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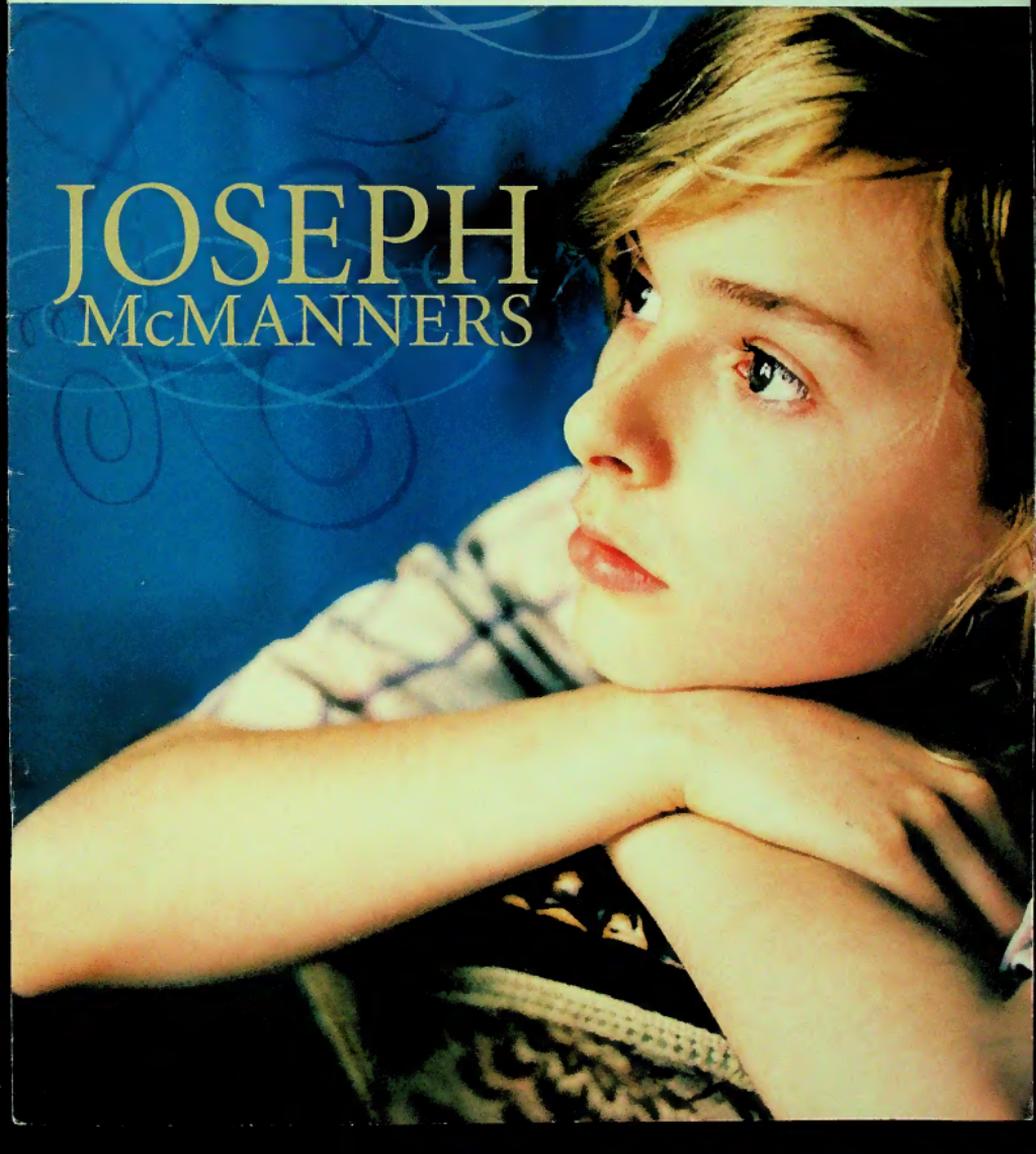
**In this week's issue: Farrow marks 30 years in music;  
Music Mall: the first 10 years Plus: the charts in full**

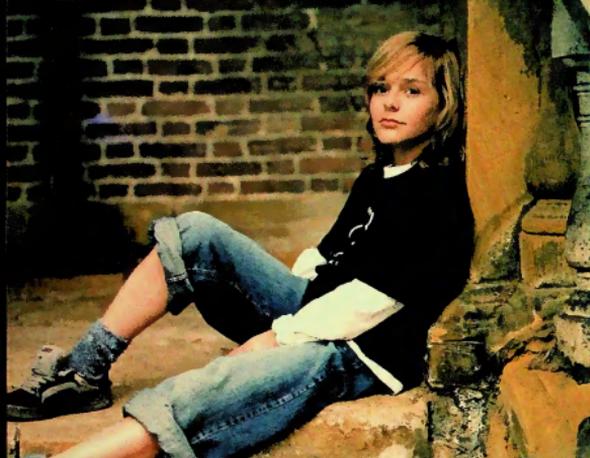
# MUSICWEEK



United Business Media

JOSEPH  
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# JOSEPH MCMANNERS

The Debut Album  
**IN DREAMS**  
Released 5th December

## TV

2005

C4 Richard and Judy  
ITV1 GMTV  
CBBC XChange  
BBC South East Today  
Meridian TV

2006

BBC1 Celebrate Oliver  
BBC1 Sound of Musicals  
BBC1 One Life  
BBC1 Blue Peter

## RADIO

Major Classic FM support (radio, TV and online)  
including Album of the Week  
BBC Wales special supporting Katie Melua  
for national network  
Extensive regional coverage

## PRESS

Mail on Sunday  
Daily Mirror  
Sunday Express Weekend  
The Times  
Saturday Telegraph  
Hello  
The Sun  
Daily Express  
Sunday Telegraph  
The Independent  
Classic FM Magazine  
Radio Times

## MARKETING

National TV advertising campaign  
from Sunday 4 December  
National Radio advertising  
on Classic FM and Saga  
Print advertising including Mail on Sunday,  
Classic FM Magazine and Saga  
Outdoor campaign from  
21 November - 23 December

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# MUSICWEEK



TV talent show winner set for release four days before Christmas in bid to top festive chart

## X Factor: it's Xmas time

### Singles

by Stuart Clarke

Sony BMG will attempt to secure the fastest Christmas number one in history by rush-releasing the debut single from this year's winner of The X Factor in time for the festive chart.

The major's imprint Syco Music is planning to make the single available just four days after the winner is due to be announced on ITV1 on December 17, giving it a Wednesday release date of December 21. It will be the first

high-profile single to not be issued on a Monday since Elton John's record-breaking *Candle In The Wind 1997* came out on a Saturday eight years ago.

Syco's decision will prompt a race against time for Sony BMG to have the single manufactured, while the release will have just four days to try to clock up enough sales to top the Christmas chart.

Before taking the decision, Syco considered a range of other options, including releasing the single on Boxing Day, or even pressing full runs of singles by each of the three finalists, and then

dumping the units featuring the two runners-up.

The single will be the second high-profile December record to receive a mid-week release - Eminem's "best of", *Curtain Call*, is issued on Friday December 2.

Syco music senior vice president Sonny Takhar decided to advance the release date last week after it was confirmed Sony BMG's manufacturer was able to turn the release around in time.

"After talking to manufacturers and retailers, we realised that if everyone pulled out all the stops, a release for the week of Christmas

would be possible," he says. "It needed them to want to do this as much as us and thankfully they were just as excited."

Takhar is confident the label will have enough time to make a sizable impression. "It still gives us four of the biggest shopping days of the year," he says.

The single release falls right in the middle of the year's busiest shopping week, but retail is positive about the extra work. HMV singles buyer Stewart Allan says it is a good driver to market.

"It certainly presents a slight logistic problem in that the final

week is going to be massive and everyone's going to be up to their eyeballs as it is," he says. "But if it's going to excite the public and drive the X Factor fans in-store then I don't think anyone's going to complain. It's a price people are prepared to pay."

Syco was last week organising photo shoots with the final seven and the final six will this week each record a version of the song, a yet-to-be-named original. "We actually start the manufacturing process the moment the winner is announced," says Takhar. [stuart@musicweek.com](mailto:stuart@musicweek.com)



### Weller hears call for Brits honour

Paul Weller is to mark his 30th year as a recording artist next year by receiving the Brits' outstanding contribution award.

Weller will be saluted for a career that has taken him from The Jam and The Style Council to

a string of successful solo albums by picking up the night's most prestigious prize at the ceremony, which takes place on February 15 at London's Earls Court 1.

V2 managing director David Steele, whose company has released two albums by the singer, is convinced Weller is a highly appropriate choice for the award. "It's very deserving in a 30-year

career, which has been inspirational to many artists," he says. "He's just archetypally British and he's still valid 30 years on."

Meanwhile, Weller will take part in a four-hour tribute night Radio Two is staging to mark the 25th anniversary of John Lennon's death on December 8. He will join acts including Jamie Cullum, Kate

Melua and Badly Drawn Boy for a tribute gig taking place at Abbey Road Studios and the Manhattan studios of Sirius Satellite Radio, which will simultaneously broadcast the programming in the US following a deal struck by Unique's director of programmes Phil Critchlow. The night will also incorporate a brand new documentary on Lennon.

### Universal dials in to Vodafone deal

Plans to create a single standard for digital rights management move a step closer as Universal links mobile link-up p3

### Licensed and on the bill

Early indications suggest the Licensing Act, which comes into force this week, will allow more venues to stage music p6

### New phase for Kiwi talent

To support the Phase Five CD with this issue, Music Week looks at the fresh wave of New Zealand acts hitting the UK p9

For the latest news as it happens, log on to

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# MUSICWEEK

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

### Bottom line

#### Sales up 8% at Vivendi

▲ An increase in revenues at Universal Music Group helped Vivendi Universal record an 8% hike in consolidated sales for the first nine months of the year at £1.04m (£12.8m in 2004). UMG posted revenues up 5% to €32m for the year to September 30 from €31m for the same period last year. Earnings from operations within the music division were also more than double the previous year at €213m (€95m).  
▲ **Sony BMG** in the US has recalled all of the CDs that contain its controversial anti-piracy software. The company said in a statement that it was instituting a programme that would allow consumers to exchange any CD with the software for the same CD without copy protection. Big Questions p8

▲ **V2 North America** is close to being acquired by **Sheridan Square Entertainment** in a deal allegedly worth \$25m (£8.6m), according to reports in the US.

▲ The **Forum of Private Business (FPB)** has presented a dossier to the Treasury as part of its campaign against a **Channel Islands tax loophole** which it says is being abused by retailers. The loophole allows retailers to sell goods, including CDs, at the low value of £18 free of VAT from Jersey and Guernsey back to the UK through websites.

▲ Six British acts have been honoured with **IFPI Platinum Europe Awards** for million sales including **Blind Faith**, **Cliff Richard**, **James Brown**, **Carole King**, **Robbie Williams** and **Clay Aiken**.  
▲ **UEC Media** has won a contract with 17 radio stations acquired by Emap from Scottish Radio Holdings to take its syndicated **Entertainment News** service.

▲ The music industry is being asked to support a new initiative from **Make Poverty History** in which fans will be sent Christmas cards in the UK and sent to Tony Blair.

▲ **Illegal file-sharing** in the UK is falling, says new research. p1

▲ **HMV** is on course to exceed the 175,000 sales in a year: it has set itself for its rebranded **Classics** range. The retailer has already sold more than 100,000 units of the series, which is drawn from EMI's repertoire.

▲ **EMI** stays silent on Warner speculation. p5

### People

#### Executive makes Sanctuary switch

▲ **Sanctuary Group** executive chairman Andy Taylor is moving to a new senior role within the group to allow for the appointment of a non-executive chairman. The move will allow Taylor to concentrate on overseeing the group's new business plan

### MUSICWEEK online poll

Welcome to the Music Week poll. To vote, simply visit our website at [musicweek.com](http://musicweek.com) and click on the poll link.

This week we ask: As labels line-up their contenders for Christmas number one, has the Christmas number one lost its magic?

a. Yes 75%  
b. No

Last week, we asked: She has many challengers, but can Madonna still lay claim to the title Queen of Pop? The results were:

a) Yes 75% ●●●●●●●●●●  
b) No 25% ●●●●

▲ **Academy Music Group** has appointed a new group operations manager as well as a new general manager for its Birmingham venue. Richard Maslos, the former general manager of Carling Academy Birmingham, has become group operations manager. Carl Bathgate has been appointed to replace him in Birmingham.

▲ **Impala** president and Play IT Again Sam co-chairman **Michel Lambert**, **Beggars Group** director of digital **Simon Wheeler** and **Nokia** music and audio industry director **David Williams** will take part in an **AIM-backed Big Wednesday networking event** at **Kettner's Champagne Bar** in London's Soho on November 30, aiming to encourage more look-ups between indie labels and the mobile industry.

▲ **UK label and publisher Secca** is to open an office in San Antonio, Texas, to increase its profile in the US. The company has recruited **Francesca DiCarlo** to run the new office

▲ **Paul Connolly** is promoted. p5

### Exposure

#### MTV heads to Copenhagen

▲ The **MTV Europe Music Awards** are to take place in Copenhagen on November 9 next year. The news was announced last Thursday by MTV Networks International editor-in-chief **Brent Hansen**, alongside the mayor of Copenhagen, **Lars Enberg**, Danish minister of culture **Brian Mikkelsen** and Copenhagen City Hall mayor of culture **Martin Gjelsten**.

▲ **MTV** has cancelled its **2005 Latin American Video Music Awards** due to the threat of Hurricane Wilma. The awards were originally due to take place at the Xcaret park, near the Mexican coastal resort of Playa del Carmen, on Oct 20, then moved forward to October 19, then postponed. However, the broadcaster has now decided to cancel the event.

▲ **CGM** Media prepares to rebrand planning plans. p1

▲ **A free weekly dance music magazine** for London is launching today (Monday). **One Week To Live** will be distributed in more than 200 outlets across the capital, including music, fashion and technology stores, as well as bars and music venues.

▲ **The UK Music Hall of Fame** organisers seek a permanent home. p8

▲ **Xim's Winter Wonderland** show at London's **Brixton Academy** on December 11 has become the venue's fastest-selling gig to date. Tickets for

### Sign here

#### Whitfield sale raises £0.5m

▲ Almost all of the equipment from the now-defunct **Whitfield Street Studios** that went under the hammer last week was sold, realising more than £500,000. An auction room was set up in Studio 1, where more than 200 buyers assembled. A further 300 people from around the world were registered to bid online.

▲ **Universal strikes Vodafone** deal. p3

▲ The date, which will feature a headline performance from **Kaiser Chiefs** and support from **Hard-Fi**, **Maximo Park**, **Editors** and **The Dead 60's**, sold out in five minutes of going on sale.

▲ **Kerrang!** has launched what is believed to be the first podcast by a music magazine, with a new show designed to highlight the best music in rock.

▲ **Chrysalis Radio** is using the power of undisclosed local radio managers to help it to win a licence for a new adult rock station in the North East. The group has outlined a number of on- and off-air initiatives involving local bands which its proposed station **The Arrow** will implement. If its bid is successful.

▲ **BMG Music Publishing** is to launch a bespoke music sourcing service for TV advertisers seeking unusual cover versions of familiar songs. The ReTunes service, to be provided by the company's dedicated brands and agencies subsidiary **BMG Syncratic**, has already sourced a Zappa-like version of a **Birtley Spears** hit.

▲ **IXtra** is to air an interactive drama project over Christmas in collaboration with the **Theatre Royal Stratford East** and **BBC Interactive Drama**. Meanwhile, sister station **Radio One** is to broadcast the second annual **Gilles Peterson awards** over two nights in December.

▲ **MTV** has cancelled its **2005 Latin American Video Music Awards** due to the threat of Hurricane Wilma. The awards were originally due to take place at the Xcaret park, near the Mexican coastal resort of Playa del Carmen, on Oct 20, then moved forward to October 19, then postponed. However, the broadcaster has now decided to cancel the event.

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### With this issue

#### Farrow & Music Mall specials

▲ This week's issue of **Music Week** includes a celebration of **Gary Farrow's 30 years** in the music business, as well as a brochure marking 10 years of **The Music Mall**.



Editors: Winter Wonderland date

Licensing deal with mobile giant brings digital rights protection standard a step closer

## Universal opts for Vodafone solution

### Digital

by Nicola Slade

Attempts to create a single digital rights management (DRM) standard for the industry moved a step closer last week after Universal inked a deal with Vodafone.

The tie-up sees the major embracing the widely-backed Open Mobile Alliance's (OMA) version one DRM system for the first time. The deal will see Universal licensing 100,000 tracks to the Vodafone Live! service, including artists such as Eminem, The Scissor Sisters and The Killers, 50 Cent, Sugababes and Gwen Stefani, among others.

The Alliance, which was formed in June 2002 with the aim of creating a DRM industry standard to protect against piracy and promote interoperability, already counts Warner among more than 200 members, while both EMI and Sony BMG have previously allowed their tracks to be protected by OMA version one. However, OMA faces competition from rival systems developed by Apple, Microsoft, Real and SDC in a bid to become the industry standard.

The Universal deal with Vodafone was unveiled in an important week for DRM in both the mobile and PC spaces, during which:

- Sony BMG in the US was forced to recall millions of CDs because of its "rootkit" copy-protection software, which led to computers being infected with viruses
- A parliamentary committee launched an investigation into DRM (see below)
- T-Mobile unveiled plans to launch a full-track download service in quarter one using an as-yet-announced alternative DRM system.

Universal's deal with Vodafone comes as the major continues to keep a close eye on the progress of DRM. Its e-Labs senior vice president Barney Wrang says, "We have taken a long-term view on DRM and will be working together closely on any future developments in that area."

Universal had previously opted not to go with OMA and, while Vodafone head of music Ed Kerashov acknowledges concerns by the major on DRM, he says the pair will now work together on the matter.

"We stuck to our guns on this



Eminem: one of the many Universal acts now licensed to Vodafone Live! service

issue and we are very happy that we have been able to work out a mutually beneficial partnership," he says.

Although this is the first time Universal has agreed to allow its digital repertoire to be wrapped in OMA DRM, Vodafone has already undertaken deals with EMI, Sony BMG and Warner for its Vodafone Live! service using OMA version

one. Universal's only similar deal previously was struck with Orange, using the AAC+ DRM, a modified version of Apple's DRM system. Meanwhile, mobile network 3, the only other company to offer full-track downloads, has so far failed to strike a deal with Universal.

The significance of Universal's agreement with Vodafone was highlighted by the hands-on

involvement of Universal Music Group International chairman and CEO Lucian Grainge and Vodafone global terminal and consumer marketing director Guy Laurence, who were both pivotal in fleshing out the terms of the partnership.

Grainge says he is delighted with the deal, which he describes as "very important." "I simply felt that we needed to have a long-term, special relationship with Vodafone and we didn't have one," he notes.

John Enser, a partner at law firm Olswang, underlines the importance of this deal. "I can see why Universal were originally reluctant to go with OMA. But now everyone is beginning to sell a lot of content on these platforms and it makes sense for Universal to enter into this deal," he says.

The agreement renews an existing partnership which previously only extended to the delivery of ringtones and realtones. Now Vodafone Live! customers who are on the operator's 3G network will now be able to purchase full-track audio downloads, video downloads and streaming from the major label group.

nicola.slade@week.com

## Digital rights management: public inquiry is launched

Parliament is lending its voice to the raging debate on digital rights management by launching a public inquiry into issues surrounding the topic.

The inquiry got under way last week as the All Parliamentary Party Internet Group (APPIG) asked both consumers and the industry to submit thoughts and concerns on a number of issues vital to the protection of digital music by December 21, when it will begin work on a report on the subject.

Led by APPIG chairman Derek

Wyatt MP, the investigation seeks to address a number of issues including how consumers should be protected when DRM systems are discontinued, whether DRM systems have unintended consequences on computer functionality and whether new types of content sharing licenses need legislation changes to be effective.

