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03.12.05 Akira The Don Joanna Eden Nizlopi The Dualers Clap Your Hands...

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## Doing it themselves



The faces above may be unfamiliar to most, but, spanning a range of genres, they reflect a shift at the heart of the music industry. They are among a growing number of artists who are stepping aside from the traditional structures of the business to strike out independently, on their own. They have decided that the best way to make a living from their music is to do it themselves. *Music Week* takes an in-depth look at this movement, talking to the artists who are taking the initiative and rewriting the music industry rulebook. Who are these pioneers? **See p10**

### Back for good... one more time

As their "best of" hits the Top 10, Take That reunite to announce news of their first live dates in more than a decade **p14**

### Capital gives DJs control of output

As part of a dramatic relaunch plan, the GCap-owned station cuts back ads to give DJs more freedom **p15**



### WOTYA gong for creator of Later

Janet Fraser Crook, co-creator of Later with Jools Holland, talks about her surprise Woman Of The Year Award **p17**

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# their own set of rules



the hands of pretty much any individual with a modicum of musical talent. While writing a great song or a great piece of music remains as elusive as ever, the evolution of online promotional tools such as MySpace, the launch of legal download services and – crucially – an audience that has grown rapidly more mature in online consumption, it has been proved beyond doubt that certain artists can sell a certain threshold of music off their own back. This is arguably not a seismic shift, not a revolution, but an alternative route to market.

Placing these developments in context, this has occurred at a time of dramatic change in the wider industry. Against a background of piracy and the collapse of several key music markets, the major music groups have consolidated dramatically on a global scale since the turn of the Millennium. The result is that the biggest corporations employ fewer staff and sign fewer artists – all of whom had to go somewhere.

Such contractions have been countered by a booming live industry and the advent of online and mobile music – still relatively minor in terms of cashflow, but growing significantly. The new business model is built on a number of different income streams, not just sales of albums.

"The barometers are much different, we're in a different business now," says Michael Hausman, manager of Aimee Mann, who has released three albums on her own SuperEgo label since 1999.

"That's why we're not busting ourselves to try and do that – we can license a song onto TV or a film and make twice as much money, or we can book a tour, or whatever. The future for us is to build artists and create great work. That's the gauge of success for us now."

"The whole dynamic of the entertainment business is changing," agrees Mike Batt, who launched Katie Melua on his self-financed Dramatico label after being rejected by a string of major labels. "It was changing slowly and now it's changing quickly. The usual core business for major record labels has been to react and not to create and it's been like that from some time. That has meant they were usually waiting for the action and then bidding for it, bringing it in-house and marketing it."

"This is now changing, because, as an artist or manager, once you've drummed up interest, what incentive do you have to give yourselves away? The only problem then is economic and I can foresee a lot of people going bankrupt. It's very risky to think you can compete with the majors."

"You realise that a record company just loans you the money to make a record and then provide an infrastructure behind it," says ex-My Life Story frontman Jake Shillingford, who now records as Exile Inside, partly funded by fan donations from his self-styled "investor angels." "If you employ PR and pluggers and then get someone to do your manufacturing, the web will take care of everything else. I wrote a piece in *The Guardian* about this a couple of years ago, where I said, unlike Seventies punk rock, which said you needed three chords to form a band, now you needed three chords, two sound and a modem."

As Shillingford suggests, although technology has opened up numerous possibilities, most artists going DIY still have need for fairly traditional mechanics to make a living – manufactur-



## Akira The Don turns to the net

Ten years ago, the aim was to get a deal full stop. Now you don't have to. You can go DIY  
Jon Webster



Despite signing a six-album US deal with Interscope and working with such luminaries as Danny Saber and Nine Inch Nails engineer James Brown, Akira The Don (aka former journalist Adam Alphabet) says he owes his career to an independent will and a healthy website presence. Following his first EP on Something In Construction, he has released a series of free tracks and mixes on his website – his last video for the track *Living In The Future* was watched by over 250,000 visitors in a week.

Akira: "Without DIY I would be nothing. Or rather I would be something that wasn't making any records. It's the glory of the modern age. You can sit in your bedroom and make a song and you can reach someone in Canada instantly."

People will make a lot less money but more people will make money. I could give away all my music for free and still make a living from live shows and T-shirt sales. After all, it's better 5,000 people having your music for free than four people buying it from Rough Trade."



You realise that a record company just loans you the money to make a record and then provide an infrastructure behind it  
Jake Shillingford

ing, distribution, press, promotion and management. Bringing together a close team of specialists to formulate a coherent and concentrated campaign strategy, even on a short-term basis, is still of key importance.

"I think generally there is more accessibility to freelance people these days – you can get a team set up for three months and do things on a 'let's see how it goes' basis," says Raymond McGinley of Teenage Fanclub, who employed Vital and Triad Publicity for their self-released *Man Made* album.

Such traditional elements have been conspicuously overlooked in most of the hullabaloo surrounding both Arctic Monkeys and MySpace. Ironically, most of the press neglected to mention that the Monkeys ("a reluctant rock band" © *The Times*, "Pop band goes to No 1 by clicking with fans online" © *The Telegraph*) had a manager, a label, a distributor and a professional PR – nor that it was their demos that had been posted for free online, not fully realised tracks. Ultimately, it was a combination of a great band, killer songs and the internet (not to mention a stomach for getting in a van and gigging) that proved so potent.

"Not only have they been romanticised, but

answer. By its very nature, DIY is one of the music industry's core values. This is an entrepreneurial business; some parts more so than others. And entire genres – dance producers pressing up 12-inches – are, and always have been, self-sustaining cottage industries, making only occasional forays into the mainstream.

The concept of an artist forming their own label is hardly a novel one either. Classic independent imprints such as Mute or SST only came into being because their founders – Daniel Miller as The Normal, Greg Ginn as Black Flag – needed an outlet for their first singles. These elements of the music industry have never really changed and probably never will.

But, that said, there are two clear and fundamental differences between 2005 and the hazy DIY days of post-punk circa 1978. These are, quite simply, technological and economic. The possibilities of the internet, combined with five years of music industry consolidation, have been crucial in providing the impetus for a growing number of artists to go it alone, while also, and as importantly, providing the apparatus for them to do it.

Thanks to the digital revolution, the capability to record, manufacture and market has fallen into

## Eden goes it alone after retail coup



Since tracks from her self-produced album *My Open Eye* were played by Michael Parkinson, Joanna Eden's manager Neil Watson has made good use of local and national media to build the singer-songwriter's career. Badgering branches of Waitrose and Tesco to stock the CD (pictured above), he has since bagged a support slot with Jamie Cullum, a glowing review in *Moby*, Radio Two airplay and placements on the iTunes Music Store. Eden will soon launch a shop from her official website. Neil Watson: "We are looking for support from a major label, but recognise that there are hundreds of talented artists looking for the same thing. I see an exciting future – with or without a major label's support. If it comes, all well and good. If it doesn't, there's nothing to stop us going it alone – so long as the product is good, of which there is no doubt. We just need self belief to keep knocking at doors, making the calls, and to capitalise on every positive thing that comes along."

they've been victimised by this," suggests the band's press agent, Anton Brookes at Bad Moon Publicity. "All they've done is get their music out there – there's been no manifesto or anything like that, they've just put their music out there, warts and all. There's stuff they've posted online that you wouldn't send to an A&R man, never mind anyone else."

And, of course, these days, putting your music online is standard practice for almost any artist. Most will be streaming tasters of their music, either from their own website or from a community-based portal such as MySpace. The latter has approximately 400,000 artists among its 30m users, including such unknowns as Green Day, Madonna and Neil Diamond.

Designed to be equal parts Friendster, Blogger, MP3.com and Craigslist, MySpace is undoubtedly an incredibly powerful proposition, with the potential to both connect and market to millions

of like-minded users. But it too is susceptible to being hyped. Bought by Rupert Murdoch's News Corporation for \$580m in July and acting as a record label in association with Interscope, the site is already looking like a fairly traditional piece of media.

This is a point made by Eron Bucciarelli of Hawthorne Heights, recently cited by online magazine *Wired* as the consummate example of a "MySpace band", who had taken this new and "highly unconventional path" to success. "For us it's not just MySpace," says Bucciarelli. "It's a combination of all of it – the internet and print. It's all about developing a community. Stuff like MySpace helps, for sure, but it's not the whole story."

In actuality, MySpace provides the mechanic for artists to communicate directly with fans. In the case of Hawthorne Heights, that meant spending up to five hours a day on the site, to the point where their online fanclub had swollen to 200,000 "friends." During this period, in late 2003, they signed a deal with Victory Records and their debut album, *The Silence In Black And White*, has sold 600,000 copies.

Such database-building has become a crucial facet for any artist going DIY in 2005 – "It's gold dust to me. That's the currency I work in," says Jake Shillingford – and the capabilities to collect and mobilise the names and email addresses of fans marks a significant development. As a form of marketing it is cheap, economical and effective, enabling artists to pinpoint their audience and raising the possibility of sustaining a career from a concentrated, but relatively small, fanbase.

"We've given away tens of thousands of CDs," says Mark Kelly of Marillion. "But we've got a database of over 50,000 people. They are your customers, you have to know who they are. I think all we need is a 10% take-up rate, just one in 10 of those people to come back and buy one item from us to make it worth it."

Intriguingly, this has, in effect, seen many artists age the strategies of large corporations, in much the same way as a supermarket chain would use club cards. Many an event of building themselves as a "brand".

But, for Bucciarelli, MySpace is primarily a cost-effective way of gaining leverage – a means to fish for fans, but also to create a career-empowering buzz. "The thing about building a fanbase is that it can give an artist more power, specifically when they're trying to sign to a label," he says. "And it's easier for A&R guys to check bands out now. They don't have to go to some smoky club, they can do it online. It's a two-way thing. They can click on some links and then the band can send them information."

Self-styled post-punk laptop rapper MC Lars,



The whole dynamic of the entertainment business is changing  
Mike Batt

has a similar viewpoint. Signed to Network Management (home of Avril Lavigne and Dido), Lars has so far concentrated on building his online profile, playing shows and licensing tracks to labels. But this, he concedes, has its limitations. "I think you can always use the internet to establish yourself as a mid-level artist, but majors are always going to be a last resort. No one can match them in terms of finance and marketing power. But you can use the internet to build up your profile and then go on tour. That means you can develop on your own terms."

However, as our round-table discussion highlights, this has not dissuaded a growing number of artists from going it alone and resisting the lure of a record deal, either as a means to an end or as an end itself.

"It's now at the point where an artist has to ask themselves whether they actually need to go to the big bank – to the big majors or the big Indies," says Jon Webster, the BPI's director of independent member services, and a former managing director of Virgin Records before its acquisition by EMI. "A&R people want fully formed artists. That's a big difference. Ten years ago, the aim was to get a deal full stop. Now you don't have to. You can go DIY. Yes, you need help, especially internationally, but you can do it."

Certainly, moving away from the relative safety blanket of label financing is not without risks: the trade-off in terms of creative control is more than offset by economic headaches and balancing business on top of a creative workload is obviously not for everyone.

But others revel in the freedom of being their own boss, even if that means controlling what might seem the most minor details. "I found it a relief to do even the smallest thing, even to choose my own tracklisting," says Tina Dico, who, after being dropped following the Sony BMG merger, beat Coldplay and U2 to number one in her native Denmark with her self-released album, *In The Red*. "It's a precious thing what order your songs are presented and so that was very liberating."

"Everything seems a little more removed," she says of her major label experience. "It's harder to take control. It can even make you lazy. This way you can feel every single fan you make. And a lot of it is down to gigging, which is what I love doing the most."

As Jon Webster states, the ramifications here for the wider industry are huge. Some more established artists will undoubtedly go down the Simply Red or Marillion route; meanwhile, those emerging acts who do develop themselves sufficiently – and do want a deal – are likely to find their bargaining position greatly enhanced. Others will go the whole hog, utilising a few traditional components of the music business and build a career where the barometer of units sold is rela-



I think you can always use the internet to establish yourself as a mid-level artist, but majors are always going to be a last resort  
MC Lars

## THE DIY PLAYLIST



**AKIRA THE DOW**  
Clones  
(Something In Construction)  
His incredibly dedicated fanbase is helping provide a strong radio play on Radio One (single, Nov 28)



**NIZLOPI**  
JGB Songs (FDM)  
The underdog of 2005, Nizlopi are now played by Capital/GWR and Radio 1. Not bad for a pair of mates who have planned for independence (single, Dec 12)



**SWAY**  
Little Derek (Dyptica)  
Slowing down his flow, the Moba award-winner showcases his mix of wit and sarcasm to a tee. Not a bad song either (single, Jan 16)



**STORY ONE**  
Bizarre Belief (Shy Records)  
Why is starting to spread on this over the local group Indie 1000. Nic Harcourt picked up on the track last week and the buzz has started (single, Feb 04)



**IMOGEN HEAP**  
I Can't Take It In (Dineen)  
After high-profile synths in Gordon Slot and The OC Heap completes a fantastic year on *The Chronicle Of Morris soundrack* (album, Dec 5)



**TINA DICO**  
Warm Sand (Planet Gramophone)  
Tina Dico scored a number one album in her native Denmark. The ex-Zoo 1 singer launches her with this ballad (single, Jan 16)



**SING-SING**  
Sing Me A Song (A&Rid)  
Taken from Sing-Sing's second album, this is classic left-field pop and gets a physical release early next year. (single, Jan 9)



**STEVEN LINDSAY**  
Breakdown (Sensational)  
With Craig Armstrong's string arrangements, this is the stand-out from the ex-Sig Dico's most self-released album (album, out now)



**KRAY TWINZ**  
FEAT. SNOOP DOGG  
World Wide (Gana)  
Following What We Do, Kray Twinz return with this re-vocalized track featuring the ex-Sig Dico's most self-released album (single, Feb 20)



**DANNY WEED**  
Cloud Nine (Southside Recordings)  
Cloud Nine is getting attention on iXtra and returns with this re-vocalized track featuring the ex-Sig Dico's most self-released album (single, Feb 20)

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dannii minogue, paul carrack,  
raphael Saadiq...

## Akoustik Anarky gets organised



Akoustik Anarky started out as a night in Manchester promoting local bands, which saw the likes of Nine Black Alps playing early gigs. It has now developed into a thriving label with a roster including Loose Canon (pictured), Autokat and The Lounges. The label recently released their first compilation, *Class A - Beyond Entertainment*. Noel Vazquez: "We've always been very confident in our A&R skills and it's not in our nature to wait for anyone else to validate our tastes. We like finding acts early & working with them over time. We have artists who are now ready to release records which we feel will make an impact on the musical landscape. They will sell via word of mouth as we don't use advertising. We are in the business of releasing music which we love & we believe will have an emotional impact on people. If our approach is DIY, it is out of necessity."

tively meaningless. Going DIY is likely to mean relying on a variety of additional income streams, be that live, merchandising or syncs.

And, for an industry built on creativity, this has to be a good thing. As the options for artists have multiplied, the rules governing access to market have been blown open.

What this means for existing label structures will be intriguing, but there is already evidence of some subtle shifts in positioning between majors and independents in the growing number of unique and flexible development deals. Playing to one another's strengths, these will typically see the indie operating in the role of a satellite - retaining close day-to-day relationships with their artist, but plugging into the major company's marketing and distribution muscle. Offering less risk for the larger partner and being more lucrative for the smaller, who is to say this won't become normality for individual artists?

The groundbreaking deal for Clap Your Hands Say Yeah certainly sets a fascinating precedent. After selling some 25,000 copies of their debut album, the Brooklyn band recently signed a deal with Warner Music Group's Alternative Distribution Alliance, but still remain without a record label in the US.

However, for the band's manager, Nick Stern, this does not mean major labels are likely to become redundant any time soon - far from it. This was just the right deal for the right band at the right time. "It all depends on what a band wants," says Stern, who also works for Atlantic. "If a band want to be rock stars, they still need a label and they still need money. That next

**Until the day comes when rock stars don't like getting laid and being famous, that's the day the world will no longer need major labels**

Nick Stern,  
manager, Clap  
Your Hands Say  
Yeah

level of getting onto MTV and all the rest doesn't happen naturally. Even for a band like Arcade Fire, even with all the backing from David Byrne and David Bowie, they would need that to make the leap from selling 200,000 to 2m. Until the day comes when rock stars don't like getting laid and being famous, that's the day the world will no longer need major labels."

The launch of Cordless Recordings, Warner Music Group's web-based initiative designed to showcase new talent is another significant reaction. Led by Elektra founder Jac Holzman, this digital-only venture allows emerging artists to retain the rights to their masters and bills itself as a place where they can "develop in a supportive, lower-risk environment".

The website's home page also makes interesting reading, describing the new venture as "a different kind of record company...not bound by past practice" and "free to continuously reinvent itself in response to new opportunities." It continues: "A sad tale, often repeated, is the story of artists who went for the glamour of a major label release and then were dropped when the first album didn't sell well. With albums costing so much to record and market, artists may not get a second chance."

Quite this is revolutionary stuff, particularly the latter statement. A few years ago, such words could easily have come from the mouth of staunchest supporter of independent ethics.

With such changes afoot it seems that taking a DIY approach may not be confine an artist to the peripheries. In fact, with the facilities now available, it may be time for DIY to take centre stage.

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Teenage Fanclub: Vital was key in putting the team together

# DIY music finds fresh routes to the marketplace



Although the internet is vital for most artists taking the

DIY route, physical retail remains crucial to any artists looking to reach their audience and find a route to market.

By Chris Franks

For anyone trying to sell their music without the safety net of an established label, reaching a willing audience is perhaps the greatest challenge.

What remains crucial – even in this new era of direct delivery, across telephone wires and cable networks – is the role of the physical distributor.

While the heralding of a brave new digital world has led some to hail the demise of the physical music environment, such predictions have proven to be premature. Even though 2005 can be rightly trumpeted as the year in which digital business came into its own, it remains significant only within the singles market; across the music market as a whole, digital sales still account for little more than 5% of all business.

In just such an environment, the middlemen who take pieces of plastic, pack them into boxes and ship them to willing retailers – independent and otherwise – remain as important as ever.

Indeed, while gaining a greater sense of career control might be the predominant catalyst for artists to take a DIY route to market, the result-

ing business models have to date been built upon fairly traditional lines.

Garreth Ryan, managing director of Shellshock, which distributes for DIY artists such as Exile Inside – the solo project of ex-My Life Story frontman Jake Shillingford – Richmond Fontaine and Iris Dement, believes an understanding of the core role which physical distribution and bricks and mortar retail plays in any music business is vital for artists and labels. Many releases which have been trumpeted as “internet only” have also been distributed independently, with the bulk of sales coming via traditional retail, he suggests.

“If labels and artists get too wrapped up in selling via their own websites,” he adds, “then there is a point where either there is insufficient remaining demand to interest the retailers, or retailers simply take a view that the product or the artist’s sales are more likely to occur elsewhere. Artists and labels can develop reasonable business for themselves, but if they want to grow and have a nationwide impact, they will need a distributor.”

Mark Kelly of Marillion, who have used Absolute Marketing & Distribution for the past two years, is also in no doubt about the importance of a good physical distributor. “We’ve got about 55,000 people on our database, but not all of them buy over the internet,” explains Kelly. “The Dutch, for example, don’t seem to like using their credit cards. So, at the end of the day, you do need to get your music out into the shops.”

Emma Anderson, one half of indie-pop duo Sing-Sing, agrees. “There are still quite a few people like that who won’t buy things on the internet. We’ve had our album just on our website since July, but we are going to get it distributed in January and we still get emails going, ‘I don’t want to use my credit card on the internet, ‘Can I send cash?’ People still like buying music from shops.”

Steven Lindsay, whose album Exit Music is distributed on his own Seminal label, certainly agrees, in reference to his own relationship with Pinnacle. “Distributors have become a lot more important, because they sort of police the industry to a certain extent and decide what gets into the shops,” he says.

“In a funny sort of way, I also think they’ve taken over the role of record companies. It’s all very well to get the music onto the internet and onto your website, but I think most people still want to see your record in the shops.”

Such evangelising about physical distribution is typical of many of the acts which have opted for the DIY route. Raymond McGinley of Teenage Fanclub, whose PeMa label is distributed by Vital, says the advice of label manager Tim Hall was crucial. “It seems that distributors are having to change the way that they do business and they are dealing much more directly with people like us. They were essential in advising us and putting a team together and also in a marketing sense.”

And, as distributors gear up to working directly with individual artists, there is evidence that their services are extending beyond straight forward sales and marketing and becoming tailored towards the idiosyncrasies of their clients.

“What we’ve done with Teenage Fanclub is probably unique,” says Tim Hall. “Usually there’s an intermediary between ourselves as a distributor and the artist – usually a manager – but, with them, we’re dealing directly with the band. That direct access is the main difference.”

While not wanting to supplant the functions of a label, Hall adds that Vital’s longstanding business relationships in Europe have proved invaluable. “Basically, we’ve put the band on the road into territories they haven’t played before or haven’t played for 10 years,” he says. “They’ve played Italy for the first time, they’re in the Top 20 in Scandinavia, they’re playing festivals in

Artists and labels can develop pockets of reasonable business for themselves, but if they want to grow and have any nationwide impact, they will need a distributor

Garreth Ryan, Shellshock

DIY - going to market

## Nizlopi go their own way for Xmas push



Currently enjoying a huge public profile through interest in their Christmas single, JCB Song, and its animated video, Luke Concannon and John Parker actually released their debut album two and a half years ago on their own label, FDM Records. Concannon says: "We have always been hungry to make innovative music - and not really sound like anyone else. Our early experiences with the music industry were people saying, 'Yes, but, no double bass... more hooks' ... the usual bollocks. Our being different meant we got time free from industry pressure to be ourselves and follow our instincts as to what we wanted our music to be, and how we wanted to do business. By the time offers were put on the table from record labels, we knew what we were about. Our heroes Ani Di Franco, Rory McLeod and Immortal Technique all put their music out by their own means, with the feeling that integrity is more important than being a famous millionaire."

