy. This is gives me more time playing with my band. Perfect!"
Tore Johansson

JUDGED



"There is no greater buzz than working a virtually unknown band and seeing them become successful. And for Scissor Sisters to become band of the year within 12 months was unbelievable. There was an amazing close-knit team working on Scissors Sisters and together we made it happen. Winning the PR Of The Year award is a great honour as it is recognition from your peers in the industry for the work that has been done."
Sundraj Sreenivasan, Polydor



Licensing recorded music on behalf of 3,000 record company members and 30,000 performers



www.ppluk.com

AwardCategories

Best Venue

Winner 2005
Shepherd's Bush Empire

Who is eligible for this award?

The Best Venue award is open to any UK venue which has hosted a music event during 2005.

How is this award won?

The Best Venue award is based on votes received from a panel of promoters, agents and managers, on the basis of nominations received. Your nomination form must include a round-up of your venue's key successes during 2005.

How do I enter?

Download a nomination form online at www.musicweekawards.com from January 3 or email louise@musicweek.com to request a form.

Nomination deadline

Friday January 13, 2006

Past winners

New in 2005

VOTED



"The high regard in which *Music Week* is held affords real value to this award that the industry recognises as setting the benchmark in quality live experience. With increased competition in the live music sector, it was gratifying to receive industry recognition for our continued commitment to providing the best in live music experiences. Since winning the award, we have continued to strive for excellence in every aspect of the venue's operation, and to continually reassess our market position."
Bill Marshall, general manager, Shepherd's Bush Empire

Manager Of The Year

Winner 2005
Coalition Management

Who is eligible for this award?

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

Past winners

2004 Sue Whitehouse
2003 IE Music
2002 Peter Leak

BY
SELECTED



"We're a small company with an exclusive roster and we're intensely proud of our artists. When you have great artists making great records it's easy to look good and I think our Manager Of The Year award was all about the artists that we're lucky enough to work with. It was nice to have our success recognised and hopefully we can repeat it in years to come."

Tony Perrin, Coalition Management

The A&R Award

Winner 2005
Caroline Ellery of BMG Music Publishing

Who is eligible?

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

Past winners

2004 East West
2003 XL Recordings
2002 EMI
2001 Polydor
2000 Simon Cowell for EMI

BY
SELECTED



"I was very honoured and flattered to receive the A&R award. It has made a huge difference to my life, personally and professionally. As far as I'm aware, the *Music Week* A&R award has never been presented to a publisher before, or a lass, or someone who lives and works outside of London for half the week. This makes me very proud and extremely thankful both to *Music Week* and to BMG Publishing for giving me the opportunities to do things on my own terms."

Caroline Ellery, BMG Music Publishing

The Strat

Winner 2005
Peter Reichardt

What is The Strat?

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

How is eligible for this award?

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

Past winners

2004 Paul McGuinness
2003 Rod Smallwood & Andy Taylor
2002 Michael Davis
2001 Rough Trade Shop
2000 Scott Piering
1999 Pete Waterman
1998 Martin Jukes
1997 Steve Mason
1996 Brian McLaughlin
1995 Top Of The Pops
1994 Tony Selick
1993 Maurice Oberstein
1992 Muff Winwood
1991 Richard Branson
1990 Terry Ellis & Chris Wright
1989 Sybil Berezford-Pierce
1988 Clara Blackwell
1987 Ron White

WIN
SELECTED



"Winning the Strat actually meant an awful lot to me. For one, it was a complete surprise, and there aren't many of those in life. That was very flattering personally, but also for the music publishing industry as a whole. I'm very proud that it recognised the important role publishers play in our industry and I was proud that a publisher could win such a prestigious award above the record label boys."

Peter Reichardt, former MD, EMI Music Publishing

UK Achievement Award

Winner 2005
2005 Mike Batt, Dramatico

Past winners

2004 simplyred.com
2003 Pulp
2002 Reckless
2001 Tiltstar
2000 Ministry Of Sound

WIN
SELECTED



"This award was a particularly special one to receive. Music Week had already honoured us with the first of their special tribute pull-out sections earlier in the year. Having worked so hard to break Katie, it was very gratifying that the industry's authoritative commentator had noticed and acknowledged the unusual nature of what we had achieved. But actually to receive the award was a total surprise for me on the night of the presentation."

Mike Batt, Dramatico



Also awarded in 2005



Top Singles Company

Winner 2005
BMG

Past winners
2004 RCA/Arista
2003 RCA/Arista
2002 Polydor
2001 Polydor
2000 EMI-Chrysalis
1999 Virgin

Top Artist Albums Company

Winner 2005
BMG

Past winners
2004 Sony Music
2003 Polydor
2002 Polydor
2001 Polydor
2000 Polydor
1999 Virgin

Top Compilations Company

Winner 2005
UMTV

Past winners
2004 EMI Virgin
2003 UMTV
2002 UMTV
2001 UMTV
1999 PolyGram TV

TV Concept Marketing Campaign

Winner 2005
Karen Moskings & Eddie Raffelt of UMTV for Pop Party 2

Past winners
New in 2005

Music Exploitation

Winner 2005
Confusion by The Zutons in the Peugeot 'Shame' ad

Past winners
2004 Mike Lee (Room 5 feat. Oliver Chatham/Louis Pulse)



Last year's event



More than 1,200 music industry professionals attended the 2005 Music Week Awards, which were staged at the Grosvenor House Hotel on March 3. The event, which was hosted by Bill Bailey, featured a headline sponsor for the first time, in the form of Vodafone live!

The event, now in its fourth decade after launching as a lunch in the mid-Seventies, heralded two new awards, for Best Venue, Best Digital Music Service and best TV Concept Marketing Campaign.

The awards recognised a range of companies, including Domino Records for its success with the Franz Ferdinand campaign and Universal as the Record Company Of The Year, while BMG Music Publishing's Caroline Elleray became both the first woman and the first publisher to win the A&R award, and EMI Music Publishing's Peter Reichardt picked up the prestigious Strat Award for his outstanding contribution to the music industry.

MUSICWEEK
awards





Also coming soon...



CADS06—Music Vision Awards

The Music Vision Awards celebrate the cutting-edge world of moving images in music.

At a time when music video and live or documentary music programmes are being commended ever-more voraciously by music fans across TV, web and mobile platforms, the Music Vision Awards provide a forum to celebrate the creatives and companies responsible for this work.

Held in June at London's Royal Lancaster Hotel, the CADS05—Music Vision Awards attracted an audience of over 550 UK creatives, including video, DVD and TV directors and producers, plus executives from broadcasters, record companies, post production companies and mobile operators.

Among the award-winners were The Streets' 'Fit But You Know It' (Video Of The Year), Jay-Z's 99 Problems (Best International Video), Anton Corbijn (Outstanding Achievement), Dougal Wilson (Best Director), Chris Cairns (Best New Director), Dick Carruthers (Best Director (TV / DVD) and MTV2 (Best Music TV Channel).





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