"APPIG decided to launch an inquiry into DRM for two principal reasons," says Wyatt. "One, its officers had become aware of a consumer-facing DRM systems are

becoming increasingly common and therefore affecting ever increasing numbers of the general public. Secondly, it was felt that neither parliamentarians nor the general public has enough awareness of what DRM systems are and how consumers can be affected by them."

Parties within the industry have met the launch of APPIG's inquiry with some scepticism. However, BPI executive chairman Peter Jamieson says, "The decision to launch an inquiry into DRM is a good opportunity to raise

awareness of this exciting area of new technology."

One of the primary concerns about the UK parliamentary group's probe is that DRM is ultimately an international issue so a national inquiry will have little impact. Aim new media director James Kylo suggests, "Anything that comes out of it which leads to interoperability will be a good thing. But it is hard to see what a UK-based parliamentary group can achieve in terms of DRM, because it is an issue which relates to an international market and

international companies."

Chrysalis director of emerging channels Ian James says the focus of the group should remain with the interests of the consumer.

"Maybe a public inquiry is a little heavy-handed and it might just be unnecessary government interference, but if it is set out on the agenda as a consumer issue and the needs of the consumer are central to the aim of this, then that can only be a good thing."

Details from the inquiry are expected to be unveiled in the spring.

### THE MUSIC WEEK PLAYLIST



**PLAN B**  
No Good (6/9)  
Lyrically uncompromising, Plan B, aka 21-year-old Ben Drew, delivers a relentless vocal attack that's utterly captivating. (single, Dec 12)



**JOSE GONZÁLEZ**  
Heartbeats (Peacefrog)  
Featured in the brilliant ad for the new Sony Bravia TV, Heartbeats is destined to elevate González' success. A beautiful song with an edge. (single, Jan 9)



**CHRIS BROWN**  
Run It! (Sony BMG)  
This 18-year-old is enjoying a steady success and we have no doubts about it. His ability to travel. Consistent R&B with an edge. (single, Feb 6)



**CLEARLAKE**  
Finally Free (Domino)  
The stand-out track from strong new album Amber, Finally Free is a kicky esque whirl of fuzzy guitar riffs and poppy harmonies. (from album, Jan 16)



**BRINKMAN**  
Change It (demo)  
Managed by the team behind Arctic Monkeys and Travis, this is a highly listenable acoustic pop-rock song with a broad appeal. (unsigned)



**HERD & FITZ**  
BEAT ABIGAIL  
I Just Can't Get Enough (AATW)  
A club fare with an appeal that will stretch beyond the dancefloor. (single, Dec 5)



**VITTORIO GRIGOLO**  
In The Hands Of Love (Polygram)  
The debut UK album from this Italian opera singer promises to provide an ongoing inspiration in the charts next year. (album, Dec)



**WILL YOUNG**  
All Time Love (Sony BMG)  
The second single from Young's latest and arguably best album yet will be at radio in December and is set to explode. (single, Feb 6)



**FOREIGN BORN**  
We Had Pleasure (Moshi Music)  
One of the highlights of CMJ this year, Foreign Born's London show was alive with A&R last week. (single, Dec 5)



**BOY KILL BOY**  
Back Again (Vertigo)  
This is an energetic debut for the UK band who recently signed to Vertigo. Emotional pop-rock with strong commercial sensibility. (single, Feb 13)



Bernard, set to unveil results to City

## City eyes GCap plans this week

GCap Media is under pressure to pull a rabbit out of the hat this Thursday, when it will reveal long-awaited restructuring plans to a City audience which has become increasingly disconsolate about the radio giant.

The announcement will follow months of speculation regarding takeovers and disposals, with several suitors mentioned publicly and various stations identified as ready for sell-off. The group has also been hit by managerial changes, cost-cutting and a set of Rajar results which were historically bad for one of the group's flagship stations, Capital 93.8FM, which slipped to third place in London's commercial market.

Thursday's announcement by chief executive Ralph Bernard, which coincides with the group's interim results, will reveal the results of a review of the cost base of the entire business. The review began in May following the merger of Capital Group and GWR to form GCap. One leading analyst says it will have to be far reaching if the City is to be won over.

"From a City standpoint, they're going to have to give an impressive performance," says Dresner's Robert Wasserstein research analyst Richard Menzies-Gow. "They've lost credibility in the past 12 months. There's been a succession of management changes and they've been in disarray from the first management change."

This week's announcement will follow financial results released by rivals Chrysalis and Emap that highlight the difficult trading conditions in radio, but which suggest reasons for optimism.

For the year to August 31 2005, Chrysalis saw group turnover drop from £136.7m in 2004 to £133.6m, as pre-tax profit before goodwill amortisation and exceptional items fell from £9.5m to £2.7m. Its radio business, which includes Heart and Galaxy, saw turnover drop from £67.7m to £62.9m and profits down from £7.0m to £7.5m. Meanwhile, Emap unveiled turnover for the six months to September 30 was up 6% at £554m, but pre-tax profit down 2% at £95m. However, in radio it outperformed the market, with turnover up 23% at £58m and profit up 44% at £13m.

Study highlights issue as BPI asks consumer groups for help in piracy fight

# File-sharing declines in UK but stays steady in Europe

## Downloads

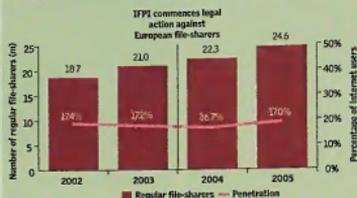
by Ben Cardew

New research suggests illegal file-sharing in the UK and Germany has fallen over the past three years, despite the fact that the practice has remained largely unchecked across Europe as a whole.

The findings from Jupiter Research indicate that file-sharing in the UK has decreased from 16% of internet users in 2002 to 11% in 2005, while the rate in Germany dropped from 18% to 13% over the same period.

However, when taking into account all the countries surveyed – the UK, Germany, France, Sweden, Italy and Spain – the figures are more ambiguous. In 2002, 17.4% of internet users in these countries shared files at least once a month, amounting to 18.7m people. In 2005, despite several waves of well-publicised legal action against uploaders, this proportion remains largely unchanged at

## How file-sharing has developed in Europe



Source: Jupiter Research/Tipico Consumer Survey

17.0%, with the number of illegal file-sharers rising to 24.6m.

The survey, which was based on a poll of 4,000 people, also reveals that only 8% of respondents regularly purchase digital music, compared to 15% who illegally share music files.

"There is positive and nega-

tive," says Jupiter research director Mark Mulligan. "We can see that illegal file-sharing is still established in Europe. However, there is a strong demand for online music and the momentum is with the legal services."

Mulligan also warns of a "demographic time bomb," with a

younger generation spurring both CDs and legal downloads. "You have got this young generation brought up on a diet of immediately available free music," he says. "The challenge is to move this on to paid consumers."

The research comes as the IFPI announced its latest wave of legal action, with 2,100 cases around the world launched against large-scale uploaders, including 65 new cases in the UK. BPI executive chairman Peter Jamieson has sent letters to National Consumer Council chief executive Ed Mayo and consumer rights group Which? asking them to play their part in tackling the problem.

Jamieson says, "It is strange that consumer groups accuse the music industry of criminalising consumers, but have not taken the peer-to-peer business to task over its model of facilitating the illegal file-sharing activity that is bad for British industry and can land P2P customers in trouble with the law." [ber@musicweek.com](http://musicweek.com)

## LORRAINE

Sony BMG has entered into a global joint venture deal with Norwegian label Waterfall, home to the indie band Lorraine. The band have been the subject of much A&R interest over the past month and will now have their debut UK single released through the major in February next year, with an album following in April. Waterfall's managing director Kai Robole says Sony BMG was able to bring something more creative to the table. "We had several offers for Lorraine, but Sony BMG was the only one to offer us a label deal which is better for the band," he says.

The deal will result in Sony BMG injecting funds to Waterfall – which currently employs 11 staff, nine of whom are based in Oslo – with the option to upstream acts to Sony BMG where appropriate, although the indie maintains the freedom to pursue independent label deals with acts that the major declines. Sony BMG managing director Geet Doherty says Lorraine are one of the major's top priorities for 2006. "We're very excited about this album," he says. "There are at least five hits on it and I think they're the freshest and most exciting band I've heard in a long time."

Waterfall is also home to Norwegian singer Jax, who led Music Week's Norway music sampler early this year.

Cast list: PR: Jamie Stockwood & Judith Westerton, J&R: National Radio Richard Perry, RPP: Management: Stewart Feeney & Sam Johnson, WJ: Management: Agent: Paul Franklin, Hetter Skolter, Label: Kai Robole, Waterfall.

## SNAP SHOT



**UK MUSIC**  
**HALL OF FAME**  
**INDUCTEES**  
The full line-up of inducted names was: Pink Floyd, Bob Dylan, Eurythmics, Jimi Hendrix, Jay

Divison/New Order, Black Sabbath and Ozzy Osbourne, The Who, Archa Franklin, The Kinks and John Peel



▶ 'Touting hurts business, and we need to work together to protect the public from harm' - Viewpoint, p12

## Hall Of Fame hunts for home after TV success

UK Music Hall Of Fame organisers are now on the hunt for a permanent home for a museum dedicated to the institution, following the second inauguration ceremony last Wednesday.

As Pete Townshend bluntly pointed out on the night as The Who were inducted, the Hall Of Fame is purely a television event at the moment, with no physical representation. It is an opinion taken on board by the show's producer, initial chief executive Malcolm Gerris, when overseeing the editing of the show for broadcast the following day.

"We left Pete's comment in, because he's making a valid point," said Gerris. "We're in very serious discussions with AEG [the Millennium Dome developers] about a permanent museum, and we've been approached by someone else with a more central location, and we'll make a decision between now and next year's event."

AEG UK president and CEO David Campbell is confident the Dome - now renamed The O2 - will be given the nod as location of choice for the museum within weeks, and he also believes it would make sense to have the induction ceremony take place in The O2 as well.



Ceremony: New Order accept their induction into the UK Music Hall Of Fame

"Alexandra Palace is a fantastic location with great views and a great history but, like so many things with London, what's needed is a modern building for the modern age," he says. "There were quotes all over the place, and it needs to be easier to operate and more comfortable."

There were also problems with Alexandra Palace's location, which is difficult to access for much of the London-based music industry. Gerris acknowledges this and says a move to the Royal Albert Hall is being considered for next year - The O2 is due to be open until July 2007.

Some of the biggest names in

music made their way to Alexandra Palace for the show, with The Kinks and Black Sabbath both reunited on stage for the first time in many years, and with Sash delivering a memorable tribute to Jimi Hendrix and Brian May flying in from LA expressly to pay tribute to Ozzy Osbourne.

As a television show, the Hall Of Fame performed solidly but not spectacularly. It was broadcast on Channel 4 and went up against the return of cult comedy series Little Britain, which achieved record ratings of 9.5m on BBC1. The UK Music Hall Of Fame managed a more modest average of 1.4m, with a peak of 1.8m, broadly in line with

last year's inaugural event.

But, overall, Gerris was hugely pleased with this year's event. "It went above and beyond expectations," he says. "It looked on paper like it was shaping up to be a hell of a night, but it surpassed all that. To see that calibre of artists drawn together in one evening was fantastic. Ray Davies and Pete Townshend texted me to say how much they liked it."

He also points out that, although there was more of a focus on heritage acts this year, the evening acted as a valuable showcase for young talent, especially as it is being broadcast in the US. Such acts included Jamie Cullum and Leela James, who opened the night with a tribute to Aretha Franklin, and acts such as El Presidente, The Datsuns and The Propellerheads, who took part in the show's closing tribute to John Peel.

However, the show was not without its critics. Tim Rice, who slammed the inaugural show, still believes the presence of American acts such as Bob Dylan in the Hall Of Fame is a chance wasted. "It's a golden opportunity missed to bring attention to the pioneers of British music, like Billy Fury or Chris Barber, without whom none of us would have a career," he says.

## Universal publishing chief takes on new European role

Paul Connolly has been elevated to president of Europe for Universal Music Publishing Group, in recognition of the company's growth since he took charge six years ago.

Connolly, who previously held the position of Europe executive vice-president, will retain his additional title of UK managing director in the move. The news comes swiftly after the UK company secured deals for Elton John and Bernie Taupin's entire catalogue.

UMPG chairman and CEO David Renzer says Connolly's passion, creativity and vision have helped solidify the group's reputation as a company combining creativity with business strength. "I'm happy to recognise Paul's achievements with this promotion, as one of our company's strengths is also our outstanding senior management team," he adds.

In the UK alone, profits grew by 58% between 2000 - the year after Connolly was given the job of running the then newly-formed Universal Music Publishing - and last year.

"I look back over the last two years in Franz Ferdinand and The Killers, The Streets and The Dar-



Celebrating promotion: Renzer, Connolly and UMG president/COO Zach Horewitz

ness, whose albums we control 100% of, who between them have sold 15m albums over that period and that's only the tip of what we've been doing," says Connolly, whose own newly-signed deal covers the next five years.

Alongside the company signing those four acts and securing other new signings such as Röyksopp and Queens Of The Stone Age since he was put in charge, he has also handled deals to keep hold of key catalogues, such as The Clash and The Smiths.

XL Recordings and Hero

Music chairman Richard Russell, whose publishing company is administered by the major, describes Connolly and Universal as "a great partner".

"Paul has been a great friend ever since he gave me, as a naive 19-year-old, 'free' studio time in what was MCA Publishing's writing room and demo studio," he says. "I made a hit record in there and he took all the publishing. In the 15 years since then I have come to forgive him and get myself a new lawyer, but also to value Paul's always frank and forthright views."

## EMI remains tight-lipped over merger

Speculation about EMI Group's keenness to re-engage Warner in another round of merger talks was not dampened last week, despite the best efforts of chairman Eric Nicoli.

EMI has already failed to join with both Warner and BMG in earlier joint venture attempts, with Warner apparently eager to discuss engagement with a range of companies since, including the troubled Sanctuary Group earlier this year.

However, Nicoli played a straight bat when unveiling his group's interim results - including the first sales increase for five years - last Wednesday. In a bid to allay speculation about talks between the two groups, which he conceded was "ever present", he said, "I have nothing to say about Warner Music - at all."

He would not be drawn on the matter, but his remarks only added fuel to the rumour mill, since he did not dismiss the idea out of hand.

Nicoli had first to say about the group's first six months performance to the end of September 30, which saw revenues up 5.8% to £924.6m with profits increasing by 12.5% to £267.7m, aided by the performances of acts including Coldplay, Gorillaz and The Rolling Stones and helping the group capture 0.6 percentage points more of the global market to 13.1%. With releases from Robbie Williams, Depeche Mode and Kate Bush included in the next six months, Nicoli adds, "The outlook for the full year is positive on the back of the first half. Our job is just to keep producing good music and when we do it sells."

Nicoli is also encouraged by EMI's digital performance, which he says tripled in value on the previous year to £35.5m and now represents 5% of EMI Music's sales, compared to just 1.8% for the same period last year. However, he and publishing chairman and CEO Martin Bandier admit that, although revenues also increased in EMI Music Publishing, they are much slower at working through.

EMI chairman and CEO Alain Levy now suggests digital will be worth as much as 25% of revenues as soon as 2010.



Nicoli: hailing strong digital performance

# Broadcasters to join management at new studio set-up Radio Two move puts team under one roof

## Radio

by Paul Williams

Radio Two's Johnnie Walker is expected to begin broadcasting from new studios shortly as part of a complete relocation of the BBC station.

The drivetime presenter will join colleagues Ken Bruce and Bob Harris, who have already moved their programmes to newly-built, state-of-the-art studios, which have been fitted out at the Corporation's Western House building in London's Great Portland Street as part of an ongoing extensive redevelopment at Broadcasting House.

As part of the West One Project, which has been billed by the BBC as the single largest capital project in the Corporation's history, all of Radio Two's broadcasters are moving out of Broadcasting House to join management in Western House, making it the first time since it launched in 1967 that the entire station will be housed in a single building.

Sister digital music service 6Music will also be sharing the premises, with the two stations together occupying six floors of the building.

Radio Two and 6Music managing editor Antony Bellekom, who has been tasked with overseeing the relocation of the two stations, notes, "It sounds quite odd but, for the first time, Radio Two will have the culture of a radio sta-



Bruce in new studio at Western House

tion in that everything will be under one roof – producers, management, studios, presenters – rather than in several buildings."

Previously, Radio Two's management team was in Western House and its studios in Broadcasting House, although management temporarily relocated to the Beeb's Henry Wood House building close by in Langham Place to allow work to be undertaken at Western House.

The work has now been completed, although Bellekom says a move into the building by the station's presenters is "making relatively slow progress", as each presenter has to be trained to work on the upgraded digital equipment. Johnnie Walker became the latest to undertake training last week, while Bellekom expects Terry Wogan's breakfast show will begin broadcasting from the new

studios in January and Jeremy Vine's lunchtime programme from February.

The complete move into Western House, where Radio Two was previously housed for 15 years, is expected to be completed by the spring, when 6Music management and presenters should also have concluded their move into the building from Broadcasting House. Radio Two's management have already completed their relocation.

The newly-built studios include new digital play-out systems for playing music on air, while Bellekom says the new equipment installed will also automate various administrative tasks, such as compiling information for PPL on what has been played.

The newly-furnished Radio Two and 6Music premises is the first completed part of the West One Project, which will ultimately result in all of BBC News and the BBC World Service being housed in Broadcasting House. Phase one of the project is due to be finished by the end of the year and takes in refurbishment of the original Broadcasting House, including modernising the 400-seater Radio Theatre and the construction of a brand new east wing behind All Souls Church. The second phase, due for completion around 2010, will include a brand new extension to Broadcasting House. paul@musicweek.com



On stage: Apartment singer David Caplan performing at London's Bull & Gate venue

New Licensing Act will allow more bars and clubs to stage live music

## Gigs get boost from new act

By Robert Ashton

Early indications suggest live music is going to be a big winner under the new Licensing Act, which comes into force this week.

With the controversial regime becoming law this Thursday, Live Music Forum (LMF) chairman Feargal Sharkey expects that "significantly more" licensed venues will be able to stage live music by the end of this year than was previously the case.

And the success of the LMF in helping the Government implement the music section of the Licensing Act, which has replaced the old public entertainment licence (PEL) and "two-in-a-bar" exemption, could also see its life – in some form – extended beyond next summer.

The likely strong uptake for music under the new act comes in sharp contrast to the findings of the Impact Of The Licensing Act On Live Music survey, conducted by the DCMS and Mori in September 2004, which found that just 47% of approximately 151,000 licensed premises staged music. Although the LMF has yet to conduct its impact assessment into the effect of the new law – Mori will undertake that in May 2006 – Sharkey says that all signs point to a significant increase on that 47% of licensed venues being able to promote bands or acts.

That means between 75,000 and 100,000 licensed pubs, clubs, student unions and restaurants in the UK will shortly be geared up to stage some kind of music entertainment. Sharkey adds it is too early to discuss figures in detail, but says the "plague of locusts that the pessimists had suggested would descend on the live music scene has not happened".

Minister for creative industries and tourism James Purnell, who has been charged with overseeing the introduction of the acts, adds,

"Live music is more popular than ever. And it's because the British public have a great appetite for live music. Early signs are that the Licensing Act should have a positive impact on the live music scene. That's what it set out to do and that's what it's achieving."

Encouragingly, for Sharkey and Purnell around 75% of applicants have also had no objections from local residents, the local authorities or the police. And Sharkey does not know of one major rock venue that is facing problems or will not be able to stage music from the new act's introduction. However, he does concede there may be "a handful" of small venues, which have not made their applications in time.

And, of the small number of venues who have had to go before a hearing committee, Sharkey says the conditions imposed on them allowing them to stage music events are far from onerous. "Local authorities have been nothing short of fantastic and there has been a lot of common sense shown," says Sharkey, whose own Forum had expressed "concern" at the low uptake among venues before the August 6 deadline.

Sharkey's optimism is mirrored by Barfly group managing director Jeremy Ledlin, whose six venues have all had new licences granted. "There has been a lot more documentation and in some areas there have been costs involved, but it will only make the venues better. I am glad we have had the change from the previous lumpy and old-fashioned regime," he says.