Spain. We use our business relationships and find partners who want to work with them."

Vital looks set to extend such support with imminent plans for the launch of an offshoot service which will offer advice specifically to both individual DIY artists and fledgling labels with the aim of injecting their formative years with a sense of stability.

This, according to managing director Peter Thompson, will exist as a separate entity and will provide information on everything from marketing, manufacturing and promotion to administrative skills. "When artists or small record labels reach a certain level, they need the expertise of professional back-room and promotional help," he says. "Our new service aims to focus more on the peripheral activities that will enable a campaign to develop and advance more smoothly."

For Henry Semmence, managing director of Absolute Marketing & Distribution, vibrant regional scenes have resulted in a proliferation of small labels springing up, fed up with the music industry's London-centric bias. "Bands such as Kaiser Chiefs, Arctic Monkeys and Maximo Park started off releasing singles independently before being picked up by record labels further down the line," he says. "Our aim is to try and support bands like this when they're in the nascent stages. We are a one-stop solution, which means our clients don't have to spend vast amounts of time trying to organise their own businesses."

By creating comprehensive deals tailored specifically to an artist's expectation and in proportion to their fanbase and touring potential, Semmence believes Absolute has achieved maximum profitability for its clients. "There's no dif-

**Even if some DIY artists make fewer sales, they're selling to a more direct base. If you consider all the websites around the country, it's very easy for an artist to link into their relevant scene these days**

Richard England, *Culix*

ference from an independent label and a major in terms of the potential sales," he says. "The important thing is the quality of marketing."

And significant sales volumes are eminently achievable within the DIY arena, according to Richard England, the managing director of Cadix, which represents artists as diverse as folk singer-songwriter Kate Rusby and Australian punk veterans, The Saints. "Kate has been a real success story and someone of her calibre might shift 40,000 to 50,000 records a year," he says. "Even if some DIY artists make fewer sales, they're selling to a more direct base. If you take into consideration all the websites around the country, it's very easy for an artist to link into their relevant scene these days."

But lower sales volumes can be offset by costs, says Steve Kersley, operations director of Proper Music Distribution. "The fact that one partner sees a release through from manufacture to distribution means they're making more per disc," he says, "which compensates if they do sell less."

Like Absolute, Proper offers a comprehensive service to lone artists, which ranges from design and mastering to manufacturing and marketing, which, says Kersley, "leaves the artist free to concentrate on what they do best, rather than having to coordinate lots of different partners."

Artists who have recently taken advantage of Proper's bespoke services include Public Enemy and Sinead O'Connor, and Kersley is confident this will be a growth area for years to come. "Increasingly," he says, "artists and managers can develop and fund their own releases without a large advance, as they make the record in their own studios. But they still need to advertise the

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releases, which is cheaper to do via a distributor and have it deducted from sales rather than have to pay upfront. It's the same for manufacture, mechanicals and retail marketing."

Of course, one reason for DIY artists' sense of togetherness with their distribution partners could be the simple fact that it is an area where collaboration is a necessity. The same cannot be said of the digital arena, where Arctic Monkeys have famously made chart-topping hay – to the delight of the national media back in October.

While Vital managing director Peter Thompson questions the full potential of selling music from a website, when it comes to shifting albums or, in the digital sphere, "bundles", the Arctic Monkeys example is not an isolated one.

Clap Your Hands Say Yeah sold 25,000 copies of their eponymous debut with seemingly little more than a glowing review on Pitchfork-media.com. The Brooklyn band, signed to Witchita in the UK, are unsigned in their home country and have since signed a deal with Warner Music Group's ADA Distribution.

The internet's role in such a project was significant, as have been the almost free marketing opportunities artists enjoy on sites such as MySpace, PureVolume and Arcade.com. "The 'free' marketing opportunities afforded by internet communities have helped some artists become viable acts in the physical marketplace," says THE manager Simon Breerton. "These sites offer a good return on tracks sold, as usually only a one-off subscription is payable for the service."

Vital's Peter Thompson is not the only one to question how far one can stretch web-oriented music. Pinnacle's general manager Susan Rush is

also dubious that artists who sell only from a website can reach their full sales potential. "I don't think it will ever grow to the extent that it cuts out distributors and aggregators," she says.

Indeed, the fact that Arctic Monkeys and Clap Your Hands Say Yeah are being distributed along traditional lines suggests lone operators would find it hard to sustain long-term self-distribution operation on significant volumes of sales.

"Consumers want some direction," says Rush. "Retailers and e-tailors don't want a bun fight from labels, and labels want to have a manageable business. There's still a need for services that give value to all of these links in the chain."

The moves by both Vital and Pinnacle to begin offering a rounded, digital-and-physical service for their labels indicates that the established leaders of independent distribution are not about to bury their heads in the sand, however.

Rush stresses that the threat to distributors from the digital revolution was more a question of "adapt" than "survive". "The dotcom boom coincided with the debate about digital and how you could eliminate intermediaries, and there was a lot of talk about new business models that bypassed the traditional record label," she says. "In theory, digital has made it possible for labels to reach consumers directly."

So many ways now exist for getting music to the consumer, that flexibility and diversity are key for distributors hoping to compete in an ever-condensing artist-to-consumer chain, she adds.

"There are a lot of experienced people with new ways of reaching the audience," explains Rush. "There's no longer a one-size-fits-all approach to getting a record to market."

**Artists and managers can develop and fund their own releases without a large advance, as they make the record in their own studios. But they still need to advertise the releases, which is cheaper to do via a distributor**

Steve Kersley  
Proper

## The Dualers' DIY hit leads to Pinnacle link



The Dualers' debut single, *Kiss On The Lips*, charted at number 21 in October 2004 without the help of a record label distributor or management. Playing as buskers, they claim to have sold 35,000 copies of their two homemade CDs on the streets of south east England over the past eight years.

With the band manufacturing the single themselves, *Kiss On The Lips* was released through the Dualers' own label, Galley Music, and distributed directly to record stores in Kent and south London. They have since taken a more conventional route to market and signed with Out Records. With Pinnacle handling distribution, follow-up single *Truly*, Madly Deeply entered the charts at 23 in early November. "The beauty of working with Pinnacle is that their structure and communication lines are excellent," says manager Dave Cannon, "and whenever we have a problem to solve we know who to approach to solve it."



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**EMMA ANDERSON & LISA O'NEILL, SING-SING**  
 Formed in 1998, Emma Anderson (previously of 4AD signings Lush) and Lisa O'Neill had

already released singles on Bella Union, Firecracker and Sanctuary before their debut 2004 album was funded on their own label (Aerial Records) and from 2003's

Madame Sing Sing EP, which was sold through their online shop, as well as donations from fans; the duo have since moved to their own label (Aerial Records) and

released a new album, *Sing Sing* and 1. **DAVID FORD**  
 Ex-lead singer with former Firecracker and Firecracker's spin-off band, Sing Sing, Ford struck out solo

in 2005. Recording at home, utilising his website and making a video for the princely sum of a tenner, his album *I Secretly Apologise For All The Trouble I've*

Caused was recently licensed by *Foreverwide*. **IMOGEN HEAP**  
 Soundtracking the finale to the most recent season of *The OC*, Imogen Heap's single *Hide*

And Seek has become something of a phenomenon in its own right. Breaking into the UK Download Chart's Top 10 in July - when it was released exclusively

on iTunes - the track was released commercially as a limited seven-inch on her own Megaphone label, as was her album *Speak For Yourself*. A new song, *I Can't*

# The artists who are do



The press has said plenty about DIY music, but

what do the those who are doing it for themselves really think? To find out, *Music Week* held a round-table discussion at the Arts Club in Mayfair with 11 artists from across the genres - from rising UK hip-hop star Sway and hit producers Kray Twinz to Imogen Heap and Marillion. At first glance, this group of vastly different ends of the musical spectrum had little in common. However, as well as highlighting the sheer diversity of those who have taken a DIY approach to their career, the results offer a fascinating snapshot of life from an artist's perspective and, perhaps most surprisingly, a wealth of common experiences. A full transcript can be read online at [musicweek.com](http://musicweek.com)

**MW:** Imogen, you've had some success recently, haven't you? Could you tell everyone what you've been doing?

**Imogen Heap:** I've just had a lot of joy really. I know a girl who works at a company called Zync Music and she finds music for TV and films, and she's got amazing contacts and she's really great at her job. And so, basically, she approached me after hearing the demos off my album and she got three of my tracks on *The OC*, a couple on *CSI*, *Six Feet Under* and she got my song *Let Go* on the *Garden State* soundtrack. So now I think people are starting to realise that my music works quite well with film. I was on the *Shrek II* soundtrack as well.

Since then, I've got my own studio and I can do these things really quickly, and if somebody wants something specific then I just do it and send it off to them. The most recent thing that I've done is the end track to *The Lion, The Witch & The Wardrobe* and I got that from a phone call when I was on holiday with my boyfriend.

**MW:** Sway, you've just won a Mobo award. Can you tell us how you first got involved in distributing your mixtapes?

**Sway:** In the beginning I was selling them directly after my shows. I've been on tour with a couple of people and I do loads of shows all over the country. I didn't work it like a typical urban act. It was more like a rock band where I toured a lot, and did a load of shows before I even went to radio. So there was a demand there before I even went to radio.

Originally I was going to put the album out in a similar way that I put out the mixtapes, after my shows. I wanted to create demand and I only wanted to go to a label if the demand was high. I didn't want to be there if no one knew who I was and end up getting frustrated. They're a business, they're not supposed to do that groundwork for me and that's where a lot of artists get confused. They forget that record labels are businesses.

**MW:** Do you think there has been a change of perception about what a label is actually there for?

**Sway:** All of these programmes like *Pop Idol* have made everybody in their living rooms an A&R. Everybody in their living rooms understands the industry a lot more. They understand how many people are trying to get into it, what it takes; they understand the harshness of it now.

**David Ford:** I think most of the people who are sat here, the reasons that they are doing the DIY thing is not necessarily because they think that that's the best way to go, it's because record labels are not working in the way they want them to. You've got to do most of their job for them.

**Lisa O'Neill:** I agree. Traditionally it was their job to speak someone out and to help develop you as an artist. But that doesn't happen now.

**Sway:** I personally don't believe that. As an artist and musician you should know what you are about. You should know where your strengths lie. Don't go to somebody empty-handed just because you can sing and be like, "Make me into a star". You have to have the drive yourself and if you don't then you're gonna end up heartbroken. **Rick Parkhouse:** I came into this like a street-legal kid with a guitar and a dream and I realised very early on that you have to turn yourself into a



Sharing experiences: the MW panel discuss taking the DIY route



**When you put out an indie release you put your own team together, you get people who want to get involved and who believe in it**

Steven Lindsay

business before a major label is going to be interested. They don't want anything that they have to spend money on. But the irony is that by the time you get there you don't actually need them and so you have a choice.

If you start selling records and you get record labels sniffing round your door, do you really want to sacrifice having the ultimate control over your product, your image, your brand and everything else you've worked so hard to build and make attractive to a label, only to possibly have them mess it up?

**MW:** It's hard to have to start taking care of business and use the other side of your brain? Or is there a mystique about how difficult it is?

**Emma Anderson:** Absolutely. I was talking to someone the other day who was probably on the same level as Lush were and he was saying, "I've got a new band together now and I'm looking for a deal, but I suppose if it doesn't happen then I'll be hanging up my guitar and that's the end of it..." And I just thought, "You don't have to do it like that..." But he's still in that tunnel vision of having to have a record deal.

**Steven Lindsay:** A major label can be a big machine you can get caught up in. When you're using their press department, the art department and the TV pluggers department and it's all in-house and it's people who maybe don't necessari-

Take it in, will feature on Disney's *The Chronicles Of Narnia: The Lion The Witch & The Wardrobe*. **JAZZ & JAT: KRAY TWINS** Rising from the

UK's Bhangra scene and co-producers, with Papjabi MC, of the top five UK single *Mundian To Bach Ke*. **JAZZ & JAT** went on to ghost produce records for the likes

of Jay-Z. Their latest single *What We Do* released on their own Gana label brings together US and UK talent with Twista, LeRhé B and Gaspary Roivas. Their new

album, *India Summer*, features DMX, Tech Hertz, Elephant Man and the Pharcyde. **MARIE KELLY, MARILLION** Marillion are pioneers when it

comes unhooking the DIY possibilities of the internet. In 1997 a US tour was partly fan-funded, while the recording costs of 2003's *Amankrophobia* album were paid for

entirely by their devoted following. In total, 22,000 people paid upfront for the album to be made. The band have subsequently released *Marbles*

(2004) using the same model and had a Top 10 single with 'You're Gone'. **RAS KWAME** Currently broadcasting on Radio One, 103.9 and Channel X, Ras

Kwame has remained a pivotal figure for UK black music for over a decade, both as a DJ and producer. His label International Rude Bwoy Recordings

was launched in 2001, while his 103.9a show, 100% Bhangra, has provided early support to the likes of LeRhé B, Skisnyman and Estelle. Among the

sessions and white-label exclusives, his *Wednesday night Radio One* show features a regular *STEVEN LINDSAY* Uncovered Cat. Previously singer with Big Drib in the

# Doing it for themselves



album) but I love it. It's like a beautiful glossy package with a 16-page booklet and it's something I never would have dreamed of had I been on a label.

**Mark Kelly (Marillion):** [Mimicking voice] "You can't have 16-page, you can only have eight!"

We spent 10 times as much on packaging for our last album than would have been spent at EMI. We spent £5 on the actual packaging of the CD. The downside of that is that our studio and our offices are next to each other and we have five people who work for us and of course you have these meetings that go on for hours and the last thing you feel like doing at the end of them is making music.

**MW:** Is that the downside of DIY? None of you got involved with music in the first place because you wanted to be designing Digipaks, did you? It's not exactly rock'n'roll, is it?

**David Ford:** I think it's part of the buzz. Everybody here gets a buzz from being onstage, but nailing a playlist is also part of that. You've done it yourself and it feels good and it totally counteracts any feelings of being rejected. It feels so much more satisfying that you've achieved it on your own and with limited resources.

**Lisa O'Neill:** I think there's a myth as well that musicians are stupid; that we're not interested in selling records and all we want to do is sit in a cupboard all day playing songs and taking drugs. Marketing is part of the whole creative process, and it's an interesting part.

**Emma Anderson:** Personally speaking, I love proving people wrong as well. When Lush split up and I started Sing-Sing, I think a lot of my friends in the music industry were thinking, "Oh Emma, don't you think it's time you gave this up now - you're getting on a bit." Some of it was spoken, some of it was unspoken.

**MW:** Jazz and Jat, when you first started, was the idea of making music by yourself something that you considered?

**Jazz:** Yeah it was. But we never had the finances, that's why we went to a label first. But when we went to see the labels they didn't really have any ideas of what to do with us. So it was a case of we'd worked so hard to do it, why would we want to destroy it now? So we decided to do it ourselves. The money was there, but we knew we wouldn't get the support to do what we wanted to do.

Now we can work on what projects we want to and sign different acts and gain our own exposure. We had to do it on our own - it wouldn't have worked going through a label.

**MW:** To what extent do you feel that if you want to go the full mile and gain international success and all the rest, that you'd have to eventually sign with a major?

**Jat (Kray Twins):** I don't think it's worth it then. We were confident, so we got it to the stage where we've got a gaming company invested in us. If we'd gone to a label, we'd have got £70,000 for a video. We made one for £5,000. **MW:** It's interesting that the two artists here who haven't been signed [Sway and GetAmped] are under no illusions about the business side of the industry.

**Sway:** A lot of people slag off major record labels, but aren't most of the most successful artists on



**I think there's a myth that musicians are stupid; that...all we want to do is sit in a cupboard all day playing songs and taking drugs**

Lisa O'Neill



**I wouldn't say that people should slag off major labels, because at the end of the day they are still running the game. If anything...they make people work harder**

Sway

major labels still to this day? There's a reason for this. Because they can actually do the job, but just not with everybody. If you come to them with the right combination of things, like for example, if you'd sold 50,000 independently, you can go to a record company and tell them, "Look, I don't want to use your press person, I want to use my press person. I don't want to use this or that - all I want to use is your templates that you've built up for the past 20 years and the relationships you've got with ITV and BBC1, so let me use those templates and we can all make money."

I wouldn't say that people should slag off major labels all the time, because at the end of the day they are still running the game. If anything, I think the fact that major labels have messed up so many people, has made people like myself and everybody else here work harder.

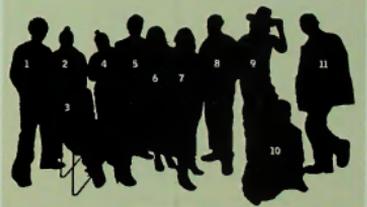
**MW:** We spoke to someone the other day who said he was told by a senior record company executive that he would rather sign an act once



**I realised very early on that you have to turn yourself into a business**

Rick Parkhouse

## Who's who on the cover



1. Ras Kwame; 2. Jazz (Kray Twins); 3. Rick Parkhouse; 4. Jat (Kray Twins); 5. David Ford; 6. Emma Anderson (Sing-Sing); 7. Lisa O'Neill (Sing-Sing); 8. Sway; 9. Imogen Heap; 10. Steven Lindsay; 11. Mark Kelly

ly know your music, you can get lost. But when you put out an independent release you put your own team together, you get people who want to get involved and who actually believe in it, and then if something's not working at least you can say that's down to you. The worst thing about being signed to a label is that sense of getting lost and not knowing what is being done.

**MW:** So do you find it quite liberating to be working outside of the traditional record label system?

**Steven Lindsay:** Absolutely. Even down to things like artwork. I used to try and get involved in the artwork and stuff, but there would always be someone in the art department at a label who would want to do it their way.

**Imogen Heap:** Each time that something good happens, if you've got your own team together, it's not like in a record company where they maybe don't even get thanks for what they do - this way there's a sense that we're all in it together. And a lot of people who have been working on my team have worked at major labels but they're not anymore, so they've seen that side of things. We're all together now and there's a big celebration whenever anything good happens, even if it's in another country.

And simple things like the artwork. I love my artwork so much, it's so over the top [on my new

## DIY: the round table

1990s. Steven Lindsay had shied away from the music industry, save for the odd collaboration with former bandmate Craig Armstrong. He

breaks his silence this year with Exit Music, released on his own Sonimal Records. Critically acclaimed by the press, The Guardian described it as "the kind of

disc that could start its own cult."

**RICK PARKHOUSE**, 34, changed his name from his birth name of Richard Parkhouse. He built his own studio, secured a

sponsorship deal with surf merchandiser Rip Curl and even organized a tour of China. Played by Jo Whalley on Radio One, their single "Tyrosaurus" was

described by Kerrang! as "three minutes of pop perfection, stuffed with irresistible humor and hooks the size of Jupiter."

**SWAY** off comparison from the likes of 50 Cent and The Game. Sway finally kicked up his Hev-A-Hev at this year's Mobo

Awards. Having sold upwards of 100,000 copies of his two mixtapes (This Is My Promo, Vol. 1 & 2), he debut album. This is My Demo, will be released on his own

Depths Productions imprint in January 2006. His new single Little Drek, will be released on January 16.



Photo: © Justin M. Sizemore

they had developed themselves to a certain stage, because if he's faced with 12 acts that he's got to develop from scratch, or one act that has developed themselves, then the latter is more cost effective.

**Mark Kelly:** These DIY bands like us, you can make a living because of the internet and build yourself up to the point where somebody might want to snap you up for a big deal. That's working at the moment because the major labels are interested in selling bits of plastic. I don't know if this is anyone else's experience, but our experience is that although we're dealing quite a lot with the internet, we're still selling bits of plastic. We're not selling downloads.

If that transition happens and people actually want downloads and they're not interested in the CD any more, then suddenly that whole label system disappears, because that's all they're doing—they're selling bits of plastic.

**Rick Parkhouse:** I think although the internet is a really good means of raising awareness about your brand and doing giveaways, most kids aren't interested in paying for downloads. If you make a CD they'll actually buy the album.

**MW:** How does everyone feel about people swapping digital files for free?



These DIY bands like us, you can make a living because of the internet and build yourself up to the point where somebody might want to snap you up for a big deal

Mark Kelly

**Sway:** Whether you give it to people for free or not, they are going to take it for free. Someone is going to buy your album and upload it and then other people are going to download it. It's not going to make any difference as far as I'm concerned. CD sales are not going to die. When CDs came in, everyone said that vinyl was going to die down. It did die down, but CDs are still something you can hold in your hand and put in your system and get excited about.

**David Ford:** I think that free downloads are fine: they help with ticket sales to your gigs, they help spread your name to new people and then hopefully, when your record is in the shops, those people will buy it.

**Ras Kwame:** It looks like artists and music just have to be good enough now to make people want to buy their packaging. When I was younger I got into an artist and I would buy their first album if I really liked it, and I would buy their second album whether it was good or not because I was into the artist and into what they did. But now, it's like there's a lot of falling below the bar which is what ends up as free downloads, but if you're really good enough then people will want to buy your packaging and have your poster up on the wall, whether it's available free or not.

The case in question for me would be Damian Marley's new album. I'm a fan. I have downloaded it, but I still really wanted to have the packaging and to read the book and to know that that's mine. The appeal of the music and the artist is strong enough to make you want to go and buy it. DIY or not, that's what an artist has to do. You've just got to be good.

**Rick Parkhouse:** I think where the internet does really help us as independent artists is interacting with your fanbase and therefore increasing the percentage of really loyal fans. These days on the internet with things like forums and chat rooms and MySpace you can not only talk to your fans but you can find out what they want, what they want to hear, what other music they listen to, where they find new music... all these kinds of things.

If you just listen to what they're saying you can tap into things that other people are completely missing. I think that is the real power of the internet: not so much for spreading new output, but for collecting information in.

Round the table: the MW panel at Mayfair's Arts Club



I think free downloads are fine: they help with ticket sales to your gigs, they help spread your name to new people

David Ford



Now we can work on projects we want to and sign acts. It wouldn't have worked through a label

Jat, Kray Twinn

**Ras Kwame:** And DIY has led to mass creation. Everyone's doing it. Most people are doing it really badly....

**MW:** Do you think a big issue here is simply control and artists getting some of that control back?

**David Ford:** For I what I do, a manager is central to the DIY approach. I feel a bit of a charlatan here, because I must confess I have very little interest in the music industry as far as marketing and distribution go. For me, DIY is about not having to use a producer or an engineer or a studio or make a video I don't want to. It's more about not having anyone else involved in artistic decisions. But then my manager takes care of all the business things which, kind of on purpose, I don't get involved in. Between the two of us, it works.

I make the decisions about every element of the creative and he'll advise me on the business things. Most of the time I'll go with what he says, because I almost deliberately don't want to make business decisions.

**Mark Kelly:** There's a lot to be said for that. If you've got a good manager and he charges 20% or whatever, but that allows you to get on and be the artist and take care of musical decisions and let him do the business.

**MW:** What would you suggest to anyone thinking of taking the DIY route is the single most important thing to do when you start out on your own?

**Imogen Heap:** It's really fucking hard and you have to do it because you can't live without it, not for any reasons of fame. I think a creative person just can't live without it. At the end of the day, when it gets tough, you have to really want it.

**Mark Kelly:** Build a database. When you are out gigging, get contact names. We've done all sorts of schemes to try and get people to identify themselves. Give away free CDs, but make sure people give you their name and address.

**Rick Parkhouse:** Build a fanbase, but also mobilise it and work it as well. Don't just collect names—interact with them and find out what they want from you and what they're listening to. **Jat:** Work hard and dedicate all the time you have to it. Don't do it just for the fame or to get gigs. Be a model if you want to be in a magazine. Too many people are too relaxed, you need to tie your art down and get your fanbase dedicated to your art. It's easy to get sidetracked.

**Jazz:** Networking is a big part of it. Just talking to people. I got my publishing deal through Peter Edge who works with Clive Davis, before I even had a song out. I used to send the majors my tracks all the time, so by the time that track came out they would know who I was.

**Steven Lindsay:** Good songs. That's no different than it's ever been. It's about good songs. Anyone can make a record and get it out there, but you have to make sure you know what you're doing first and market yourself.

**David Ford:** I can remember first signing with a record label five or six years ago and meeting A&R people and being taken aback. Everyone at the label had their own opinions. It took me a few years to realise that they didn't know shit. So you should have faith in your own judgement.

**Ras Kwame:** For me, it's all about the product. Before you get to the D in DIY, you have to make some good product. Once you have a good product everything can run from that. A good product brings in fans anyway.

**Sway:** Know yourself and get a good team and know them, so you can cover each other's backs. Don't try and be greedy. No man is an island. DIY isn't actually doing it on your own, it's doing it with a team of people that believe in it. **Emma O'Neill:** Trust your instincts. And make sure your contracts are watertight.

Transcription by Ben Carlow and Adam Webb



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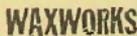
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Technology has changed the parameters within which self-starters can operate' - Editorial, p16

# Your guide to the latest news from the music industry in the past week

## Bottom line

### Warner settles payroll probe

Warner Music US has reached a settlement agreement with attorney general Eliot Spitzer over its payroll probe and has agreed to abandon the practice of providing radio stations with incentives for airplay. It is the second settlement to be reached during the past six months, after Sony BMG agreed to halt such practices in August.

The UK music industry has been criticised by civil rights groups of trying to hijack European legislation aimed at fixing to prevent terrorism. The legislation in question aims to force telecommunication companies and ISPs to make available data from phone calls and web activities to help fight terrorism, but the Creative and Media Business Alliance (CMBAA), whose members include the four majors, says the data should be made available for the prosecution of any crime, including copyright infringement.

Kazaa was last week told to filter copyrighted music from its system within 10 days or close. Under the new order, which comes two months after Kazaa was ruled in breach of copyright by the Federal Court of Australia, the company has until December 5 to put in place filters that will stop the swapping of copyrighted songs.

Sony BMG is preparing to face legal action over its copy-protection technology, after Texas attorney general Greg Abbott filed a civil lawsuit against the major label group. Abbott is seeking in excess of \$100,000 per violation of the state's Consumer Protection Act.

Computer Spyware Act, which came into effect earlier this year.

Reports in the US suggest that V2 North America has been sold after weeks of speculation to Sheridan Square Entertainment in a deal worth between \$10m to \$15m. Under the terms of the deal, Sheridan Square will continue to use the V2 brand name, while staff from both companies will merge, forcing a number of potential redundancies.

Shares in Dutch media group Endemol started trading on the Amsterdam stock exchange last week following the sale of nearly a quarter of the company's shares by Spanish parent, Telefonica. Telefonica has sold 22.5% of Endemol, whose UK arm owns the music programmer Initial, which produces the UK Music Hall Of Fame.

The European music publishers and composers society Gesac has established a working group to formulate a 'one-stop model' for cross-border collection of online royalties. The move follows the EC's proposal in October to shake up the way online services operate throughout Europe.

War Child is to stage a charity auction at the Sony Ericsson Proud

Gallery in London on Wednesday to celebrate the success of the recent A Day In The Life album and to raise more money for the charity. Going under the hammer will be exclusive artwork by John Squire which illustrated the album's cover, spin paintings by Damien Hirst and rare photos and other memorabilia will also be sold.

Scottish guitar band Idlewild have parted company with Parlophone after more than eight years and four albums. The band had completed their contract with the label and the two sides agreed mutually not to renew.

Abbey Road Studios last Friday hosted a concert to record a series of music DVDs set for release next year featuring a new generation of musicians. The DVDs, titled the Abbey Road Sessions, will showcase artists from every genre of popular music.

## Exposure

### Gig cancelled over safety

Academy Music Group was last week forced to cancel a show by The Bravery at its newly-opened Newcastle venue due to safety concerns about the sprung floor. The decision followed an incident the previous night in which an Ian Brown show had to be stopped five songs in because of the report of a dip in the floor six feet from the front of the stage.



The Prodigy: Isle of Wight date

The Prodigy will open next year's Solo-organized Isle of Wight festival with a main stage headline performance on Friday, June 9. The Nokia-sponsored event will celebrate its fifth birthday next year and will run until Sunday, June 11, at Newport's Seaside Park.

Coldplay have begun selling tickets on an official auction website in a bid to prevent fans from having to revert to sites such as eBay where tickets may be overpriced or not genuine. To address the problem, the band have given a number of tickets to Ticketmaster which are being auctioned through a legitimate site, proceeds of which are being donated to charity.

Nokia and RealNetworks have unveiled a series of online radio stations featuring acts showcased by this year's Nokia Raw programme. Events such as the Nokia Unleashed Music Festival and Nokia RAW at the Carling Reading and Leeds Weekend will have their own dedicated stations.

For the first time, more people are now listening to digital radio via portable radios than on digital TV and computers, according to a new Rajar survey. The survey into 'listening via platform', which was conducted in August and September, also revealed that total listening hours via DAB had grown by 165% compared to a growth of just 42% for TV and 84% for the internet.

Kate Bush's 1989 EMI track This Woman's Work has entered the Top 10 of the download chart on the back of an appearance in a TV ad for the NSPCC.

## People

### Top honour for Later's director

Later With Jools Holland co-creator and director Janet Fraser Crook was honoured with the Woman of the Year accolade at an event in aid of last week's Nordoff-Robbins. Also honoured at the event last Wednesday at London's Park Lane Hotel was EMI's Delly Fairley who received the special achievement award for her organisation of EMI events, BMG Music Publishing A&R head Caroline Elleray who was given the accolade honour for her work in signing acts such as Keane, Coldplay and Massive Attack and Tina Waters, who received the O2-sponsored outstanding contribution award for her work as a tour manager and producer. Quickfire, p17

## MUSICWEEK online poll

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

This week we ask: In light of Friday's press conference, will the Take That tour still be magic without Robbie?

a. Yes  
b. No

Last week, we asked: As labels line up their contenders for Christmas number one, has the Christmas number one lost its magic? The results were:

a. yes 74% ●●●●●●●●●●  
b. no 26% ●●●●



As the reunited Take That prepare for their first five dates in more than a decade, the band's boss of albums is helping Sony BMG set the early pace in the pre-Christmas market. The group's Take That: Never Forget - The Ultimate Collection was yesterday (Sunday) noticed to be one of up to seven albums figuring in the Top 10 for the major. Take That's reunion tour,

Thomas Kaurich has been appointed as head of EMI Classics UK taking effect from January 2006. Kaurich formerly EMI Classics UK A&R director for EMI Classics international marketing director has been with EMI since September 1997 and was previously with Warner Music International.

Midge Uss, Lucie Silvas and Hue & Cry were among the recipients of honours at Scotland Tartan Golf Awards a weekend ago. The awards, which are in support of Nordoff-Robbins Music Therapy, took place at the Radisson SAS in Glasgow. The night was hosted by Lulu and featured live performances from Silvas and Hue & Cry.

BT has appointed Alison Sainsbury-Stack, formerly Channel Four's international sales manager as head of programme acquisitions at BT Television Services. She will be responsible for managing the licensing of television programming, movies and music for the department.

Former Warner Music chairman Bob Dickins is to talk to Pink Floyd drummer Nick Mason about the band's influence on the arts at an Inside Out forum tonight (Monday) at London's Cochrane Theatre.

which will feature Gary Barlow, Howard Donald, Jason Orange and Mark Owen but not Robbie Williams, will begin on April 24 in Manchester and run for 11 dates. Owen told a press conference last Friday concerning the reunion, 'We realise we're taking a big risk with the tour, but we've done it before, and we can do it again. I think that there'll be an element of nostalgia about it.'

introduced a facility that allows users to edit a music file, convert it to a RealAudio and send it to their mobile phone. The company has added a software interface allowing MP3s to be cut into 30-second clips and converted into files that can be played on a mobile phone. The clips will be available from 99p.



Abschert: set for Winter Wonderland

Richard Ashcroft, Graham Coxon and Kubla have been added to the bill for Xfer's two-night Winter Wonderland event. The three artists will play acoustic sets on December 12 alongside Supergrass, Athlete, The Gol Team and Morning Runner.

Virgin has struck an agreement with Teleshop which sees Virgin Radio Classic Rock and Virgin Radio Xtreme being broadcast on the cable company's digital platform.

A new black music business networking event aimed at encouraging urban music

professionals and executives to create new business is set to launch today (Monday) at London's City University. The event, Black Music: Online And On The Move, run by networking organisation Converse, will focus on urban music and the digital landscape.

The Mobile network 3 and Ministry of Sound are this week expected to unveil details of a MoS-branded mobile piece of content with exclusive content from the dance brand, which will go on sale in December.

## Sign here

### EMI in touch screen launch

EMI is to launch the UK's first broadband touch screen listening posts in independent record shops around the country. The new devices, called Soundscapers, will offer music tracks, videos, artwork and interviews. Unlike traditional listening posts, they can be updated remotely by EMI.

Download store Wippit has

QCAP MEDIA HALF-YEAR RESULTS	28.3%
Revenue £11.6m (+10.9%)	The above shows headline interim results for six months to September 30
Operating profit £3.47m (+26.9%)	QCAP's year-to-year percentage change
Group profit before taxation £1.24m (-	Source: QCAP

## Station to dramatically cut number of commercials and playlists as part of rescue package

# Capital gives DJs control of output

### Radio

by Paul Williams

Capital FM is to significantly increase its music output and give DJs free play choices in a dramatic relaunch plan, designed to turn around the declining fortunes of the London station.

The flagship GCap station will cut by half the number of commercials per hour during daytime to allow time for more music, while it has vowed to defy commercial radio convention of rigid playlists by giving presenters and producers the power to select some of their own music.

The moves are part of a far-reaching rescue plan for the station which, after three decades established as London's biggest commercial radio station, slipped to a new low of third place in the most recent Rajar figures, behind Chrysalis Radio's Heart and Emag's Magic. With Capital's listening hours now only half of those it achieved five years ago, reach has also declined to little more than half it was in 2000. And GCap's new management is count-

ing on a relaunch under its former name of Capital Radio on January 3 to revive the station's fortunes.

GCap managing director of national sales Duncan George says, "We felt that decline was so marked we had to consider every aspect of the radio station. Bearing in mind that over that period no new analogue station came on the air, we felt there must be something wrong with the radio station."

The Capital relaunch, which was announced last week, comes amid a series of restructuring measures across the GCap group, which last Thursday unveiled what chief executive Ralph Bernard acknowledged was an "extremely disappointing" set of financial results for the six months to September 30 (see above).

Its relaunch of Capital will include a comprehensive re-examination of its music output, with GCap's operations director Steve Orchard revealing that the group is undertaking the biggest music positioning study yet undertaken by GCap or its predecessors Capital and GWR. Several hundred listeners are being questioned to determine the music mix in a qual-



Vaughan: DJs will not be tied to playlist and allowed to play music of their choice

itative study, while the station emailed a 100,000-name database and also used advertising in *Metro* and the *Evening Standard* last week to quiz people on their attitudes to the station.

Orchard readily admits that searching questions are being asked about the output of commercial radio in general, with the public voicing a number of concerns about the sector's output.

"Commercial radio has become too cheesy and too byps," he says. "The DJs talk too much, we keep playing the songs too much and we

play too many commercials."

Orchard notes that the group is planning a "complete roots and branch overhaul" of the presentation style of the station. "We're going to have a more disciplined and focused style, playing more music," he says. "We're going to examine every aspect of presentation and content and improve it."

Orchard believes Capital must break out of traditional forms of programming, be slightly more risky and take chances, which will include DJs such as breakfast show host Johnnie Vaughan being

allowed to choose some of their own music, something almost unheard of in daytime commercial radio. "What's coming across when we talk to listeners is they feel cheated if the DJs don't choose their own music," says Orchard.

Also, more airtime will be available to broadcast music, as a result of a far-reaching plan being introduced on December 12 to roughly halve the number of minutes of advertising per hour during daytime to address listener complaints about hearing too many commercials. The group estimates this will reduce profits by £3.3m year-on-year in 2006-07 for the station, but it believes this fall is an investment for the longer term.

Alongside the relaunch of Capital, GCap is to rebrand both its Scottish alternative station Beat 106 and digital station The Storm as Xfm to compete against Radio One, while Capital Gold and Life will be combined into a new, as-yet-to-be-named station as competition for Radio Two. Nine analogue stations are being disposed of in Scotland, the west, north west and north Wales by the group.

palw@musicweek.com

## Sony sees Red Ink as key to nurturing talent

Sony BMG International is looking to build on the legacy of Sony's Sine operation by rolling out a division handling independently signed repertoire and the major's own development acts.

Red Independent Network (Red Ink), which initially launches with offices in the UK, Germany, Benelux, Australia and Canada, will work in tandem with indie labels by distributing, marketing and promoting their releases outside of their domestic market. The major expects to announce launches in other territories in the new year.

The concept of Red Ink will mirror that of Sony's Sine (Sony Independent Network Europe) division, which launched more than a decade ago as the Licensed Repertoire Division and worked with labels including Creation, Independent, Skint and Nude on pushing their releases overseas. However, unlike Sine, Red

Independent Network will have a presence outside of Europe, as well as offer the opportunity to work with its US-based sister company Red, whose own network of more than 50 labels includes Loud, Victory Records and Spitfire.

Red will report to the chairman of Sony BMG International's

English-speaking territories, Tim Bowen, who says the new division will be able to offer labels services far beyond those which Sine could.

"Sine was basically us providing distribution and back-office services for labels," he says. "Red Ink will enable us to provide marketing and promotion to labels' artists, which we weren't able to do before."

In the UK, Red Ink is based at the same Fulham Broadway Offices as BMG Music Publishing and is headed by Sony executive Angie Somerside, who most recently held the title of Sine marketing vice-president. She is joined by former Sine colleagues Suzanne Steers as international site president, Stephen Richards as finance vice-president and Michael Smith as legal and business affairs consultant, while Murray Rose arrives from Big Life as marketing manager.

As well as working with indie labels, Bowen says Red Ink will "upstream and downstream" emerging artists from Sony BMG companies globally to nurture and develop them, rather than risk launching them quickly through the "big system". "The object is to build fan bases," he adds.

## Pair must settle differences

Simon Cowell and Simon Fuller are understood to be coming under pressure from their partner media groups to reach an out-of-court settlement over their much-publicised differences.

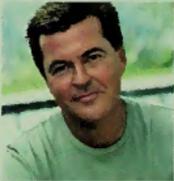
The pair were locked in a complex series of horse-trading meetings over the weekend as Fuller, Cowell and their respective legal teams tried to find a way out of a lengthy, costly and potentially embarrassing High Court case.

After a series of false starts - the case was due to begin last Monday - Mr Justice Blackburne adjourned the proceedings for the fourth time last Thursday.

As the barristers slipped off their wigs and gowns again, it seemed inevitable that the two Simons were looking for a negotiated settlement.

But they had a lot of talking to get through on a case that, behind tabloid headlines such as "X Factor Rip Off", is a hugely complicated one, involving global players such as the US Fox Broadcasting, Sony BMG, Robert Sillerman's CKX group and Europe's largest TV and radio operator RTL. The case could also determine the future global aspirations of *Pop Idol*.

At first glance, Fuller's accusation that Cowell infringed his *Pop Idol* copyright by launching *X Factor* appears to be the backbone of the case. However, lurking behind



Fuller: franchise could be in jeopardy

the simple 19 TV versus Simeco and Syco (Cowell's two production companies) legal tussle are key issues such as the future of *American Idol* and whether the *Pop Idol* TV format can be successfully rolled out in other countries. And these are the battles that involve the big media guns.

Fox Broadcasting, which has screened five successful series of the programme in the US, with each series generating an estimated £50m, has no contract at present to produce another series. Fuller's 19 TV, now owned by CKX, and RTL-owned Fremantle Media, both produce *American Idol*, with Fox employing the hugely popular Cowell as a judge.

Now music industry sources suggest that, unless both men can find a solution to their dispute, *American Idol*'s franchise could be

put in jeopardy and also undermine any plans for the media groups behind it to extend its global reach.

However, one legal insider suggests a possible solution. Cowell's *X Factor* is primarily a UK brand; its international aspirations have already been tested in Australia, but audiences there were left underwhelmed. The source suggests that one possible scenario could see Cowell cut Fuller a stake in *X Factor*, with the pair then agreeing to keep this show as a domestic brand.

Fuller and his partners in American Idol could then agree to give Cowell a greater stake in that brand - possibly as executive producer with a possible percentage on the huge incomes it generates - and use Cowell's popularity to roll it out globally.

"There are a lot of subtexts," says another music industry insider. "It's about acknowledgments and stakes. And it's not just Fuller versus Cowell, there's 19 TV, Fremantle Media, Simeco and Syco involved. And Fox Broadcasting is waiting in the wings."

To complicate matters further, another source suggests Sony BMG, which is understood to have had a hand in adjoining the court case last Wednesday morning, is also believed to be negotiating a new contract with Cowell.

Do it yourself approach may threaten old models, but also offers new opportunities

# New generation can lead industry

EDITORIAL  
MARTIN TALBOT



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In many respects, there is nothing new about DIY.

The late Seventies punk and new wave explosion which was built on it, created many of the building blocks of today's independent sector, including Rough Trade, Mute, Beggars Group and Vital Distribution.

But the developments of the past 12 months represent something fundamentally different.

Technology has changed the parameters within which self-starters can operate. Home recording technology has long since changed the barriers of entry for those looking to record their own music. But, the past year-and-a-half has seen the internet unlock other parts of the process for one-man-bands – just as, at the same time, consolidation within the industry's bigger companies has created the space for them to thrive.

As the facilities for individuals to make their own commercial-quality music have become more accessible, the web has essentially broken down many of the walls of communication. Today, artists can make their own music, while connecting directly with their audience as well as the media, which can expose their music and much more besides.

Thus, you have the Kray Twinz' next single featur-

ing a global star such as Snoop Dogg, while Imogen Heap has secured a sync on the Narnia movie blockbuster. And these are just two examples.

Sure, for those comfortable in the established structures of the music industry, this latest DIY explosion will raise concerns. Some of the attitudes of those who take the DIY route challenge our widely accepted assumptions, most notably in articulating the view that giving away recorded music can be justified as the means to an end – that end being the generation of revenue from live performance and merchandise.

But this is no revolution in the true sense of the word. There is no immediate sign that there will be any kicking over of statues.

The likes of Sway and Clap Your Hands Say Yeah both acknowledge that the major music groups continue to have a role. It is simply that the corporations' position in the overall music industry chain is shifting.

Anyone with any fears for the future of the business should have been at our round table event. The artists were inspiring, self-aware, confident and driven.

If these are the individuals who will be taking our business forward over the coming years – as they surely will – it is in safe hands indeed.

## DIY means there is less pressure to compromise

VIEWPOINT  
JUSTIN  
SCHLOSBERG



We recorded our first album, The Neon Handshake, with EMI and the second, Transmit Disrupt, on our own un-named label in the UK.

The idea initially was to cut out a lot of the machine stuff between us and our audience. So we did things such as hand stamp our own artwork for limited releases. I guess the fact that the label did not have a name was appropriate – we were our own middle men.

Through that we got approached by Burning Heart/

**But I guess now is as good a time as any to got it alone**

Epitaph who are now releasing it worldwide.

For us, DIY means doing as much as you possibly can on your own and only paying for things that you really need.

It feels more honest and there is a lot less pressure to compromise anything. The more we do things for ourselves, the less responsible we are to others.

Even though we have signed to a label again, it feels very different

to being with a major. We put our hearts into the details, from artwork to newsletters. It's all a form of expression to us. And we're not clawing ourselves into huge debt.

We only ask the label for help if we are confident we can pay it back in a reasonable amount of time.

Being self-sufficient can have its downside, though. You have to take on a lot of daily grind and that can get in the way of writing and touring and sleeping in. But I guess now is as good a time as any to go it alone.