The LMF was due to be disbanded by early autumn when the new Mori survey is completed, but Sharkey confirms there "has already been calls for a similar body to continue to push the agenda within the industry and at government level."

robert@musicweek.com

## TEDDY THOMPSON

## SNAP SHOT



Universal is looking to build on strong critical acclaim for its label Verve forward's first Teddy Thompson album, with a slow-build awareness campaign due to run deep into 2006.

Thompson's recent support slots for Martha Wainwright have formed a key part of Universal's early set up for *Separate Ways*, which first single *Everybody Move* will be released in January.

Universal Classics & Jazz product manager

CAST LIST: Press: Barbara Charow, MBC PR; Management: Gary Waldman; Product manager: Buffy Du Pui; Universal Classics & Jazz: A.J. Joseph; McGraw: Verve Forecast; Publishing: Hitfish Music; Radio: Rebecca Khan; Universal: TV: Rebecca Khan; Universal:

# CONGRATULATIONS, **KATIE**

**"RECORDING ARTIST OF THE YEAR" VARIETY CLUB AWARDS SUNDAY 13<sup>TH</sup> NOVEMBER 2005**

- "Piece By Piece" her second #1 album is now double Platinum and remains top 20, 8 weeks after release
- Current and forthcoming TV includes: Children In Need, Movie Music Mania, Top Of The Pops, GMTV, Des & Mel, Parkinson, 2 Ronnies Christmas Sketch Book
- New single "I Cried For You" / "Just Like Heaven" 'A' listed on Radio 2
- Substantial TV campaign continues
- "Piece By Piece" number 2 in European Charts (UK 1, Holland 1, Norway 1, Denmark 2, Europe 2, Ireland 2, Iceland 2, Germany 5, South Africa 8, Sweden 9)

## UK TOUR

### JANUARY 2006

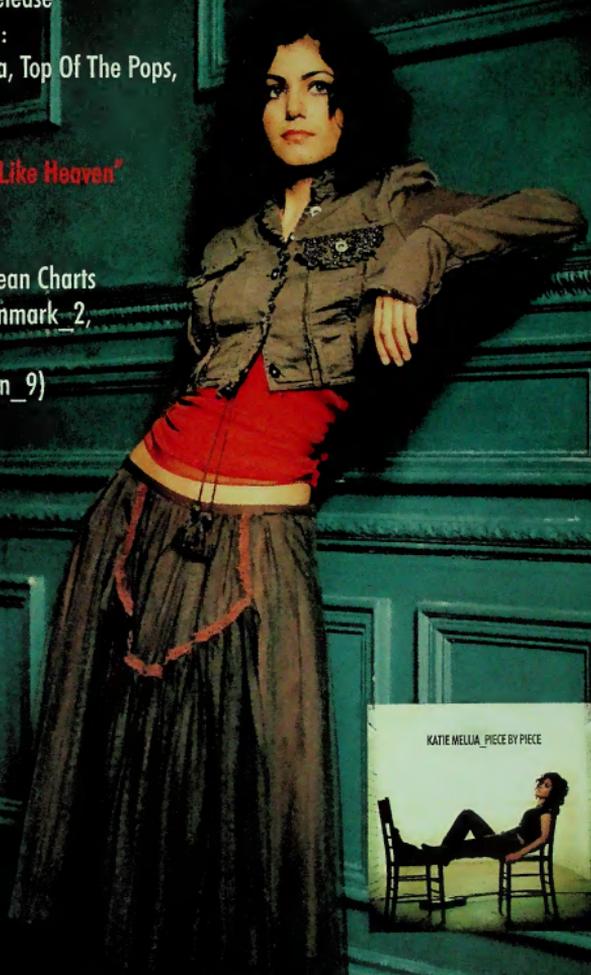
FRI 20 ABERDEEN P&J ARENA  
SAT 21 EDINBURGH PLAYHOUSE  
MON 23 NEWCASTLE METRO RADIO ARENA  
TUE 24 HARROGATE INTERNATIONAL CENTRE  
WED 25 SHEFFIELD HALLAM FM ARENA  
FRI 27 MANCHESTER MEN ARENA  
SUN 29 CAMBRIDGE CORN EXCHANGE  
MON 30 NOTTINGHAM ARENA  
TUE 31 BIRMINGHAM NIA ACADEMY

### FEBRUARY 2006

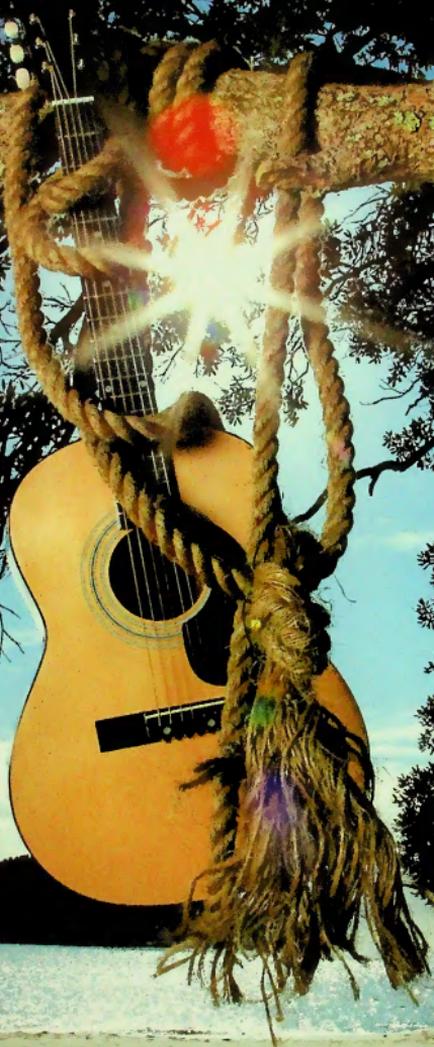
THU 2 LONDON APOLLO HAMMERSMITH  
SUN 5 CARDIFF INTERNATIONAL ARENA  
MON 6 BRIGHTON CENTRE ARENA  
TUE 7 BOURNEMOUTH INTERNATIONAL CENTRE  
THU 9 GLASGOW SECC  
FRI 10 DUBLIN STADIUM  
MON 13 BELFAST WATERFRONT  
TUES 14 BELFAST WATERFRONT

THANKS FROM ALL AT DRAMATICO TO PINNACLE DISTRIBUTION, REPUBLIC MEDIA, FLEMING CONNOLLY LANDER (FCL), TERRIE DOHERTY, AMANDA BEEL AND MARSHALL ARTS.

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John Russell highlights key Kiwi successes over the past few years and reports on a Government-led initiative, which aims to plug home-grown talent in international territories

# Tide turns in favour of New Zealand talent



Fat Freddy's Drop: award-winners back home and new pricing up ears in the UK

The past three years have been one of the most fruitful periods for local music from New Zealand. The market has seen the emergence of a string of new acts, from a variety of backgrounds.

The most successful Kiwi band in New Zealand in the current calendar year achieved that accolade without any of the usual music business trappings.

Fat Freddy's Drop, a seven-piece dub-techno-soul-funk outfit from Wellington, New Zealand's capital city, did no marketing or promotion to speak of, nor did they invest in print ads, radio spots, TV time or street posters. The tight-knit ensemble granted very few interviews when their debut album was released – and even then, they would often not bother to mention the record in question.

None of that stopped their Based On A True Story album – issued on the band's own label, The Drop – from going straight to number one in the New Zealand albums sales chart, the first independent release to do so since a "jazzercise" record in 1981.

Based On A True Story has now achieved three-times platinum status (in excess of 45,000 copies) and last month picked up the album of the year award at the Recording Industry Association of New Zealand's annual ceremony. The band also took home trophies for best group, best roots album and the coveted People's Choice award. Overseas, they have picked up support from the likes of Gilles Peterson, Charlie Gillett and Laurent Garnier.

But even if Fat Freddy's Drop have provided the New Zealand music industry's most-talked about episode of 2005, there have been many other outstanding achievements. Three brothers – Jon (21), Peter (19) and Dann (17) Hume – from the small rural town of Feilding (population, 12,000) have already been widely tipped for international success thanks to the patronage of the man who signed Madonna.

The band, named Evermore, were recently signed to Sire Records by label founder Seymour Stein after their debut release Dreamers reached gold status at home, three-times platinum in Australia, and earned the trio five nominations at the Australian Recording Industry Association's awards show, including album of the year.

In turn, another young band creating a buzz at home and abroad are The Checks, named breakthrough artist of the year at the RIANZ Music Awards. First introduced to UK audiences in May, when they joined Nine Black Alps, The Cribbs and Massimo Park on the NME New Music Tour, The Checks have since inked a deal with UK label Full Time Hobby. Their debut single What You Heard was afforded the "hottest record in the world" slot on Zane Lowe's Radio One show earlier this year.

A host of other groups are making moves in their homeland and internationally in 2005, including Zane Lowe's own outfit Breaks Co-op, who notched up double-platinum sales in New Zealand; drum & bass duo Concord Dawn, whose three albums have earned them numerous 12-inch releases via UK labels such as Metalheads, Timeless and Renegade Hardware; and Salmonella Dub, who, on the back of their sixth album One Drop East, completed their fifth UK tour in October.

Plenty of familiar names are also finding sustained success. London-based Hayley Westenra followed up worldwide sales of 2m copies of her debut recording Pure (UCJ) with the New Zealand number one album Odyssey, which has currently sold double-platinum in her native land. Pure also made UK chart history as the fastest-selling debut classical album of all-time, debuting inside the Top 10 and at number one on the classical chart. Having shared stages with

Luciano Pavarotti, Jose Carrera and Andrea Bocelli, Westera's next significant live excursion is a 14-date North American tour supporting Il Divo in January.

And, later this month will see the return of Bic Runga, who releases her third Sony BMG album, *Birds*, on November 28. Featuring one Neil Finn on the ivories, Runga's first two recordings, 1997's *Drive* and 2002's *Beautiful Collision* have sold a combined 17-times platinum in New Zealand and 250,000 copies overseas.

The success of such homegrown artists has been driven by a highly supportive media network. Ten times more local music is currently being played on New Zealand radio than a decade ago (21% to 22%, compared to 2% in the early/mid-Nineties), more New Zealanders are buying music made by their fellow countrymen, and local musicians now command more than 20% of a domestic music market, currently worth \$NZ90m. This is a significant increase from the early Nineties, when the figure was nearer 5%.

Another factor in such growth has been a collective effort on the part of the record companies – both major and indie – to invest more money in local artists; a radio industry that has been revitalised by younger programmers (and who don't share the Kiwi "cultural cringe" of their older counterparts); and, most importantly, the musicians themselves, who work hard at getting their music played on the radio. Equally, a huge role has been played by a pro-active Labour Government, which took office in 1999, and whose leader is also the Minister for Arts, Culture and Heritage.

While a previous National Party Prime Minister once famously asked Neil Finn, "And you are?", Helen Clark is on first-name terms with most of New Zealand's leading musicians, and is a regular on the guestlist at many music industry functions.

In the past five years, the Labour-led Government has established two organisations which have developed numerous initiatives to further the promotion of New Zealand music at home and internationally. Working in tandem, these are the New Zealand Music Industry Commission and the economic development agency NZ Trade & Enterprise.

But they are not the only organisations operating in this area. Easily the most visible, and arguably the most influential government agency involved in local arts and culture, is NZ On Air. Founded in 1989, the majority of NZ On Air's business involves funding locally-produced television shows and public radio services, but the organisation also sports a dedicated branch focused solely on getting New Zealand music played on commercial radio.

NZ On Air's music budget is approximately \$NZ6m per annum, just 5% of the overall broadcasting spend. These dollars are soaked up by recording grants, video funding (approximately 160 clips per year) and numerous promotional activities and radio initiatives. Since 1989, the organisation's music programme has gone through four phases of expansion and evolution. Phase one involved funding video clips and syndicated radio shows. The second phase, in 1993, involved producing sampler discs featuring local artists to entice commercial radio programmers to playlist Kiwi music. In 1997, the third phase saw an independent radio pluggger hired to promote local music directly to the commercial radio networks.

And the year after Labour entered parliament in 1999, the fourth phase kicked in. With their coffers boosted by 50% to \$NZ4m, NZ On Air hired more radio pluggers, provided more funding for music television, developed an album recording/marketing scheme in conjunction



Hayley Westenra: for-the-moment tour with Il Divo should help build her worldwide sales tally way beyond its 2m foundation

with the record companies and launched a debut artist recording initiative. The latter two schemes were designed to deliver "radio hits" on the commercial networks, an objective that has already easily been surpassed: over the past five years, the Phase Four album project has achieved a 90% strike-rate, while 95% of singles recorded under the new artist initiative featured on the NZ Airplay Chart.

With the New Zealand music landscape in such a healthy position, earlier this year both NZ On Air and the New Zealand Music Industry Commission decided the time was right to roll out these initiatives overseas and raise the country's profile abroad. Traditionally, NZ artists have found it difficult to break into international markets and, in the past 20 years, just three have achieved what could be considered significant international success: Crowded House, OMC and Hayley Westenra. Hoping to build on this, a government-funded report, issued in July 2004, proposed measures on how to produce a major international artist from New Zealand on an annual basis by the end of a 10-year development period.

The New Zealand Music Industry Commission is currently in the process of refining the long-term strategy proposal developed by NZ Trade & Enterprise under the banner "Creating Heat", while NZ On Air has also launched its Phase Five plan. According to the NZ On Air statement of intent, the aim of this latest phase is to, "raise the profile of New Zealand music in the international media so as to excite more interest in New Zealand music, stimulate more investment in New Zealand music and generate more radio hits."

Left to right: celestials Sony BMG artist Bic Runga, alongside newcomers Anika Moa and Carly Binding



The most visible, and arguably the most influential government agency involved in local arts and culture in New Zealand, is NZ On Air

Over the remainder of 2005 and into 2006, NZ On Air will be implementing this strategy in the UK, the US and Canada with a five-point plan: to produce music samplers for overseas distribution; to build international radio and media networks; to profile New Zealand music in international trade publications; to contact international radio pluggers in each territory to promote New Zealand music; and to produce radio shows showcasing New Zealand for international syndication.

One of the results of this initiative is the 19-track CD accompanying this week's *Music Week* (see details, p11), which features up-and-coming acts such as Pluto, Goodnight Nurse, Savage, Shocking Pinks, Ghostplane, Anika Moa, Carly Binding and The Brunettes, among others.

A handful of critics have argued that such schemes encourage musicians to rely on state-sponsored grants to progress their careers, but even NZ On Air's most ardent sceptics have accepted the \$NZ200,000 in funding so far.

And, while it would be preposterous to suggest that government-funded agencies are wholly responsible for New Zealand music's voice breaking through in recent years, it would be disingenuous to deny that the state has provided a nurturing environment for the music to prosper.

Of course, the true champions are the artists themselves, especially the likes of Fat Freddy's Drop, whose music wholly embodies their country of origin. And, with the New Zealand music industry currently in such good shape, the next step seems obvious.

Make no mistake, this tiny island of four million people has a sound and a vision of its very own – the difficult task now is to guide it over yonder.



# Fresh sounds from the other side of the globe

The CD featured in *Music Week* today showcases the best of New Zealand's breaking talent, most of which will be totally new to British ears. *Stuart Clarke* offers a track-by-track guide

New Zealand has long been a haven to a broad range of musical talent and, with the assistance of government-funded organisation NZ On Air, local artists have their best chance in years of reaching out to a global audience.

NZ On Air has played a crucial role over the past few years injecting much-needed cash into the creative sector which, from an artist's perspective, has resulted in much-needed assistance with finding tour support, funding music videos and a means to access other markets.

## 1. Pluto - Long White Cross

From album *Pipeline Under The Ocean*, this track shows off a moody harmonic guitar band at the top of their game, with some inventive flourishes.

Contact: Grant Hixor, manager, grant@pluto.net.nz. Tel: +64 21 483 524. Website: www.pluto.net.nz

## 2. Goodnight Nurse - Our Song

The latest single from debut album *Always & Never*, this track is on high rotation at radio and TV throughout New Zealand, confirming Goodnight Nurse as the country's latest rock prodigies.

Contact: Ashley Page, A&R manager, ashley@frecords.co.nz. Tel: +64 21 555 238. Website: www.goodnightnurse.com

## 3. Savage Feat. Akon - Moonshine

A hip hop artist with a growing reputation, this is Savage's second single which debuted on the RIANZ chart at number one and remained at the top spot for seven weeks. It made its Australian chart debut at number nine.

Contact: Andy Murnane, Dawn Raid Entertainment, ydne@dawnraid.co.nz. Tel: +64 275 317 598. Website: www.dawnraid.co.nz

## 4. The Brunettes - Polyester Meets Acetate

Cute indie pop from this retro duo and their waxing and waning crew of lo-fi instrumentalists. The Brunettes recently toured the US with The Shins.

Contact: Melinda Olykan, departmentofouring@gmail.com. Tel: +44 7717 05 3438. Website: www.thebrunettes.co.nz

## 5. Die! Die! Die! - Shyness Will Get You Nowhere

Banging, intelligent rock from a band who made their live debut album in Britain and America earlier this year and recently signed with Australian indie label OK!

Relax. Think Bloc Party with more edge. Contact: Andrew Wilson, diedielove@gmail.com.



Making waves: (clockwise from top left) Ghostplane, The Brunettes, Pluto, Savage

Tel: +64 27 304 5814. Website: www.diediedie.net

## 6. Ghostplane - High Sierra

An alluring male and female lead gives a heart-warming edge to this indie pop tune, which works its charm on a first listen.

Contact: Ben Howe, Arch Hill Recordings, ben@archhill.co.nz. Tel: +64 21 340 772. Website: www.ghostplane.com

## 7. Breaks Co-Op - Duet

The irresponsible Zane Lowe proves his abilities are not restricted to introducing the next big thing, he just might be in with the class himself. This track from his Parlophone debut is an organic, chilled-out pop song.

Contact: Paul McKessar, manager, paul@crsmmanagement.co.nz. Tel: +64 21 225 6665. Website: www.breaksco-op.com

## 8. Opshop - No Ordinary Thing

No Ordinary Thing is lifted from Opshop's debut album and showcases a band with much commercial appeal. A simple piano and guitar backdrop provides the backbone to this hooky tune.

Contact: Tracy Magan, Siren Records, tracy@siren-records.com. Tel: +64 9 360 2274. Website: www.opshopmusic.com

## 9. betchadpa - My Army Of Birds & Gulls

For the uninitiated, this is a fine introduction to the talents of this uber-talented New Zealand group, who are led by

Liam Finn, son of Neil (Crowded House). The band are in the UK this month and are arguably one of New Zealand's top live acts. Contact: Brent Eccles, Liberation Music, brent@liberation.co.nz. Tel: +64 9 377 4454. Website: www.betchadpa.com

## 10. P Money - We (Dem Ni99az)

This is a slick, tough-edged track from hip hop DJ and producer P Money, who could prove a tangible talent on the world stage.

Contact: Callum August, callum@dirty.co.nz. Tel: +64 21 509 808. Website: www.pmoney.com

## 11. Anika Moa - In The Morning

Moa has already enjoyed multi-platinum album success in her home country, and given the right platform, her acoustic, emotion charged pop songs stand a strong chance of propelling her international career.

Contact: Matt Headland, Warner Music, matt.headland@warnermusic.com. Tel: +64 9 361 4841. Website: www.anikamo.com

## 12. Carly Binding - So Radiate

A clever slye would be just the ticket to take Binding's up tempo guitar-driven pop songs beyond the New Zealand border. This, the first single from her second album, promises big things.

Contact: Teresa Patterson, manager, teresa@crsmmanagement.co.nz. Tel: +64 9 361 3967. Website: www.carlybinding.com

## 13. Minuit - Except You

One of their current album's most innovative tunes, Minuit deliver dirty, electronic pop that owes much to the influence of acts such as Sneaker Pimps. Contact: Mark Kneebone, Tardus Music, mark@tardusmusic.co.nz. Tel: +64 9 360 0270. Website: www.minuit.co.nz

## 14. Scribe - Not Many (The Remix)

Scribe has enjoyed much cross-over success in his home country, even finding mainstream radio support in neighbouring Australia where he enjoys a cult status. Catchy hip-hop with a palatable attitude.