There are bands out there doing amazing things without labels, even if they're not selling millions of records. There are albums recorded in bedrooms that sound as good as some with six-figure budgets. Hopefully that will lead to a revival of quality indie labels.

We definitely got a lot out of our time with EMI, but we were also pains in their ass. We didn't think we were suited to big money videos – didn't get on with stylists. Sometimes it felt counter-productive to have a lot of money spent on us. Had a damn good time, though.

Justin Schlosberg is the singer of Hell Is For Heroes

## Could an artist sell 1m records without a label?

### The big question

Given the DIY opportunities that now exist for artists, is it possible for a new act to sell a 1m records without signing to a record label?

**Jon Webster, director of independent member services, BPI**  
"Yes, of course it's going to happen. As long as they have the structure and the right people in place (it'll happen within the next five years.)"

**Dave Cooper, Melodic**  
"Of course it is, with the power of the web. Major labels have always traded off the idea that you can't sell many records with an indie, you need big budgets to make a good album". Then most of the best bands come along, record an album on the cheap, sell loads and the myth is dispelled. Trouble is most artists haven't the bollocks to it themselves or sign with a smaller indie."

**Mark Bjornsgaard, director, Artists First**

"It is entirely possible for individual bands, although the way the band structures their early career, as well as the way those funding them push money into unsigned talent as a whole, needs to be changed completely. A&R needs to be dropped on the 21st Century. Labels need to start to use risk management techniques by analysing the data generated by bands online to inform

their A&R choices."

**Sara Jade, Young And**

**Lost Club Records**

"I think a million records might be a little unlikely, but it is becoming increasingly easy for bands to do very well on their own or working alongside a small label, particularly as many young bands are adept at using the internet to build a strong fanbase."

**Hendrix, Fortune and Glory**

**Recordings**

"From experience, sales usually reflect on the amount of marketing/radio play/promo etc recordings receive. In the main, these things cost money by way of pluggers, press officers, advertising and without them you're stuffed. Only big to moderate labels have the money to make Top 20 hits these days. There are the exceptions, but often if you look a bit more deeply past the initial success of any so called 'DIY' artist, you'll find a good dose of money has been spent somewhere."

**Mike Batt, Dramatico**

"Sooner or later an artist will sell a million downloads from a home-administered platform and it will be heralded as a milestone. It is possible, but would be a freak incident, at least to begin with. People contemplating setting up small artist-run labels often underestimate the amount of finance needed to launch an artist effectively. But it will always be the exceptions which give energy to this new potential for people to join the industry on their own terms."

# Club Charts 03.12.05

## The Upfront Club Top 40

Rank	Artist	Weeks on Chart	Label
1	FERRY CORSTEN FIRE	1	Capitol
2	BUSH I DITCH THE SOURCE FEAT. CANDI STATION YOU GOT THE LOVE	1	Mercury
3	RUSH I DITCH THE SOURCE FEAT. CANDI STATION YOU GOT THE LOVE	1	Mercury
4	LMC YOU GET WHAT YOU GIVE	1	Capitol
5	ANDREA I MEMORIA OVA TACET	1	Mercury
6	DEEP DISH FEAT. MORE! SACRAMENTO/PAGE/SWALLOW ME UP	1	Mercury
7	KORN TUNSTED TRANSISTOR	1	Mercury
8	STUNT RAINBOWS	1	Mercury
9	ROMANOFF WHAT ELSE IS THERE?/THE EMPEROR MACHINE	1	Mercury
10	HI TACK! S.W. SAY S.W. (WAITING 4 U)	1	Mercury
11	FORMALIC OVER TO YOU	1	Mercury
12	LAAMY FEAT. MOZEL CUT ME LOOSE	1	Mercury
13	SUN ENDS OF THE EARTH	1	Mercury
14	DEEP DISH FEAT. MORE! SACRAMENTO/PAGE/SWALLOW ME UP	1	Mercury
15	MAADONNA HUNG UP	1	Mercury
16	BRANDY REYNOLDS KROCKET (A NATURAL GAMBLER)	1	Mercury
17	AARON SMITH FEAT. LUNY DANCIN'	1	Mercury
18	MAALAH CAREY DON'T FORGET ABOUT US	1	Mercury
19	CHANEL MY LIFE	1	Mercury
20			

### TOP 10 UPFRONT CLUB BREAKERS

Rank	Artist	Label
1	ANDREA I MEMORIA OVA TACET	Mercury
2	CHORONDA KEENE GIRL	Mercury
3	DJ LUNCH (LUNCH SQUAD) NIGHT	Mercury
4	CLAYTON SCULPTURED	Mercury

Rank	Artist	Weeks on Chart	Label
21	TANE THAT REIGHT KY FIRE	1	Mercury
22	TOM NOVY FEAT. MICHAEL MARSHALL YOUR BODY	1	Mercury
23	HERO & FITZ FEAT. ABIGAIL BALLEW I JUST CAN'T GET ENOUGH	1	Mercury
24	HOUSE HEAD STELLA	1	Mercury
25	WHO DA FUNK THE NIGHT	1	Mercury
26	CATCHER I LIKE TO MOVE IT	1	Mercury
27	ANASTACIA PIECES OF A DREAM/LEFT OUTSIDE ALONE	1	Mercury
28	TINITY LIFE THE SILENCE	1	Mercury
29	DAVE MCCULLOUGH BITCH	1	Mercury
30	EURYTHMICS IVE GOT A LIFE	1	Mercury
31	ULTRABEAT VS. SCOTT BROWN I EXSUM (I GO CRAZY)	1	Mercury
32	SUNDOG I'LL BE READY	1	Mercury
33	SUMMER SON SUMMER SON	1	Mercury
34	BCD PROJECT INFINITY	1	Mercury
35	ATONE400 STRUNG OUT	1	Mercury
36	COBAIN WE INTERPRET THIS PROGRAMME	1	Mercury
37	GIGABAYT HUGGING PEACH	1	Mercury
38	RIONDIE US THE DOORS RAPTURE RIDERS	1	Mercury
39	MECK THUNDER IN MY HEART	1	Mercury
40	GODFRAPP NUMBER 1	1	Mercury

## NEWS CHARTS



Corsten signs Commercial Chart this week.

What's new (right) wars up the Urban Chart

### Corsten burns up the chart

by Alan Jones

Already on a hot streak, thanks to the likes of Deep Dish, Olav Basoski, Rachael Starr and Shapenifters, EMIS Positiva imprint snares the top two places on the Upfront Club Chart this week.

Moving 11-2 on the chart, the latest mix of the dance classic You Got The Love by **The Source** featuring **Candi Staton** place it less than 2% behind new chart clamp **Ferry Corsten's** upcoming single, *Fire*, which jumps 5-1.

Dutch trance king Corsten - voted number five in *DJ* magazine's recent listing of the world's Top 100 DJs - buries the track among a sample from Seniors, a track on Duran Duran's 1999 album Liberty, and it has a good chance of returning Corsten to the top 40 of the *Q*100 sales chart, following the disappointing number 51 peak of its time, his last UK single in June 2004.

Celebrity DJs spinning *Fire* include Judge Jules, Agnelli & Nelson, Lange, Matt Dwyer, Tall Paul and Above & Beyond, and the track is also beginning to make an impression on radio, especially Galaxy, with more than 40 plays on the latter network's four stations on the first four days of last week alone.

Meanwhile, LMC's energetic remake of The New Radicals' 1999 number five hit *You Get What You Give* springs 9-1 on the Commercial Pop Chart - Issued in a plethora of mixes from Raul Riison, Mark Pritchard, Trick Bablos, Discote, Red Kull, Brits & Rays, Melody Masters and KB Project, as well as LMC themselves, it has an unusually large lead of 28% on the Commercial Pop Chart, and boasts vocals from Rachel McFarlane, who performed the same duties on LMC vs U2's number one hit *Me To The Courts* above.

There is no change on the Urban Chart this week, where 50 Cent's *Writout* shopper remains at number one and distances itself from track *Heard 'Em Say* - which features vocals from Kanye West's new lead singer of Brown's - and a very promising number eight entry for **Chris Brown's** debut single *Run It!*, which ended West's 104-week reign at the top of the US Hot 100 singles chart a couple of weeks ago.

### COMMERCIAL POP TOP 30

Rank	Artist	Label
1	50 CENT WRITOUT	Mercury
2	LMC YOU GET WHAT YOU GIVE	Mercury
3	CHRIS BROWN RUN IT!	Mercury
4	50 CENT WRITOUT	Mercury
5	50 CENT WRITOUT	Mercury
6	50 CENT WRITOUT	Mercury
7	50 CENT WRITOUT	Mercury
8	CHRIS BROWN RUN IT!	Mercury
9	50 CENT WRITOUT	Mercury
10	50 CENT WRITOUT	Mercury

Produced in co-operation with the BPI and based on a sample of more than 100 radio stations.  
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As used by Top Of The Pops and Radio One

# MUSICVIEW

## The Official UK Charts 03.12.05

### SINGLES

		Worner Bros/UK
1	1	MADONNA HUNG UP
2	2	WESTLIFE YOU RAISE ME UP
3	3	THE BLACK EYED PEAS MY HUMPS
4	7	SIMON WEBBE NO WORRIES
5	4	GIRLS ALLOUD BIOLOGY
6	6	GORILLAZ DIRTY HARRY
7	6	LIBERTY X A NIGHT TO REMEMBER
8	9	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE...
9	11	CRAIG DAVID DON'T LOVE YOU NO MORE
10	10	TOM NOVEY FEAT. MICHAEL MARSHALL YOUR BODY
11	10	50 CENT WINDOW SHOPPER
12	12	PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA
13	5	WILL YOUNG SWITCH IT ON
14	8	THE DARKNESS ONE WAY TICKET
15	16	SUGARABE PUSH THE BUTTON
16	14	ROBBIE WILLIAMS TRIPPING
17	17	STEREOPHONICS REWIND
18	13	SON OF DORK TICKET OUTTA LOSERVILLE
19	15	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT...
20	19	DANIEL POWTER BAD DAY
21	10	THE WHITE STRIPES THE DENIAL TWIST

### ALBUMS

		Worner Bros/UK
1	1	MADONNA CONFESSIONS ON A DANCE FLOOR
2	2	WILL YOUNG KEEP ON
3	2	TAKE THAT NEVER FORGET - THE ULTIMATE...
4	4	ROBBIE WILLIAMS INTENSIVE CARE
5	3	WESTLIFE FACE TO FACE
6	5	IL DIVO ANCORA
7	9	KELLY CLARKSON BREAKAWAY
8	10	ENYA AMARANTINE
9	7	EURYTHMICS ULTIMATE COLLECTION
10	20	GORILLAZ DEMON DAYS
11	6	SYSTEM OF A DOWN HYPNOTIZE
12	15	KATIE MELUIA PIECE BY PIECE
13	13	KAISER CHIEFS EMPLOYMENT
14	14	JAMES BLUNT BACK TO BEDLAM
15	6	GREEN DAY BULLET IN A BIBLE
16	11	SUPERTRAMP RETROSPECTACLE
17	16	MARIAH CAREY GREATEST HITS
18	17	KATHERINE JENKINS LIVING A DREAM
19	12	ANASTASIA PIECES OF A DREAM
20	21	THE BLACK EYED PEAS MONKEY BUSINESS
21	27	KT TUNSTALL EYE TO THE TELESCOPE

## Girls Aloud Chemistry



The New Album  
5 December 2005

20 19 DANIEL POWERS BRO DAY

21 20 THE WHITE STRIPES THE DENIAL TWIST

22 41 PAUL MCCARTNEY JENNY WREN

23 18 LIL' KIM LIGHTERS UP

24 20 BOB SINCLAR/G NESTA PINE LOVE GENERATION

25 61 THE DEAD 60S GHOSTFACED KILLER

26 61 GOLDIE LOOKIN' CHAIN R 'N' B

27 41 KORN TWISTED TRANSISTOR

28 61 VARIOUS EVER FALLEN IN LOVE

29 23 SEAN PAUL WE BE BURMIN'

30 41 ALKALINE TRIO MERCY ME

31 25 KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER

32 41 FOO FIGHTERS RESOLVE

33 26 GORILLAZ DARE

34 24 HILARY DUFF WAKE UP

35 24 UNITING NATIONS/LAURA MORE AL NO CORRIDA

36 61 FREEFALLER SHE'S MY EVERYTHING/BASKET CASE

37 37 KELLY CLARKSON BEHIND THESE HAZEL EYES

38 27 KAISER CHIEFS MODERN WAY

39 17 GREEN DAY JESUS OF SUBURBIA

40 32 MYLO/MIAMI SOUND MACHINE DOCTOR PRESSURE

# The New Album 5 December 2005 CD/Download.

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## COMPILATIONS

- 1 **6** NOW THAT'S WHAT I CALL MUSIC! 62  
Various Artists  
Sony BMG TV/UK
- 2 1 POP PARTY 3  
Various Artists  
Sony BMG TV/UK
- 3 4 THE NUMBER ONE CLASSICAL ALBUM 2006  
Various Artists  
Sony BMG TV/UK
- 4 2 CLUBLAND 8  
Various Artists  
EMI/UK
- 5 DANCE PARTY  
Various Artists  
Sony BMG TV/UK
- 6 3 WESTWOOD X  
Various Artists  
DeLuxe
- 7 **8** THE R&B YEARBOOK  
Various Artists  
Sony BMG TV/UK
- 8 THE ANNUAL 2006  
Various Artists  
Mercury/UK
- 9 HOUSEWORK SONGS  
Various Artists  
EMI/UK
- 10 GATECRASHER CLASSICS 2  
Various Artists  
Mercury/UK
- 11 THE VERY BEST OF POWER BALLADS  
Various Artists  
EMI/UK
- 12 9 THE VERY BEST OF NOW DANCE  
Various Artists  
EMI/UK
- 13 **6** CHRISTMAS HITS  
Various Artists  
Werner/BMG TV/Sony TV
- 14 15 DISNEY'S GREATEST HITS  
Various Artists  
Real Gone
- 15 **6** BARBIE GIRLS 2  
Various Artists  
Universal TV
- 16 12 ESSENTIAL R&B - WINTER 2005  
Various Artists  
Sony BMG TV/UK
- 17 10 MY FIRST ALBUM  
Various Artists  
VIVA
- 18 10 ANDREW LLOYD WEBBER - DIVAS  
Various Artists  
PolyGram
- 19 13 STEVE WRIGHT'S ALL NEW SUNDAY LOVE SONGS  
Various Artists  
LWT/WISH
- 20 **6** VERY BEST OF UPLIFTING HOUSE EUPHORIA  
Various Artists  
EMI/UK

## FORTHCOMING

- ### KEY SINGLES RELEASES
- BARBIBLES ALBION ROUGH TRADE NOV 28
  - DAVID GRAY HOSPITAL FOOD HIGHLAND/ANT NOV 28
  - THE BROTHERS DUBNOVA/SONY BMG NOV 28
  - THE BROTHERS DUBNOVA/SONY BMG NOV 28
  - PHYSICAL DOLLS STOX/UNITED NOV 28
  - CHARLOTTE CHURCH EVELI GARD/SONY BMG DEC 5
  - EMINEM CLIP IT/ARCA/SONY BMG DEC 5
  - GIRLS ALoud CHEMISTRY POLYDOR DEC 5
  - FRANK FERDINAND WALK AWAY/SONY BMG DEC 5
  - KANYE WEST HEARD 'EM SAY/ROCA/REELZ DEC 5
  - HEAVEN MOUNTAIN TOOK FOR YOU/STREET LIFE DEC 5
  - THE STROKES THE BEST OF SONY BMG DEC 5
  - THE STROKES THE BEST OF SONY BMG DEC 5
  - PHYSICAL DOLLS STOX/UNITED NOV 28
  - BECK GRESILLITA POLYDOR JAN 2
  - CLAP YOUR HANDS SAY YEAM CLAP YOUR HANDS JAN 2
  - HANUS SAY YEAM WICKI TA JAN 2
  - RICHARD ASHCROFT KEYS TO THE WORLD JAN 23
  - JOSE GONZALEZ HEART BEATS/PEAKPERFORM JAN 9
  - PHILOPHONE JAN 23
- ### KEY ALBUMS RELEASES
- RUFUS WAINWRIGHT WANT POLYDOR NOV 28
  - C4 AND FRIENDS SONY BMG NOV 28
  - OZZY OSBOURNE UNDER COVERS EPIC NOV 28
  - THE BROTHERS DUBNOVA/SONY BMG NOV 28
  - THE BROTHERS DUBNOVA/SONY BMG NOV 28
  - EMINEM CLIP IT/ARCA/SONY BMG DEC 5
  - GIRLS ALoud CHEMISTRY POLYDOR DEC 5
  - FRANK FERDINAND WALK AWAY/SONY BMG DEC 5
  - JAMIE WINTER CHEETO CLASSICS WEA DEC 12
  - INTOROUS BIG FINAL CHAPTER ATLANTIC JAN 2
  - THE STROKES THE BEST OF SONY BMG DEC 5
  - THE STROKES THE BEST OF SONY BMG DEC 5
  - PHYSICAL DOLLS STOX/UNITED NOV 28
  - BECK GRESILLITA POLYDOR JAN 2
  - CLAP YOUR HANDS SAY YEAM CLAP YOUR HANDS JAN 2
  - HANUS SAY YEAM WICKI TA JAN 2
  - RICHARD ASHCROFT KEYS TO THE WORLD JAN 23
  - JOSE GONZALEZ HEART BEATS/PEAKPERFORM JAN 9
  - PHILOPHONE JAN 23



GORILLAZ: SCORE TOP 10 NEW ENTRY



WILL YOUNG: BATTLES WITH MADONNA FOR TOP SPOT

20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
THE BLACK EYED PEAS MONEY BUSINESS	KT TUNSTALL EYE TO THE TELESCOPE	SUGARBAES TALLER IN MORE WAYS	THE PRODIGY THEIR LAW - THE SINGLES 1990-2005	ROD STEWART THANKS FOR THE MEMORY... GREAT...	KATE BUSH AERIAL	DAVID GRAY LIFE IN SLOW MOTION	COLDPLAY X&Y	PUSSYCAT DOLLS PCD	SIMON WEBBE SANCTUARY	BRYAN ADAMS ANTHOLOGY	DIRE STRAITS & MARK KNOPFLER PRIVATE...	BARBRA STREISAND GUILTY TOO	BLINK 182 GREATEST HITS	SAVAGE GARDEN TRULY MADLY COMPLETELY...	SON OF DORK WELCOME TO LOSERVILLE	FOSTER AND ALLEN SING THE NUMBER 1'S	JACK JOHNSON IN BETWEEN DREAMS	ELVIS PRESLEY HIT STORY	CRAIG DAVID THE STORY GOES	MICHAEL BALL MUSIC
AMA	BMG/UK	Island	XL		EMI	Parlophone	Parlophone	AMA	Island	PolyGram	Mercury	Columbia	Columbia	Deluxe	Mercury	BMG TV	Broadland/Sony	RCA	Werner/Brothers	Universal TV



## Later's Janet Fraser Crook tells *Music Week* about last week's surprise Woman Of The Year honour, which she collected at the Park Lane Hotel in London

### Quickfire

#### What does winning this award mean to you?

I'm completely chuffed. I join a list of talented women who've achieved so much in what is quite a male-dominated industry. I've worked as a director for 20 years, but this award is the pinnacle of my career.

#### How much of a shock was winning this award?

I so wasn't prepared for it. Everyone had kept it a secret - I'd directed the last show of Later With Jools on the night before and said goodbye to all the team - and walked in on the night, and there they all were. Mark Cooper, head of music entertainment at the BBC was wonderful, they all made a great tribute film. Shurleen [Spitzer] presenting the award was amazing and Paul Weller on the video along with Jools just made the night really special.

#### What has been the proudest achievement/most satisfying moment of your career?

No doubt the proudest moment was *Widespread Joy*. But creating Later 13 years ago with Mark and Jools on a shoestring budget and see it blossom into the show it is today - full of bursting with great live musicians - there is nothing quite like it. It's a director's dream come true.

#### Were there any particular obstacles along the way?

I think the biggest lesson that I have learnt is never say that you can't do something. Always go for it. After I joined ITV many years ago, I watched other directors making shows and knew that was what I wanted to do. I learnt my trade from the floor up and



Accolade: Janet Fraser Crook (left) collects her award from Shurleen Spitzer

I would never at that stage have thought for a moment I would one day be directing the likes of the main stage at Glastonbury, concerts with Radiohead, REM and Moby. Who would have thought it?

#### Why did you choose the music industry over other businesses?

I am a freelance director, which means that I don't just direct music shows. But that is my first love. My good fortune was to sit opposite Mark Cooper - he fed me the bands and I try and make them look good. And now I work for many other companies - The Brits with Helen Terry, Mark Wess at Granada, to name but two of many - and the director's job is to create the look of a show.

#### Would you encourage young women to take up a career in the music industry?

Yes, definitely. Women are becoming more powerful in this business, on the subject of all and unlike men we can do more than one task at a time. The door is open for young women to work in this industry. There are plenty of opportunities and women should group them with both hands. It's a great business.

At London's Park Lane Hotel last Wednesday, Janet Fraser Crook was honoured with this year's Woman Of The Year award, an accolade previously received by Sharon Osbourne and Lesley Douglas. Fraser Crook is the co-creator and director of Later with Jools Holland. She also produces and directs the Pyramid stage at Glastonbury festival, has produced Radiohead, Paul Weller, Steve Wonder, Oasis and Elton John as well as the Classical Brits, CDUK, Top of the Pops and, even, a Shakespeare play.

### Crib Sheet

**Play It Again Sam** is going back to basics with the launch of a seven-inch label arm that it hopes will enable it to forge relationships with bands at the development stage of their careers.

**A label arm for seven-inch vinyl?** Isn't the future about Bluetooth and MP3s?

So everyone keeps telling us. But retailers like their seven-inch records and bands think it's pretty cool, too. "It fits the format of what is working for indie retailers now," says Carl Kapff, Plas's head of A&R. "We haven't been signing rock and indie guitar bands because it just feels so competitive, so part of the path we've struck is in areas where we haven't had so much competition - historically dance and hip hop, basically lots of different areas. This arm enables us to get involved with bands at an early stage without the need for entering into a long term contract."