Contact: Teresa Patterson, manager, teresa@crsmmanagement.co.nz. Tel: +64 9 361 3967. Website: www.scribescribe.com

## 15. The Shocking Pinks - Second Hand Girl

The Shocking Pinks pen cool indie-pop tunes with a charming DIY feel. Primed for a niche market, if they were to devote time in the UK they could attract a solid live following.

Contact: Ashley Page, A&R manager, ashley@frecords.co.nz. Tel: +64 21 555 238. Website: www.theshockingpinks.com

## 16. Nesian Mystik - What's Next?

Following the triple-platinum success of 2002's *Polynastaturated*, Nesian Mystik once again bring together Maori, Tongan, Samoan and Cook Island ancestry into the mix to great effect on this catchy hip-hop track.

Contact: Dean Godward, Bounce Records, dean@bouncerecords.com. Tel: +64 21 615 882. Website: www.bouncerecords.co.nz

## 17. The Feelsstyle - Sir Amalie

This cool, funky hip-hop track has international appeal.

Contact: Malcolm Black, Heart Music, malcolm@heartmusic.co.nz. Tel: +64 9 817 4627. Website: www.heartmusic.co.nz

## 18. Goldenhorse - Run Run Run

Kirsten Morelle's vocal is sweetly intoxicating on this punk-tinged rock track with the band hitting the right mix of atmosphere, texture and melody.

Contact: Michael Keating, manager, michael@goldenhorse.co.nz. Tel: +44 789 779 0417. Website: www.goldenhorse.co.nz

## 19. The Bleeders - Nightmares

Taken from their forthcoming album, *Nightmares* is emo-rock which should find a niche market in the UK.

Contact: Paul McKessar, manager, paul@crsmmanagement.co.nz. Tel: +64 21 225 6665. Website: www.bleeders.net

As UK parliament launches inquiry into digital security, US gaffe could have lingering effects

# DRM probe should not be ignored

EDITORIAL  
MARTIN TALBOT



Security for music has always been important. And it becomes ever more so, as the technology to copy, share and illicitly distribute music becomes so much more widespread and user friendly.

Last week was a mixed week for securing music into the future, though. Sony BMG's problems in the US, recalling 52 different album titles, numbering potentially millions of units, represent possibly the biggest own goal we have yet seen in the chequered history of copy protection – and that is saying something.

I struggle to recall anything to compare. A batch of the corroding CDs caused a problem in the early Nineties, but the music industry has been remarkably free of product recalls.

Anyone who has reviewed the many blogs and consumer sites commenting from the American market will be aware of the damage to consumer confidence. It is not overstating the case to suggest that the cock-up may have seriously damaged the industry's ability to apply copy protection technologies in the future.

It is, frankly, a nightmare. But it is, thankfully, limited to North America and should have little or no direct impact on the UK – unless you operate in imports from the other side of the pond, I guess.

What is concerning, however, is the parliamentary public inquiry into DRM, which was announced last week and could well feed off the negative vibes.

It is an inquiry which won't have the far-reaching impact of the damaging National Heritage Committee investigation of a decade ago. But those who dismiss the probe too quickly should be wary – it is amazing how quickly a rolling snowball can grow out of control.

And copy protection and DRM has plenty of juice for media and politicians looking to engage with a consumer-driven society like ours, especially coupled with lingering coverage of the Sony BMG cock-up.

Endemol's UK Music Hall Of Fame arrived for the second time last week and it was not exactly perfect. Ally Pally is a long way for most in the music business and the line-up was not as impressive as last year.

But the TV show works well. The Brits could certainly learn something from a format which offers five minute, documentary packages, perhaps for its key awards – best album, band, male and female.

And a show which reflects on the cultural heritage of music is a great addition to the annual calendar. A permanent Hall Of Fame has to be the next priority.

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London SE1 9UR

## We must work together to protect fans from the touts

VIEWPOINT  
PETER TUDOR



Why is the live entertainment industry getting in a state about ticket touts? A full house is a full house, so why should we care who's bought the ticket? Surely we should be pleased that the ticket isn't just languishing unwanted in the box office?

Hang around outside a gig and the answer is clear: disappointed fans waiting for touts to deliver their tickets and cursing themselves when they rushed to get those "front row" seats on the internet.

Touting is hardly new, but the web has made things much worse. The National Arenas Association

**Touting is hardly new, but the web has made things much worse**

estimates that touts account for up to 20% of the ticket supply on best-selling shows – and the NAA members sold 8m tickets in 2004.

Professional-looking websites reduce would-be customers, and now there's the "futures market" – where's touts offer tickets they haven't even got yet. Once the customer has paid the touts, they then have to source those tickets and if they don't succeed the cus-

tomers is left empty handed.

A variation on this theme emerged in October, when one site offered tickets for the 2006 Robbie Williams tour for the wrong dates at the wrong venues. Not only were they tickets they didn't have – they were also tickets that don't and won't exist; and for £125 instead of the face value of £42.50.

Touts damage the entertainment business, ripping off customers, who lose out and the live event business suffers.

So, what's to be done? It's not every day that the nation's promoters and music venues see eye to eye about an issue, but we are united on this one. We've been looking to educate customers about the problems for some time and now the Government is listening, too.

At the recent "suppers summit" Tessa Jowell accurately described the victims of touts as "casualties". The key industry bodies are to hold further discussions with the DCMs to review existing legislation. The staging of live events is one of the UK's most successful industries. Touting hurts that business, and we need to work together to protect the public from harm.

Peter Tudor is chairman of the National Arenas Association and sales and marketing director of Wembley Arena.

## Is DRM proving more trouble than it's worth?

The big question

In light of all the trouble Sony BMG has been having with copy-protected CDs in the US, is DRM more trouble than it's worth?

Tom Pantom, Bleep.com

Yes. This case perfectly illustrates how tying music up in DRM and proprietary formats is further confusing customers and potential music buyers, having the reverse effect of actually encouraging them to illegally download standard MP3s that they know will work. DRM is restricting the growth of the legal downloads market. Forward thinking labels and downloads services have to treat people as responsible customers and not criminals – if people are paying full price for something, they should be able to play it/store it on whatever device they want it.

Emma Pike, British Music Rights  
"No – DRM is key to legitimate digital music. The challenge is to find the balance between protecting and managing online rights without creating unnecessary obstacles to consumers enjoying the music they've bought or different devices. We're not there yet. We should all be pulling together to create DRM systems which are effective and fully interoperable. We'll know when we've arrived when DRM is invisible to consumers."

Craig Hamilton, DA

Recordings/www.emusa.com

"Yes, and for two reasons. Firstly, DRM technology is infinitely quicker and cheaper to crack than to create, and always will be. Secondly, I believe that file-sharing ultimately does lead to revenue – people hear music, people like music, people buy music."

Dave Morgan, Fresh Digital

"It's debatable. I am all for DRM having run a label but whether it works is another matter. It's clearly not working on CDs, but for mobile and digital it's pretty valuable. A lot of people say it is a waste of time, but if you want to keep control of your digital assets then you opt for DRM."

Ben Drury, 7 Digital

"In my view copy-protection systems on CDs do not work. Many systems have been tried and they have all caused problems for the consumer or been easily circumvented – for instance by pressing the 'shift' key. Allowing consumers to rip CDs for personal use is different to letting them share files on P2P networks and all the efforts should be directed to that cause."

Paul Hitchman, Playfinder

"It is essential that all uses of digital music are tracked to ensure that rights owners get paid. However, consumers will only embrace DRM if it is employed as a means of adding value. Otherwise there will always be an incentive to try to circumvent or avoid it. This is a lesson that software companies learnt some time ago."

With a production of *The War Of The Worlds* about to hit the road and a host of spin-off products planned, its creator **Jeff Wayne** is in for a busy 2006

**Quickfire**

**Looking back, did you have any idea how successful *The War Of The Worlds* would become "way back when"?**

"Way back when", I remember that time. No, I most certainly had no idea how things would turn out for my old Martian friend much less more than 13m copies sold to date. What I did feel was that I had composed and produced an "honest" work that I was proud of and especially to have had all the collaborations of musicians, lyrics, guest artists, technicians and painters that made TWOTW the work that it became.

**What do you think has enabled the story and the record to stand the test of time?**

"To me, the concept of an alien invasion from Mars during the late 1890s, was a far more terrifying prospect than one in the modern world, when earthlings today can defend themselves far better with hi-tech warfare. The Martians and their tentacles were HG Wells' analogy for evil. The British Empire's tentacles were encompassing much of the world at that time and power misused in anyone's hands was, he felt, evil. And I agree. No matter which side of freedom-fighting you root for, or which God you worship, if any, today's world has issues that are no less current than in Wells' time. Perhaps my recording has stood the test of time because the underlying themes resonate today and just as they did 100 years ago, not just importantly, they entertain.

**Next year *The War Of The Worlds* hits the road. Are you concerned the original charm of the story could be lost in the translation to the stage?**

"I'll let you know after the tour is over. I'm hoping it will be seen as a rural



progression and everyone who comes to see our show will leave feeling the transition from audio to visual hasn't destroyed any previous images they have built up in their minds. All these years and they will have had a great night out. And for those who don't know my musical version at all, but come to see the show, hopefully it will stand on its own merits.

**Tell us something about the stage show that might surprise us...**

"There's a large 3D talking head of Richard Burton recreating his role as the journalist that hovers over the audience, an approximately 40-foot Martian fighting machine that fires heat rays, large projection screens featuring live action, CGI animation and other visual content and surround sound. I'll be conducting a 10-piece band and 49-piece string orchestra, plus live performances of the characters as heard on the album. **How do you feel about your music being available as ringtones? Do**

**you think ringtones are a positive thing for the business and music overall or does it cheapen the product?**

"Ringtones are with us, full stop. They reach an audience which uses them for fun. In a way that's the essence of pop music. I'm actually rather pleased that the *Evil Of The War* or a couple of other tracks from TWOTW are being used continually in this way. It reaches people that may never have heard of TWOTW before. **We hear you're planning to film the tour and release it on TV and DVD. Are there any other concepts up your sleeve for the next 12 months?**

"That's absolutely true, we are planning to film TWOTW for TV exposure as well as release onto DVD worldwide. At the moment, my life is all TWOTW, and will continue that way for the immediate future. There are several other projects around TWOTW in addition to the first tour, all of which I hope will bring it to wider and wider audiences. **There really hasn't been anything like TWOTW since. Why do you think this is? Have you ever had thoughts on creating a follow-up?**

"I don't think these type of projects are easy to harness. One needs to be prepared to disappear into that work for however long it takes. The purpose is to entertain, but also create something one is proud of. When I made TWOTW, I certainly didn't follow the commercial path of the day - punk was the revolutionary musical genre of that period, and disco was king of the dancefloor. Composing and producing a 96-minute continuous work, didn't exactly fit into the "formula" of the day. **Passion drove it entirely.**

"Jeff Wayne is the creator of the concept album *The War Of The Worlds*, which first came out in 1978 and will begin a UK tour in April 2006.

**DOOLEY'S DIARY**



**Hendrix gets big shout from Lulu**

**Remember where you heard it:** Fuzzed what Lulu was doing paying tribute to Jimi Hendrix during the UK Music Hall of Fame? It was, of course, Lulu who famously had the Jimi Hendrix Experience as guests on her TV show. We're guessing Experience drummer Mitch Mitchell has never stopped talking about it. **Christie Hendrix and The Pretenders** seemed an interesting choice at last Wednesday's bash at Alexandra Palace to provide the nights **tribute to The Kinks**, given Hendrix was formerly Ray Davies' other half. **As for Ray Davies' other half**, the body language between the great man and his Katebonnie and brother Dave was remarkable. **The sibling rivalry** remains alive and kicking, quite clearly. For Peter Jansman, a member of the UKMHOF steering committee, it was an evening of tough decisions.

In turning up at Ally Pally, the BPI top man had to forgo the opening night of his musical, *How That's What I Call A Show*, which was opening at the Hurlingham Club the same evening. **The 2006 Brits** in the bigger Earls Court 1 venue may boast another 1,500 seats compared to last year's bash, but it is still close to becoming a sell-out. Non-record companies hoping to be there on February 15 now have only until this Friday to get their tickets from the BPI. Call Steve Clements for details on 020 7803 1367. Given that the last time he won a Brit he sent his dad up to collect it, **Paul Weller** needed some

persuading of the merits of accepting this coming year's outstanding contribution prize. But V2 boss David Steele helped matters along by telling the former Jam man from Tom to the greats who had won it in the past, carefully "forgetting" to mention the Spice Girls in the process. "He doesn't actually like [these events] that much, but he was quite chuffed people put him in that bracket", says Steele. Meanwhile, Brits multiplere **Bernard Barty** has found himself in a digital battle of the airwaves, with his Sunday night Virgin Classic Rock programme *The Sequence* up against none other than Nick Stewart's **Captain America** show on Chrysalis's **The Arrow**. The two programmes overlap for an hour from 7pm to 8pm. **Steve Wonder's** brilliant two-and-a-half hour **Abby Road** set a fortnight ago for Radio Two has prompted the BBC station to rewrite its programme schedules. The originally-planned one-hour broadcast on December 10 has now been extended to 90 minutes, while it will air the remaining hour of the performance in a second programme on January 2. **With X-Factor** now ready to compete for the **Christmas Number One** spot, don't be bowled over by a new competitor enters the race very soon. **Anyone** eyeing the tradecraft of Sony BMG's new album of **20 Chelsea Players'** favourite songs, shouldn't be surprised by John Terry's choice. It is the Luther Vandross track **So Amazing**, which, in the song he was playing in his car when a certain **kiss and tell** incident took place recently. **Mercury** has won the battle for holy-tipped LA outfit **Orson**, with Jason Lee completing the deal last week. **Never** let it be said that a certain **Mr Farrow** is not well connected. Even after this week's mammoth *MV* brochure went to press, the testimonials continued to roll in, including tributes from Parly, Tommy Mottola, Janet Street Porter, Ricky Gervais, Rob Brydon, Richard J. and Judy and Jack Dee to name just a few. **Even** choice words from **MV's** editor and publisher, Martin Talbot and Ajax Scott, had to be out to make room for the reams of celebrities. **Shame...**



Ozzy Osbourne may have berated the crowd at the UK Music Hall of Fame for its lack of participation in his performance, but he seemed happy enough to run into new Virgin Radio breakfast host Christian O'Connell at the event last Wednesday. Ozzy will be O'Connell's first guest when he starts on the show in January and has solemnly promised to avoid swearing or pay a hefty £1,000 a cuss fine. Maybe the Virgin bosses should impose a similar fine for the exposure of body parts - the slight of Ozzy's bare behind at the Hall of Fame certainly put a few attendees off their dinner.



The *All Saints* dinner turned into a full on Libertines-esque **open-air gig** when it spilled onto the streets of central London last Wednesday. After winning the coveted prize for singing the fittest whirly ditty earlier in the evening, live music overlord Feargal Sharkey and EMJ's Sara John decided to serenade the queue of people waiting for a taxi outside **Charing Cross Station** with an impromptu ditty. **A spotters' badge** goes to anyone who has already noticed **Eric Nicoli** talking to **Courts** Richard Skinner, although what they're talking about is anybody's guess. **A record deal** for the **Sharkey/John** partnership? You read it here first...



Gordon Ramsay supplied the canapés and the 28-year-old Italian opera singer **Vittorio Grigolo** provided that voice. **Grigolo** charmed UK media at his first UK showcase last week, which was held at **The Glasshouse** in London. **A fixture** on the international opera scene for more than half his life, Grigolo's debut UK album **In The Hands Of Love** is shaping up as one of next year's top sellers. He's pictured with five very valuable fans in the shape of columnists for the UK's biggest newspapers. They are **(l-r)** Sue Carroll, Jane Moore, Carole Malone, Jane Gordon and Amanda Platell.

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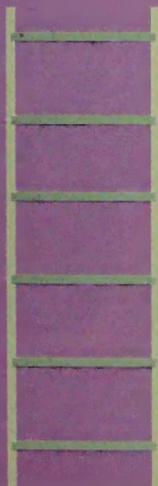
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# Club Charts 26.11.05

## The Upfront Club Top 40

Pos	Weeks on Chart	Artist	Track
1	1	<b>ROYKSOPP</b>	WHAT ELSE IS THERE? (THE EMPEROR MACHINE)
2	2	SUN ENDS OF THE EARTH	DEEP DISH
3	1	<b>DEEP DISH FEAT. MORAL</b>	SQUAMENINAGELSSWALLOW ME
4	1	<b>RUSH IT RUSH THE PLANO TRACK</b>	PLANO TRACK
5	1	<b>BRANDY RENOVANS</b>	ROCKET (A NATURAL GAMBLER)
6	1	<b>ANDREA T. MENDOZA</b>	OH! FINE IT
7	1	<b>MAADONA</b>	HUNG UP
8	13	<b>FERRY CORSTEN</b>	1 RE
9	1	<b>HOUSE HEADZ</b>	STELLA
10	6	<b>CHANEL</b>	MY LIFE
11	1	<b>THE SOURCE FEAT. CANO!</b>	STATION YOU GOT THE LOVE
12	11	<b>SUMNER</b>	SON SUMNER SON
13	1	<b>LAME YOU GET WHAT YOU GIVE</b>	YOU GET WHAT YOU GIVE
14	17	<b>HERD &amp; EITZ FEAT. ABIGAIL BAILEY</b>	I JUST CAN'T GET ENOUGH
15	21	<b>JAWNY FEAT. MOZEL</b>	CUT ME LOOSE
16	1	<b>TAKE THAT</b>	DELIGHT MY FIRE
17	1	<b>KORN</b>	TWISTED TRANSISOR
18	1	<b>EARTHTANCS</b>	I'VE GOT A LIFE
19	1	<b>BLONDE</b>	VS THE DOORS RAP/LIVE RIDERS
20	13	<b>TOM NOY FEAT. MICHAEL MARSHALL</b>	YOUR BODY

### TOP 10 UPFRONT CLUB BREAKERS

- 1 SUN ENDS OF THE EARTH
- 2 DEEP DISH FEAT. MORAL
- 3 TAKE THAT DELIGHT MY FIRE
- 4 JAWNY FEAT. MOZEL
- 5 RUSH IT RUSH THE PLANO TRACK
- 6 BRANDY RENOVANS
- 7 ANDREA T. MENDOZA
- 8 MAADONA
- 9 FERRY CORSTEN
- 10 HOUSE HEADZ

Pos	Weeks on Chart	Artist	Track
21	1	<b>SIGABARRS</b>	LUCY
22	2	<b>ULTRABEST VS. SCOTT BROWN</b>	EVASYUM (I GO CRAZY)
23	1	<b>STUNT</b>	RAINBOWS
24	1	<b>WHO DA FUNK</b>	THE NIGHT
25	1	<b>DAVE MCCULLER</b>	BITCH
26	1	<b>LAMARQUE</b>	OH! I GIVE HATE A CHANCE
27	1	<b>COBURN</b>	WE INTERRUPT THIS PROGRAMME
28	1	<b>DE LACY</b>	HIDEAWAY 2005
29	1	<b>TOM MANDOLI</b>	IN FEAT. NOEL MCKAY
30	1	<b>FORMATO</b>	OVER TO YOU
31	1	<b>ACCESS 3</b>	PROMISED LAND
32	1	<b>GEORGIE PRONGE</b>	LOVE IS GONNA SAVE THE DAY
33	1	<b>AMASISMA</b>	PIECES OF A DREAM/LEFT OUTSIDE ALONE
34	1	<b>CATCHER</b>	I LIKE TO MOVE IT
35	1	<b>RASMUS PABER</b>	GET OVER HERE
36	1	<b>GOLDPAPP</b>	NUMBER 1
37	1	<b>TINITY</b>	LIKE THE SUN
38	1	<b>BOD PROJECT</b>	FINITY
39	1	<b>SCAPE FEAT. D'EMPRESS</b>	BE MY FRIEND
40	1	<b>TODD TERRY</b>	FEAT. M WASH & J BROWN

### COMMERCIAL POP TOP 30

- 1 SUN ENDS OF THE EARTH
- 2 DEEP DISH FEAT. MORAL
- 3 TAKE THAT DELIGHT MY FIRE
- 4 JAWNY FEAT. MOZEL
- 5 RUSH IT RUSH THE PLANO TRACK
- 6 BRANDY RENOVANS
- 7 ANDREA T. MENDOZA
- 8 MAADONA
- 9 FERRY CORSTEN
- 10 HOUSE HEADZ



Röyksopp: Nordic duum has won over clubland

50 Cent: First Urban Chart number one of 2005

## Röyksopp rise to the top

by Alan Jones

There is an international flavour to the top three of the Upfront Chart this week, with Danish-born **Deep Dish** at number three, **Sun From Singapore** at number two, and Norway's **Röyksopp** at number one. Röyksopp's victory is a slender one, with *What Else Is There?* - the third single from their current album *The Understanding* - scraping home with a 49% lead over **Deep Dish**, and 1.5% lead over **Sun**.