**Hasn't this been done before? Why launch it now?**

People are buying it.



Mono Taxi: seven-inch thrust

#### Who?

"Young music lovers and, I think, a lot of A&R guys. It's the perfect musical sounder," says Kapff.

**Vinyl is pretty expensive stuff; will Plas be making money on this?**

No.

#### Oh?

"It's about forming relationships with artists and finding out who your friends are at media with certain releases," Kapff reasons. "From there we can decide whether we want to move forward with a band or not."

**So apart from pressing up the records, how much promotional commitment is Plas giving these artists?**

**Plenty, says Kapff.** "The deals we're doing are slightly different because we manage national radio and press for the artists. Because of that we're producing CD singles for every seven-inch to service radio with and the leftovers we hand on to the bands for them to sell at their gigs. So most bands find that a very attractive proposition. Interestingly for a lot of these bands, CD singles are selling more off merchandise than they ever would at retail. For a music fan, spending £3 on a single after a show isn't a big commitment."

#### Come on then, tell us who you've signed.

The first bands to receive the seven-inch are the excellent Anglo-French cuture Mono Taxi; The Far Cries; current Chris Moyles fave Mikl Kan; The Hair; and New York indie electro group The Glax. As Kapff puts it, "This label allows us to release different kinds of music and to plug into things at an early stage and, where appropriate, will feed into our main label."

**An impressive start indeed.**  
"Well, it's an artist friendly way of doing things and I think bands buy into the idea," says Kapff.

### DOOLEY'S DIARY



## A night for the boys at Wotyas

**Remember where you heard it:** The Woman Of The Year Awards - Dooley prefers to call them the Wotyas, gettin' - settled into its extremely tight Art Deco home at the Park Lane hotel last Wednesday, a step up from its old quarters at the Intercontinental. While honouring director Janet Fraser Crook with the top accolade, it was mostly men who picked up the raffle prizes, with Sony BMG chief Rob Stringer going home with a Juicy Couture handbag. On the subject of the awards, Mean Fiddler boss Vince Power made an appearance with his new company, Vince Power Music Group, on the list of sponsors. Notwithstanding on-going Copyright Tribunal issues, interesting to note the presence of MOPS-PKS boss Adam Singer at last week's PPL board meeting. Dooley understands that discussions began in 2001 over potential trial-blazing partnerships in the public performance arena are now firmly back on the cards - with possible news due in the New Year. It seems mightily early to Dooley, but Christmas party season got under way last Thursday night, with Sonopress staging their celebration at Dextino Club in London's West End. Just as lavish and equally as modest (not!) was the party at Victoria House to mark the launch of *The Darkness: One Way Ticket To Hell*. And back album, which saw Justin and co arriving on a horse-drawn carriage... How the world

changes. Last year, the staff at Sony and BMG respectively were facing the insecurity of lay-offs ahead of the full merger of the two companies. This week, they laid the charge in the approach to Christmas, with seven out of the Top 10 albums this weekend. Sway may be DIY but it certainly doesn't stop anyone trying to sign him. One publisher was so keen to get into the rapper's recent London gig that he pushed to the front of a very indignant guest list queue. So who is responsible for this rather harsh assessment of Capital FM's output? "It just tries too hard. Every time the mic is on, the DJ is trying to sell something about him or her and they have stopped connecting with people on the issues they care about." None other than Steve Orchard, operations director of Capital's owner GCap. GCap's decision to change the station's name back to Capital Radio is partially in recognition that, with the continuing expansion of digital station, the FM moniker will eventually become an anachronism. So can we expect others to follow suit?

A lot of people of a certain age were very excited by the news that **Take That** are reforming for a tour, even if the band themselves are maybe not so sure. At the press conference **Gary Barlow** complained of having to lose a stone before the tour, while Mark Owen griped about cutting down on the fags. The band also made it clear that the door remains very much open for Robbie. Over at the BPI, it was all celebrations at County Hall last Thursday evening to mark the 60th birthday of investigator and source of music pirates **Derek Varnals**, who engineered two of Tom Jones's greatest hits, Delilah and It's Not Unusual. In his pre-BPI days, was serendipitous (if that is the word) with riddlers by a group of BPI staffers. Entertainment retailers pined about newspapers giving away entire movies on DVD will be delighted by the views of a certain **Mr Rupert Murdoch**. Even though his own papers help to drive the problem with their own freebies, the mogul insisted that the *UK Press Gazette*, "I personally hate this DVD craze... Maybe he should tell his marketing execs."



It was a case of Wise by name, wits by nature as last Thursday's Nonoff Robbing Proper Music pop quiz (when a resurgence: Wise Buddah/Box Music team shook out last year's one-point defeat to plip a resurgence PPL sound to the post, by a margin of 336 points to 328. Last year's winners, the Nationwide Mercury Prizes, limped in third with 320 points, sorely

missing the inspirational David Wilsson, who was confined to his quarters on child care duty. The winners were last-but-not in the Regents Park Marlon bar: at 2am sipping pink champagne, courtesy of Wise Buddah managing director Mark Godley and Box Music owner Ashley Abram. Judging by this photo, Friday morning must have been an interesting one.

# Classified

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## FAST CHART

### SINGLES

**NUMBER ONE**  
**MADONNA HUNG UP** Warner Bros.  
Registering its third straight week at the top of the chart, Hung Up is Madonna's longest-reigning number one since Vogue managed a four week shut-out in 1990.

### ARTIST ALBUMS

**NUMBER ONE**  
**MADONNA CONFESSIONS ON A DANCE FLOOR** Warner Bros.  
Ending a run of seven one-week chart-toppers, Confessions On A Dance Floor is the first album to top the list twice in a row since David Gray's Life In Slow Motion in September, and the first by a female solo artist to turn the trick since Anastacia's self-titled album in April 2004.

### COMPILATIONS ALBUMS

**NUMBER ONE**  
**NOW! 62** EMI/Virgin/UMTV  
The three biggest selling compilations thus far in 2005 are Now! 61 with 844,764 sales, Now! 60 with 728,674 sales and Now! 62, which instantly joins the list with 284,364 sales (including 110 before its official release last Monday), replacing previous bronze medalist Pop 10, to the fourth slot with sales of 269,171.

### RADIO AIRPLAY

**NUMBER ONE**  
**MADONNA HUNG UP WARNER BROS.**  
On its third week at number one, Hung Up towers a massive surge in support. With an audience almost as big as nearest challengers Sugababes' Push The Button and Craig David's Don't Look No You No More combined, it seems set for a lengthy reign.

## THE SCHEDULE

### ALBUMS

**THIS WEEK**  
The Bee Gees Love Losses (Polydor); G4 G4 And Friends (Sony BMG); The Darkness 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); Korn See You On The Other Side (Virgin)

**DECEMBER 12**  
Jahiem Ghetto Classics (WEA)

**DECEMBER 19**  
Ryan Adams 29 (Lost Highway); Jagged Edge Jagged Edge (Sony BMG)

**JANUARY 2**  
Notorious B.I.G. The Final Chapter (Atlantic)

## The Market

### Artist albums up 10%

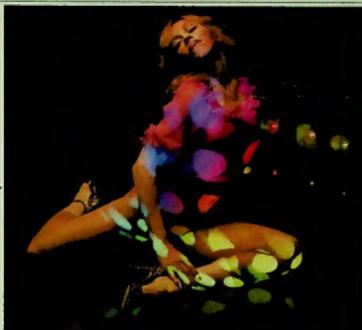
by Alan Jones  
Madonna is the oldest artist to simultaneously top the singles and albums chart with new material, and the 47-year-old continues her reign on both charts this week.

Hung Up commands a big lead on the singles chart, where the top three are unchanged, though all with greatly reduced sales. Last week, Hung Up sold 40,254 copies, Westlife's You Raise Me Up sold 28,073 copies and Black Eyed Peas' The Eppic Sold 19,059 copies - reductions of 32.9%, 25.9% and 32.6% week-on-week, respectively.

Madonna had a much tougher time defending her album chart title, enjoying a slender lead all week but Confessions On A Dance Floor eventually prevailed with sales 3% higher than nearest challenger Will Young but 49.2% down week-on-week at 110,527.

Her ability to hang on to both chart crowns was primarily due to a slightly disappointing release slate, which resulted in just two new entries to the Top 10 of both charts.

Singles sales suffered badly from the lack of new blood, which saw top tier debuts only from Gorillaz and Tom Novy. Physical singles sales dipped 20.6% to their lowest level for 15 weeks - 293,949 - but digital sales held up



Madonna: Oldest artist with new material to top both singles and albums chart

considerably better, falling 3.8% to 618,810. Overall singles sales, at 932,762, fell 10% to their lowest level for five weeks.

Despite the fact that Confessions On A Dance Floor turned in the lowest sales for a number one artist album for five weeks, overall album sales topped the 4m mark for the first time this year.

Artist albums enjoyed a 10.1% increase in sales to 3,266,548, while the release of Now That's What I Call Music! 62 spurred compilations to a 52.9% increase at 1,032,688. Overall album sales were up 18% at 4,299,236.

Now! 62 made an excellent first week impression, selling 284,254 copies, and outselling its nearest compilation chart rival by a margin of nearly five to one. It also

beat the first week sales of 197,098 and 244,837 of its 2004 and 2003 equivalents (Now! 59 and Now! 56). However, the last Now! Album (Now! 61) had higher first week sales of 310,236 when it was launched in July.

Finally, Elvis Presley charted 17 reissues in as many weeks earlier this year but this week with most new hit singles in 2005 is 50 Cent, who registers his seventh with Window Shopper. Debating at number 11, it follows How We Do and Hate It Or Love It, collaborations with The Game, which peaked at five and four respectively, Candy Shop (number four), Just a Little Bit (number 10) and Outta Control (number seven) and So Seductive, credited to Tony Yayo and 50 Cent, which peaked at number 28.

## KEY INDICATORS

### SINGLES

Sales versus last week: -99%  
Year to date versus last year: +50.4%

MARKET SHARES	
Warner	23.9%
Universal	21.9%
Sony BMG	14.0%
EMI	21.1%
Others	19.1%

### ALBUMS

Sales versus last week: +10.1%  
Year to date versus last year: +38.0%

MARKET SHARES	
Sony BMG	37.6%
Warner	17.7%
Universal	22.2%
EMI	14.2%
Others	8.3%

### COMPILATIONS

Sales versus last week: +52.9%  
Year to date versus last year: +38.0%

MARKET SHARES	
Universal	45.8%
EMI	32.1%
Sony BMG	12.9%
Warner	1.3%
Ministry of Sound	6.4%
Others	1.5%

### RADIO AIRPLAY

MARKET SHARES	
EMI	24.9%
Warner	28.6%
Universal	23.1%
Indies	14.1%
Sony BMG	13.2%

### CHART SHARE

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

For further listings, see [musicweek.com](http://musicweek.com)

## NEW ADDITION



Rhymentest will release his debut album, Blue Collar on February 27. Featuring collaborations with Mario, Carl Thomas and the late Old Dirty Bastard, the album will be preceded by lead single Brand New which features Kanye West and is released on February 13. Rhymentest has already enjoyed a healthy career as a songwriter co-writing, among other tracks, Jesus Walks by Kanye West.

## SINGLES

**THIS WEEK**  
Stevie Wonder Positivity (Island); Babyshambles Albion (Rough Trade); David Gray Hospital Food (HT/Antastic); John Legend So High (Sony BMG); Oasis Let There Be Love (Big Brother); Pussycat Dolls Stickwitu (Polydor); Blink 182 Not Now (Island); Kelly Clarkson Breakaway (Sony BMG); Jamie Cullum Mind Trick (U.K.); Sean Paul Ever Bizzaz (Atlantic)

**DECEMBER 5**  
Outkast Idlewild (Sony BMG); Franz Ferdinand Walk Away (Dimitro); Owen Stefan Lullabies (Polydor); The Strokes Jutebox (Rough Trade); Sugababes Up! (Island); Charlotte Church Ever God (Sony BMG); Kanye West Hard Em Say (Roc-A-Fella); Katie Melua I Oried... (Dramatico); I Divo Christmas Card (Sony BMG); KT Tunstall Under... (Reeltime)

## DECEMBER 12

Mariah Carey Don't Forget... (Mercury); James Blunt Goodbye My Love (Atlantic); Girls Aloud See The Day (Polydor); Moby The Bulad... (Island); Robbie Williams Advertising Space (EMI); Westlife/Diana Ross When You Tell... (Sony BMG); Eminem Tim Tim Game (Interscope)

**JANUARY 2**  
Pharrell Williams Angel (Virgin); Supergrass Fin (Parlophone); Louis XIV Field of Allegiance (Atlantic)

**JANUARY 9**  
Richard Ashcroft Break The Night With Colour (Parlophone); Jose Gonzalez Heartbeats (Peacefrog); Queens Of The Stone Age Burn The Wheel (Polydor); Texas Eye Men (Mercury); Bon Jovi Welcome To Wherever You Are (Mercury)

**JANUARY 23**  
Beck Ghettochip Malfunction (Polydor)

## Will Choirboys do a 'Cullum'?

### The Plot

Kids cue up Easter and Mother's Day push, as favourable odds for Christmas number one greet Choirboys' album.

THE CHOIRBOYS THE CHOIRBOYS

UNIVERSAL CLASSICS & JAZZ. Bishops, cabinet ministers and regional heads of the UK Women's Institute have all been targeted by Universal Classics & Jazz as part of a campaign for the self-titled debut album by The Choirboys, which is released today (Monday). As part of a tongue-in-cheek effort by Universal to 'lobby from God down', they have been serviced with copies of the album in a bid to motivate support and, ultimately, sales.

The Choirboys are currently enjoying 8-1 odds for the number one Christmas single with their version of Eric Clapton's Tears In Heaven, with Universal Classics & Jazz head of consumer marketing Tom Lewis noting this is the start of a long-term campaign for the

group. "If this album ignites the way it feels like it's going to, I feel we can take it through to mid-2006," he says. "Beyond Christmas, we are looking toward opportunities around Mother's Day and Easter gift-buying periods and also periods with a religious association."

Universal has left no stone unturned in this latest campaign and will this week begin servicing "backing the boys" campaign packs containing posters, badges and stickers to boys schools, primary schools, parents and friends. In addition, Universal is set to dispatch guerrilla marketers to each member of The Choirboys' hometown to distribute campaign packs and increase local public and business support. "What I wanted to do was nurture a sense of ownership among the album's natural audience and build it from there," says Lewis.

The school campaign is similar to the major's Jamie Cullum effort earlier this year which saw his album targeted at girl's schools across the country with the head girl of each school receiving an advance copy of the album. The success gave Universal confidence



to broaden the strategy. Additional promotional activity will see a Choirboys leaflet distributed with the NSPCC Full Stop journal, CDs and goodie bags distributed to all head choristers at UK choir schools and, keen to ensure it rallies plenty of local support for the formerly Cambridges-based group, Universal will be distributing 38,000 Choirboys stickers with the Cambridge Evening News.

Proceeds from the Tears In Heaven single, which is released on December 12, will be donated to toward the NSPCC charity.

**CAMPAIGN SUMMARY**  
NATIONAL PRESS: Linda Valentine, UCI  
REGIONAL PRESS: Tony Woods, UCI  
PROMOTIONS: Rebecca Jane Ram, UCI  
NATIONAL TV: Nicky Sanderson, NextStop  
REGIONAL TV PROMOTION: Steve Dickinson, Raised In Radio  
NATIONAL RADIO: Rebecca Jane Ram, Julie Melvin, UCI  
PRODUCT MANAGER: Lindsay McNeil, UCI  
MANAGEMENT: Louise Badger, The Music Partnership

## Mute hatches plan to build on Depeche Modes overseas success

### Campaign focus

Mute was always expecting that Depeche Mode's first studio album in four years would be strongly received, but its performance globally has been nothing short of exceptional.

Playing The Angel secured a first week number one position in 18 countries and, several weeks on, it remains Top 10 in 17 of those, having shipped more than 1.3m units globally. In the UK the album shipped 130,000 copies in its first month, double the volume that its predecessor Exciter has sold to date.

Mute's director of marketing Howard Corner says press support has been helped by the "event" nature of the record. "There was a really positive press buzz and media awareness from day one," he says. "The fact that the band themselves have produced a record that is fresh, edgy, compelling and very cutting edge 25 years after their formation added a new angle and that's become the story, that this band have rediscovered themselves."



Also, an important factor in the album's domestic success was Radio Two, which playlisted lead single Precious, a first for the band. Corner says this played a key role in enabling the band to reconnect with a lost Depeche Mode audience. "There are a lot of people in that 30-plus audience that are latent fans of the band and Radio Two enabled us to reach a lot of them, the fans that had gone AWOL," he says.

The album's second single, A Pain That I'm Used To, will be released on December 12 featuring remixes by man of the moment Jacques Lu Cont, aka Stuart Price, and Mute is confident of a Top 10 hit. The track will be followed in February by the Dave Gahan-penned Surfer Well, which will precede the band's UK tour dates in March. "The goal is to make sure the momentum continues into next year," says Corner.

### TASTEMAKERS TIPS

#### Chris Brown Run It (Jive)

ANDREW JEFFRIES, PROGRAMME DIRECTOR, KISS 100



"Watch out for this kid. He's too young to have this much talent. His first single Run It

has just knocked Kanye West's Good Digger off the US number one spot and this looks to be just the start. This track has been spinning across Swerve and the Flinn's Squad on Kiss 100 for some time and is a welcome addition. Check the album at your first chance; you'll not be disappointed. A big tune from a big artist in the making."

#### Plan B No Good (679)

KITTY EMERSON, MUSIC EDITOR, THE OBSERVER

"Is it still hip hop for your no-holds-barred rap is accompanied by an acoustic guitar? Plan B

certainly thinks so. His forthcoming single No Good is shocking, not just because it's full of raw sex, violence, and stunning word-play, but because there are no beats, no samples – just a strummed acoustic guitar. Straight outta Forest Gate, Plan B is the first real heir to Dizzee Rascal, rapping with fierce intelligence but always conscious of musicality, too."

#### Akron/Family

#### Akron/Family (Young One)

SOPHIE HARRIS, JOURNALIST, TIME OUT/BBC



"Akron/Family are a New York four-piece, who mix up twinky folk sounds with skronky rock wig-outs. They are kinda like Surfan Stevens plus the Grateful Dead, but a lot more fun than that sound – maybe add in the east of Sesame Street. They're signed to Michael Gira's (Swans)

### THE INSIDER

#### Smooth FM



#### go with the flow

London's 102.2 Smooth FM is hoping the arrival of David Prever at breakfast will help it to pull off a similar spike in its listening figures as that experienced by its sister station in Manchester.

Just 18 months after being re-branded from Jazz to 100.4

Smooth FM, the north west station has become the number one player in the region. In its targeted 35 to 54-year-old market. Now, with former Heart 106.2 breakfast presenter Prever on board, the brand's managing director Roy Bennett is confident of similar progress in the capital.

which changed in June from UCC to Smooth.

"We believe David will help us achieve the position we are aiming for, of becoming a top five London station," says Bennett. "His heritage in the region will enable us to stand out in the fiercely competitive London market."

"Looking to differentiate themselves from the competition with a commitment to fewer commercials, both stations have an intensive music policy which appeals to mature, affluent women. As Bennett notes, "You won't find screaming callers or endless ad breaks."

"To achieve this difference, the brand includes fewer ads per hour and airs them in fewer break slots than average. "Commercial radio's biggest challenge in the UK is not

### RADIO PLAYLISTS

#### RADIO 1

**A LIST**  
Arctic Monkeys: I Bet You Look Good On The Dancefloor; Callypso Talk: Ten Feet Higher; Rizzle: Franz Ferdinand Walk Away; Getz: Dirty Harry: Hired & Fizz feat. Abigail Bailey; Jai! Can't Get Enough; Kaiser Chiefs: Modern Day; Kanye West feat. Adam Levine: Heart 2 Heart  
Maddams: Jim Goss: Let There Be Love; Robbie Williams: Advertising Space; Sean Paul: Ever Blazin'; Supahubbs: Ugly; The Black Eyed Peas: My Humps; The Darkness: One Way Ticket; The Pussycat Dolls: Don't Cha; The Streets: Judas; The White Stripes: The Darkest: Ten; New York: Michael Marshall: Your Body Is A Lie  
Maddams: Jim Goss: Let There Be Love; Robbie Williams: Advertising Space; Sean Paul: Ever Blazin'; Supahubbs: Ugly; The Black Eyed Peas: My Humps; The Darkness: One Way Ticket; The Pussycat Dolls: Don't Cha; The Streets: Judas; The White Stripes: The Darkest: Ten; New York: Michael Marshall: Your Body Is A Lie

**D LIST**  
Tarek: Under the Weather; McFly: Ultraviolet; Rihanna: If It's Lovin' That You Want; Stereophonics: How; Will Young: Switch It On  
G LIST  
Darius: My Love; The Myster His Come Back; Girls Aloud: Set The Day; Hard-Fi: Cash Machine; Mariah Carey: Don't Forget About Us; Mary J Blige: Without You; Nappy: JCB Song; BoyzOne: What She Is; Thee; The Futurheads: Area D  
F LIST  
Aven Smith feat. LeVii Daniels: Notorious B10; Nancy Gil: Sugar Hip Hop; The Saturdays: No Gossip

#### RADIO 2

**A LIST**  
Cascading Sky: David Gray; Hospital Food; Katie Melua: I Grew For You; Like Heaven; KT Tunstall: Under the Weather; Maddams: Hang Up; Robbie Williams: Advertising Space; Simon Webbe: Be Worried; Stevie Wonder: Let; Aisha: Meris: Portrait





**SINGLE OF THE WEEK 1**

**Robbie Williams**  
Advertising Space

Chrysalis CDGHSS5159  
Advertising Space is flagged up by many as the closest Williams' latest album gets to an all-consuming Angels moment. However, while it is certainly a world away from the jocular pop of previous single Tripping, with anthemic strings and acoustic guitars to the fore, it doesn't quite match the everyday appeal of his biggest hit, let down by some rather confusing lyrics, apparently about Elvis. But EMI shouldn't, and won't, worry - it will be a huge hit.



**SINGLE OF THE WEEK 2**

**Nizlopi**  
The JCB Song

FMF FDMN12008  
Hailing from Leamington Spa, this pop folk duo deliver a monstrously melodic tale of a JCB digger - delivery reminiscent of Ralph McTell and Lindisfarne - which is quirky enough to become a big hit over the holiday season. It is Jo Whaley's single of the week on Radio One, has just been added to the Radio Two B-list and is single of the week at Xfm. The heart-warming animated video is on the playlists at MTV, The Box and The Amp.

**Singles**

**James Blunt**

Goodbye My Lover (Atlantic AT0230CD)

The fourth single from the phenomenally successful Back To Bedlam is more of a sophisticated album track than an obvious outright smash - but will surely kick sales of the parent album over the 2m mark during the fourth quarter. It is C-listed at Radio One and the video stars Miesha Barton from The OC.

**Mariah Carey**

Don't Forget About Us (Def Jam 965975S)

This single is lifted from the new platinum version of the huge comeback album The Emancipation Of Mimi. A beautiful ballad written by Carey and produced by Jermaine Dupri, it should judge sales of the album towards double platinum, helped by a brilliant Paul Hunter-directed video, a C-listing at Radio One and an A-listing at Capital.

**Crazy Frog**

Jingle Bells (Gusto CDGUS27)

The third Crazy Frog single is predictably just as annoying as the first two. A shameless cash-in on the Christmas market, this release is accompanied by what is actually a very good video - creatively speaking. As usual, the track is getting next to zero radio play but that will not stop it bothering the singles chart.

**Depeche Mode**

A Pain That I'm Used To (Mute CD080N36)

The second single from the Top 10 album Playing The Angel is classic Depeche Mode - harking back to haunting sound of the late Eighties. With no less than nine different mixes (including one by Madonna producer Stuart Price) spread across two CDs and a DVD, the band have announced a UK tour for next year including dates at the newly rebuilt Wembley Arena.

**Eminem**

When I'm Gone (Interscope/Polydor 9698981)

Deepening the slapstick of recent

releases, Eminem hits the sentimental button hard for this - by his standards - fairly ordinary track. But despite revisiting familiar ground - his ex-wife, his daughter, mother - being an exclusive cut on his forthcoming "best of" set Curtin Call should raise interest. It is B-listed at Radio One.

**Hot Pants**

(I'd Like To Give You) For Christmas (Tug CDXKXG13)

Written by Barry Upton, who penned Steps' 5, 6, 7, 8, this crass lyric sung by two glamour girls from Southampton is typical Christmas fare. Sounding like a cross between Slade and Wizard's festive ahems, it seems to be aimed at the office party season.

**Hound Dogs**

I Like Girls (Director E2876/77032)

With its Boosy Collins-type vocal inflections, Funkadelic bass pops and the grab-you-shake-you-down chorus, this track is certainly doing the business on the dancefloor at the moment. B-listed at Radio One, it now looks set to cross over.

**Hawling Bells**

Low Happing (Bella Union)

download only  
Bella Union's most recent signings have been attracting early attention from the rock press and within music industry circles. Fronted by a brother/sister duo, this four-piece's enticing blend of blues-fuelled rock brings to mind The Duke Spirit. Singer Juanita Stein sounds not unlike a cross between PJ Harvey and Debbie Harry. This strong download-only single sets the scene for their debut album next year.

**Jaed**

Catherine/Gutter (Instant Karma) download only

Jaed are a UK punk three-piece fronted by Melbourne-based Vanessa Evis. Their two tracks, although heavily reminiscent of Avril Lavigne and The Breeders, have enough spirit of their own to establish the trio in indie UK and are a good taster for the forthcoming Dirty Days album.

**Keedie & The England Cricket Team**

Jerusalem (Hyperactive CDSTUMP1)

Following the winning of The Ashes back in the summer, this William Blake hymn became the England cricket team anthem and is a very strong contender for Christmas number one. Sung in the main by classical singer Keedie with the team joining in on the final key-change chorus, this stirring anthem is accompanied by an equally stirring and patriotic promo depicting the team's triumph over the Aussies.

**The Long Blondes**

Separated By Motorways (Good & Evil 679603CD)

After two limited seven-inches on Angular, the hotly-tipped Sheffield act now see a release through producer Paul Epworth's Good & Evil imprint. Art-punk guitar, a strong melody, and vocal harmonies combine to make an irresistible tune, topped by kitchen-sink lyrics that echo the likes of Pulp. With support dates with Franz Ferdinand this month, their star is surely on the rise.

**McFly**

The Ballad Of Paul K/Ultraviolet (Island MCSX04042)

The Christmas offering from pop's premier boy band is a double aside that neatly highlights the two sides to McFly. Ultraviolet is a good-time anthem about hanging round in the sun with his girls, while The Ballad Of Paul K is more in keeping with the more serious themes of current album Wonderland and is all about the perils of middle age. Fans that own Wonderland will be familiar with both, but there is no reason this release won't make it to the Top Five.

**Damian 'Ur Gong' Marley**

The Master Has Come Back (Tuff Gong/Island MCST040443)

The youngest of the Marley offspring returns after the summer's Welcome To Jamrock, perhaps this year's biggest reggae single. This midtempo track is dominated by a big bassline and some spaced-out samples. Having won the Moby award for best reggae artist, his profile is high,

and this single has been C-listed by Radio One.

**Mark Owen**

Hail Mary (Sedna SEDNACS2)

Owen's attempt at a Christmas hit is bit of a wet wonderland, but sales may be helped by the hike in profile he received following Channel 4's successful Take That documentary. It is taken from the appropriately titled album How The Mighty Fall, not to mention last week's tour announcement.

**Plan B**

No Good/2' Dick (6791116CD)

Ben Drew - aka Plan B - breaks new acoustic ground with his fresh approach and is getting noticed in the right quarters, including being Zane Lowe's record of the week. No Good is just Drew and his guitar delivering a great rap. Maybe not this year's Steve Brookstein, but a bright hope for next year.

**The Pogues feat Kirsty MacColl**

Fairy Tale of New York (Warner Bros WEA400CD)

Few will need any introduction to one of the greatest Christmas songs ever. Given added poignancy by MacColl's untimely death and McGowan's present condition, its release could face competition, with press reports suggesting a remake coupling Kate Moss with McGowan.

**The Subways**

No Goodbye's (Warner Bros WEA398CD)

Following three Top 30 hits this year, the next single from the widely praised Young For Eternity album is this infectious pop stormer - possible their most commercial yet. It is released to coincide with support duties on the Stereophones' tour.

**Westlife with Diana Ross**

When You Tell Me That You Love Me (S 82876/67382)

Having knocked Robbie from the top spot, Westlife make their seasonal attack on the Christmas number one. This suitably epic collaboration with Diana Ross has to see them in with a shout. It has already been added to the Radio Two C-list, and there are many TV appearances scheduled for the week of release.

**Albums**

**Comet Gain**

City Fallen Leaves (Track & Field HEAT36)

Comet Gain emerged into the pop underground of the early Nineties alongside riot grrrl acts such as Huggy Bear and Cornerstone. This pleasing album will appeal to Comet Gain's fanbase, with more mature songs about burn-outs and the end of relationships, for thirty-somethings. It features many of the same players as the band's previous album. Realists, including, Jon Slade (ex-Huggy Bear), plus guest appearances from members of Television Personalities, Herman Düne, The Pattern and Tompaalu.

**Various**

Prog Is Not A Four Letter Word (Delay 65 CDDELAV93)

While prog has become a byword for pompous extravagance, this brain-melting collection of little-known gems from the Seventies indicates there is a rich vein of innovative music waiting to be rediscovered. The Prog Is Not A Four Letter Word compilation found many fans and this looks set to repeat that success.

**Viva Voce**

Lovers Lead The Way (Full Time Hobby FTTH030CD)

The second album Viva Voce release this year is actually their first. Follow-up The Heat Can Make Your Brain received such high praise that a full UK release for their debut album was warranted. It is another peerless set of harmony laden rock, fused with an experimental production that never swamps the songs.

**Whip Atheist**

Love'songs To God (Resonant RESCD 015)

This is a hushed collection of intimate songs that revel in their stripped-down tenderness. The lead voice is at times reminiscent of the vocal style of Will Oldham, but retains a heartfelt individuality that makes it all about a cherub.

This week's reviewers: Daryl Bardi, Phil Brooke, Ben Cardew, Stuart Garkin, Chris Fooks, John Gwyn, Owen Lawrence, Keith Slade, Nick Tesco and Adam White.

031205

# TV Airplay Chart

Pos	Week	Last Week	Artist	Label	Pos
1	7		<b>GORILLAZ DIRTY HARRY</b>	REPUBLIC	439
2	1		<b>MADONNA HUNG UP</b>	WARNER BROS	410
3	3		<b>SUGABABES UGLY</b>	ISLAND	403
4	0		<b>ROBBIE WILLIAMS ADVERTISING SPACE</b>	CHRYSALIS	373
5	5		<b>THE PUSSYCAT DOLLS STICKWITU</b>	A&M	361
6	11		<b>SEAN PAUL EVER BLAZIN'</b>	VIRGIN	341
7	3		<b>THE BLACK EYED PEAS MY HUMPS</b>	A&M	330
8	7		<b>KELLY CLARKSON BECAUSE OF YOU</b>	SONY BMG	329
9	12		<b>GIRLS ALoud SEE THE DAY</b>	POLYDOR	283
10	6		<b>FRANZ FERDINAND WALK AWAY</b>	DUNN	279
11	6		<b>WILL YOUNG SWITCH IT ON</b>	SONY BMG	273
12	12		<b>PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT</b>	VERGON	258
13	9		<b>SUGABABES PUSH THE BUTTON</b>	ISLAND	257
14	11		<b>TOM NOVY YOUR BODY</b>	DATA	257
15	20		<b>CHARLOTTE CHURCH EVEN GOD</b>	SONY BMG	248
16	24		<b>KANYE WEST FEAT. MAROON 5 HEARD 'EM SAY</b>	ROCAVELLA	240
17	13		<b>RIHANNA IF IT'S LOVIN' THAT YOU WANT</b>	DEF JAM	239
18	26		<b>KT TUNSTALL UNDER THE WEATHER</b>	REINLESS	238
18	27		<b>OASIS LET THERE BE LOVE</b>	BIG BROTHER	238
20	39		<b>MCFLY ULTRAVIOLET</b>	ISLAND	234
21	13		<b>DHT LISTEN TO YOUR HEART</b>	DATA	231
22	15		<b>LIBERTY X A NIGHT TO REMEMBER</b>	THEYREVENING	230
23	19		<b>THE DARKNESS ONE WAY TICKET</b>	ATLANTIC	226
24	17		<b>WESTLIFE YOU RAISE ME UP</b>	S	221
25	10		<b>KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER</b>	ROCAVELLA	219
26	18		<b>CRISTO DAVID DON'T LOVE YOU NO MORE</b>	WARNER BROS	219
27	13		<b>SAM WITBE NO WORRIES</b>	BUENA VISTA	206
28	13		<b>STEREOPHONICS REWIND</b>	VP	205
29	8		<b>FOO FIGHTERS RESOLVE</b>	IGA	201
30	13		<b>LUCIE SILVAS FORGET ME NOT</b>	REVERBY	197
31	25		<b>MARIAH CAREY DON'T FORGET ABOUT US</b>	DEF JAM	189
32	11		<b>GIRLS ALoud BIOLOGY</b>	POSSOR	188
33	18		<b>DANIEL POWER BAD DAY</b>	WARNER BROS	184
34	11		<b>GWEN STEFANI LUXURIOUS</b>	INTERSCOPE	177
35	42		<b>TAKE THAT RELIGHT MY FIRE</b>	SONY BMG	168
36	28		<b>GOLDIE LOOKIN CHAIN R'N'B</b>	ATLANTIC	165
36	29		<b>KAISER CHIEFS MODERN WAY</b>	BUENA VISTA	165
38	45		<b>ROBBIE WILLIAMS TRIPPING</b>	CHRYSALIS	163
39	40		<b>THE WHITE STRIPES THE DENIAL TWIST</b>	XL	161
40	29		<b>50 CENT WINDOW SHOPPER</b>	INTERSCOPE	157

© Nielsen Music Control. Compiled from data gathered from 1000+ radio stations from 10:00 a.m. to 10:00 p.m. on Wed. 12/1/05. The TV Airplay Chart is compiled based on plays on the following stations: The Arts, B4, Qurt Show, The Flood, Vantage, The Kiss, TV Music, MTV Base, MTV2, MTV UK, Local, MTV2, Q, TV, SoCo, Smash Hits, The Box, The Hits, TFM, Total, and VHS.

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Gorillaz third single and animated promo for Dirty Harry climbs into poll position, shifting Madonna from a place.



**4. Robbie Williams**  
Robbie Williams' upcoming single *Advertising Space* debuts strongly on the TV airplay chart, where it enters at four after its radio was given a massive 373 plays. First aired on Sunday 20 November, it featured on 12 of the 22 stations on the Music Control panel by the end of the week, with top tallies of 84 plays from B4, 44 from VH1 and 43 from MTV Hits.



**9. Girls Aloud**  
Its only six weeks since the video for Girls Aloud's *Biology* made its TV bow, and five weeks since it re-entered 224-1 on the TV airplay chart but already it has been overtaken by the group's follow-up. See *The Day*, which rocks 120.9 this week, while *Biology* registers 115.32. See *The Day* is a cover of Don C. Lee's 1985 number three hit, and the video was aired 283 times last week, a total which includes 95 plays from B4, 47 from Chart Show TV and 29 from Flamingo.

### MTV MOST PLAYED

Pos	Artist/Title	Label
1	16 SUGABABES UGLY	ISLAND
2	1 PHARRELL/GWEN STEFANI CAN I HAVE IT LIKE THAT	VERGON
3	10 FOO FIGHTERS RESOLVE	IGA
3	4 BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION	DEFIED
5	1 MADONNA HUNG UP	WARNER BROS
5	16 THE DARKNESS ONE WAY TICKET	ATLANTIC
7	0 ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS
8	0 GORILLAZ DIRTY HARRY	REPUBLIC
9	16 THE PUSSYCAT DOLLS STICKWITU	A&M
9	8 THE WHITE STRIPES THE DENIAL TWIST	XL

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### THE BOX MOST PLAYED

Pos	Artist/Title	Label
1	2 WILL YOUNG SWITCH IT ON	SONY BMG
2	12 THE PUSSYCAT DOLLS STICKWITU	A&M
3	17 TOM NOVY YOUR BODY	DATA
3	37 GOLDIE LOOKIN CHAIN R'N'B	ATLANTIC
4	4 PHARRELL/GWEN STEFANI CAN I HAVE IT LIKE THAT	VERGON
5	6 WESTLIFE YOU RAISE ME UP	S
6	2 THE BLACK EYED PEAS MY HUMPS	A&M
6	4 MCFLY ULTRAVIOLET	ISLAND
8	1 MADONNA HUNG UP	WARNER BROS
10	0 ROBBIE WILLIAMS ADVERTISING SPACE	CHRYSALIS

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### KERRANG! MOST PLAYED

Pos	Artist/Title	Label
1	2 FOO FIGHTERS RESOLVE	IGA
2	5 MY CHEMICAL ROMANCE (I'M NOT OKAY (I PROMISE))	REVERBY
3	1 NICKELBACK PHOTOGRAPH	ROCAVELLA
4	2 SON OF DORK TIDET OUTTA LOUISVILLE	ATLANTIC
4	4 THE DARKNESS ONE WAY TICKET	ATLANTIC
4	35 ALKALINE TROU MERCY ME	MUSKAT
7	6 GREEN DAY WAKE ME UP WHEN SEPTEMBER ENDS	REVERBY
8	9 THE WHITE STRIPES THE DENIAL TWIST	XL
9	16 HIM WINGS OF A BUTTERFLY	WARNER BROS
10	10 TENACIOUS D TRIBUTE	EPIC

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### MTV2 MOST PLAYED

Pos	Artist/Title	Label
1	10 THE STROKES JUICEBOX	BLUICE TRACE
2	1 MY CHEMICAL ROMANCE (I'M NOT OKAY (I PROMISE))	REVERBY
3	3 MAXIMOD PARK ANYONE SOME PRESSURE	WARP
4	6 WE ARE SCIENTISTS THE GREAT ESCAPE	MUSKAT
4	4 SYSTEM OF A DOWN HYPNOTIC	COLUMBIA
6	14 FOO FIGHTERS DCA	IGA
6	14 THE WHITE STRIPES THE DENIAL TWIST	XL
8	11 THE RAKES 22 GRAND JOG	XL
8	6 FRANZ FERDINAND WALK AWAY	DUNN
9	11 HARD-FI CASH MACHINE	NECESSARY

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### MTV BASE MOST PLAYED

Pos	Artist/Title	Label
1	4 BOY J ONE WISH	SANCTUARY
2	1 LIL' KIM LIGHTERS UP	ATLANTIC
3	7 TWISTA GIRL YONITE	ATLANTIC
4	7 THE BLACK EYED PEAS MY HUMPS	A&M
5	13 SEAN PAUL EVER BLAZIN'	WHATNOTES
6	3 BOB WOOD FATE OMARION LET ME HOLD YOU	SONY BMG
6	7 RIHANNA IF IT'S LOVIN' THAT YOU WANT	DEF JAM
8	1 KANYE WEST FEAT. JAMIE FOXX GOLD DIGGER	ROCAVELLA
8	7 BOBBY VALENTINO TELL ME	REVERBY
10	6 PHARRELL/GWEN STEFANI CAN I HAVE IT LIKE THAT	VERGON

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### ON THE BOX THIS WEEK

**CD-UK**  
Franz Ferdinand *Walk Away*: B4  
Nickelback *Photo Graph*: VH1  
Under the Weather: S  
Sugababes *Ugly*: VH1

### GMTV

Destiny's Child  
Jamie Cullum  
Kelly Clarkson  
Tony Christie  
Christmas: Westlife  
When You Tell Me: That You Love Me

### T4

Franz Ferdinand  
Walk Away: VH1  
Young Keep On

### TOP OF THE POPS

David Gray  
Hospital Foot  
Aromantic: Jamie Cullum  
Mad Hot: Robbie Williams  
Advertising Space: Sean Paul  
Ever Blazin': The Darkness  
Darkness Knows

### POPWORLD Performances

Kelly Clarkson  
Because Of You: KT  
TunSTALL Under the Weather: Brian  
Raynald  
Beckley  
Interviews - Take That, Hard-Fi, McFly, Physical  
Dance  
Videos - Plan B  
No Good

### FRIDAY NIGHT WITH JONATHAN RUS

Colin Hanks (H)

### JTV

Today with Des & Mel  
Chas & Dave  
Mark Doff  
Richard Blackley  
Kelly Clarkson  
Charli XCX  
Michael Urie  
Paul O'Grady  
Debbie Harry  
Clay Aiken  
Rufus Wainwright  
Ewan  
Orange Playlist  
Ozzy Osbourne  
Ozzy  
Frank Skinner  
Shine  
Winifred (H)

### MTV

Massive Attack In Profile (H)

### HIT 40 UK

Anastacia  
Pieces Of A Dream  
Madonna  
No Corina  
Colley  
Lips  
50 Cent  
Winifred  
Shopper  
Gorillaz  
Dirty Harry  
Madonna  
Hanging Up  
Dead  
Gos  
Greatest  
Hits

### CHANEL 4

Richard Ashcroft  
video exclusive  
(H)

### MTV

Madonna - I'm Going To Tell U A Secret (H)

### MTV

Robbie Williams  
video exclusive  
(H)

### MTV

5 Presents  
Robbie Williams  
(H)

### MTV

4Minute  
Janet  
Culm  
Hard-Fi  
Burt  
Barkham  
(H)

### MTV

50 Cent  
video exclusive  
(H)



# irplay Chart



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS AT #1	PEAK POSITION	WEEKS AT PEAK	WEEKS ON CHART	WEEKS AT #1	WEEKS ON CHART	WEEKS AT #1
26	9	11	34	BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION	DEFERRED	790	15	22.14	-49		
27	10	6	62	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	SOUND BYGONE	924	-22	21.89	-43		
28	18	10	47	KT TUNSTALL SUDDENLY I SEE	RELENTLESS	1200	-20	21.60	-25		
29	35	3	23	THE WHITE STRIPES THE DENTAL TWIST	AL	251	44	21.37	19		
30	70	1	0	CHARLOTTE CHURCH EVEN GOD	SOUND BYGONE	320	202	21.35	161		
31	56	1	0	KELLY CLARKSON BECAUSE OF YOU	SOUND BYGONE	737	50	21.35	90		
32	48	3	0	SEAN PAUL EVER BLAZIN'	VANGUARD	328	34	20.26	56		
33	30	16	12	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	AMF	2032	-23	20.05	-4		
34	49	2	0	KANYE WEST FEAT. MAROON 5 HEARD 'EM SAY	ROCA-A-FELLA	395	25	19.14	60		
35	36	3	32	FOO FIGHTERS RESOLVE	IGA	448	20	18.82	10		
36	57	1	0	BRAND REYNOLDS ROCKET (A NATURAL GAMBLER)	TEL	285	-2	16.39	55		
37	34	3	5	GIRLS ALoud BIOLOGY	PELOTON	620	-6	15.52	-23		
38	46	2	0	HERD & FITZ/ARIGAIL BAILEY I JUST CAN'T GET...	AMF	288	-8	14.22	11		
39	78	1	0	ENYA AMARANTINE	WARNER BROS.	159	156	13.77	82		
40	37	17	0	GWEN STEFANI COOL	INTERSCOPE	727	-21	13.59	-23		
41	67	1	0	THE STROKES JUICEBOX	REIGN RECORDS	160	55	13.42	54		
42	318	1	0	KATIE MELUA I CRIED FOR YOU	CHRISTIANE	41	173	12.94	495		
43	73	1	0	GWEN STEFANI LUXURIOUS	INTERSCOPE	439	39	12.93	77		
44	68	1	0	EMINEM WHEN I'M GONE	SHAW-WANG/INTERSCOPE	377	53	12.9	24		
45	62	1	18	SON OF DORK TICKET OUTTA LOSERVILLE	MOJAVE	242	29	12.46	33		
46	21	5	2	WESTLIFE YOU RAISE ME UP	IS	751	-13	12.42	-98		
47	29	6	0	DANIEL POWTER FREE LOOP	WARNER BROS.	463	32	12.39	-78		
48	42	15	40	MYLO/MIAMI SOUND MACHINE DOCTOR PRESSURE	BIGFISH	495	2	12.35	-11		
49	43	1	26	GOLDIE LOOKIN' CHAIN R'N B	ATLANTIC	115	83	12.30	-12		
50	64	13	66	FRANZ FERDINAND DO YOU WANT TO	SUNNED	501	-3	12.24	33		

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## MUSICWEEK 30

### 2006 Planner

# 18

# 21

Email: matt@musicweek.com

You reported in for a week, and number one, so expectations are high for Talk's third single from Colby's quintuple platinum *XXY* album — and it does not disappoint, exploding 6.3-13 with 53 stations showing support last week. Top supporters in terms of plays were *Cow* (36), *Wipit* FM (33), and *Cool FM* (24).