Previous releases from the Röyksopp album did well on the Upfront Chart, with introductory single *Oh!* topping the chart in June, and follow-up 49% climbing to number four in September. Neither single, sadly, garnered its dancefloor popularity in radio sales, with OCC chart peaks of 153 and 551 respectively. They did hold the *Understanding* a little longer, however, and the album has sold a respectable 68,000 copies since its release in July.

Although he missed out on the Upfront Chart peak by a narrow margin, **Sun** registers her second number one of the year on the Commercial Pop Chart, moving into pole position with *Ends Of The Earth*, five months after topping the chart with *Without Love*. *Ends Of The Earth* comes in an excellent set of mixes by Jason Nevins, Tony Moran, Saul Seiderz, Eric Kupper and Solosno. A superstar in Asia, **Sun** is also beginning to shine in the US, where *Ends Of The Earth* is currently number three on the *Billboard* Club Play Chart, trailing only the formidable *Madonna's Hung Up* and *Barbra Streisand's Night Of My Life*.

After four weeks at the top of the Urban Chart, **LIT Kims** Lighters **Up** gives up the baton, allowing **50 Cent** to register his fifth number one on the list this year. His latest, *Window Shopper*, improves 2.1 this week, and opens up an 11% lead over **LIT Kim**, but it was a hard-won victory, and it has taken *Window Shopper* four weeks to get to number one, twice as long as any previous 50 Cent track has taken this year. It's hard to be sure, but the dip in support for **LIT Kim's** *Lighters Up* has been due to the servicing of a sampler for her latest album, *The Mixed Truth*. That sampler progressed to the chart at number 25 this week, and **LIT Kim** that would otherwise have been satisfied by *Lighters Up*.

As used by Top Of The Pops and Radio One

# MUSICWEEK

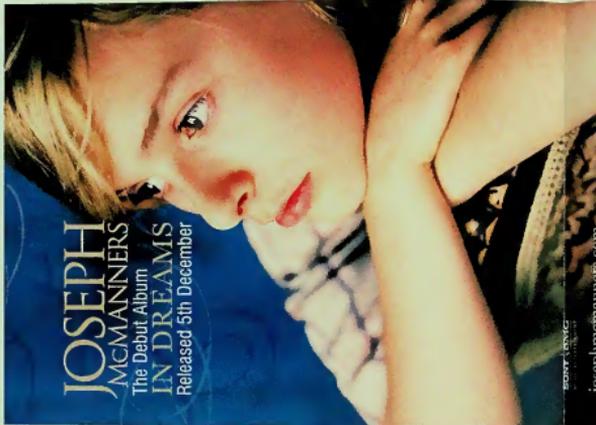
## The Official UK Charts 26.11.05

### SINGLES

1	MADONNA	HUNG UP	Hit	1
2	WESTLIFE	YOU RAISE ME UP	Pop	5
3	THE BLACK EYED PEAS	MY HUMPS	Adult/Pop	5
4	GIRLS ALoud	BIOLOGY	Pop/R&B	5
5	WILL YOUNG	SWITCH IT ON	Pop/R&B	5
6	LIBERTY X	A NIGHT TO REMEMBER	EMV	10
7	SIMON WEBBE	NO WORRIES	Pop/R&B	10
8	THE DARKNESS	ONE WAY TICKET	Pop/R&B	10
9	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE...	Rock	10
10	THE WHITE STRIPES	THE DENIAL TWIST	Rock	10
11	CRAIG DAVID	DON'T LOVE YOU NO MORE	Pop/R&B	10
12	PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DOWNTOWN	Pop/R&B	10
13	SON OF DORK	TICKET OUTTA LOSEVILLE	Rock	10
14	ROBBIE WILLIAMS	TRIPPING	Pop/R&B	10
15	PHARRELL/GWEN STEFANI	CAN I HAVE IT LIKE THAT	Pop/R&B	10
16	SUGABABES	PUSH THE BUTTON	Pop/R&B	10
17	GREEN DAY	JESUS OF SUBURBIA	Rock	10
18	LILY KIM	LIGHTERS UP	Pop/R&B	10
19	DANIEL POWTER	BAD DAY	Pop/R&B	10
20	BOB SINCLAIR/GARY NESTA	LOVE GENERATION	Pop/R&B	10
21	THE ARCADE FIRE	MAVRE JUS	Rock	10
22	FUNERAL FOR A FRIEND	HISTORY	Rock	10

### ALBUMS

1	MADONNA	CONFESIONS ON A DANCE FLOOR	Pop/R&B	1
2	WESTLIFE	NEVER FORGET - THE ULTIMATE COLLECTION	Pop	5
3	WESTLIFE	FACE TO FACE	Pop	5
4	ROBBIE WILLIAMS	INTENSIVE CARE	Pop/R&B	5
5	TIL DIVO	ANCORA	Pop/R&B	5
6	GREEN DAY	BULLET IN A BIBLE	Rock	5
7	EURYTHMICS	ULTIMATE COLLECTION	Pop/R&B	5
8	KATE BUSH	AERIAL	Pop/R&B	5
9	KELLY CLARKSON	BREAKAWAY	Pop/R&B	5
10	BABYSHAMBLES	DOWN IN ALBION	Rock	5
11	SUPERTRAMP	RETROSPECTACLE	Pop/R&B	5
12	ANASTACIA	PIECES OF A DREAM	Pop/R&B	5
13	KAISER CHIEFS	EMPLOYMENT	Pop/R&B	5
14	JAMES BLUNT	BACK TO BEDLAM	Pop/R&B	5
15	KATIE MELUA	PIECE BY PIECE	Pop/R&B	5
16	MARIAH CAREY	GREATEST HITS	Pop/R&B	5
17	KATHERINE JENKINS	LIVING A DREAM	Pop/R&B	5
18	ROD STEWART	THANKS FOR THE MEMORY... GREAT...	Pop/R&B	5
19	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005	Rock	5
20	GORILLAZ	DEMON DAYS	Pop/R&B	5
21	THE BLACK EYED PEAS	MONKEY BUSINESS	Pop/R&B	5
22	THE ARCADE FIRE	MAVRE JUS	Rock	5



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5. **WARRIOR** STICK ATENSON WARRIOR WARRIOR GOLDUP SAMPLER  
6. **WARRIOR** STICK ATENSON WARRIOR WARRIOR GOLDUP SAMPLER  
7. **WARRIOR** STICK ATENSON WARRIOR WARRIOR GOLDUP SAMPLER  
8. **WARRIOR** STICK ATENSON WARRIOR WARRIOR GOLDUP SAMPLER  
9. **WARRIOR** STICK ATENSON WARRIOR WARRIOR GOLDUP SAMPLER  
10. **WARRIOR** STICK ATENSON WARRIOR WARRIOR GOLDUP SAMPLER

**PRE-RELEASE AIRPLAY TOP 20**

Rank	Artist/Track	Program	Notes
1	BOB DYLAN - THE WARRIOR	Rock	
2	THE WARRIOR - THE WARRIOR	Rock	
3	THE WARRIOR - THE WARRIOR	Rock	
4	THE WARRIOR - THE WARRIOR	Rock	
5	THE WARRIOR - THE WARRIOR	Rock	
6	THE WARRIOR - THE WARRIOR	Rock	
7	THE WARRIOR - THE WARRIOR	Rock	
8	THE WARRIOR - THE WARRIOR	Rock	
9	THE WARRIOR - THE WARRIOR	Rock	
10	THE WARRIOR - THE WARRIOR	Rock	
11	THE WARRIOR - THE WARRIOR	Rock	
12	THE WARRIOR - THE WARRIOR	Rock	
13	THE WARRIOR - THE WARRIOR	Rock	
14	THE WARRIOR - THE WARRIOR	Rock	
15	THE WARRIOR - THE WARRIOR	Rock	
16	THE WARRIOR - THE WARRIOR	Rock	
17	THE WARRIOR - THE WARRIOR	Rock	
18	THE WARRIOR - THE WARRIOR	Rock	
19	THE WARRIOR - THE WARRIOR	Rock	
20	THE WARRIOR - THE WARRIOR	Rock	

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**ALBUMS AIRPLAY SINGLES AIRPLAY PLAYLIST NEW RELEASES**

**COOL CUTS CHART**

Rank	Artist/Track	Program	Notes
1	COOL CUTS CHART	Rock	
2	COOL CUTS CHART	Rock	
3	COOL CUTS CHART	Rock	
4	COOL CUTS CHART	Rock	
5	COOL CUTS CHART	Rock	
6	COOL CUTS CHART	Rock	
7	COOL CUTS CHART	Rock	
8	COOL CUTS CHART	Rock	
9	COOL CUTS CHART	Rock	
10	COOL CUTS CHART	Rock	

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**URBAN TOP 30**

Rank	Artist/Track	Program	Notes
1	URBAN TOP 30	Rock	
2	URBAN TOP 30	Rock	
3	URBAN TOP 30	Rock	
4	URBAN TOP 30	Rock	
5	URBAN TOP 30	Rock	
6	URBAN TOP 30	Rock	
7	URBAN TOP 30	Rock	
8	URBAN TOP 30	Rock	
9	URBAN TOP 30	Rock	
10	URBAN TOP 30	Rock	

**DEEP DASH FEAT. MOREL SACRAMENTO EP.**

Rank	Artist/Track	Program	Notes
1	DEEP DASH	Rock	
2	DEEP DASH	Rock	
3	DEEP DASH	Rock	
4	DEEP DASH	Rock	
5	DEEP DASH	Rock	
6	DEEP DASH	Rock	
7	DEEP DASH	Rock	
8	DEEP DASH	Rock	
9	DEEP DASH	Rock	
10	DEEP DASH	Rock	

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Rank	Artist/Track	Program	Notes
1	COOL CUTS CHART	Rock	
2	COOL CUTS CHART	Rock	
3	COOL CUTS CHART	Rock	
4	COOL CUTS CHART	Rock	
5	COOL CUTS CHART	Rock	
6	COOL CUTS CHART	Rock	
7	COOL CUTS CHART	Rock	
8	COOL CUTS CHART	Rock	
9	COOL CUTS CHART	Rock	
10	COOL CUTS CHART	Rock	

Rank	Artist/Track	Program	Notes
1	URBAN TOP 30	Rock	
2	URBAN TOP 30	Rock	
3	URBAN TOP 30	Rock	
4	URBAN TOP 30	Rock	
5	URBAN TOP 30	Rock	
6	URBAN TOP 30	Rock	
7	URBAN TOP 30	Rock	
8	URBAN TOP 30	Rock	
9	URBAN TOP 30	Rock	
10	URBAN TOP 30	Rock	

Rank	Artist/Track	Program	Notes
1	DEEP DASH	Rock	
2	DEEP DASH	Rock	
3	DEEP DASH	Rock	
4	DEEP DASH	Rock	
5	DEEP DASH	Rock	
6	DEEP DASH	Rock	
7	DEEP DASH	Rock	
8	DEEP DASH	Rock	
9	DEEP DASH	Rock	
10	DEEP DASH	Rock	

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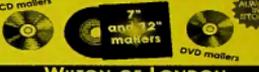
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Week 47

Upfront p18 TV & radio airplay p21 New releases p24 Singles & albums p26

## FAST CHART

### SINGLES

**NUMBER ONE**  
MADONNA HUNG UP Warner Bros  
With Confessions On A Dancefloor making a big splash on its albums chart debut, Hung Up suffers a 43% dip in sales to 59,969, but is still well clear of former chart champ You Raise Me Up by Westlife, which remains at number two with sales of 31,127.

### ALBUMS

**NUMBER ONE**  
MADONNA CONFESSIONS ON A DANCEFLOOR Warner Bros  
Madonna first topped the albums chart on September 21 1995, with Like A Virgin, so Confessions On A Dancefloor extends her span of number ones to more than 20 years - good, but not good enough to take the record for a female solo artist from Barbra Streisand, whose span is nearly 23 years.

### COMPILATIONS

**NUMBER ONE**  
POP PARTY 3 Sony BMG/UMTV  
The hit recordings and karaoke combination has provided Pop Party 3 with four straight weeks at number one with sales increasing every time. The album enjoyed a 16.6% expansion in sales to 57,382 last week beating the compilations market average of 11%, and taking its 27-day sales total to 188,344.

### AIRPLAY

**NUMBER ONE**  
MADONNA HUNG UP Warner Bros.  
Adding 112 plays to take its tally to a new high of 2,580, Hung Up nevertheless suffers a slight dip in audience - its first - losing nearly half a million listeners

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
Enya Amarantine (WEA); Bryan Adams Anthology (Polydor); Limp Bizkit Greatest Hits (Polydor); System Of A Down Hypnotize (Sony BMG); Mary J Blige Retrospective (Island); Will Young Keep On (Sony BMG); Son Of Dork Ticket Outta Lowsville (Mercury); Various 1980 Forward - 25 Years Of A&D (4AD)  
**NOVEMBER 28**  
The Bee Gees Love Songs (Polydor); G4 G4 And Friends (Sony BMG); The 4000th Anniversary One Way Ticket To Hell... (Atlantic); Ozzy Osbourne Under Covers (Epic); Rufus Wainwright Want (Polydor)  
**DECEMBER 2**  
Eminem Curtain Call (Polydor)  
**DECEMBER 5**  
Girls Aloud Chemistry (Polydor); Jim Noir Tower Of Love (My Dad); Various X Factor Compilation (Sony BMG); Kom See You

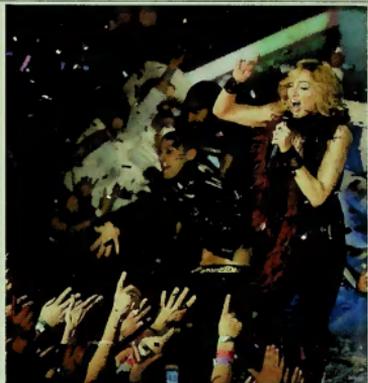
## The Market

### Madonna does the double

by Alan Jones  
Seven female solo artists have registered simultaneous number ones on singles and albums charts. Barbra Streisand, Whitney Houston, Mariah Carey, Celine Dion, Kylie Minogue and Beyoncé Knowles have all done it once - but Madonna has done it three times, spending three weeks simultaneously number one in 1985 with single Papa Don't Preach and album True Blue, two weeks in 1989 with the Like A Prayer single and album, and completing her hat trick this week with Hung Up remaining at the top of the singles chart with second-week sales of 59,969, while Confessions On A Dancefloor storms to the top of the albums chart with first-week sales of 27,610.

G4, Oasis, Coldplay, Robbie Williams and Westlife have all had bigger first weeks in 2005, but Confessions On A Dancefloor is Madonna's first album to open with sales of more than 200,000, beating her previous best first week of 151,891, set by Music in 2000. Her most recent number one album, American Life, sold just 65,013 when it debuted in pole position in 2003.

Confessions On A Dancefloor is Madonna's ninth number one album in total, the only solo artist



Centre of attention: Madonna live at London's Koko last week

with more being Elkie Brooks, with 10, while the next highest tally for a female solo artist is five for Celine Dion.

Madonna's album plus Babyshambles' debut disc, a Take That compilation and a Green Day live set helped sales last week (week 46 of the 52-week year) to reach a new 2005 high of 3,643,047 - a 13.4% increase over the previous week and, superficially, a 5.2% increase on week 46 of 2004, when 3,462,678 albums were sold. But for accountancy reasons last year was a 53-week year, meaning that that 2005's first chart week started six days later than 2004's, and

that week 46 of this year (covering sales for November 13-19) is consequently much more closely related to week 47 of 2004 (14-20 November), in which 4,000,700 albums were sold - a fact which actually means that album sales last week were nearly 9.9% down on the nearest comparable week of 2004.

While album sales last week climbed for the fourth time in a row, and were 50.9% above their level in week 42, singles sales took a slight dip, with physical sales falling back by 2.7% to 370,300, downloads off 9% at 643,239, and total sales of 1,013,539 representing a 6.8% dip overall.

## KEY INDICATORS

### SINGLES

Sales versus last week -6.8%  
Year to date versus last year -49.9%

### MARKET SHARES

Warner	27.6%
Universal	21.6%
Sony BMG	16.1%
EMI	14.3%
Others	12.9%

### ALBUMS

Sales versus last week +13.9%  
Year to date versus last year +3.6%

### MARKET SHARES

Sony BMG	30.7%
Warner	23.2%
Universal	21.6%
EMI	14.3%
Others	10.0%

### COMPILATIONS

Sales versus last week +11.3%  
Year to date versus last year -15.5%

### MARKET SHARES

Universal	38.1%
EMI	20.9%
Sony BMG	20.5%
Ministry of Sound	10.2%
Warner	7.6%
Others	2.7%

## RADIO AIRPLAY

### MARKET SHARES

Warner	26.3%
EMI	25.5%
Universal	21.9%
Sony BMG	14.9%
Others	11.4%

## CHART SHARE

Origin of singles sales (Top 75):  
UK: 70.7%; US: 26.7%; Other: 2.7%  
Origin of albums sales (Top 75):  
UK: 61.3%; US: 32.3%; Other: 1.3%

For fuller listings, see musicweek.com

## NEW ADDITION



Belle & Sebastian will release their eighth studio album on February 6 on Rough Trade. The album, titled Life Pursuit, will be preceded by a new single, Funny Little Frog on January 16 and follows the download-only charity set If You're Feeling Sinister: Live At The Barbican, which is out this week.

## SINGLES

**THIS WEEK**  
Girls Aloud Biology (Polydor); Will Young Switch It On (Sony BMG); The Darkness One Way Ticket (Must Destroy); The White Stripes The Darkest Time (XL); Liberty X A Night To Remember (Virgin); Green Day Jesus Of Suburbia (WEA)

### NOVEMBER 21

Destiny's Child Stand Up... (Columbia); Paul McCartney Jenny Wren (Parlophone); Anastacia Please... (Sony BMG); 50 Cent Window Shopper (Polydor); Gorillaz Dirty Harry (Parlophone); Foo Fighters Resolve (Sony BMG)

### NOVEMBER 28

Stevie Wonder Profitably (Island); Babyshambles Alton (Rox of Trade); David Gray Hospital Food (HT/Atlantic); John Legend So High (Sony BMG); Oasis Let There Be Love (Big Brother); Pussycat Dolls Sickwut (Polydor); Bink 182 Not

Now (Island); Kelly Clarkson Breakaway (Sony BMG); Jamie Cullum Mind Trick (JCL); Sean Paul Ever Blazin' (Atlantic)  
**DECEMBER 5**  
Outkast IdiotWit (Sony BMG); Franz Ferdinand Walk Away (Domino); Gwen Stefani Love + Money (Polydor); The Struts Jigaboo (Rough Trade); Sugababes Ugly (Island); Charlotte Church Evn God (Sony BMG); Kanye West Heart Of Me (Roc-A-Fella); Katie Melua I Cry... (Dramatico); Il Divo Christmas Card (Sony BMG); KT Tunstall Under... (Roc/Affinity)  
**DECEMBER 12**  
Mariah Carey Don't Forget... (Mercury); James Blunt Goodbye My Love (Atlantic); Kelly Goodie See The Day (Polydor); Miffy The Ballad... (Island); Robbie Williams Advertising Space (EMI); Westlife/Diana Ross When You Tell... (Sony BMG); Eminem When I'm Gone (Interscope)

26.11.05

## Slade in bid to make a noise

### The Plot

There is a lot more to Slade's music than a certain Christmas song, as their latest best of shows

**SLADE THE VERY BEST OF SLADE (UMV)** In a career spanning 25 years, Slade enjoyed a phenomenal 38 UK hit singles, six of which reached the top spot. Songs including 'Coz I Love You, Cum On Feel The Noise and Merry Xmas Everybody dominated the charts during their reign and this year Universal TV, in a joint venture with Polybor, is looking to target the catalogue-hungry Christmas market with *The Very Best Of Slade* on CD and DVD. It is the first time all of the band's hits have appeared in the one place and the company believes their broad audience is a perfect target for the Christmas period.

Universal Music TV product manager Simon King is confident of the potential reach of the hits set. "People forget that Slade were

one of the biggest bands of the 1970s. It was felt that now was the right time to remind people there was more to Slade than reflective clothes, bad spelling and Merry Xmas Everybody," he says.

The release comes on the back of increasing exposure for Slade founder and co-writer Noddy Holder who has become something of a TV regular, appearing in *The Grimleys*, *Max & Paddy's Road To Nowhere* as well as the tongue-in-cheek *Noddy's Nuts* TV ads. "Noddy's increased profile, his willingness to promote a greatest hits album, and the fact this is Christmas - a time when their biggest hit is ubiquitous - meant an ideal opportunity to release a definitive collection of all of Slade's hit singles," says King.

Holder has confirmed promotional appearances on GMTV, Flip Skinner, *Des And Mel* and *Radio Two* and will be hosting *Five's Dumb & Dumber* show. Reflecting the broad appeal of Slade's music and indeed, Holder's appeal, interviews are set to run in *The Sun* and *The Telegraph*, *Mega*, *Q*, *World* and *Classic Rock*.

Universal TV will launch the campaign this week with a £300,000 TV ad campaign,



augmented with press and outdoor advertising. The band will also be the subject of a targeted online marketing push, which will see a selection of Slade's hits made available as ringtones, including *Merry Xmas Everybody*.

The associated DVD, which is part of the set, collects the old Slade Wall Of Hits video compilation of their singles promos and adds to the collection rare TV performances including *Top Of The Pops*, many of which were not been seen since they were first broadcast.

Holder says the success of *Merry Xmas Everybody* means each year the band has enjoyed strong free I think that's the thing, there feels like a different slant on it each year," he says.

### CAMPAIGN SUMMARY

**NATIONAL PRESS TV PROMOTION:** *Marin Miskin*, Universal Music TV  
**CREDITS:** Press Debbie Bennett, CTV  
**ONLINE/MARKETING CONSULTANT:** Elyse Taylor, Polybor  
**PRODUCT MANAGER:** Simon King, Universal Music TV

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#### Doreen Tobekille London Zulu (Mule Satellite)

DEBBIE GOIT, AFRICAN ESSENCE, RESONANCE FM



"It's about time we had UK-created South African-driven music which understands electric非洲 Kwaito and Township Jazz from the inside while feeling what works culturally here. DT's never lost her Zulu roots and her TransGlobal Underground collaborators enable her to distill lifetime traditions and trans-cultural living into something special."

#### Havana

#### Yeah (Skoolcraft Music)

PAUL AARONSON, GROOVE LINEAGE RADIO / SOUL CONNECTION.FM.CO.UK

"Yeah is a promo I've been playing for some months in its earlier forms. Havana's album, and this

stand out hooky track, Yeah, is one of my favourites from the year. This is a very mellow, sleek and minimal slice of So-Cal USA soul. Riating Soul singer Havana whose great new album *Life*, from which the track is sourced, has already sold out in many US states in its first few weeks of sale. The album has productions from Wyclef (Foreign Exchange), Nojayed (Platinum Pied Pipers) amongst other USA Nu / Neo Soul names. Ri's Trevor Nelson has picked up on her already."

### Early Year

#### Backlight EP (Algorithm)

CHRIS DEMPSEY, MANAGING EDITOR, SPILL MAGAZINE



"With the Backlight EP, Early Year have found the missing link between link Radiohead, DJ Shadow and The Beta Band. They also have a heavy dose of originality and integrity,

### THE INSIDER

## Rhythm Division

Born out of a desire to service the early Nineties dance scene, East London based retailer Rhythm Division was established in 1994, specialising in niche genres such as drum & bass and house. Today, the store remains an important address on the London retail map and is enjoying a strong business both online and off with its specialist catalogue.

Vinyl provides for much of the store's turnover and, while sales of the format are not increasing, store manager Mark Sparkie 'C' says they have supplemented revenue with a strong online presence which now provides for some 50% of their annual sales. "This has enabled them to reach out to customers

beyond the confines of London. "Vinyl sales have fallen a lot, but there's still a strong market for it around the UK. The format will never disappear," he says. "To take our business forward we had to reach a wider customer base and we can do that online."

As with most high street retailers, DVDs now make up a significant part of Rhythm Division's catalogue, with specialist releases from local grime artists proving particularly strong sellers. "It's a growth area definitely. Most of our top-selling DVDs are underground releases," says Sparkie. "Stuff like *Risky Roadz*, *AIM High* and *Practice Hours*, basically releases that aren't available in your local high

## Bouncing balls advert gives a huge lift to José González' album track

### Ad focus

Swedish songwriter José González is on track to enter a new level of commercial success six months after the release of his debut UK album *Vinair*.

Heartbeats, an album track penned by fellow Swede The Knif, has been chosen as the soundbed for Sony's new Brazil TV campaign and already the reaction from UK retail has been incredibly strong.

Peacefrog label manager Phil Vernol says the phones have been running hot since the ad went to air a week ago with orders from retail showing a significant increase. "The speed with which people have reacted to this has taken us by surprise," says Vernol, who has been racing to sticker the album to highlight the track. "I think it's because of the artistic integrity of the ad and the music is quite high in the mix so you really notice it," says Vernol.

Filming for the commercial took place over three days in San Francisco with the producers closing an entire area of the city to make the ad, which features



thousands upon thousands of coloured bouncy balls released into the city streets. "A friend of mine was on set and just said it was fascinating. It was an amazing thing to pull off," says Vernol.

Keen to utilize the exposure, Peacefrog has scheduled a commercial release date of January 9 for Heartbeats, which will be available as a CD single and

DVD single. In addition to other features, the DVD will include a clip of the ad. "José has been bubbling under this year and we've had a lot of radio support on José from the likes of Zane Lowe, but the next step is to add to Heartbeats playlist," says Vernol. "We need something like this to take note."

The sync was secured by UK ad agency Fallon.

### RADIO PLAYLISTS

#### RADIO 1

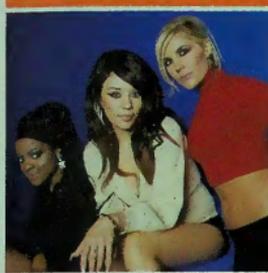
**A LIST**  
Alicia Keys I Got You (Feel Good) On The Radio; Britney Spears I'm a Slave 4 U; The Roots The Roots; Franz Ferdinand Walk Away; Goldie Lookin' Chain Pt. 2; Gorillaz Dirty Harry; Jamiroquai (Don't) Give Up On Me; Kaiser Chiefs Modern Way; Kanye West feat. Adam Levine Heart on My Mind; West Coast; Daft Punk The Love (Cam) Parody; The Roots Supaphiles; The Black Eyed Peas My Humps; The Darkness One Way Ticket; The Roots Doolittle; The White Stripes The Denial Fixation; Ten Years Back; Michael Marshall Your Body; Will Young Single II On B LIST  
50 Cent World Shocker; Babylonian Ashes; Brandi Reynolds Rock; Charlotte Church Don't Get Cold; Coltrane Talk; David Gray Possible Future; Simon For A Moment; History; Chris Alford Sideshow; Heri & Fitz feat. Aligal Betty I Don't Care... KT Tunstall Under The Weather; Rihanna It's Over... Robbie

**Williams Advertising Space:** Simon Webbe No Worries; Sean Of Dork; Tash Gatta; Lene Lovace; Stereophonics Reward; The Roots Alcohol; C LIST  
Arctic Fire Wake Up; Damien Marley The Master... Emrahn When Is Goin' Green; Steffan Llorca; Hound Dogs I Like Girls; James Blunt Goodbye My Lover; Mariah Carey Don't Forget About Us... Moby Without You; Jay-Z What I See; The Roots Day 2  
J4 PITCH  
Green Day Jesse O' Suburbia; Nitipill JCB; Sonja; Natarasha RDG Neely Girl; Sugar Ray Harbottle.

#### RADIO 2

**A LIST**  
Alicia Twenty Four Hours; Craig David Don't Let Me Go... David Gray Hospital For Love; Katie Melua I Care For... KT Tunstall Under The Weather; Madonna Hungry; Robbie Williams Advertising Space; Simon Webbe No Worries; Stevie Wonder feat. Alicia Morte Politically





**SINGLE OF THE WEEK**

**Sugababes  
Ugly**

Island CID918  
This Dallas Austin-penned track is just the ticket for a saturated Christmas market and, were it not for the ceaseless ability of novelty tunes to win the seasonal top spot, we'd be putting our money behind this mid-tempo number. With its broad lyrical appeal and emotionally-charged melodies, Ugly is potentially a bigger hit than Push The Button, and should at the very least equal its sales success. Soaring up the airplay chart, it is A-listed at Radio One and Capital.

**ALSO OUT  
THIS WEEK  
SINGLES**

Cher: Closer  
Clean Bandit: The Good Ones  
Waterfall: G.O.M.E.  
Kanye: Nobody Don't Dance No More

**679: Dizz  
Outrage: In My  
Life (Epic)**

ALBUMS  
Korn: Sin U On The Other Side  
(Virgin)  
Jeffrey Lewis: Dily & Eastern Songs

(Rough Trade)  
Various: Pella Tong's  
Essential Classics  
(Mercury)

Records released 05.12.05

**ALBUM OF THE WEEK**

**Eminem  
Curtain Call – The Hits**

Polydor 9887893  
Since his debut in 1999, Eminem has become one of the most bankable commodities, and most innovative artists, in the world. His first greatest hits set is destined to be one of the year's biggest sellers, so much so that Polydor will release the album on a Friday in an effort to prolong the double album's expected hold at number one. A massive TV campaign will see a 60-second ad broadcast across all commercial channels on the night before release.

**Singles**

**Akon**  
Pot Of Gold (Island MCSTD40444)  
After three top five singles already this year, Akon releases this refreshingly joyful combination of reggae and R&B that will let the sunlight in to many a dark winter day. It should also help drive sales of parent album Trouble, which has already shifted close to 1m units in the UK.

**Braun Reynolds**  
Rocket (A Natural Gambler) (Ten TENC0504)  
Wildly tipped for crossover success, Rocket sounds more like the kind of thing you'd hear in a Seventies Las Vegas casino, with its Memphis-style horns, walk-walk guitar and a vocal that is pure Tom Jones. Still, that hasn't affected its popularity – Radio One has B-listed it and DJs from Pete Tong to Fabio Sillani are giving support.

**Charlotte Church**  
Even God Can't Change The Past (Sony BMG 6766162)  
Just in time for Christmas, Church releases the first string-laden, piano-backed ballad from her debut pop album Tissues and Issues. Distinctly different from her previous singles, it shows a softer side to her vocals and is backed with a timely cover of Kate Bush's The Boy With The Child In His Eyes. Radio 10s it, which surely means a third Top 10 hit is in the bag.

**Clap Your Hands Ya Weh**  
Is This Love? (Wichita WEBB0105)  
This debut could well kick-start a long and successful career for this highly-typed band. Arriving on the back of their widely sold out UK tour, Is This Love? is a slice of frenetic, guitar-driven pop that grips more with each listen.

**The Crips**  
You're Gonna Lose Us (Wichita WEBB0975CD)  
As this track kicks in, there is a momentary grimace as it sounds like just another bunch of professional Northerners making music, but once the first verse is out of the way it's a sensational track with a wonderful, raucous

chorus. It is a former record of the week on Zane Lowe's Radio One show.

**Enya**  
Amarantine (Warner Bros WEA3970D1)  
This is a typically soothing slice of new age pop from one of music's more unlikely megastars. It is the title track to her sixth album, released last year (Monday), the follow-up to 2000's 13th-scented A Day Without Rain.

**Franz Ferdinand**  
Walk Away (Domino RUG215CD)  
Lifted from the Scots' chart-topping album, this bittersweet love song is one of their best to date. A-listed at Radio One and Capital, as well as B-listed at Radio Two, it is winning across-the-board airplay support. The band are currently in the middle of a 14-date UK arena tour.

**Guillemots**  
Train To Brazil (Fantastic Plastic FPP0505)  
This second single from one of 2005's most-talked-about bands sits somewhere between classic Motown and an upbeat seasonal pop track. No wonder critics have had such a job pinning them down – a fact confirmed by the less-than-successful sax-tinged B-side. The band support Rufus Wainwright on European dates in November and December.

**Help Me Cant Swim**  
Committing Social Suicide EP (Fantastic Plastic FPPR054)  
This four-track EP from the rocking Brighton quartet features the urgent Cut The Biography, and the more melodic – but still testosterone-fuelled – Got Yer Number. It paves the way for the band's second album, which is due for release in spring 2006.

**Katie Melua**  
I Cried For You/Just Like Heaven (Dramatic DRAMCD0013)  
This second single from Melua's album Piece By Piece is perhaps the most stripped-down her sound has ever been, and it works well to highlight the fragility of her voice. But what makes this especially worth investigating is the second A-side, a blissful cover of The Cure's Just Like Heaven,

should appeal far beyond her traditional Radio Two fanbase.

**Mystery Jets**  
Alas Agnes (679 6791500)  
This tale of unrequited transcendental love contains more fizz, zip and charm than the rest of this week's indie releases combined. Currently midway through their extensive Eel Pie Revue tour, Mystery Jets' star will continue to rise on the strength of this cocky, assured single.

**Gwen Stefani**  
Luxurious (Interscope 9888344)  
Co-written by Stefani and No Doubt bandleader Tony Kamal, this sexy track has a hip-hop flavour and makes good use of a sample from The Isley Brothers' Between The Sheets. Although it isn't ascending the airplay chart with the speed of her previous singles, Radio One and Kiss 100 are showing early support.

**The Strokes**  
Julicob (Rough Trade RTRADSCD282)  
Powered by a thundering rockably-style bassline, this track is The Strokes' first new material since 2003's platinum album Room On Fire. Marking a definite progression in their sound, it offers Franz Ferdinand-esque tempo changes and Julian Casablancas' vocals are pushed to the fore. Radio One has jumped on board with a B-listing, while Xfm is giving strong support. The band's album First Impressions Of Earth is released on January 2.

**KT Tunstall**  
Under The Weather (Relentless RELCD23)  
This Radio Two-friendly track is released to further push sales of Tunstall's double-platinum Eye To The Telescope album, which is currently the year's 12th biggest seller with over 640,000 sales under its belt. From the lilting introductory verses, to the rousing climax, this single sounds like a certain Top 20 hit.

**Various Productions**  
Foller/Home (Various VARS008)  
This electronic folk single from the confoundingly-named Various Productions is an absolutely mesmerizing, unique

piece of leftfield pop that sounds beamed straight from another planet. The second of a trilogy of singles, Foller/Home will continue to create waves of interest for the duo.

**Nancy Wallace**  
Young Hearts EP (Spinney SLOPE03)  
This is a heartfelt collection of four disco numbers beautifully arranged in a folk style. Wallace also plays with The Memory Band, and here enlists them alongside members of the Raife Band to add sublime instrumentation. A full album is due in 2006.

**Kanye West**  
Heard 'Em Say (Roc-A-Fella 9888415)  
This third single from West's platinum album Late Registration is a beautiful soul groove with hard-hitting lyrics from Maroon 5's Adam Levine. Judging by West's current high profile, it is likely to follow his previous two singles into the Top 10. It is A-listed at Radio One.

**Albums**

**Anita Baker**  
Christmas Fantasy (Blue Note 3321732)  
Baker delivers a smooth-as-silk collection of jazzy versions of YouTube favourites including Frosty The Snowman and God Rest Ye Merry Gentlemen. The songs contain a certain amount of swinging romantic charm, and festive sales are assured.

**4 Puffs And A Piano**  
Screamin' Party Anthems (Virgin VTCD776)  
The second release from Jonathan Ross's TV backing band contains a bunch of suitably camp hit-NRG tributes, such as Abba And Out, Mad On Madonna, Favourite Pet Shop. Musically it is as one-dimensional as its title, but it should provide some fun throughout the festive period.

**Girls Aloud**  
Chemistry (Polydor 9875390)  
After releasing one of the most creative pop singles of the year in Biology, Girls Aloud continue with their own unique brand of

pop and still stay one step ahead of the competition. Produced and written almost entirely by Brian Higgins' Xenomania team, the standards set the wild Rags Laacy, Swinging London Town, Wild Horses and a great cover of DC Lee's See The Day, which should power the album to great heights when released as their Christmas single.

**Lindström & Pirs Thomas**  
Lindström & Pirs Thomas (Eskimo 54141650147)  
This Norwegian duo have made a big impact on the dance scene with releases on their Feedly imprint and remixes for the likes of LCD SoundSystem. Their debut album has a strikingly original cosmic disco sound, throwing influences from Glasgow, Tangerine Dream, funk, jazz and even prog rock into the mix.

**Jim Noir**  
Tower Of Love (My Dad MY10)  
This debut album from the quirky Mancunian is a collection of his first three EPs, and is a kaleidoscopic jaunt through Sixties-jung pop. Tower Of Love is packed with durable, radio-friendly songs, and showcases Noir's wit and verve perfectly.

**Sironical**  
Waving At Planes (Twisted Nerve TN057)  
This is a strong melodic album of leftfield experimentation from Gareth Mallin. Muscular drumming shuffles over deep analogue synth sounds to great effect. An innovative and invigorating listen.

**Various**  
Our New Orleans (Nonesuch 7559799342)  
This benefit for the victims of Hurricane Katrina is evidence, if any were needed, of New Orleans' importance in musical history. Featuring new recordings from the likes of Allen Toussaint, Irma Thomas and Dr John, it is as strong musically as its cause is worthy – with Toussaint, especially, sounding as he did in his Sixties and Seventies heyday.

This week's reviews: Digital Distill, First Bookie, Ben Carter, Stuart Clark, Chris Franks, Jim Lawton, Nicola Stiles, Nick Tecco, Simon Ward and Adam Webb.