13. Colby's first single *Spend Of Sound* spent eight weeks atop the airplay chart, and followed-up Fix



**30. Charlotte Church**  
Third single  
Even God shifts up a gear this week, and jumps 70-30 on the chart. 53 stations showing support total 203 plays, with nine plays from Radio 1 and 12 from Radio 2, providing 83.3% of its audience.

its sales by a massive 999% last week to 31,385, rising its cumulative sales to 700,568. That it will sell a million copies is not in doubt, either it reaches the target before the year's out.

### GALAXY

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS AT #1	PEAK POSITION	WEEKS ON CHART	WEEKS AT #1	WEEKS ON CHART	WEEKS AT #1
1	2	DHT LISTEN TO YOUR HEART	AMF							
2	1	THE PUSSYCAT DOLLS STICKWITU	AMF							
3	1	SUGABABES PUSH THE BUTTON	ISLAND							
4	2	BIG ANG FEAT. SIOBHAN IT'S OVER NOW	AMF							
5	13	MADONNA HUNG UP	WARNER BROS.							
6	8	BOB SINCLAIR/GARY NESTA PINE LOVE GENERATION	DEFERRED							
7	18	THE BLACK EYED PEAS MY HUMPS	AMF							
8	4	HERD & FITZ/ARIGAIL BAILEY I JUST CAN'T GET...	AMF							
9	18	ROKSOOP WHAT ELSE IS THERE	WHEEL OF SOUND							
10	11	AARON SMITH DANCIN'	ROKS							

### BEAT 106

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS AT #1	PEAK POSITION	WEEKS ON CHART	WEEKS AT #1	WEEKS ON CHART	WEEKS AT #1
1	1	FRANZ FERDINAND DO YOU WANT TO	ISLAND							
2	1	OASIS THE IMPORTANCE OF BEING IDLE	BIG MISTAKE							
3	17	MADONNA HUNG UP	WARNER BROS.							
4	4	SUGABABES PUSH THE BUTTON	ISLAND							
5	1	KT TUNSTALL SUDDENLY I SEE	RELENTLESS							
6	1	JAMES BLUNT HIGH	ATLANTIC							
7	16	ARCTIC MONKEYS I BEY YOU LOOK GOOD ON...	ISLAND							
8	15	KATIE MELUA I CRIED FOR YOU	CHRISTIANE							
9	7	GREEN DAY JESUS OF SUBURBIA	REPRISE							
10	10	FOO FIGHTERS RESOLVE	IGA							

## PRE-RELEASE

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS AT #1	PEAK POSITION	WEEKS ON CHART	WEEKS AT #1	WEEKS ON CHART	WEEKS AT #1
1	KT TUNSTALL UNDER THE WEATHER	RELENTLESS	4295							
2	THE PUSSYCAT DOLLS STICKWITU	AMF	3929							
3	DAVID GRAY HOSPITAL FOOD	ATLANTIC	3574							
4	OASIS LET THERE BE LOVE	ISLAND	3549							
5	ROBBIE WILLIAMS ADVERTISING SPACE	ORIGINAIS	3496							
6	COLDOPLAY TALK	INDEPENDENT	3466							
7	STEVIE WONDER POSITIVITY	MOTOWN	2927							
8	FRANZ FERDINAND WALK AWAY	AMF	2758							
9	SUGABABES UGLY	ISLAND	2488							
10	CHARLOTTE CHURCH EVEN GOD	SOUND BYGONE	2136							
11	KELLY CLARKSON BECAUSE OF YOU	SOUND BYGONE	2036							
12	SEAN PAUL EVER BLAZIN'	VANGUARD	2026							
13	KANYE WEST FEAT. MAROON 5 HEARD 'EM SAY	ROCA-A-FELLA	1914							
14	BRAND REYNOLDS ROCKET (A NATURAL GAMBLER)	TEL	1639							
15	HERD & FITZ/ARIGAIL BAILEY I JUST CAN'T GET...	AMF	1422							
16	ENYA AMARANTINE	WARNER BROS.	1378							
17	THE STROKES JUICEBOX	REIGN RECORDS	1342							
18	KATIE MELUA I CRIED FOR YOU	CHRISTIANE	1294							
19	GWEN STEFANI LUXURIOUS	INTERSCOPE	1293							
20	EMINEM WHEN I'M GONE	SUNNED/INTERSCOPE/INTERSCOPE	129							

## RADIO GROWERS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS AT #1	PEAK POSITION	WEEKS ON CHART	WEEKS AT #1	WEEKS ON CHART	WEEKS AT #1
1	ROBBIE WILLIAMS ADVERTISING SPACE	ORIGINAIS	643							
2	THE PUSSYCAT DOLLS STICKWITU	AMF	1476							
3	SUGABABES UGLY	ISLAND	537							
4	KT TUNSTALL UNDER THE WEATHER	RELENTLESS	828							
5	MADONNA HUNG UP	WARNER BROS.	2843							
6	KELLY CLARKSON BECAUSE OF YOU	SOUND BYGONE	737							
7	LIBERTY X A NIGHT TO REMEMBER	REPRISE	786							
8	CHARLOTTE CHURCH EVEN GOD	SOUND BYGONE	320							
9	OASIS LET THERE BE LOVE	ISLAND	754							
10	GORILLAZ DIRTY HARRY	REPRISE	779							

## RADIO TWO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST/TITLE	GENRE	WEEKS AT #1	PEAK POSITION	WEEKS ON CHART	WEEKS AT #1	WEEKS ON CHART	WEEKS AT #1
1	KT TUNSTALL UNDER THE WEATHER	RELENTLESS								
2	MADONNA HUNG UP	WARNER BROS.								
3	CRAIG DAVID DON'T LOVE YOU NO MORE	WARNER BROS.								
4	STEVIE WONDER POSITIVITY	MOTOWN								
5	DAVID GRAY HOSPITAL FOOD	ATLANTIC								
6	SIMON WEBBE NO WORRIES	INDEPENDENT								
7	ROBBIE WILLIAMS ADVERTISING SPACE	ORIGINAIS								
8	ATHLETE TWENTY FOUR HOURS	PELOTON								
9	FRANZ FERDINAND WALK AWAY	AMF								
10	COLDOPLAY TALK	INDEPENDENT								
11	CHARLOTTE CHURCH EVEN GOD	SOUND BYGONE								
12	LIBERTY X A NIGHT TO REMEMBER	REPRISE/INDEPENDENT								
13	KATIE MELUA I CRIED FOR YOU	CHRISTIANE								
14	THE ROLLING STONES RAIN FALL DOWN	WIRRAL								
15	WILL YOUNG SWITCH IT ON	SOUND BYGONE								
16	KELLY CLARKSON BECAUSE OF YOU	SOUND BYGONE								
17	SUGABABES UGLY	ISLAND								
18	DANIEL POWTER FREE LOOP	WARNER BROS.								
19	JAMIE COLLIER MID TROCK	ISLAND								
20	JACK JOHNSON SITTING, WAITING, WISHING	BIG FISH/REDFERNS								

## ON THE RADIO THIS WEEK

**RADIO ONE**  
Jo Wiley record of the week  
Nilepis, JCB Song  
Colin & Edna record of the week  
Alexa Troi, Mickey  
Zane Lowe record of the week  
Guillermo, Taito to Brazil  
Scott Mills record of the week  
Geri, Girls  
Anita, See The Day

**RADIO TWO**  
Record of the week  
Katie Melua  
The Rankin's  
Album of the week  
The Echoes, One  
Way Ticket to Hell  
And Back  
Anita, Handed  
Charities Church  
guests  
Mina Harding  
celebrates 40 years of the Beatles  
Ruben Gou (Gouda)  
Paul Gambaccini  
with guests James  
Bond and Anthony  
& The Johnsons  
(W&S)  
Lennon Night 25th  
anniversary of John  
Lennon's death  
(Thurs)  
Stevie Wonder  
Live & Exclusive  
(Sat)

**RADIO THREE**  
Composer of the week  
Arthur  
Hopper (Mon)  
Performance on 3  
London Jazz Festival  
2005 (Fri)

**RADIO FOUR**  
Songs in the Key  
of Lennon (Mon)

## 6 MUSIC

Tom Robinson with  
The  
Decemberists (Wed)  
Dream Ticket with  
Fatburger (Thurs), The  
Prology (Wed)  
John Lennon Day  
(Thurs)  
Midnight Double  
Heard (Wed)  
Works and Arcade  
Fire (Sat)  
XFM  
Lorenz Lorenz's  
record of the week  
Field Music: It Only  
The Moon, Where  
Lucky's record of  
the week  
Macabres: Kinky

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# Singles Chart

Week	Artist	Song	Label
39	17	<b>GREEN DAY JESUS OF SUBURBIA</b>	Reprise/Warner Bros
40	32	<b>MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE</b>	Reprise/Warner Bros
41	26	<b>JAMES BLUNT YOU'RE BEAUTIFUL</b>	Atlantic
42	<b>ANTONY &amp; THE JOHNSONS YOU ARE MY SISTER</b>	Atlantic	
43	30	<b>KATIE MELUA NINE MILLION BICYCLES</b>	Reprise/Warner Bros
44	<b>LADY SOVEREIGN HOODIE</b>	Reprise/Warner Bros	
45	<b>BOB MARLEY AND THE WAILERS SLOGANS</b>	Island	
46	43	<b>COLDPLAY FIX YOU</b>	Parlophone
47	53	<b>KT TUNSTALL SUDDENLY I SEE</b>	Reprise/Warner Bros
48	<b>ANASTACIA PIECES OF A DREAM</b>	Reprise/Warner Bros	
49	26	<b>ROSETTA LIFE FEAT. BILLY BRAGG WE LAUGHED</b>	Cooking Vinyl
50	37	<b>FRIDAY HILL BABY GOODBYE</b>	Longplay
51	2	<b>FUNERAL FOR A FRIEND HISTORY</b>	Mutiny
52	6	<b>MY CHEMICAL ROMANCE I'M NOT OKAY (I PROMISE)</b>	Reprise/Warner Bros
53	5	<b>KATE BUSH KING OF THE MOUNTAIN</b>	Island
54	8	<b>JAMES BLUNT HIGH</b>	Atlantic
55	2	<b>SYSTEM OF A DOWN HYPNOTIZE</b>	Atlantic
56	34	<b>KUBB WICKED SQUAD</b>	Mutiny
57	14	<b>KAISER CHIEFS I PREDICT A RIO/SINK THAT SHIP</b>	Reprise/Warner Bros
58	64	<b>SIMON WEBBE LAY YOUR HANDS</b>	Island
59	29	<b>ARCADE FIRE WAKE UP</b>	Reprise/Warner Bros
60	2	<b>CREAM VS HOXTONS SUNSHINE OF YOUR LOVE</b>	Mutiny
61	3	<b>GOLDFRAPP NUMBER 1</b>	Mutiny
62	36	<b>JAMIROQUAI (DON'T) GIVE HATE A CHANCE</b>	Virgin
63	<b>MICHAEL BUBLE HOME SONG FOR YOU</b>	Reprise/Warner Bros	
64	51	<b>MARIAH CAREY GET YOUR NUMBER/SHAKE IT OFF</b>	Island
65	21	<b>KELLY CLARKSON SINCE U BEEN GONE</b>	RCA
66	10	<b>FRANZ FERDINAND WHO YOU WANT TO</b>	Reprise/Warner Bros
67	13	<b>FAITHLESS INSOMNIA 2005</b>	Cherry
68	70	<b>GORILLAZ FEEL GOOD INC</b>	Parlophone
69	44	<b>EURYTHMICS I'VE GOT A LIFE</b>	Reprise/Warner Bros
70	9	<b>LIBERTY X SONG 4 LOVERS</b>	EMI
71	<b>KOOPA NO TREND</b>	Reprise/Warner Bros	
72	56	<b>CHARLOTTE CHURCH CALL MY NAME</b>	Sony
73	2	<b>ATHLETE TWENTY FOUR HOURS</b>	Parlophone
74	8	<b>BLOC PARTY TWO MORE YEARS</b>	Reprise/Warner Bros
75	47	<b>TWISTA FEAT. TERRY SONG GIRL TONITE</b>	Atlantic

■ Sales increase ■ Highest new entry ■ Highest new entry ■ Platinum 600,000 ■ Silver 200,000 ■ Gold 100,000

1	1	MADONNA HUNG UP	Worner Bros
2	2	WESTLIFE YOU RAISE ME UP	S
3	3	THE BLACK EYED PEAS MY HUMPS	ADM
4	4	SIMON WEBBE NO WORRIES	Island
5	4	GIRLS ALoud BIOLOGY	Island
6	6	GORILLAZ DIRTY HARRY	Parlophone
7	6	LIBERTY X A NIGHT TO REMEMBER	EMI
8	9	ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR	Island
9	12	CRAIG DAVID DON'T LOVE YOU NO MORE	Worner Bros
10	11	TOM HOVY YOUR BODY	Sola
11	11	SUGARBAE PUSH THE BUTTON	Island
12	13	ROBBIE WILLIAMS TRIPPING	Charisma
13	5	MIYU YOUNG SWITCH IT ON	S
14	14	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA	ADM
15	15	DANIEL POWTER BAD DAY	Worner Bros
16	8	50 CENT WINDOW SHOPPER	Interscope
17	8	THE DARKNESS ONE WARY TICKET	Atlantic
18	7	JAMES BLUNT HIGH	Atlantic
19	9	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Definitive
20	16	SON OF DORK TICKET OUTA LOSERVILLE	Mutiny
21	18	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Virgin
22	22	STEREOPHONICS REWIND	V2
23	20	KT TUNSTALL SUDDENLY I SEE	Mutiny
24	21	LIL' KIM LIGHTERS UP	Atlantic
25	30	KAYE WEST FEAT. JAMIE FOXX KISS DOGGER	Parlophone
26	27	GORILLAZ DAVE	Reprise/Warner Bros
27	27	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
28	3	PAUL MCCARTNEY JENNY WEN	Parlophone
29	30	THE PUSSYCAT DOLLS STOCKTUNT	ADM
30	25	COLDPLAY FIX YOU	Parlophone
31	28	KAISER CHIEFS MODERN VAY	Reprise/Warner Bros
32	29	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Island
33	30	SEAN PAUL BE BE BOUNCY	Atlantic
34	5	FO FIGHTERS RESOLVE	RCA
35	22	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	Sony
36	37	DEAD & COMPANY CHOSTACZIK KILLER	Mutiny

**As used by Top Of The Pops and Radio One**  
 Chart compiled from actual sales data by the BPI, based on a sample of over 100,000 copies of CDs.  
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**17. Stereophonics**  
 Every track on Stereophonics' current album Language, Sex, Violence, Other? has a word title, and Howled is the fourth to chart, debuting at number 17 on sales of 5,575. Previous singles Dakota, Superman and Devil peaked at one, 13 and 11 respectively. Rewind is Stereophonics' 22nd hit Top 40 list but has had little support from radio, without which exposure the album is outside the Top 75 for the eighth week in a row, with sales of 1,723 earning it 162nd position, and taking its cumulative sales since March to 432,664.



**22. Paul McCartney**  
 Delving at 22 on sales of 4,373. Johnny Wren is the fifth Paul McCartney single in a row to chart in the 20s, and the second single from his Chaos And Creation In The Back Yard album, following Fine Line, which sold 5,486 copies to debut at 20 in September. Johnny Wren is the 55th Top 40 single of 63-year-old's post-BeeGees career. Chaos And Creation dipped out of the Top 200 five weeks ago but has sales of 44,894 earned the 42,249 sales of Driving Rain.

## HIT 40 UK

Week	Artist	Song	Label
1	1	<b>MADONNA HUNG UP</b>	Worner Bros
2	2	<b>WESTLIFE YOU RAISE ME UP</b>	S
3	3	<b>THE BLACK EYED PEAS MY HUMPS</b>	ADM
4	4	<b>SIMON WEBBE NO WORRIES</b>	Island
5	4	<b>GIRLS ALoud BIOLOGY</b>	Island
6	6	<b>GORILLAZ DIRTY HARRY</b>	Parlophone
7	6	<b>LIBERTY X A NIGHT TO REMEMBER</b>	EMI
8	9	<b>ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR</b>	Island
9	12	<b>CRAIG DAVID DON'T LOVE YOU NO MORE</b>	Worner Bros
10	11	<b>TOM HOVY YOUR BODY</b>	Sola
11	11	<b>SUGARBAE PUSH THE BUTTON</b>	Island
12	13	<b>ROBBIE WILLIAMS TRIPPING</b>	Charisma
13	5	<b>MIYU YOUNG SWITCH IT ON</b>	S
14	14	<b>THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA</b>	ADM
15	15	<b>DANIEL POWTER BAD DAY</b>	Worner Bros
16	8	50 CENT WINDOW SHOPPER	Interscope
17	8	THE DARKNESS ONE WARY TICKET	Atlantic
18	7	JAMES BLUNT HIGH	Atlantic
19	9	BOB SINCLAIR FEAT. GARY NESTA PINE LOVE GENERATION	Definitive
20	16	SON OF DORK TICKET OUTA LOSERVILLE	Mutiny
21	18	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Virgin
22	22	STEREOPHONICS REWIND	V2
23	20	KT TUNSTALL SUDDENLY I SEE	Mutiny
24	21	LIL' KIM LIGHTERS UP	Atlantic
25	30	KAYE WEST FEAT. JAMIE FOXX KISS DOGGER	Parlophone
26	27	GORILLAZ DAVE	Reprise/Warner Bros
27	27	JAMES BLUNT YOU'RE BEAUTIFUL	Atlantic
28	3	PAUL MCCARTNEY JENNY WEN	Parlophone
29	30	THE PUSSYCAT DOLLS STOCKTUNT	ADM
30	25	COLDPLAY FIX YOU	Parlophone
31	28	KAISER CHIEFS MODERN VAY	Reprise/Warner Bros
32	29	MYLO VS MIAMI SOUND MACHINE DOCTOR PRESSURE	Island
33	30	SEAN PAUL BE BE BOUNCY	Atlantic
34	5	FO FIGHTERS RESOLVE	RCA
35	22	JAMIROQUAI (DON'T) GIVE HATE A CHANCE	Sony
36	37	DEAD & COMPANY CHOSTACZIK KILLER	Mutiny

## TOP 30 PHYSICAL SINGLES

Week	Artist	Song	Label
1	1	<b>MADONNA HUNG UP</b>	Worner Bros
2	2	<b>WESTLIFE YOU RAISE ME UP</b>	S
3	3	<b>THE BLACK EYED PEAS MY HUMPS</b>	ADM
4	4	<b>GIRLS ALoud BIOLOGY</b>	Island
5	6	<b>GORILLAZ DIRTY HARRY</b>	Parlophone
6	6	<b>LIBERTY X A NIGHT TO REMEMBER</b>	EMI
7	9	<b>TOM HOVY YOUR BODY</b>	Sola
8	9	<b>CRAIG DAVID DON'T LOVE YOU NO MORE</b>	Worner Bros
9	10	50 CENT WINDOW SHOPPER	Interscope
10	11	MIYU YOUNG SWITCH IT ON	S
11	11	<b>ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR</b>	Island
12	13	<b>THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES DON'T CHA</b>	ADM
13	8	THE DARKNESS ONE WARY TICKET	Atlantic
14	10	SON OF DORK TICKET OUTA LOSERVILLE	Mutiny
15	22	STEREOPHONICS REWIND	V2
16	17	ROBBIE WILLIAMS TRIPPING	Charisma
17	11	PAUL MCCARTNEY JENNY WEN	Parlophone
18	15	PHARRELL FEAT. GWEN STEFANI CAN I HAVE IT LIKE THAT	Virgin
19	16	DEAD & COMPANY CHOSTACZIK KILLER	Mutiny
20	17	LIL' KIM LIGHTERS UP	Atlantic
21	22	MIYU YOUNG SWITCH IT ON	S
22	23	VARIOUS ARTISTS ALL IN LOVE (WITH SOMEONE YOU...)	DMI
23	24	ALKALINE TRIO MERRY VA	Worner Bros
24	25	COLDIE LOOK CHAIN R 'N B	Atlantic
25	26	FO FIGHTERS RESOLVE	RCA
26	27	FREAZER! SHE'S MY EVERYTHING/BASKET CASE	Mutiny
27	28	LIBRARY LADY WAKE UP	Angel
28	12	THE WHITE STRIPES THE DENIAL TWIST	XL
29	13	GREEN DAY JESUS OF SUBURBIA	Reprise

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

# Albums

031205  
Top 75

Will Young makes a valiant attempt to knock Madonna and her confessions from the number one spot by landing at two with his new single Keep On.