Simon Webbe and Oasis are not often mentioned in the same sentence, but this week is an exception as they both make progress up the Top 20

**RADIO ONE**

Pos	LAST WEEK	ARTIST TITLE LABEL	Wk	Pos	Audience
1	1	GORILLAZ DIRTY HARRY PARLOPHONE	20	29	2656
2	7	BOB SINCLAR/GARY NESTA PINE LOVE GENERATION (DEFECTED)	25	26	1891
3	4	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT VIRGIN	23	25	1768
4	4	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCERLOOR (SONAR)	24	23	1740
5	4	LIL KIM LIGHTERS UP ATLANTIC	28	23	1476
6	4	MADONNA HUNG UP WARNER BROS	28	22	1524
7	9	OASIS LET THERE BE LOVE BIG BROTHER	26	21	1624
7	9	TOM NOVOY YOUR BODY (GMA)	15	21	1324
9	8	KAISER CHIEFS MODERN WAY (BENTLEY/VEVO)	25	20	1524
9	18	THE WHITE STRIPES THE DENIAL TWIST (A&M)	16	20	1535
9	9	JAMIROQUAI (DON'T) GIVE HATE A CHANCE (SONY BMG)	20	20	1599
9	9	GOLDIE LOOKIN' CHAIN (EMERALD) (ARCTIC)	17	20	1313
13	6	WILL YOUNG SWITCH IT ON'S	23	19	1642
13	6	THE DARKNESS ONE WAY TICKET ATLANTIC	21	19	1239
14	10	FOO FIGHTERS RESISTANCE (GMA)	21	18	1233
15	11	GOLDFRAPP NUMBER 1 (WME)	18	18	1213
17	19	GIRLS ALoud BIOLOGY (VEVO)	11	17	1217
17	13	ATHLETE TWENTY FOUR HOURS (PARLOPHONE)	16	17	1243
17	13	THE PUSSYCAT DOLLS STICKWIT (A&M)	16	16	1243
19	4	THE BLACK EYED PEAS MY HUMPS (A&M)	15	16	1029
21	4	KANYE WEST FEAT. MARDON 5 HEARD 'EM SAY (KICKAPILLA)	8	15	422
22	22	50 CENT WOOD'N SHIPPER (INTERSCOPE)	14	14	899
23	23	SIMON WEBBE NO WORRIES (INCOGNITO)	7	13	406
24	20	BRANDI REYNOLDS 'ROCKET' (A NATURAL GAMBLER) (TEN)	9	11	637
24	10	MY CHEMICAL ROMANCE (NOT DOKY) (A PROMISE) (WARRNER)	7	11	701
24	10	FRANK JOHNSON SITTING, WAITING, WISHING (BIGSOUTH/ISLAND)	7	11	706
27	16	JACK FERDINAND WALK AWAY (SONAR)	6	10	706
28	10	HERO & FITZ FEAT. ARIGAIL BAILEY I JUST CAN'T GET ENOUGH (KATY)	9	9	739
28	23	SEAN PAUL EVER BLAZIN' (VIRGIL) (ATLANTIC)	10	9	739
28	10	SIGUR ROS HOPKULLA (EMI)	4	9	593
28	10	SON OF DORK TICKET OUTTA LOSSVILLE (MERCURY)	6	9	593

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**INDEPENDENT LOCAL RADIO**

Pos	LAST WEEK	ARTIST TITLE LABEL	Wk	Pos	Audience
1	1	MADONNA HUNG UP WARNER BROS	24	20	4204
2	1	SUGABABES PUSH THE BUTTON ISLAND	24	21	4648
3	3	ROBBIE WILLIAMS TRIPPING (CHRISLIPS)	21	20	3712
4	4	JAMES BLUNT HIGH (ATLANTIC)	16	19	2712
5	6	CRAIG DAVID DON'T LOVE YOU NO MORE (WARNER BROS)	15	19	2844
6	5	DANIEL POWTER BAD DAY (WARNER BROS)	15	18	2753
7	10	SIMON WEBBE NO WORRIES (INCOGNITO)	15	18	1776
8	11	WILL YOUNG SWITCH IT ON'S	19	18	1996
9	9	KT TUNSTALL SUDDENLY I SEE (WIRELESS)	14	18	2138
10	7	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA (A&M)	12	18	3775
11	8	JAMIROQUAI (DON'T) GIVE HATE A CHANCE (SONY BMG)	12	18	3475
12	18	THE PUSSYCAT DOLLS STICKWIT (A&M)	16	18	3435
13	13	COLDFRAPP FIX YOU (WIRELESS)	17	18	1347
13	13	BOB SINCLAR/GARY NESTA PINE LOVE GENERATION (DEFECTED)	18	18	1307
15	17	OASIS THE IMPORTANCE OF BEING REAL (BIG BROTHER)	18	18	1196
16	15	WESTLIFE YOU RAISE ME UP'S	10	18	1873
17	11	GWEN STEFANI COOL (INTERSCOPE)	10	18	1603
18	18	ATHLETE TWENTY FOUR HOURS (PARLOPHONE)	11	18	1623
19	12	THE BLACK EYED PEAS MY HUMPS (A&M)	18	17	1237
20	12	CHARLOTTE CHURCH CALL MY NAME (SONY BMG)	10	17	1415
21	19	JAMES BLUNT YOU'RE BEAUTIFUL (ATLANTIC)	16	16	1234
22	17	KAISER CHIEFS MODERN WAY (BENTLEY/VEVO)	14	16	1000
23	19	GIRLS ALoud BIOLOGY (VEVO)	11	16	1434
24	24	SCORILLAZ DARE (PARLOPHONE)	16	16	1176
25	25	ANASTASIA PIECES OF A DREAM (EPC)	16	16	1012
26	26	TEXAS CANT RESIST (MERCURY)	17	16	1172
27	27	TOM NOVOY YOUR BODY (GMA)	15	15	1029
28	28	GOLDFRAPP NUMBER 1 (WME)	12	15	1029
29	29	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER (KICKAPILLA)	8	15	1175
30	30	LIBERTY X A NIGHT TO REMEMBER (INCOGNITO)	19	15	1029
31	31	CHARLOTTE CHURCH CALL MY NAME (SONY BMG)	10	15	1029
32	32	CRAIG DAVID DON'T LOVE YOU NO MORE (WARNER BROS)	15	15	1029

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# The UK Radio Airplay

Pos	LAST WEEK	ARTIST TITLE LABEL	Wk	Pos	Audience	
1	1	MADONNA HUNG UP (WARNER BROS)	25	8	8190	
2	4	SUGABABES PUSH THE BUTTON ISLAND	24	3	5077	
3	3	CRAIG DAVID DON'T LOVE YOU NO MORE (WARNER BROS)	16	1	4971	
4	7	WILL YOUNG SWITCH IT ON (SONY BMG)	15	15	18	4670
5	13	SIMON WEBBE NO WORRIES (INCOGNITO)	7	17	4530	
6	2	ROBBIE WILLIAMS TRIPPING (CHRISLIPS)	21	9	4035	
7	9	LIBERTY X A NIGHT TO REMEMBER (INCOGNITO)	19	7	3431	
8	2	ATHLETE TWENTY FOUR HOURS (PARLOPHONE)	16	10	3428	
9	11	BOB SINCLAR/GARY NESTA PINE LOVE GENERATION (DEFECTED)	18	3	3293	
10	13	JAMIROQUAI (DON'T) GIVE HATE A CHANCE (SONY BMG)	12	17	3142	
11	25	OASIS LET THERE BE LOVE (BIG BROTHER)	5	10	3139	
12	5	JAMES BLUNT HIGH (ATLANTIC)	16	4	3001	
13	18	DAVID GRAY HOSPITAL FOD (ATLANTIC)	4	10	2985	
14	8	DANIEL POWTER BAD DAY (WARNER BROS)	14	4	2959	
15	12	KAISER CHIEFS MODERN WAY (BENTLEY/VEVO)	17	13	2894	
16	22	GORILLAZ DIRTY HARRY (PARLOPHONE)	6	5	2788	
17	28	KT TUNSTALL UNDER THE WEATHER (WIRELESS)	6	7	2746	
18	15	KT TUNSTALL SUDDENLY I SEE (WIRELESS)	14	6	2705	
19	20	THE PUSSYCAT DOLLS STICKWIT (A&M)	16	2	2642	
20	22	GOLDFRAPP NUMBER 1 (WME)	15	3	2636	
21	20	WESTLIFE YOU RAISE ME UP'S (SONY BMG)	9	2	2460	
22	23	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT (VIRGIN)	21	1	2360	
23	19	ROBBIE WILLIAMS ADVERTISING SPACE (CHRISLIPS)	14	13	2339	
24	12	STEVIE WONDER POSITIVITY (MOTOWN)	16	6	2321	
25	26	THE BLACK EYED PEAS MY HUMPS (A&M)	18	3	2294	

■ Highest Top 50 entry ■ Biggest increase in audience ■ Audience increase ■ Highest Top 50 entry ■ Biggest increase in airplay ■ Audience increase of 50% or more



**1. Madonna**  
Although Madonna's Hung Up had a slightly smaller audience last week than the week before, it enjoyed the biggest victory on the airplay chart all year, its audience of 81,910 being an astonishing 61.3% bigger than the 50,771 of



**2. Sugababes**  
Push The Button. The Sugababes hit - itself a former number one - despite a dip in its own audience.



**23. Robbie Williams**  
Helping to bring about a 48% slide in airplay for Robbie's Tripping,

Get year-round promotion alongside the dates for major award shows and live music events throughout 2006.

from 43 stations providing it with 214 plays and an audience of 23,400. Double-digit support was

forthcoming from Core (25 plays), Virgin FM (14), Top FM and Q102.9 (12) and Radio City (11),

though nine plays from Radio Two and eight from Radio One provided 85.17% of its audience.

**CAPITAL**

Pos	LAST WEEK	ARTIST TITLE LABEL
1	1	SUGABABES PUSH THE BUTTON ISLAND
2	1	MADONNA HUNG UP WARNER BROS
3	2	ROBBIE WILLIAMS TRIPPING CHRISLIPS
4	3	DANIEL POWTER BAD DAY WARNER BROS
5	5	JAMES BLUNT HIGH ATLANTIC
6	6	KT TUNSTALL SUDDENLY I SEE WIRELESS
7	7	COLDFRAPP FIX YOU WIRELESS
8	8	SIMON WEBBE NO WORRIES INCOGNITO
9	9	CHARLOTTE CHURCH CALL MY NAME SONY BMG
10	1	CRAIG DAVID DON'T LOVE YOU NO MORE WARNER BROS

**CHRYSALIS**

Pos	LAST WEEK	ARTIST TITLE LABEL
1	1	SUGABABES PUSH THE BUTTON ISLAND
2	2	MADONNA HUNG UP WARNER BROS
3	1	TOM NOVOY YOUR BODY GMA
4	3	BIG ANG FEAT. SIDDIAN ILYS OVER NOW MTV
5	7	HERO & FITZ/ARIGAIL BAILEY I JUST CAN'T GET ENOUGH KATY
6	4	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA A&M
7	6	THE DARKNESS SWITCH IT ON'S EMERALD
8	8	DMT LISTEN TO YOUR HEART (GMA)
9	8	BOB SINCLAR/GARY NESTA PINE LOVE GENERATION (DEFECTED)
10	9	THE BLACK EYED PEAS MY HUMPS A&M

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# Play Chart

WEEK	ARTIST TITLE	WEEK	ARTIST TITLE	WEEK	ARTIST TITLE
26	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...	27	TOM NOVOY YOUR BODY	28	THE DARKNESS ONE WAY TICKET
29	DANIEL POWTER FREE LOOP	30	THE PUSSYCAT DOLLS FEAT. BUSTA RHEEMUS DONT CHA	31	Franz Ferdinand WALK AWAY
32	LIL KIM LIGHTERS UP	33	JAMES BLUNT YOU'RE BEAUTIFUL	34	GIRLS ALoud BIOLOGY
35	THE WHITE STRIPES THE DENIAL TWIST	36	FOO FIGHTERS RESOLVE	37	Gwen Stefani COOL
38	COLDPLAY FIX YOU	39	SUGABABES UGLY	40	50 CENT WINDOW SHOPPER
41	GOLDIE LOOKIN' CHAIN R&B	42	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	43	JACK JOHNSON SITTING, WAITING, WISHING
44	SEAN PAUL EVER BLAZIN'	45	KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	46	HERD & FITZ/ABIGAIL BAILEY I JUST CANT GET ENOUGH
47	OASIS THE IMPORTANCE OF BEING TIDLE	48	EURHYTHMICS I'VE GOT A LIFE	49	KANYE WEST FEAT. MARON 5 HEARD 'EM SAY
50	CHARLOTTE CHURCH CALL MY NAME				

Radio Music Control Compiled From Data gathered from 9800+ in 98100+ in San Diego from 10/25 to 11/24/05 by Nielsen Music Control. Station ranked by audience. Rights © 2005 Nielsen Music Control.

week, with 21 stations contributing to its total of 161 plays. 14 plays from Radio Two are crucial to its progress, providing 80.25% of its overall audience of 232,1M, although it had higher play tallies from West Sound AM (47) and Clyde 1 FM (15) while other solo stations - Fert2 and Clyde 2 - aired the song 13 times apiece.



**31. Franz Ferdinand**  
Walk Away, the follow-up to *You Want To... which peaked at number 11 on the airplay chart - enjoys a very strong first week, attracting support from 62 stations, with 332 plays earning it an audience of 21.75M.*

## MUSIC WEEK 2006 Planner

18 21

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**24. Stevie Wonder**  
So What: The First was Stevie Wonder's first solo single in a

decade, and was well-supported by radio, reaching a peak of number nine on the airplay chart in May.

Follow-up *Reckless* is getting a similarly favorable welcome, and rises 52-24 this

### EMAP BIG CITY

WEEK	ARTIST TITLE	WEEK	ARTIST TITLE
1	SUGABABES PUSH THE BUTTON	1	MADONNA HUNG UP
2	MADONNA HUNG UP	2	SUGABABES PUSH THE BUTTON
3	ROBBIE WILLIAMS TRIPPING	3	ROBBIE WILLIAMS TRIPPING
4	KT TUNSTALL SUDDEMYN' SEE	4	DANIEL POWTER BAD DAY
5	JAMES BLUNT HIGH	5	WILL YOUNG SWITCH IT ON
6	Gwen Stefani COOL	6	SIMON WEBBE NO WORRIES
7	SIMON WEBBE NO WORRIES	7	WILL YOUNG SWITCH IT ON
8	WILL YOUNG SWITCH IT ON	8	DANIEL POWTER BAD DAY
9	DANIEL POWTER BAD DAY	9	OASIS THE IMPORTANCE OF BEING TIDLE
10	OASIS THE IMPORTANCE OF BEING TIDLE		

### GWR GROUP

WEEK	ARTIST TITLE	WEEK	ARTIST TITLE
1	MADONNA HUNG UP	1	MADONNA HUNG UP
2	SUGABABES PUSH THE BUTTON	2	SUGABABES PUSH THE BUTTON
3	ROBBIE WILLIAMS TRIPPING	3	ROBBIE WILLIAMS TRIPPING
4	DANIEL POWTER BAD DAY	4	DANIEL POWTER BAD DAY
5	WILL YOUNG SWITCH IT ON	5	WILL YOUNG SWITCH IT ON
6	THE PUSSYCAT DOLLS STICK WITH U	6	THE PUSSYCAT DOLLS STICK WITH U
7	SIMON WEBBE NO WORRIES	7	SIMON WEBBE NO WORRIES
8	JAMES BLUNT HIGH	8	JAMES BLUNT HIGH
9	COLDPLAY FIX YOU	9	COLDPLAY FIX YOU
10	OASIS THE IMPORTANCE OF BEING TIDLE	10	OASIS THE IMPORTANCE OF BEING TIDLE

### PRE-RELEASE

WEEK	ARTIST TITLE	WEEK	ARTIST TITLE
1	OASIS LET THERE BE LOVE (feat. Brother)	1	OASIS LET THERE BE LOVE (feat. Brother)
2	DAVID GRAY HOSPITAL FOOD	2	DAVID GRAY HOSPITAL FOOD
3	GORILLAZ DIRTY HARRY	3	GORILLAZ DIRTY HARRY
4	KT TUNSTALL UNDER THE WEATHER	4	KT TUNSTALL UNDER THE WEATHER
5	THE PUSSYCAT DOLLS STICK WITH U	5	THE PUSSYCAT DOLLS STICK WITH U
6	ROBBIE WILLIAMS ADVERTISING SPACE	6	ROBBIE WILLIAMS ADVERTISING SPACE
7	SIMON WEBBE POSITIVITY	7	SIMON WEBBE POSITIVITY
8	TOM NOVOY YOUR BODY	8	TOM NOVOY YOUR BODY
9	Franz Ferdinand WALK AWAY	9	Franz Ferdinand WALK AWAY
10	FOO FIGHTERS RESOLVE	10	FOO FIGHTERS RESOLVE
11	SUGABABES UGLY	11	SUGABABES UGLY
12	50 CENT WINDOW SHOPPER	12	50 CENT WINDOW SHOPPER
13	GOLDIE LOOKIN' CHAIN R&B	13	GOLDIE LOOKIN' CHAIN R&B
14	SEAN PAUL EVER BLAZIN'	14	SEAN PAUL EVER BLAZIN'
15	HERD & FITZ/ABIGAIL BAILEY I JUST CANT GET ENOUGH	15	HERD & FITZ/ABIGAIL BAILEY I JUST CANT GET ENOUGH
16	KANYE WEST FEAT. MARON 5 HEARD 'EM SAY	16	KANYE WEST FEAT. MARON 5 HEARD 'EM SAY
17	RIKMANNA IF IT'S LOVIN' THAT YOU WANT	17	RIKMANNA IF IT'S LOVIN' THAT YOU WANT
18	KELLY CLARKSON BECAUSE OF YOU	18	KELLY CLARKSON BECAUSE OF YOU
19	BRAUNO REYNOLDS ROCKE (NATURAL GAMBLER)	19	BRAUNO REYNOLDS ROCKE (NATURAL GAMBLER)
20	EMINEM WHEN I'M DONE	20	EMINEM WHEN I'M DONE

### ON THE RADIO THIS WEEK

WEEK	ARTIST TITLE	WEEK	ARTIST TITLE
1	OASIS LET THERE BE LOVE (feat. Brother)	1	OASIS LET THERE BE LOVE (feat. Brother)
2	DAVID GRAY HOSPITAL FOOD	2	DAVID GRAY HOSPITAL FOOD
3	GORILLAZ DIRTY HARRY	3	GORILLAZ DIRTY HARRY
4	KT TUNSTALL UNDER THE WEATHER	4	KT TUNSTALL UNDER THE WEATHER
5	THE PUSSYCAT DOLLS STICK WITH U	5	THE PUSSYCAT DOLLS STICK WITH U
6	ROBBIE WILLIAMS ADVERTISING SPACE	6	ROBBIE WILLIAMS ADVERTISING SPACE
7	SIMON WEBBE POSITIVITY	7	SIMON WEBBE POSITIVITY
8	TOM NOVOY YOUR BODY	8	TOM NOVOY YOUR BODY
9	Franz Ferdinand WALK AWAY	9	Franz Ferdinand WALK AWAY
10	FOO FIGHTERS RESOLVE	10	FOO FIGHTERS RESOLVE
11	SUGABABES UGLY	11	SUGABABES UGLY
12	50 CENT WINDOW SHOPPER	12	50 CENT WINDOW SHOPPER
13	GOLDIE LOOKIN' CHAIN R&B	13	GOLDIE LOOKIN' CHAIN R&B
14	SEAN PAUL EVER BLAZIN'	14	SEAN PAUL EVER BLAZIN'
15	HERD & FITZ/ABIGAIL BAILEY I JUST CANT GET ENOUGH	15	HERD & FITZ/ABIGAIL BAILEY I JUST CANT GET ENOUGH
16	KANYE WEST FEAT. MARON 5 HEARD 'EM SAY	16	KANYE WEST FEAT. MARON 5 HEARD 'EM SAY
17	RIKMANNA IF IT'S LOVIN' THAT YOU WANT	17	RIKMANNA IF IT'S LOVIN' THAT YOU WANT
18	KELLY CLARKSON BECAUSE OF YOU	18	KELLY CLARKSON BECAUSE OF YOU
19	BRAUNO REYNOLDS ROCKE (NATURAL GAMBLER)	19	BRAUNO REYNOLDS ROCKE (NATURAL GAMBLER)
20	EMINEM WHEN I'M DONE	20	EMINEM WHEN I'M DONE

### RADIO CROWERS

WEEK	ARTIST TITLE	WEEK	ARTIST TITLE
1	THE PUSSYCAT DOLLS STICK WITH U	1	THE PUSSYCAT DOLLS STICK WITH U
2	KT TUNSTALL UNDER THE WEATHER	2	KT TUNSTALL UNDER THE WEATHER
3	OASIS LET THERE BE LOVE	3	OASIS LET THERE BE LOVE
4	LIBERTY X A NIGHT TO REMEMBER	4	LIBERTY X A NIGHT TO REMEMBER
5	WILL YOUNG SWITCH IT ON	5	WILL YOUNG SWITCH IT ON
6	SIMON WEBBE NO WORRIES	6	SIMON WEBBE NO WORRIES
7	DAVID GRAY HOSPITAL FOOD	7	DAVID GRAY HOSPITAL FOOD
8	Franz Ferdinand WALK AWAY	8	Franz Ferdinand WALK AWAY
9	GORILLAZ DIRTY HARRY	9	GORILLAZ DIRTY HARRY
10	THE BLACK EYED PEAS MY HUMPS	10	THE BLACK EYED PEAS MY HUMPS

### RADIO TWO

WEEK	ARTIST TITLE	WEEK	ARTIST TITLE
1	LIBERTY X A NIGHT TO REMEMBER	1	LIBERTY X A NIGHT TO REMEMBER
2	MADONNA HUNG UP	2	MADONNA HUNG UP
3	DAVID GRAY HOSPITAL FOOD	3	DAVID GRAY HOSPITAL FOOD
4	CRAS DAVID IOWE LOVE YOU NO MORE	4	CRAS DAVID IOWE LOVE YOU NO MORE
5	SIMON WEBBE NO WORRIES	5	SIMON WEBBE NO WORRIES
6	KT TUNSTALL UNDER THE WEATHER	6	KT TUNSTALL UNDER THE WEATHER
7	DANIEL POWTER FREE LOOP	7	DANIEL POWTER FREE LOOP
8	ATHLEETE TWENTY FOUR HOURS	8	ATHLEETE TWENTY FOUR HOURS
9	WILL YOUNG SWITCH IT ON	9	WILL YOUNG SWITCH IT ON
10	Franz Ferdinand WALK AWAY	10	Franz Ferdinand WALK AWAY
11	ADVERTISING SPACE ROBBIE WILLIAMS	11	ADVERTISING SPACE ROBBIE WILLIAMS
12	YOU RAISE ME UP WESTLIFE	12	YOU RAISE ME UP WESTLIFE
13	BECAUSE OF YOU KELLY CLARKSON	13	BECAUSE OF YOU KELLY CLARKSON
14	NUMBER 10000000	14	NUMBER 10000000
15	RAIN FALL DOWN THE ROLLING STONES	15	RAIN FALL DOWN THE ROLLING STONES
16	MODERN WY KAISER CHIEFS	16	MODERN WY KAISER CHIEFS
17	I'VE GOT A LIFE EURHYTHMICS	17	I'VE GOT A LIFE EURHYTHMICS
18	LET THERE BE LOVE OASIS	18	LET THERE BE LOVE OASIS
19	YOU'RE BEAUTIFUL JAMES BLUNT	19	YOU'RE BEAUTIFUL JAMES BLUNT
20	JUST LIKE HEAVEN KATIE MELUA	20	JUST LIKE HEAVEN KATIE MELUA
21	JACK JOHNSON SITTING, WAITING, WISHING	21	JACK JOHNSON SITTING, WAITING, WISHING
22	BOM BARRETT & THE WALLERS SIOGANS	22	BOM BARRETT & THE WALLERS SIOGANS
23	JAMIE CURRY MIND TRIP	23	JAMIE CURRY MIND TRIP

Radio Music Control compiled from data gathered from 9800+ in 98100+ in San Diego from 10/25 to 11/24/05 by Nielsen Music Control. Station ranked by audience. Rights © 2005 Nielsen Music Control.

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### RADIO 2

**Radio 2**  
Jojo Holland - Rufus Wainwright guests (UK)  
Mark Radcliffe - Ella Faria (UK) in session (UK)  
Nick Barracough - Jerry Douglas guests (UK)  
I WILL BE YOURS - The Barmans (US) on Story Gap  
Jonathan Ross - KT Tunstall guests (UK)

### RADIO 4

**Radio 4**  
New Orleans  
Musical  
Guns & The Big Easy (UK)

### 6 MUSIC

**6 Music**  
Phil Jupitus - Paul Weller guests (UK)  
Richard Hawley  
Giles Ge - Tia on the Radio (UK)  
Archie Hersh  
The 2000 Mountain Goats (UK)  
Mars & Mars  
Mark Knopfler (UK)  
Marc Riley - The Bravery in session (UK)

### VIRGIN

**Virgin**  
Benji - Alexis Moreiras guests (UK)  
Ozzy Osbourne (UK)  
Steve Harris - Dogs in session (UK)  
Pete Mitchell - Slide-special (UK)

## REVIEWS CATALOGUE

## Albums

### FRONTLINE RELEASES

#### DANCE

- 1 **CLAY AIKEN** *CLAY AIKEN* (Mercury) CD £12.99
- 2 **CHRIS CARL** *THE ALBUM* (Mercury) CD £12.99
- 3 **DANNY JOCK** *THE STATE OF THE ART* (Mercury) CD £12.99
- 4 **FRESH PRINCE** *THE NEW POWER GENERATION* (A&M) CD £12.99
- 5 **MASTERS OF CEREMONY** *THE MASTERS OF CEREMONY* (Mercury) CD £12.99
- 6 **REEL** *REEL* (Mercury) CD £12.99
- 7 **VARIOUS ARTISTS** *THE BEST OF THE 1970S* (Mercury) CD £12.99
- 8 **VARIOUS ARTISTS** *THE BEST OF THE 1980S* (Mercury) CD £12.99
- 9 **VARIOUS ARTISTS** *THE BEST OF THE 1990S* (Mercury) CD £12.99
- 10 **VARIOUS ARTISTS** *THE BEST OF THE 2000S* (Mercury) CD £12.99

#### JAZZ

- 1 **JANE BASKIN** *ON THE WAY* (Mercury) CD £12.99
- 2 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 3 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 4 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 5 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 6 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 7 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 8 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 9 **JAZZ** *JAZZ* (Mercury) CD £12.99
- 10 **JAZZ** *JAZZ* (Mercury) CD £12.99

#### OTHER

- 1 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 2 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 3 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
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- 10 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99

#### POP

- 1 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 2 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 3 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
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- 10 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99

#### ROCK

- 1 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 2 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 3 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
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- 10 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99

#### ROOTS

- 1 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 2 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
- 3 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
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- 10 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99

**Sandy Nelson**  
Sandy Nelson's Big Sixties Beat Party! (Ace CDH01180)

This is a charmingly dated but hugely enjoyable album bringing together 24 of drummer Sandy Nelson's "beat" style floorfills from the latter half of the sixties, all of them on CD for the first time. Naturally, Nelson drums play a prominent role in the proceedings but not to the detriment of any of the other instruments, and there are some highly effective versions of hits like Hey Joe (Jimi Hendrix) and Treat Her Right (Roy Head).

**Various**  
The Greatest Hits of Philadelphia International (Music Club MCD05 574)

Coming in second of the maximum CD playing time of 86 minutes, this strong 20-song compilation is crammed with footlog Philly cream from Kenny Gamble and Leon Huff's estimable label, which rivalled Motown as a hit factory in the Seventies. McFadden & Whitehead, The O'Jays, Teddy Pendergrass, Jean Carn, Frankie Beverly & The JBs and The Dells and The Jones Girls are among those whose best-loved songs are given another outing, and for those with a social conscience there's Billy Paul's Bring The Family Back and The Philadelphia International All Stars' Let's Clean Up The Ghetto.

**The Damned**  
Play It At Your Sister (Castle CMX06 1128)

**DAMNED**  
As comprehensive as this, triple disc set anthologises the punk legends' work while signed to Stiff Records. Although their tenure there was short – from 1976 to September 1977 – they cut some classic tracks including New Rose and Neat Neat Neat, and their officially released studio output is fleshed out here to fill three CDs with 59 recordings, encompassing Peel sessions, demos and compact recordings to give a real flavour of their restless and exciting style. Housed in a slightly oversized singles box, this handsome set also includes an exclusive, authorised 130-page biography.

26.11.05

- 1 **CRISTINA DE LUCA** *CRISTINA DE LUCA* (Mercury) CD £12.99
- 2 **DAVID GILBERT** *DAVID GILBERT* (Mercury) CD £12.99
- 3 **HANNAH JOHNSON** *HANNAH JOHNSON* (Mercury) CD £12.99
- 4 **JACKIE MCINTYRE** *JACKIE MCINTYRE* (Mercury) CD £12.99
- 5 **KEVIN SPACEY** *KEVIN SPACEY* (Mercury) CD £12.99
- 6 **MARK RUFFALO** *MARK RUFFALO* (Mercury) CD £12.99
- 7 **PAUL DANO** *PAUL DANO* (Mercury) CD £12.99
- 8 **PHILIP SEAFORD** *PHILIP SEAFORD* (Mercury) CD £12.99
- 9 **ROBERT PATRICK** *ROBERT PATRICK* (Mercury) CD £12.99
- 10 **WILLIAM DAVIDSON** *WILLIAM DAVIDSON* (Mercury) CD £12.99

### SOUNDTRACK

- 1 **VARIOUS ARTISTS** *THE SOUNDTRACK* (Mercury) CD £12.99
- 2 **VARIOUS ARTISTS** *THE SOUNDTRACK* (Mercury) CD £12.99
- 3 **VARIOUS ARTISTS** *THE SOUNDTRACK* (Mercury) CD £12.99
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### URBAN

- 1 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
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### CATALOGUE & REISSUES

- 1 **ALAN PARSONS** *THE ALBUM* (Mercury) CD £12.99
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# Singles Chart

Pos	Week	Artist	Title	Label	Wk
39	27	JAMIROQUAI	(DON'T) GIVE HATE A CHANCE	Virgin	1
28	5	MY CHEMICAL ROMANCE	I'M NOT OKAY (I PROMISE)	Reprise	1
41	25	JAMES BLUNT	YOU'RE BEAUTIFUL	Atlantic	1
42	NEW	ATHLETE	TWENTY FOUR HOURS	Atlantic	1
43	38	COLDPLAY	FIX YOU	Parlophone	1
44	32	EURYTHMICS	I'VE GOT A LIFE	Capitol	1
45	7	JAMES BLUNT	HIGH	Atlantic	1
46	NEW	CREAM VS HOXTONS	SUNSHINE OF YOUR LOVE	Mercury	1
47	NEW	TWISTA FEAT. TROY SONGZ	GIRL TONITE	Mercury	1
48	NEW	SYSTEM OF A DOWN	HYNOTIZE	Arista	1
49	34	CORINNE BAILEY RAE	LIKE A STAR	EMI	1
50	8	LIBERTY X	SONG 4 LOVERS	EMI	1
51	35	MARIAH CAREY	GET YOUR NUMBER/SHAKE IT OFF	Def Jam	1
52	43	KAISER CHIEFS	PREDICT A RIOT/SINK THAT SHIP	BMG	1
53	42	KT TUNSTALL	SUDDENLY I SEE	Mercury	1
54	NEW	BOB MARLEY AND THE WAILERS	SUN IS SHINING	Mercury	1
55	42	KRAY TWINZ	FEAT. TWISTA & LETHAL B WHAT WE DO	Capitol	1
56	8	CHARLOTTE CHURCH	CALL MY NAME	Sony	1
57	36	DARREN HAYES	SO BEAUTIFUL	Mercury	1
58	47	BLOOD PARTY	TWO MORE YEARS	Virgin	1
59	26	BANANARAMA	LOOK ON THE FLOOR (HYPNOTIC TANGO)	Mercury	1
60	50	50 CENT	FEAT. MOBB DEEP OUTTA CONTROL	Mercury	1
61	58	OSIAS	THE IMPORTANCE OF BEING IDEAL	Big Brother	1
62	20	KELLY CLARKSON	SINCE U BEEN GONE	Capitol	1
63	NEW	THE PIPETTES	DIRTY MIND	Mercury	1
64	NEW	SIMON WEBBE	LAY YOUR HANDS	Virgin	1
65	13	RIHANNA	PON DE REPLAY	Def Jam	1
66	72	BODYROCKERS	I LIKE THE WAY	Mercury	1
67	68	GORILLAZ	FEEL GOOD INC	Parlophone	1
68	6	LEE RAY	TURN YOUR CAR AROUND	Capitol	1
69	64	FRANZ FERDINAND	DO YOU WANT TO	Capitol	1
70	40	BOW WOW	FEAT. OMARION LET ME HOLD YOU	Capitol	1
71	41	TEXAS CANT RESIST		Mercury	1
72	76	THE GAME	PUT YU ON THE GAME	Mercury	1
73	7	BRATZ ROCKER	ANGELZ SO GOOD	Mercury	1
74	30	FAITHLESS	INSOMNIA 2005	Capitol	1
75	64	JO JINGLES	DISCO	Capitol	1

Sales increase  
 New entry  
 Highest Chart  
 Platinum (600,000)  
 Gold (100,000)

WEEKS ON CHART	ARTIST	TITLE
1	OSIAS	THE IMPORTANCE OF BEING IDEAL
1	THE PIPETTES	DIRTY MIND
1	SIEMON WEBBE	LAY YOUR HANDS
1	ATHLETE	TWENTY FOUR HOURS
1	CREAM VS HOXTONS	SUNSHINE OF YOUR LOVE
1	TWISTA FEAT. TROY SONGZ	GIRL TONITE
1	BOB MARLEY AND THE WAILERS	SUN IS SHINING
1	KAISER CHIEFS	PREDICT A RIOT/SINK THAT SHIP
1	KT TUNSTALL	SUDDENLY I SEE
1	LIBERTY X	SONG 4 LOVERS
1	THE GAME	PUT YU ON THE GAME
1	BRATZ ROCKER	ANGELZ SO GOOD
1	FAITHLESS	INSOMNIA 2005
1	JO JINGLES	DISCO

## As used by Top Of The Pops and Radio One



**5. Will Young**  
 Extending his opening run of Top 10 singles to eight, Switch It On is Young's first single since Friday's *Gold* in July 2004, and debuts at five on sales of 22,341, compared to its predecessor's number four debut and first-week sales of 22,676. Prior to Switch It On, Young's UK singles sales were 21,053 of which debut hit Anything Is Possible's evergreen credit added 1,765,004 or 56.5% of its total lifetime.



**6. Liberty X**  
 This year's official Children in Need single Liberty X's Night to Remember, sold just 19,168 copies last week to debut at number six - thus failing to match the number five peak of Shazna's 1992 original. All successful Children in Need songs this century have received number one - Gary's Teen's 'I'll Stand By You' (2004) and S Club 7's 'Have You Ever' (2003) and Newer Med A Drossin' Cars' (2003) - or two - Shazna's 'I Wanna Be Like You' (2002) and Will Young's 'Don't Let Me Down' (Nov 1 2002).

## HIT 40 UK

Pos	Artist	Title	Label	Wk
1	MADONNA	HUNG UP	Warner Bros	5
2	WESTLIFE	YOU RAISE ME UP	S	5
3	THE BLACK EYED PEAS	MY HUMPS	A&R	5
4	GIRLS ALoud	ECOTOLOGY	Parlophone	5
5	WILL YOUNG	SWITCH IT ON	S	5
6	LIBERTY X	A NIGHT TO REMEMBER	EMI	5
7	SIMON WEBBE	NO WORRIES	Immortal	5
8	THE DARKNESS	ONE WAY TICKET	Atlantic	5
9	ARTIC MONKEYS	BET YOU LOOK GOOD ON THE DANCEFLOOR	Mercury	5
10	THE WHITE STRIPES	THE DONALD TWIST	Mercury	5
11	SHAGBATES	PUSH THE BUTTON	BMG	5
12	SCRAIG DAVID	DON'T LOVE YOU NO MORE	Mercury	5
13	ROBBIE WILLIAMS	TRIPPING	Chrysalis	5
14	THE PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA	Atlantic	5
15	DANIEL PORTER	BAD DAY	Virgin	5
16	SON OF DORK	TICKET OUTTA LOSEVILLE	Mercury	5
17	JAMIE OLIVE	HI	Atlantic	5
18	PHARREL FEAT. OWEN STERANI	CAN I HAVE IT LIKE THAT	Virgin	5
19	BOB SINCLAIR	FEAT. GARY NESTA PINE LOVE GENERATION	Delabel	5
20	KT TUNSTALL	SUDDENLY I SEE	Mercury	5
21	LIL' KIM	LIGHTERS UP	Atlantic	5
22	LIAM CROMBIE	DON'T GIVE HATE A CHANCE	Sony BMG	5
23	KAYE WATTS	JESUS OF SUBURBIA	Mercury	5
24	GRENAY FEAT. JAMIE FOXX	GOOD DOGGER	Mercury	5
25	COLDPLAY	FIX YOU	Parlophone	5
26	JAMIE OLIVE	YOU'RE BEAUTIFUL	Atlantic	5
27	GORILLAZ	BAD	Parlophone	5
28	KAISER CHIEFS	MODERN DAY	Mercury	5
29	MEAT LOVS	MIAMI SOUND MACHINE DOCTOR PRESSURE	Mercury	5
30	SEAN PAUL	WE BE BURNIN'	Mercury	5
31	UNITED NATIONS	FEAT. LAURA MORE AL NO CORRIDO	Mercury	5
32	ATLANTIC	TWENTY FOUR HOURS	Mercury	5
33	OSIAS	THE IMPORTANCE OF BEING IDEAL	Mercury	5
34	OWEN STERANI	COOL	Mercury	5
35	KELLY CLARKSON	REHIND THESE HAZEL EYES	Mercury	5
36	FUNERAL FOR A FRIEND	HISTORY	Mercury	5
37	COLDPLAY	NUMBER 1	Mercury	5

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## TOP 30 PHYSICAL SINGLES

Pos	Artist	Title	Label	Wk
1	MADONNA	HUNG UP	Warner Bros	5
2	WESTLIFE	YOU RAISE ME UP	S	5
3	THE BLACK EYED PEAS	MY HUMPS	A&R	5
4	GIRLS ALoud	ECOTOLOGY	Parlophone	5
5	WILL YOUNG	SWITCH IT ON	Sony BMG	5
6	LIBERTY X	A NIGHT TO REMEMBER	EMI	5
7	SIMON WEBBE	NO WORRIES	Immortal	5
8	THE DARKNESS	ONE WAY TICKET	Atlantic	5
9	SCRAIG DAVID	DON'T LOVE YOU NO MORE	Mercury	5
10	SON OF DORK	TICKET OUTTA LOSEVILLE	Mercury	5
11	ARTIC MONKEYS	BET YOU LOOK GOOD ON THE DANCEFLOOR	Mercury	5
12	THE WHITE STRIPES	THE DONALD TWIST	Mercury	5
13	PUSSYCAT DOLLS	FEAT. BUSTA RHYMES DON'T CHA	Atlantic	5
14	KAYE WATTS	JESUS OF SUBURBIA	Mercury	5
15	PHARREL FEAT. OWEN STERANI	CAN I HAVE IT LIKE THAT	Virgin	5
16	ROBBIE WILLIAMS	TRIPPING	Chrysalis	5
17	LIL' KIM	LIGHTERS UP	Atlantic	5
18	LIAM CROMBIE	DON'T GIVE HATE A CHANCE	Virgin	5
19	ROSETTA LIFE	BILLY BRAGG WE LAUGHED	Atlantic	5
20	FUNERAL FOR A FRIEND	HISTORY	Mercury	5
21	TOWERS OF LONDON	HOW RUDE SHE WARS	TXT	5
22	UNITED NATIONS	FEAT. LAURA MORE AL NO CORRIDO	Mercury	5
23	SEAN PAUL	WE BE BURNIN'	Mercury	5
24	BOB SINCLAIR	FEAT. GARY NESTA PINE LOVE GENERATION	Mercury	5
25	KATE BUSH	KING OF THE MOUNTAIN	Mercury	5
26	SHAGBATES	PUSH THE BUTTON	Mercury	5
27	SCRAIG DAVID	WAKE UP	Mercury	5
28	KAISER CHIEFS	MODERN DAY	Mercury	5
29	FRIDAY HILL	BABY GOODBYE	Mercury	5
30	SYSTEM OF A DOWN	HYNOTIZE	Arista	5

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