# The Official UK

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	DANIEL O'DONNELL	THE NUMBER ONE ROLL SHOW	1	1
2	2	WESTLIFE	THE NUMBER ONE TOUR	1	1
3	4	VARIOUS	LIVE 8 - JULY 2ND 2005	1	1
4	2	WESTLIFE	FACE TO FACE	1	1
5	3	QUEEN & PAUL RODGERS	RETURN OF THE CHAMPIONS	1	1
6	5	BRUCE SPRINGSTEEN	BOB TO ELIN - 30TH ANNIVERSARY EDITION	1	1
7	7	VARIOUS	RYEVIEW - BEST OF	1	1
8	11	BOB DYLAN	NO DIRECTOR HOME	1	1
9	8	LIVE	CAST RECORDING: LES MISERABLES IN 2006	1	1
10	4	CREAM	ROYAL ALBERT HALL - LONDON MAY 23RD 2005	1	1
11	10	GIRLS ALONE	LIVE AT THE CARLING ACADEMY	1	1
12	6	KEANE	STRAPLESS	1	1
13	15	ELVIS PRESLEY	LEGENDS IN CONCERT	1	1
14	9	SIMPLY RED	LIVE IN CUBA	1	1
15	12	STATUS	QUO THE PARTY ANIT OVER YET	1	1
16	17	RAT PACK	GREATEST HITS	1	1
17	16	VARIOUS	HEY MR PRODUCER!	1	1
18	18	QUEENS OF THE STONE AGE	OVER THE YEARS AND THROUGH THE WOODS	1	1

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LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS	NOW THAT'S WHAT I CALL MUSIC! 63	1	1
2	1	VARIOUS	POP PARTY 3	1	1
3	4	VARIOUS	THE NUMBER ONE CLASSICAL ALBUM 2006	1	1
4	2	VARIOUS	CLUBLAND 8	1	1
5	5	VARIOUS	DANCE PARTY	1	1
6	3	VARIOUS	WESTWOOD X	1	1
7	6	VARIOUS	THE R&B YEARBOOK	1	1
8	6	VARIOUS	THE ANNUAL 2006	1	1
9	7	VARIOUS	WASSERKOPF SINGS	1	1
10	7	VARIOUS	GATEWASHER CLASSICS 2	1	1
11	10	VARIOUS	THE VERY BEST OF POWER BALLADS	1	1
12	9	VARIOUS	THE VERY BEST OF NOW DANCE	1	1
13	8	VARIOUS	CHRISTMAS HITS	1	1
14	15	VARIOUS	DISNEY'S GREATEST HITS	1	1
15	6	VARIOUS	BABY'S GIRLS 2	1	1
16	12	VARIOUS	ESSENTIAL R&B - WINTER 2005	1	1
17	10	VARIOUS	MY FIRST ALBUM	1	1
18	19	VARIOUS	ANDREW LOUO WEBBER - DIVAS	1	1
19	13	VARIOUS	STEVE WRIGHT'S ALL NEW SUNDAY LOVE SONGS	1	1
20	14	VARIOUS	VERY BEST OF UNLIFTING HOME EUPHORIA	1	1

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LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	JAMES BLUNT	BACK TO BEDLAM	1	1
2	2	COLDPLAY	X&Y	1	1
3	3	KAISER CHIEFS	EMPLOYMENT	1	1
4	4	FATHEADS	FOREVER FATHEADS... THE GREATEST HITS	1	1
5	5	THE KILLERS	HOT Fuss	1	1
6	6	SCISSOR SISTERS	SCISSOR SISTERS	1	1
7	7	GREEN DAY	AMERICAN IDIOT	1	1
8	8	ROBBIE WILLIAMS	INTENSIVE CARE	1	1
9	9	KEANE	HOPES AND FEARS	1	1
10	10	GORILLAZ	DEM ON DAYS	1	1
11	11	DAVID NICKERSON	BELIEVE THE TRUTH	1	1
12	12	OWEN STERANI	LIVE ANGEL MUSIC BABY	1	1
13	13	KT TUNSTALL	EYE TO THE TELESCOPE	1	1
14	14	TONY STRONG	DEFINITIVE COLLECTION	1	1
15	15	GA GA		1	1
16	16	BASEMENT JAXX	THE SINGLES	1	1
17	17	50 CENT	MASSIVE ATTACK	1	1
18	18	WESTLIFE	FACE TO FACE	1	1
19	19	FOG FIGHTERS	IN YOUR HONOUR	1	1
20	20	AKON	FRIDDLE	1	1

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LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	MADONNA	CONFESIONS ON A DANCE FLOOR	1	1
2	2	WILL YOUNG	KEEP ON	1	1
3	3	TAKE THAT	NEVER FORGET - THE ULTIMATE COLLECTION	1	1
4	4	ROBBIE WILLIAMS	INTENSIVE CARE	1	1
5	5	WESTLIFE	FACE TO FACE	1	1
6	6	IL DIVO	ANCORA	1	1
7	7	KELLY CLARKSON	BREAKAWAY	1	1
8	8	ENYA	AMARANTINE	1	1
9	9	EURYTHMICS	ULTIMATE COLLECTION	1	1
10	10	GORILLAZ	DEM ON DAYS	1	1
11	11	SYSTEM OF A DOWN	HYPNOTIZE	1	1
12	12	KATIE MELUA	PIECE BY PIECE	1	1
13	13	KAISER CHIEFS	EMPLOYMENT	1	1
14	14	JAMES BLUNT	BACK TO BEDLAM	1	1
15	15	GREEN DAY	BULLET IN A BIBLE	1	1
16	16	SUPERTRAMP	RETROSPECTACLE	1	1
17	17	MARIAH CAREY	GREATEST HITS	1	1
18	18	KATHERINE JENKINS	LIVING A DREAM	1	1
19	19	ANASTACIA	PIECES OF A DREAM	1	1
20	20	THE BLACK EYED PEAS	MONKEY BUSINESS	1	1
21	21	KT TUNSTALL	EYE TO THE TELESCOPE	1	1
22	22	SUGABABES	TALLER IN MORE WAYS	1	1
23	23	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005	1	1
24	24	ROD STEWART	THANKS FOR THE MEMORY: GREAT AMERICAN	1	1
25	25	KATE BUSH	AERIAL	1	1
26	26	DAVID GRAY	LIFE IN SLOW MOTION	1	1
27	27	COLDPLAY	X&Y	1	1
28	28	PUSSYCAT DOLLS	PCD	1	1
29	29	SIMON WEBB	SANCTUARY	1	1
30	30	BRYAN ADAMS	ANTHOLOGY	1	1
31	31	DIRE STRAITS	& MARK KNOPFLER PRIVATE INVESTIGATIONS	1	1
32	32	BARBRA STREISAND	GUILTY TOO	1	1
33	33	BLINK 182	GREATEST HITS	1	1
34	34	SAVAGE GARDEN	TRULY MADLY COMPLETELY - THE BEST OF	1	1
35	35	SON OF DORK	WELCOME TO LOSERVILLE	1	1
36	36	FOSTER AND ALLEN	SING THE NUMBER 1'S	1	1
37	37	JACK JOHNSON	IN BETWEEN DREAMS	1	1
38	38	ELVIS PRESLEY	HIT STORY	1	1

ARTIST'S ALBUMS: 1. JAMES BLUNT: BACK TO BEDLAM (Mercury); 2. WILL YOUNG: KEEP ON (Mercury); 3. TAKE THAT: NEVER FORGET - THE ULTIMATE COLLECTION (Mercury); 4. ROBBIE WILLIAMS: INTENSIVE CARE (Mercury); 5. WESTLIFE: FACE TO FACE (Mercury); 6. IL DIVO: ANCORA (Mercury); 7. KELLY CLARKSON: BREAKAWAY (Mercury); 8. ENYA: AMARANTINE (Mercury); 9. EURYTHMICS: ULTIMATE COLLECTION (Mercury); 10. GORILLAZ: DEM ON DAYS (Mercury); 11. SYSTEM OF A DOWN: HYPNOTIZE (Mercury); 12. KATIE MELUA: PIECE BY PIECE (Mercury); 13. KAISER CHIEFS: EMPLOYMENT (Mercury); 14. JAMES BLUNT: BACK TO BEDLAM (Mercury); 15. GREEN DAY: BULLET IN A BIBLE (Mercury); 16. SUPERTRAMP: RETROSPECTACLE (Mercury); 17. MARIAH CAREY: GREATEST HITS (Mercury); 18. KATHERINE JENKINS: LIVING A DREAM (Mercury); 19. ANASTACIA: PIECES OF A DREAM (Mercury); 20. THE BLACK EYED PEAS: MONKEY BUSINESS (Mercury); 21. KT TUNSTALL: EYE TO THE TELESCOPE (Mercury); 22. SUGABABES: TALLER IN MORE WAYS (Mercury); 23. THE PRODIGY: THEIR LAW - THE SINGLES 1990-2005 (Mercury); 24. ROD STEWART: THANKS FOR THE MEMORY: GREAT AMERICAN (Mercury); 25. KATE BUSH: AERIAL (Mercury); 26. DAVID GRAY: LIFE IN SLOW MOTION (Mercury); 27. COLDPLAY: X&Y (Mercury); 28. PUSSYCAT DOLLS: PCD (Mercury); 29. SIMON WEBB: SANCTUARY (Mercury); 30. BRYAN ADAMS: ANTHOLOGY (Mercury); 31. DIRE STRAITS & MARK KNOPFLER: PRIVATE INVESTIGATIONS (Mercury); 32. BARBRA STREISAND: GUILTY TOO (Mercury); 33. BLINK 182: GREATEST HITS (Mercury); 34. SAVAGE GARDEN: TRULY MADLY COMPLETELY - THE BEST OF (Mercury); 35. SON OF DORK: WELCOME TO LOSERVILLE (Mercury); 36. FOSTER AND ALLEN: SING THE NUMBER 1'S (Mercury); 37. JACK JOHNSON: IN BETWEEN DREAMS (Mercury); 38. ELVIS PRESLEY: HIT STORY (Mercury).

# Albums Chart

Chart compiled from actual sales but Sunday is included across a calendar of new lists 4,000 UK sales  
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WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	LAST WEEK
39	31	34	<b>CRAT DAVID THE STORY GOES</b> A tribute to the Underdog/Great British Song	Various Artists (9) 264272 (UK)	1	1
40	40	6	<b>MICHAEL BALL MUSIC</b> No. 1 in UK	Various Artists (9) 264272 (UK)	2	2
41	29	3	<b>50 CENT &amp; G UNIT GET RICH OR DIE TRYIN' (OST)</b>	Various Artists (9) 264272 (UK)	3	3
42	45	10	<b>DANIEL POWTER DANIEL POWTER</b> Train of Thought	Various Artists (9) 264272 (UK)	4	4
43	46	6	<b>MICHAEL BOLTON THE VERY BEST OF</b> His Official Record Company Years 1965-1992	Various Artists (9) 264272 (UK)	5	5
44	43	23	<b>MICHAEL BUBLE IT'S TIME</b>	Various Artists (9) 264272 (UK)	6	6
45	34	4	<b>MARIAH CAREY THE EMANCIPATION OF MIMI</b> Carey, Kelly Rowland, J. Weir, The Roots, Sade, Various	Various Artists (9) 264272 (UK)	7	7
46	37	7	<b>BRYN TERFEL SIMPLE GIFTS</b> No. 1 in UK	Various Artists (9) 264272 (UK)	8	8
47	10	2	<b>BABYSHAMBLES DOWN IN ALBION</b> No. 1 in UK	Various Artists (9) 264272 (UK)	9	9
48	47	2	<b>UB40 THE BEST OF VOL 1 &amp; 2</b>	Various Artists (9) 264272 (UK)	10	10
49	45	5	<b>DESTINY'S CHILD NO 1'S</b> The Official UK Charts Company 2005	Various Artists (9) 264272 (UK)	11	11
50	NEW	1	<b>JOHNNY CASH RING OF FIRE - THE LEGEND OF OASIS DON'T BELIEVE THE TRUTH</b> Early Collection	Various Artists (9) 264272 (UK)	12	12
51	61	26	<b>KANYE WEST LATE REGISTRATION</b> No. 1 in UK	Various Artists (9) 264272 (UK)	13	13
52	52	13	<b>FAITHLESS FOREVER FAITHLESS - THE GREATEST HITS</b> No. 1 in UK	Various Artists (9) 264272 (UK)	14	14
53	56	28	<b>FRANZ FERDINAND YOU COULD HAVE IT SO MUCH BETTER</b> No. 1 in UK	Various Artists (9) 264272 (UK)	15	15
54	53	8	<b>BOB MARLEY &amp; THE WAILERS AFRICA UNITE - THE SINGLES</b> No. 1 in UK	Various Artists (9) 264272 (UK)	16	16
55	53	3	<b>JOOLS HOLLAND/R&amp;B ORCHESTRA SWINGING THE BLUES</b> No. 1 in UK	Various Artists (9) 264272 (UK)	17	17
56	43	11	<b>JEFF WAYNE THE WAR OF THE WORLDS</b> No. 1 in UK	Various Artists (9) 264272 (UK)	18	18
57	51	2	<b>CLIFF RICHARD THE PLATINUM COLLECTION</b> No. 1 in UK	Various Artists (9) 264272 (UK)	19	19
58	49	24	<b>THE MAGIC NUMBERS THE MAGIC NUMBERS</b> No. 1 in UK	Various Artists (9) 264272 (UK)	20	20
59	60	4	<b>SIMPLY RED SIMPLIFIED</b> No. 1 in UK	Various Artists (9) 264272 (UK)	21	21
60	61	13	<b>MCFLY WONDERLAND</b> No. 1 in UK	Various Artists (9) 264272 (UK)	22	22
61	62	NEW	<b>PETER KAY THE BEST OF - SO FAR</b> No. 1 in UK	Various Artists (9) 264272 (UK)	23	23
62	58	62	<b>GREEN DAY AMERICAN IDIOT</b>	Various Artists (9) 264272 (UK)	24	24
63	45	35	<b>ABBA GOLD - GREATEST HITS</b>	Various Artists (9) 264272 (UK)	25	25
64	63	3	<b>BLONDIE GREATEST HITS</b> No. 1 in UK	Various Artists (9) 264272 (UK)	26	26
65	62	3	<b>TEXAS RED BOOK</b> No. 1 in UK	Various Artists (9) 264272 (UK)	27	27
66	42	3	<b>BARRY WHITE WHITE GOLD</b> No. 1 in UK	Various Artists (9) 264272 (UK)	28	28
67	57	34	<b>GOLDFRAPP SUPERNATURE</b> No. 1 in UK	Various Artists (9) 264272 (UK)	29	29
68	49	2	<b>ALANIS MORISSETTE THE COLLECTION</b> No. 1 in UK	Various Artists (9) 264272 (UK)	30	30
69	74	3	<b>HILARY DUFF MOST WANTED</b> No. 1 in UK	Various Artists (9) 264272 (UK)	31	31
70	75	34	<b>FOO FIGHTERS IN YOUR HONOUR</b> No. 1 in UK	Various Artists (9) 264272 (UK)	32	32
71	74	4	<b>SEAN PAUL THE TRINITY</b> No. 1 in UK	Various Artists (9) 264272 (UK)	33	33
72	74	1	<b>HARD-FI STARS OF CCTV</b> No. 1 in UK	Various Artists (9) 264272 (UK)	34	34
73	73	9	<b>JAMIE CULLUM CATCHING TALES</b> No. 1 in UK	Various Artists (9) 264272 (UK)	35	35
74	73	9	<b>CHARLOTTE CHURCH TISSUES AND ISSUES</b> No. 1 in UK	Various Artists (9) 264272 (UK)	36	36

**NEW** **REISSUE** **NEW ENTRY** **HIGHEST ENTRY** **PREVIOUS 100,000** **SILVER 50,000** **PLATINUM 100,000** **GOLD 100,000** **IRISH #1** **IRISH #2** **IRISH #3** **IRISH #4** **IRISH #5** **IRISH #6** **IRISH #7** **IRISH #8** **IRISH #9** **IRISH #10** **IRISH #11** **IRISH #12** **IRISH #13** **IRISH #14** **IRISH #15** **IRISH #16** **IRISH #17** **IRISH #18** **IRISH #19** **IRISH #20**



**8. Enya**  
On previous albums Enya has sung in English, Gaelic, Spanish, Welsh and Latin but on new album *Across a Second Summer* her incantations are also in Japanese and Loxian - the latter a language made up by her 'Wolfe Roma Ryan. The album sold 55,609 copies last week to debut at eight, giving the new age legend her seventh straight Top 10, with a span of 17 years. Enya's two biggest sellers 1985's *Watermark* and 1993's *Shepherd Moons* both sold over a million copies, while her best album, 2000's *A Day Without Rain* sold 566,244, after a first week 55,504 - 25 less than *Amoroso*.



**11. System Of A Down**  
Released just 27 weeks after their last album *System Of A Down's* follow-up *Hypnotize* debuts at 11 this week. The two albums were regarded as somewhat 'hardcore' and are regarded as two parts of the same project by the American 'Americana' magazine's review quartet, and their first week sales are consistent with their chart positions would suggest. *Hypnotize* opened with sales of 54,332, second only to *Forever Faithless* while *Hypnotize* sold 42,052 copies last week.



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## TOP 10 INDIE SINGLES

WEEKS ON CHART	LAST WEEK	ARTIST	SINGLE	WEEKS ON CHART	LAST WEEK	
1	2	STEREOPHONICS	REVIDO	1	1	
2	3	ACETONER	BET YOU LOOK GOOD ON THE DANCEFLOOR	1	1	
3	4	ALCALINE TROJ	JACOBY ME	1	1	
4	1	THE WHITE STRIPES	THE SOCIAL TWIST	1	1	
5	5	ANTONY & THE JOHNSONS	YOU ARE MY SISTER	1	1	
6	6	BOB SINCLAIR FEAT. GARY NEMO	THE LIVE GENERATION	1	1	
7	4	DEVINATOR BANHAET	HEARD SOMEBODY SAY	1	1	
8	7	TOWERS OF LONDON	HUFFY RIDGE SHE WAS	1	1	
9	3	ROSETTA LEE	FEAT. BILLY BRAGG	WE LAUGHED	1	1

## TOP 10 INDIE ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	LAST WEEK
1	2	THE PRODUCE	THEIR LAW - THE SINGLES 1990-2005	1	1
2	3	KATIE MELUA	PIECE BY PIECE	1	1
3	1	BABYSHAMBLES	DOWN IN ALBION	1	1
4	4	FRANZ FERDINAND	YOU COULD HAVE IT SO MUCH BETTER	1	1
5	5	THE WHITE STRIPES	GET BEHIND ME SATAN	1	1
6	6	ARCANE FIRE	LINEAR	1	1
7	15	ANTONY & THE JOHNSONS	I AM A BIRD NOW	1	1
8	8	FOSTER AND ALLEN	SING THE NUMBER 1'S	1	1
9	7	MAXIMO PARK	A CERTAIN TRIGGER	1	1
10	9	BUD PARTY	SILENT ALARM	1	1

## TOP 10 ROCK ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	LAST WEEK
1	1	SYSTEM OF A DOWN	HYPNOTIZE	1	1
2	1	GREEN DAY	BULLET IN THE BIBLE	1	1
3	2	BLINK 182	GREATEST HITS	1	1
4	3	FOO FIGHTERS	IN YOUR HONOUR	1	1
5	4	GREEN DAY	AMERICAN IDIOT	1	1
6	5	GREEN DAY	INTERNATIONAL SUPERHERITS	1	1
7	6	LIMP BIZKIT	GREATEST HITS	1	1
8	7	MICHAEL ROSE	THREE CHEERS FOR SWEET REVENGE	1	1
9	6	RAMMSTEIN	ROSENROT	1	1
10	10	SYSTEM OF A DOWN	MEZMIZE	1	1

## TOP 10 JAZZ ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	LAST WEEK
1	1	MICHAEL BUBLE	IT'S TIME	1	1
2	3	JAMIE CULLUM	CATCHING TALES	1	1
3	2	MADELEINE PEYROUX	CARELESS LOVE	1	1
4	4	PAUL ANKA	ROCK SWINGS	1	1
5	5	JAMIE CULLUM	TWENTYSOMETHING	1	1
6	7	MICHAEL BUBLE	THE ORIGINAL	1	1
7	6	RAY CHARLES	THE DEFINITIVE	1	1
8	8	CHRIS REA	BLU CLUARS	1	1
9	8	NORAH JONES	COME AWAY WITH ME	1	1
10	10	DIANA KRALL	CHRISTMAS SONGS	1	1

## TOP 10 CLASSICAL ALBUMS

WEEKS ON CHART	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	LAST WEEK
1	1	KATHERINE JENKINS	LIVING A DREAM	1	1
2	2	BRYN TERFEL	SIMPLE GIFTS	1	1
3	3	ALED JONES	NEW HORIZONS	1	1
4	4	HAYLEY WESTENRA	ODYSSEY	1	1
5	5	AMY NUTTALL	BEST DREAMS	1	1
6	6	KATHERINE JENKINS	SECOND NATURE	1	1
7	7	KATHERINE JENKINS	PREMIERE	1	1
8	10	JOHN RUTHER	THE GIFT OF MUSIC	1	1
9	12	KARL JENNINGS	ARMED MAN - A MASS FOR PEACE	1	1
10	8	LIBERA VISITORS		1	1

For full specialist chart listings, visit [www.musicweek.com](http://www.musicweek.com)

# Babyshambles

To Pete, Patrick, Drew & Adam

Despite the shambles, congratulations on your top 10 album

From your friendly accountants down in Albion

Guy, Jon, Ian, Howard, Mark & Marc



**Understanding & Business solutions to the music media and entertainment industry**

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